

for the love of music

Celebrating the 50th Anniversary
of the
Prince George Symphony Orchestra



SPECIAL EDITION

for the love of music

Celebrating the 50th Anniversary
of the
Prince George Symphony Orchestra

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a word or two from the president

on the fiftieth anniversary of the PGSO

IN THE MIDST of the turmoil and disturbing events of the world, a timeless artistic work of symphonic music provides an anchor for us all.

Fifty years of performances by the Prince George Symphony Orchestra represents a great achievement of cultural continuity. It is the culmination of the efforts and contributions of many people, including our dedicated, hard-working staff, our volunteers, and our patrons. We must also, when celebrating half a century of musical production, acknowledge the skill, education, and countless hours of practice and rehearsal invested by our musicians. We have persevered through Covid, economic cycles, political banalities, and cultural change with a continued enthusiasm and dedication that strongly demonstrates the resilience of the PGSO and its relevance to the people of the North Central region of our Province.

However, the PGSO must also adapt to attract new audience members and to broaden and deepen our connection to the citizens of our area. The PGSO believes in the importance of music in the artistic culture of Prince George, which has produced so many exceptional and internationally renowned musicians. The PGSO is acknowledged by successful businesses and government agencies to be an attractant for highly educated potential employees to this region. Its presence in Prince George is often included in information provided to people who inquire about employment in government, education, health, engineering, scientific, technical, and sophisticated employment opportunities.

The PGSO has an ongoing commitment to pass on to future generations a successful, vibrant, and artistically excellent organization for the benefit and enjoyment of all citizens of the North Central portion of our province of British Columbia. To that end, the PGSO is and must continue to be in a campaign to add to its Legacy Endowment, which is managed by the Prince George Community Foundation. The PGSO must establish financial bedrock upon which it can create stable and long-lasting funding for its operations. Having a large endowment invested, the income from which is available for operational needs, is the key to long term financial stability. We ask our patrons, businesses and individual philanthropes to consider the PGSO as a beneficiary in their estate planning or commitment to community causes.

We thank all who came before us in this organization, and welcome those who will join to lead and guide the PGSO in the future. Fifty years is just the beginning.

roy stewart



ROY STEWART, President
Prince George Symphony Orchestra

a message from the mayor



Mayor Lyn Hall, City of Prince George

FOR OVER 50 YEARS, the Prince George Symphony Orchestra has been a unique fixture in our community. It is quite special for a community of our size to have a symphony orchestra. The PGSO started because of the passion that many community members had for arts and culture. Remarkably, some of those people are still involved with the organization today, and the next generation is carrying their vision forward and adapting it for our changing times.

Every year the PGSO presents a fantastic program of mainstage, chamber, and children's concerts. Along with classical music, these concerts showcase local and regional composers and artists, and they provide opportunities for community and regional musicians of all ages to play alongside professional musicians.

Our symphony is an important part of the arts community in Prince George. On behalf of Council, it is my pleasure to congratulate the PGSO on their achievements over 50 years, and to wish them every success for decades to come.

mayor lyn hall

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The completion of this booklet was made possible by the work of many. Staff members Christian Buzzi and Iain MacRitchie compiled the archival files from the Citizen and Free Press that were used in the first drafting of the narrative. They also organized the photographic files for easier access to the writer. The late Dr. Valerie Giles provided the first draft of the narrative. The final draft of the booklet was produced by Teresa Saunders, retired General Manager who was intimately involved in the PGSO as a Board member from 2011 to 2016 and as General Manager from 2016 to 2021.

photos 50th anniversary addendum (chapter 7)

THE PHOTOS in this booklet have come from the archival files of the PGSO and from individuals who have offered to share their work with us. The photos used for documenting the first 40 years are credited individually at the beginning of the complete book. Photos from the fifth decade have, for the most part, come from local individuals who have agreed to let us share them, including Roxanne Heroux-Boulay, Chuck Chin, James Doyle, and Christian Buzzi. Others have been given to us by conductors and guest artists for our use. We thank them.

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The NHSP is a federal grants and contributions program designed to support projects that expose seniors to new opportunities and integrate seniors into the community.

Throughout the PGSO's anniversary year, symphony support staff have visited local seniors groups giving educational talks about orchestral music, and offered local senior citizens the opportunity to participate in a musical group which performed to great acclaim at the PGSO's final concert of the 2010-2011 season.

A call for stories was made through the CBC and local media by the PGSO for this publication. Many of the stories told, collated and reproduced here have been volunteered by Prince George seniors. We thank them all for their time, humour and endurance.

Special thanks goes to Iris McIntyre, who pored through the PGSO's archives of memos, letters, program notes, and other historical materials and produced a detailed chronology without which this book could not have been written.

The PGSO would also like to thank the following generous sponsors for participating in and making this publication a true community project: the Prince George Free Press and The Exploration Place Museum and Science Centre.



about the authors

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As a freelance writer, she has had news and feature articles published in regional and national magazines. She has also provided communications support to two BC-based trade organizations. Joanne and her husband are the parents of two grown children.

TERESA SAUNDERS is a lifelong educator and administrator in the Prince George community. She is also a long-standing supporter of the PGSO, leading the organization at different times both as the Chair of the Board and as General Manager.

VALERIE GILES was an award-winning historian and columnist for the Prince George Citizen, writing mainly about cultural events and the history of the city. A devout supporter of the symphony, she wrote concert reviews and later served as volunteer and a board member.



The Boys are Back in Town!



Karl Stobbe



Darryl Strain



David Louie



Jonathan Crow



Joel Stobbe

chapter one

What do you Mean, Prince George has a Symphony Orchestra?

IT WAS IN 1970, during a period of great prosperity, that a small group of musicians came together to create a local symphony orchestra in the City of Prince George, British Columbia. The musicians, performing under the name of the New Caledonia Chamber Orchestra, did not realize at the time that they were creating what would become one of the most enduring musical entities in Northern BC.

Forty years later, as the global economy experiences upheaval, the orchestra, now known as the Prince George Symphony Orchestra (PGSO), continues to celebrate classical music, providing a cultural touchstone for residents and delighting music lovers in Prince George and its surrounding communities.

Prince George in the late 1960s and early 1970s was considered a rough and ready frontier resource town, largely dependent on the forestry sector to attract residents to live in BC's Northern Capital. The thriving economy fuelled the building of new houses, schools and other facilities such as the city's inaugural post-secondary institution, the College of New Caledonia.

Outdoor recreational pursuits were popular pastimes, but Prince George also had a small but flourishing arts community, which included singing groups, dancing schools, as well as amateur theatre groups.

PGSO CONDUCTOR Leslie Dala congratulates three long-standing members of the Prince George Symphony Orchestra on March 12, 2011, for their 40 years of service to Prince George's arts and cultural community (L-R): Leslie Dala, Dr. David Dahlstrom (cello), Dr. Carolyn McGhee (viola) and Dr. Donald Bond (flute). ▼





▲ **LESLIE DALA** conducts the PGSO and guest soprano, Sarah Kirsch, at the 'O is for Opera' event, which featured 180 choristers singing in Chorfest, an annual provincial choral conference which took place in Prince George May 20 to 22, 2011.

It is not surprising that in such a climate the time was also ripe for a symphony orchestra to take root.

It all began in December 1969, when a small musical ensemble was brought together to accompany the Prince George Cantata Singers in their annual Christmas production of Handel's *Messiah*. One of the musicians in that ensemble was Imant Raminsh, who was a new instructor at the College of New Caledonia. He recalled how that first ensemble was formed.

"We just came together, kind of like charged particles that found each other," said Raminsh, who would later become the founding conductor of the symphony orchestra in 1970. "We played great together and formed a critical mass and started to kind of make music together."

From that humble beginning 40 years ago, the orchestra staked its claim to becoming BC's northernmost symphony orchestra.

It has developed into a symphony orchestra built by and for the community, drawing upon amateur and professional musicians, resident and guest conductors, volunteer boards of directors, support staff, and on-the-ground volunteers to keep it operating.

The PGSO has performed for everyone from school children to royalty, including Queen Elizabeth II and the Prince and Princess of Wales, Charles and Diana.

Through it all, critical financial support – from community and government sources – has enabled the often cash-strapped orchestra to survive tough economic times.

The PGSO produces spectacular concerts on its own, but also regularly collaborates with local arts groups such as the Prince George Cantata Singers, the Bel Canto Choir, and Judy Russell's Enchaînement Dance Centre.

Orchestra members recognize the value of sharing their knowledge and expertise with local students, teaching at their independent music schools as well as at the Prince George Conservatory of Music. These teaching opportunities allow PGSO musicians to mentor new students and, at the same time, enable the orchestra to retain a core of professional musicians who live and work in Prince George.

Former Prince George city councillor Anne Martin, an early member of the PGSO's violin section, said the benefits of having a local symphony orchestra are obvious from an artistic perspective.

"It provides exposure to classical and other forms of music to people of all ages and from all backgrounds. It helps broaden our understanding and appreciation of the world around us. And it provides encouragement and opportunities to students, giving them performance experience as orchestra members, soloists or members of small ensembles," said Martin.

“It showcases the talents of local professional musicians, some of whom are also composers. And it (the orchestra) attracts and can accompany visiting artists and local performing arts groups.”

On a more practical note, Martin said that a symphony orchestra is also key to stimulating a local economy.

“It helps attract people to the area, thus increasing the tax base. It boosts tourism and spurs growth in the hospitality industry and other businesses and improves the overall quality of life in Prince George,” Martin said, adding there is another, more intangible benefit to having a local symphony that cannot be discounted.

“People take great pride in having a local symphony orchestra.”

Gerry Nilson, a long-time Prince George resident who was a founding member of the orchestra, worked as the treasurer at the Regional District of Fraser Fort George. She echoed Martin’s sentiments.

“What I found when I was in the workforce was that companies had problems getting people to come to Prince George. It was thought that there were a bunch of bushwhackers up here. People wanted to know what the city had to offer them,” said Nilson.

“It is good for the city that we are now able to offer that sort of thing, a symphony orchestra. It also provides teachers for the music school and opportunities for younger students to sit and be mentored.”

For Leslie Dala, the PGSO’s longest-serving conductor/music director who resigned his post in spring 2011 after leading the orchestra for eight years, the benefits of a local symphony orchestra are palpable. For Dala, the orchestra is the community.

“It’s made up of members who live and work here, who spend their money here and you know, in our particular case, the PGSO is a very interesting orchestra. It has both professional players that are represented by a union, with a collective agreement, and we also have many semi-professional musicians who have degrees in music and who might be making their living at something else,” said Dala.



CONDUCTOR/MUSIC DIRECTOR Leslie Dala led the PGSO from 2003 to 2011. 



“And then we have people who are, by nature, amateur musicians, and who are doing other things, but their love of music is what draws them to playing with the orchestra, to making music.”

Throughout its 40 years of operation, orchestra members have continually expanded on their traditional practice of performing main stage symphony concerts by taking classical music into the community. Symphony musicians have not only offered weekend concerts, but have also conducted outreach programs such as teaching the Suzuki violin method to students within School District 57 (Prince George); held Saturday afternoon concerts at the Prince George Public Library, complete with narration; staged smaller scale performances with chamber ensembles at such popular events as Mother’s Day afternoon teas; and travelled to communities within Northern BC to perform at schools or community centres.

“So, this is an outlet for people in the community as performers and as an audience,” said Dala. “I like to think that it’s not the orchestra that’s plugging into the community but rather the orchestra is the community and we’re constantly plugging in, in different ways.”



A PGSO CHAMBER

ensemble charms children and parents alike with a presentation of music and narrated storytelling at the Prince George Public Library on November 28, 2009. ▼

Similar to other smaller market orchestras across Canada, the PGSO has faced a number of challenges in its 40 years of bringing classical music to Northern BC including changing audience demographics, the movement of conductors and musicians in and out of the orchestra, and the public’s shift in musical tastes.





Another challenge for the orchestra has been its location. Situated close to the geographical centre of British Columbia, Prince George offers residents and tourists a range of awe-inspiring outdoor recreational opportunities. That means that the PGSO must constantly compete for the disposable recreational dollars of local residents as it strives to build its audience base.

Location also comes into play when the PGSO is required to recruit musicians and music directors. The orchestra has grown to the point where it is a mix of amateur, semi-professional and professional musicians, with guest soloists flown in to perform at various concerts. In addition, the PGSO also engages professional musicians from outside of Prince George to fill instrumentation needs for particular concerts.

To cover its costs, the PGSO relies on a mix of funding sources: public funding (arts grants) from three levels of government, donations from corporate and individual sponsors, and box office revenue. Regular fundraising supplements existing revenue sources which helps to pay the costs of presenting concerts; the costs of importing soloists and musicians to perform with the orchestra; and administrative costs and the salaries of the symphony's core musicians.

▲ **A.J. MITTENDORF**,
Meagan Williams, and Karl
Anderson at a PGSO
rehearsal.

"It gives you focus, it gives you a reason to organize your life, you have to practice, you have to learn music. And the actual joy of producing good music is indescribable. Unless you've done it, you don't really understand what it's like to be perfectly in tune with the person beside you or with your section or with the whole orchestra, and just making your little piece of the puzzle fit in with the greater whole. It's a thrilling experience in some circumstances."



Dr. Donald Bond, PGSO principal flute, on what it means to be a member of a symphony orchestra



So how has the PGSO managed to remain afloat for 40 years and maintain an artistic vision that is relevant to its audiences? The answer is simple: the PGSO endures because it makes classical music enjoyable and accessible to all citizens, thus enhancing the quality of life for both musicians and audiences alike.

Leslie Dala said the PGSO was fortunate when a wave of young players moved to Prince George about 20 years ago, auditioning for jobs and winning them – with many of the musicians opting to stay and establish roots in Prince George.



▲ **ELIZABETH AMAN-HUME**, then-general manager, introduces the *Messiah* concert, in December 2009, a collaboration of the Prince George Cantata Singers and the PGSO.

“We’ve been very fortunate that there are some extremely fine players who have spent the better part of their careers here. The challenge now is to also bring in new ones,” said Dala.

He noted that another challenge for the symphony orchestra is to make audiences want to experience live music.

“The symphony music-making can be very dynamic. But we live in an incredibly visual age where YouTube is the thing. So if something doesn’t have one’s attention in five seconds, it’s game over,” said Dala. “With orchestras, it’s trying to keep the audience interested in something that they see as being not so interesting, and selling it on the dynamic factor of great music – and of live music.”

David Louie, the internationally-acclaimed pianist who received his formative musical training in Prince George, said live music has the potential to promote emotional and spiritual health and well-being – the value of which should not be underestimated.

“Music is not exactly like a beneficial dose of a vitamin or like physical exercise for the body. Music is a special form of communication, a universal language that transcends social boundaries and conventions,” said Louie, who teaches at the Glenn Gould School at the Royal Conservatory of Music in Toronto when he’s not travelling to perform domestically and internationally.

“It can express powerfully and directly things that may be difficult or awkward to communicate in everyday human interaction. When one discovers music as a medium and means of understanding oneself and others it can be a profound and life-altering experience.”



Violin virtuoso Jonathan Crow, who also grew up in Prince George and was recently named the new concertmaster of the Toronto Symphony Orchestra, takes the benefit of being exposed to live music one step further. Not only does live music often result in a profound experience for concert-goers; Crow believes it can also provide a community with a bonding experience.

