



VICTORIA  SYMPHONY

ANNUAL REPORT

2018/2019



A photograph of a brick wall with a person's hand touching it. The wall is made of dark red bricks and has a rough, textured appearance. A person's hand is visible on the left side, touching the wall. The background is slightly blurred, showing a building and a sky.

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Season Highlights

Maestro Christian Kluxen returned for his second season at the helm of the Victoria Symphony, leading the orchestra through beautifully performed symphonies, engaging concertos, one-of-a-kind performances and introducing the Victoria audience to Naked Classics.

Sean O'Loughlin also joined the VS team as Principal Pops conductor, bringing the Force to the VS as the *Music of Star Wars* greeted sell out audiences of fans and movie goers alike.

Brilliant Success

This season saw seven sell out concerts in a variety of different series and venues.

Beer & Beethoven and Mozart & Martinis (in their second and third years respectively) delivered sold out houses reinforcing the concept that mixing abbreviated concerts in unique venues with food and alcohol is a successful combination. Added sponsorship revenue ensured these concerts were profitable.

Three of five Classics concerts including *Beethoven No. 6*, *Albright Plays Bach* and *Geniušas Plays Brahms* saw sold out houses reinforcing the strength of this year's programming and continued interest in quality classical music.

Sean O'Loughlin and Giuseppe Pietrarola conducted Pops concerts to sell out houses including the Saturday night performance of *The Music of Star Wars* and the Saturday night performance of the *Best of Queen*. Complete with light saber battles, rhythmic hand clapping and rowdy singing, these concerts were smashing successes!

New Concert Formats

Maestro Kluxen also introduced the VS audience to the concept of taking two or more complimentary musical selections and weaving them together into a new musical creation. Violinist Tasmin Little performed Vivaldi's *Four Seasons*, Paniufnik's *Four World Seasons* and Piazzolla's *Four Seasons of Buenos Aires* woven together in once concert and later the VS performed excerpts from Stravinsky's *Pulcinella Suite* and Grieg's *Holberg Suite* into a distinctive concert experience.

This season, animator Paul Rissmann joined the VS to deconstruct Berlioz' *Symphonie fantastique* in Naked Classics. The first half of the performance saw Rissmann using the orchestra and visuals to delve into the score and

during the second half, the orchestra performed the symphony in its entirety!

The VS also debuted the first film accompanied with live orchestration, *The Wizard of Oz!* The performance drew audiences of young and old alike to this classic film.

New Music

The VS tackled the theme of cyber bullying this season with *My Name Is Amanda Todd*. Written as a tribute to highlight the brief life of teen Amanda Todd, the concert featured not only heartfelt new music, but messaging from tireless anti-bullying crusader Carol Todd, Amanda's mother, and a video message from the teen herself.

Another concert in the Explorations Series featured music from five former VS Composers-in-Residence in one concert! Celebrating the legacy and importance of new music and modern composers, this concert highlighted pieces from Butterfield, Stokes, Sharman, Oesterle and Miller.

Collaborations

In keeping with our tradition of supporting the arts in Victoria, the VS collaborated with four notable artistic organizations. Singers from Vox Humana Chamber Choir joined the VS for *Christmas Pops* and *The Music of Star Wars*. The Victoria Choral Society collaborated in Handel's *Messiah* and Wagner's *Lohengrin (Act III)*. Dancers from Ballet Victoria performed in *A Viennese New Years* and singers from the University of Victoria Jazz Ensemble added harmony to the *Best of Queen!*

Community Engagement

The 18/90 season saw the continuation of community programs focused on bringing music to the schools of Greater Victoria including Musicians in Schools, Symphony StoryTime, VS Master Classes, Adopt a School, VS Take Note, Education Concerts, the Instrument Petting Zoo and more. Thousands of students experienced symphonic music – some for the first time!

We look forward to welcoming these students and more to future VS concerts.

