



victoria symphony society  
2011/2012 annual report

VS  
tania miller | music director









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# board of directors

## executive

Marsha Hanen  
President

Trudi Brown  
Vice President

Stewart Johnston  
Vice President

Harry Swain  
Treasurer

Natexa Verbrugge  
Secretary

Sandra Lackenbauer  
Member-at-Large

## directors

Martin Bonham

Robert Fraser

Jim Hesser

Dawn Johnson

Barry Mungham

Sheila Protti

Terence Scandrett

Melvin Weisbart

Susan P. Wetmore

# president's report



Extraordinary artistic achievement by our orchestra, led by Tania Miller, and outstanding work by our staff, led by Mitchell Krieger, have characterized the 2011/12 season of the Victoria Symphony. The musicians, conductors, and guest artists have again presented a year of beautiful music, featuring a parade of highlights and many notable accomplishments.

The inspiration and perspiration that go into creating the many performances in our seven varied series, together with our work with Pacific Opera Victoria, our concerts in Duncan and Qualicum Beach plus Symphony in the Summer and Symphony Splash, bring together the dedication of orchestra, staff, and Board.

Financial challenges confront virtually all arts organizations these days, but we have again managed to achieve a small surplus by dint of careful budgeting, dedicated fund raising, including by the Victoria Symphony Volunteers, and the ongoing support of our Victoria Symphony Foundation, led by the indomitable arts champion Eric Charman.

Fundraising included events in support of the orchestra, beginning with our *Soirée* in November at the Gustavson home. The Celebration of Eric Charman's 80<sup>th</sup> birthday in March united our own efforts with those of Pacific Opera Victoria and the Victoria Conservatory to produce a splendid evening. Splash Serenade in July was again outstanding, with the Marriott Inner Harbour Hotel's contribution of dinner complete with wines, and a lovely performance by the orchestra's string sections. Our Arabesque project continued, allowing for supporters to donate art for auction, with proceeds going to the Symphony; and a similar project began, inviting the donation of jewellery for the Symphony's benefit. The Conductor's Circle gained new members, and the program of underwriting artists and concerts was a great success.

Much of the Board's activity is, naturally, devoted to matters of governance. This past year we streamlined our committee structure, to place major emphasis on finance, revenue development, governance, and planning, which provided for improved clarity and focus in our work.

Board candidates at this AGM are April-Dawn Best, a member of the senior management team with the Marriott Inner Harbour Hotel; Jim Hesser, Director of the NRC Dominion Astrophysical Observatory; Dawn Johnson, outstanding vocalist, music teacher and coach, and Patricia Lortie, recently returned to Victoria after a career in the foreign service, most recently in Paris supporting her husband in his role as Canada's Ambassador to France. Trudi Brown and Stewart Johnston,



having completed their first three-year terms, are nominated for a second term; and Marsha Hanen is nominated for one further year to fulfill her role as Past President.

The Annual General Meeting marks the completion of my term as Board president. I am delighted that Harry Swain is nominated to succeed me as President. Following a distinguished career in government and banking, Harry has served for four years on the Board, the last two as Treasurer, and thus promises to be an outstanding President who will enjoy the support of the entire Board.

The musicians, conductors, and guest artists have again presented a year of beautiful music, featuring a parade of highlights and many notable accomplishments.

Special thanks, of course, to Tania Miller, Mitchell Krieger, the orchestra, and the staff from all of us. Thanks also to Deedrie Ballard and Jim Zoellner, who will be continuing for a second year as Chairs of the Conductor's Circle.

I thank each of our Board members most sincerely for all they have done for the Victoria Symphony Society. From diligent service on committees, engagement in Board business and decisions, to financial contributions, introduction of new patrons, and many other involvements, each has made a positive difference to our accomplishments. I could not have asked for a more supportive or involved Board: each member not only loves and appreciates the music, but is dedicated to the welfare of our wonderful Victoria Symphony. It has been a privilege to serve as President.

Respectfully submitted,



Marsha Hanen, CM | President, Board of Directors



VICTORIA SYMPHONY SPLASH



NOTES OF ELEGANCE



SOIRÉE



ERIC CHARMAN'S 80TH BIRTHDAY GALA







# music director's report

2011/12 saw an exciting and successful artistic season. Our Signature Series, entitled "The Shadow of the Ninth," explored the influence of Beethoven and his final symphony on ensuing composers. Works such as Mahler's *Das Lied von der Erde* (a first performance by the Victoria Symphony), Berio's *Rendering* (based on fragments of Schubert's Tenth Symphony, another first for us), Shostakovich's Symphony No.



