



Annual Report 2023/24

VICTORIA  SYMPHONY

Christian Kluxen, Music Director



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.

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Season Highlights

OCT 28/29, 2023
Harry Potter and Literary Thrillers made the "best sellers" list

NOV 9/10, 2023
Welcome to ...Jurassic Park in Concert and to many new audience members

DEC 15/17, 2023
Handel's Messiah SOLD OUT - a seasonal evergreen

JAN 1, 2024
New Year's Day with Lauren Margison - SOLD OUT a musical toast of arias, choruses, and dances

FEB 4, 2024
Kluxen - Transfigured Night was a juxtaposition that surprised and delighted

FEB 11, 2024
Kluxen - Shostakovich Symphony No. 5 SOLD OUT - an inspirational collaboration with the Greater Victoria Youth Orchestra

MAR 17, 2024
Bach, Pärt and Vivaldi SOLD OUT as spirits were raised in words and music

APR 14, 2024
Brahms Symphony No. 1 conductor Leo McFall charmed Victoria audiences

MAY 3, 2024
Spectacular Spring Gala SOLD OUT in support of our youth education programs

MAY 12, 2024
Brahms' A German Requiem closed the season with music that speaks for all humanity

Season at a Glance

The Victoria Symphony demonstrated strength throughout the season, performing a wide range of repertoire and welcoming a diverse range of guest artists. Christian Kluxen, Sean O'Loughlin, and Giuseppe Pietraroia shared the bulk of the conducting duties, while Kalena Bovell, Deanna Tham, Dinuk Wijeratne, and Daniel Raiskin made their welcome debuts. Audiences also warmly welcomed Leo McFall, whose 2020 engagement had been a casualty of COVID-19. There were return visits from Holly Mathieson and Vern Griffiths along with Women in Musical Leadership cohorts Maria Fuller and Julianne Gallant. Yariv Aloni led performances with the Greater Victoria Youth Orchestra as well as VS's Hugh Davidson Readings in the spring of 2024.

Among our visiting instrumentalists were: violinists Jonathan Crow (Sibelius) and Kevin Zhu (Paganini); young Canadian guitarist Alan Liu (Rodrigo); Miyama McQueen-Tokita on the Japanese koto (Ueda); trumpet virtuoso Jens Lindemann; pianists Lorraine Min (Chopin), David Jalbert (Shostakovich), and Robert Holliston (Schafer); the seafaring ensemble La Nef; and Jim Witter and his band mates. The voices of Mireille Asselin, Simona Genga, Andrew Haji, Stephen Hegedus, Lauren Margison, Ken Lavigne, and Lizzie Klemperer brightened the months of December and January.

Into every season, a few changes will fall. An injury postponed a collaboration with Inuk vocalist Tanya Tagaq until September 2024. Conductor Jean-Claude Picard stepped in at short notice for an ailing Christian Kluxen in early October (Nielsen, Ravel and Haydn). Soprano Nathalie Paulin had to withdraw from Brahms' Requiem, and (on 24 hours notice) Tess Altiveros arrived from Seattle to join baritone Geoffrey Sirett to close the year with a memorable performance.

We drew on our Concertmaster, Terence Tam, for his leadership in an all-strings program in March. Terry was also featured (alongside Christi Meyers and Tori Gould) in music of Bach and as soloist for Prokofiev's *Violin Concerto No. 2*. Principal cello Brian Yoon's performance of Saint-Saëns was encored with Brian's own arrangement of that composer's operatic aria "*Mon cœur s'ouvre à ta voix*" (*Samson et Dalila*) played by the 13 cellos of VS and GVYO! Amongst the wind principals, trumpeter Ryan Cole joined piano soloist David Jalbert in some Shostakovich, and Arin Sarkissian was featured in Nielsen's *Flute Concerto*. David Boutin-Bourque (Copland) and Michelle Feng (Morricone) also had cameos this season. In addition, several ensembles from within the VS were featured in chamber performances during the summer season.

The musicians of the VS were heard in three brilliant Pacific Opera Victoria productions: Wagner (*Die Walküre*); Golijov (*Ainadamar*); and Mozart (*The Marriage of Figaro*). Congratulations to Giuseppe Pietraroia, who assumed a new

role as Principal Conductor of Pacific Opera. Within the musical community, VS also presented or partnered with: the Victoria Philharmonic Choir; Pacific Opera Chorus; Dance Victoria; Ballet Victoria; Greater Victoria Youth Orchestra; Vox Humana Chamber Choir and Victoria Children's Choir; Choristers of Christ Church Cathedral; and Vancouver Chamber Choir.

