

ANNUAL GENERAL MEETING OF THE VICTORIA BAROQUE MUSIC SOCIETY

Monday, October 25, 2021, 7:00 p.m.

AGENDA

1. Call to Order: 7:00 p.m. and Motion to adopt the Agenda
2. Reception of Minutes from the VBMS Annual General Meeting, 26th October, 2020
3. Treasurer's Report to the Society
4. President's Report to the Society
5. Artistic Director's Report to the Society
6. Special Resolution Bylaw Amendment to Part 2 Members
7. Nominations and Election to the Board of Directors
8. Other Business: Approval of Board Actions
9. Adjournment

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MINUTES

ANNUAL GENERAL MEETING OF THE VICTORIA BAROQUE MUSIC SOCIETY

Held via Zoom

Monday, 26th October, 2020

Chair: Ralph Huenemann
Artistic Director: Soile Stratkauskas
Treasurer: Jerry McDonald
Secretary: Vanessa Dingley
Present: 34 members of VBMS, including Board members

1. Call to Order: 7:05pm

As Chair, Ralph Huenemann welcomed everyone to the meeting, and thanked them for their participation. Copies of the Agenda and various other papers had been distributed before the meeting to those who had signed up to participate.

MOTION: to adopt the Agenda: Jim Harlick

Seconded: Randy Stetson

CARRIED

2. Reception of Minutes from Annual General Meeting, 4th November, 2019:

MOTION: to receive the minutes: Jerry McDonald

Seconded: Vanessa Dingley

CARRIED

3. Treasurer's Report to the Society: Jerry McDonald

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Treasurer Jerry McDonald spoke in explanation of the financial reports, including the Balance Sheet as at August 31, 2020 and the Statement of Operations for the Year Ended August 31, 2020. She noted that the past year had seen about the same number of ticket sales as the previous year, grants had increased by almost 50%, and there had been an approx. 33% increase in donations, giving us a total of \$132,518.28 in revenues. While expenses had also increased by 12.6%, the excess of revenue over expenses was \$20,651.20 which puts us in a satisfactory position for the year.

MOTION to adopt the Financial Statements as circulated: Jerry McDonald.

Seconded: Sheila Redhead

CARRIED

4. President's Report to the Society: Ralph Huenemann

I am honoured to succeed John McLaren as leader of the Board, and it is my pleasure to present the President's Report for 2019-2020, a period which encompasses the end of the Ninth and the beginning of the Tenth season of the Victoria Baroque Music Society. Sadly, recent months have brought us the COVID-19 pandemic, which has greatly disrupted the normal world of face-to-face concerts. Happily, despite the pandemic, the talented Baroque musicians in our community have, through imaginative arrangements, continued to bring us beautiful music. I am sure that I speak for all of you when I say that I deeply appreciate their innovative efforts.

During the last season, the concerts in March and May had to be cancelled because of the pandemic, but we were able to cover the fees of the scheduled musicians because of generous support from donors. Despite the pandemic, we were able to deliver the scheduled Summer Academy in collaboration with the Victoria Conservatory of Music, which gave face-to-face training in the specialized skills of Baroque music to 33 students of all ages. In addition to the Summer Academy, the VBMS provides support to training in Baroque repertoire to young musicians through a partnering agreement with Petit Baroque, an orchestral training program under the direction of Elyssa Lefurgey-Smith.

Despite the pandemic, the VBMS musicians presented two live outdoor concerts to limited audiences, the first in John Tucker's front yard in early July and the second in Andrea Kolot's garden in early August. Also, a wonderful summer-long series of Baroque music was presented as Music for the Pause, organized by the talented young violinist Chloe Kim, with Victoria Baroque, EMSI, EMV Pacific Baroque Series, and Christ Church Cathedral all collaborating on the project. Concerts were given with various combinations of VBMS musicians, and broadcast over Facebook and YouTube with excellent audio/visual technology from the Cathedral. Chloe Kim had just returned to her hometown

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Victoria from her advanced training at the Juilliard School in New York, and we certainly hope that we will hear more from her in the future, pandemic notwithstanding.

