

# ANNUAL REPORT 2022/23



VICTORIA



SYMPHONY

Christian Kluxen, Music Director

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The Victoria Symphony performs on the traditional lands of the Songhees, Esquimalt and WSÁNEĆ peoples whose historic relationships with the land continues to this day. We extend our respect and appreciation for the opportunity to live, create, and perform on this territory.

# SEASON HIGHLIGHTS



# SEASON AT A GLANCE

The Victoria Symphony put its best foot forward this season, having remained nimble and flexible despite any lingering concerns about the pandemic. Sponsors, donors, and audiences demonstrated their increasing confidence in a season-long crescendo of support. Programming welcomed a full slate of guests and exciting collaborations, led by Christian Kluxen, Sean O'Loughlin, and Giuseppe Pietraroia.

Symphony in the Summer was bookended with concerts by jazz great Dee Daniels at the Royal Theatre and the Steven Page Trio at the BC Legislature. The festival also included VS performing the Brandenburg Concerti at Christ Church Cathedral, the popular Mozart and Martinis event at the Atrium, and a diverse range of guests at the Cameron Bandshell: Aysanabee, Pablo Cardenas, Itmar Erez Quartet, Steluta, Gamelan Bike Bike, and members of La Nef in a Celtic Kitchen Party, and an afternoon of Sea Shanties at the Legislature. Watch for La Nef's return in March 2024!

A few unexpected changes arose, but all challenges were handled without compromise. COVID-19 reared its head when Krisztina Szabo had to withdraw from performing a new song cycle written by Ian Cusson. Toronto-based mezzo-soprano Alex Hetherington, a COC Ensemble Studio member, rose to the challenge of learning the music, set to poetry of Joy Harjo, in less than a week, and stunned the audience. Similarly, pianist Jeffrey Kahane had to cancel his appearance for Ravel's *Piano Concerto in G Major*, but we were most fortunate to welcome Jon Kimura Parker to perform the same piece. "Jackie" wowed the crowd with his Ravel and with his encore: Oscar Peterson's *Blues Etude*. The premiere of Cassandra Miller's Hugh Davidson fund commission was delayed, and rescheduled to November of 2023. In its place, Christian introduced music of Britta Byström, a leading Swedish composer.

In addition to Britta Byström, several other female composers were represented this season, including pieces by Canada's Abigail Richardson-Schulte, Rita Ueda, and Kelly-Marie Murphy, a 19th century French symphony by Louise Farrenc, and a mid 20th century classic by Grace Williams, from Wales.

Women led the orchestra with appearances by Tania Miller, Holly Mathieson, Mélanie Léonard, and Angela Hewitt (playing and directing). Women in Music Leadership cohorts Maria Fuller and Julianne Gallant also joined us. In addition to Angela Hewitt as a guest soloist, Lorraine Min, Lisa Dondlinger, Simone Osborne, Alex Hetherington, Amanda Forsythe, Dee Daniels, Brooke White, Nathalie Paulin, Allyson McHardy, Yulia Van Doren and Andrea Hill were all welcomed.

Four young composers—Angela Nguyen, Atticus Dachselt Kerr, Danae Kong and Houtain Zhong—worked with Composer-Mentor in Residence, Rodney Sharman, as well as all three of VS's conductors. More than 130 guests attended the finale of the vsNEW program, and were inspired by these emerging composers. Also on the education front, performances for schools took place in Victoria and Duncan, and Kids programming surveyed superheroes, environmental issues, and indigenous storytelling. The Lekwungen Traditional Dancers joined VS for *Carnival of OUR Animals*, and the Victoria Children's Choir warned of *The Turn of the Tide*.

Collaborations with local groups included Vox Humana, Christ Church Cathedral and other local choristers. The Pacific Opera Victoria Chorus celebrated New Year's Day along with soprano Simone Osborne and Ballet Victoria, and the latter also presented *The Gift* over the holidays. The musicians performed Dance Victoria's *Nutcracker* in December, and welcomed Ballet Edmonton in April. VS joined POV for Bizet's *Carmen*, *Die Vögel* by Walter Braunfels, and for Mozart's *Così fan tutte*. And the film *Bones of Crows* won attention nationwide.