9, and Brahms' Symphony No. 1, amongst others, comprised part of this exploration. In addition, former Composer-in-Residence Rodney Sharman wrote a special new work relating to Beethoven and his Ninth Symphony. Significant discussions before concerts and from the stage engaged the audiences in the connection of so much of musical history to Beethoven's final symphony. We also enjoyed extraordinary soloists for this series, including Richard Margison and Susan Platts for *Das Lied von der Erde*, Janina Fialkowska playing Ravel's Piano Concerto in G, Terry Tam performing Vivaldi's *Four Seasons*, and Jonathan Crow with Mendelssohn's Violin Concerto.

Beethoven's Ninth Symphony left so great an impact on the classical music world that a superstition arose in its wake. "It seems that the Ninth is a limit," stated Arnold Schoenberg, mulling over the fortunes of Schubert, Bruckner, Mahler and other symphonists who never managed to complete a 10th symphony.

The Legacy Series opened our season with the debut of the well-travelled violinist Alexandre da Costa. Highlights included world premieres by Anthony Genge (commissioned through the Victoria Foundation), Wim Zwaag's Piano Concerto performed by Sara Buechner (recorded by the Victoria



JEAN-FRANÇOIS RIVEST



SUSAN PLATTS



NIKKI CHOOI

We were thrilled to have received grants to commission five different Canadian composers — Giorgio Magnanensi, Barbara Croall, Tobin Stokes, Veda Hille, and Anna Höstman — to explore the life, work and influences on Victoria’s great artist Emily Carr.



Symphony), Bartok's *Music for Strings, Percussion and Celesta*, Stravinsky's *Firebird Suite*, Schumann's Symphony No. 2, Elgar's *Enigma Variations*, and pianist Anton Kuerti with his son Julian Kuerti as conductor. Other Legacy series guest conductors included Alain Trudel and Bernard Gueller, who led exciting and beautiful interpretations of Schubert's Unfinished Symphony, Dvorak's Symphony No. 7, and Tchaikovsky's iconic Piano Concerto No. 1 with Krysztosf Jablonski.

In the fall, the Symphony embarked on a new community-cultural collaboration entitled the “Emily Carr Project.” We were thrilled to receive grants to commission five different Canadian composers to explore the life, work, and influences on Victoria’s great artist Emily Carr. Our project included two concerts by the Victoria Symphony, collaborations with Emily Carr House, the Art Gallery of Greater Victoria, the Victoria College of Art, and the Emily Carr String Quartet. One concert celebrating Emily Carr's love of the First Nations peoples featured several First Nations performers including singer and actor Marion Newman; the spirit of this concert was extraordinarily moving. This project is a key part of our work to involve the entire community in our artistic endeavours; in the upcoming season we will work with Victoria's Chinese community in a celebration of Chinatown. With these projects, the VS is a leader in creating collaborative artistic ventures that embrace our community.

In February our New Music Festival featured British (and Metchosin) composer Gavin Bryars. In collaboration with the University of Victoria, this unique occasion included the Aventa ensemble, the Sonic Lab ensemble from the University of Victoria, and the Victoria Symphony. Several of Bryars’ works were

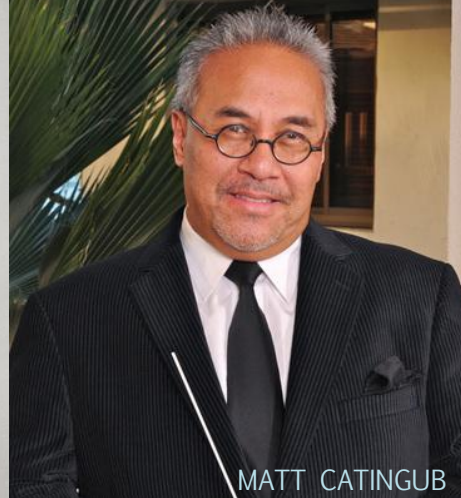




BRIAN JACKSON



AMY LAING



MATT CATINGUB

presented, including two of his most famous, *Jesus' Blood Never Failed Me Yet* and *Titanic* (marking the 100th anniversary of the ship's sinking). There were a host of lectures and pre-concert chats. This collaboration enabled us to offer many opportunities for composers, students, and the public to participate in the exploration of new ideas, sounds, techniques, and creativity.