“I find that a local orchestra can become a point of pride for a community. During my time in Prince George, concerts were always an ‘event’ and something that brought the community closer together,” said Crow, who previously taught at McGill University’s Schulich School of Music and regularly performs with other orchestras domestically and internationally.

“Similar to a sports team, a community can become more tight-knit due to its support and enjoyment of its orchestra.”

For 40 years, the Prince George Symphony Orchestra has brought classical music to Northern BC. The following pages provide a snapshot of the special moments that have not only helped to shape the PGSO’s legacy, but have also resulted in the orchestra becoming one of Prince George’s most distinctive – and enduring – community arts organizations.



▲ VIOLINIST Bob Brooks





Chapter two

A Symphony Orchestra Takes Root 1970 – 1980

THE EARLIEST RECORDED performance of an orchestra performing in Prince George took place on December 1, 1939. According to Prince George museum archives, a group of amateur musicians, led by Mr. A. Manzinoja, performed on that date in front of approximately 200 people at the Princess Theatre in downtown Prince George. The 1939 concert was followed by another performance on April 5, 1940. Although the intention of the gathered musicians was to form an orchestra, it wasn't meant to be – at least not yet.

It was not until the late 1960s, when the Prince George economy was still riding the wave of a booming forestry industry, that the idea of a local symphony orchestra was revisited. The Prince George Cantata Singers, an adult mixed-voice choir, were planning to present a performance of Handel's *Messiah* on December 16, 1969. The singing group's music director at the time, David Lindstrom, said they'd decided to search for some classical musicians to back up the group to make the production more dynamic.

THE NEW CALEDONIA
Chamber Orchestra, c. 1970,
led by conductor/music
director Imant Raminsh. ▼



Lindstrom, an American who had moved to Canada from California to set up a music program for School District 57 (Prince George), recalled that the December 1969 performance of the *Messiah* sold out at Vanier Hall, with 60 to 70 singers and 11 musicians performing in front of approximately 800 people.

“Everybody in music knew everybody else at the time so we asked them to play with us and back us up. It was the only show in town and it was a real community effort,” said Lindstrom. “It was pretty exciting, of course, for any choir to have an instrumental accompaniment. It just adds so much feeling and colour and sound.”

“There’s another part of being a member of an orchestra [other than playing] that is quite different, and that is learning so much more about the music that you’re playing than you would if you were just listening to it. That’s what I really enjoy. I don’t aspire to perfection. I never was ever going to be a professional – I’m still taking lessons. But being part of these great creations has been wonderful.”



Dr. Carolyn McGhee, PGSO viola player, on what it means to be a member of a symphony orchestra

Colin Dix, a long-time member of the Cantata Singers who had moved from England to work as an engineer in Prince George in the late 1960s, said it was “good fun” to perform with the symphony.

“It was actually a little overwhelming performing in front of so many people,” said Dix, adding that no one at the time thought that the performance of the *Messiah* would become a biennial event.

“As I recall, it was actually a one-off thing to see if it would work,” Dix said. “You have to realize that, at that time, Prince George was just a ‘Joe six-pack town,’ all sweat recreation. It was a forestry town and it was all about sports, hunting and mining.”

Soon the two musical groups were performing together again. In spring 1970, the Cantata Singers and the small musical ensemble presented a concert that included Mendelssohn’s *Hymn of Praise*.

THE PRINCE GEORGE

Symphony Orchestra, c. 1978,
led by conductor/music
director Kerry Stratton. ▼



One of the key people involved in these early collaborations was Latvian-born violinist, composer and conductor Imant Raminsh, who had been engaged in 1969 to teach at Prince George's recently opened post-secondary institution, the College of New Caledonia. Raminsh was the head of the music and German departments. As his many talents became known around Prince George, he joined with other musicians and, in short order, became their music director.

Some of the other early musicians that were involved in the new ensemble were Ed Janzen, first violin, Gerry Nilson and Dean Franke, second violins, Dr. David Dahlstrom and Henry Janssen, cellos, with Ray Sahlen on string bass, and Louise Simons on piano.

"We came together and formed a little ensemble for this production of *Messiah*. And having done that, and surviving with a few bruises, we thought, 'Oh, well, maybe we could try and do a concert on our own,'" Raminsh said.

"And that was kind of how the idea of the New Caledonia Chamber Orchestra was born. New Caledonia to my ear sounded more euphonious than Prince George. But that's another whole story."

Raminsh said it is very easy to start an orchestra when there is desire, opportunity and interested people.

"And in the early stages, every step you take you're climbing up the steps – well, you might climb down one at a time, but generally the trend is upward, with greater and greater challenges and greater and greater levels of accomplishment," he said.

The chamber orchestra initially received in-kind operating support from the College of New Caledonia.

"We had their name so they provided us with some rehearsal space, and it was all very informal. So anyway from that point, that's when things started and, as I said, the initial triumphs were significant," said Raminsh. "They were small, but they were significant."

Under Raminsh's direction, the number of musicians playing in the orchestra grew, and on June 11, 1971, the New Caledonia Chamber Orchestra was incorporated as a Society under the BC Societies Act.



▲ **WARMING UP** for a performance by the New Caledonia Symphony Orchestra are Janice Lindskoog, harpist with the Edmonton Symphony Orchestra, and Ken Stromberg, on violin, in February 1980.

A 25-member New Caledonia Chamber Orchestra accompanied the Cantata Singers' production of Mendelssohn's *Elijah* from June 6 to 8, 1971. Dr. Carolyn McGhee, a member of the Cantata Singers at the time, was thrilled to sing at the joint performance.

"It was in the Knox United Church and people said it just raised the roof. It was incredible," reminisced McGhee, who later left the Cantata Singers to play viola with the new orchestra.



"It was marvellous to be backed by a chamber orchestra. I was amazed at how well the orchestra sounded, especially since it was really hard music. It's a huge work. It was ambitious and it was really fun to do."

It was during the orchestra's second season that Dr. Donald Bond, at the invitation of cellist Dr. David Dahlstrom, moved to Prince George and set up his medical practice. When Bond also decided to join the New Caledonia Chamber Orchestra he, along with Drs. Dahlstrom and McGhee, began their ongoing four-decade connection with the orchestra. The trio of musicians are the longest-serving musicians in the PGSO and were recognized at a concert during the 2010-2011 season.

By the December 1972 presentation of Handel's *Messiah* in Vanier Hall, 30 musicians were playing in the chamber orchestra. Other successes soon followed. Throughout the early 1970s, with Raminsh conducting, the orchestra continued to expand and take on new challenges – accompanying the Cantata Singers, and also presenting complete performances of their own.

They presented such works as Corelli's *Concerto Grosso* Opus 6 Number 8; Greig's *Lyric Pieces* Opus 68; Schubert's *Salve Regina* Opus 153; Mozart's *Eine Kleine Nachtmusik* K525; Bach's *Suite No. 2 in B Minor*; selections from Handel's *Watermusic*; Haydn's *Symphony No. 94 in G* ("Surprise"); and Raminsh's *Suite on Five Latvian Folk Songs*.

"Parents are happy to pay for their children to play sport but more resistant to paying for music. However, if the attitude of parents and public can be overcome, my advice to a young music student is:

1. Take private lessons. Trying to learn to play a complex musical instrument on your own is largely a waste of time.
2. Practice a lot. I recommend one to three hours a day.
3. Get your teacher to recommend a good instrument for you. It is better to buy a good used instrument than an unknown new brand.
4. Listen to a lot of recordings of your instrument.
5. Play in all kinds of groups."

Jens Jensen, DGSO French horn player from 1975-1989;
Prince George music teacher from 1975-2000

During the early 1970s, the orchestra also initiated what is now its rich history of community outreach programs. McGhee noted that Dr. Charlie Boyd, who was the orchestra's concertmaster at the time, decided he would try to get elected to the school board during that period.

"His main purpose was to have a Suzuki string program implemented in the school district. So he got on the school board and, although I'm sure he did work on some other valuable things, too, he did persuade them to start this Suzuki program," she said. "It was a very successful program."



It was during the 1974-1975 season that Raminsh announced that it would be his last year in Prince George. Ken Stromberg who, at the time, was the District String Program Consultant with School District No. 57 (Prince George), agreed to conduct the orchestra as needed while a search was made for a new conductor.

With Raminsh's departure, McGhee noted that the first big challenge was to keep improving the orchestra's skills – which meant looking for a paid conductor.

In May 1975, the orchestra applied for a Canada Council Explorations grant so that the orchestra could conduct a search during the next year and audition candidates for the position of resident conductor.

A \$3,000 Canada Council grant was received in time for the 1976-1977 season, which enabled the orchestra to invite two guest conductors to visit Prince George. Kerry Stratton, of Belleville, Ontario, proved to be the successful candidate, becoming the orchestra's first resident, professional conductor/music director beginning in January 1978. In addition, he was engaged to teach a music course at the College of New Caledonia and was also engaged briefly as a full-time music teacher.

The same year that Stratton was hired, the name of the Society was officially changed to the New Caledonia Symphony Orchestra. A board of directors was established to manage the orchestra and to fundraise.

Over the next six years, Stratton took the orchestra in several new musical directions and increased the number of performances during each season. He also took a keen interest in building the number of musicians and expanding the list of season ticket subscribers.

▲ **AT A PERFORMANCE**

in December 1979, Kerry Stratton conducts while journalist Charles Lynch waits for his cue to narrate *Peter and the Wolf*.



▲ **KERRY STRATTON** the first resident conductor/music director of the PGSO, who led the orchestra from 1978 to 1983.

“I remember each autumn, when the season began, checking to see the number of subscribers. It always grew, which was very rewarding,” recalled Stratton in an interview. “We had to fundraise in the community, apply for various grants and, essentially, evangelize for the cause of symphonic music in Prince George.”

His efforts and those of the orchestra paid off. In an article about the orchestra’s final concert of the 1978-79 season, Fred Bradley ended his review in the *Prince George Citizen* with this commendation:

“This was the last concert of the season and Kerry Stratton and the orchestra are to be complimented on their venture into a wider variety of repertoire.”

By the end of the decade, Prince George’s symphony orchestra was attracting outside media attention. Entertainment reporter Jamie Portman, writing in the *Edmonton Journal* in March 1979, gave kudos to the orchestra, adding, “Prince George typifies cultural explosion in small towns.”

As the orchestra continued to grow and expand its repertoire, collaborations with other local musical

groups were undertaken, with guest artists – including non-musicians – occasionally brought in to bolster the ranks of the orchestra. Well-known Canadian journalist Charles Lynch served as narrator for the orchestra’s 1979 Christmas production of Prokofiev’s children’s classic, *Peter and the Wolf*. Also featured on the program was the local Junior String Orchestra, led by Ken Stromberg, playing a selection of Christmas carols, Beethoven’s *Ode to Joy* and Handel’s *Suite No 1*.

Orchestra president Alice Box happily reported on the orchestra’s progress at the conclusion of the 1979-1980 season.

“In the past three years, the symphony has doubled its budget and more than doubled attendance at each of its concerts to the point where three of the four concerts held this season were sell-outs,” she said.

Box added that the orchestra’s goals for the next year were to expand the budget, widen the subscription drive, and increase fundraising activities. To achieve those goals, a business manager, Ken Bernsohn, was hired.

The orchestra celebrated its 10th anniversary season opener in 1980-81 and it could be described as both a celebration and a homecoming. A special *Symphonic Overture* by composer Lloyd Burritt of Vancouver, who was in the audience that fall evening, was presented. The concert also featured guest artist Arne Sahlen, a former Prince George resident, playing Greig’s *Piano Concerto in A Minor*.

A new tradition – the Strauss Ball – was also introduced in November 1980 to help celebrate the 10th anniversary season. Guests had the option to dress in grand evening costumes, reminiscent of the days of Strauss, while others opted to dress in modern-day evening wear. Through the years, the Strauss Ball has proved to be a consistently popular fundraiser.

Barbara Sandberg, a long-time PGSO supporter who has attended the orchestra's concerts since 1970, said it's been a privilege to witness the growth and development of a small orchestra to its present status.

"The arts and culture are important to society because they enrich the lives of their citizens. The expertise of the leaders in arts and culture serves as an inspiration to the younger generation and shows what may be achieved," said Sandberg.

"We are fortunate that many of the members of our orchestra are also the teachers of our young and promising musicians."

Looking back on the efforts to establish a symphony orchestra in a northern community, Raminsh acknowledged there were challenges, with the success of a northern orchestra often tied to the size of the community in which it was operating.

"Here in a northern community, you make music with whom you have. So we said these are the players that we have, let's look at the repertoire that's out there that is of interest to us, the variety and the depth, and work with it," he said.

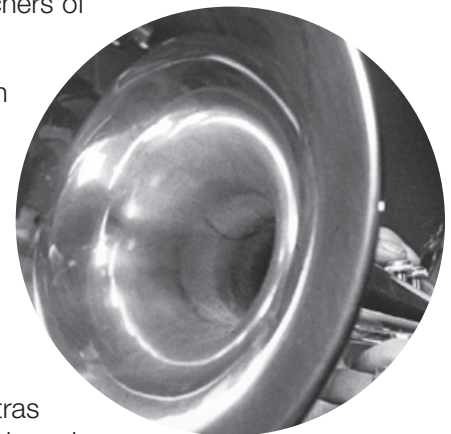
Stratton echoed Raminsh, adding that the basic objectives of symphony orchestras remain fixed: building the audience, growing artistically and having an effective board of directors with strong leadership.

"The difference between orchestras on this side of the Atlantic and those that I have conducted in Europe, is primarily, the need [that] we have to justify our existence," said Stratton. "I never encountered that problem anywhere in Europe."

"The Canada Council told us that, at the time, we were the only symphony to operate in the black. But although we were a very small orchestra and had well-known people in the community involved, the bank didn't trust us, so we couldn't borrow money from the bank. So I had to pledge my own security so the bank wouldn't bounce the cheques we wrote to cover our costs. We operated on money from a Canada Council grant, community donations and box office revenue."



George Gibbons, now age 94, former chartered accountant in Prince George and former treasurer on the original board of directors of the New Caledonia Symphony Orchestra.





Chapter Three

Culture Branches Out in BC's Northern Capital 1980 – 1990

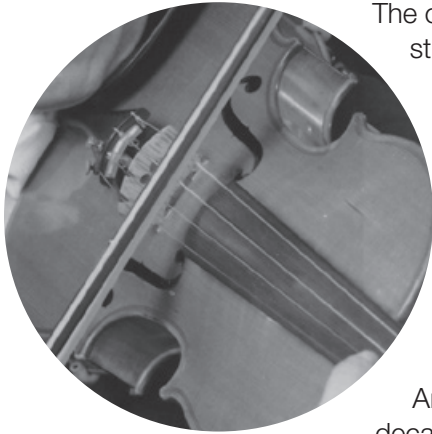
THE PGSO'S SECOND decade was a period of vigorous artistic activity, highlighted by a high profile search for another maestro and a string of special celebrity guests. Change was the watchword for the symphony as it experienced a wave of guest conductors and also welcomed new musicians into the PGSO fold.

Perhaps one of the orchestra's most important changes occurred in March 1981 when the name, New Caledonia Symphony Orchestra, was officially changed to the Prince George Symphony Orchestra.