President's Report

This is my first President's Report and I am happy to announce that it has been another very successful year for your symphony. Not only has Christian Kluxen continued his winning ways with our talented musicians and audiences but Sean O'Loughlin performed his first season as Pops Conductor to much praise and critical acclaim. Joey Pietraroia continues to shine as Associate Conductor. The season had many noteworthy performances.

No year is without challenges and the season produced a major one. The Royal & McPherson Theatres Society (RMTS), our landlord at the Royal Theatre, announced unprecedented rent increases and rental restrictions. Initially proposing its new policy take effect for the upcoming year, RMTS eventually relented somewhat and delayed its actions for a year, but only a year.

Our society, together with Pacific Opera Victoria and Dance Victoria, continue to argue for full, open discussions about the issue and on the future of live performances throughout the region. Meantime, after much careful deliberation, the directors concluded that our best interests lay in moving more concerts away from the Royal to the Farquhar Auditorium at the University of Victoria.

The decision was difficult but the prospect of a doubling of our rent was even more unpalatable. We will still be mounting about half of our productions at the Royal. We recognize that our decision has caused inconvenience to some members of our audience. We are grateful for the understanding and support we have received.

The year also brought losses to our Symphony community. One of our most enthusiastic supporters and a past president, Marsha Hanen, passed away in April. In the spring, Marsha's contributions had been recognized and she was appointed an Honorary Life Member of the Symphony Society. She had given much expertise and energy to the Symphony and led the committee which recruited Christian as our music director.

Another supporter, Len Chapple, was lost to us in January of this year. Together with his late wife, Dallas, Len had gifted the magnificent sum of one million dollars to the Symphony. Much wonderful music has been made possible as a result.

At the Society's Annual General Meeting in September, 2018, a number of directors stepped down. April-Dawn Best, Jim Hesser, Trish Lortie and Michael Oswald concluded their terms after giving years of unstinting support to the Society. Thank you all for your efforts. Welcome to new directors John McLeod and Thomas Siemens.

No report of this nature would be complete without recognizing the constant and hardworking staff of the Society. Apart from the everyday operations, the staff put in extra efforts for events such as the Gala and Splash. Added this year was a new series of lunches featuring several of our musicians explaining their roles and providing musical selections as well. In addition, the move to UVic took up significant time and effort. We owe the staff much and thank them for their great work.

Alan Hollingworth
President, Board of Directors, Victoria Symphony Society

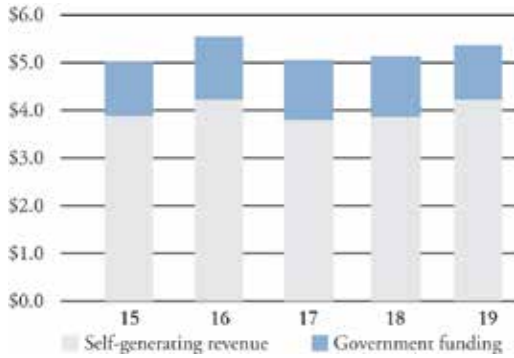
2018/19 Board of Directors

Paul Beuchesne
Katherine Bishop
Brian Butler
Wendy Clay
Kay Cochran
Joanie Hesketh
Alan Hollingworth, President

Peter Jando
John McLeod
Valerie Raymond
Sheridan Scott
Thomas Siemens
Michael Warren
Moses Watson

