



VICTORIA  SYMPHONY

victoria
symphony
society
2013/2014
annual
report

VS
tania miller | music director

SYMPHONY





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VS
13/14 annual
report

board of directors

executive

Harry Swain
President

Brian Butler
1st Vice President

Jim Hesser
2nd Vice President

Barry Mungham
Treasurer

Natexa Verbrugge
Secretary

Terence Scandrett
Member-at-Large

Trudi Brown
Member-at-Large

Sheila Protti
Member-at-Large

directors

April-Dawn Best

Martin Bonham

Ethne Cullen

Sandra Lackenbauer

Patricia Lortie

Margot Northey

Christine Prince

Michael Warren

Susan P. Wetmore

president's report



Another great year, and still in the black! There were too many excellent performances to name all, but some that stood out for me included the Brahms Requiem, with 160 voices from the Victoria Choral Society and the Victoria Philharmonic Choir onstage, wonderful guests like Lorraine Min and Jan Lisiecki, and the enormously energetic *South Pacific*, a joint production with Pacific Opera Victoria.

This was the year our beloved conductor, Tania Miller, told us that the time had come to plan for her successor. We'll be devastated to lose Tania, but console ourselves that she will be here through the 2016-17 season. In the meantime a search for her successor is underway under the leadership of Marsha Hanen.

A more final departure was the passing of our dear friend Hugh Hanson Davidson, whose contributions to the Symphony over the years have been amazing. As a board member he helped recruit Tania, and as a volunteer on Marsha's committee he had been working to find her successor. He has commissioned numerous new works by Canadian composers which have been premiered by our Symphony. His energy, enthusiasm, wisdom and great good humour are missed by all of us every day.

We also lost Dr. Mel Weisbart, who died in mid-winter and had been a tireless member of your Board for the previous six years. He and his wife Marilyn had taken on the role of liaison with our volunteers, and ran the successful raffle of a trip down the Rhine. We miss him every day, too.

The 2014/15 season just beginning is now fully cast. Among its special glories will be two special tributes to the memory of those who



served in the Great War, one of them a performance of Britten's majestic *War Requiem*. Did you know that the sacrifices of our own regiment, the Canadian Scottish, were rewarded with more Victoria Crosses—five—than any other in that awful time? One of them will be recalled in a very special premiere at the Armoury on October 25.

“There were too many excellent performances to name all

If this season is fully planned, things are just jelling for 2015-16, our 75th year. To celebrate, a task force of board members, musicians and volunteers have arranged for a number of special performances and activities which will be announced in the coming months, and your Board will sponsor some special fund-raising activities to put us on track for the next 75. Stay tuned!

Our sister organization, the Victoria Symphony Foundation, has also marked a turning point, with the retirement of the indefatigable Eric Charman as its long-time chairman. Eric and the officers of the Foundation leave it in good shape, with an endowment of \$7 million and a splendid record of support extending for more than two decades for the Symphony, and for classical music generally in Victoria. Its work will continue under new leadership to be elected at their annual general meeting later this fall.

Sandra Lackenbauer, Natexa Verbrugge and Susan Wetmore complete their terms this year and are stepping down from the Board. We thank them for their wonderful contributions and anticipate that we will continue to work together—just in different ways.

Respectfully submitted,



Harry Swain | President, Board of Directors

business advisory council

April-Dawn Best

Brian Butler

Bruce Carter

April Dorey

Art Finlayson

John D. Heraghty

Stewart Johnston

David Knight

James McKenzie

Mary Mullens

Tyrone Pile

Terry Scandrett

Jill Sing

Wayne Strandlund

Harry Swain



OPENING NIGHT



WAYNE STRANDLUND (RIGHT) ACCEPTS THE UNFORGETTABLE AWARD

VS staff

administrative

Mitchell Krieger
Executive Director

Rachel Carroll
Box Office Coordinator

Sandy Grayson
Community Relations Coordinator

Sarah Head
Executive Coordinator

Dana Loughlin
Development Coordinator

Molly Patton
Marketing Coordinator

Elizabeth Skillings
Finance Director

Jill Smillie
Director of Marketing

Lorraine Tanner
Associate Development Officer

Left in 2014:
Yvette Guigueno
Ryan Shore
Susan Stevenson

artistic

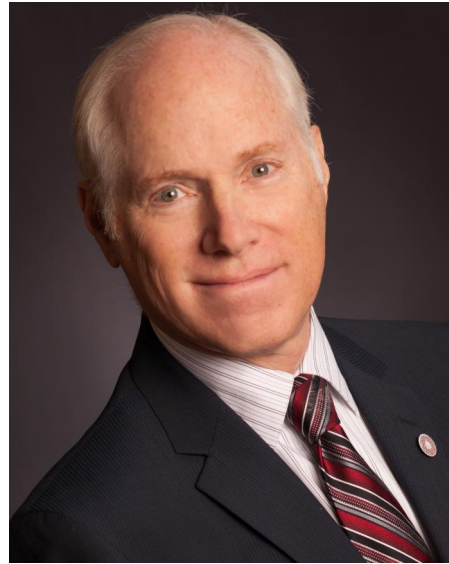
Peter Burris
Orchestra Manager

Ronald Comber
Music Librarian

Eric Gallipo
Stage Manager

Russell Bajer
Assistant Librarian

executive director's report



The amazing music performed by the Victoria Symphony in 2013/2014, described by our Music Director in her report, was enabled by a broad range of support from the community, including individuals, businesses, foundations and government.