The PGSO's second decade also heralded the establishment of a new Prince George music school. In September 1983, the *Prince George Citizen* reported that the PGSO was initiating a community music school to provide theory instruction. The opening of the school ran concurrently with the PGSO recruiting new members. The first group of full-time professional musicians to become members of the PGSO and also teach at the school included John Suderman, Patrick Morrison, and Stephen Collins.

PGSO CONDUCTOR/
music director William Janzen displays the seven double basses he has secured for the seven musicians who want to play them. Janzen is shown here in September 1987 with his children Elizabeth, 4, and Benjamin, 10 months. ▼





The orchestra occasionally spotlighted some of its younger, yet already accomplished student musicians in concert settings. They included the 14-year-old piano prodigy David Louie – who had previously performed as a guest soloist with the Prince George Youth Symphony – and who made his debut as a soloist with the PGSO in February 1985, playing Beethoven's *Piano Concerto No. 1*. Louie had studied with Linda Stobbe and Loretta Zral before taking monthly trips to Vancouver to study under Boris Zarankin.

And it was in the 1988-89 season that two young members of the orchestra's violin section were also featured – Jonathan Crow (aged 11) and Marc Law (aged 9) – performing Bach's *Concerto in D Minor for Two Violins*.

Among the many guest artists to perform with the PGSO through its second decade were classical guitarist Liona Boyd, who played solo works, as well as Vivaldi's *Concerto in D Major* in 1981-82; the Canadian Opera Ensemble Company, whose members performed at a Valentine's Day concert in 1981-82 entitled, *Music of Love*; the multi-faceted actor, writer, broadcaster, producer and comedian Don Harron, who performed in 1985-86 as his alter ego, Charlie Farquharson, reading *Farley and the Wolf* and *Twas Yer Nite Afore Christmuss*; and Efrem Zimbalist Jr., narrator, and Diane Nelsen, soprano, who were guest artists in 1986-87 when the orchestra played Beethoven's *Incidental Music to Goethe's Egmont* Opus 84. Zimbalist is, of course, the son of famed Russian concert violinist, Efrem Zimbalist.

"I love coming back to play with the PGSO. It was a great privilege for me to make my concerto debut with this orchestra, and it always feels like a homecoming event when I come back to Vanier Hall. I always remember the hall with the eyes of a 10-year-old – the backstage area, the band room upstairs, and it is so exciting to come and see how things have changed with the orchestra."



Jonathan Crow, violinist, former PGSO musician and new concertmaster of the Toronto Symphony Orchestra, on what it means to him to perform as a guest soloist with the PGSO.

As always, the symphony board and administrative staff continued ongoing fundraising in the community. The Overture to the Arts – a joint fundraiser organized during the 1983-84 season by then-PGSO president Ruth Rushant and Prince George Art Gallery president June Parker – raised \$8,000.





AS THE DECADE began, Kerry Stratton continued as conductor/music director while Ken Stromberg performed the concertmaster duties. However, by the end of the 1982-83 season, Stratton decided to resign his post after six years, signalling a period of coming change for the orchestra.

Spending six years at the helm of the orchestra gave him a particular type of freedom, said Stratton.

“It meant that I was free to try new things: artistic endeavours, programming combinations, audience interaction, fundraising, planning and many other things that I would need in the future,” he recalled in an interview. “Every bit as important as my successes, were the opportunities to discover what doesn’t work. To see the audience grow and realize the development of the repertoire that we offered in six seasons was particularly rewarding for me.”

With his departure, a conductor search was launched. To that end, the 1983-84 season was dubbed, The Year of the Maestro.

Four guest conductors lined up seeking the position of conductor/music director and they included: Stuart Knussen, Czeslaw Gladyszewski, Stephan van Heerden, and Roberto De Clara. The four candidates auditioned for the coveted post, performing in separate concerts February through May, with Roberto De Clara chosen to succeed Stratton. In reporting the appointment, PGSO president Ruth Rushant said that De Clara had strong support among the musicians, having impressed them with his abilities during the concerts that he had conducted in May during his audition.

▲ **DIANA, PRINCESS** of Wales, took time to greet the crowd when she attended the BC Festival of the Arts in Prince George, BC, on May 4, 1986.

"The one thing that I've always told people was that at the time we were raising money for the Bechstein piano, almost all the businesses were such good supporters. And they were all owned by local people. It was a prosperous time in Prince George. Canfor and the banks were the first big companies to have head offices in Prince George. They may not have gone to the concerts, but they certainly supported the orchestra. Those people had real feeling for Prince George."



Mary Chen, former president of Prince George Concert Association, and former board member of Prince George Symphony Orchestra

De Clara more than met expectations. During his first year at the orchestra's helm, 1984-85, concerts featured pieces by Chopin, Haydn, Beethoven and Bach. The Christmas production of *The Nutcracker* – performed in conjunction with the CNC Ballet Studio – and the Strauss Ball, were all deemed unequivocal successes.

In what appeared to be an indication of audience appreciation of De Clara's first season, advance ticket sales set a record, with more than 1,000 seats sold for the 1985-1986 Saturday evening concerts.

"For me, it (Prince George) was my first music directorship. I was in my 20s and it was such a thrill that an orchestra would take a chance on a young conductor. What it was, was almost an orchestral boot camp," recalled De Clara in an interview. "And as a resident conductor, you really got involved in the nuts and bolts of the community. I was a member of the Rotary Club, would flip pancakes at breakfast, and would see subscribers when I shopped – any number of things that would show you as a regular human being and part of the community."

The next season, 1985-86, was the PGSO's 15th anniversary, the 70th birthday of the City of Prince George and also the International Year of Youth.

CONDUCTOR JOHN

Suderman leads teenage musicians performing at the College of New Caledonia in March 1983. ▼



The season opener was a gala concert at Vanier Hall, starting with the De Clara-composed, *Fanfare for a Celebration*. Guest artist was Paul Kling, Director of Music at the University of Victoria, playing Brahms' *Violin Concerto*. The concert also included Dvorak's *New World Symphony*.

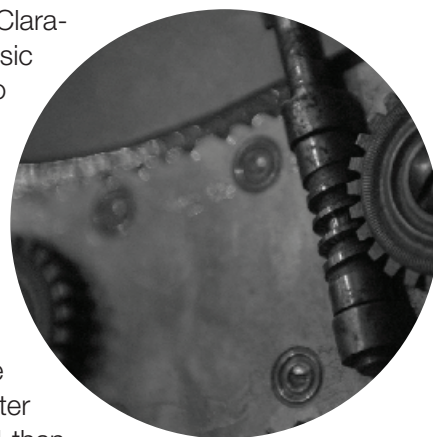
The following spring, the PGSO took centre stage at the opening ceremonies of the BC Festival of the Arts on May 4, 1986. De Clara conducted members of the orchestra playing his original composition, *Festival Fanfare*, in the presence of special guests, the Prince and Princess of Wales, Charles and Diana. De Clara also served as Master of Ceremonies for the occasion.

"I remember the involvement of children. And I remember very distinctly Prince Charles saying how wonderful it was to be in Prince George, a city named after his great uncle," said De Clara. "Then I remember Diana, even more beautiful than her photographs. I remember her beautiful personality, and her immediate rapport with children. She was really astounding, very sincere, bending down to speak with children, asking them about what they were doing. You got a sense of her real feeling, empathy and sincerity."

As De Clara entered his third season as conductor/musical director in 1986-87, he announced that it would be his last in Prince George. After three years, it was time for the young conductor and his wife to move to a larger centre. Guest conductors William Phillips, John Unsworth and William Janzen vied to replace him in concerts staged December through February.

Also notable in the 1986-87 season was the celebrated arrival of musicians Simon Cole, clarinet, and Nil Surti (Rommel), bassoon, as new members of the orchestra. Cole would eventually become the PGSO's principal clarinet while Rommel would become principal bassoonist.

The season concluded with a farewell reception for Roberto and Anna De Clara, held on June 4, 1987. The general consensus was that the orchestra had made great strides under De Clara's direction and it was with regret that people bade him farewell.



CONDUCTOR/MUSIC DIRECTOR

Roberto De Clara conducts the PGSO during a rehearsal in October 1984. ▶



“So many people in Prince George were from somewhere else, so anybody who was a newcomer was immediately made to feel welcome. We were astounded by the sense of community in a relatively isolated community,” De Clara said. “It was really a special time.”

William Janzen succeeded De Clara as the new PGSO conductor, serving one season, 1987-88. Peter Ellis, who had been PGSO concertmaster since 1981, resigned at the end of the 1987-88 season. During his time in Prince George, Ellis had also taught in the Suzuki string program for the Prince George school district.

John Unsworth succeeded William Janzen as the symphony’s new conductor/music director at the start of the 1988-89 season. Unsworth would bring vast experience to the position from his orchestral days spent in the United Kingdom, Europe and North America. John Suderman took on the post as concertmaster. Meanwhile, a new orchestra member, Laszlo Klein, who would eventually become the PGSO’s principal horn player, joined the orchestra in 1989.

With the approach of the end of the decade, the 1989-90 season was billed as, A Year of Challenge and Change. Conductor John Unsworth lead the orchestra through a season that included seven main stage concerts, three Candlelight and Wine events, three Chamber Series and a Concert in the Park.



FOUR YOUNG musicians gave free concerts in the Summer Serenade series through the summer of 1982, supported by a Canada Council grant under sponsorship of the PGSO. L-R: Daniel Lapp, Bruce Fello, Barry Eggen and David Fello. ▶



▲ **MUSIC DIRECTOR** John Unsworth conducts the PGSO and the Prince George Cantata Singers as they prepare to perform Handel’s *Messiah* at Vanier Hall in December 1988.





Chapter four

Changing Musical Themes Attract New Audiences 1990 – 2000

THE 1993-94 SEASON was entitled, Kaleidoscope, yet the symphony's entire third decade could lay claim to that title, with audiences being constantly exposed to a succession of ever-changing musical themes, music directors, as well as new local musicians and rotating guest artists.

The early 1990s saw the number of paid season ticket holders increase and more people attend single concerts overall.

It was in this decade that the PGSO first took to the road, touring communities throughout Northern BC, and presenting educational programs and workshops for both elementary and secondary school students.

The orchestra also took steps during this period to regularly highlight the skills of its in-house musicians, particularly during the 1997-98 season when several of the programs showcased soloists from within the orchestra: Gordon Lucas, piano; John Suderman, violin; Heather Campbell, flute; Nil Rommel, bassoon; Erica Skowron, English horn; Simon Cole, clarinet, and Laszlo Klein, horn.



THE PGSO, led by conductor/music director Michael Reason, celebrates its 25th anniversary. ▼





▲ **FOUR PGSO** musicians prepare for a concert (L-R): Simon Cole, Erica Skowron, Nil Rommel and Laszlo Klein.

By 1996, the symphony was welcoming another new music director, Paul Andreas Mahr. The young conductor, who would usher in a new era of student mentoring for local musicians, would remain until the end of the 1999-2000 season.

Gordon Lucas began his 13-year stint as concertmaster in the 1994-95 season, and began to regularly premier selections of his original works for violin and piano.

Special guests again featured prominently in the orchestra's programs during this third decade. PGSO concert programs also incorporated more music designed to appeal to wider audiences, following in the footsteps of former conductor Kerry Stratton, who had introduced a range of musical genres during his six-year tenure. Indeed, Stratton returned to the PGSO to guest-conduct in January 1996 during the symphony's 25th anniversary year. Imant Raminsh also returned to perform with the orchestra in February 1996.



"It takes more skill to be a well-trained musician than any physician or surgeon or neurosurgeon. It takes years and years of apprenticeship. It takes countless, countless hours of practice and dedication in order to perfect your technique. And then it takes a lot of physical and emotional and mental concentration to be able to perform. And with medicine, which I can speak to with some degree of expertise, humans and the human body are very forgiving. And unless you cut off the wrong limb, most mistakes are corrected by the body. Once you make a mistake in music, that note is out of your instrument, it's gone, and you can't bring it back."



Dr. Donald Bond, PGSO principal flute, on the challenges of being a musician

THE DECADE BEGAN with the PGSO and its supporters celebrating the orchestra's 20th anniversary, with a record turnout for Pops in the Park in September 1990. Alderman Bob Harkins served as master of ceremonies, with John Unsworth conducting.

Later that month, popular CBC broadcaster Vicki Gabereau was the special guest host at Symphonic Showcase, a program with a mix of classical and popular pieces intended as a preview of the coming season.

The PGSO's founding conductor, Imant Raminsh returned to mark the 20th anniversary by presenting his own composition, *Suite on Five Latvian Folksongs*. The Cantata Singers, frequent collaborators with the PGSO, were directed by John Unsworth as they sang Schubert's *Mass in G 'Kyrie'*.

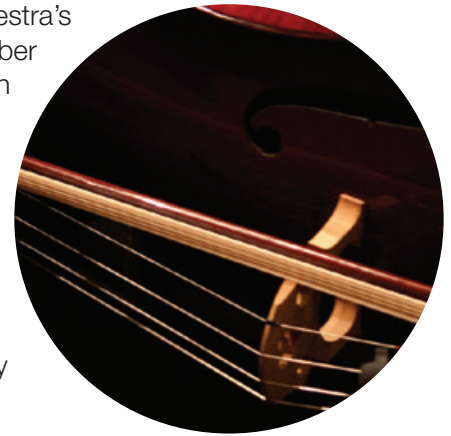
The 20th anniversary celebrations continued with Movie Melodies in February, a program built on themes from popular movies; and Family Funfare in March, another program designed to appeal to a wide audience.

The final concert of the season in May 1991 featured the world premiere of a concert piece for trombone and orchestra specially commissioned by the PGSO, with funding from the Canada Council. The piece, entitled *These Cloud Capp'd Towers*, was composed by Malcolm Forsyth for soloist Alain Trudel.

A now familiar face to PGSO audiences, Erica Skowron, oboist, made her debut with the orchestra in the 1990-91 season. George Andrix served as concertmaster.

It was during the 1991-92 season, dubbed A Season of Connections, that the annual production of *The Nutcracker* – a joint collaboration between the PGSO and Judy Russell's Enchaînement Dance Centre – began what would become a Prince George Christmas tradition. At the inaugural production, Bill Russell, Judy's husband, played the role of Drosselmeyer while Alex Murray, Judy's father, was Clara's Grandfather.

Another highlight of the 1991-92 season was Gilbert & Sullivan's *Iolanthe*, a joint production of the Prince George Theatre Workshop and the PGSO. Bunny Murray directed and Alex Murray starred as the Lord Chancellor.





CONDUCTOR/MUSIC

director Michael Reason prepares to conduct the PGSO at the opening of the University of Northern BC on August 17, 1994, which was attended by Queen Elizabeth II. ▼

In February 1992, visiting violin virtuoso Scott St. John thrilled local symphony supporters as he performed on a \$500,000, 350-year-old Stradivarius violin.

Critic Arnold Olson reviewed St. John's performance in the February 3, 1992, edition of the *Prince George Citizen*, raving about the 21-year-old's brilliant technique.

"His was a dramatic style, filled with flourishes. However, the visual effects stole nothing from the music . . . PGSO musicians soared with St. John, letting him take them with him to some rarefied place where their music seemed better than it's ever been before," wrote Olson.

He added: "The effect of the audience was spellbinding. People sat silently, staring hypnotically as St. John and the PGSO wrought magic."