Our Classics series featured guest conductors including Jean-François Rivest and baroque specialist Alex Weimann. Particularly exciting was our all-Bach concert with the Elmer Iseler Singers. We were thrilled by the return of one of Victoria's talented and rising artists, Nikki Chooi, featured in the final concert of this series that also toured to White Rock. A highlight for the musicians was the performance of Stravinsky's *Pulcinella* in a concert also featuring Haydn's Symphony No. 91, and the Beethoven Piano Concerto No. 2 with Victoria pianist Michelle Mares. The orchestra's performance of *Pulcinella* was absolutely exquisite, and the musicians felt that they had reached a new level of performance.

After 17 years as our esteemed Principal Pops Conductor, Maestro Brian Jackson is retiring. In 2011/12, Brian led "A Sentimental Christmas," our "Viennese New Year's," and "Broadway Spectacular." Brian's fans will have an opportunity to celebrate him in a farewell in September 2012, "The Best of Brian Jackson," including at a tea on Sunday, September 23. By bringing him back as guest conductor, we can look forward to continuing our wonderful relationship with him. Other Pops highlights included "The Magical Music of Disney," the Barra MacNeils, and the multi-talented Matt Catingub in "A Salute to the Rat Pack."

Symphony in the Summer 2011 included three concerts at Butchart Gardens, a number of concerts

around town by ensembles from the orchestra, and of course Symphony Splash, which celebrated the 100th anniversary of BC Parks. Once again, we thank Fisgard Capital Corporation for their support of the entire summer, and a host of businesses and individuals for their support of Victoria Symphony Splash.

Our new Composer in Residence, Michael Oesterle, began working with us in September 2011. Michael has played a vital part of our artistic team: curating, speaking, and welcoming artists and audience. He has also shared his expertise in our vsNEW program, a series of workshops for school-age composers. We are excited that Michael's first new work for the Victoria Symphony will premiere on September 17, 2012.

At the end of our 2011/12 season, we said goodbye, sadly, to Amy Laing, our Acting Principal Cello, and Tori Lindsay, our Principal Second Violin. We hope Amy will visit us from time to time; Tori is on a one-year leave of absence.

All the music and people I've described above are part of the largest and most active arts organization on Vancouver Island, performing for over 125,000 people annually, including 10,000 schoolchildren. I'm proud to be able to work with the musicians of the Victoria Symphony and am deeply grateful to my colleagues who work for the Symphony, and to those in our community who support the arts, enabling us to achieve our mission: *to enrich lives through the shared experience of extraordinary music.*

Respectfully submitted,

Tania Miller | Music Director

# executive director's report



For the Victoria Symphony, 2011/12 was a year of artistic triumph, economic challenges (and ultimately success), deeper connection to our community, ongoing creativity, and continued dedication to our mission—to *enrich lives through the shared experience of extraordinary music.*

While the financial ups and downs felt like a roller-coaster ride, we were able to end the year with a surplus of \$10,024, reducing our accumulated operating deficit to \$159,118. Over 31 percent of our revenue—\$1.4 million—comes from individuals, businesses, and foundations. We are deeply grateful for this community support, and thank all who stepped forward in 2011/12. Our thanks also go to all levels of government whose support continues to make our existence possible.

We continue to work closely with other organizations. As for many years, we are the orchestra for Pacific Opera Victoria, and for Dance Victoria's *Nutcracker*. We engaged the Victoria Choral Society for Beethoven's Ninth, and Vox Humana for our annual Messiah. Ballet Victoria regularly performs in our Viennese New Year's concert. On March 4, we joined with the Victoria Conservatory of Music and Pacific Opera Victoria to celebrate Eric Charman's 80<sup>th</sup> birthday, raising nearly \$200,000 for the three organizations. Finally, our Emily Carr Project brought together a number of arts and civic organizations to celebrate Victoria's iconic artist. We hope this project is the first in a series of such ventures exploring music's connections to our community (in 2012/13, for example, we are preparing a celebration of Chinatown).

Although the negotiations for a new Master Agreement with our musicians took place during the 2010/11 season, the contract was delayed by Pacific

Opera Victoria's announcement that it would reduce its season to three operas starting in 2012/13. Because of this challenge, the Society needed to discuss the implications with our musicians, who worked with us to find creative ways to soften the blow—ways that did not reduce the musicians' guarantees. The spirit of collegiality and positive energy throughout our talks eased dealing with this challenge.