Continued growth in fundraising was a

financial highlight of the year, which enabled us to end FY 2014 in the black – for the fifth consecutive year – with a surplus of \$10,166. Our Conductor's Circle was the brightest spot; these generous donors contributed more than \$480,000 in 2013/14, an increase over the previous fiscal year of nearly \$105,000. Another significant increase was from the BC Arts Council; their operating grant to the Victoria Symphony increased by 20% (more than \$46,000). One disappointment was a shortfall in ticket sales, which decreased by just under \$65,000 from last year. Tickets and other earned revenue provided 36% of our operating revenue in 2013/2014; government support totaled 25%, and community support equaled 39%.

With the help of the Victoria Symphony Foundation, we worked with fundraising consultant KCI to examine and upgrade our work in that area. Their recommendations have become the core of our efforts to grow our support in the community, and have led to closer connection with our donors, resulting in increased support. I'd like to say a special thank you to their team, led by Rose Terzariol, and to the members of our Board and staff who worked with them.

When we mention the Victoria Symphony Foundation, we of course think of the many years of leadership and dedication by the inimitable Eric Charman. After many years as President of the Foundation, Eric stepped down from that position early in 2014, leaving a huge legacy of accomplishment which has been so important in enabling the Victoria Symphony to grow and prosper artistically and organizationally. Eric also chaired our most recent collaborative – and hugely successful – fundraiser, “Unforgettable 2014,” benefiting both the Victoria Symphony and Pacific Opera Victoria. We owe Eric, and his colleagues, a huge debt of thanks.

Tania Miller's report noted the “Victoria and the Sea” project, the third of our community-wide collaborations. We are very proud of our connections to other arts organizations in our community. First and foremost, our close association with Pacific Opera Victoria took a huge leap forward in the fall of 2013, when we collaborated on our first musical theatre concert presentation,

Rodgers' and Hammerstein's immortal *South Pacific*. POV Artistic Director Timothy Vernon and stage director Jacques Lemay created a unique story-telling experience, with wonderful soloists, the POV chorus and the Victoria Symphony, and delighted audiences. In the coming seasons, we hope to continue this special partnership, starting with Lerner and Loewe's *Camelot* in fall 2014.

We of course also play for POV's regular productions as well as Dance Victoria's *Nutcracker*, and, new in 2013/2014, Ballet Victoria's holiday production *The Gift*. Ballet Victoria continues to join us for our annual Viennese New Year concert. The Victoria Choral Society, the Victoria Philharmonic Choir, and Vox Humana all performed with us in 2013/2014; and young stars from the Canadian College of the Performing Arts graced our Christmas Pops program. Our Ligeti Festival included collaboration with UVic's Sonic Lab. Our musicians make up more than 40% of the faculty of the Victoria Conservatory of Music, with whom we work closely on many projects.

Elsewhere in this report you will see highlights of the Symphony's extensive Education and Outreach programs for season 2014/14. Our Community Relations Coordinator, Sandy Grayson, puts huge effort into making these programs excellent and widely disseminated, and her enthusiasm and dedication has continued to make an enormous difference. One of our wonderful supporters, Beverly Unger, has also taken special interest in our Education and Outreach, not only with generous financial assistance, but with personal involvement. We offer a very special thank you to Beverly.

All that the Victoria Symphony accomplishes as an organization would not be possible without a talented and dedicated staff. Orchestra Manager Peter Burris, Finance Director Elizabeth Skillings, and Marketing Director Jill Smillie led the senior staff through the 2013/2014 fiscal year, along with Senior Development Officer Susan Stevenson, who left the VS to join the Belfry Theatre's staff in spring 2014. Yvette Guigueno also departed from the development staff to take a position at Royal Roads University. Both Susan and Yvette made major contributions in their time with the VS, and we wish them well. The accomplishments of our other staff members – Rachel Carroll, Ron Comber, Eric Gallipo, Sarah Head, Dana Loughlin, Molly Patton, and Lorraine Tanner – would fill volumes; and they all deserve volumes of praise.

While she officially began after FY 2013/14 ended, it's my pleasure to note the return of Jane Currie in a new role, as Associate Executive Director and Director of Development. Those who had the pleasure

of knowing and working with Jane in her previous time with us know of her great intelligence, superlative work ethic, and wonderful good cheer. It is great to have her back, and she has already had a terrific positive impact.