When John Unsworth took his final bow as conductor/music director in 1992-93, the three guest conductors applying for the position were Johan Louwersheimer, Denis Simon, and Michael Reason.

Michael Reason, a recent immigrant to Canada from England, was introduced as the new conductor/music director at the start of the 1993-94 season. Upon arriving in Prince George, Reason said he experienced a case of culture shock – he found it hard to believe that a community of 75,000 people actually had a symphony orchestra. But he soon discovered that Prince George was a vibrant city, with residents eager to support the arts.





“It gave me my first professional appointment in Canada and I saw it as the foundation of building a career in this country. I was just so thrilled to have that opportunity that I had never had in my native country,” recalled Reason, who had been trained in musical theatre. “And I was determined that I was going to make it work. And also, I wanted to leave a mark on the community and the orchestra, that we would do challenging things but would have fun whilst we were doing it.”

Among Reason’s many fond memories of working with the PGSO was an incident that occurred during one of his first concerts in the city. At the October 24, 1993, concert – which happened to be Reason’s birthday – the fire alarm suddenly went off at Vanier Hall.

“I remember that very distinctly. We were doing Beethoven’s 9th and I thought this was great doing one of the greats on my birthday. We’d started the piece, and were into it for about three minutes. I didn’t hear the alarm at first, I was so into the music. Then I kept hearing this ringing noise,” he recalled. “We had to stop and everybody had to leave the building. It was a good job that it was a reasonably fine day because everyone was out there, the audience and the musicians, and we had to wait for the fire department. They gave us the ‘all clear’ after about half an hour and then we all went back and started all over again.”

▲ GORDON LUCAS

(left) on violin, was one of the PGSO’s longest serving concertmasters.

“The success of my students is the most important thing for me, that they should catch the enthusiasm for music. My advice for students who are starting out is that a musician must recognize his cultural significance.”



Gordon Lucas, one of the PGSO’s longest serving concertmasters and composer-in-residence



In the 1994-95 season, Bill Morrison joined the orchestra in the bassoon section; in addition, Gordon Lucas became concertmaster.

In August 1994, a royal visit took the PGSO out of its Vanier Hall home to the grounds of the newly built University of Northern British Columbia. In a public relations coup for Prince George, Queen Elizabeth II attended the new university's opening ceremonies, with the PGSO providing the musical accompaniment.

"It was a blazing hot day. Unfortunately, we never saw any of the ceremony up close because we were on the ledge above where the ceremony took place," said Reason. "But myself and the orchestra were wrapped up in the music. We played both national anthems and we felt so proud. It was a great occasion."

The 1995-96 season marked the PGSO's 25th anniversary, with the season launched with another successful Pops in the Park. Then in November 1995, internationally acclaimed pianist Jon Kimura Parker gave a recital at the Westwood Mennonite Brethren Church, at the invitation of the Prince George Branch of the Registered Music Teachers.

The February 1996 concert was entitled, Old Friends 2. Clyde Mitchell was guest conductor and Jonathan Crow, then in his first year of the Bachelor of Music program at McGill, returned to play Bruch's *Violin Concerto No. 1 in G Minor*. A few years earlier,

HUNDREDS OF people celebrated the opening of the University of Northern BC on August 17, 1994, which was presided over by Queen Elizabeth II. ▼



Crow had made his debut with the Victoria Symphony at their opening concert of the 1993-94 season and had drawn rave reviews.

Two other traditions carried on during the 25th anniversary season: *The Nutcracker*, with Judy Russell's Enchaînement Dancers was performed in December, and Handel's *Messiah* was performed in March with the PGSO's longest-standing collaborators, the Prince George Cantata Singers.

The 25th Anniversary Gala Concert in May 1996 featured Stéphane Lemelin performing Ravel's *Piano Concerto in G Major* and the orchestra performing Shostakovich's *Symphony No. 5 in D Minor*. Billed as the "Biggest Birthday Party in Town", the gala featured a tribute to the longest standing members of the PGSO: Drs. David Bond, Carolyn McGhee, and David Dahlstrom.



The gala also signalled Michael Reason's final performance with the PGSO. After three seasons, he announced he was leaving Prince George to become the conductor of the Niagara Symphony Orchestra in St. Catharines, Ontario.

"There were all kinds of challenges and, in terms of artistic challenges, you always wanted to stretch the musicians," said Reason in an interview. "You also had to listen to what the audience wanted. If we didn't do what the audience wanted, they would leave us. But you also had to push them a little, too."

Added Reason: "Prince George holds a very special place in my heart. Prince George put me on the starting block and I will never, ever forget it."

Meanwhile, three guest conductors, Clyde Mitchell, John Matthews and Paul Andreas Mahr had been introduced to audiences throughout the 1995-96 season, all vying to replace Reason.

Mahr proved to be the successful candidate and made a somewhat auspicious debut as the new conductor on September 8, 1996. When the day proved to be too rainy to hold Pops in the Park at Fort George Park, the location was instead switched to the gym at the College of New Caledonia where approximately 500 people attended the annual launch of the symphony season.



A YOUNG Jonathan Crow,
1993 - 94. ▶



▲ **PAUL ANDREAS MAHR**, conductor/music director of the PGSO from 1996 to 2000.

Andreas Mahr announced he would be leaving Prince George at the end of the 1999-2000 season. His final concert with the PGSO, after four successful years, featured pieces by Mozart, Weber, Mussorgsky, and Gordon Lucas. Simon Cole was primary clarinet soloist. Susu Robin, a promising young pianist, played Mendelssohn's *Piano Concerto No. 1*.

In program notes introducing the season, Mahr made a pledge to his new audience.

"In musical performance there is no Stanley Cup, no championship ring. You are only as good as your last concert. The members of the Prince George Symphony, our guests and I will strive each occasion for our grail – a great performance of the world's immortal sounds."

Eight main stage concerts and four in the Classically Yours series were planned for Mahr's inaugural season through 1996-97. They included the PGSO's own Gordon Lucas premiering his *Three Studies on Early Music* in May 1997, with the program also including Rachmaninov's *Piano Concerto No. 2*, Opus 18, with guest artist Maxim Philippov.

In February 1997, local students were given the chance to interact directly with symphony musicians. As reported by the *Prince George Citizen* in an article published February 22, 1997, local students visited Vanier Hall before a symphony concert and took turns conducting the orchestra, setting the beat and emphasizing certain instruments.

"They also got to talk with the musicians and have their questions answered by people who really knew music," said the article.

Through to the end of the decade, the PGSO concert programs continued to offer symphony patrons a range of musical options, including a selection of original compositions by some of the orchestra's own musicians. However, as the final season of the decade began, orchestra supporters learned that another conductor search would soon be launched: Paul

"I feel so proud that we have a symphony orchestra here in Prince George. The symphony contributed significantly to the cultural life of Prince George."

Kay Lim, one of the founders of the Prince George Concert Society (that pre-dates the PGSO), and a well-known Prince George voice teacher. One of her students was internationally-recognized soprano Veera Khare Asher.

Perhaps Mahr's most important legacy to the PGSO was the competition he introduced for young local musicians in the late 1990s. A strong believer in mentoring youth musicians, Mahr created the Prince George Symphony Orchestra Youth Competition which encouraged young musicians to perform a classical concerto of their choice. Mahr adjudicated the competitions, which ran for two years under his watch. The winner of each competition won the opportunity to perform as a soloist with the PGSO the following season.

Kevin Zakresky, who performed as a piano soloist with the PGSO at the age of 21, said that before Mahr left Prince George, he gave Zakresky a number of tips on the art of conducting.

"He advised me how to analyze scores and how to break down scores. And he told me to stand up tall when I was conducting," said Zakresky. "He was such a kind and intelligent man."





Chapter five

The Little Orchestra That Could 2000 – 2011

THE PGSO'S FOURTH decade opened with the celebration of the symphony's 30th anniversary, and the excitement that always accompanies the launch of a search for a new conductor. But the exhilaration of welcoming a new conductor would prove to be tragically short-lived.

The ebb and flow in the PGSO's financial fortunes would continue to be a recurring theme throughout 2000-11; Prince George, a community heavily dependent on the resource sector would be hard hit by the global economic downturn coming later in the decade. Ticket sales would again fluctuate, with some concerts sellouts, while others were poorly attended.

THE PGSO presents *Saints and Sinners* in May 2007, a concert featuring *A Symphony of Saints*, by Gordon Lucas, and *Carmina Burana* by Carl Orff. The concert was done in collaboration with the BC Choral Federation. ▼



THE DECADE BEGAN when five guest conductors auditioned to replace the departing Paul Andreas Mahr. They included: Charles Demuynck, Richard Heinzle, Wallace Leung, Bradley Thachuk and Ramon Parcels. Wallace Leung was named the successful candidate at the end of the 2000-01 season.

Jo-Ann Merkel, the PGSO's general manager at the time, said Leung's arrival was highly anticipated.

"Wallace was an extremely personable young man who really took on the concept of being in Prince George. He actually liked it in Prince George," said Merkel, adding that Leung had rented his own apartment in Prince George after being hired as the PGSO's new music director.

There was another major change in store for the PGSO at the end of the 2000-01 season: John Suderman, a long-standing professional core member of the orchestra, relocated to the Okanagan. Suderman had taught violin at the Prince George Conservatory of Music for 19 years and had an impressive track record as a teacher. His former students included: Jonathan Crow, Karl Stobbe, Darryl Strain, Leanne Drewlo, Broek Bosma, Drie Ignas, Roxi Dykstra, Mark Law and Michael Law. The latter four students have all played in the National Youth Orchestra.

PGSO ALUMNUS Veera Khare Asher (right) returns home to sing with the PGSO and a local youth choir at a performance in February 2005. ▼



The October 2001 concerts opened with *O Canada*, followed by a moment of silence, and the playing of the *Star Spangled Banner* to honour the people killed on 9/11. Leung entitled the program, *A Fifth of Beethoven*.

WALLACE LEUNG,
PGSO conductor/music
director, fall 2001. ▼

Coincidentally, the guest artist that evening was Leslie Dala who, at the invitation of his good friend Wallace Leung, was performing Beethoven's *Piano Concerto No. 5 in E-Flat, Opus 73 'Emperor'*. The concert concluded with Beethoven's *Fifth Symphony*.

Two months later, things went horribly wrong. Leung, who travelled to New York City to spend Christmas with his fiancée, Evelyn Thatcher, and her family, became gravely ill shortly after arriving in New York in December 2001. He contracted encephalitis and never recovered, dying January 18, 2002, at New York's Presbyterian Hospital. His illness and subsequent death made national media headlines, and Prince George was left to mourn the loss of their promising young conductor.

"He was a big strapping fellow, very charismatic and he just liked being a part of Prince George," said Merkel. "Tragically, he passed away and then we were left in a real void."

The symphony dug itself out of the void by securing another young conductor, Bradley Thachuk – the runner-up to Leung for the music director's job the previous season – to serve as interim conductor for the remainder of the 2001-02 season. All programs for the rest of the season were dedicated to the memory of Wallace Leung.

Meanwhile, the PGSO ramped up for another conductor search through the 2002–03 season. Six guest conductors alternated at the concert podium during the audition period and included: Broek Bosma, Michel Brousseau, Leslie Dala, Frank Klassen, Larry Strachan and Bradley Thachuk.

The PGSO's annual Strauss Ball was revived for the 2002-03 season. Traditionally held in November, it was moved to February to celebrate Valentine's Day. The Caribou Gold Swing Band from Williams Lake joined the PGSO for this event. A valuable necklace and pendant, designed and donated by Darrell Hubbell, goldsmith, was raffled, and other items donated by local artists were sold by silent auction.



"At age 33 when Wallace died, he had already been the music director and conductor for the Vancouver Philharmonic Orchestra and Gateway Theatre for eight years. Wallace landed these conducting jobs when he was 23 and 25, jobs that conductors usually only begin getting in their mid-30s. This demonstrated not only his incredible drive and passion but the amazing career trajectory he was on and how much more tragic it was that this incredible shooting star was cut short in mid-flight. In his short years, Wallace achieved more than many do in a lifetime. My hope is that people will continue to be inspired by Wallace's example and live life and follow their dreams to the fullest."



Evelyn Thatcher, opera singer and fiancée of Wallace Leung at the time of his death



▲ **BROEK BOSMA**
conducts the PGSO in a
performance in March 2005.

Among the guest artists that season were Veera Khare Asher, Prince George-raised soprano and former violinist with the PGSO; Angela Alba, piano; Simon Cole, clarinet; and Don Bond, flute.

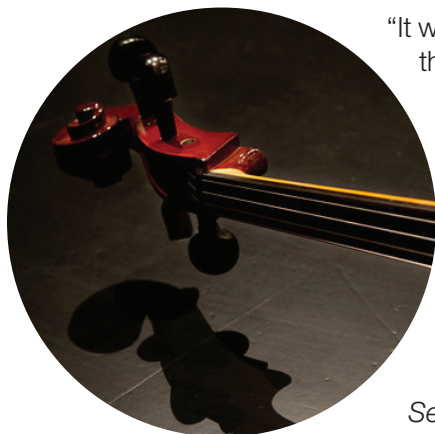
The search to replace Leung resulted in the appointment of Leslie Dala, who took up his post in the 2003-04 season and would go on to become the symphony's longest serving conductor/music director. Dala noted that his appointment came after a period during which the PGSO had been without a music director for three seasons, from the time of Paul Andreas Mahr's departure in 2000.

"It was a very tough time for the orchestra. I know people have heard that mantra over the years, but this, I think, must have been one of the lowest points," said Dala.

"The tragedy of Wallace's passing was so unperceivable and unexpected. It was just a devastating thing for everybody. And there were so many things that were in flux at this time with the orchestra that it sort of forced things to be restructured in a way."

The January 2004 program during Dala's first season was entitled, *Sweet Sounds of Spring*. The guest artist was Simon Cole, clarinet. The works performed were: Britten's *Simple Symphony*, Opus 4; Copland's *Clarinet Concerto*; R. Murray Schafer's *In Memoriam Alberto Guerrero*; and Tchaikovsky's *Serenade for Strings*.

Alex Murray, writing in the *Prince George Citizen* on January 12, 2004, identified the *Clarinet Concerto* as the highlight of the evening. "Mr. Cole demonstrated his excellent



musicianship in the very demanding cadenza which joins this two-movement concerto and played without pause.”

In April 2004, the PGSO decided to honour the memory of its late conductor and established the Wallace Leung Memorial Young Musicians Concerto Competition. Leung had been an advocate and supporter of young and new talent.

The newly-named program carried on the youth competition initiated by Paul Andreas Mahr in the late 1990s. Ironically, 2004 ended sadly for PGSO musicians and audiences with news of Mahr’s death on December 29. The first concert of 2005 was, by Conductor Dala’s request, dedicated to the memory of Paul Andreas Mahr.

The first winners of the Wallace Leung Memorial Young Musicians Concerto Competition in 2004 were Grace Waddell, clarinet, and Austin Lu, piano. The prize for the winners of the concerto competition was the opportunity to play with PGSO musicians during a concert in the season following their win. Waddell and Lu performed with the symphony on March 5, 2005.

Another young musician who won the Wallace Leung competition was Indra Egan of Houston, an accomplished pianist and violinist. Egan won the Wallace Leung competition in 2005, performing a piano concerto at the age of 10.