Now we have initiated the 10th VBMS season with our first concert, presented face-to-face afternoon and evening on October 17th to small audiences at St. John the Divine, carefully observing the social distancing rules imposed by COVID-19. I certainly hope that, even if we could not accommodate your attendance because of the severe limits of audiences of forty at each concert, you will still provide financial support to our wonderful musicians.

The VBMS Board works diligently behind the scenes to support the local community of Baroque musicians. This year we have welcomed three new members to the Board: Erin Kelly of the UVic faculty; IT professional Andrea Kolot; and David Robertson who has been a great support in terms of IT knowledge, especially in facilitating virtual meetings for the Board and AGM in the face of the pandemic, and equipping us to accept electronic payments. Much appreciated is the continuing service of Jerry MacDonald as the conscientious treasurer, Vanessa Dingley as indispensable secretary, Allyn Chard for her never-failing work on concert promotion, Jennifer Gerwing for her contribution to communications (especially her work on managing virtual meetings during the pandemic), Christi Meyers for her equable representation of the musicians to the Board and vice versa, John Tucker for concert service and publicity, Jim Harlick for essential behind-the-scenes services, Christopher Butterfield for facilitating liaison with UVic, and David Strakauskas for providing a key link to St. John's. The administrative side of the VBMS mission has continued to benefit from Sharon McMillan's organizational skills, rationalizing our office, its operation and record keeping. We continue to benefit from the support of the Church of St. John the Divine, where we have our performance space and office home. For this, our thanks are due to the Rector and the Wardens. Finally, we acknowledge the essential contribution of our Artistic Director, Soile Strakauskas, whose vision, energy, talent and enthusiasm are so central to the success of Baroque music in our community. My deepest thanks to all.

5. Artistic Director's Report: Soile Stratkauskas

I am immensely delighted to be celebrating Victoria Baroque 10th anniversary this season. It is, however, a very different season than anyone could have imagined a year ago!

As so much has changed since, looking back to our 2019-20 season concerts seems like a lifetime ago now. In September 2019, the opening concert of our Ninth Season, "Grand Orchestra Suites", was led by the Tafelmusik's Director Emerita, Jeanne Lamon. Jeanne and her partner, cellist Christina Mahler, moved to Victoria last year, and we are extremely fortunate to have them here as such highly skilled, active, and supportive members in our community. With our November 2019 concert we continued our collaboration with the St. John's Chamber Singers, and gave a festive performance of grand sacred works by Bach

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and Lotti. In January we welcomed the ever-inspiring violinist Kati Debretzeni from the UK to lead us in Vivaldi's Four Seasons and Rebel's Les Elements, Debretzeni giving a breathtaking performance of Vivaldi masterwork. The program with Lamont was also given as a guest performance on Early Music Vancouver's series, and the concert with Debretzeni was presented by the Cowichan Symphony Society in Brentwood Bay, and as a self-presented concert in Nanaimo. During her visit here, Debretzeni also gave a masterclass for string players at the UVic School of Music.

Nurturing the next generation of baroque players and lovers, our violinist Elyssa Lefurgey-Smith formed Petit Baroque, a baroque ensemble for young string players, in September 2019. Affiliated with the Victoria Baroque, Petit Baroque gave its debut as a pre-concert performance at our September 2019 concert, and in January, performed arias from Handel's Xerxes before VB's main concert together with students of the VCM Opera Studio.

It was with great sadness, that we had to cancel our March and May concerts due to the pandemic. We were deeply grateful to see such support from our donors in the wake of the pandemic, which enabled us to honour the contracts of our musicians for the cancelled engagements in the spring and summer.

To fill the void of live performances, Victoria Baroque partnered with Christ Church Cathedral, Early Music Vancouver, and the Early Music Society of the Islands to present an online concert series, Music for the Pause, in the summer. This series of 11 digital concerts were envisioned and produced by the highly talented young violinist, Chloe Kim. The series was extremely successful in offering high quality performance of baroque music at a time when live concerts were not possible, and providing performance opportunities to local musicians at a time when nearly all other musical engagements had been cancelled. We are very grateful for Chloe's vision and drive to make this series happen, and to all our partners and generous donors that enabled the success of these series.