Many members of the VS were featured in solo roles throughout the season, throughout this season and last summer's Brandenburg concerti, led by Marco Vitale. As a whole, the musicians demonstrate their skill and versatility every week. Special thanks to Terence Tam (Brahms and Mozart), Arin Sarkissian (Mozart), Kenji Fusé (Britten), Ryan Cole and Russell Bajer (Copland), and Brian Yoon (Gulda) for their performances in 2022/23. The February concert of music by Biber, Gulda, Knussen, and Mozart was an astonishing mélange that, on paper, stretched boundaries in its diversity. As the week progressed, Christian's creative vision was fully embraced, first by the VS musicians, and then by audiences in both Duncan and Victoria. Repertoire spanning more than 300 years was linked effortlessly – a demonstration of music's timeless relevance in coherence, despite its diverse heritage. We look forward to sharing similarly creative programming and musical explorations in seasons ahead.

**MATTHEW BAIRD**  
DIRECTOR OF ARTISTIC PLANNING



# PRESIDENT’S REPORT

The Victoria Symphony Society ends a year of challenge, recovery, growth, and success. Despite the season beginning in the shadow of the pandemic, with uncertainty around audiences coming back to live performance, the Society was determined to put on a strong calendar of concerts.

Focusing on the music has unquestionably paid off, not only this past year, but through the entire pandemic period. The Symphony has emerged in peak artistic form, fulfilling its mission to “inspire, educate and captivate our community through the transformational power of music.”

Audience participation and ticket revenue, improved financial stability, normalized administrative functioning, and strategic goal achievements have all followed in the wake of the strength of the Symphony’s musical output.

Carefully balancing the artistic and financial aspects of the Society, CEO Matthew White and his team have kept expenses in tight control despite rising costs. Donations, government grants, and the steadfast support of the Foundation for the Victoria Symphony have been key financial elements in the return to a full concert schedule.

While some of the objectives of the Society’s 2021-24 strategic plan took a back seat during the COVID-19 challenges, this past

year saw a deliberate effort to focus on these important goals. The upcoming season should see further achievements in the areas of artistic partnerships, innovative programming, audience growth and diversity, and community engagement.

Several Board Members will be stepping down at this year’s Annual General Meeting, myself included, but the Board is in great shape with both experienced and newer members. There is an excellent slate of nominees for Board executive positions and committee chairs. Those candidates fortunate enough to join the Board this year will find themselves surrounded by committed, hard working members who truly care about the future of the Symphony.

We are not yet able to put the pandemic’s ripples entirely behind us. We face a new reality (a terribly overused but accurate phrase) in terms of financial sources, audience demands, musician and staff needs, and venue access. Strategic priorities will need to be weighed, additional funding sought, and always difficult choices encountered. But I leave the Society with every confidence that your new Board is up to the task and that the Victoria Symphony will continue from strength to strength.

**PETER JANDO**  
PRESIDENT, VICTORIA SYMPHONY SOCIETY

## BOARD OF DIRECTORS

<b>PETER JANDO</b> President	<b>CAROL BELLRINGER</b> Vice President	<b>KATHERINE BISHOP</b>	<b>JENNIFER GUNTER</b>
<b>JOHN MCLEOD</b> Secretary	<b>JOANNE GAUL, MD</b>	<b>JAIMIE BOYD</b>	<b>TONY JOE</b>
<b>THOMAS SIEMENS</b> Treasurer	<b>RICHARD GREENWOOD</b>	<b>JENIFER CHILCOTT</b>	<b>TIM MCGEE, KC</b>
	<b>DARRELL GREGERSEN</b>	<b>CHRISTINE PRINCE</b>	<b>SHERIDAN SCOTT</b>

# CEO'S REPORT

The 2022/23 Season ended triumphantly, with a deeply moving performance of Ligeti's *Lux Aeterna* and Mozart's *Requiem*. It brought a sold-out audience to its feet, and from literal darkness into light. It reminded me once again of the artistic heights that the Victoria Symphony can reach when our musicians have the administrative support, artistic leadership, and audience engagement necessary to be their best. It was an inspiring way to end the season and evidence that we must look forward with confidence to what comes next.

While I tend to be sanguine by nature, I admit there were challenging moments over the last three years, as the unpredictable nature of COVID-19 took hold. Somewhere around January, however, it began to feel like we were back on our feet and once again able to afford the timely and careful consideration that's necessary to plan for strong seasons ahead.