Throughout the rest of the decade, the PGSO presented varying genres of music to its audiences. For example, Dala, who had extensive training in opera, often invited the University of BC Opera Ensemble to Prince George to perform with the PGSO.

A range of other guest artists appeared with the orchestra over the next eight years. Among some of the highlights were the Masterworks 4 concert in May 2004, which featured guest soloists Jonathan Crow and Joel Stobbe playing Brahms’s *Double Concerto for Violin and Cello in A Minor*, Opus 102. Reviewing this performance, local reporter Mike Nash wrote in *PG This Week* on May 16, 2004: “[they] performed it superbly, earning themselves a spontaneous standing ovation from the near capacity crowd in Vanier Hall.”



▲ *“Although a smaller city, Prince George residents are exposed to an incredible amount of diverse performing arts and culture, whether it’s from travelling abroad or through local events. There is no specific demographic of people who have attended the PGSO concerts . . . it’s everyone.”*



Veera Khare Asher, DMA, is a Prince George-raised soprano, musician, producer, teacher, specializing in classical and contemporary music. She is the creator of Pilates2Voice® and a founding teacher for the Carnegie Hall Royal Conservatory Achievement Program in the United States. She is based in Santa Monica, California.

A.J. MITTENDORF as the immortal Beethoven is caught by a good-natured member of the local RCMP in September 2009. ▼



The Canadian Tenors – Frederick Robert, Philip Stanley Grant, and Ken Lavigne – came to town in November 2004 and performed a program of classical and popular music. Another special event that year was a Christmas concert featuring both the PGSO and the Bel Canto Choir in a program ranging from baroque to modern seasonal songs.

A special performance in March 2005 featured the Vancouver Opera's touring version of Humperdink's *Hansel and Gretel*, while the National Youth Orchestra (NYO) enchanted concert-goers at a performance at the Prince George Civic Centre in August 2005. On

a related note: Dr. David Dahlstrom, cellist, a founding member of the PGSO, was a member of the first NYO in 1960, the year it was founded.

The highlight of the final concert in the 2005-06 season was a performance of a new work for orchestra and choir commissioned from Imant Raminsh, entitled, *There Was A Star Danced and Under That Star Was I Born*. The concert celebrated the PGSO's 35th anniversary and the Bel Canto Choir's 25th anniversary.

An anticipated highlight of the 2006-07 season was the visit of Ben Heppner, the world-renowned Canadian dramatic tenor who began his 2007 Canadian Recital Tour in Prince George with his pianist, Craig Ruttenberg. A special reception was held during his stay in the city when PGSO musicians and supporters were invited to meet Mr. Heppner in person. His recital on January 2007 consisted of a group of folk songs followed by songs from Northern European composers, great arias from operas, and parlour songs.

In May 2007, the PGSO staged a spectacular production entitled, *Saints and Sinners*, featuring more than 220 voices from choral groups across Northern BC, backed by the full orchestra. Writing in the *Prince George Citizen* on May 7, 2007, reviewer Patty Stewart said the most anticipated music of the night came when the entire PGSO, chorus and soloists presented Carl Orff's *Carmina Burana* and *Symphony of Saints* by Gordon Lucas.



Stewart said, "The piece is a demanding showcase for vocal soloists as well as the massive chorus, and everyone delivered with robust enthusiasm. While the chorus surely marks this piece, there was incredible musicianship and showmanship from the orchestra ranks." She added the event also boasted first-class stage lighting and excellent sound.

The PGSO's, *A Night at the Movies*, on April 12, 2008, consisted of themes and soundtracks from movies such as *Phantom of the Opera*, *West Side Story*, *Sound of Music*, *Titanic*, *Wizard of Oz*, *Star Wars*, *Pirates of the Caribbean*, as well as "Musetta's Waltz" from *La Bohème* and Puccini's "O Mio Babbino Caro". Veera Khare Asher was the guest soloist, making one of her many return visits to perform in her hometown.

And in October 2008, the PGSO hosted the National Arts Centre Orchestra, which visited the city on its Western Canada Performance and Education Tour.

Despite offering its audience a range of innovative concerts and talented guest artists, the PGSO continued to struggle financially throughout its fourth decade. As with many community orchestras, box office revenues were not able to wholly support the orchestra and cuts to public funding sources continued to remain a concern. Additionally, as Prince George continued to grow, and other entertainment options sprung up for citizens, the subscriber list fluctuated from season to season.

“You know, you feel the orchestra is playing better, we’re getting to know each other and really making music, and you keep starting at a higher level with each program,” said Dala. “People are excited about the programs, they love the soloists and the music you’re selecting but they’re not coming either. That’s a challenge.”

The PGSO is attempting to meet that challenge by implementing new strategies to attract more symphony-goers, including the use of social media. Pamela Liu, a percussionist in the orchestra, is also the PGSO’s webmaster and manages the PGSO’s Facebook and Twitter sites. She has compiled statistics that show the PGSO is attracting a range of ages.

“One third of the PGSO’s Facebook fans are 45+, only 14 per cent are 55+. The majority of the PGSO’s Facebook fans are 25-44 years old, a somewhat younger demographic than the PGSO audience as a whole,” said Liu. “I don’t know if our social media efforts are bringing in younger patrons, but it’s one of the ways we’re trying to reach out.”

Liu noted that traditional media, such as newspapers and radio, are not as relevant to younger people as social media options. As a result, the PGSO has begun using Facebook, Twitter, YouTube and an email newsletter to promote the orchestra.

“They are interactive tools that can help us build an online community that will hopefully translate into more on-the-ground community engagement and awareness,” she said.

Results are already coming in. Following the September 2011 Pops in the Park performance, many new fans



▲ *“In my eyes, the PGSO is a precious supporter of young musicians. Its promotion of local talent opens innumerable doors of opportunity and invests in the future success of youth. As part of the next generation of artists, I am able to learn, discover myself, and bestow my joy of music upon the community through the support of the PGSO. While the PGSO has given the community the gift of an enlightening and enriching experience, it has given me the opportunity to learn and share the greatest gift of all: music.”*



Austin Lu, who first performed as a soloist with the PGSO as an 11-year-old pianist in 2005 and again in October 2010, when he performed Mendelssohn’s *Piano Concerto No. 1*.



▲ A SMALL PGSO music ensemble performs for the enjoyment of the travelling public at the Prince George Airport in September 2009.

posted photos on the PGSO's Facebook page. Additionally, the PGSO's website at www.pgso.com attracts an estimated 800 to 1,000 visitors per month.

Throughout its fourth decade, the PGSO has also focussed on its homegrown talent. In November 2007, the concert entitled, Triple Threat, brought together Karl, Joel, and their mother Linda Stobbe in a performance of Beethoven's *Concerto for Violin, Cello and Piano in C Major, Opus 56*. Bach's *Brandenburg Concerto No. 3 in G Major, BWV 1048* and Beethoven's *Symphony No. 7 in A Major, Opus 92* completed the program.

Jordan Dyck, a former PGSO principal cellist, was the soloist at the final Sunday Serenade concert of the 2007-08 season, with José Delgado-Guevara conducting. The works included Haydn's *Concerto for Cello and Orchestra in C Major* and Mozart's *Serenade in D Major, K 320 (Posthorn)*. And in March 2009, Gordon Lucas was appointed to a new position: composer-in-residence. José Delgado-Guevara took over as concertmaster.

Fundraising, a necessary activity for any orchestra, also continued to play a key role in the orchestra's survival.

In fact, the 2009-10 season ended with two successful fundraising events. Café Mozart on Friday, May 28, and Music Marathon, Saturday, May 29, 2010, were organized by a number of PGSO core musicians led by Erica Skowron. The events featured a massive

"Managing a not-for-profit is probably one of the most underappreciated and difficult jobs. It's crazy. And in my case, as the conductor, you get to go on stage, you get this great music, take a bow, and I often think, 'What is it that drives that person who doesn't get to share in any of that payoff?' And they're backstage working tirelessly behind the scenes. And if there weren't any one person, or those people, there would be no 'on stage.' So I truly respect the people who have been there in that position."



Conductor Leslie Dala, commenting on how he appreciates the tireless work of the PGSO's administrative staff, noting that their daily efforts are key to the PGSO's survival.

book sale; continuous music provided by Simon Cole, Erica Skowron, Angela Alba, Jordan Kwan, and the Two Rivers Brass Quintet organized by Laszlo Klein; and a café serving coffee, tea, and baked treats. Admission was by donation.

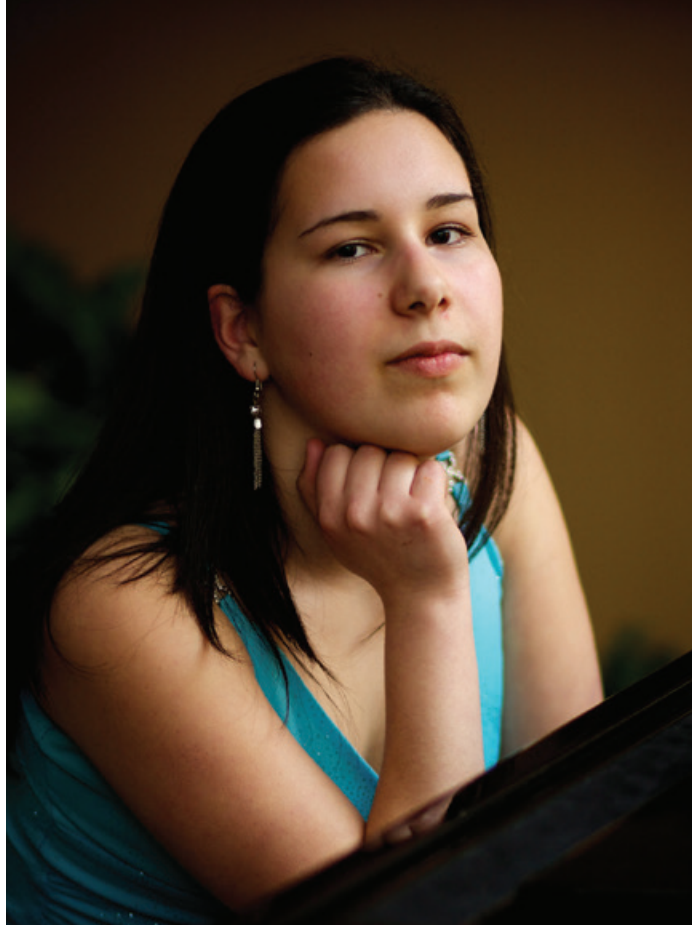
Then came the 2010–11 season, the 40th anniversary, which heralded a schedule complete with dynamic concerts and other crowd-pleasing events.

The season included successful fundraisers such as the Race Horses in the Sky pigeon race in August 2010; the 40th Anniversary Gala Event Strauss Sizzle in January 2011, which also honoured Imant Raminsh, founding conductor of the symphony; and the annual book sale in June 2011, which netted the PGSO \$8,500.

A February 2011 Valentine's Day concert brought guest soloist David Louie home for yet another stellar performance, with the audience treated to his interpretation of Rachmaninoff's *Piano Concerto No. 2*.

The final event for the 40th anniversary season was O is for Opera, when the Prince George Cantata Singers hosted the BC Choral Federation's Chorifest celebration on the Victoria Day weekend in May 2011. The spectacular event, which was held at the Prince George Civic Centre, featured 180 voices singing famous opera choruses with Leslie Dala conducting his final concert with the PGSO. Sarah Kirsch, soprano, was guest soloist. The BC Youth Choir, comprised of young people from all over BC, also performed under the musical direction of Kevin Zakresky.

INFAMOUS MEMBERS of the PGSO race team's Avian Athletes: Speckled Joey, Gregory Peck, Walter Pigeon, and Hot Wings Hoola Hen, August 2010. ▶



▲ "I know that growing up in Northern BC, the PGSO was always a real inspiration to me and I also knew that, like the musicians that I competed with and met in my travels, a lot of us had a dream to one day perform with the PGSO. It was a pinnacle we wanted to reach. Having an orchestra so near made that dream more realistic."



Indra Egan, who first performed as a soloist with the PGSO as an 11-year-old pianist in 2006 and again in November 2010, playing Schumann's *Piano Concerto*.





▲ **THE PGSO'S** José Delgado-Guevara conducts students from the Prince George Conservatory of Music at the Mother's Day Tea at Westwood Church in May 2011. Delgado-Guevara is the PGSO's current concertmaster.

◀ **LOCAL ARTIST** Cat Sivertsen paints as music inspires her during the Spirit of the One Song Festival in February 2011. The *One Song*, composed by Simon Cole, the PGSO's principal clarinetist, tells of a land where all things are bound together in harmony by a common musical thread or 'song'. The Spirit of The One Song Festival is where the music, the dance, the dramatic, and the visual arts all united, with performances by musicians, artists and dancers.



In a novel performance, the percussion section for *The Anvil Chorus* was augmented by a group of seniors, under the sub-direction of Susan Klein. Dubbed Prince George's "Heavy Metal Band" by Conductor Dala, the percussionists used hammers to strike brake drums and large pieces of angle iron. Their performance was sponsored by the New Horizons for Seniors Program, a federal grants and contributions program that supports projects that expose seniors to new horizons or opportunities and integrates seniors into the community.

A standing ovation at the end of Chorfest brought Maestro Dala back to the stage three times, at which point he gave the audience an encore – a repeat of *The Anvil Chorus* with the Heavy Metal Band.

Dala said he decided to leave Prince George after eight seasons because it was the natural evolution of his career – and a good move for the orchestra.

“I think it’s very much the right thing for the orchestra, because when you have a search for a new music director, it creates a lot of excitement. I know that the year I auditioned, I’m told that all those concerts were sold out, because there was a curiosity on the part of the community and some of the people who hadn’t come for a while, just to see who’s out there and who might be involved with their orchestra,” said Dala.

“That’s the right kind of knee jerk or elbow response and I’m hoping that people will have a renewed sense of ownership – that the community will sort of take back its orchestra and support it.”

"I've been privileged to have traveled throughout the world with my music. If I can give something back to the community where I was born and took my first steps as a musician, that is a unique honour."



David Louie, internationally-renowned pianist, who is on the faculty of the Glenn Gould School at the Royal Conservatory of Music in Toronto



MEMBERS OF THE PGSO's
Anvil Chorus prepare to perform at "O is for Opera" in May 2011. ▼





chapter six

On to the Next 40 Years

FORTY YEARS AFTER it first charmed Prince George audiences as a small musical ensemble, musicians, supporters and staff are optimistic the Prince George Symphony Orchestra can continue to bring classical music to BC's northern region for another four decades and beyond.

Ruth Langner, general manager of the PGSO, envisions that the orchestra will diversify and enter previously untapped markets in order to guarantee its future success.

"If we can get even more creative with our outreach programs, as well as our fundraising activities, I'm convinced that this will attract a wider audience – people who may have, up to this point, never experienced classical music in a live orchestral setting," said Langner.

"Our objective is clear: we want to make classical music as accessible as we can to as many people in our region as possible."

Iris McIntyre, a long-time PGSO patron, said the symphony is a social experience and was key to her meeting people when she first moved to Prince George almost 30 years ago.

LEANNE DREWLO plays the violin as part of a PGSO musical ensemble in September 2009. ▼



"We have proved to the province that Prince George has grown out of its frontier atmosphere. With the arts, we will have more people wanting to come and relocate to Prince George."