Despite the pandemic, our Summer Academy at the Victoria Conservatory of Music, offered in partnership with the Early Music Vancouver, was able to go ahead in July. The program was modified to follow all the necessary Covid-19 safety protocols, and was greatly appreciated by all the participants, as opportunities for in-person learning and music making have been scarce during the pandemic. The week-long program involved 32 enrolled students, all from BC, including music students, professional musicians, and avid amateurs, aged 12 to 80. The immersive program included one-on-one instruction, ensemble coaching, and lectures. It is a truly unique program in providing hands-on experience of baroque performance with highly skilled professionals in a friendly atmosphere in a multi-generational setting, and I have fond memories of many of the musical highlights and breakthroughs from the students' performances this summer.

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Despite the pandemic and all the restrictions and precautions, Victoria Baroque remains committed to offering high quality musical performances and to engaging and nurturing local musicians. Looking ahead to this year, we are presenting a variety of programmes of music performed by four to ten performers to small, physically-distanced audiences, following all the current BC safety protocols. We are also looking at ways that we could offer these performances digitally to those who cannot attend our concerts in person at this time. As the situation around the pandemic can change fast, we are not selling season subscriptions at this time, and will only announce our concert plans a few months ahead of time.

I am deeply grateful for the huge amount of support Victoria Baroque has received from the Victoria community over its first ten years. I would like to thank the Rector and the Wardens of the Church of St John the Divine for their continuous support and the beautiful concert venue and office space. We are grateful for our supportive granting organisations - BC Arts Council, CRD Arts Development Services, Victoria Foundation, Hamber Foundation, and BC Gaming Commission -- for their financial support. I would also like to thank all our musicians for all their skill, work, and commitment in our performances and our educational initiatives. I'd like to express my deep gratitude to our hard-working board and our president Ralph Huenemann, for all their tireless work and support to enable our concert activities, and huge thanks to Sharon McMillan for all her administration and help. Lastly, a big thank you to all our society members, donors and listeners, without whom our first 10 years of Victoria Baroque could not have been the success it's been!

With the commitment to staying connected and keeping music alive through the pandemic and beyond, I thank you all, and look forward to Victoria Baroque's next 10 years!

6. Nominations and Election to the Board of Directors:

Allyn Chard, as Nominations Officer, explained that five current Board members had reached the end of their terms, and had agreed to stand for re-election. Six current Board members are continuing during the coming year to serve the second year of their terms. There is one vacancy on the Board. She presented the slate of nominations to the Board of Directors as follows:

Re-election for 2-year term (until 2022):

Christopher Butterfield

Allyn Chard

James Harlick

Ralph Huenemann

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John Tucker

Continuing for second year of term (until 2021): Vanessa Dingley

Jennifer Gerwing

Erin Kelly

Andrea Kolot

Jerry McDonald

David Robertson

Allyn called for any nominations from the floor. The call for further nominations was made three times; no further nominations were made.

MOTION to accept the slate of Board nominations:

Moved: Allyn Chard

Seconded: Christopher Butterfield

CARRIED

7. Other Business: Approval of Board Actions

Diana MacDonald said how pleased she was with what the VBMS Board had accomplished over the past year, and she proposed a toast to the organization on its Tenth Anniversary year. She noted how much progress had been made since the early days, and she thanked everyone for their contributions to the organization's success and for their support.

She made the following

MOTION: A vote of thanks to the board for their work since the last AGM and that all lawful acts, proceedings and contracts made on behalf of the society by its directors and officers be approved, ratified and confirmed.

Seconded: Sheila Redhead

CARRIED

8. Adjournment: 7:55 pm

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MOTION to Adjourn:

Moved: David Robertson

Seconded: Erin Kelly

CARRIED

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VICTORIA BAROQUE MUSIC SOCIETY

Financial Statements

Year ended August 31, 2021

(Unaudited – See Notice to Reader)

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NOTICE TO READER

The balance sheet of the Victoria Baroque Music Society as at August 31, 2021 and the Statement of Operations for the year then ended have been compiled on the basis of information provided by management.

Neither an audit nor a review engagement in respect of these financial statements have been performed.