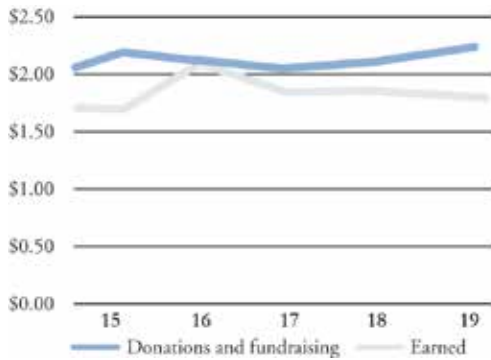
Five Year Financial Summary

REVENUE



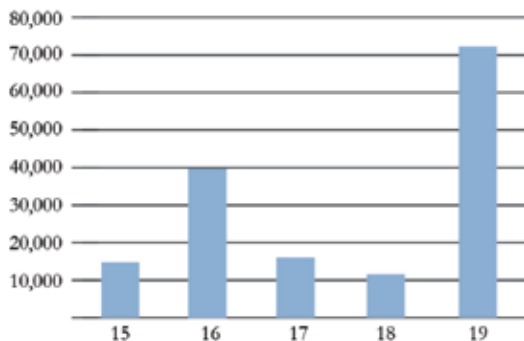
Self-generated revenue continues to grow.

SELF GENERATED REVENUE



Fundraising efforts continue to offset earned revenue.

YEAR END SURPLUS



The Victoria Symphony Society has been consistently debt-free.



2018/19
*Administration
Staff*

Kathryn Laurin, *CEO & Executive Director*

Russell Bajer, *Associate Librarian*

Emily Boon, *Senior Executive Officer*

Allegra Bonifacio, *Development Coordinator*

Peter Burris, *Orchestra Manager*

Ben Carson, *Community Relations Coordinator*

(through Jan. 2019)

Baily Finley, *Box Office Coordinator*

Bill Linwood, *Artistic Administrator*

Shandra Liss, *Senior Marketing Officer*

Kimberly Manerikar, *Box Office Coordinator*

(on leave)

Maria Martins, *Community Relations Coordinator*

Jennifer Paget, *Director of Finance*

Christopher Reiche Boucher, *Librarian*

Jill Smillie, *Director of Marketing*

Lorraine Tanner, *Director of Development*

Tina Thompson, *Senior Development Officer*

(through July 2019)

Colleen Youngblut, *Senior Development Officer, Foundation*



CEO's Report

Concluding his second successful year as Music Director with the Victoria Symphony, Christian Kluxen has led us through an amazing and memorable 2018-19 season. Christian's extraordinary artistic leadership continued to inspire through exciting performances that showcased artists such as Canadians Lorraine Min, Daniel Haas, Stewart Goodyear and our very own Concertmaster Terence Tam and Principal Trumpet Ryan Cole; amateur Paul Rissman in a Naked Classics concert that uncovered the secrets of Berlioz's *Symphonie fantastique*, deconstructing the composition using visuals and live excerpts; international artists Lukas Geniušas, Leonardo Colafelice and renowned conductor Giordano Bellincampi; and a grand season finale with a tour-de-force of operatic singers, choir and orchestra in a concert presentation of Wagner's *Lohengrin*. In addition, we presented impactful and socially relevant works through our Explorations Series that showcased Canadian composers such as Jocelyn Morlock's *My Name is Amanda Todd*, Anna Höstman's *Singing the Earth* and Nicole Lizeé's *Bondarsphere*.

We were delighted to welcome Sean O'Loughlin in his first year as Principal Pops Conductor. Sean programmed a stunning season of concerts that ranged from the *Music of Star Wars, Broadway and Bernstein*, to the *Best of Queen*. Sean has won over our Pops audiences with his charm, storytelling, and imaginative programming which has resulted in overwhelmingly enthusiastic response from patrons.

Our Education and Outreach programs provided important and meaningful interactions to over 18,000 students, and we continue to look for creative ways to bring music events into schools and create accessible music experiences for students

of all ages. We expanded our community outreach this past season to include a new Symphony Insights lunch series which featured musicians from the orchestra. The three sold out lunches proved to be a resounding success with plans underway for next season.

We cannot discuss the successes of this past season without acknowledging the generosity of our donors and patrons. We extend heartfelt thanks and appreciation for your continued and unwavering support of our artistic endeavours. Your philanthropy plays an integral role in our financial sustainability and allows us to present outstanding concerts featuring national and international artists to the Victoria community.

