

# Victoria Baroque Music Society Annual General Meeting

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Monday November 7, 2022, 7:30 pm

Church of St. John the Divine

1611 Quadra Street, Victoria, BC

7:00 p.m. Refreshments

## AGM Agenda

1. Call to order at 7:30 and motion to adopt the agenda
2. Reception of minutes from the previous Annual General Meeting, November 7, 2022
3. Treasurer's Report to the Society
4. President's Report to the Society
5. Victoria Baroque Artistic Director's Report to the Society
6. Nominations and election to the Board of Directors
7. Other business: Approval of Board actions
8. Adjournment

# Victoria Baroque Music Society Annual General Meeting

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## Minutes of 2022 Annual General Meeting

Monday November 7, 2022, 7:30 pm

Chair	Ralph Huenemann
Artistic director	Soile Stratkauskas
Treasurer	Bill Jamieson
Secretary	Andrea Kolot
Present	Christi Meyers, Christopher Butterfield, David Robertson, Jennifer Gerwing, John Turner, Sharon Robertson + 7 members
Absent	Gavin Winter, Virginia Acuna, Erin Kelly

Call to order at 7:32

As Chair, Ralph Huenemann welcomed everyone to the meeting and thanked them for their attendance. Copies of the agenda and various other documents had been distributed before the meeting to those who had signed up to attend.

Motion to adopt the agenda by Vanessa Dingley

Seconded by Jennifer Gerwing

Carried

Reception of Minutes from Annual General Meeting held October 25, 2021

Motion to receive the minutes by Andrea Kolot

Seconded by Jennifer Gerwing

Carried

Treasurer's Report to the Society by Bill Jamieson

Motion to adopt the Financial Statements as of August 31, 2022 as circulated by Bill Jamieson

Seconded by David Robertson

Carried

### Treasurer's report

Attached are the annual financial statements for the fiscal year ended August 31, 2022.

#### **Financial position**

The society has working capital and unrestricted net assets (equity) of \$40,501. As at the year-end date, that was represented by cash (\$69,995), GST rebate receivable (\$498), and prepaid expenses (\$2,288), less outstanding accounts payable (\$6,136) and deferred revenue (\$26,144).

#### **Deferred revenue**

Deferred revenue consists of grant funding received by August 31, 2022 but specified by grantors for use in the following fiscal year.

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## **Revenues**

The society had \$82,452 in revenues for the year, compared to \$107,512 in previous year. Donations were down from the previous year by approximately \$20,000. This is partially accounted for by donations received in the comparative year for online concerts. Grant income was also down by approximately \$18,000 from the previous year. This reduction is due to a one-time COVID-related grant of \$20,000 received in the comparative year, but not in the current year.

## **Expenses**

Production related expenses such as artist fees and production costs were down by approximately \$40,000, compared to the previous year. Approximately \$30,000 of that difference relates to artist and production costs for a CD produced and released in the comparative year. Management and administrative costs were up by approximately \$5,000 compared to the previous year.

## **Excess of Revenue over Expense**

As a result of the above variations, the society's revenues exceeded its expenses by \$11,245 in the year ended August 31, 2022. That compares with a deficiency of revenue over expenses of \$2,791 in the comparative year.

## **General**

The society continues to be in very sound financial condition.

Respectfully submitted,  
William Jamieson, Treasurer

## **President's report**

It is my pleasure to present the President's Report for 2021-2022, a period that encompasses the end of the eleventh and the beginning of the twelfth season of the Victoria Baroque Music Society. Over the past year, the COVID-19 pandemic has still caused major disruptions to the concerts delivered by the Society, but the community health situation is gradually improving, and the musicians have continued to perform superb music under difficult circumstances. The extraordinary efforts by Soile Stratkauskas, our Artistic Director, to flexibly plan the programs, to minimize the disruptions caused by pandemic, and to apply successfully for many grants, call for special praise.

