



VICTORIA  SYMPHONY  
ANNUAL REPORT  
2019/2020



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# Season Highlights

The Victoria Symphony's 80th season of producing extraordinary music played out in dramatic fashion: sold out performances, series at new venues, new music and collaborations, community engagement and the cancellation of all live performances due to a global pandemic.

## Sold Out Performances

Over the course of the shortened season, the Victoria Symphony celebrated seven sold out concerts.

The wildly popular Happy Hour Series saw sold out crowds at all performances. The inclusion of an additional *Beer & Beethoven* concerts welcomed 300 more people (two sell outs) to enjoy classical music on the barge. *Mozart & Martinis* once again saw a full house of concert goers.

The month of December saw sold out audiences at the Farquhar at UVic. Concerts for Kids' *The Snowman* performed to a full house and the VS holiday special Canadian Brass sold into the choir loft! The Explorations Series saw it's first sold out performance since Tanya Tagaq in 2017: *Kluxen Confronts Zappa*.

The opening concert of the Beethoven cycle – Symphonies Nos. 5 & 3 – filled the house, an indicator that the rest of the cycle would follow suit. Alas, the March 12 Beethoven Symphonies Nos. 2, 4 & 7 was the first cancellation of the 19/20 season.

## Different Venues and Series

The 19/20 season began with a new look: Masterworks Saturday and Sunday performances at the Farquhar at UVic, Concerts for Kids and Specials at the Farquhar and Pops on Saturday and Sunday nights only.

Hundreds of patrons followed the Victoria Symphony from the Royal Theatre to the Farquhar at UVic, and despite a few bumps in the road, the journey was a success. The staff at the Farquhar at UVic went above and beyond to accommodate the Victoria Symphony and their rolling out of the welcome mat was truly appreciated. As a unique experience, some audience goers were able to sit in the choir loft behind the orchestra and enjoyed a full view of the conductor and audience.

Although moving to fewer performances of the Pops series, the VS was able to maintain a large portion of the subscribers and ticket buyers. Under the baton of Principal Pops Conductor Sean O'Loughlin, the series saw steady audience growth and nearly full houses.

## Milestones

The Victoria Symphony recorded a number of firsts and records this season. Victoria Symphony Splash celebrated 30 years of bringing symphonic music to Victoria's Inner Harbour in the summer. Bjarke Mogensen performed the Symphony's first accordion concerto in a Masterworks concert; a piece co-commissioned by the Danish National Symphony, also a first.

Record number of vsSOUNDCHECK members (15-35 year olds) attended Victoria Symphony concerts (800) and Tony DeSare made his first appearance crooning the tunes of Old Blue Eyes himself, Frank Sinatra.

## COVID-19 and the Virtual Future

The global pandemic forced the cancellation of the 19/20 season and moved the 20/21 season to the virtual online world. The Victoria Symphony Society witnessed the generosity of the symphony community with 74% of ticket buyers and subscribers donating the value of their tickets to the organization. Although sales of the 20/21 season stopped, 54% of subscribers either donated their subscription value to the organization or left the money on account to be used in upcoming seasons.

The pivot to VS@Home and digital shorts brought the VS into peoples' homes through online performances, digital shorts, educational videos and the release of performances from previous seasons.

The Victoria Symphony begins the 20/21 season with virtual concerts performed without audience and shared online to the community. We hope you will join us as we explore this new world!



# President's Report

There is no difficulty saying, and likely no denying, that this was a year like no other! What started out in a routine fashion morphed into a litany of delights, surprises and learning to live with an unprecedented event.

The year started much like previous ones. The summer season was presented including concerts at various places and, importantly, the 30th anniversary presentation of Victoria Symphony Splash in the Inner Harbour. All in all, it was a good warm-up for the opening concert in September and many memorable concerts as the season progressed. Your orchestra continues to show its considerable talents every time it takes the stage.

During this time, we were happy to renew our contract with Maestro Kluxen, renewing this agreement until the end of the 2022/2023 season. There seems to be unanimous agreement that Maestro Kluxen has brought a new and welcome component to the orchestra. His efforts are ably augmented by Principal Pops Conductor Sean O'Loughlin and Associate Conductor Giuseppe Pietrarroia, leading the Pops and Kids' series respectively.