Gerry Nilson, founding member of PGSO

"For myself, it's also very often through a symphony concert that I've been introduced to something new that I otherwise wouldn't ever have heard of necessarily or known of," McIntyre said. "And so having a local symphony orchestra broadens our experience and expands our own repertoire of knowledge."

Another long-time PGSO supporter, Kanak Khare moved with her husband to Prince George in 1964. They raised their three daughters here, all of whom became involved in music with the two youngest, Vineeta and Veera, playing in the PGSO violin section in their teen years. Khare said live music is beneficial for all family members.

"We, as immigrants, did not know much of western music. But just because our kids were involved we went to every concert. Even my husband who does not know the ABCs of music was exposed to it," Khare recalled.

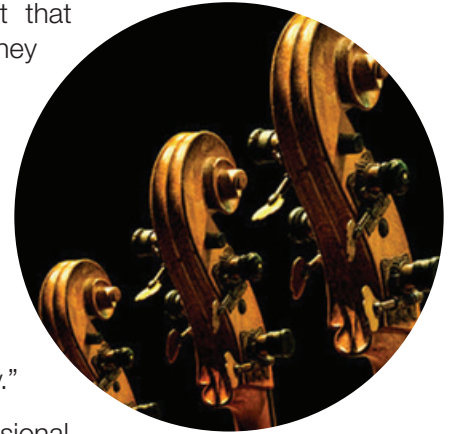
"My happiest moment was when the city was planning to cut the funding down for the orchestra. Veera produced a show with other local performers for the PGSO, and city council announced right on the stage that they would approve the orchestra's funding."

A **PGSO CHAMBER** quartet serenades Christmas shoppers as they assist Salvation Army volunteers in their annual Christmas fundraising drive on December 5, 2009. ▼



Katherine Carleton, executive director of Orchestras Canada, is confident that symphony orchestras, including the PGSO, will continue to operate, provided they are willing to evolve.

“I think that major markets will continue to support major ensembles – and that the real shifts in the perceived principal function and purpose of orchestras (and, consequently, in their working structures) may come from mid-sized and smaller communities,” Carleton said. “Specifically, I think the role of the professional musicians in those orchestras will continue to evolve from elite performer to community musician, whose role explicitly encompasses high-level performance, teaching, musical leadership in a range of venues and inspiration-by-example. And I think that groups like the PGSO can lead the way.”



Flutist Donald Bond echoed Carleton’s sentiments, noting that having professional musicians living in the city provides a core of people who can teach children how to properly play musical instruments.

“The educational system has largely abandoned music. For a long time, we had a very active band program and, for financial reasons, people always view music as something that is a frill and can be dismissed with. So the Prince George Conservatory of Music and the orchestra have been a repository for teachers that can educate our children in music,” he said.

“That’s an extremely valuable function of the orchestra. That also keeps alive a symphony tradition, which is a music form that is deserving of preservation. It’s been the height of Western accomplishment in terms of musical life, the symphony orchestra. And I refuse to believe that it’s anachronistic, that it’s seen its time. I think it should be preserved like the Mona Lisa or Shaw plays. They’re all important.”

For her part, Veera Khare Asher would like to see a music school established at the University of Northern BC, which would then become a feeder school providing musicians to play in and sustain the PGSO for years to come.

“I want to support the ones that have been there and have created tradition. But we have to focus on the development of the next generation. Look, I got so much free education musically,” said Khare Asher. “Nowadays parents have to say, ‘What’s the value if I pay for this? What’s the value in it?’ And they get to say, ‘My kid’s going to play with the Prince George Symphony!’ Well, there’s something very valuable in that.”

Other musicians who have honed their early musical talents in Prince George are hopeful the venerable institution will continue to enchant local audiences. Violinist Jonathan Crow calls the PGSO “unique.”

“Having been a member of a few orchestras and a soloist with many throughout Canada, I feel that the PGSO is a unique community orchestra with its mixture of students, community players and professionals. Many young musicians have come

“It provides a vehicle for the pursuit of excellence. But music is also therapeutic – learning how to play an instrument, the listening, and playing within a group.”



Jennifer Grant, PGSO manager of personnel, operations, outreach and education, on why a symphony orchestra is important to a community.

"I would be so happy to return to the town and orchestra that gave me the incredible start to my career! The PGSO was my first orchestra and we played Mozart 40 – the rest is a lifetime of orchestral and solo playing that never could have happened without you!"



Nadina Mackie Jackson, one of the world's leading bassoon soloists, who is a founding member of the Council of Canadian Bassoonists and currently on faculty at the Glenn Gould School of the Royal Conservatory of Music, Wilfrid Laurier University and the University of Toronto.

up through the ranks of the orchestra and gone on to major professional careers – as a learning experience this was certainly invaluable to me," Crow said.

"Arts organizations are always in danger in our economic climate, but I'm confident in saying that people in Prince George have a jewel of an orchestra and will certainly realize what they've lost if the orchestra ceases to exist! We need to make sure that we support the PGSO as necessary to ensure its continued survival."

David Louie believes that at its best, a symphony can have an influence on how people interact with one another as human beings in a shared society.

"The public needs to come to the PGSO in search of something that is revealed by the incomparable power and beauty of great music played well in a live performance. And the PGSO needs to honour its responsibility to the public by bringing every note of the music alive at every performance and thus realize the potential of the music to communicate something both meaningful and memorable," said Louie.

As outgoing conductor, Leslie Dala said his wish is that Prince George residents understand that the PGSO is an integral part of the community and that the people who make up the PGSO are valuable contributors to the city.

"It's such an incredible resource and my wish is if people haven't been exposed to this, that they really give it a chance. Even if it doesn't change their lives, it will broaden their appreciation of just how rich this community is and what it has to offer, and the wealth and knowledge and expertise that's right here in the community," said Dala.

For founding conductor Imant Raminsh, the future success of the PGSO will depend on how well it can compete with the constant bombardment of the Internet, television and other electronic media. First and foremost, people have to be willing to engage and take chances with their musical options.

"Live symphonic music challenges the listener. So it's not easy. It's not intended to be easy. If it's easy all the time, it becomes very boring. But the plus side of that is then when you have experienced this, the loop of communication between the performers and the listeners has been completed," said Raminsh.

"The experience is greater than the sum of its parts. And there's something basically fundamentally human that has just taken place at that point."



introduction to the 50th anniversary addendum

IT IS WITH GREAT PLEASURE that we present this booklet documenting the ten years leading up and including to the PGSO's 50th Anniversary Season.

This booklet was a dream of the President of the Board in 2019-2020. Diane Rogers was passionate about making the 50th Anniversary PGSO a memorable event and determined that one of the aspects of the celebration be an addendum to the 40th Anniversary book that documented PGSO's early history and the years up to 2011. Diane's sudden passing in December 2021 meant she wasn't able to enjoy seeing her dream come to completion. It is fitting then, that this booklet be dedicated to her memory.

Diane was a very special person who was always willing to give of herself to anyone who came into her circle of knowing. She embraced all with a warmth and care that endeared her to many. Her sense of humor in adversity and her dogged determination when faced with a challenge were hallmarks of this amazing and talented woman.

The PGSO was the recipient of the Diane's strength, generosity and leadership through the years of her work on the Board of Directors from 2014 until her passing. She served as Board member, Vice-President, President, and Past President, serving long beyond a typical tenure at the request of the Board and administration. Diane saw the PGSO through five years of financial re-building, fiercely supporting the work of the administration and the Music Director to ensure the orchestra would continue to be a vibrant and important part of our community. vz were generous donors through the past many years but especially during this time.

Being a musician herself, Diane had a particular fondness for our professional musicians and as often as possible, expressed her gratitude to them by way of a note to individuals or a verbal thank you from the stage.

Diane will be missed by the all who had the pleasure of knowing her and experiencing her joyful and prayerful attentiveness to all aspects of the PGSO. Diane's passing is a great loss to us; we are a better organization because of her involvement in and dedication to our orchestra.



▲ DIANE ROGERS (Top)

DR. DAVID DAHLSTROM (Middle)

THOMAS BECKMAN (Above)



chapter seven

The Fifth Decade: 2011 – 2021

PGSO'S FIFTH decade began with a year of auditions to fill the role of Music Director. From an impressive stack of 40 applications, the selection committee chose seven finalists who were invited to perform with the orchestra and meet audiences.

As always, the season opened in early September with Pops in the Park and Tim Huebert as guest conductor (but not as a candidate). From the band shell in Fort George Park, the orchestra played music familiar from movies like Titanic, Star Wars and Rossini's Barber of Seville opera.

Seven guest conductors met audiences and conducted each of the mainstage events throughout the season: Martin MacDonald, Jonathan Govias, Kevin Zakresky, Calvin Dyck, John Van Deursen, Evan Mitchell, and Miran Vaupotich.

Dr. Kevin Zakresky was chosen as the PGSO's new Music Director and was introduced at a Mother's Day chamber concert called "Tea and Symphony". Zakresky, who came with an extensive and impressive list of performing and academic credentials, was excited to return home to take up this position.

The first mainstage concert of the 2012-2013 season featured bassoonist Nadina Mackie Jackson who returned to perform in her home town and launch her eleventh CD. She performed Hummel's Grand Bassoon Concerto in F Major.



◀ (TOP TO BOTTOM, LEFT TO RIGHT): Jonathan Crow, Katherine Benny, Jose Delgado-Guevera, Simon Cole & Laszlo Klein, PGSO in Vanier Hall, Horn Section, Kinder Concert, Michael Hall.



DR. KEVIN ZAKRESKY ▲

NADINA MACKIE JACKSON ▼





The first concert of 2013 featured a celebration of Celtic music with Out of Alba performing traditional and contemporary pieces with the orchestra at the end of January.

The pulsating rhythms of Latin American music entertained PGSO audiences in April with guest conductor Jonathan Govias presenting Vivace Latino, featuring Brazil's Neojiba Youth Orchestra.

Sponsored by the Prince George Cougars, the annual September crowd-pleasing performance in Fort George Park morphed from "Pops in the Park" to "Classics in the Park" presenting the ten most popular classical pieces as chosen by Dr. Zakresky.

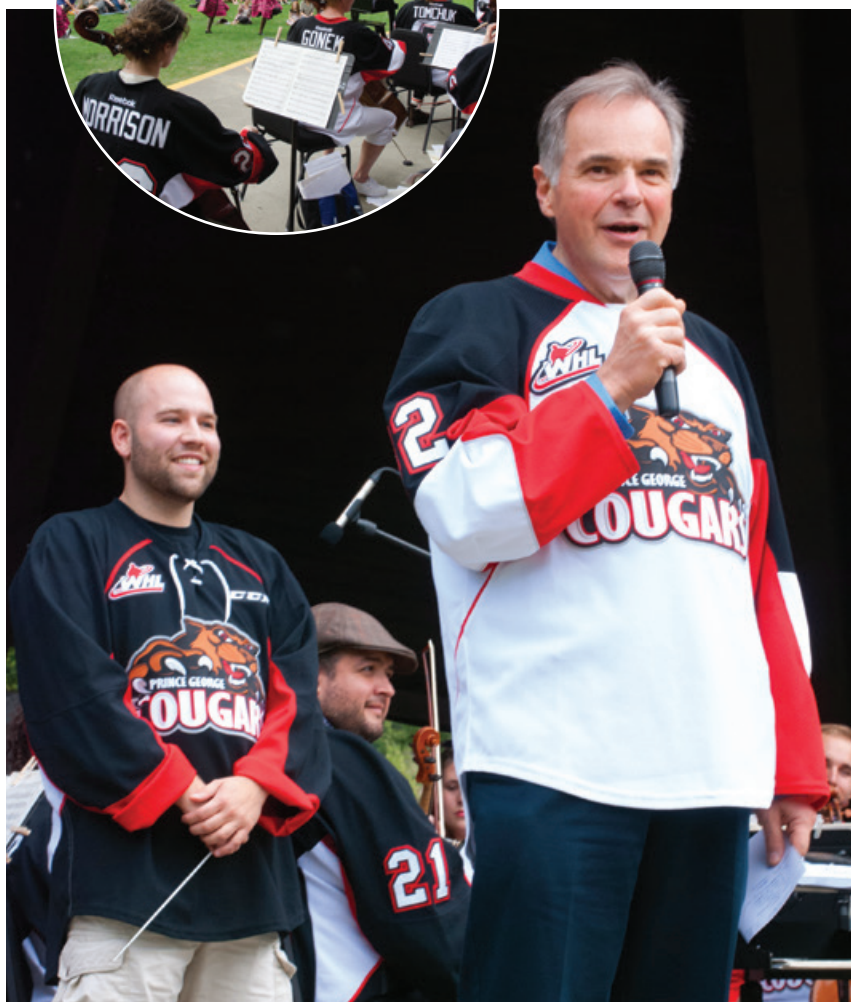


▲ OUT OF ALBA (TOP)

VIVACE LATINO Guest Conductor Jonathan Govias with Horn Soloist Elizabeth Linares Montero (ABOVE)



PRINCE GEORGE COUGARS join "Classics in the Park" – Kevin Zakresky and Andy Beesley.





February was an exciting time in the city as Prince George hosted the 2015 Canada Winter Games. With the nation's eyes on the city, the PGSO arranged an impressive concert "Carmina Burana". The effect on audiences often gets described as "epic" and it's no wonder that it's been used in movie soundtracks to evoke power and magnificence. It seemed an appropriate choice to express triumph with more than 125 voices. The massive choir was created by combining the Prince George Cantata Singers, the School District No. 57 Tapestry Singers and the Vancouver Chamber Choir.

The first half of the fifth decade continued to be an uncertain time from a management and finance point of view. Ruth Langner, who had taken over the General Manager position in 2009 brought the Symphony through some very tough times in the last part of the fourth decade, announced her intention to retire by the fall of 2012.

The PGSO hired Marnie Hamagami, who hailed from Victoria and had experience working in partisan politics, in early December. Hamagami worked diligently to grow the profile of the PGSO in the community, focusing on promotion, advertising, marketing and building a strong media presence. She is also credited with leading a fight when the city was considering significant funding cuts for the three major arts organizations in Prince George: the PGSO, Theatre NorthWest and the Community Arts Council. This battle solidified the working relationships among these three groups, a positive relationship that remains to this day.

In May 2014, Jeremy Stewart replaced Marnie Hamagami who was offered a role with the Prince George Cougars. Stewart came to the PGSO from Theatre NorthWest where he had been Director of Marketing and Development. The quick succession of general managers meant that momentum in fund raising and fund development was slowed as was the visioning that only one who has worked in the field over time, can develop.



MUSIC DIRECTOR Dr. Kevin Zakresky



◀ **JOSE DELGADO-GEUVERA:** Concertmaster and Interim Music Director. (TOP)

SUSAN KLEIN (Below)



By the early spring of 2015, the Board of Directors was once again in a position of having to take a step back and tighten its belt. A shift was made to focusing on local musicians with fewer musicians travelling from afar. The change did not come without cost — one of which was the Board’s decision not to renew the contract of Dr. Zakresky at the end of his three-year term.