Education and Outreach Officer, Soile Stratkauskas, has re-invigorated Victoria Symphony's presence in the school system and the community. Curated with Marcelline Moody, our concerts were welcomed enthusiastically by students and teachers. In-class visits, workshops, masterclasses and rehearsals resumed, as did the ever-popular Instrument Petting Zoo. *Kids at the Farquhar* concerts included *Vivaldi's Ring of Mystery* from Classical Kids LIVE!, Platypus Theatre's *Presto Mambo*, and children were also introduced to contemporary works with Vern Griffiths' *The Composer is Here!*

From a purely statistical viewpoint, the VS performed a total of 318 works over the course of 41 different programs. 48 (or 15%) of those compositions and arrangements were by Canadians: 16 from Victoria / Vancouver Island; a further 14 based in British Columbia, and 18 from across Canada and abroad.

VS held two sets of Hugh Davidson Readings, allowing 18 aspiring composers to hear their works fully realized by VS musicians. Composer-Mentor in Residence Rodney Sharman also led six young composers (Zaria Castello, Aidan Warren, Judah Williams, Atticus Daschel Kerr, Angela Nguyen, and Houtian Zhong) in the vsNEW program, a unique opportunity for talented high school aged students.

Among contemporary Canadian works, Cassandra Miller, Rita Ueda, and Stacey Brown each produced stunning commissions that were thoughtful, engaging, and moving. Mezzo-soprano Allyson McHardy embodied Clara Schumann's grief in R. Murray Schafer's monodrama *Adieu, Robert Schumann*. The performance was a deeply touching experience for anyone who has experienced the decline of a loved one's health. Further contemporary works included: Lera Auerbach's *Eterniday (Homage to W.A. Mozart)*; William Grant Still's *Darker America*; and Dinuk Wijeratne's *Two Pop Songs on Antique Poems*.

In many ways, it has been a banner season for VS - for musicians, staff, Board, donors, and audience members. We are fortunate to be able to count on your support and enthusiasm for the creative and diverse range of programming that we can offer. We look forward to welcoming you throughout the 2024/25 Season and for years to come!

MATTHEW BAIRD
DIRECTOR OF ARTISTIC PLANNING



President's Report

As I record my thoughts relative to our just completed 2023/24 Season, the Province has announced the official end to the four year COVID-19 Health Emergency. I suspect most of us are probably surprised that it was still in effect and, in fact, for most of us the pandemic is a dimming memory.

Upon reflection, those terrible days certainly tested our mettle as an arts organization. As we endeavoured to stay alive through broadcasts and community outreach, we harboured much fear for the future. All that to say this past performance year slayed those fears as our audience came back stronger than ever before and our faithful donors also remained by our side. The primary reason for our strong return was in no small part due to the leadership of our CEO Matthew White and the musical vision of our Music Director Christian Kluxen. I often hear from concertgoers that our Symphony has never sounded better. We are so fortunate to have an orchestra that is world class.

Robert Frost famously wrote that two paths diverged in a wood and taking the one less travelled made all the difference. VS emerged from the pandemic with the mindset of continuing to pursue excellence through growth and innovation. We refused to shrink to greatness. For that collective zeal, I want to thank not only the Executive and their spectacular staff but also, most importantly, the players. Our quality rests solely on our professional players and our Maestros.

In the past year, we renewed and refreshed our Strategic Plan.

Our five pillars are; Artistic Development and Programming / Audience Growth / Community Engagement / Organization, Culture and Environment / and Financial Stability. For a detailed look at the specific elements under each pillar I would invite you to review the plan, which can be found on our website. The Strategic Plan continues to act as our guidepost for all that we do. I would, however, like to comment on the fifth pillar of Financial Stability. Like all arts organizations, balancing a world of uncertain revenue streams and ever-escalating costs is stressful. Our returning audience and our generous community donors have eased that stress, together with the ongoing support of the Foundation for the Victoria Symphony. The wisdom and forward thinking of our forebears in the creation and growth of the Foundation has enabled us to have a strong bulwark of support going forward. We are extremely grateful.