In December, the Society was disappointed to receive Kathryn Laurin's resignation, with effect from June 1. Happily, we were able to agree on an extension through to September 3, 2020, closely dovetailing with the starting date of her successor. On behalf of the Board, staff and musicians, I thank Kathryn for her tireless and effective efforts throughout her tenure but particularly in the last few months.

Following the resignation, we launched a search for a new CEO. We had interest from across Canada and the U.S., but eventually concluded our ideal candidate lives right here in Victoria. Matthew White has been a professional opera singer who started leaning toward arts administration some years ago. Latterly, he was Executive & Artistic Director at Early Music Vancouver and also a prime mover in the Pacific Baroque Series presented in Victoria. We are excited about having Matthew, who brings great energy, enthusiasm and new ideas to his job. Matthew is very outgoing and

approachable and I hope you can meet him in person soon. This brings me to COVID-19, the dreadful scourge of which we became aware in December of 2019 but which really struck in March of this year. Its effect on our operations has been profound. As an organization presenting live singers and musicians to large audiences in indoor venues, the Society has been deeply affected. In rapid succession, Maestro Kluxen was sent home to Denmark, individual concerts were postponed and it quickly became evident that the entire season would have to be suspended or replaced. A multitude of tasks arose such as dealing with tickets to cancelled events, dealing with soloists who would not be able to appear, looking after our now idled players, calculating and recalibrating the financial implications of it all and asking the staff to work long hours from home.

We are still working our way through COVID's effects. I am very grateful to the staff, the Board and our musicians for their hard work and patience during this difficult period. And similarly, our gratitude goes out to our audience for their patience, understanding and extra generosity in the form of donating many refunds for unused tickets back to the Society. Thank you one and all.

This year has brought more unwelcome events. Several important supporters of the Symphony have been lost to us in the last season. In August of 2019, Lois Voight Stockey, a generous benefactor of the Symphony, passed away. Later that year, Shirley Charman left us at the end of November. She was followed in early March by her husband, the legendary Eric Charman, who did so much and gave so generously to the Symphony.

I will end this report with a fervent wish for the annihilation of COVID and the renewal of normal operations and the return to live performances of vibrant and exciting music performed by your Victoria Symphony.

Alan Hollingworth  
*President, Board of Directors, Victoria Symphony Society*

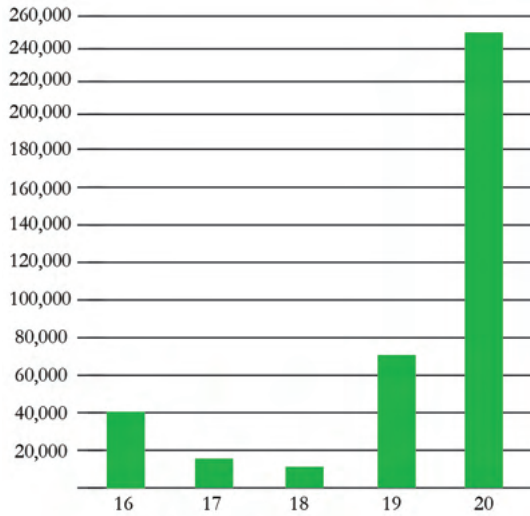
## 19/20 Board of Directors

Paul Beauchesne  
Katherine Bishop  
Wendy Clay  
Kay Cochran  
Joanie Hesketh  
Alan Hollingworth, President  
Peter Jando

Tony Joe  
John McLeod  
Valerie Raymond  
Sheridan Scott  
Thomas Siemens  
Moses Watson (*through Feb. 2020*)