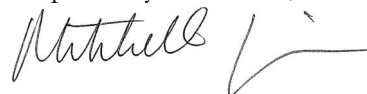
Equally important to our success is our hard-working and devoted Board of Directors, led by Harry Swain. Harry's wisdom and clear-eyed optimism have been a major factor in moving the Victoria Symphony along the path to great things; he has been a vital partner to me in guiding the organization through its challenges, and building towards the future. All members of the Board continue to be of huge importance to the organization, but I want to say a special thank you to three who are leaving the Board: Sandra Lackenbauer, Natexa Verbrugge and Susan Wetmore. All three have accomplished a great deal during their tenures, and we are deeply indebted to them. Thank you to each of them, and to all the Board.

The Symphony family was deeply saddened by the passing of two very special gentlemen: Mel Weisbart, who served six years on the Board and left us at the end of December, and Hugh Davidson, whose years of devotion to the Victoria Symphony included service on both the Victoria Symphony and Victoria Symphony Foundation boards and several committees, commissioning of new works, and deep friendship to so many of us. Both Mel and Hugh are already and will continue to be deeply missed.

As Tania mentions in her report, she will step down from her position as Music Director of the Victoria Symphony at the end of the 2016/2017 season. It would be easy to write pages and pages of everything Tania means to all of us; and the Board made a gesture towards expressing that by naming Tania Music Director Emerita. We are in the active process of searching for Tania's successor (no one can *replace* her, but someone must follow). In the meantime, I know you will join me in cherishing the time we still have with Tania as our leader and inspiration.

It remains for me to say thank you once more to every member of the Victoria Symphony family – each one of you, from the extraordinary musicians of the orchestra, to the staff, Board, volunteers, audience members, donors, sponsors, and government agencies play a role in making our performances, and everything we do, special. Thank you all from the bottom of my heart.

Respectfully submitted,



Mitchell Krieger | Executive Director



On behalf of the Board, I am pleased to report that the 2013/2014 year fiscal year closed with an excess of revenues over expenses of \$10,166, slightly ahead of that budgeted for the year. Overall revenues grew by \$284,899 or 6.19% from the preceding year. Of concern, subscription and season ticket sales declined by \$64,898, or 4.98% from the previous year, while overall earned revenues only dropped \$16,234 or .98%. The decline in ticket sales has been a trend that is occurring across the country. Management is looking at creative marketing approaches to rejuvenate ticket sales going forward. Additional revenues from events for Ballet Victoria, a Royal McPherson Theatre Society celebration, and the joint Symphony/Pacific Opera South Pacific production, have helped offset some of the ticket sales decline.

Donations and fundraising revenues have increased by \$225,177 or 12.91%. \$95,354 of this increase is attributed to enhanced contributions from individual supporters of the Symphony, to whom we are extremely grateful. \$211,157 of the increase is also attributed to the timing of gala

events held, with two such successful events happening to fall into this fiscal year. This has allowed us to draw less from the Victoria Symphony Foundation in the current year, and to in fact make a contribution of \$75,000 back to the Foundation, from the gala revenues, for a matching contribution from Heritage Canada. Revenues from government grants have increased by \$75,956, or 6.75% for the year, primarily as a result of additional funding received from Heritage Canada, as well as from the BC Arts Council, and BC Gaming Commission. We thank the various levels of the federal, provincial, and local governments for their on-going financial support.

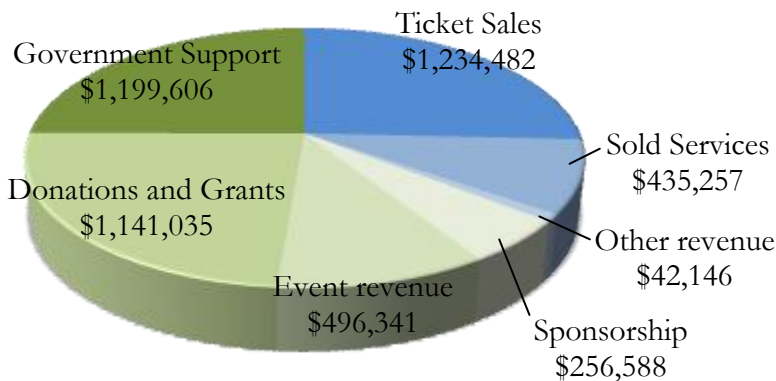
Total expenses have increased \$315,625 or 6.92% from the previous fiscal year. Of this, artistic costs and related direct production costs have increased \$175,183. Part of this increase resulted from additional artistic costs incurred early in the year, which were specifically funded by a generous donor contribution to enhance the strings performances at that time. Additional planned costs also resulted from the South Pacific production, and from unexpected artistic costs to cover sick time and relief costs in excess of expectations. Development and fundraising costs increased by \$103,332 primarily due to costs related to having two gala events happening in this fiscal year, and administrative costs are up \$24,151 as a result of the hiring of an additional staff person for the development department.

We commend Management and the Staff for their hard work this past year. In addition, Management and the Board have spent considerable collaborative time in strategic thinking and planning, to enhance development revenues, and in initial planning for the 75th Anniversary for the Victoria Symphony Society in 2015/2016.