I also want to thank the Board of Directors. We have a group of directors with extraordinary capability and backgrounds. Through their active engagement and insights, we have the privilege of witnessing the continued success and artistic achievement of your Victoria Symphony.

It is an honour to be involved in some small way with this great Victoria institution.

TOM SIEMENS
PRESIDENT

Board of Directors

THOMAS SIEMENS
President

JOANNE GAUL, MD
Vice President
JOHN MCLEOD
Secretary
CAROL BELLINGER
Treasurer

JACK BOOMER
JAIMIE BOYD
JOSEPH CHEN
JENIFER CHILCOTT
CHRISTOPHER GRAHAM
RICHARD GREENWOOD
DARRELL GREGERSEN
TONY JOE
TIMOTHY MCGEE, KC
PATRICIA SULLIVAN

JENNIFER GUNTER
Orchestra Representative
MIEKA MICHAUX
Orchestra Representative

CEO's Report

As I write this note, there's a long line of people at our office and on our phone lines trying to nab tickets to our May 2025 performance featuring superstar cellist Yo-Yo Ma. It is controlled mayhem! And it's really fun to watch. Although every day is not quite like this, over the past 12 months Victoria has demonstrated that it loves its orchestra and wants to see it thrive. I know the feeling of building "organizational energy" and I felt it develop from concert to concert this year. It is enormously satisfying to see such vitality, especially in the context of all of the dire predictions of the post-pandemic environment.

The heart of our success is, I believe, the magic that happens when gifted and imaginative artists are supported by a staff and board who have a tolerance for risk and an appetite for discovery. It has been motivating for the administrative team this year to witness the connection between the quality of the programming and playing, and our capacity to attract an audience and inspire donors. Even with unprecedented changes in artistic personnel, the standard of the musical offering has kept improving and the community at large recognizes it in measurable ways – CEOs love that. More seats sold and more donated revenue means we are collectively doing many things right.

Although expenses have risen commensurately with revenues, I ask that we all remember "you cannot save your way to prosperity". While we clearly need to identify efficiencies and keep expenses in check, our focus should remain on the development of our artistic program and the growth in revenue and community engagement that follows naturally. Similar organizations that did not embrace an "abundance mindset"

and who drastically cut back when faced with the frightening volatility of the pandemic are still clawing their way back to their former level of impact. Tragically, some prominent organizations have even gone out of business. Our experience has been the opposite, and we should be proud of what we have achieved together.

The next year will be another period of learning and calculated risk-taking. It will also involve our first major forays into understanding how Diversity, Equity, and Inclusion initiatives can be integrated to positive effect throughout our organization. The world is changing quickly, and understanding how we can be more relevant and welcoming to as many people as possible needs to be at the core of our decision-making. I am also especially happy that for the first time in many years, we will have all of our ticketing and donor information integrated into one system. This will allow us to better serve our patrons and understand more about who is in the audience and why. High performing arts organizations believe in their art but also respect that the customer experience is key to sustainability. We love the music we program and want you to love it too.

Thank you to all of you who are allowing this organization to thrive.



MATTHEW WHITE
CHIEF EXECUTIVE OFFICER

Administrative Staff

MATTHEW WHITE
Chief Executive Officer

MATTHEW BAIRD
Director of Artistic Planning

MORGAN BALDERSON
Marketing & Sales Officer

SIOBHAN BARKER
Executive Administrative Assistant

ALLEGRA BONIFACIO
Development Coordinator

ALEXA D'ARCHANGELO
Patron Services Officer

AMY HINRICHS
Senior Development Manager

ERIC GALLIPO
Orchestra Manager

MAYA LOHCHAM
Director of Marketing and Communications

REBECCA MARCHAND
Development Officer

JENNIFER PAGET
Director of Finance

MISAKO SOTOZAKI
Principal Librarian

SOILE STRATKAUSKAS
Education and Outreach Officer

MARK SUTHERLAND
Operations Manager

LORRAINE TANNER
Director of Development

Music Director's Report

As I reflect on the 2023/24 Season, I am filled with pride and gratitude for the artistic journey we are taking together. The changes we have made over recent seasons in programming, season structure, and audience engagement have truly yielded significant results. The energy and enthusiasm from our audience in the hall has been invigorating, highlighting the powerful connection between the orchestra and the people who live in Greater Victoria and Vancouver Island.