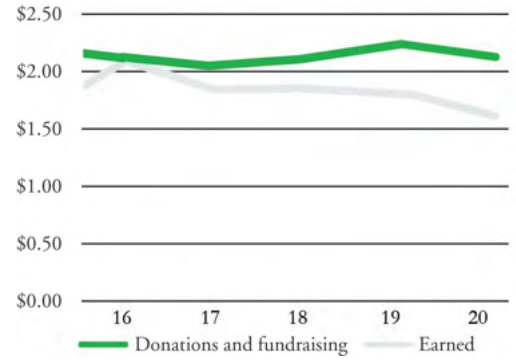
# Five Year Financial Summary

## YEAR END SURPLUS



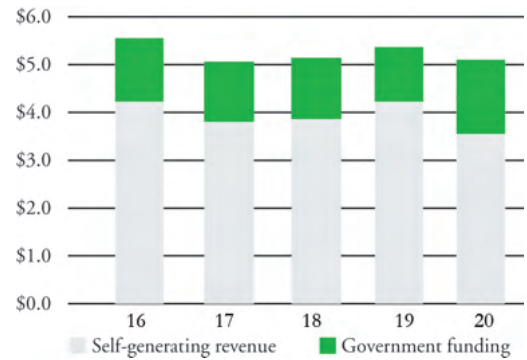
The Victoria Symphony Society has been consistently debt-free.

## SELF GENERATED REVENUE



Fundraising efforts continue to offset earned revenue.

## REVENUE



Government funding increased in Feb. 2020 due to Covid 19



# 19/20 Administration Staff

Matthew White, *CEO & Executive Director*

Kathryn Laurin, *CEO & Executive Director*  
(through Sept. 2020)

Russell Bajer, *Associate Librarian*

Emily Boon, *Senior Executive Officer*

Allegra Bonifacio, *Development Coordinator*

Peter Burris, *Orchestra Manager*  
(through June 2020)

Bailey Finley, *Box Office Coordinator*  
(through Jan. 2020)

Bill Linwood, *Artistic Administrator*  
(through June 2020)

Shandra Liss, *Senior Marketing Officer*

Kimberly Manerikar, *Box Office Coordinator*

Maria Martins, *Community Relations Coordinator*  
(through July 2020)

Jennifer Paget, *Director of Finance*

Christopher Reiche Boucher, *Librarian*

Jill Smillie, *Director of Marketing*

Lorraine Tanner, *Director of Development*

Jonathan Dallison, *Senior Development Officer*  
(through July 2020)

Colleen Youngblut, *Senior Development Officer, Foundation*  
(through Sept. 2020)





# CEO's Report

Music Director Christian Kluxen embarked on his third year with the Victoria Symphony, leading the season off with a dynamic performance of Brahms' Symphony No.1 and Rachmaninoff's mighty Piano Concerto No.3 featuring Honens Festival Piano Competition winner Georgy Tchaidze. It was an auspicious beginning to what would be an unusual year. A marvelously planned season included the return of conductor Giordano Bellincampi in an all-Romantic program, and an inaugural appearance by conductor and violinist Tobias Ringborg with music from Scandinavia. In addition, Christian conducted a program with an *Under the Northern Lights* theme that included a mesmerizing rendition of Sibelius's Symphony No.5 and a special appearance by the accordion virtuoso Bjarke Mogensen in a North American premiere of Danish composer Poul Ruder's sultry accordion concerto. And a return of animateur Paul Rissmann with Tchaikovsky's Symphony No. 6 *Pathétique* provided another opportunity for audiences to enjoy the uncovered secrets of this powerful work, with Paul's narrations and deconstruction of the composition using visuals and live excerpts. Our Explorations Series presented *Manyworlds 3D*, a multidimensional work by one of Norway's foremost composers Rolf Wallin. In an unusual twist, Christian stirred up a sold out audience in a quirky but highly engaging program that featured works by Frank Zappa and Edgard Varese.

Our Principal Pops Conductor Sean O'Loughlin continued to charm and engage audiences in his second year with the Victoria Symphony. The variety of programs in this series ranged from *A Fantasia of Dance* featuring Ballet Victoria, to the music of Frank Sinatra and James Bond. Patrons continue to enjoy Sean's storytelling and imaginative programming, which is contributing to increased ticket sales in this series.

Our Education and Outreach programs continue to provide valuable music experiences and interactions to over 16,000 students. This year we expanded our Adopt a School program

to 4 schools, which provided an opportunity for students in vulnerable demographics to receive some of our programs free of charge.