The wonderful concerts presented over the past year are described in greater detail in Soile Stratkauskas's report as Artistic Director, but I would like to add a few comments to her report. It is very encouraging that we have been able to return (cautiously) to our traditional mode of face-to-face performances. During the past season, Isaiah Bell's presentation of Bach arias, the ensemble performance of the music captured on the CD "Companions of Baroque," the Bach and poetry presentation in memory of violinist Jeanne Lamon, and the ensemble performance of French baroque music directed by Marco Vitale were all deeply appreciated by the (somewhat limited) audiences who were able to attend. During the summer, we have enjoyed two open-air garden concerts, and this format now seems well established for future summers.

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Opening the current winter season, we have just this past week welcomed violinist Julia Wedman in two contexts, both the traditional format of a concert in St. John the Divine and in the innovative format of a Bach in the Pub concert. In January we will be welcoming an old friend, harpsichordist Steven Devine, performing in the same two venues. Then in April David Stratauskas will be directing Handel vocal anthems. Let me urge Society supporters to attend these special events.

The lingering effects of the pandemic continue to have an adverse effect on ticket sales, but many donors have made generous donations to help ease the financial squeeze. I thank you deeply for your contributions. And the continuing support of many grant providers is also deeply appreciated. We acknowledge the grants from the Capital Regional District, the BC Gaming Commission, the BC Arts Council, the Hamber Foundation, and the Victoria Foundation.

The VBMS Board works diligently behind the scenes to support the local community of dedicated Baroque musicians. Andrea Kolot serves as Secretary of the Board and Bill Jamieson serves as Treasurer. Gavin Winter and Virginia Acuña, recent arrivals in Victoria, have now joined the Board. Much appreciated is the continuing service of Jennifer Gerwing (especially for her organization of virtual meetings during the pandemic), Erin Kelly for her active Board participation, Christi Myers for her equable representation of the musicians to the Board and vice versa, John Tucker for hosting garden 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 Stratkauskas 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's operation and record keeping. Last, but by no means least, we continue to benefit from the support of the Church of St. John the Divine, where we have our main performance venue and office space. For this continuing help, 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 the beautiful Baroque music performed by the talented local musicians and guest artists.

Ralph Huenemann  
President

## Artistic Director's report

Despite the challenges thrown to us by the Covid-19 pandemic, Victoria Baroque has continued its mandate of presenting exciting performances of baroque music. After our tenth anniversary season of mainly online concerts due to the pandemic, we carefully returned to live concerts in our 2021-22 season, with some capacity limits in place to allow for physical distancing.

We opened the season with the programme 'Bach Tenor Arias' with the local tenor Isaiah Bell. At our November concert directed by Chloe Meyers, we released our second CD 'Companions of Baroque' featuring concertos by Telemann, Dall'Abaco, Vivaldi, and Heinichen. Sadly, our January project with Julia Wedman had to be canceled, which we luckily were able to reschedule for this season.

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In February we were privileged to host a concert in memory of Jeanne Lamon. The concert was curated by Jeanne's partner, Christina Mahler, and featured Victoria Baroque musicians and violinist Yolanda Bruno, playing on Jeanne's violin. The music was entirely by JS Bach and pieces were paired with poetry, read by Kit Pearson. The season finished in April with a Programme of French Dance suites titled "Love, Music, and Fantasy", directed by harpsichordist Marco Vitale who recently moved to Victoria. The November and February concerts were also offered digitally online.

For the third summer, we presented summer concerts at private gardens. These concerts have become very popular and are often fully booked within a matter of days. This summer we featured a new instrument to us – nyckelharpa – masterfully played by Kirsty Money in a programme combining folk and baroque music. The second garden concert featured the highly talented young soprano, Rachel Allen. Our third outdoor concert at Esquimalt Town Square featured a selection of baroque chamber works played by Victoria Baroque members.

Despite the pandemic, we have also continued our educational outreach. For the second time, in March we held a Baroque Strings Spring Camp for young string players and had 13 students aged 11 to 18 participating.