I see so many reasons to be optimistic and feel sincere gratitude for all the myriad people that make this one of Canada's best and most respected orchestras. We have an ensemble of talented and committed artists; collaborative and imaginative local artistic partners like Pacific Opera Victoria, Ballet Victoria, Dance Victoria, and others who support our health and development; a full complement of committed and capable administrative staff; a consistently generous community of patrons and donors; a well-balanced and enthusiastic Board of Directors with a tolerance for risk; a healthy and growing Foundation; a still supportive government support network; and good and transparent relations with our venue partners. All of this in one of the most beautiful places in the world.

As we navigate the future it is my hope that we will strike a balance between accepting the risk required for creating great

art and maintaining the financial restraint and flexibility necessary to keep us strong. Dramatic increases in artistic and production expenses cannot continue to rise indefinitely without a commensurate increase in revenues. While there are reasons for optimism on the earned revenue and donated income sides, it is reasonable to expect that government funding will decrease in the coming years. A sustainable model will almost certainly have to include a judicious reevaluation of expenses as well as the continued partnership and growth of the Foundation for the Victoria Symphony (FVS).

A few words of thanks to our outgoing Board President, Pete Jando. You have been a huge support to this organization (and to me personally) and I am sincerely grateful for your wise counsel and generosity of spirit. You have been a very important part of developing a culture of mutual support and partnership at the Victoria Symphony and we are deeply appreciative. Thanks to you and to our other departing board members, Sheridan Scott and Katie Bishop, for all you have done in support of this organization.

Not all arts organizations have weathered the last three years as well as the Victoria Symphony. We should all be proud of what we have achieved. What comes next will require the imagination, goodwill, and collaboration of the whole organization. All the pieces are place.



**MATTHEW WHITE**  
CHIEF EXECUTIVE OFFICER

# ADMINISTRATIVE STAFF

**MATTHEW WHITE**  
Chief Executive Office

**MATTHEW BAIRD**  
Director of Artistic Planning

**RUSSELL BAJER**  
Library Assistant (through November 2022)

**MORGAN BALDERSON**  
Marketing and Sales Officer  
Development Officer (through April 2023)

**EMILY BOON**  
Education and Outreach Manager

**ALLEGRA BONIFACIO**  
Development Coordinator

**JONATHAN DALLISON**  
Director of Marketing and Communications  
(through April 2023)

**ALEXA D'ARCHANGELO**  
Patron Services Officer

**CHRIS DIXON**  
Patron Services Officer (through October 2022)

**ANDREA EGGENBERGER**  
Communications Coordinator (through October 2022)

**MADELEINE EL BAROUDI**  
Box Office Coordinator (through March 2023)

**ERIC GALLIPO**  
Orchestra Manager

**GREG HAMILTON**  
Librarian (through March 2023)

**SHANDRA LISS**  
Senior Marketing Officer (through September 2022)

**MAYA LOHCHAM**  
Director of Marketing and Communications  
Senior Marketing Officer (through April 2023)

**REBECCA MARCHAND**  
Executive Administrative Assistant

**JENNIFER PAGET**  
Director of Finance

**MISAKO SOTOZAKI**  
Principal Librarian

**MARK SUTHERLAND**  
Operations Manager

**LORRAINE TANNER**  
Director of Development





“Light and darkness are indivisible and inevitable forces that will forever continue to agitate our minds, propel our lives, and shape our world. This is a story that influences our 2022/23 season. In the words of Leonard Cohen, “Forget your perfect offering. There is a crack, a crack in everything. That’s how the light gets in.”

– Christian Kluxen | Music Director

# MUSIC DIRECTOR'S REPORT

While music in itself is a transformational power, it can only sustain its existential value if we continue to transform the ways we perform it. By exploring new concert forms and reinvigorating our voice within a society in constant development, we challenge music to a future where it becomes more than the now in which it briefly lives and dissolves. I see this as the finest obligation we have as a performing arts organization, and this is why I feel proud that words like ‘transformation’ and ‘reinvention’ come to mind when contemplating the achievements of the Victoria Symphony’s 2022/23 Season.

The season was planned in the shadow of the pandemic, knowing that the interest from our community had to be earned again. The question was how do we achieve this? Should we play it safe and give our audience the feeling of security and familiarity, or should we use the momentum of uncertainty to broaden the perspectives about what and how we are able to communicate through our performances? We chose the latter and decided to create programs, concert forms, and venues that would not only delight and entertain, but also challenge and enrich our audience. As the season progressed, it seemed to me that we made the right choice.