Our Education and Outreach programs continue to have great impact in the community, and are harmonized with energy and dedication by Community Relations Coordinator Sandy Grayson.

Our Symphony office staff continues to work creatively and with dedication to make our concerts happen. Sarah Head moved to the position of Executive Coordinator, where she liaises with our guest artists and the Board plus assists me on many projects. Replacing her as Box Office Coordinator, Ryan Shore has performed the job efficiently and with good cheer. Rachel Carroll joined the Box Office team as Customer Service Representative. Karen Batchelor became Development Coordinator, and has proven to be a diligent and creative part of our team. Eric Gallipo has joined us as Stage Manager. Sadly, Jane Currie, our Development Manager, retired in May and will be sorely missed. Her office is now occupied by our new Senior Development Officer Susan Stevenson. Other staff members continue to show leadership and imagination, including Sponsorship Manager Yvette Guigueno, Marketing Coordinator Molly Patton, and Librarian Ron Comber. Finally, our senior staff—Director of Marketing and Sales Bethany Wilson, Director of Finance Pat Taylor, and Orchestra Manager Peter Burris—continue to make so much of our operation function at the highest level.

For the last two years, the Victoria Symphony Board of Directors has been blessed with the wise and energetic leadership of President Marsha Hanen. Marsha's six years on the board have been marked by strong advances in governance, fundraising and overall Board engagement. She has been, like her predecessor Deedrie Ballard, an indispensable partner to me in making the Victoria Symphony Society the best it could be as an organization. Happily, Marsha will



# VS staff

## administrative

Mitchell Krieger  
Executive Director

Pat Taylor  
Finance Director

Bethany Wilson  
Director of  
Marketing & Sales

Karen Batchelor  
Development Coordinator

Rachel Carroll  
Customer Service Representative

Jane Currie  
Manager, Major Gifts  
(retired May 2012)

Sandy Grayson  
Community Relations Coordinator

Yvette Guigueno  
Sponsorship Manager

Sarah Head  
Executive Coordinator

Molly Patton  
Marketing Coordinator

Ryan Shore  
Box Office Coordinator

## artistic

Peter Burris  
Orchestra Manager

Ronald Comber  
Music Librarian

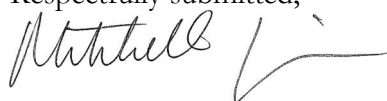
Eric Gallipo  
Stage Manager

remain involved as Past President and a member of the Executive Committee.

Harry Swain is nominated to become the new President of the Board of Directors. As has been our practice, we have involved Harry closely in all aspects of the organization throughout this past year, and he has demonstrated a keen understanding, backed by his experience in the worlds of government and business. I am greatly looking forward to Harry's leadership.

One key relationship for which I am ever thankful is that with our Music Director Tania Miller. Tania and I are kindred spirits, both driven by extraordinary music, the good of the entire Victoria Symphony family, and the community it serves. It's a joy to work with Tania, to watch her work with the orchestra, and to know that we here in Victoria are the beneficiaries of an amazing talent. Thank you, Tania; and thank you everyone who makes the Victoria Symphony what it is.

Respectfully submitted,



Mitchell Krieger | Executive Director

## did you know...

In one day, **Victoria Symphony Splash** contributes **\$1.7 million** to the local economy! That's exactly one percent of the \$170 million annual boost local arts give the Victoria economy.

# musicians' report

Once again, we musicians find ourselves at the end of a long line of work: the programming, planning, marketing, sponsorship, production, and rehearsal all lead to our performances. We acknowledge the hard work in the Symphony office and the community while we're busy making reeds, playing long tones, and trying to figure out which direction the bow should travel for best effect. Thanks to all who make it possible for us to do what we do.

We do so much music in a season: 15 concerts in our three main series (Classics, Signature, Legacy), six Pops concerts, Concerts for Kids and our Educational Series concerts, support for POV and ballet through four operas and a Nutcracker, and a scattering of New Music, Light Music, Messiah, Special Concerts, and two weeks in the summer. Some artistic highlights include: Tania's brilliant programming choices for her "Shadow of the Ninth" Signature series gave us many exciting-themed programs, from Mahler's *Das Lied von der Erde* to Shostakovich's cheeky Ninth Symphony. We saw new conductors for our Pops series: Sean O'Loughlin, who specializes in film music, and Matt Cattingub, who brought the big-band sound to the stage. We also saw repeat performances by some previous guests: Bernhard Gueller and Jean-François Rivest, and we continue to enjoy our relationships with Conductor in Residence Giuseppe (Joey) Pietraroia and Principal Guest Conductor Alain Trudel.