Special thanks as well must go to our exceptional musicians for their dedication and remarkable artistic achievements, and to our committed staff for their tireless energy and loyalty in supporting the objectives of the Victoria Symphony. We also acknowledge the work of our Board of Directors and their ongoing support for the realization of goals in our Strategic Plan: a commitment to financial sustainability, building a diversified audience, raising the artistic level of our endeavours and extending our reach into community.

Under Christian's charismatic musical direction we continue to write a new chapter for the Victoria Symphony; one filled with originality, creativity and innovation with the aim to inspire, delight and enrich lives through the presentation of extraordinary music.

Kathryn Laurin,
CEO & Executive Director





Music Director's Report

I am so happy to share some of the highlights we've had with our beautiful Victoria Symphony this recent season 2018/19.

Firstly, we're in the midst of an invigorating process of developing the orchestra on a musical and professional level, building repertoire together and constructing our common style of playing in different types, genres and periods of the repertoire. This is an incredibly valuable journey for both me and the orchestra. It is something that I feel is an eye opener for both them and me. Even for many of the orchestra musicians who have played in the orchestra for many years, the feedback I get is that they enjoy to revisit and rediscover many core repertoire pieces and now seeing them in a new light. I personally feel privileged to work with an orchestra with this open and work-focused attitude.

The most daunting project of the season was by no doubt the *Naked Classics* featuring Berlioz's *Symphonie fantastique*, brought to life, presented and communicated by Paul Rissmann. Although the ticket sales of this concert were not overwhelming, the feedback I got from the audience surely was. This was a completely new way of trying to build new audiences in Victoria, without excluding our existing audience, and it surely seems like it worked! I hope that we can build on this concept in the future. I am sure that anyone who attended this concert will agree.

Looking at the overall response from the complete season, I am also happy to find that our slight transformations of each season series have been both welcomed and long awaited from both orchestra and audiences; in the Classics Series, we began to introduce a range of works from a broader musical period, including works by both Pärt and Panufnik, alongside works by C.P.E. Bach and Vivaldi. In the Masterworks Series, we introduced several contemporary works by both living Canadian and international composers alongside wonderful core masterpieces. And our Exploration series is more alive than ever. In other words, I feel that we are slowly bringing our audiences to embrace a new way of listening to great music - not only knowing what they will get, but to also like being presented to something that they end up loving.

For me, this is a crucial turning point for this orchestra and its audiences; building bridges between our different season series, breaking down boundaries and experiencing a Victoria Symphony season as a unity and not as isolated series.

The level of guest soloists and conductors have been exhilarating from beginning to end, and I can feel how it is

building the orchestra's playing standard to have people of high international standard on the front of the stage. Soloist highlights included legendary violinist Tasmin Little playing Vivaldi and Panufnik in an exciting mix in the Classics series, Stewart Goodyear performing his own concerto *Callaloo*, Leslie Ann Bradley spellbinding us with her reading of Berg's *Seven Early Songs*, our own fabulous two violinists Christi Meyers and Victoria Lindsay playing Pärt's *Tabula Rasa*, and not the least, Lorraine Min blowing the roof off the Royal with her uniquely forceful and deep interpretation of Rachmaninoff's *Piano Concerto No. 2*.

On the conductor side, it is of utmost importance to me that we managed to invite conductors who would normally be out of the range for an orchestra like us. Highly experienced orchestra "builders" like David Danzmayr and Giordano Bellincampi, as well as Bernhard Gueller who we are lucky to have a long standing relationship with and of course Music Director Emerita Tania Miller. All of these conductors have given wonderful feedback and have shown clear interest in re-visiting our Victoria Symphony. It is also a pleasure to see how our own resident conductors Giuseppe Pietrarola and Sean O'Loughlin continue to work hard and determined to improve standards and audiences in Victoria. Especially the Pops concerts with *Wizard of Oz* and *Best of Queen* turned out to be incredible successes with our audience.