In July, in collaboration with the Victoria Conservatory of Music and Early Music Vancouver, we held our fourth annual Summer Intensive Programme at the Victoria Conservatory. First time this year we added a vocal stream to the programme, and had the acclaimed contra-alto, Vicki St Pierre as our voice instructor. 32 students aged eleven to seventy plus eight auditors participated in the programme, and the faculty and student concerts were enjoyed by many enthusiastic audience members.

In our current, twelfth season, we are continuing ongoing collaborations with outstanding guest artists, as well as collaborating with musicians new to our organisation. Guest artists this season include Canadian early music soprano, Jane Long; Tafelmusik's violinist, Julia Wedman; and the wonderful British harpsichordist, Steven Devine, who returns to direct Victoria Baroque for the fourth time. This season we are particularly excited to present repertoire and composers new to us, including music by several female composers and contemporary music by Canadian composers.

A new initiative this season are two concerts titled "Bach in the Pub" at the Victoria Event Centre. We wanted to offer listeners a chance to enjoy first-class live music in a more casual environment that also allows the enjoyment of beverages. The first one of these was on November 6th featuring Julia Wedman performing solo violin works by Bach, Biber, and Telemann. This event was highly successful, and the listeners greatly enjoyed the ambiance and social aspect of this event, different from regular evening concerts. On January 16th we will have our second 'Bach in the Pub' concert, featuring harpsichordist Steven Devine, which will no doubt be great fun.

We are also continuing to bring our music to other communities and audiences outside Victoria. Guest performances this season include concerts for Early Music Society of the Islands, ArtSpring, Saltspring Baroque, Cowichan Symphony Society, Fanny Bay Concerts, Port Alberni

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Classical Concerts, Esquimalt Township Classics, and a baroque opera collaboration with the UVic Voice Ensemble.

This Autumn we have started a new educational programme, Youth Baroque Orchestra led by our violinist Elyssa Lefurgey-Smith, which meets weekly on Sunday afternoons. The orchestra is divided into two groups by level. In the Autumn term the groups are working on Concerto Grossi repertoire, and in the Spring term the senior group will perform the entire Four Seasons by Vivaldi.

I would like to express my deep gratitude to our hard-working directors on the Board for making our artistic endeavors possible, and especially the two retiring directors, Allyn Chard and Ralph Huenemann. Allyn has been serving on the Board since 2013, has been our volunteer coordinator and instrumental in organising many of our fundraising events, and we are deeply grateful for her long-time contribution to the Society. Ralph joined the Board in 2016 and has been serving as our president since 2019. Ralph has been immensely generous with Society and helped us through the challenging time of the pandemic. We wish all the best to both Allyn and Ralph and hope to see them both at our concerts.

We would like to thank the Church of St John the Divine and the rectors and wardens for the use of this beautiful performance venue and the office space. We would also like to thank Sharon McMillan for her excellent work as the volunteer administrator; our graphic designer Lara Minja for her beautiful graphics in our brochures and posters; and our many volunteers who have helped with our concerts.

We are grateful recipients of funding from the Capital Regional District's Arts Development Services, BC Gaming Commission, Victoria Foundation, BC Arts Council, and Hamber Foundation. We are grateful for the generous support of our many donors who helped us to get through the pandemic when ticket sales were not possible or limited. And lastly, we are grateful for our many musicians, who have demonstrated commitment, passion, and resilience through this time, and kept the music going.

Soile Stratkauskas  
Artistic Director

## Nominations and election to the Board of Directors

Andrea Kolot as Nominations Officer presented the Slate of nominations:

Members whose term ends November 2022

Standing for Re-election:

David Robertson as Victoria Baroque Music Society president  
IT professional from BC Public Service (retired)

Christopher Butterfield  
Director, Associate Professor, UVIC School of Music

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James Harlick  
Senior Director, Clinical Operations (retired)

John Tucker  
Professor of English and Medieval Studies (retired)

## Other Business: Approval of Board Actions

Vanessa Dingley thanked the VBMS Board, the society has survived and thrived despite the pandemic. Special thanks to Soile for her hard work and continuing to bring us fabulous quality concerts.