On the non-musical front (but ever so important!) we concluded negotiations for a four-year agreement this season. Pacific Opera Victoria's announcement that they would be reducing their season from four to three operas in 2012/13 posed a huge challenge to reaching a final agreement, as it threatened cuts to the number of weeks in the season. We are grateful we found a solution acceptable to both sides.

After four years, I am stepping down as Chair of the Orchestra Committee. I would like to leave you with one of my favourite quotes: "Not everything that can be counted counts, and not everything that counts can be counted." This is attributed to Albert Einstein, who knew a little something about mathematics, but also knew what lay beyond the numbers. I think this quote applies well to our vocation of making music. What we do has enormous economic impact on the community, as studies will show, but it also affects people in ways that cannot be measured.

Respectfully submitted,

Robert Fraser | Victoria Symphony Musicians' Committee

## tania miller

Music Director

## alain trudel

Principal Guest  
Conductor

## brian jackson

Principal Pops  
Conductor

## giuseppe pietraroia

Conductor in  
Residence

## michael oesterle

Composer in  
Residence

## orchestra

### first violins

Terence Tam,  
concertmaster  
Christi Meyer,  
assistant concertmaster  
Cory Balzer  
Müge Büyükçelen-Badel  
Nancy Kershaw  
Michele Kwon

### second violins

Victoria Lindsay,  
principal  
Misako Sotozaki  
Christopher Taber  
Julian Vitek





## violas

Kenji Fuse, principal  
Stacey Boal  
Kay Cochran  
Mieka Michaux  
Christine Prince  
Donna Robertson

## celli

Amy Laing,  
acting principal  
Martin Bonham  
Joyce Ellwood  
Perry Foster  
Alasdair Money

## basses

Mary Rannie, principal  
Darren Buhr  
Alex Olson

## flutes

Richard Volet, principal  
Sally Harvey

## piccolo

Sally Harvey

## oboes

Michael Byrne, principal  
Russell Bajer

## english horn

Russell Bajer

## clarinets

Keith MacLeod, principal  
Jennifer Christensen

## bassoons

Jennifer Gunter, principal  
Anne-Marie Power

## horns

Alana Despina, principal  
Mike Oswald  
Janet Parker  
Dan Moses

## trumpets

David Michaux,  
acting principal  
Stevan Parasonic,  
acting 2nd trumpet

## trombones

Brad Howland, principal  
Marcus Hissen

## bass trombone

Robert Fraser

## tuba

Paul Beauchesne,  
principal

## timpani

William Linwood,  
principal

## percussion

Corey Rae,  
acting principal

## harp

Annabelle Stanley,  
principal

# treasurer's report



We ended the 2011/12 fiscal year with another small surplus, \$10,024, which reduced our accumulated deficit to \$159,118. Since our deferred revenue—next year's prepaid subscriptions, mostly—is in cash, no borrowing was required and no interest expenses were incurred.

After a banner year for ticket sales the previous year, 2011/12 showed a decline of 2.5 percent, although it was still our second highest year for ticket sales in dollars. Guarantees were up; program advertising declined by two-thirds. Not counting the one-time fee of \$53,481 received by the Society for the recording made in the previous fiscal year, the net result was that earned income for fiscal year 2012 declined 0.3 percent.

Increased donations, fundraising events, and government grants largely accounted for the fact that total income, at \$4.6 million, was up 8.4 percent. Included in the government line were a large number of commission grants, amounting to \$74,000. Net income from

Events was up significantly, primarily due to the fact that a gala event originally intended to occur at the end of the 2010/11 year was delayed until June 2011, throwing it into the 2011/12 fiscal year.

Our net income from the Victoria Symphony Foundation was \$207,500, about 86 percent of the Foundation's earnings for the year.

On the expense side, artistic expenses increased 3.7 percent (not counting the commissions mentioned above, the restoration of the New Music Festival, and the Composer-in-Residence position, both on hiatus in 2010/11, or the expenses of the recording). Part of the increase was an unusually large number of sick and maternity leaves by orchestra members. The orchestra, however, did benefit from a contracted increase in their remuneration.