Readers are cautioned that these statements may not be appropriate for their purposes.



Jerry McDonald, Treasurer

Victoria, Canada

September 5, 2021

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VICTORIA BAROQUE MUSIC SOCIETY BALANCE SHEET AS AT AUGUST 31, 2021

	<u>2021</u>	<u>2020</u>
CURRENT ASSETS		
Cash in bank	48,379.12	49,673.61
GST refund receivable	918.21	142.82
Prepaid expenses	12.19	0.00
	<u>49,309.52</u>	<u>49,816.43</u>
FIXED ASSETS		
Harpichords - Note 3	<u>24,000.00</u>	<u>0.00</u>
TOTAL ASSETS	<u><u>73,309.52</u></u>	<u><u>49,816.43</u></u>
LIABILITIES		
Accounts payable	2,880.08	521.15
Deferred Revenue	<u>17,050.00</u>	<u>17,050.00</u>
TOTAL LIABILITIES	19,930.08	17,571.15
SOCIETY'S EQUITY	<u>53,379.44</u>	<u>32,245.28</u>
LIABILITIES AND SOCIETY'S EQUITY	<u><u>73,309.52</u></u>	<u><u>49,816.43</u></u>

APPROVED ON BEHALF OF THE BOARD

President and Director

Secretary and Director

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VICTORIA BAROQUE MUSIC SOCIETY STATEMENT OF OPERATIONS FOR THE YEAR ENDED AUGUST 31, 2021

	<u>2021</u>	<u>2020</u>
REVENUES		
Ticket sales, garden concerts, & joint concerts	11,085.76	50,024.45
CD sales	0.00	100.00
Donations & Fund raising	53,964.59	40,549.34
Workshop & school concerts	1,740.00	0.00
In-kind Donations	0.00	2,640.00
Grants	43,550.00	37,000.00
Membership fees	70.00	335.00
Other revenue - Note 4	20,300.00	1,229.00
Victoria Foundation Investment Return	725.00	606.00
Interest	1.28	34.49
TOTAL REVENUES	<u>131,436.63</u>	<u>132,518.28</u>
EXPENSES		
Production expenses:		
Artist's Fees and Expenses	67,728.23	77,610.83
Management fees	15,000.00	12,000.00
Co-Production costs	0.00	3,500.00
Education/outreach programs	3,000.00	3,000.00
Recording costs	4,023.71	1,924.71
CD Production costs	8,896.05	0.00
Venue and music rental	844.80	3,015.00
Instrument Tuning & moving	3,977.87	560.00
	<u>103,470.66</u>	<u>101,610.54</u>
Administrative expenses:		
Insurance	1,190.00	830.00
Internet	1,207.18	1,033.98
Office - equipment	0.00	385.43
Office - rent	1,650.00	1,050.00
Office - supplies	486.77	474.78
Telephone	260.42	219.87
Postage	297.76	112.65
Printing	0.00	2,270.56
Publicity	1,360.36	2,585.14
Miscellaneous	379.32	1,294.13
TOTAL EXPENSES	<u>6,831.81</u>	<u>10,256.54</u>
	<u>110,302.47</u>	<u>111,867.08</u>
EXCESS OF REVENUES OVER EXPENSES	<u><u>21,134.16</u></u>	<u><u>20,651.20</u></u>

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VICTORIA BAROQUE MUSIC SOCIETY NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED AUGUST 31, 2021

NOTE 1 – PURPOSE OF THE SOCIETY

The purpose of the Society is as follows: (a) to advance the public's appreciation of the arts by providing high-quality artistic performances of Baroque music and associated music forms; (b) to advance education by providing instructional seminars, workshops and lectures on Baroque music and associated music forms; and (c) to undertake activities ancillary and incidental to the attainment of the aforementioned charitable purpose.

NOTE 2 – SUMMARY OF ACCOUNTING POLICIES

Basis of Presentation

The financial statements of the Society have been prepared in accordance with Canadian accounting standards for not-for-profit organizations.