Motion by Vanessa Dingley

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 by Andrea Kolot

Carried

Motion to Adjourn by David Robertson

Carried

Adjournment 7:53 pm

# Victoria Baroque Music Society Annual General Meeting

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## 2023 AGM reports

### Treasurer's report to the Society

#### **Financial position**

The society has working capital and unrestricted net assets (equity) of \$30,992. As at the year-end date, that was represented by cash (\$47,578), GST rebate receivable (\$1,648), and prepaid expenses (\$400), less outstanding accounts payable (\$8,121) and deferred revenue (\$10,513).

#### **Deferred revenue**

Deferred revenue consists of grant funding received by August 31, 2023 but specified by grantors for use in the following fiscal year.

#### **Revenues**

The society had \$126,994 in total revenues for the year, compared to \$82,452 in previous year. Direct concert and workshop revenues were up by approximately \$50,000 over the previous year.

Donations were down from the previous year by approximately \$8,500.

Grant income were up by approximately \$8,000 from the previous year. This increase was largely due to a one-time grant from the Victoria Foundation.

#### **Expenses**

Production-related expenses such as artist fees and production costs were up by approximately \$60,000, compared to the previous year. Note that corresponding direct concert and workshop revenues were only up by approximately \$50,000. Consequently, the overall result from direct concert operations was down by approximately \$10,000.

Management and administrative costs were up by approximately \$7,000 compared to the previous year, largely as a result of investments made in fundraising software and subscriptions.

#### **Excess of Revenue over Expense**

As a result of the above variations, the society incurred a loss of \$9,509 in the year ended August 31, 2023. That compares with a surplus of revenue over expenses of \$11,245 in the comparative year.

#### **General**

Despite the loss on the year, the society continues to be in sound financial condition. With this having been the first full post-COVID season, the society is still recovering audiences from the pandemic. The current (2023/24) season will hopefully see continued recovery, leading to a stronger fiscal result.

Respectfully submitted,  
William Jamieson, Treasurer



**VICTORIA BAROQUE MUSIC SOCIETY**  
**Financial Statements**

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Year ended August 31, 2023

## **NOTICE TO READER**

The balance sheet of the Victoria Baroque Music Society as at August 31, 2023 and the Statements of Operations and Net Assets for the year then ended have been compiled internally 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.

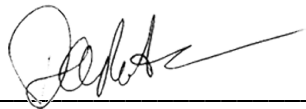
William Jamieson  
Treasurer

Victoria, Canada  
September 11, 2023

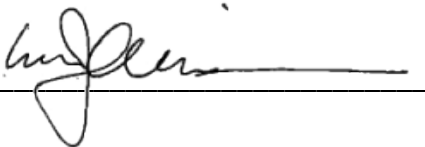
**VICTORIA BAROQUE MUSIC SOCIETY**  
**BALANCE SHEET**  
**AS AT AUGUST 31, 2023**  
(Unaudited - See Notice to Reader)

	<b>2023</b>	<b>2022 (Note 4)</b>
<b>CURRENT ASSETS</b>		
Cash in bank	\$ 47,292	\$ 60,901
GST refund receivable	1,648	498
Prepaid expenses	400	2,288
	49,340	63,687
<b>RESTRICTED CASH</b>		
Gaming account	286	9,094
<b>CAPITAL ASSETS</b>		
Musical instruments (Notes 2 and 4)	49,000	49,000
	\$ 98,626	\$ 121,781
<b>LIABILITIES</b>		
Accounts payable	\$ 8,121	\$ 6,136
Deferred Revenue	10,513	26,144
	18,634	32,280
<b>NET ASSETS</b>		
Invested in capital assets (Note 4)	49,000	49,000
Unrestricted	30,992	40,501
	79,992	89,501
	\$ 98,626	\$ 121,781