Two personal highlights for me were our season opener and season closing concert. Mahler's *Symphony No. 4* is repertoire that is very close to my heart, and again, this is an extremely important type of music to play for an orchestra who have ambitions to move to "the next level". The 3rd Act of Wagner's *Lohengrin* was a mountain to climb, with large orchestra, four soloists, chorus and many backstage trumpets, but it turned out to be a musical highpoint for the orchestra. The soloists were nothing less than world class and I was proud to introduce this new "form" of "opera in concert", which is already a well-known and successful concert form on the larger international stages.

It is a pleasure for me to continue to build, maintain and further develop this wonderful orchestra!

Music Director
Victoria Symphony



Treasurer's Report

I'm pleased to submit the Treasurer's Report for the Victoria Symphony Society's (VSS) 2018-19 fiscal year.

The VSS recorded solid financial results for the year ended May 31, 2019 with an excess of revenues over expenses of \$70,322. Higher donations, government grants and strong ticket sales in the back half of the year combined to drive revenues 6% higher than the previous year. These increases supported higher artistic expenses as the VSS continues to focus on delivering high quality productions for its patrons. Administration expenses were increased year over year on additional costs related to the transition of concerts to UVic and required system upgrades.

Despite tremendous change and disruption in the 2018-19 season it was another strong year for the Symphony. The team should be commended for

delivering results that were well ahead of budget expectations and prior year results.

The Executive and Finance Committee of the Board have responsibility for overseeing the financial aspects of the Symphony's operations. At each of our meetings this past year a considerable amount of time was spent dealing with the Society's results and its prospects for the balance of the year. The Committee also spent time reviewing various drafts of the budget for the 2019-20 fiscal year.

The VSS is currently in a stable financial position and eagerly awaits the launch of the 2019-20 season.

Katherine Bishop,
Treasurer, Victoria Symphony Society

Statement of Operations

	YEAR ENDED MAY 31, 2019	YEAR ENDED MAY 31, 2018
Revenues:	\$	\$
Earned	1,661,990	1,735,275
Donations and fundraising	2,473,740	2,139,282
Government grants	1,263,515	1,208,140
	5,399,245	5,082,697
Expenditures:		
Artistic	2,884,014	2,749,166
Production	776,912	702,515
Marketing	342,402	368,428
Box office	23,196	14,185
Development and fundraising	276,632	240,899
Administration	1,025,767	950,964
	5,328,923	5,071,157
Excess of revenues over expenditures:	70,322	11,540

For the complete audited financials, please visit <http://victoriasymphony.ca/about-us/financial-statements/>

The Foundation for the VS Report

The Foundation for the Victoria Symphony was incorporated under the BC Societies Act in 1958 to provide long term support to the Victoria Symphony Society (VSS) in the advancement of orchestral music. The Foundation operates separately from the VSS as its own Society and is governed by a board of eight Directors. Funds invested by the Foundation generate earnings in the form of income, dividends and capital gains that contribute to the funding of the VSS. Donations received by the VSS throughout each year as part of annual fundraising are used by the Symphony to support ongoing operations. Contributions used to support the future operations of the Symphony are received by the Foundation and are invested by our Portfolio Manager (Jarislowsky, Fraser Global Investment Management) under the guidance of the Foundation's Directors.

At the close of the fiscal year 2018-19 of the Foundation for the Victoria Symphony, we look back at a year with mixed emotions. We are pleased to announce that assets under management are edging on the \$11 million mark for the first time ever. Interest from donors participating in the match program from Canadian Heritage – Endowment Incentives

continues to grow although this past year saw a somewhat reduced match percentage contribution from the Federal government program. Sadly, we saw the passing of Dr. Marsha Hanen; a valued Foundation Director and long-time friend and unwavering supporter to the Victoria Symphony; she will be missed.