The outbreak of the COVID-19 pandemic brought our season to an abrupt halt smack in the middle of our Beethoven Festival, dashing our well laid plans for a stirring conclusion to the season. The impact to all performing arts organizations was felt world-wide as everyone grappled with the implications of this extraordinary situation. Donors and patrons remained loyal, with over 74% of ticket holders donating their tickets back to the Symphony. In addition, subscribers for the 2020/2021 season were also generous, with over 54% either keeping their money on account, or donating tickets back. We remain profoundly grateful to you all for your continued support during these challenging times. Thanks and acknowledgement must also be directed to the Board for their unwavering commitment to the orchestra players and the organization through difficult decision-making and attention to the financial health of the Symphony. And further acknowledgement goes to our committed staff for their tireless energy and loyalty, as well as our remarkable musicians who continue to rise to new artistic heights.

As I will now be stepping down as CEO, I can share that it has been an honor to serve this organization. I remain confident that, in spite of the devastation of COVID-19, there will be a vibrant world for our wonderful Symphony and valued orchestra players on the other side of this pandemic. Through the assistance and dedication of many, the Victoria Symphony will prevail!

I wish you all the very best.

Kathryn Laurin,  
CEO & Executive Director





# Music Director's Report

It is with mixed feelings that I am writing the Music Director's Report for the season 2019-20. In mid-March we were forced to cease our performances due to the coronavirus pandemic and it has now become evident that the vacuum this crisis has generated for performing arts organizations and for artists all over the world, represents an unprecedented emergency that will take decades to overcome. But I have continuously been impressed by the creative ways that the Victoria Symphony Society has graciously dealt with this difficult situation, as well as the relentless and dedicated support from our audience, our donors and our supporters.

In some ways, the crisis could not have hit the Victoria Symphony at a worse moment. During the recent years, the orchestra has embarked on a journey towards new and higher artistic grounds and there is no doubt that all of our musicians are on board with refreshed ambitions. The programming of the 19-20 season stands as a manifestation of the new goals that the orchestra is aiming for. A complete Beethoven cycle, our first international co-commission, numerous presentations of contemporary masterworks, accompanied by spectacular visual media, innovative ways of engaging both new and existing audiences, Gustav Mahler's monumental Symphony No. 3 to close the season, a vibrant pops series with our brilliant Principal Pops Conductor Sean O'Loughlin at the helm, and not the least a stellar line-up of internationally renowned soloists and conductors. All this came to a very sudden and unexpected end. Nevertheless, I feel fortunate that we managed to complete a large portion of the season as it was planned, and that we had the privilege to successfully share many exceptional performances with our beloved audience who seemed more engaged than ever.

The highlights of the season consisted of a broad spectrum of performances with contrasting repertoire and diverse ways of communicating through music. To me, this underlines the fact that our audience is certainly both ready and willing to explore new music and engage in new creative concepts together with us. We were fortunate to once again be visited by Maestro Bellincampi who presented a thrilling performance of Schumann's Symphony No. 2, played with virtuosic vigour by the orchestra. Presenter Paul Rissmann enchanted us again with his engaging demonstrations of the secrets behind the music, this time with Tchaikovsky's Symphony No. 6. In our Classics series, concertmaster Terence Tam delivered nothing less than a monumentally superb and intimate rendition of Finnish composer Magnus Lindberg's masterful Violin Concerto No. 1. With Danish accordion wonder Bjarke Mogensen as soloist, the Victoria Symphony was able to present their first international co-commission together with the Danish National Symphony in Poul Ruders' accordion concerto *Sound and Simplicity*. And in our Explorations series, our audience gave us a most enthusiastic response to the *Kluxen*

*Confronts Zappa* concert, exploring music by Frank Zappa and Edgard Varèse. In other words, the 19-20 season looked to be developing in a most promising direction.

Therefore, it was indeed a great disappointment having to prematurely terminate the season, when the coronavirus hit. Little did anyone know the substantial impact the coronavirus crisis would have on our world, but when I left Canada on March 15, in the middle of our complete cycle of the symphonies by Beethoven, I genuinely felt that I left the Victoria Symphony on the highest level possible. When the last note of Beethoven's 7th symphony rang out in the hall at the dress rehearsal on March 13, I left the podium with the sensation of an orchestra that played and interpreted the greatest symphonic music ever written as one united entity. Guiding the Victoria Symphony to this level of music making, stands as a pivotal point for me both personally and as a musician. Having an orchestra of this quality in Victoria is a privilege that I think we must all remind ourselves of during these challenging times for live music.