Strengthened community engagement has been a cornerstone of this season. Our Education Concerts have continued to grow, offering children the opportunity to experience the transformative power of orchestral music. The Symphony in the Summer Festival and our numerous local partnerships have further deepened our community ties. One highlight was the exceptional collaboration with the Greater Victoria Youth Orchestra, performing Shostakovich's Symphony No. 5 side-by-side at a sold out Farquhar Auditorium. This unique experience brought together young talent and our experienced musicians, creating a memorable and impactful experience for everyone.

Artistically, we have embraced diversity and innovation in our programming. The season featured a wide array of works, from grand orchestral showpieces like *Pictures at an Exhibition* and *Scheherazade* to several world premieres by Canadian composers. Of these, I personally had the privilege of leading Stacey Brown's emotional song cycle *When Death Takes Something*, with texts by Danish author Naja Marie Aidt, and Rita Ueda's stunning solo work *Bloom* for koto and orchestra. These works not only enriched our repertoire but also highlighted our commitment to supporting contemporary composers and new Canadian music.

This year we closed our focus series *Being Robert Schumann*, which offered a multi-year and in-depth exploration of Schumann's works and the composers influenced by him. The

series finale, a performance of *A German Requiem* by Johannes Brahms, was a deeply moving conclusion to this journey, leaving a lasting impression on both our musicians and audience.

We have been privileged to host numerous outstanding soloists and guest conductors this season, showcasing the exceptional talent of musicians across the country. These artists consistently express their admiration for the high standard of our orchestra, and their presence continues to inspire our musicians, pushing us to new heights of performance.

Our Pops Concerts, led by Principal Pops Conductor Sean O'Loughlin, have continued to delight and entertain, broadening our audience and bringing a diverse range of styles to the stage. These concerts are a testament to our ability to balance classical and popular repertoire, ensuring there is something for everyone.

Behind the scenes, the dedication of our management and stage personnel has been instrumental in bringing our artistic vision to life. Their hard work, combined with the devoted support of our audience, made this season possible.

As we look ahead, I am excited about the future of the Victoria Symphony. Together, we are building a unique orchestra within a vibrant community, in a world that needs it more than ever.

Thank you to our musicians for their phenomenal artistry and commitment. As we say in Denmark, *Skål!* Here's to another extraordinary season of music and passion.



CHRISTIAN KLUXEN
MUSIC DIRECTOR

Treasurer's Report

The financial results for the year ended May 31, 2024 confirmed that this can be described as a sensational year for the Victoria Symphony. The earned revenue from ticket sales and guarantees (such as performing with friends like Pacific Opera Victoria) increased by over \$400,000, an increase of over 26% - confirming that the audience is back!

Donations and fundraising revenue increased by 10.4% this year to total an amazing \$2,854,826 – in part from an increased contribution from the Foundation for the Victoria Symphony (FVS) of \$1,000,000 (2023 - \$800,000). Over the years, VS has been blessed by gifts, contributions, and bequests, carefully managed by the Foundation. Bequests of \$141,099 received during the year were moved over to the Foundation (2023 - \$459,427). VS and the FVS work in harmony to balance fiscal sustainability with musical excellence.

Government grant revenue decreased in 2024 to \$1,267,750 (2023 - \$1,858,597), part of this being explained by a one-time arts sustainability grant of over \$500,000 in 2023 from the BC Arts Council. Consequently, despite increases in earned revenue, donations, and fundraising, overall revenues were only up by \$87,823 for the year ended May 31, 2024.

Overall, this increase of 1.5% comes with an added caution that expenses increased by 1.9% over 2023. Despite strong audience and community support, there remains a gap between total revenue and total expenses. The cost of productions has gone up. Artistic and production costs of \$3,427,084 and \$745,283 respectively, represented a 15% increase over 2023. There were increases due to inflation and salaries along with fees and other production cost increases supporting ambitious and exciting programming. All of this resulted in a small deficit of \$56,565 (2023 - \$27,827).

We are confident that VS is well positioned going forward with a modest net asset balance of \$284,487 (subject to change after Sept 4th audit) and the continued support available from the Foundation. Programming and performance excellence continues to attract large audiences. A cohesive team of capable staff work behind the scenes to make it all happen. 2025 is already looking spectacular with subscription ticket sales already surpassing previous levels.