A good example was the performance of Copland’s *Quiet City*, *Metamorphosen* by Richard Strauss, and Shostakovich’s *Symphony No. 9*. With a complex mix of works, this concert was not anticipated to sell as well as some of the more conventional programs. Nevertheless, our marketing department met the enthusiasm of the artistic team and musicians for a near sold out concert at the Royal Theatre. In addition, the positive feedback I received from both musicians and audience was overwhelming.

We were privileged to be joined by some superb soloists during this season. *Amanda Forsythe: Mozart and More* was no exception – this concert, again explored new ways of combining a contrasting range of music, mixed and matched to a complete

narrative, dissolving boundaries between musical styles, and helping our audience to experience our performances as meaningful emotional journeys. The feedback received on stage, post-concert, and through social media was extremely positive.

I might also briefly mention the season finale, where a sold out Farquhar Auditorium was buzzing from the intense energy as we moved directly into Mozart’s *Requiem* from a stellar performance of Ligeti’s groundbreaking post-modern masterpiece *Lux Aeterna*, exquisitely sung by the Vox Humana Chamber Choir and Friends.

The success of the 2022/23 Season is also testament to a broad range of other factors. The second year of our flexible subscription series gave patrons more freedom to create a personalized lineup of concerts to attend, while also opening the possibility to present a more eclectic combination of music to a more diverse audience. On stage, interest in our pre-concert talks grew, and in the audience we were fortunate, welcome a core group of loyal patrons and donors who continue to make it all possible. I thank you all for your support.

Most of all it is the performers on stage who are the true heart of this organization. This is a special group of artists – dedicated, open-minded, hardworking, and virtuosic to the degree of performing as concerto soloists on several occasions throughout the season. I remain truly impressed with the musicians of the Victoria Symphony and I thank you all for a magnificent 2022/23 Season.

**CHRISTIAN KLUXEN**  
MUSIC DIRECTOR

# TREASURER’S REPORT

The Victoria Symphony entered our fiscal year in Spring of 2022 with the same trepidation as all other organizations at that time. What would be the impact of continuing COVID-19 reservations on the part of our patrons? What would be the long-term impact of escalating inflation on our cost base? What would be the impact of lingering HR scarcities?

The Summer Festival in 2022, while successful from an artistic perspective, fell short of revenue expectations and incurred a loss. Historically, our Summer Festival with Splash on the barge was roughly a breakeven endeavour, so sustaining a loss for our first post-pandemic summer event was a disappointing start to our year. This coupled with a slow start on annual subscriptions lead us to revamp the budget for the year at our September Board meeting. Expectations around earned revenue (subscriptions and single ticket sales primarily) were moderated as was donation revenue in the face of market uncertainty and its impact on our donor base.

Uncertainty subsequently eased, particularly over the holiday season and thereafter as single ticket sales accelerated. Positive momentum continued through to fiscal year end on May 31st. Final results yielded subscription and single ticket sales exceeding budget at \$1,020,000 and our Donor and other Foundation support also surpassed budget at \$608,000 and \$499,000, respectively. A very successful Gala in the spring garnered \$143,000 in gross revenue and Government support was particularly generous during the year at \$1,858,000, including a one time arts sustainability grant received just prior to year end of in excess

of \$400,000. Original budgeted support from the Victoria Symphony Foundation was projected at \$1,500,000; however, based on the strong results in our other revenue categories, our final support from the VS Foundation totalled \$800,000. Our total revenue for the year therefore came to almost \$6,000,000.

Expenses during the year came in essentially on budget. This was in fact quite extraordinary in the face of inflationary pressure. Our Artistic & Production expenses basically remained at historical levels (pre-pandemic) as we balanced cost control while maintaining artistic excellence. Year end final results show a small deficit of less than \$30,000 essentially breakeven.

All in all fiscal 2023 can be described as a successful emergence from the pandemic environment for the Victoria Symphony. The way forward in the current fiscal year and beyond will, we hope, be normalized to a great degree. That being said, inflationary impacts on our cost base have been significant and our support from the VS Foundation will have to be reined in to a sustainable range. Thankfully, our staff turnover and vacancy challenges have been successfully addressed in the past year under the strong leadership of Matthew White our CEO. The team in place is perhaps the strongest and most capable in our history.