I am now happy to see how our organization is now gradually rising to its feet and creating new creative ways to navigate within the safety measures, in order to continue to enrich our community and bring great symphonic music to our audience.

I have the greatest confidence that our new CEO Matthew White will be able to further develop the Victoria Symphony towards becoming a progressive and visionary arts organization, through his comprehensive background in the music business as well as his ideals of a transparent and communicative leadership.

Let me also take this opportunity to thank our former CEO Kathryn Laurin for her service to the Victoria Symphony. It remains beyond doubt that the orchestra has developed immensely under her strong leadership, her dedication and determination. I myself am forever thankful to her for the many valuable experiences I have gained through our collaboration. I wish her and her family all the best for the future.

As music went silent, the love and support for our orchestra, our musicians and our art form has grown larger and more evident than ever, thanks to the loyalty of our audience and donors. We will aim to honor this support by doing everything we can to continue to bring the power of music to our community. Thank you for an outstanding Victoria Symphony season 2019-20!



Christian Kluxen  
Music Director, Victoria Symphony

# Treasurer's Report

I'm pleased to submit the Treasurer's Report for the Victoria Symphony Society's (VSS) 2019-20 fiscal year.

The VSS recorded solid financial results for the year ended May 31, 2020 despite the obvious challenges presented by COVID-19. Revenues were down 6.7% from the prior year as a result of lower earned income on ticket sales and performances, and fewer fundraising opportunities. This was offset somewhat by increased federal and provincial funding made available to support organizations during the COVID-19 crisis. Expenses for the year were down 10% from the prior year in response to concert cancellations resulting in lower artistic, production, marketing and box office costs. Administrative expenses were up slightly due largely to investments in training, higher staff costs and third-party search fees for a new CEO.

The excess revenue for the year has improved the balance sheet of the VSS by eliminating the long-standing Net Asset deficiency. While there remains an Unrestricted Net Asset deficiency, the VSS is in a much stronger position to sustain operations during the 2020-21 virtual season.

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, COVID response and programming options, as well as the outlook for the balance of the year. The Committee also spent time reviewing various drafts of the budget for the 2020-21 fiscal year.

I'd like to take this opportunity to commend the management and staff of the VSS for their unwavering commitment and dedication over these past several months. It has been a time of great uncertainty and the team has remained focused on new and unique ways to engage our musicians and patrons alike. We all look forward to when our concert halls can be full again for everyone to enjoy the extraordinary musical experiences delivered by the VSS.

Katherine Bishop,  
*Treasurer, Victoria Symphony Society*

## Statement of Operations

	YEAR ENDED MAY 31, 2020	YEAR ENDED MAY 31, 2019
Revenues:	\$	\$
Earned	1,237,466	1,661,990
Donations and fundraising	2,346,968	2,473,740
Government grants	1,451,420	1,263,515
	5,035,854	5,399,245
Expenditures:		
Artistic	2,612,011	2,884,014
Production	518,951	776,912
Marketing	275,505	342,402
Box office	20,752	23,196
Development and fundraising	277,241	276,632
Administration	1,081,571	1,025,767
	4,786,031	5,328,923
Excess of revenues over expenditures:	249,823	70,322

*For the complete audited financials, please visit*

<https://victoriasymphony.ca/donation-info/foundation-for-the-victoria-symphony/foundation-financial-statements/>

# The Foundation for the VS Report

The Foundation for the Victoria Symphony was incorporated under the BC Society 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 prudent governance of the Foundation's Directors.

At the close of the fiscal year 2019-20 the investments of the Foundation for the Victoria Symphony had recovered significantly from their COVID-19 related lows. As at March 31, 2020 the FVS had experienced a dramatic decline in market value— in excess of \$1 million. I am relieved to report that the assets have recovered from the steep decline. Endowment from donors participating in the match program from Canadian Heritage – Endowment Incentives

continued to grow by and additional \$25,680 over 2019. Although this past year saw a reduced match percentage contribution from the Federal program the actual amount matching amount increased due to more funds being available to offer for matching, thanks to our generous donor support.