NOTE 3 – HARPSICHORDS

In February 2021 the Society received a grant from the BC Arts Infrastructure Fund for the purpose of purchasing harpsichords. Two instruments formerly owned by Michael Jarvis, the Society's harpsichordist who died suddenly in December 2020, were purchased at a cost of \$24,000. The \$21,134 excess of revenues over expenses includes the grant for these harpsichords, now held as a \$24,000 asset. Without it, a deficit of \$2,866 would show.

NOTE 4 – OTHER REVENUE

In March 2021 the Society received an Arts and Culture Resilience Supplement grant from the Province of BC in connection with arts groups affected by the COVID-19 virus.

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Victoria Baroque Music Society, 2020-2021

President's Report to the Annual General Meeting

25 October 2021 (held electronically)

It is my pleasure to present the President's Report for 2020-2021, a period that encompasses the end of the Tenth and the beginning of the Eleventh season of the Victoria Baroque Music Society. As last year, the COVID pandemic has continued to cause major problems for our regularly scheduled live concerts. Fortunately, the talented Baroque musicians in our community, through imaginative arrangements, have continued to bring us beautiful music. The extraordinary efforts by Soile Stratkauskas, our Artistic Director, to flexibly plan the programs, to minimize the disruptions caused by the pandemic, and to apply successfully for many grants, call for special praise.

Very sadly, over the past year Victoria has lost two very special Baroque musicians. At Christmastime, the brilliant keyboardist (harpsichord, organ, fortepiano) Michael Jarvis passed away, and in June the extraordinary violinist Jeanne Lamon, best known for her many years of leadership of Tafelmusik, also passed away. Both of these wonderful musicians will be deeply missed.

The planned concerts in November had to be canceled at the last minute because of a spike in the COVID Pandemic. However, on March 9th the concert "Grand Concerti Grossi" led by the violinist Chloe Meyers was presented in "livestream" form, and at the end of March Parts 2 and 3 of Handel's *Messiah* were also broadcast via livestream. Both concerts attracted wide audiences electronically. Also in March, violinist Elyssa Lefurgey-Smith met during the spring school break with a dozen young string players for a week-long workshop to learn Baroque techniques. In June, many local musicians joined together at St. Mary's in Oak Bay (a quiet locale) to produce a new CD titled "Companions of the Baroque," which will be released in November. In July many Baroque specialists gathered at the Victoria Conservatory of Music to present the Summer Instrumental Programme to 41 keen students of all ages. Also in July, a front porch concert was played twice at John Tucker's house, and in late August a back garden concert was played twice at Andrea Kolot's house. By their nature, these concerts could only accommodate small audiences, but they were warmly received. Earlier this month, under careful "social distancing" rules, the tenor Isaiah Bell, accompanied by a small group of instrumentalists, performed several lovely arias by J.S. Bach at St. John the Divine, marking a cautious return to face-to-face concerts. The pandemic makes everything uncertain, but we hope to present a live concert by violinist Julia Wedman in mid-January.

Because of the limited audiences due to the pandemic, revenues from ticket sales have been seriously diminished. However, many donors have made generous contributions to

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ease the problem. And the continuing support of many grant providers, both regular grants and special grants offered to community arts groups to help carry them through the pandemic, has been deeply appreciated. We acknowledge with gratitude the grants from the CRD, the Gaming Commission, the BCAC, the Hamber Foundation, and the Victoria Foundation. In particular, the BCAC Infrastructure Grant has financed the purchase of the two harpsichords formerly played by Michael Jarvis, making it possible for these beautiful instruments to remain in the local community.