**THOMAS SIEMENS**  
TREASURER, VICTORIA SYMPHONY SOCIETY

## STATEMENT OF OPERATIONS

	YEAR ENDED MAY 31, 2023	YEAR ENDED MAY 31, 2022
REVENUES		
Earned	\$1,548,979	\$974,752
Donations and fundraising	\$2,585,163	\$1,762,735
Government Grants	\$1,858,597	\$1,738,080
	\$5,992,739	\$4,475,567
EXPENSES		
Artistic	\$3,024,528	\$2,874,340
Production	\$604,885	\$612,296
Marketing	\$386,735	\$256,899
Box office	\$41,744	\$23,729
Development and fundraising	\$468,824	\$172,365
Administration	\$1,034,423	\$970,038
Contribution to the Foundation for the Victoria Symphony	\$459,427	\$119,787
	\$6,020,566	\$5,029,454
DEFICIENCY OF REVENUES OVER EXPENSES	(\$27,827)	(\$553,887)

# THE FOUNDATION FOR THE VS

The Foundation for the Victoria Symphony (FVS) was incorporated in 1958 under the BC Societies Act to provide long-term support to the Victoria Symphony Society (VSS) in the advancement of orchestral music. The FVS operates separately from the VSS and is governed by a board of at least seven directors including three directors who are designated by the VSS.

Contributions to the FVS are invested to generate earnings that fund their annual contributions to the VSS. In the fiscal year ended May 31, 2023, the FVS gave \$800,000 to the VSS, more than double the \$370,000 contributed in 2022. Since 2000, the FVS’ contributions to the VSS exceed \$8,400,000 and are committed to contribute over \$700,000 to the VSS in the 2024 fiscal year.

The FVS investments are managed by Jarislowsky, Fraser Global Investment Management, under the prudent governance of the FVS Directors. From an investment standpoint, the FVS 2023 fiscal year was unusual and challenging. Last year at this time, it was my unpleasant duty to report a significant drop in the value of FVS’ investments. Due to the decline in worldwide stock and bond markets in the 2022 fiscal year, the FVS’s net assets decreased \$1.1 million from the level at May 31, 2021. This decline continued through the fall of 2022 eroding the FVS’ investments further. Early in 2023, markets reversed and at May 31, 2023, the Foundation net assets were \$15.36 million, their highest ever and \$1.57 million more than at May 31, 2022.

The FVS continues to receive generous donations and, increasingly, bequests - almost \$1 million in 2023, that are now the largest source of new capital for the Foundation. In 2021, recognizing that bequests would be the principal source of new

funds for the FVS, both the VSS and FVS boards agreed that all bequests would flow to the Foundation. Since that agreement was reached, the VSS has transferred bequests totalling almost \$2.1 million to the Foundation.

The FVS Board and staff are working to increase the profile of and membership in the Tribute Circle that recognizes individuals who have informed us that they have made legacy gifts to the FVS in their wills. Many thanks to the development team for their efforts.

When permitted by donors, the FVS may apply to the Canadian Cultural Investment Fund – Endowment Incentives to have their donations matched. In the 2023 fiscal year, the Foundation did not apply for matching grants. However, the Board anticipates that later this year the FVS will apply for matching for some of the donations received in the last 2 years.

I would like to pay tribute to my colleagues on the board who have worked through a very difficult period calmly and effectively and particularly thank Tim Rendell who is stepping down after 2 years as our Treasurer.

Finally, our collective thanks to those who have so generously donated to the Foundation and whose wonderful benefactions have grown the FVS significantly this year. We are deeply indebted to you.

**TERRY SCANDRETT**  
PRESIDENT, FOUNDATION FOR THE VICTORIA SYMPHONY

BOARD OF DIRECTORS	<b>TERRY SCANDRETT</b> President	<b>LYNN TETARENKO</b> Secretary	<b>BRIAN BUTLER</b> <b>TOM DE FAYE</b> <b>ALAN HOLLINGWORTH</b> Past VSS President	<b>PETER JANDO</b> VSS President <b>THOMAS SIEMENS</b> VSS Treasurer
		<b>TIM RENDELL</b> Treasurer		

## FOUNDATION MANAGED FUNDS

	YEAR ENDED MAY 31 2023	YEAR ENDED MAY 31 2022	YEAR ENDED MAY 31 2021
Total Foundation Assets (in millions)	\$15.4	\$13.8	\$14.8
Contribution to VSS	\$800,000	\$370,000	\$630,000
Matching Funds from Federal Cultural Investment Fund	\$nil	\$198,879	\$434,288