The Foundation continued its support to the Symphony this past fiscal year with a contribution of \$630,000. Investment returns are holding at a 1-year annualized gain of 3.9% despite the significant COVID-19 related market volatility. Since engaging Jarislowsky Fraser as portfolio managers in January 2016, we have maintained an annualized (year over year) gain of 6.06% while distributing importantly to the Symphony.

I would like to express my sincere thanks 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*

## 19/20 FVS Board of Directors

Lisa Abram	Brian Butler
Katie Bishop (VSS Treasurer, ex officio)	Trudi Brown
Terry Scandrett, Treasurer	Alan Hollingworth (VSS President, exofficio)
Steve McKerrell, President	Shelagh Rinald
Lynn Tetarenko	

## Foundation Assets

	YEAR ENDED MAY 31, 2020	YEAR ENDED MAY 31, 2019	YEAR ENDED MAY 31, 2018
Total Foundation Assets (\$ Millions)	\$11.7	\$11.0	\$10.2
Annual Contribution to the VS	630,000	630,000	650,000
Matching Funds from Canada Cultural Investment	434,288	408,608	286,059

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 2019-2020 season was designed to have bookends built out of a Brahms chorale: the triumphant and optimistic major key chorale in the fourth movement of Brahms's Symphony No. 1 under the baton of Maestro Christian Kluxen would begin the new season, and the haunting reference to that same chorale in Mahler's massive Symphony No. 3 would complete it.

As anyone reading this report will know, like so very many events planned in 2020, the Victoria Symphony's performance of Mahler's Symphony No. 3 never occurred. Nonetheless, the architecture built into the part of our season we did perform proved strong, in spite of the enormous disruption of the pandemic. As ever our work with Maestro Kluxen continued to develop the sound and musical connections within the Victoria Symphony. Together we turned new ears to the 40th symphony of Mozart, explored the folk sonorities of Sørensen's *Nordic Suite*, and immersed ourselves in Sibelius' Symphony No. 5 to name some of my own personal favourites.

Brilliant interpretations by many of our soloists inspired us. Stefan Jackiw brought a sense of spontaneity and newness to our old friend, the Mendelssohn Violin Concerto. Terence Tam's Lindberg Violin Concerto electrified us. The VS's first ever co-commission of a work by a European composer gave us the opportunity to work with Danish composer Poul Ruders and to take part in accordionist Bjarke Mogensen's virtuoso performance of *Sound and Simplicity - Seven Pillars of Music*.

It was gratifying to witness the enthusiastic audience turnout for our Explorations concerts. Both the first concert featuring Rolf Wallin's *Manyworlds* with its strong video component

and the second concert highlighting the music of icons Frank Zappa and Edgard Varèse appealed to deep new music fan bases.

In the Pops series, we saw strong collaborations with local and visiting artists, such as vocal soloist Tony DeSare's tribute to the music of Frank Sinatra and Ballet Victoria's choreographic contribution to Maestro Sean O'Loughlin's program *Fantasia of Dance*. The sold out Canadian Brass Christmas Special proved to be major highlight of the VS's musical holiday season.

In looking back at these concerts from last fall and winter, I am struck at how very far away many of them seem at this time, given all that has happened since March 2020. However the work we began in our Beethoven cycle remains extremely vivid for me, especially our last performance before the forced cancellation of our 2019-20 season. Perhaps because we were prepared to play all nine Beethoven symphonies in a very short time, I felt the intensity of the opening concert featuring the third and fifth symphonies took this orchestra to a new level of listening and musical commitment. While it is disappointing that we never had the chance to play Mahler's Symphony No. 3 we did get to finish our season with a different *Third Symphony*. It is the memory of how we felt playing Beethoven's Third that motivated me throughout the long months of COVID enforced closures and still gives me optimism for the Victoria Symphony's future, in the face of so many unknowns.

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 Büyükçelen-Badel  
Courtney Cameron  
Michele Kwon  
Phillip Manning  
Emily Salmon  
Christopher Taber  
Julian Vitek

## Violas

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

## Celli

Brian Yoon, Principal  
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

Alex Klassen

## Librarian

Christopher Reiche Boucher  
Russell Bajer, Assistant

\*\* 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 2019 fiscal year.