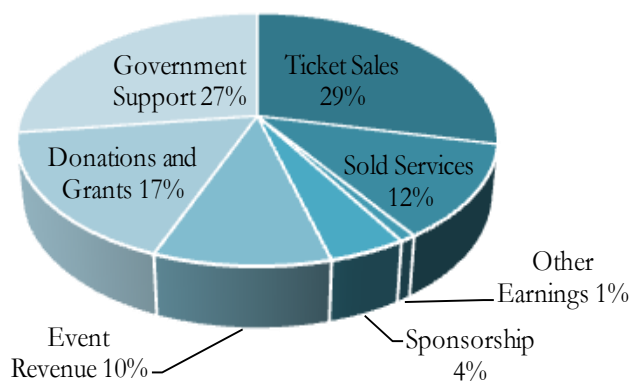
Altogether, it was a year of budgetary surprises, both positive and negative. We are immensely grateful to the private donors, commercial enterprises, and government agencies that maintained or increased their contributions in a difficult economic environment. Very tight management by the Executive Director and staff allowed us to produce another small surplus this year. The challenge for 2013 and beyond is to fully attain financial sustainability—a goal within reach—and to increase revenues enough to allow modest but telling permanent investments on the artistic side.

Respectfully submitted,

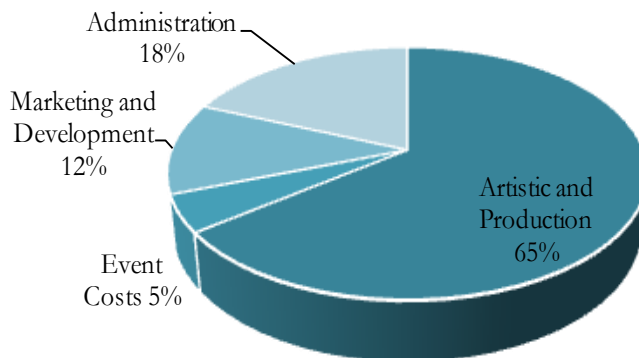
A handwritten signature in dark ink, appearing to read 'Harry Swain', written in a cursive style.

Harry Swain | Treasurer, Board of Directors

## Revenues



## Expenditures







# excerpts from financial statements

Page 1

## Victoria Symphony Society Summary Statement of Financial Position As at May 31, 2012

	2012 \$	2011 \$
<b>ASSETS</b>		
Current		
Cash	518,625	659,127
Accounts receivable	21,165	170,757
Intangible assets	<u>127,739</u>	<u>134,258</u>
	<b>667,529</b>	<b>964,142</b>
Capital assets (Note 4)	<u>201,694</u>	<u>206,586</u>
	<b><u>869,223</u></b>	<b><u>1,170,728</u></b>
<b>LIABILITIES</b>		
Current		
Accounts payable and accrued liabilities	84,422	98,355
GST/HST payable	23,361	28,432
Wages and benefits payable	30,557	21,787
Deferred revenue (Note 2e and 6)	<u>873,501</u>	<u>1,172,546</u>
	<b>1,011,841</b>	<b>1,321,120</b>
Deferred contributions (Note 2e)	16,500	18,750
Contingent liabilities (Note 8)	<u>-</u>	<u>-</u>
	<b><u>1,028,341</u></b>	<b><u>1,339,870</u></b>
<b>NET ASSETS</b>		
Unrestricted - page 2	(357,063)	(369,728)
Invested in capital assets - page 2	<u>197,945</u>	<u>200,586</u>
	<b><u>(159,118)</u></b>	<b><u>(169,142)</u></b>
	<b><u>869,223</u></b>	<b><u>1,170,728</u></b>

Approved by the Board of Directors

 Director  
 Director

The accompanying notes are an integral part of these statements.

**M<sup>c</sup>INTOSH | NORTON | WILLIAMS**  
certified general accountants

**Victoria Symphony Society  
Statement of Operations  
Year Ended May 31, 2012**

	Actual 2012 \$	Actual 2011 \$
Revenue		
Earned	1,861,111	1,915,144
Donations and fundraising	1,531,608	1,310,909
Grants	<u>1,217,500</u>	<u>1,027,450</u>
	<u>4,610,219</u>	<u>4,253,503</u>
Expense		
Artistic	2,412,926	2,210,881
Production	500,428	466,404
Marketing	326,077	329,130
Box office	150,097	147,148
Renewal campaign	51,767	48,909
Development office	48,730	55,738
Fundraising expenses	269,560	137,644
Administration	<u>840,610</u>	<u>842,543</u>
	<u>4,600,195</u>	<u>4,238,397</u>
Net revenue - page 2	<u>10,024</u>	<u>15,106</u>

The accompanying notes are an integral part of these statements.