The Foundation continued its support to the Symphony this past fiscal year with a contribution of \$630,000 compared to \$650,000 the previous year. Investment returns are holding at a 1-year annualized gain of 6.3% despite increased volatility and an unpredictable geopolitical climate and a very soft December 2018.

Thank you to all donors and supporters of the Foundation for the Victoria Symphony for helping our beloved Symphony reach new heights and “keep the music playing”.

Steve McKerrell,
President, Foundation for the Victoria Symphony

18/19 FVS Board of Directors

Lisa Abram	Brian Butler
Katie Bishop (VSS Treasurer, ex officio)	Trudy Brown, Secretary
John Heraghty, Treasurer	Alan Hollingworth (VSS President, exofficio)
Steve McKerrell, President	Shelagh Rinald
Lynn Tetarenko	

Foundation Assets

	YEAR ENDED MAY 31, 2019	YEAR ENDED MAY 31, 2018	YEAR ENDED MAY 31, 2017
Total Foundation Assets (\$ Millions)	\$11.0	\$10.2	\$9.1
Annual Contribution to the VS	630,000	650,000	495,000
Matching Funds from Canada Cultural Investment	408,608	286,059	437,292

For the complete audited financials, please visit <http://victoriasymphony.ca/support-2/planned-giving/foundation-for-the-victoria-symphony/foundation-financial-statements/>

Musicians' Report

The musicians of the Victoria Symphony found much to celebrate in the 2018-19 season. The first season fully programmed by Maestro Christian Kluxen showed us his musical thumbprint in so many ways. Whether mixing movements of Stravinsky with Grieg, focussing on Scandinavian music or bringing Wagner opera to the concert stage, Christian offered us countless positive challenges and chances to listen with fresh ears.

Other new initiatives of the season included the highly successful Naked Classics concept, our recording of Rachmaninoff's *Piano Concerto No. 2* with Lorraine Min, our first accompaniment of a full length musical film *The Wizard of Oz*, our work with our new composer in residence, Marcus Goddard, and our integration of video into our New Music series.

Of the many engaging concerts this season, a few stand out on my own (highly personal and subjective) list: Christian Kluxen conducting Nielsen *Symphony No. 4*, Adès *Powder Her Face*, Brahms *Serenade No. 2* and Arvo Part *Tabula Rasa* (soloists Christi Meyers and Tori Lindsay), David Danzmeier's interpretation of Prokofiev *Symphony No. 7*, Terry Tam's performance of the Shostokovich *Violin Concerto*, and Sean O'Loughlin's Bernstein tribute.

We saw old friends and new in 2018-19. The roster of conductors and soloists gave us opportunities to work with new acquaintances (Giordano Bellincampi), deepen new friendships (David Danzmeier and Jean-Claude Picard) and welcome back longtime friends (Bernhard Gueller, Stewart Goodyear, Giuseppe Pietrarola). The appointment of new Principal Pops Conductor Sean O'Loughlin showed us the

welcome revitalization of the Pops series, as seen in the sold out *Music of Star Wars* program.

The end of this season saw the departure of three friends of the VS musicians. Martin Bonham, a 41 year veteran of the orchestra, took his retirement, stage manager Eric Gallipo moved on to another position, and principal percussionist Corey Rae won an audition in the Montreal Symphony. We will miss Martin, Corey and Eric and wish them every success going forward.

Beyond the musical sphere, changes in the relationship between the VS and the RMTS continue to create significant concern for all members of the orchestra. An orchestra's rehearsal and performance venue has huge impact on the daily life of the musicians, both logistically and artistically. That said, we have met challenges in the past and we are strongly committed to rising to whatever occasion presents itself.

We thank the office staff and Victoria Symphony Board of Directors for all their work, but particularly for their tremendous dedication to making this shift as seamless as possible. We cannot overstate how important their groundwork will be for our future performances and success. Above all, we thank the audience for continues presence and support. We all know that a performance without an audience is not a concert.