## CONDUCTOR'S CIRCLE

Valerie Raymond and  
Tom de Faye, Chairs

### honorary life members

Brian Bulter, Dr. Eric Charman, Jill Gibson, Sandra Lackenbauer, John McEown, C. Stephen Smith, Wayne Strandlund, Harry Swain

### in memory

Hugh Davidson, Neville Gibson, Marsha Hanen

### BENEFACTORS (\$25,000+)

Anonymous  
Egon Baumann Music Foundation  
Brian Butler T ☺  
Dallas\*\* & Len Chapple\*\* T  
Hugh Davidson Fund  
David Harris Flaherty T  
Jill Gibson in memory of Neville Gibson ☺ ♪  
Marsha Hanen\*\* T  
Robert & Devi Jawl Foundation  
Sandra Lackenbauer T ☺  
Joan C. McCarter Foundation  
John H. McEown Family Trust ☺ ♪  
Helen & John Parker T  
H. Ruckle Charitable Fund  
Terry Scandrett & Angela Bassage  
Julie & Harry Swain T ☺  
Beverly Unger ☺  
The Foundation for the Victoria Symphony

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

Season Sponsor: Dallas & Len Chapple  
Classics Series: John & Marvie McEown  
Pops Series: Robert & Devi Jawl  
Music Director Christian Kluxen: Sandra Lackenbauer  
Principal Pops Conductor Sean O'Loughlin: Robert & Devi Jawl  
Concertmaster Terence Tam: Julie & Harry Swain  
Composer in Residence Marcus Goddard: Beverly Unger  
Cory Balzer: Julie & Harry Swain  
Ryan Cole: Sandra Lackenbauer  
Alana Despins: Helen Stuart  
Kenji Fuse: Sandra Lackenbauer  
Bill Linwood: Sandra Lackenbauer  
Keith MacLeod: David Harris Flaherty

### SAPPHIRE BATON (\$17,500+)

Helen Stuart & Bob Hoogendoorn\*\*  
Mozart Fund  
Tommy Mayne\*\* T  
The Sunflower Fund

### DIAMOND BATON (\$10,000+)

Anonymous (2)  
Anonymous in memory of Eric Adler  
Dr. Fritz & Dora Boehm  
ALACS Fund  
Sheila Madill  
Tania Miller & Dr. Tom Moonen  
Gwyn Morgan & Patricia Trottier  
Ann & Clive\*\* Piercy  
Natexa Verbrugge

### PLATINUM BATON (\$5,000+)

Anonymous (3)  
A&A King Family  
Foundation  
Roy & Gunilla Barnett

Reg & Susan Bird  
Roger J. Bishop Legacy Fund  
Eric & Shirley\*\* Charman T ☺  
Commodore & Mrs. Jan Drent  
Glenna Duguid  
G.F. "Pat" Dunn Family Fund  
Murray & Lynda Farmer  
John & Gabrielle Goudy  
Jim & Betty Hesser  
Alan & Jean Hollingworth  
Petra Janusas  
Dr. D. Elizabeth Kennedy  
Jim & Penelope Kingham  
Barbara Meek  
Millingtons: Trustees of The Lou  
Williamson Scholarship Fund  
Helen & Hugh Mogensen Fund  
Michael Morres  
Linda Pendray  
Sheila & Ray Protti T  
Grace & Gordon Rogers

### GOLD BATON (\$2,500+)

Anonymous (2)  
Annamaria & Dr. Perry Bamji T  
Elizabeth Bigelow T  
Harvey L. Brooks  
Donald & Diane Brown  
Norene Carr  
The Christopher Foundation  
Jeremy Clark  
Dr. Wendy A. Clay  
April Dorey  
Lynne & Julian Elliott  
Susan Findlay  
David Fisher & Jane Mason  
Donald N. Gain Fund  
Jan & Johanna GrootWassink T  
Joe & Linda Harvey  
John & Wendy Heraghty  
Joanie & Kim Hesketh  
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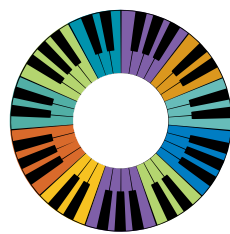
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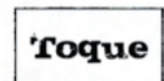
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