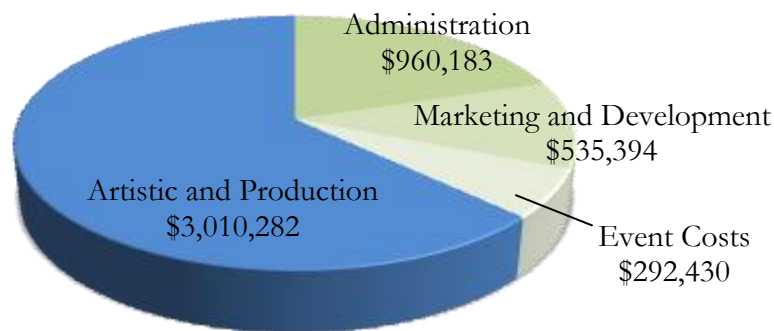
Respectfully submitted,

Barry Mungham | Treasurer, Board of Directors

revenue

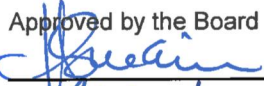
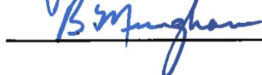


expenditures



excerpts from financial statements

Victoria Symphony Society Statement of Financial Position As at May 31, 2014

	2014 \$	2013 \$
ASSETS		
Current		
Cash and cash equivalents	427,565	608,998
Accounts receivable	94,537	14,391
Prepaid expenses	50,701	29,721
GST recoverable	<u>1,117</u>	<u>8,773</u>
	573,920	661,883
Capital assets (Note 5)	<u>193,633</u>	<u>194,412</u>
	<u>767,553</u>	<u>856,295</u>
LIABILITIES		
Current		
Accounts payable and accrued liabilities	95,819	78,047
Wages and benefits payable	35,059	35,686
Deferred revenue (Note 6)	770,000	908,803
Deferred capital contributions (Note 6)	<u>2,250</u>	<u>2,250</u>
	<u>903,128</u>	<u>1,024,786</u>
Long term		
Deferred revenue (Note 6)	25,000	-
Deferred capital contributions (Note 6)	<u>12,000</u>	<u>14,250</u>
	<u>37,000</u>	<u>14,250</u>
	<u>940,128</u>	<u>1,039,036</u>
NET ASSETS (DEFICIENCY)		
Unrestricted - page 2	(351,959)	(360,653)
Invested in capital assets - page 2	<u>179,384</u>	<u>177,912</u>
	<u>(172,575)</u>	<u>(182,741)</u>
	<u>767,553</u>	<u>856,295</u>
Approved by the Board of Directors		
	Director	
	Director	

The accompanying notes are an integral part of these statements.

McINTOSH | NORTON | WILLIAMS
certified general accountants

excerpts from financial statements

Victoria Symphony Society
Statement of Changes in Net Assets(Deficiency)
Year Ended May 31, 2014

	Invested In Capital Assets \$	Unrestricted \$	Total 2014 \$	Total 2013 \$
Balance, beginning of year	<u>177,912</u>	<u>(360,653)</u>	<u>(182,741)</u>	<u>(223,633)</u>
Excess of revenue over expenses - <i>page 3</i>	-	10,166	10,166	40,892
Amortization of capital assets	(19,371)	19,371	-	-
Amortization of deferred capital contributions	2,250	(2,250)	-	-
Capital asset purchases	<u>18,593</u>	<u>(18,593)</u>	<u>-</u>	<u>-</u>
	<u>1,472</u>	<u>8,694</u>	<u>10,166</u>	<u>40,892</u>
Balance, end of year - <i>page 1</i>	<u><u>179,384</u></u>	<u><u>(351,959)</u></u>	<u><u>(172,575)</u></u>	<u><u>(182,741)</u></u>

The accompanying notes are an integral part of these statements.

M^cINTOSH | NORTON | WILLIAMS
certified general accountants

excerpts from financial statements

Victoria Symphony Society Statement of Operations Year Ended May 31, 2014

	2014	2013
	\$	\$
Revenue		
Earned	1,714,885	1,731,119
Donations and fundraising (Notes 8 & 11)	1,968,964	1,743,787
Government Grants	<u>1,199,606</u>	<u>1,123,650</u>
	<u>4,883,455</u>	<u>4,598,556</u>
Expenses		
Artistic (Note 9)	2,472,755	2,327,059
Production	537,527	508,040
Marketing	370,575	359,191
Box office	122,583	134,358
Development and fundraising	334,666	231,334
Administration (Note 10)	960,183	936,032
Victoria Symphony Foundation (Note 8)	<u>75,000</u>	<u>61,650</u>
	<u>4,873,289</u>	<u>4,557,664</u>
Excess of revenue over expenses - page 2	<u>10,166</u>	<u>40,892</u>

The accompanying notes are an integral part of these statements.