CAROL BELLRINGER, FCPA, ICD.D
TREASURER

Statement of Operations

	2024	2023
REVENUES		
Earned	\$1,957,985	\$1,548,979
Donations and fundraising	\$2,854,826	\$2,585,163
Government Grants	\$1,267,750	\$1,858,597
	\$6,080,562	\$5,992,739
EXPENSES		
Artistic	\$3,427,084	\$3,024,528
Production	\$745,263	\$604,885
Marketing	\$302,006	\$386,735
Box office	\$49,765	\$41,744
Development and fundraising	\$217,814	\$468,824
Administration	\$1,254,096	\$1,034,423
Contribution to the Foundation for the Victoria Symphony	\$141,099	\$459,427
	\$6,137,127	\$6,020,566
DEFICIENCY OF REVENUES OVER EXPENSES	(56,565)	(\$27,827)

Foundation for the VS

Incorporated in 1958, the Foundation for the Victoria Symphony (FVS) provides long-term financial support to the Victoria Symphony Society (VSS) in support of the advancement of orchestral music. It operates independently from the VSS and is governed by a Board of at least seven Directors (three of whom are designated by the VSS).

Gifts to the FVS generate earnings in the form of interest, dividends and capital gains directed to the VSS. In the fiscal year ended May 31, 2024, the FVS contributed \$1,000,000 to the VSS, an increase of 25% from the 2023 year. Since 2000, the FVS contributions to the VSS exceed \$9,400,000. Looking forward, the FVS has committed to contribute approximately \$850,000 to the VSS in the 2025 fiscal year.

The FVS investments are managed by Jarislawsky, Fraser Global Investment Management under the prudent governance of the FVS Directors. The FVS enjoyed an excellent year generating investment income of \$1.73 million, up from \$1.33 million in 2023. As a consequence of strong returns in fiscal 2023 and 2024, the FVS was able to apply to the Endowment Incentives program of the Canadian Cultural Investment Fund (CCIF). As a match to qualifying individual gifts of over \$1 million received in the last 2 years, we received \$611K from CCIF in March 2024.

By their nature, income from gifts (and particularly bequests) are uneven and unpredictable, but the FVS continues to receive a steady flow of benefactions. In 2024 they totalled \$347K (down from \$1.09 million in 2023 when bequests totaled almost \$1 million). In 2024 they were \$330K. Recognizing that bequests would be their principal source of new capital funds, in 2021 the FVS and VSS Boards agreed that all bequests would flow to the FVS. Since that time, the VSS has transferred bequests totalling almost \$2.4 million to the FVS.

As of May 31, 2024, the FVS assets were \$16.79 million, an increase of more than \$1.67 million from 2023 and the highest they have ever been. This comes on top of the \$1.57 million increase in 2023. After seeing a *decline* of \$1.1 million in 2022, this is a most encouraging trend.

Recognizing that bequests are now the key source of new capital for FVS, increasing the number of members of the Tribute Circle (TC) – individuals that have pledged to leave the FVS or VSS in their wills – is essential. In a recent survey of donors, we learned there were 40 (new) supporters who identified that they have pledged to leave the VSS in their wills. Now totalling over 100 TC members, the FVS Board and VSS staff will continue to work to increase the profile and membership in the TC.

To the VSS development staff, my sincere gratitude for your hard work in support of the FVS. To my colleagues on the FVS Board, my heartfelt thanks for your dedication to your principled governance and wise management of its fund. A special word of thanks to Lynn Tetarenko and Brian Butler who are stepping down from the FVS Board at the end of their 6-year term of service. Your wise counsel will be missed.

Finally, thanks to those who have donated to the FVS and those from whom we received beneficiary gifts. It is through these gifts that the FVS assets grow and thus will provide even greater support to our marvellous Victoria Symphony!