The 2015-2016 artistic season was led by Jose Delgado-Guevara, who stepped in as Interim Music Director. Delgado-Guevara created a season that focused on the strength of our local musicians, a smaller orchestra and local guest artists. He did an amazing job of working within some very tight constraints and our loyal patrons continued to support the PGSO through these lean days. PGSO will be ever grateful to our faithful patrons through the ups and downs though this time and over the past 50 years. The first formal fall concert of the season was a celebration of European folk music from the Romantic Era in Finland, Norway, Hungary and France. More Romantic-style music came with Hovhaness’ Mysterious Mountain Symphony in mid-November. Pianist Nikolai Choubine performed Chopin’s Piano Concerto No.1 in E Minor.

On Valentine’s Day Susan Klein stepped onto the podium to conduct Ravel’s one-movement orchestral piece, Bolero, which has maintained popularity since its debut at the Paris Opera in 1928. The pulsating rhythms kept players and audiences mesmerized for its 20-minute duration.



SUSAN KLEIN Conducts Bolero



Principal Clarinetist Simon Cole was featured in the “Breath of Spring” concert on March 12, 2016. He played Finzi’s Clarinet Concerto. The year 2016-2017 brought another change in management. Jeremy Stewart took a parenthood leave for six months beginning in mid-October and then subsequently resigned his position to take on other opportunities. In the meantime, Teresa Saunders, past-president of the Board had stepped in to take over during the general manager’s leave. When Stewart resigned, Saunders stayed on in the position, retiring after five seasons leading up to and including PGSO’s 50th Anniversary season in 2020-2021.

2016-2017 also saw PGSO hosting five guest conductors who were vying to become PGSO’s eleventh music director. Jonathan Govias, Lucas Waldin, Michael Newnham, Ariat Ichmouratov, and Michael Hall. The position was advertised as a half-time Music Director position and one of the major criteria was that the Music Director agree to living in Prince George for approximately two weeks per month during the concert season. Prince George was to be his/her home half-time.

In March, 2017 Michael Hall was appointed the eleventh Music Director in PGSO’s 50 year history. Hall, a Canadian who was born and raised in Toronto, had extensive experience conducting first in Canada and then more recently, in the U.S. His “other” home is in Kennett Square, Pennsylvania where he is the conductor of the Kennett Symphony Orchestra. Hall brought a fresh and exciting perspective to the PGSO and immediately endeared himself to patrons with his personable and friendly nature and to musicians by his open and respectful manner in his work with them.

SIMON COLE: Principal Clarinet and Composer. ▲

MUSIC DIRECTOR
Michael Hall ▼





◀ **KARL AND JOEL STOBBE**

The 2017-2018 Season was dubbed “New Beginnings” with Maestro Michael Hall as conductor. The first Mainstage concert was a celebration of Canada’s 150th year as a country. The Prince George Young Canadian Music Festival, a joint project between PGSO, the Prince George Community Arts Council, and the Prince George Conservatory of Music, culminated in a Sunday afternoon family concert featuring participants from the festival, the School District No. 57 Tapestry Singers, and the members of the Khast’an Drummers. A very special concert in April, dedicated to the late Linda Stobbe who was a long-serving piano teacher in Prince George, welcomed home Karl Stobbe as guest soloist and Joel Stobbe as conductor.



New in 2017-2018 was the introduction of KinderConcerts for children 3 to 8 years old. Much credit goes to local musician Barbara Parker who wrote and produced most of our KinderConcerts from 2017 to 2021.

▼ **KINDERCONCERTS** created by Barb Parker. (Left to Right) Going to the Moon: Captain Klein’s First Adventure (2018); Hide & Seek (2018); String Bean (2021, 2019)



CHAMBER MUSIC AND MORE ►

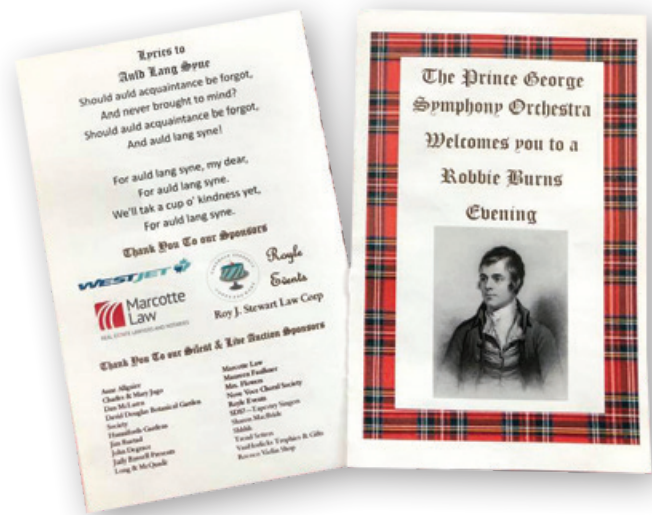
▼ ROBBIE BURNS NIGHT DINNERS

(Left) Frank Deebles, Carla Johnston at UNBC
 (Middle Top) Marvin Hawke - piper, Kim Royle,
 Chef Rodney Mansbridge with Haggis.
 (Top Right) Mark Wheeler - MC.
 (Bottom Middle) Party Guests.
 (Bottom - Right) Marvin Hawke - piper.



Also new, was a Chamber Concert Series called “Chamber Music and More”, concerts in a casual setting with wine, spirits and appetizers available while enjoying light classics and pops music in the Ramada Ballroom.

January 2018 also introduced the city to PGSO’s first Robbie Burns Night dinner, our first major fundraising event for several years. Board member Kim Royle orchestrated a most enjoyable and successful evening of many Scottish traditions including the traditional Robbie Burns dinner of Cock-a-leakie Soup, Nips and Tatties, and Haggis. In 2020, while keeping all the Scottish traditions of the feast, the event was planned and executed by Board members Kim Royle and Cindy Marcotte as a huge party at Exploration Place, with fireworks, crazy games, Scotch-tasting, and dancing. A great time was had by all who attended.





◀ **THOMAS BECKMAN:**

Acting Principal Viola and Composer.

One of many highlights among many of the 2018-2019 Mainstage Season was the concert “Sea Stories” featuring the premiere of the St. Roch Suite composed by Thomas Beckman, our Acting Principal Violist. The piece was written to celebrate the 90th anniversary of the launch of the RCMP vessel, the St. Roch that plied the waters of the North West Passage for many years. Visuals were contributed by the BC Maritime Museum as background for the narrative recited by Vancouver poet Jude Neill and accompanied by the Nova Voce singers.

Another highlight of the season was the second annual Mayor’s Black and White Ball for the Arts, hosted by Mayor Lyn Hall and featuring an exclusive culinary feast, live music, dancing, auctions and other entertainment provided by the PGSO and other of the city’s top performing artists.

▼ **MAYOR OF PRINCE GEORGE LYN HALL** with wife Lorelle. (Left)

MAYOR LYN HALL WITH MICHAEL HALL at the Mayor’s Black and White Ball for the Arts. (Right)





THE NUTCRACKER coproduction with Judy Russell Presents. ▲

PIANIST DAVID LOUIE (TOP)

VETERANS join the Orchestra on stage. (BELOW) ▼

By the end of the 2018-2019 season, PGSO finances had righted themselves and the Board happily reported that not only had they paid back the back the remaining \$17,700 of a \$50,000 loan from the City of Prince George but that it was “in the black” for the first time in many years.

The 2019-2020 Season started as many others had, with Main Stage concerts planned to welcome home some of the accomplished musicians we consider to be “our own”. In September David Louie played Mozart’s Piano Concerto in D minor. In November, we presented a concert in gratitude to our Veterans and welcomed home Veera Khare who was the soloist in Rutter’s Requiem, honouring those veterans who gave their lives for our freedom. Nutcracker was as always, a spectacular success with the orchestra and the dancers partnering to produce six outstanding performances in December. Vancouver Symphony’s Principal Trombonist Brian Wendel joined us in January to play Gondahl’s Trombone Concerto. In February, we welcomed home Jonathan Crow with a sold out audience. And then the Covid-19 pandemic hit the world and the PGSO had to cancel the remaining concerts of the season.





▲ **AUTUMN CHAMBER CONCERTS** at the Prestige Treasure Cove Resort. (Top Two)

▼ **YOUNG ARTISTS COMPETITION WINNER LUKE CHEN** (below)

CHAMBER ORCHESTRA CONCERTS were streamed digitally from Enchainment Dance Centre. (Bottom Right)



The 2020-2021 Season was to be an extravagant celebration of our 50th Anniversary as an Orchestra but with the Covid-19 pandemic still raging, the Board had to wrestle with how to do that within the restrictions of the BC Government Covid-19 Health and Safety Protocols. It was tempting to cease operations altogether for the year. However, the Board of Directors voted go forward with a 50th Anniversary Celebration season with adjusted programming aimed at bringing back and celebrating the joy of live music in whatever way we could. The season began with four unique Autumn chamber concerts featuring our Core Musicians and invited others in the ballroom of the Prestige Treasure Cove Resort. Keeping to the BC government Covid-19 protocols, each concert weekend saw four performances of the concert with 50 patrons in each performance.

By January, no public gatherings were allowed. The PGSO responded again by venturing in the world of live streamed Concerts, presenting its Spring Classics Series and Kinder Concerts virtually. A highlight of the Spring series was hearing our 2020 Young Artists Competition winner, Luke Chen, perform with the orchestra.



a tribute to our patrons,
without whom
there would be no PGSO:

IT IS FITTING IN CELEBRATING OUR 50TH ANNIVERSARY that we honor all of our patrons, and especially those who have supported us by their ongoing presence at concerts, whether as a relative newcomer to the PGSO or as one of our long-standing supporters — and they are many. Representative of these faithful patrons is centenarian Joy McKellar, who was appointed as our first PGSO Honorary Life Member in the fall of 2019. We also pay tribute to the many patrons, both corporate and individual who, over the past 50 years, have offered their generous financial support. Without them, PGSO simply would not exist today.



PAST PRESIDENT DIANE ROGERS WITH JOY MCKELLAR

a tribute to our musicians,
without whom there would be no PGSO:

AS MUCH AS A SUCCESSFUL ORCHESTRA needs faithful and generous patrons, it also couldn't exist without the musicians who have given of their talent and their time. Some performed only once with the PGSO, while others played with us over many years, and a few through all 50 years. We pay homage to all of the musicians who have dedicated their lives to performing great music and thank them for sharing their passion with us. We especially honor Drs. David Dahlstrom, Carolyn McGhee, and Donald Bond for their service to the PGSO from its beginnings until now. To those musicians who are our present Core and Community musicians, thank you for your dedication and hard work, continuing to bring the joy of live orchestral music to the people of Prince George.





musicians of the pgso 1971 – 2021

New Caledonia Chamber Orchestra

Inaugural Concert: Mendelssohn's Elijah

June 6 – 8, 1971

Conductor:
Imant Raminsch

Concert Master:
Charles Boyd

First Violin:
Kathy Sloan
Geraldine Nilson
Laura Frost

Second Violin:
Lorna Withers
Lorraine Doucette
Henry Janssen
Lloyd Finden

Viola:
Dale Johnston
Edward Janzen

Cello:
David Dahlstrom
Janice Bridgman

Bass:
Ray Sahlen

Flute:
Douglas Jones

Recorder:
Paul Swennumson
Linda Conroy

Clarinet:
Lorna Dancy
Alan Neuman
Claus Blume

Bassoon:
Allen Porter

French Horn:
Bob Terlesky
Rodd Crandall
Walter Voilwaeiter

Trumpet:
Terry Craig

Trombone:
Gordon Sahlen
Morley Block

Tuba:
Lloyd Larsen

Timpani:
Helmut Machoholz

1971 – 1972

Conductor:
Imant Raminsch

Concert Master:
Charles Boyd

First Violin:
Kathy Sloan
Geraldine Nilson
Laura Frost

Second Violin:
Lorna Withers
Henry Janssen
Lloyd Finden
Ken Schulz

Viola:
Alan Newman
Dale Johnston
Elizabeth Giede
Lodi Hamers

Cello:
David Dahlstrom
Theresa Teague
Janice Bridgman
Dean Wilmot

Bass:
Ray Sahlen
Ron Rubadeau

Flute:
Douglas Jones
Dianne Rogers

Oboe:
Steve Schallenberg

Recorder:
Paul Swennumson
Linda Conroy
Monica Ten Hoope
Guy Dawkins
Bruce Strachan

Clarinet:
Lorna Dancy
Allan Neuman
Guy Dawkins

Bassoon:
Allen Porter
Don Johnson

French Horn:
Mark Hughes
Bob Terlesky

Trumpet:
Edell Anderson
Barry Alcorn

Trombone:
Mark Hughes
Bill Calvert
Edith Hansen
Paul Swennumson
Gordon Sahlen

Timpani:
Edith Hanson

Keyboard:
Pat Stewart

1972 – 1973

Conductor:
Imant Raminsch

Concert Master:
Charles Boyd

First Violin:
Kathy Sloan
Geraldine Nilson
Laura Frost

Second Violin:
Lorna Withers
Henry Janssen
Lloyd Finden
Ken Schulz

Viola:
Alan Newman
Dale Johnston
Elizabeth Giede
Lodi Hamers

Cello:
David Dahlstrom
Theresa Teague
Janice Bridgman
Dean Wilmot

Bass:
Ray Sahlen
Ron Rubadeau

Flute:
Douglas Jones
Dianne Rogers

Oboe:
Steve Schallenberg

Recorder:
Paul Swennumson
Linda Conroy
Monica Ten Hoope
Guy Dawkins
Bruce Strachan

Clarinet:
Lorna Dancy
Allan Neuman
Guy Dawkins

Bassoon:
Allen Porter
Don Johnson

French Horn:
Mark Hughes
Bob Terlesky

Trumpet:
Edell Anderson
Barry Alcorn

Trombone:
Mark Hughes
Bill Calvert
Edith Hansen
Paul Swennumson
Gordon Sahlen

Timpani:
Edith Hanson

1973 – 1974

Conductor:
Imant Raminsch

Concert Master:
Charles Boyd

First Violin:
Geraldine Nilson
Laura Frost
Harvey Reithaug
Ennio Tam
Debbie Tarsiuk

Second Violin:
Kathy Sloan
Lorna Withers
Henry Janssen
Lloyd Finden
Lorraine Vance
Wesley Nickel
Svean Sinclair

Viola:
Elizabeth Giede
Carolyn McGhee

Cello:
David Dahlstrom
Dean Wilmot

Bass:
Ray Sahlen

Harpichord:
Arne Sahlen

Flute:
Don Bond
Douglas Jones

Oboe:
Steve Schallenberg

Clarinet:
Sharon Tarsiuk

Bassoon:
Nadina Mackie
Jackson
Brian Suderman

French Horn:
Mark Hughes

Timpani:
Arne Sahlen

1974 – 1975

Conductor:
Imant Raminsch

Concert Master:
Charles Boyd

First Violin:
Geraldine Nilson
Laura Frost
Kathy Sloan
Ennio Tam
Lorraine Vance

Second Violin:
Lorna Withers
Henry Janssen
Lloyd Finden
Wesley Nickel
Marion Geller
Susan Sinclair