McINTOSH | NORTON | WILLIAMS
certified general accountants



I look back over the 2013/14 season with great pride as I remember exciting programs, many more ambitious than ever before, and the

artistic impact and momentum of the orchestra as it rose to meet the challenges with enthusiasm and confidence, performing at staggeringly beautiful heights. I am also thrilled by the community's embracing of the orchestra's spirit and achievement, especially their understanding that the live orchestral experience in Victoria is something unique and precious.

The season began with the enormously impactful experience of performing with 10 extra string players through sponsorship by

Wayne Strandlund and Fisgard Capital. The monumental difference the added orchestration gave to the musical experience was strikingly impactful for all who were present. With Mr. Strandlund's help, we performed three programs in the season this way. We presented our festival "Victoria and the Sea" and with it the orchestra's first ever performance of Debussy's *La Mer*, and the revival of Victoria composer Christopher Butterfield's epic work at Remembrance Day of *Convoy PQ-17* for orchestra, choir, and dancers, in collaboration with Toronto-based dance company Coleman & Lemieux. The Victoria Symphony presented this and other works inspired by the sea, such as Britten's *Four Sea Interludes* and Takemitsu's *Toward the Sea*. The festival included VS-curated concerts and special presentations at the BC Maritime Museum, with the Naden Band and in collaboration with Pacific Opera Victoria.

Some of the other monumental performances that helped to define the 2013/14 concert season as one of our most ambitious included Lutoslawski's Concerto for Orchestra (a Victoria Symphony debut, celebrating the 100th anniversary of Lutoslawski's birth) Bach's beautiful *Christmas Oratorio* in December (another Victoria debut), Bernstein's colourful *West Side*

Story Symphonic Dances, Brahms's German Requiem (which hadn't been done for 16 years), Beethoven's Symphony No. 7, Brahms's Symphony No. 3, Tchaikovsky's Symphony No. 4, and Beethoven's full *Egmont*.

We were ambitious in our invitations to solo artists as well, and strove to introduce our audiences to a good number of new soloists. Some of our excellent soloists this season included Jon Kimura Parker's debut in our main series in Brahms' Piano Concerto No. 1, the debuts of violinists Dale Barltrop and Caroline Goulding, and the debut of Venezuelan pianist Gabriel Martinez. We were thrilled with the extraordinary Mozart performance of Angela Cheng and with the breathtaking Canadian work, André Mathieu's Piano Concerto No. 4, performed with such passion by Alain Lefèvre. We were also thrilled to present our new Principal Cellist Brian Yoon in his debut solo performance of Schumann's Cello Concerto.

I am also thrilled by the community's embracing of the orchestra's spirit and achievement

We are delighted that Canadian conductor Bernhard Gueller (Music Director of Symphony Nova Scotia) began his three-year tenure as our Principal Guest Conductor. Our orchestra loves to work with Bernhard, and this year they enjoyed two excellent programs with him which included Mozart's Symphony No. 36 ("Linz"), Dvorak's Piano Concerto with Sara Beuchner, and Schumann's Symphony No. 4. Like past Principal Guest Conductors Kees Bakels, Yannick Nézet-Séguin and Alain Trudel, Bernhard Gueller will make an incredible impact on the orchestra. We enjoyed other guest conductors this season including the debut of David Lockington and the returns of Mei-Ann Chen, Jean-François Rivest, Timothy Vernon, and our conductor in residence Giuseppe Pietraroia.

Our 2014 New Music Festival featured the music of György Ligeti, including three of his major works: the Piano Concerto (performed by the extraordinary Canadian pianist Roger Admiral), *Ramifications*, and the *Poème symphonique pour 100 Métronomes*. This was an outstanding musical experience. The technical challenges of the Ligeti Piano Concerto were legion, and many of us had to stretch our abilities to achieve success for this complex and virtuosic score; the experience of creating this music was truly





BRIAN YOON, VS PRINCIPAL CELLO



DALE BARLTROP



NATALIE MACMASTER

extraordinary and changed all of us. Roger Admiral was unbelievable in his performance of this fiendishly difficult music. The performance of the *Poème symphonique pour 100 Métronomes* was an unusual and thought-provoking experience. Music of two outstanding Canadian composers, Ana Sokolovic (present for the performance) and Paul Frehner, was performed to great success. Chamber choir Vox Humana presented Ligeti's *Lux Aeterna* and other works, and the Emily Carr String Quartet and the University of Victoria Sonic Lab joined in the festival with equally interesting programs.

Our Classics series explored the late 18th-century *Sturm und Drang* ("Storm and Stress") period, with seminal works including Mozart's Symphony No. 25, Haydn's "Farewell" and "Lamentation" Symphonies, Beethoven's *Egmont* and *Prometheus*, Vanhal's Sinfonia in G minor, and works that related in more distant ways or complemented this music like Chopin's Piano Concerto No. 2. We presented for the first time Bach's masterful *Christmas Oratorio*, featuring two renowned Victoria

I have had an incredible experience as Music Director with this wonderful orchestra

singers, Nancy Argenta and Benjamin Butterfield, and Vox Humana choir in a truly moving musical experience for orchestra and audience alike. The performance of Beethoven's *Egmont* was another highlight in this series, with the full work presented with soprano and narrator (the excellent Duncan Regehr), again a debut for the symphony.