# excerpts from financial statements

Page 4

## Victoria Symphony Society Statement of Cash Flows As at May 31, 2012

	2012 \$	2011 \$
<b>Operating Activities</b>		
Excess of revenue over expense	10,024	15,106
Amortization	<u>20,888</u>	<u>23,056</u>
	<u>30,912</u>	<u>38,162</u>
<b>Changes in non-cash working capital items</b>		
Accounts receivable	149,594	(88,707)
Intangible assets	6,519	(35,295)
Accounts payable and accrued liabilities	(13,933)	51,087
Wages and benefits payable	8,770	827
HST payable	(5,072)	8,259
Deferred revenue	(299,045)	296,541
Deferred revenue - long term	<u>(2,250)</u>	<u>(4,500)</u>
	<u>(124,505)</u>	<u>266,374</u>
<b>Investing Activities</b>		
Acquisition of capital assets	(15,997)	(16,643)
Increase in working capital reserve	<u>-</u>	<u>11,000</u>
	<u>(15,997)</u>	<u>(5,643)</u>
Change in cash	(140,502)	260,731
Cash - beginning of year	<u>659,127</u>	<u>398,396</u>
Cash - end of year	<u><u>518,625</u></u>	<u><u>659,127</u></u>

The accompanying notes are an integral part of these statements.

**M<sup>c</sup>INTOSH | NORTON | WILLIAMS**  
certified general accountants

# governance report

Governance has continued as a major focus for the Board of Directors of the Victoria Symphony Society. Our aim is to support the goals of the Symphony to achieve artistic excellence and fiscal responsibility. To further our vision of *enriching lives through the shared experience of extraordinary music*, we also aim to provide the highest possible quality of musical experiences for our audiences.

As Victoria's largest arts organization, we endeavour to provide leadership that is efficient, ethical, transparent, and accountable to our many stakeholders: musicians and staff, subscribers and audiences, sponsors, funders, and donors, emerging young musicians, and the public at large.

This year, the Governance committee has:

- Compared our Board Manual with that of the Symphony of Nova Scotia and recommended changes, including conflict of interest changes, which the Board accepted and appear in our updated Board Manual.
- Completed the application form for our insurers, Reed Stenhouse, and renewed our directors' liability insurance as recommended by our agent.
- Revised the committee structure and so reduced the standing committees to the Executive, Finance and Revenue Development, Governance (subcommittee Nominations), and Planning and Vision (subcommittee Building/Facilities).
- Researched legal requirements pursuant to the BC Personal Information Protection Act, compared other policies, and prepared privacy policies for the public and one for employees, which the Board has adopted. A condensed version will appear on the VSO website.

Ongoing activities include:

1. Reviewing risk management practices and procedures
2. Reviewing Board self-evaluation
3. Reviewing bylaws for necessary updates.

The measures undertaken and those in process are intended as an ongoing governance framework providing for:

1. Emphasis on ethical leadership in all that we do
2. Flexibility to update planning as appropriate
3. Enhanced accountability to our communities
4. Responsible and transparent stewardship of our funds.

Thank you to all who have contributed to this work, including committee members Marsha Hanen, Trudi Brown, Stewart Johnson, and Mel Weisbart.

Respectfully submitted,

Natexa Verbrugge | Victoria Symphony Governance Committee



# selected statistics

## SEASON CONCERTS

	EVENTS	ATTENDANCE
Signature Series	10	10,414
Legacy Series	5	5,877
Beltone Pops	18	16,184
Classics Series	5	4,744
Royal Tea	3	1,758
Concerts for Kids	4	4,274
Specials	7	3,633
<b>Total Season Concerts</b>	<b>52</b>	<b>46,884</b>

## SUMMER SEASON

Butchart Gardens	3	3,150
Symphony Splash	1	45,000
<b>Total Summer</b>	<b>4</b>	<b>48,150</b>

## FUNDRAISERS

Splash Serenade	1	134
Notes of Elegance	1	173
Soiree	1	124
Eric Charman's Birthday	1	325
Symphony in the City	1	122
<b>Total Fundraisers</b>	<b>5</b>	<b>878</b>