Approved on behalf of the board


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**VICTORIA BAROQUE MUSIC SOCIETY**  
**STATEMENT OF OPERATIONS**  
**FOR THE YEAR ENDED AUGUST 31, 2023**  
(Unaudited - See Notice to Reader)

	<b>2023</b>	<b>2022</b>
<b>REVENUES</b>		
Ticket sales, garden concerts, & joint concerts	\$ 59,008	\$ 18,605
CD sales	800	2,046
Donations & fund raising	26,383	34,843
Workshop & school concerts	9,455	2,600
Grants (Note 3)	29,419	21,552
Membership fees and miscellaneous	750	1,845
Victoria Foundation investment return	1,179	961
<b>TOTAL REVENUES</b>	<b>126,994</b>	<b>82,452</b>
<b>EXPENSES</b>		
Production expenses:		
Artist's fees and expenses	82,628	38,005
Artistic direction	18,038	18,000
Publicity and advertising	4,343	543
Education/outreach programs	11,790	3,000
CD production costs	-	2,091
Box office and ticketing	1,673	749
Recording costs	-	1,108
Instrument tuning & moving	400	250
Venue and music rental	3,342	-
	<u>122,214</u>	<u>63,746</u>
Administrative expenses:		
Fundraising	5,558	661
Internet	1,620	1,957
Printing and annual brochure	2,144	-
Other	1,561	432
Office - rent	1,800	1,800
Insurance	1,190	1,190
Training and professional dev.	-	750
Repairs and maintenance	-	328
Telephone	264	241
Office - supplies	105	77
Postage	47	25
	<u>14,289</u>	<u>7,461</u>
<b>TOTAL EXPENSES</b>	<b>136,503</b>	<b>71,207</b>
<b>EXCESS OF REVENUES OVER EXPENSES</b>	<b>\$ (9,509)</b>	<b>\$ 11,245</b>

**VICTORIA BAROQUE MUSIC SOCIETY**  
**STATEMENT OF NET ASSETS**  
**AS AT AUGUST 31, 2023**  
(Unaudited - See Notice to Reader)

	Invested in		2023	2022
	Unrestricted	Capital Assets		
<b>OPENING BALANCE, AS ORIGINALLY STATED</b>	\$ 40,501	\$ 49,000	\$ 89,501	\$ 53,256
Recognition of contributed capital asset (Note 4)	-	-	-	25,000
<b>OPENING BALANCE, AS RESTATED</b>	40,501	49,000	89,501	78,256
Excess of revenues over expenses	(9,509)	-	(9,509)	11,245
<b>CLOSING BALANCE</b>	<b>\$ 30,992</b>	<b>\$ 49,000</b>	<b>\$ 79,992</b>	<b>\$ 89,501</b>

**VICTORIA BAROQUE MUSIC SOCIETY**  
**NOTES TO FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED AUGUST 31, 2023**  
(Unaudited – See Notice to Reader)

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**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.

The Society is a registered charity and is exempt from income tax.

**NOTE 2 – CAPITAL ASSETS (Note 4)**

Capital assets are comprised of two harpsichords, acquired in February 2021 for \$24,000, and a continuo organ valued at \$25,000 contributed in a prior year.

The Society’s policy is not to amortize instruments, as the fair value of the instruments does not decrease over time.

**NOTE 3 – GRANT REVENUE**

	<b>2023</b>	<b>2022</b>
Provincial Gaming grant	\$ 9,000	\$ 7,528
Capital Regional District	9,550	9,550
Victoria Foundation	7,500	-
Private foundations	3,369	4,474
	<u>\$ 29,419</u>	<u>\$ 21,552</u>

**NOTE 4 – CHANGE IN ACCOUNTING POLICY**

The Society has changed its accounting policy to recognize contributed capital assets. As a result of this change, a continuo organ valued at \$25,000 contributed in a prior year has been capitalized. This change in accounting policy has been applied retrospectively, resulting in restatements of capital assets and the opening balance of net assets in the comparative year.