Kay Cochran
Chair, Victoria Symphony Players' Association





Orchestra

Christian Kluxen,
Music Director

Sean O'Loughlin
Principal Pops Conductor

Giuseppe Pietrarroia,
Associate Conductor

Violins

Terence Tam, Concertmaster
Christi Meyers,
Assistant Concertmaster
Tori Gould,
Principal 2nd Violin
Cory Balzer**
Müge Büyükcelen-Badel
Courtney Cameron
Michele Kwon
Phillip Manning
Emily Salmon
Christopher Taber
Julian Vitek

**** Begins the alphabetical listing of players who participate in a system of rotated seating within the section.**

Violas

Kenji Fuse, Principal
Stacey Boal
Kay Cochran
Mieka Michaux
Christine Prince

Celli

Brian Yoon, Principal
Martin Bonham
Joyce Ellwood
Perry Foster

Basses

Mary Rannie, Principal
Darren Buhr
Alex Olson

Flutes

Richard Volet, Principal
Stephanie Bell

Piccolo

Stephanie Bell

Oboes

Michael Byrne, Principal
Russell Bajer

English Horn

Russell Bajer

Clarinets

Keith MacLeod, Principal
Jennifer Christensen

Bass Clarinet

Jennifer Christensen

Bassoons

Jennifer Gunter, Principal
Anne Marie Power

Horns

Alana Despins, Principal
Michael Oswald
Janet Parker
Dan Moses

Trumpets

Ryan Cole, Principal
David Michaux

Trombones

Brad Howland, Principal
Marcus Hissen

Bass Trombone

Bob Fraser

Tuba

Paul Beauchesne, Principal

Timpani

William Linwood, Principal

Percussion

Corey Rae, Principal

Harp

Annabelle Stanley, Principal

Piano

Tzenka Dianova, Principal

Orchestra Manager

Peter Burris

Operations Manager

Eric Gallipo

Librarian

Christopher Reiche Boucher
Russell Bajer, Assistant

* on leave

+ half year appointment

** Begins the alphabetical listing of players who participate in a system of rotated seating within the section.



Supporters

Annual giving is a cornerstone of the Victoria Symphony's fundraising efforts. This year's amazing results truly show the commitment the Greater Victoria community has to the Victoria Symphony and our artistic and educational endeavours. The Victoria Symphony graciously acknowledges the following supporters gifts in the 2018 fiscal year.



CONDUCTOR'S CIRCLE

Valerie Raymond and
Tom de Faye, Chairs

HONORARY ARTISTIC PATRON
Anton Kuerti, OC

HONORARY GRAND PATRON
Eric Charman, CM, OBC, LLD

THE VS GRATEFULLY ACKNOWLEDGES THE FOLLOWING GENEROUS DONORS WHO HELP UNDERWRITE MUSICIANS:

Season Sponsor: Dallas & Len Chapple

Pops Series: John & Marvie McEown

Masterworks Saturday Series: Julie & Harry Swain

Music Director Christian Kluxen: Sandra Lackenbauer

Associate Conductor Giuseppe Pietrarroia: Sheila Madill

Principal Pops Conductor Sean O'Loughlin: John & Marvie McEown

Concertmaster Terence Tam: Julie & Harry Swain

Composer in Residence Marcus Goddard: Beverly Unger and Julie & Harry Swain

Müge Büyükcelen-Bade: Julie & Harry Swain

Ryan Cole: Sandra Lackenbauer

Kenji Fuse: Sandra Lackenbauer

Jennifer Gunter: Marsha Hanen

Bill Linwood: Sandra Lackenbauer

Keith MacLeod: David Flaherty

Christi Meyer: Marsha Hanen

Mieka Michaux: Anonymous

Richard Volet: Julie & Harry Swain

BENEFACTORS (\$25,000+)


Anonymous (1)