Two of the great highlights of the 13-14 season were the premieres written for us by Composer-in-Residence Michael Oesterle, the last two movements of his work *New World*. Our audiences were deeply entranced by the journey Michael took them on with this cycle, which was presented in four parts (two in the 12-13 season, and two in the 13-14 season). We were fortunate to have Michael as our Composer-in-Residence for three seasons, and we look forward to two more final pieces from his residency in the 14-15 season.

The symphony collaborated with Pacific Opera Victoria to reach new audiences by joining together to present our first concert musical, *South Pacific*, in November 2013. An excellent cast, conducted by Timothy Vernon and directed by Jacques Lemay, brought this classic musical to life in two performances. We are excited by this new collaboration with POV.

Our Pops series brought in the hit Quebec band *Le Vent du Nord*, and several new pops conductors bringing their own shows including Stuart Chafetz

conducting the music of John Williams and the excellent Matt Catingub with “Rhythms of the Night.” We had an extraordinary Christmas season this year with a sell-out concert with Natalie MacMaster, and extremely well-received concerts for Handel’s Messiah, A Viennese New Year’s, and our Sentimental Christmas concerts.

Children’s programming included three offerings in our Concerts for Kids series: the delightful Emily Saves the Orchestra performed by Platypus Theatre; “Green Eggs and Ham” presented by a troupe new to us, Really Inventive Stuff; and “The Hockey Sweater” with the author of the highly popular children’s book Roch Carrier present to narrate the performance. It was great to see the extra-large number of young boys attending “The Hockey Sweater!” Finally, our Education Concerts presented Things That Move, a new program created by Conductor-in-Residence Joey Pietraroia and music education expert Marcelline Moody. In the summer of 2013, we once again presented three beautiful concerts at Butchart Gardens: *Salut d’Amour*, *A Night at the Movies*, and *In Nature’s Realm*; and of course Victoria Symphony Splash filled the Inner Harbour once more. Also, for the first time ensembles from the VS performed on five consecutive lunch-time concerts in Victoria’s historic Centennial Square.

In January, I announced that I would sign my last contract as Music Director, which will end at the conclusion of the 2016-2017 season. I have had an incredible experience as Music Director with this wonderful orchestra, and although I am reluctant to leave, I know that it is the right thing to seek new experiences both for myself and for the orchestra.

I am truly thankful to Harry Swain for his dedicated leadership, and to all of the Board of Directors for their deep love and commitment to the orchestra. I am thankful to Mitchell Krieger for his dedication to the organization and its success, and to all of the staff who work so hard to make the orchestra successful week after week. I am thankful to all of you who are donors, supporters, fans, and lovers of music. Thank you for making this orchestra a beautiful and cherished one and for creating a beautiful city and community with vibrant arts. And finally, I thank the orchestra for the music that you all bring to us, for the passion that you pass on to us, and for the hidden meanings of life that you share with each of us through each of the notes that you play. It is a great privilege to work with the Victoria Symphony and to be a part of this great community of Victoria.