The VBMS Board works diligently behind the scenes to support the local community of Baroque musicians. This year, after many years of loyal service, our Secretary Vanessa Dingley and our Treasurer Jerry McDonald are retiring from the Board. Andrea Kolot and Sharon McMillan have generously stepped forward to share the Secretary's important tasks. Bill Jamieson, already serving as the Treasurer of the Early Music Society of the Islands, has agreed to join our Board to succeed Jerry as Treasurer. Assuming that our slate of nominees will be confirmed later in this meeting, also joining our Board this year will be Gavin Winter, recently moved to Victoria from Toronto, and Virginia Acuña, a specialist in the Baroque music of Spain, who has joined the Faculty of Music at UVic. Much appreciated is the continuing service of Allyn Chard for her never-failing work on concert promotion, Jennifer Gerwing for her communications (especially her work on managing virtual meetings during the pandemic), Erin Kelly for her active Board participation, Christi Meyers for her equable representation of the musicians to the Board and vice versa, John Tucker for concert service (especially making available his front yard for the summer concerts), Jim Harlick for essential behind-the-scenes services, Christopher Butterfield for facilitating liaison with UVic, David Robertson for support with his IT expertise, and David Strakauskas for providing a key link to St. John's. The administrative side of the VBMS mission has continued to benefit from Sharon McMillan's organizational skills, rationalizing our office, its operation and record keeping. We continue to benefit from the support of the Church of St. John the Divine, where we have our main performance space and office home. For this, our thanks are due to the Rector and the Wardens.

In closing, let me say that, despite the ravages of the pandemic, we continue to be blessed with beautiful Baroque music.

Ralph Huenemann
President

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Victoria Baroque Music Society – Artistic Director's Report Annual General Meeting October 25th

The pandemic has heavily impacted how we can gather and share music, and like all arts organisations, Victoria Baroque has had to modify its presentations. Bringing musicians and people together during this time of isolation and uncertainty has been our top priority. The technological advances of digital presentation have enabled us to share our music when live audiences at events have not been possible. The garden concerts in the summer was a wonderful way to present chamber music in a more casual setting in the beautiful outdoors. We are fortunate that our home venue, Church of St John the Divine, is spacious enough for seating physically-distanced audiences.

We are deeply saddened by the loss of two significant figures and extraordinary musicians in our community this past year: harpsichordist Michael Jarvis, and violinist, Tafelmusik's Director Emerita Jeanne Lamon. Both Michael and Jeanne have collaborated with Victoria Baroque in multiple occasions, were dear colleagues and friends to us, and will be missed greatly.

With the help of an Arts Infrastructure Grant from the BC Arts Council, we were able to purchase Michael's two harpsichords. We were very grateful to be able to keep these beautiful instruments in the Victoria music community, and they have been great assets in Victoria Baroque's projects, and are also being regularly lent to other music organisations in Victoria.

As the pandemic heavily restricted live audiences in the Fall of 2020, we started our Tenth Anniversary Season with small-scale in-person concerts for small audiences with robust safety protocols. The first of these, "Recreation de la Musique" with Jeanne Lamon will be dearly remembered as our last instance of making music with her. In November 2020 with the concert "Give Peace in our Time" we gave the stage to eleven talented young local singers for a beautiful programme of sacred motets from the 17th and 18th century Germany. When in November live concerts came to a halt due to government restrictions, we continued the season with digital presentations. Co-presenting with the Cowichan Symphony Society enabled us to livestream Handel's Messiah in two parts at Christmas and Easter. We celebrated our Tenth Anniversary concert on March 9th with the livestreamed concert "Grand Concerti Grossi", led by Chloe Meyers. The season culminated in a cd recording project in June, and the cd, "Companions of the Baroque", will be released this November.

Despite the challenges of the pandemic, we have been able to continue our educational programming. As a new initiative, we hosted a Baroque Strings Spring Camp for young string players in March, led by our violinist Elyssa Lefurgey-Smith. This was a very successful programme in introducing students aged 9 to 15 to baroque performance style, and we plan to continue this annually. Our third Summer Programme at the Victoria

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Conservatory of Music was our biggest yet, welcoming 41 students aged 11 to 81 to study and play baroque music on period instruments. As opportunities for ensemble playing and in-person learning have been scarce for students of all ages, these programmes were especially appreciated this year.

This season, 2021-22, we were delighted to present Bach's Tenor Arias concert with our local tenor, Isaiah Bell in September– a programme that had to be cancelled last November. We look forward to our CD release concert on November 19th. In January we will welcome one of Tafelmusik's core violinists, Julia Wedman, to direct a varied programme including Biber's Battalia, and a new music piece by an Indigenous composer, Cris Derksen. On February 26th we will be presenting a concert in Jeanne Lamon's memory, a programme that is curated by Jeanne's wife, Christina Mahler, and includes music by Bach that was close to Jeanne's heart. Because of the pandemic and its ever-changing nature, we are cautious about announcing our plans too far in advance, and have chosen to sell tickets only a few weeks prior to each event.