Egon Baumann Music Foundation

Brian Butler **T**

Dallas** & Len Chapple** **T**

David Flaherty **T**


Jill Gibson in memory
of Neville Gibson **T** 

Marsha Hanen** **T**

Robert & Devi Jawl Foundation


Sandra Lackenbauer **T**

Joan C. McCarter Foundation

John H. McEown Family Trust **T** 

Helen & John Parker **T**

Terry Scandrett & Angela Bassage

Julie & Harry Swain **T** 

Beverly Unger 

The Foundation for the Victoria Symphony

SAPPHIRE BATON (\$17,500+)

Anonymous (1)

Hugh Davidson Fund

Helen Stuart & Bob Hoogendoorn**

Mozart Fund

The Sunflower Fund

DIAMOND BATON (\$10,000+)

Anonymous (3)

Dr. Fritz & Dora Boehm

Alacs Fund

Sheila Madill

Tania Miller & Dr. Tom Moonen

Robert K. Moss**

Ann & Clive** Piercy

Natexa Verbrugge

PLATINUM BATON (\$5,000+)

Anonymous (1)

A&A King Family Foundation

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Eric & Shirley Charman

Commodore & Mrs. Jan Drent

G.F. "Pat" Dunn Family Fund

Murray & Lynda Farmer

John & Gabrielle Goudy

Jim & Betty Hesser

Alan & Jean Hollingworth

Fiona Hunter

Petra Janusas

Dr. D. Elizabeth Kennedy

Jim & Penelope Kingham

Ewa & Alan Lupin in memory
of Daniel Lupin

Barb & Steve McKerrell **T**

Barbara Meek

Millingtons: Trustees of the Lou
Williamson Scholarship Fund

Margot Northey **T**

Sheila & Ray Protti **T**

Grace & Gordon Rogers

GOLD BATON (\$2,500+)

Anonymous (4)

Annamaria & Dr. Perry Bamji

Roy & Gunilla Barnett
Elizabeth Bigelow
Harvey L. Brooks
Sylvia A. Calder
Norene Carr
The Christopher Foundation
Dr. Wendy A. Clay
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Nicola & David Komlodi
Marie L. Logan
Marc & Patricia Lortie T
Mark & Catherine Lupin
Don & Lee Macnamara
Drs. Colin & Kathleen Mailer
Tommy Mayne** T
Gwyn Morgan & Patricia Trotter
John Neal T
Sara Neely in honour of
Gerry & Pat Neely
Kirk & Beate Northcott
Linda Pendray
Raymond James Canada Foundation
Valerie Raymond & Tom de Faye T
Sheridan Scott & David Zussman
John S. Walton
Jim & Marion Welsh

PEARL BATON (\$1,500+)

Anonymous (2)
Ivy Anderson
Pat & Anne Anderson
Keith & Jean** Bateman
Helen Bochonko
Gordon & Barbara Bonn
Mrs. Stephanie Boswell**
Trudi L. Brown Q.C. T
Edith Burton
Lady E. Chatfield
Cullen Family Fund
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Edie Jefferson
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Marie-Andrée Beauchemin
Dr. Celso E. Mendoza
Stefan & Magdalena Opalski
Jon & Gail** O'Riordan
Robert J. Peck & Lorraine E. Peck Fund
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Don & Marlene Recchi
Brad & Shelagh Rinald
Dennie Rothschild
H. Ruckle Charitable Fund
Anne & Don Russell
Cora E. Shaw T
C. Stephen & Mary Frances Smith
Lee & Karl Soberlak Foundation
Doneen Sprowl
Michael Warren & Theresa McFarland
Dr. Melvin** & Marilyn Weisbart
Derek & Deborah Wolstenholme
Andrew & Nelly Woodsworth

SILVER BATON (\$1,000+)

Anonymous (10)
Marlyn Armitage
Vicky Barkley
Barbara & John Barton
Mr. & Mrs. J Bartucz
Martin Bonham & Lloyd Howard
Kathryn & Pierre Burke
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