## EDUCATION

Education concerts	7	7,100
Musicians in Schools	15	2,830
Masterclasses	16	224
Open Rehearsals	3	750
vsNEW	5	130
Composers' Workshop	1	72
Instrument Petting Zoo	13	2,780
<b>Total Education</b>	<b>47</b>	<b>13,886</b>

## TOURS

Duncan	6	2,425
Qualicum	2	1,242
White Rock	1	800
<b>Total Tours</b>	<b>9</b>	<b>4,467</b>

## TOTAL

**117**

**114,265**



*“Hi my name is Rowan, I have been in vsNEW for the past three years and this is what I've got from it over the years.*

- it helps to get feedback on the basic “tricks of the trade” of notation from the performer’s point of view. You find out things that the theory books might not tell you*
- it helps me know the instruments’ limitations and strong points more than I would get out of an orchestration book. It also helps me mature as a composer and an orchestrator*
- it’s useful for giving the imagination some stimulation for writing for some unusual (to put it kindly) combinations of instruments*

*I appreciated having the resident composer there. It’s good to get feedback from a different perspective. You hear the piece one way as a composer but someone else might hear it a different way that also works, sometimes even better than your original way... a tad annoying, but useful. Also, when the composer makes suggestions for other people’s pieces sometimes I think about how I can translate them to my piece. It’s nice to hear my pieces performed. It gives you an idea of how well you are transferring what you here in your head to the paper.”*

**ROWAN, VSNEW COMPOSER 2011/12**



# education report

Part of the Victoria Symphony's mandate is to advance musical education among the younger members of the community. Our varied education programs offer the opportunity for children of all ages to experience live classical music in a comfortable, relaxed atmosphere.

## education concerts

In February, the Symphony performed seven concerts featuring *The Search for the Magic of Music* to over 7,000 children from Victoria, Saanich, Sooke, and Cowichan. This annual concert is in such demand that schools' attendance is determined by lottery. Public schools, independent schools, and home-schooled children have the opportunity to participate. This year's musical mystery introduced the children to each instrument, with celeste being the overwhelming favourite thanks to musician Tzenka Dianova's introducing it by playing music from Harry Potter.

## musicians in schools

Under our Musicians in Schools program, small ensembles from the orchestra visit schools for in-house performances offering a convenient way for educators to bring classical music to their students. With his school lacking a music program, Eagle View Elementary School Principal, Brent de Nat, was able to bring in an ensemble to expose his students to classical music. This year, 2800 area students attended the 15 concerts.

In 2011/12, we expanded the program to include master classes. Several VS musicians offered their expertise to instrumental programs in schools, returning four times during the school year to give continuity and feedback to students.

## open rehearsals

Middle- and high-school students were invited to attend three Victoria Symphony open rehearsals for a behind-the-scenes look at how the orchestra and conductor prepare for a performance. This year, 710 students saw the orchestra prepare Tchaikovsky's Piano Concerto No. 1, Mendelssohn's Violin Concerto, plus some Broadway music.

## community programs

A group of young adult volunteers forms vsYOUTH each year. These students run Instrument Petting Zoos at community events around the city, as well as at each VS Concerts for Kids performance. This year they managed 13 instrument petting zoos.

Five fortunate adolescents participated in vsNEW, a six-month program where each youth wrote an original work under the guidance of VS Composer in Residence Michael Oesterle and a small musicians' ensemble.

For older composers, we offer a score reading, where the entire orchestra plays through new composers' works. This year's five participants included one high school student, three college students, and one adult arts professional. The compositions ranged from a musical interpretation of mental illness to a string piece called *The Rainbow Faded and Died*.

"Dear Tania,  
Thank you for making exciting  
music! It made me move around a lot!  
I liked the slide whistle and the other  
funny noises. They made me laugh!"

EMILY,  
SUNDANCE ELEMENTARY  
SCHOOL, VICTORIA



*“Without music, life  
would be a mistake.”*

FRIEDRICH NIETZSCHE

Just as it takes an entire orchestra to play a symphony, it takes a team of many to support an orchestra.

The Victoria Symphony says a heartfelt thank you to all symphony subscribers, donors, sponsors, government supporters, foundations, and volunteers. Without this help, we would be unable to fulfill our mission of enriching lives through the shared experience of extraordinary music.

And for that, we thank you.





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**VS**  
11/12