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## President's report to the Society

I am delighted to share with you the President's Report for 2022-2023, Victoria Baroque Music Society's twelfth season.

We have enjoyed a splendid variety of baroque music in the past twelve months with wonderful guest artists, music in the pub and concerts in local gardens. Our artistic director, Soile Stratkauskas, will be speaking more to that in a moment.

One of the responsibilities of the board is ensuring we have the funding to present these wonderful programs of baroque music. Victoria Baroque's funding model can be broken down into two groupings: audience numbers together with grant funding, which covers 45% of Victoria Baroque's costs, and donations, which cover the remaining 55%.

At the start of COVID, there was a surge in donations and in support from grant agencies which allowed many arts organizations to survive. This tapered off as COVID went into its second year and we have seen a continued drop in support funding. The current swings in the economy have seen donor organizations and individual donors shifting their focus to important social issues like food security, housing and poverty reduction. While we have had some new contributions to balance lower donations, our donors really do keep our concert doors open. Our treasurer will speak more about this in his report.

I want to express our sincere appreciation to all our donors who have continued to support us during these challenging times, and to acknowledge the grants that we have received from the Capital Regional District, the BC Gaming Commission, the Hamber Foundation, and the Victoria Foundation. These funds are crucial for us to sustain our operations and to pay our talented musicians fairly.

I also want to thank our VBMS board members who work tirelessly behind the scenes to ensure the smooth running of our organization and to support our local community of dedicated Baroque musicians. I want specially to express my gratitude to John Tucker and Gavin Winter for their service as they step down from the board. We have new and returning board members standing for election tonight and I am looking forward to working with them in the coming year.

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.

And of course, an enormous thank you to our wonderful musicians for the music that they bring to us at every concert and event.

While preparing this report I looked back over those written by my predecessor, Ralph Huenemann. Adjusting, managing and overcoming change was a reoccurring theme in his reports and this trend continues. The last few years have seen constant change - cancelled programs due to COVID restrictions, shifting to on-line performances, the return to the live stage with social distancing, and the transition to what is close to the pre-COVID concert hall environment. There have also been positive changes with things like our garden concerts, Bach in the Pub events and the afternoon performances we are having this season.

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Another change that will significantly affect Victoria Baroque is the departure of our artistic director, Soile Stratkauskas, at the end of this season. Although Soile has already taken up her new position with the Victoria Symphony, she is still leading this season's programming and planning. Soile has been the driving force behind Victoria Baroque since its inception, and I want to express my gratitude for her dedication and passion. She has brought much joy and beauty to our community through her leadership and inspired curation.

Looking to our 2023/24 season, the Board of Directors and our Victoria Baroque musicians are working together to decide how we will shape and deliver our fourteenth season of Victoria Baroque next year.

Soile will give her artistic director's report shortly and share more details about these changes.

In conclusion, let me assure you that, despite these changes, we will continue to enjoy wonderful Baroque music performed by our talented local musicians and guest artists.

David Robertson

## Artistic Director's report to the Society

Victoria Baroque's Twelfth Season (2022-23) had several firsts. The season opened with a program dedicated entirely to female composers, "A Celebration of Women", performed by an all-female ensemble on October 8th. The concert included VB's first performance of a contemporary piece, Jocelyn Morlock's mesmerizing "Revenant".

On November 12th we were joined by Tafelmusik's violinist, Julia Wedman, for "Transcendent Encounters" featuring varied Baroque works and two contemporary pieces by Canadian composers: Cris Derksen's "White Man's Cattle", and Vanessa Rodrigue-Chartand's "Battalia" based on Biber's work of the same name.

In January we were thrilled to welcome back one of our favorite guest artists, British harpsichordist Steven Devine, for an all-Bach program. The season ended with Handel's joyous Chandos Anthems on April 21, with an all-professional vocal ensemble.