TERRY SCANDRETT
PRESIDENT
FOUNDATION FOR THE VICTORIA SYMPHONY

Board of Directors

TERRY SCANDRETT
President

PETER GARRETT
Treasurer

LYNN TETARENKO
Secretary

PETER JANDO
VSS Past President

THOMAS SIEMENS
VSS President

CAROL BELLRINGER
VSS Treasurer

BRIAN BUTLER
TOM DE FAYE

ALAN HOLLINGWORTH

Foundation Managed Funds

	YEAR ENDED MAY 31 2024	YEAR ENDED MAY 31 2023	YEAR ENDED MAY 31 2022
Total Foundation Assets (in millions)	\$16.9	\$15.4	\$13.8
Contribution to VSS	\$1,000,000	\$800,000	\$370,000
Matching Funds from Federal Cultural Investment Fund	\$611,641	\$nil	\$198,879



Musician's Report

Unique magic emerges during concerts—ever-changing yet always familiar. This magic seamlessly weaves between the conductor, musicians, and audience, creating a powerful, unifying force. From the first notes of Strauss's *Don Juan* at the opening concert to the final, uplifting phrases of Brahms's *Ein deutsches Requiem* at the season's end, this magic was born and flourished with each performance.

Throughout the 2023/2024 Season, we were privileged to witness this magic unfold. A memorable highlight was the side-by-side concert with the Greater Victoria Youth Orchestra, where we performed Shostakovich's Symphony No. 5 under Christian Kluxen to a sold-out hall. The sight of over 100 musicians—both professionals and students—united on stage was a powerful reminder of the joy music brings. Our commitment to education extended beyond this event, reaching thousands of students through Education Concerts at the Farquhar Auditorium and school performances. The Victoria Symphony is dedicated to nurturing the spark of music and fostering a lifelong love for it in everyone.

The season also saw us embrace music's transformative power in remarkable ways. We reached diverse communities, including the West Shore, Cowichan Valley, Qualicum Beach, and Salt Spring Island. Highlights included Tchaikovsky's Symphony No. 4 at Royal Roads University with Deanna Tham, Beethoven's Symphony No. 7 in Brentwood Bay with Kalena Bovell, and an eclectic program on Salt Spring Island featuring Shostakovich's Piano Concerto No. 1 with David Jalbert and Schoenberg's *Verklärte Nacht*. Our intimate performances at Denford Hall allowed patrons to connect with musicians over food and drink, deepening their engagement. A notable event was the sold-out

Jurassic Park in Concert led by Principal Pops Conductor Sean O'Loughlin, which captivated many first-time symphony-goers and introduced a new audience to the magic of symphonic music.

In addition to the previously mentioned conductors and soloists, we had the honor of collaborating with distinguished artists like violinist Kevin Zhu, koto player Miyama McQueen-Tokita, and conductors Daniel Raikin, and Leo McFall. We proudly featured our exceptional musicians: Brian Yoon, Terence Tam, Christi Meyers, Arin Sarkissian, Ryan Cole, and Tori Gould.

As we say goodbye to our cherished, long-standing members—Mary Rannie (Principal Bass), Paul Beauchesne (Principal Tuba), Perry Foster (Cello), and Brad Howland (Principal Trombone), who are retiring—and Marcus Hissen (Trombone), who is joining the Naden Band, we extend our warmest wishes for their new journeys. This season, we were delighted to welcome two new musicians to the symphony: Michelle Feng (Principal Oboe) and Kimberly Durlfinger (Violin). We welcome the fresh perspectives and vibrant contributions they bring to our musical family.

Reflecting on the season, we are delighted to see audience attendance levels not reached since before the pandemic. This resurgence underscores the power of live music and the unwavering support of our community. We sincerely thank our patrons for their dedication to the arts. Your enthusiasm has been vital to our success, and we eagerly anticipate many more seasons of exceptional music together.

HANNAH CRAIG
CHAIR, VICTORIA SYMPHONY PLAYERS' ASSOCIATION





Orchestra

VIOLIN

Terence Tam, *Concertmaster*
Christi Meyers, *Assistant Concertmaster*
Tori Gould, *Principal Second Violin*
Cory Balzer
Müge Büyükçelen
Tyson Doknjas
Kimberly Durflinger
Michele Kwon
Emily Salmon
Christopher Stork
Julian Vitek