Christian Kluxen led Mozart's *Requiem*



# MUSICIAN'S REPORT

The year began with a bang. The 2022/23 Season started with a triumphant opening concert of Stravinsky's *Firebird Suite* (1919) (if you know the piece you know what I mean by "bang") and Brahms' *Violin Concerto* featuring multi-talented concertmaster, Terence Tam. This excellent program set the tone for the rest of the season. Some of the orchestra's highlights under Maestro Christian Kluxen's direction were Schumann's *Symphony No. 3* and *Symphony No. 4*, Shostakovich *Symphony No. 9*, Mozart *Symphony No. 35*, Sibelius *Symphony No. 1*, Brahms *Piano Concerto No. 1*, and Mozart's *Requiem*. Of particular note was the fabulous concert with soprano Amanda Forsythe featuring Handel and Mozart arias. Maestro Kluxen proves himself adept at pushing the boundaries of traditional programming by incorporating outside factors such as lighting techniques, theatrics, and unique staging, which keeps the musicians on their toes and piques the audience's curiosity about the next innovation.

Maestro Sean O'Loughlin continues to program hugely successful Pops Concerts and delights the audiences by engaging marvelous soloists and group artists such as Brooke White, Van Django, Lisa Dondlinger, and the Doo Wop Project. Maestro Giuseppe Pietraroia completes our trio of residence conductors and leads Kids Concerts, Pops Concerts, Holiday Concerts, Summer Concerts, and more. We always appreciate having him around. The trio was in town at the same time for the Spectacular Spring Gala and were all able to conduct. Not an easy feat!

Guest conductors this year included Tania Miller, Holly Mathieson, Mélanie Léonard, Angela Hewitt (conductor and soloist), and Giordano Bellincampi. Stéphane Tétreault, Bede Hanley, Jackie Parker, Amanda Forsythe, and Lorraine Min were among our guest artists. We were also privileged and happy to

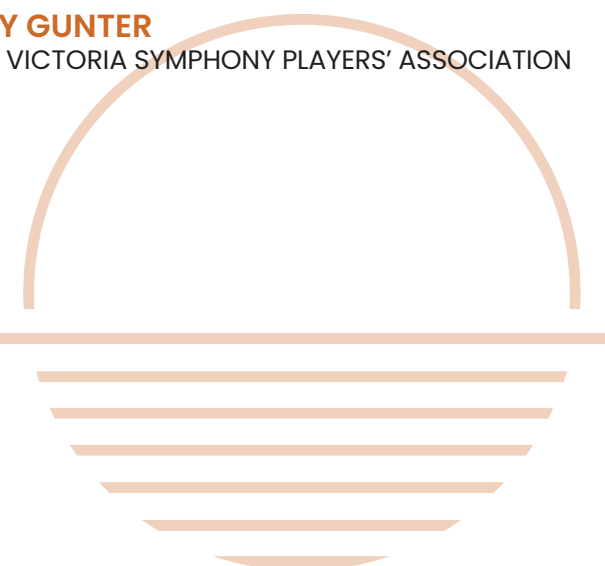
continue featuring our own orchestra members, including Brian Yoon, Ryan Cole, Russell Bajer, Kenji Fusé, Arin Sarkissian, and of course Terence Tam. They all performed beautifully this year.

The orchestra is sad to say goodbye to Christine Prince, a long time member of the viola section. Chris has been a pillar of musical integrity and a big contributor to the inner workings of various musician committees over the years. She will be missed but we wish her all the best in the next phase. We also had two musicians resign: Stephanie Bell (second flute) is going to medical school and Courtney Cameron (section violin) has moved to New Brunswick and is pursuing a new career.

This year, the VS was tested by rehearsing in a venue that was aurally challenging. The First Metropolitan rehearsal location was financially beneficial to the organization, but created very difficult playing conditions for the musicians. We rose to the challenge and continued to create outstanding concerts under the circumstances. We look forward to a solution, whether it be a renovation to the First Met, a return to the university, or some day having a performing arts venue in this beautiful city.

It has been a heck of a few years, to put it bluntly. Looking back it is hard to believe COVID-19 happened, yet it did, and here we are, back to full time work. The music continues thanks in large part to the devotion and tenacity of the Board of Directors and management. We thank you for that collective drive to find a way. The future is exciting and together we will continue to touch Victorian's lives with beautiful music.