We are immensely grateful for the ongoing support of our many donors, without whom we would not have been able to continue our music making through the pandemic. We are deeply thankful for the generous grants of the Capital Regional District Arts Commission, BC Arts Council, BC Gaming Commission, and the Victoria and Hamber Foundations. I would like to express my deep gratitude to our hard-working Board, especially Ralph Huenemann for his tireless leadership as our Board President, and our two retiring Board Members, founding treasurer Jerry McDonald and secretary Vanessa Dingley, whose contribution to this organisation over the years has been immense.

We'll look forward to the time when we can fill our venues free from restrictions and pandemic-fears. In the meantime, we will do everything we can to continue to create and share beautiful music and stay connected.

Soile Stratkauskas
Artistic Director

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VICTORIA BAROQUE MUSIC SOCIETY

Bylaw Amendments: (Requires approval of 75% of voting members present)

The purpose of the proposed amendment is to clarify Part 2 of the bylaws which addresses the Society's practices regarding granting of membership.

SPECIAL RESOLUTION MOTION: That Part 2 of the Victoria Baroque Music Society Bylaws governing membership shall be deleted in its entirety and be replaced by Revised Part 2. This is to clarify the Society's practices regarding granting of membership.

Part 2 - Members

Membership in the Society

2.1 A person may apply to the Board for membership in the society and on acceptance by the Board is a member.

2.2 The Board has the discretion to confer membership on supporters or donors.

Duties of Members

2.3 Members are expected to uphold the constitution and must comply with these bylaws.

Member not in good standing

2.4 A member who has not renewed their membership since the previous AGM is not a member in good standing.

Member not in good standing may not vote

2.5 A member who is not in good standing may not vote at an AGM.

Termination of Membership

2.6 A member's membership in the Society ceases when:

- a) the member resigns
- b) the member dies
- c) the member is no longer in good standing

THE EXISTING BYLAWS READ AS FOLLOWS:

Part 2 - Members

Application for Membership

2.1 A person may apply to the Board for membership in the society and on acceptance by the Board is a member.

Duties of Members

2.2 Every member must uphold the constitution and must comply with these bylaws.

Amount of Membership Dues

2.3 The amount of the annual membership dues must be determined by the Board.

Termination of Membership

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2.4 A member's membership in the Society ceases when:

- a) the member resigns,
- b) the member dies,
- c) the member is no longer in good standing for 12 consecutive months.

Member not in good standing

2.5 A member is not in good standing if the member fails to pay the member's annual membership dues, if any, and the member is not in good standing for as long as those dues remain unpaid.

Member not in good standing may not vote

2.6 A member who is not in good standing may not vote at a general meeting.

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Monday, October 25, 2021, 7:00 p.m.

Nominations to the VBMS Board of Directors

Annual General Meeting of the Victoria Baroque Music Society, October 25, 2021

Current members of the VBMS Board of Directors (11 + 1 vacancy)

Christopher Butterfield, Allyn Chard, Vanessa Dingley, Jennifer Gerwing, Jim Harlick, Ralph Huenemann, Erin Kelly, Andrea Kolot, Jerry McDonald, David Robertson, John Tucker.

[Ex-officio members (unelected): Christi Meyers, Soile Stratkauskas, David Stratkauskas]

Members whose term ends *October-November 2021*

NAME	PROFESSION
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Standing for Re-election:

Jennifer Gerwing	Health Care Communication and Medical Decision-Making Consultant
Erin Kelly	Associate Professor, UVic Department of English and Director, Academic Writing Program, UVic
Andrea Kolot	IT professional, designer, developing services for citizens
David Robertson	Retired from public service with the Ministry of Environment, working on internal communications

Retiring this year:

Vanessa Dingley	Former Academic Administrator
Jerry McDonald	Musician, Financial Consultant