VIOLA

Kenji Fusé, *Principal*
Stacey Boal
Kay Cochran
Mieka Michaux

CELLO

Brian Yoon, *Principal*
Hannah Craig
Joyce Ellwood
Perry Foster

BASS

Mary Rannie, *Principal*
Darren Buhr
Alex Olson

FLUTE

Arin Sarkissian, *Principal*
Rachel Tormann

OBOE

Michelle Feng, *Principal*
Russell Bajer

ENGLISH HORN

Russell Bajer

CLARINET

David Boutin-Bourque, *Principal*
Jennifer Christensen

BASSOON

Jennifer Gunter, *Principal*
Anne Marie Power

HORN

Mike Oswald, *Acting Principal*
Sam McNally
Dan Moses

TRUMPET

Ryan Cole, *Principal*
David Michaux

TROMBONE

Brad Howland, *Principal*

BASS TROMBONE

Robert Fraser

TUBA

Nick Atkinson, *Acting Principal*

TIMPANI

Julian Jeun, *Acting Principal*

PERCUSSION

Aaron Mattock, *Acting Principal*

HARP

Annabelle Stanley, *Principal*



Arin Sarkissian

Supporters

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 VS and our artistic and educational endeavors. VS graciously acknowledges the following supporters gifts in the 2023/24 fiscal year.



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

Season Underwriters | Terry Scandrett & Angela Bassage
Pops Series & Pops Conductor, Sean O'Loughlin | Devi & Robert Jawl
Sundays at the Farquhar Series | Harry & Julie Swain
Music Director, Christian Kluxen and Principal Viola, Kenji Fuse | Sandra Lackenbauer
Concertmaster, Terence Tam | Valerie Raymond ** & Tom de Faye
Principal Cello, Brian Yoon | Barb & Steve McKerrrell
Principal Flute, Arin Sarkissian | Helen Stuart

BENEFACTORS (\$25,000+)

Anonymous (2)
 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**
 Don & Marlene Recchi
 Terry Scandrett & Angela Bassage **T**
 Helen Stuart & Bob Hoogendoorn**
 Mozart Fund **T**
 Julie & Harry Swain **T**
 Foundation for the Victoria
 Symphony

SAPPHIRE BATON (\$17,500+)

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
 Tom de Faye in memory of
 Valerie Raymond **T**
 Commodore & Mrs. Jan Drent
 G. F. "Pat" Dunn
 Family Fund
 Murray & Lynda Farmer
 Tony & Laura Gage
 A. Jill Gibson **T**
 John & Gabrielle Goudy
 Tony Joe & Susan Froher
 Jim & Penelope Kingham **T**
 George Lovick
 Lesley Marshall **T**
 Barb & Steve McKerrrell **T**
 Sara Neely **T**
 Jon O'Riordan

Robert J. Peck &
 E. Lorraine Peck Fund
 Linda Pendray
 The Potash Family Foundation
 Suzanne & John Stewart **T**
 Millingtons: Trustees of
 The Lou Williamson
 Scholarship Fund
 Natexa Verbrugge

PLATINUM BATON (\$5,000+)

Anonymous (2)
 Barbara & John Barton
 Carol Bellringer & Greg Doyle
 Reg & Susan Bird
 Roger J. Bishop Legacy Fund
 R. Boyes & G. Wilson Fund
 Cathy Christopher
 Dr. Wendy Clay
 Glenna Duguid
 Jade Gan
 Ann Gibson
 Cary & Rob Gillespie
 Jan & Johanna GrootWassink **T**
 Joe & Linda Harvey
 Joanie & Kim Hesketh
 Jim & Betty Hesser
 Alan & Jean Hollingworth
 Peter & Sharon Jando
 Marc & Patricia Lortie **T**
 Thomas Mayne Fund
 Tim McGee, KC & Mary Mullens
 Deb McKinley
 John Neal
 Dr. M. Nickason
 Shane & Christine O'Leary
 Grace & Gordon Rogers

Sheridan Scott & David Zussman **T**
 Dr. Patricia Valentine
 In memory of Lisa & Jack Valikoski
 Barbara Winters

GOLD BATON (\$2,500+)

Pat & Anne Anderson
 Toni Bramley & David Kendall
 Harvey L. Brooks
 Adele Chanady
 Jim & Mertie Ann Chilton Fund
 Jennifer Coy in memory of
 Peter Coy
 Mike & Zora Creery
 Richard Dingeldein &
 Ben Brannen
 Brenda Eaton & Brent Beach**
 Donald N. Gain Fund
 Niels & Nixe Gerbitz
 Debbie Gill & Stephen Cushing
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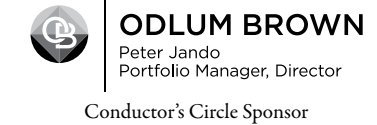
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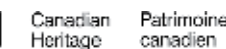
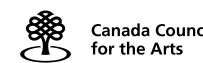
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