Respectfully submitted,



Tania Miller | Music Director



CAROLINE GOULDING



GABRIELA MARTINEZ

LE VENT DU NORD

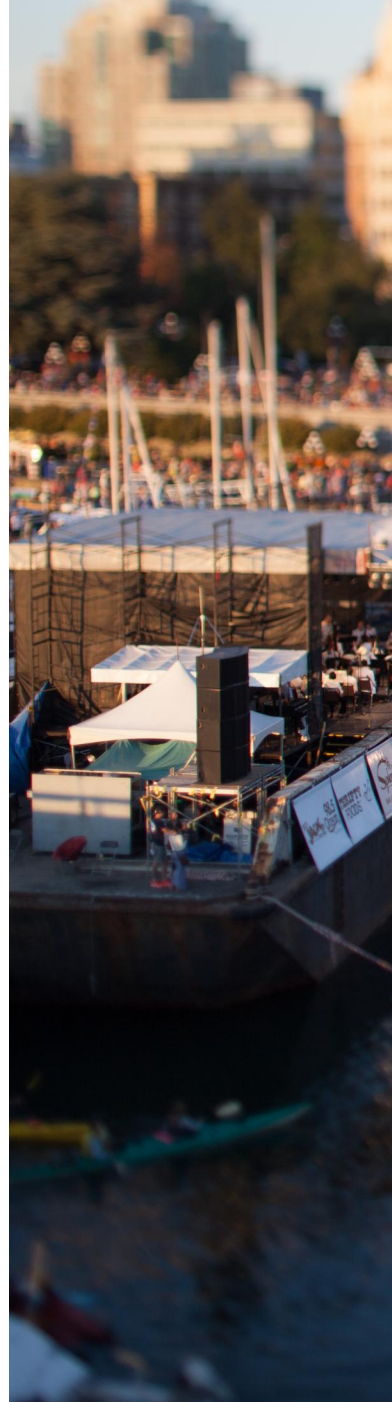


2013/14 was a challenging and fruitful season for the Victoria Symphony. On the programming side, audiences benefitted immensely from generous donations, particularly by Wayne Strandlund, that made it possible for us to perform large works with an orchestra closer to the size the composers intended at some of our concerts. The difference was immediate and obvious both to orchestra members and listeners. Hearing a truly full symphonic sound come from the stage of the Royal is a treat. Most notably, Debussy's *La Mer* benefitted from the extra numbers of musicians, and the Brahms German Requiem had more people on the stage of the Royal than I've seen in years, with its immense chorus that combined the forces of the Victoria Choral Society and the Victoria Philharmonic Choir along with significantly more instrumentalists than usual for us.

The change in the sound of our orchestra made possible by the injection of extra money highlighted one of the crucial quandaries of the Victoria Symphony. Victoria is not a big city but it has a hugely talented and discerning population. The Victoria Symphony is a perfect example of what this city has to offer, creating world class concerts season after season of a quality that you would expect to experience only in much larger metropolitan areas, all within a very modest budget and with an almost bare-bones orchestra on stage. Now, at this crucial moment in our history, as we seek out possible future Music Directors, several questions are foremost in the minds of the Symphony players. We must think clearly about the next decade as well as the next season or two. We must look closely at what we have been and what we might be. Some orchestral repertoire simply cannot be performed with the size orchestra we normally have at hand. Do we want to have regular access to live performances of larger repertoire in Victoria? What can we realistically afford? Should Victoria nurture a world class small orchestra that performs larger pieces only very rarely or would a larger orchestra serve our burgeoning metropolitan area better?

The Symphony is very lucky to have as talented and dedicated a Board as I have seen over the time I have served. We have a very talented and dedicated group on next season's Orchestra Committee, as well. I have every reason to believe, with all the talent at our disposal on stage, in the office and at the Board level, that we can find our way to a bright future for the Victoria Symphony.

Respectfully submitted,
 Martin Bonham |
 Victoria Symphony Musicians' Committee



tania miller

Music Director

bernhard gueller

Principal Guest Conductor

giuseppe pietraroia

Conductor in Residence

michael oesterle

Composer in Residence

orchestra

violins

Terence Tam, concertmaster

Christi Meyer,
 assistant concertmaster

Tori Lindsay,
 principal second violin

Cory Balzer
 Müge Büyükçelen-Badel

Courtney Cameron

Michele Kwon

Emily Salmon

Christopher Taber

Julian Vitek

violas cont.

Kenji Fuse, principal

Stacey Boal

Kay Cochran

Mieka Michaux

Christine Prince

celli

Brian Yoon, 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 Despins, principal
Mike Oswald
Janet Parker
Dan Moses

trumpets

Ryan Cole, principal
David Michaux

trombones

Brad Howland, principal
Marcus Hissen

bass trombone

Robert Fraser

tuba

Paul Beauchesne, principal

timpani

William Linwood, principal

percussion

Corey Rae, principal

harp

Annabelle Stanley,
principal



The Victoria Symphony continues to grow and develop our education and outreach programs. Many standard programs, including Musicians in School, Masterclasses, vsNEW, the Composers' Workshop, Concerts for Kids, Instrument Petting Zoos and Education Concerts, helped us reach over 13,000 children in the Vancouver Island community. In addition to these highly successful programs, this past year saw the introduction of two new outreach programs that bring classical music to the Victoria Community: Symphony Story Time and Culture Days. In addition, the Victoria Symphony developed an original Education concert, brought a Canadian icon to the Royal Theatre stage, and led a professional development workshop for school teachers.

symphony story time

Started in the spring of 2013, Symphony Story Time was developed by VS Second Trombone Marcus Hissen and VS Section Violin Christopher Taber.

Using the story of Cathy Cadence, this performance was created specifically for preschool aged children to learn about the symphony, orchestral instruments, and what professional musicians do for a living. Each performance was interactive and tailored to active young children's attention spans. Through the help of bookings at the Greater Victoria Public Library, this program was quickly sold at pre-schools and more performances were added. After its immensely successful inaugural year, we hope to increase the number of performances of this program for 2-4-year-olds.

culture days

In late September 2013, we participated in Culture Days, a community-wide celebration of arts and culture in Victoria. We invited the community to visit the Royal Theatre for an open house. Victoria Symphony musicians were stationed around the lobby, and members of the public had the opportunity to interact directly with their favourite orchestra member



CHILDREN PERFORM WITH THE VICTORIA SYMPHONY AT “THINGS THAT MOVE”

and learn more about everything musical, from how to hold a violin correctly to what it’s like to stand on the conductor’s podium. This program’s first year was thoroughly enjoyed by the members of the community who were in attendance.