Members whose term ends *October-November 2022*

NAME	PROFESSION
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Christopher Butterfield	Director, Associate Professor, UVic School of Music
Allyn Chard	Violin Teacher
James Harlick	Senior Director, Clinical Operations
Ralph Huenemann	Professor of International Business (Retired)
John Tucker	Professor of English and Medieval Studies (Retired)

Nomination for two-year term ending *October-November 2023*

NAME	PROFESSION
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Virginia Acuña	UVic School of Music Faculty
Bill Jamieson	Musician and Chartered Accountant
Gavin Winter	Customer Experience Consultant, Strategic Business Development

ANNUAL GENERAL MEETING OF THE VICTORIA BAROQUE MUSIC SOCIETY

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INFORMATION ABOUT NEW BOARD MEMBERS:

VIRGINIA ACUÑA

I began my musical studies at the Conservatorio Nacional Superior de Música in Buenos Aires, Argentina. I hold degrees from the University of British Columbia (B.A. and M.A.) and the University of Toronto (Ph.D., 2016). My research has been funded and recognized by a Joseph-Armand Bombardier Canada Graduate Scholarship for doctoral studies, awarded by the Social Sciences and Humanities Research Council of Canada (SSHRC), the Eugene K. Wolf Grant awarded by the American Musicological Society, the SOCAN Foundation/George Proctor Prize, the “Pilar Sáenz Essay Prize” awarded by The Ibero-American Society for Eighteenth Century Studies, and the “Best article” prize awarded by the Canadian Association of Hispanists.

My research appears in *Eighteenth-Century Music*, *Early Music*, the *Bulletin of the Comediantes*, and in conference proceedings. I am also co-author (with Susan Lewis) of *Claudio Monteverdi: A Research and Information Guide* (Routledge, 2018). I am currently working on a book project on female operatic cross-dressing in early modern Spain. Other research projects include witchcraft and musical theatre in early modern Europe, representations of race and ethnicity in opera, and the representation of Spain in operas by non-Spanish composers.

Prior to coming to UVic, I was a SSHRC postdoctoral fellow in the Schulich School of Music at McGill University. I also taught music and opera history courses at Kwantlen Polytechnic University, Simon Fraser University, and the University of British Columbia.

BILL JAMIESON

Bill Jamieson graduated in 1976 from the University of Toronto with a Bachelor Degree in Music Performance, majoring on French horn. As a professional symphony musician, Bill held the positions of Second Horn in the London (Ont.) Symphony and Principal Horn in the Vancouver Opera Orchestra. Bill has also performed with the Vancouver Symphony, the CBC Vancouver Chamber Orchestra and as a freelance commercial musician. Bill pursued a subsequent career in accounting, and achieved his Chartered Accountant designation in 1983. He has held positions in public practice and industry since then. Over the past ten years, Bill has rekindled an old passion for early music, and performs frequently on a wide range of wind instruments, including recorder, shawm, crumhorn and historical bagpipes. Bill has been very active over the years as director/trustee and treasurer of several non-profit organizations, including the Victoria Conservatory of Music, the Maritime Museum of BC, Viva Youth Choirs, and Ensemble Laude Choir. He is currently the treasurer of the Early Music Society of the Islands and a director of the Ancient Music Society of Victoria, which he founded in 2013.

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GAVIN WINTER

In 2005 our family emigrated from the UK to Canada, Toronto. We'd been coming to Vancouver Island for many years and had resolved to settle here some day. COVID accelerated that decision.

Professionally, I spent 35 years in Customer Experience and loyalty management consultancy, stakeholder engagement and strategic business development - globally and here in North America. I am now semi-retired, though I 'keep my hand-in' by undertaking marketing copywriting and branding assignments. I also remain on the Board for Toronto Consort (medieval and early music ensemble), and am experienced in front-of-house volunteering for both Consort, Tafelmusik and Toronto Jazz Festival. Recently, due to my interests in conservation, I accepted a volunteer role on the board of Rocky Point Board Observatory here in Victoria.

I believe my role with Victoria Baroque will be to use my business consultancy skills - at a strategic level - to help it better define its future trajectory beyond COVID, what it wants to be, how it sees itself and what's required to realise those ambitions - artistically and as an organization.