**JENNY GUNTER**  
CHAIR, VICTORIA SYMPHONY PLAYERS' ASSOCIATION





Seán O'Loughlin welcomed violinist Lisa Dondlinger

# ORCHESTRA

## VIOLIN

Terence Tam, Concertmaster  
Christi Meyers, Assistant Concertmaster  
Tori Gould, Principal Second Violin  
Cory Balzer  
Müge Büyükçelen  
Michele Kwon  
Philip Manning  
Emily Salmon  
Julian Vitek

## VIOLA

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

## CELLO

Brian Yoon, Principal  
Hannah Craig  
Joyce Ellwood  
Perry Foster

## BASS

Mary Rannie, Principal  
Darren Buhr  
Alex Olson

## FLUTE

Arin Sarkissian, Principal  
Alberta Brown

## OBOE

Anna Betuzzi, Principal  
Russell Bajer

## CLARINET

David Boutin-Bourque, Principal  
Jennifer Christensen

## BASSOON

Jennifer Gunter, Principal  
Anne Power

## HORN

Mike Oswald, Acting Principal  
Sam McNally  
Dan Moses

## TRUMPET

Ryan Cole, Principal  
David Michaux

## TROMBONE

Brad Howland, Principal  
Marcus Hissen

## BASS TROMBONE

Robert Fraser

## TUBA

Paul Beauchesne

## TIMPANI

Aaron Mattock, Acting Principal

## PERCUSSION

Principal Percussion - VACANT

## HARP

Annabelle Stanley, Principal



Great music fills the sails of our imagination and can transport us to unexpected places. After the isolation of the pandemic, we are eager to set out on a new voyage of shared discovery. Live performance has not felt the same without all of you in the house and, more than ever, we recognize the unique magic that is present when musicians and audience share space on the same journey."

- Matthew White | Chief Executive Officer

Soprano Simone Osborne and Joey Pietrarroia

# SUPPORTERS



### Honorary Life Members

Brian Butler  
Jill Gibson  
Sandra Lackenbauer  
John McEown  
C. Stephen Smith  
Harry Swain

### In Memoriam

Dr. Eric Charman  
Hugh Davidson  
Neville Gibson  
Marsha Hanen  
Wayne Strandlund

Annual giving is a cornerstone of the Victoria Symphony's fundraising efforts. This year's results truly show the commitment the Greater Victoria community has to the Victoria Symphony and our artistic and educational endeavors. The Victoria Symphony graciously acknowledges the following supporters gifts in the 2022-23 fiscal year.

### VS GRATEFULLY ACKNOWLEDGES THE FOLLOWING GENEROUS DONORS WHO HELP OUR ORCHESTRA:

Season Underwriter | Sandra Lackenbauer

Pops Series | Devi & Robert Jawl

Sundays at the Farquhar Series | Harry & Julie Swain

Principal Pops Conductor, Sean O'Loughlin | Devi & Robert Jawl

Associate Conductor, Giuseppe Pietrarroia | Petra Janusas

Alana Despins | Helen Stuart & Bob Hoogendoorn Mozart Fund

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

Anonymous  
Egon Baumann Music Foundation  
Brian Butler T  
Hugh Davidson Fund  
Petra Janusas & Bill Majercsik T  
Robert & Devi Jawl Foundation  
Sandra Lackenbauer T  
Joan C. McCarter Foundation  
John H. McEown Family Trust T  
Jon O'Riordan  
Don & Marlene Recchi  
Terry Scandrett & Angela Bassage T  
Helen Stuart  
& Bob Hoogendoorn\*\* Mozart Fund T  
Julie & Harry Swain T  
Foundation for the Victoria SymphonyF

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

Beverly Unger\*\*  
The Sunflower Fund

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

Anonymous in memory of Eric Adler  
A&A King Family Foundation  
The Christopher Foundation  
Dr. Fritz & Dora Boehm  
Commodore & Mrs. Jan Drent  
Murray & Lynda Farmer  
Tony and Laura Gage  
A. Jill Gibson T  
John & Gabrielle Goudy  
Jim & Penelope Kingham T

George Lovick  
Linda Pendray  
Suzanne & John Stewart T  
Millingtons: Trustees of The Lou Williamson  
Scholarship Fund  
Dr. Patricia Valentine  
Natexa Verbrugge

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

Anonymous (2)  
Barbara & John Barton  
Reg & Susan Bird  
Roger J. Bishop Legacy Fund  
Cathy Christopher  
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