Besides self-presented concerts, Victoria Baroque gave guest performances for Saltspring Baroque, Early Music Society of the Islands, Cowichan Symphony Society, Artspring, Alberni Classical Concerts, Fanny Bay Community Association, Esquimalt Township Classics, and Chemainus Classical Concerts. In the summer months we continued our outdoor concert, providing more intimate chamber programs in beautiful private gardens.

In the winter, we also started offering concerts of a more casual sort, entitled "Bach in the Pub", at the Victoria Event Centre - first in November featuring Julia Wedman in works for solo violin, and then in January featuring Steven Devine performing works for solo harpsichord by members of the Bach family.



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We also continued offering multiple education opportunities for learners from pre-teens to seniors. In November, Julia Wedman offered an intriguing workshop, “Embodying the Passions” for instrumentalists. In March Victoria Baroque collaborated with the UVic Voice Ensemble in presenting Charpentier’s chamber opera *Acteon* for a sold-out audience at the Baumann Centre. This was a very fruitful collaboration involving 40 UVIC students and alumni.

Another new educational endeavor last year was the launch of Victoria Baroque Youth Orchestra, directed by Victoria Baroque’s violinist Elyssa Lefurgey-Smith. The orchestra rehearsed weekly in the autumn and spring, each term culminating in a public performance. The spring concert featured Vivaldi’s Four Seasons in full, the students taking turns as soloists.

In the summer we offered our fifth Summer Baroque Intensive Program in collaboration with the Early Music Vancouver and Victoria Conservatory of Music. We had 40 students of varied ages participating from Victoria, the Mainland, and other provinces and the US. The program is always a greatly fulfilling week.

The current thirteenth season is in many ways the most ambitious yet. We started the season featuring whimsical and humorous works by Baroque composers, as well as a new work “Proper Etiquette”, directed by Julia Wedman. Sadly, I had to miss this concert as I got sick with COVID just before the concert date.

Other main series concerts will include Victoria Baroque’s first full production of Handel’s Messiah with St John’s Chamber Singers, Vox Humana Chamber Choir, and members of Victoria Children’s Choir’s Youth Ensemble. In January we will bring the highly regarded baroque violinist Aisslinn Nosky for a varied program of Baroque Concerti. On May 5th we will end the season with a nature-themed concert, “In the Trees”, featuring poet Lorna Crozier and photography by the Ancient Forest Alliance.

Building on the success of our “Bach in the Pub” concerts, we are offering two events at the Victoria Event Centre again this year: the first one on November 22 showcasing three local tenors and catches by Purcell and other composers, including some on risqué subject matter. In January we will present a third “Bach in the Pub” event featuring Aisslinn Nosky.

Our second choral collaboration of the season is Bach’s legendary St John Passion, presented in collaboration with Christ Church Cathedral, St John the Divine, and Early Music Vancouver.

Having been the founding artistic director of Victoria Baroque for over 12 years now, the time has come for me to step down and move on to new endeavors. I have recently taken on the full-time position of Education and Outreach Officer with the Victoria Symphony and will be relinquishing my position as Artistic Director of Victoria Baroque at the end of this season. I am excited to be working in a new environment, continuing to create new opportunities for sharing music in this community. The society is in the process of moving into a new phase, which involves other musicians stepping into artistic leadership.

After twelve seasons as the artistic director, I am deeply grateful for all the support I have had, and the great energy, time, care, resources and talent so many people have invested in Victoria Baroque, including members of the community, Board members present and past, and our

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dedicated musicians. We have grown, evolved, and made and shared a lot of beautiful music. I second David in thanking St John the Divine for providing our beautiful home venue, or many private and public funders, and our many generous donors, and I hope this support will continue into the future. I look forward to Victoria Baroque's next chapter and will be continuing to play flute at VB's concerts.

Soile Stratkauskas

## Nominations and elections to the Board of Directors

### Members whose term ends November 2023

Bill Jamieson

Andrea Kolot

Jennifer Gerwing

Virginia Acuna

### Nominations for 2-year term ending November 2025

Sharon McMillan

Kimberley Van Nieuvenhuysen

Julia Andrews

Madeline Reid