things that move

In February 2014, the Victoria Symphony present “Things That Move,” an Education Concert developed by Victoria Symphony Conductor in Residence Joey Pietraroia and renowned music educator Marcelline Moody. Together they built an original, 60-minute concert that introduced children from 5-11 to a classical music concert. While every education concert involves participation from the audience, this concert brought many children to the stage as they danced with the orchestra. This concert was immensely well received and has led to the decision to develop a second production from the same team.

roch carrier reads

In the Concerts for Kids series, the Victoria Symphony brought renowned Quebecois author Roch Carrier to Victoria to narrate a performance of his beloved children’s book “The Hockey Sweater.” Complete with the dreaded Toronto Maple Leafs jersey, M. Carrier delighted the audience while recounting his horror at receiving the wrong team’s sweater.

teachers learn

To assist teachers prepare lessons to lead up to our education concerts, we led a day-long training session about music for local school teachers. The professional development activity was attended by 20 eager teachers of varying backgrounds and followed the Teacher’s Guide created for the education concerts. Teachers learned concert repertoire and were given specific tools to use in their classroom to prepare their students for the concerts.

IN THE 2013/14 SEASON, DONATIONS FROM INDIVIDUALS AND BUSINESSES REACHED AN ALL-TIME HIGH OF \$850,000. THIS UNPRECEDENTED AMOUNT SHOWS THE COMMITMENT THE COMMUNITY HAS TO SUPPORTING THE ARTISTIC AND EDUCATIONAL GOALS OF THE VICTORIA SYMPHONY.

Ticket purchases, individual donations, sponsorship, and events all enable the Victoria Symphony to enact our mission: to enrich lives through the shared experience of extraordinary music. Whether you purchased a concert ticket, volunteered at Victoria Symphony Splash, donated \$10,000 or sponsored a concert through your business, you helped us perform in over 100 wonderful performances in 2013/14.

Each and every donor showed their appreciation for the Victoria Symphony through incredible gifts. Ranging from a \$100 addition to a subscription purchase to \$25,000 to bring special guests for our 75th season, donations from individuals provide an enormous amount of support. Conductor's Circle gifts rose in number to bring us to its largest membership. These vital gifts close the gap between ticket sales revenue and concert expenses, and ensure the organization's artistic excellence with these programs:

- Reaching over 14,000 school children with our education programs
- Bringing 53 world-class soloists to our city, including 42 Canadians
- Employing 34 full-time, professional musicians and 12 part-time musicians who also teach in our community

We were fortunate enough to have two fundraisers this year: Printemps à Paris in June 2013

and a joint Unforgettable fundraiser with Pacific Opera Victoria – The Magical Music of Mozart in April 2014. Printemps à Paris had the largest silent auction we've had in years due to in-kind donations, and The Magical Music of Mozart received matching support from the Egon Baumann Foundation, resulting in highly successful events.

Again we saw local businesses support us through gifts in kind and sponsorship. Giving a night in a hotel for a silent prize or \$5,000 to sponsor a concert, every sponsor helped the Victoria Symphony present 50 concerts in 2013/14.

Victoria Symphony Splash raised more than it has in each of the past five years in on-site donations. This community event would not be possible without the support of many donors, and the 42,000 people who attended enjoyed those gifts immensely.

Finally, the Victoria Symphony depends on the tireless support of our 400 volunteers. Volunteers helped us raise nearly \$205,000 through events and merchandise sales and worked over 32,800 hours stuffing envelopes, distributing programs, serving on committees, and helping put on Splash.

These are just some of the many ways that our supporters help the Victoria Symphony



VICTORIA SYMPHONY SPLASH BAND OF HEROES

SEASON CONCERTS	EVENTS	ATTENDANCE
Signature Series	10	9,338
Legacy Series	5	5,406
VS Pops	18	12,914
Classics Series	5	5,080
Concerts for Kids	3	2,729
Specials	7	3,362
South Pacific (production with POV)	2	2,057
Total Season Concerts	50	40,886
SUMMER SEASON		
Symphony in the Summer ensembles concerts	9	950
Butchart Gardens	3	3,400
Symphony Splash	1	42,000
Total Summer	10	46,350
FUNDRAISERS		
Printemps à Paris	1	330
Magical Music of Mozart	1	240
Total Fundraisers	2	570
EDUCATION		
Education concerts	7	6,350
Musicians in Schools and Masterclasses	56	2,949
Open Rehearsals	4	820
vsNEW	6	210
Composers' Workshop	1	65
Instrument Petting Zoos	8	2,370
Symphony Story Time	13	245
Total Education	95	14,009
TOURS		
Duncan	4	2,583
Qualicum	2	1,200
Total Tours	7	3,783
PROFESSIONAL ENGAGEMENTS		
Pacific Opera Victoria	17	18,466
Dance Victoria - The Nutcracker	4	5,145
Ballet Victoria - The Gift	2	1,909
Total Professional Engagements	23	25,520
TOTAL	187	131,118



thank you!

On behalf of Tania Miller, the members of the orchestra, the board and staff of the Victoria Symphony, we would like to honour our subscribers, patrons and supporters for their outstanding commitment to the Victoria Symphony. Bravo to you all!



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13/14

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