Viola:
Elizabeth Giede
Carolyn McGhee
Imant Raminsch

Cello:
David Dahlstrom
Dean Wilmot
Patrick Nickel

Bass:
Ray Sahlen

Flute:
Don Bond
Douglas Jones
Sandra Bates

Clarinet:
Sharon Tarsiuk
Lorna Dancy

Bassoon:
Nadina Mackie
Jackson

French Horn:
Jan Lucas
Holly Jackson
Ron Spohr

Trumpet:
Norm Bakehouse
Bill Vermeulen

Timpani:
Eugene Bates
Ross Strachan

Glockenspiel:
Sandra Bates

Organ:
Eugene Bates

1975 – 1976

Conductors:
John Barnum
Eugene Bates

Concert Master:
Ken Stromberg

First Violin:
Charles Boyd
Geraldine Nilson
Laura Frost
Kathy Sloan
Ennio Tam
Lorraine Vance
Susan Sinclair

Second Violin:
Lorna Withers
Henry Janssen
Lloyd Finden
Wesley Nickel
Marion Geller
Debbie Tarskiuk
Rodney Thiessen
Hans Allgaier
Harry Coates
Johannes Giede
Christopher Giede
Terry Doerksen
Bernie Pankonin

Viola:
Elizabeth Giede
Carolyn McGhee
Marlene Nickel
Nadene Boyd

Cello:
David Dahlstrom
Patrick Nickel
Henry Janssen

Bass:
Ray Sahlen

Flute:
Don Bond
Douglas Jones

Oboe:
Karen Rustad

Clarinet:
Sharon Tarsiuk
Lorna Dancy

Bassoon:
Nadina Mackie
Jackson

French Horn:
Jens Jensen
Jan Lucas

Trumpet:
Norm Bakehouse
David Fello

Trombone:
Paul Esau
Wesley Nickel
Gerry Borden

Timpani:
Ross Strachan

1976 – 1977

Guest Conductors:
Ken Stromberg
Kerry Strachan
John Washburn

Concert Master:
Ken Stromberg

First Violin:
Charles Boyd
Paul Meister
Geraldine Nilson
Kathy Sloan
Susan Sinclair
Marion Geller
Marlin Hall

Second Violin:
Lorna Withers
Henry Janssen
Lloyd Finden
Wesley Nickel
Marion Geller
Debbie Tarskiuk
Rodney Thiessen
Hans Allgaier
Harry Coates
Johannes Giede
Christopher Giede
Chris Koalenz
Terry Doerksen
Bernie Pankonin

Viola:
Marlis Giede
Helwig von Koeni
Marlene Nickel
Nadene Boyd

Cello:
David Dahlstrom
Patrick Nickel
Henry Janssen
Charlotte Rittel

Bass:
Ray Sahlen
Ron Rubadeau

Piccolo:
Don Bond

Flute:
Don Bond
John Metzger
Sandra Bates

Oboe:
Julia Penistan

Clarinet:
Sharon Tarsiuk
Lorna Dancy
Shirley Gioggey
Pete Bunn
Jennifer Fox

Bassoon:
Pat Dew
David Boddington
Sandra Dew

Trumpet:
Norm Bakehouse
David Fello
Dave Erickson
Amy Bemm

Trombone:
Barry Eggen

Timpani:
Ross Strachan

New Caledonia Symphony Orchestra

1977 – 1978

Conductor:
Kerry Stratton

Concert Master:
Ken Stromberg

First Violin:
Paul Meister
Charles Boyd
Geraldine Nilson
Kathy Sloan
Marlin Hall
John Woronuk
James Survis

Second Violin:
Lorna Withers
Henry Janssen
Chris Koalenz
Imant Raminsh
Hans Allgaier
Harry Coates
Johannes Giede
Christopher Giede

Viola:
Marlis Giede
Nadene Boyd
Carolyn McGhee
Malcolm MacDonald
Beau Jon Sackett

Cello:
David Dahlstrom
Patrick Nickel
Colin McPherson
Charlotte Rittel
Victor Pipkin

Bass:
Frank Duff
Charlotte Rittel

Flute:
Don Bond
John Metzger

Oboe:
Pete Bunn
Karen Rustad
Allen Akerley

Clarinet:
Sharon Tarsiuk
Lorna Dancy
Jennifer Fox
Pete Bunn
Lorna McGeachy

Bassoon:
David Boddington

French Horn:
Jens Jensen
Sandra Kouritzin
Drew Tkachuk
Keith Bundock

Trumpet:
Norm Bakehouse
Rod Holt
David MacDonald

Trombone:
Don Goodwin
Victor Steblin
Barry Eggen

Tuba:
Jamie Moffat

Timpani:
Ross Strachan

1978 – 1979

Conductor:
Kerry Stratton

Concert Master:
Ken Stromberg

First Violin:
Paul Meister
Charles Boyd
Geraldine Nilson
Kathy Sloan
Marlin Hall
John Woronuk
Alyson Lyne
Alan Morgen
Paul Culbertson
Bob Brooks
John Suderman
Calvin Dyck

Second Violin:
Terry Doerkson
Lorna Withers
Henry Janssen
Dan Dickout
April Britton
Hans Allgaier
Harry Coates
Johannes Giede
Christopher Giede
Peter Ellis
Anne Martin
Yvonne Belcher
Christine Gotkuchen
Georgina String

Viola:
Marlis Giede
Nadene Boyd
Carolyn McGhee
Malcolm MacDonald
Beau Jon Sackett

Cello:
David Dahlstrom
Colin McPherson
Colleen Storm
Kerry MacDonald
Sigridh Kiersch
Lesley Bakehouse
Leslie Temoin
Laurel Boyd
Innes Belcher

Bass:
Charlotte Rittel
Nancy Merriam

Piccolo:*Don Bond***Flute:***Don Bond
John Metzger
Joy Ann Stratton***Oboe:***Allen Akerley
Karen Erickson
Valerie Mullison
Phil Meighen***Clarinet:***Sharon Tarsiuk
Lorna McGeachy
Linda Brown
Robert Graham
Jan Tkachuk***Bassoon:***David Boddington
Rodney Goodfellow
Eric Halfpenny***French Horn:***Jens Jensen
Keith Bundock
Andy Horne
Susan Flemming
Laurie Mosher
Terry Preshaw***Trumpet:***Norm Bakehouse
Garry Hartley
Paul Thompson***Trombone:***Mark Hughes
Barry Eggen
Paul Swennumson
Jamie Moffat***Tuba:***Jamie Moffat***Timpani:***Ross Strachan
Percussion:
Linda Butkus***1979 – 1980****Conductor:***Kerry Stratton***Concert Master:***Ken Stromberg***First Violin:***Paul Meister
Charlie Boyd
Geraldine Nilson
Marlin Hall
John Suderman
Alan Horgan
Pat Armstrong
Randy Schonning
Bonnie Louie
Nicki Stieda
Leslie Moore***Second Violin:***April Britton
Joy Scott
Daniel Pion
Hans Allgaier
Harry Coates
Johannes Giede
Christopher Giede***Viola:***Charles Boyd
Marlis Giede
Nadene Boyd
Carolyn McGhee
Malcolm MacDonald***Cello:***David Dahlstrom
Colin McPherson
Colleen Storm
Kerry MacDonald
Sigridh Kiersch
Lesley Bakehouse
Terry Sturge
Charles Inkman***Bass:***Charlotte Rittel
Hans Preuss
Bert Clarke***Piccolo:***Don Bond***Flute:***Don Bond
Joy Ann Stratton***Oboe:***Allen Akerley
Peter Dalby***English Horn:***Allen Akerley***Clarinet:***Brian Lilos
Robert Graham***Bassoon:***David Boddington***French Horn:***Jens Jensen
Keith Bundock
Andy Horne
Margie Miles
Susan Fleming
Metin Toyata***Trumpet:***Norm Bakehouse
Garry Hartley***Trombone:***Barry Eggen
Paul Swennumson
Kevin Read
Bruce Fello***Tuba:***Jamie Moffat***Harp:***Janice Lindskoog***Timpani:***Ross Strachan***Percussion:***Brock Edwards
Ross Strachan***1980 – 1981****Conductor:***Kerry Stratton***Concert Master:***Ken Stromberg***First Violin:***Charlie Boyd
Bob Brooks
Kathy Sloane
Leslie Moore
John Suderman
Herbert Pfau
Merna Unger
Tom Schoen
Sayari Inue
Randy Balzer***Second Violin:***Jean Guenther
Ann Martin
Harry Coates
Hans Allgaier
Christopher Giede
Yvonne Boyd
Danny Lapp
Yvonne Belcher
April Britton
Peter Sims
Lillian Gen***Viola:***Dan Dickout
Marlis Giede
Nadene Boyd
Carolyn McGhee
Malcolm MacDonald
Ruth Round***Cello:***Lesley Temoin
David Dahlstrom
Karen Penner
Charles Inkman***Bass:***Charlotte Rittel
Hans Preuss
Bert Clarke
Howard Jang***Piccolo:***Don Bond***Flute:***Don Bond
Joy Ann Stratton***Oboe:***Allen Akerley
David Wallace
Carol Singer***English Horn:***Allen Akerley***Clarinet:***Brian Lilos
Robert Graham
Sharon Tarsiuk
Janice Tkachuk***Bassoon:***David Boddington
Rodney Goodfellow
Anthony Averay***French Horn:***Jens Jensen
Keith Bundock
Andy Horne
Metin Toyata
Lori Mosher***Trumpet:***Norm Bakehouse
Dave Fello
Drew Fullerton***Trombone:***Bruce Fello
Paul Swennumson
Bob Carmichael
Barry Eggen
Jamie Moffat***Tuba:***Jamie Moffat***Piano:***Cynthia Dowse***Timpani:***Ross Strachan***Percussion:***Brock Edwards
Ross Strachan***Prince George
Symphony
Orchestra****1981 – 1982****Conductor:***Kerry Stratton***Concert Master:***Ken Stromberg***First Violin:***Charles Boyd
Bob Brooks
Leslie Moore
John Suderman
Tom Schoen
Peter Ellis
Calvin Dyck
Cathy Sloan
Elaine Dewar***Second Violin:***Jean Guenther
Ann Martin
Harry Coates
Hans Allgaier
Yvonne Belcher
Lillian Gen
Christine Gotkuchen
Jean Guenther***Viola:***Dan Dickout
Marlis Giede
Nadene Boyd
Carolyn McGhee
Ruth Round***Cello:***Lesley Temoin
David Dahlstrom
Cathy Carmack
Charles Inkman
Phil Meighin
Innes Belcher***Bass:***Charlotte Rittel
George Stitt
Nancy Merriam
Hans Preuss***Piccolo:***Don Bond***Flute:***Don Bond
Joy Ann Stratton***Oboe:***Valerie Mullison
Carol Singer
Phil Meighen***Harpichord:***Cynthia Dowse***English Horn:***Valerie Mullison***Clarinet:***Robert Graham
Janice Tkachuk***Bassoon:***Rodney Goodfellow
David Boddington***French Horn:***Jens Jensen
Keith Bundock
Andy Horne
Lori Mosher
Terry Preshaw*

Trumpet:
Norm Bakehouse
Paul Thompson

Tuba:
Jamie Moffat

Timpani:
Ross Strachan

1982 – 1983

Conductor:
Kerry Stratton

Concert Master:
Peter Ellis

First Violin:
Charles Boyd
Bob Brooks
Geri Nilsson
Randy Balzar
Elaine Dewar
Terry Doerksen
Tom Schoen
Kathy Sloan
Kristine Keil
Victor Wong
Robert Clarke
Kerry Stratton
Frank Hosek
Louise Stppard

Second Violin:
John Suderman
Ann Martin
Harry Coates
Hans Allgaier
Dan Dickout
Andy Schlitt
Frank Hosek

Viola:
Marlis Giede
Nadene Boyd
Carolyn McGhee
Ruth Round
Tom Kennedy

Cello:
Barbara Holubek
David Dahlstrom
Lesley Temoin
Cathy Carmack
Innes Belcher

Bass:
Nancy Merriam
Steve Sozonchuk
Mary Greenwood
Howard Jang
Hans Preuss

Piccolo:
Don Bond

Flute:
Don Bond
Joy Ann Bannerman

Oboe:
Margaret Moser
Russ Bajer
Julia Penistant
Frank Spears

Clarinet:
Wanda MacDonald
Ina Graham

Bass Clarinet:
Victoria Harris

Bassoon:
Rodney Goodfellow
Eric Halfpenny

French Horn:
Jens Jensen
Keith Bundock
Andy Horne
Lori Mosher
Terry Preshaw

Trumpet:
Norm Bakehouse
Paul Thompson
David Ffello

Tuba:
Jamie Moffat

Timpani:
Ross Strachan

Percussion:
Derek Chjarbonneau
Doreen Rail

Bass Guitar:
Bruce Ffello

1983 – 1984

Conductor:
Kerry Stratton

Concert Master:
Peter Ellis

First Violin:
Charles Boyd
Bob Brooks
Geri Nilsson
Randy Balzar
Elaine Dewar
Terry Doerksen
Tom Schoen
Kathy Sloan
Kristine Keil
Victor Wong
Robert Clarke
Kerry Stratton
Frank Hosek
Louise Stppard

Second Violin:
John Suderman
Ann Martin
Harry Coates
Hans Allgaier
Dan Dickout
Andy Schlitt
Frank Hosek

Viola:
Marlis Giede
Nadene Boyd
Carolyn McGhee
Ruth Round
Tom Kennedy

Cello:
Barbara Holubek
David Dahlstrom
Lesley Temoin
Cathy Carmack
Innes Belcher

Bass:
Nancy Merriam
Steve Sozonchuk
Mary Greenwood
Howard Jang
Hans Preuss

Piccolo:
Don Bond

Flute:
Don Bond
Joy Ann Bannerman

Oboe:
Margaret Moser
Russ Bajer
Julia Penistant
Frank Spears

Clarinet:
Wanda MacDonald
Ina Graham

Bassoon:
Heather Chesley
Paul Wood

French Horn:
Jens Jensen
Terry Preshaw
Elaine Crawford
Grant Freeman

Trumpet:
Norm Bakehouse
Drew Fullerton

Tuba:
Robin Clegg

Timpani:
Ross Strachan

1984 – 1985

Conductor:
Roberto DeClara

Concert Master:
Peter Ellis

First Violin:
Charles Boyd
Bob Brooks
Terry Doerksen
Jacob Kaiser
Liz Breadberg
Bernadette Kondor
George Kondor
Elaine Dewar
Gordon Lucas
Heilweg Von
Koenigslow
Kathy Nelson
Karen Opgenorth
Kimberly Fisher
Elsa Hunter
Jacob Kaiser
Erika Bennedik
Dennis Letourneau

Second Violin:
John Suderman
Ann Martin
Kaija Salovsky
Leslie-Jean McMillan
Kathy Sloan
Vineeta Khare
Vera Khare

Viola:
Charles Boyd
Marlis Giede
Nadene Boyd
Carolyn McGhee
Carl Boychuk

Cello:
David Evenchick
David Dahlstrom
Lesley Temoin
John Friesen
Cathy Carmack
Kai Jarosh

Bass:
Rob Samek
Sheri Wakabayashi
Milan Hurt

Piccolo:
Don Bond

Flute:
Don Bond
Joy Ann Bannerman
Kelly Lamontaigne

Oboe:
Patrick Morrison
Karen Koch
David Owen

Clarinet:
Jason Hall
Ina Graham

Bassoon:
Rodney Goodfellow
Eric Halfpenny
Heather Chesley
Anthony Avery
Jim Ewen
Paul Wood
Ward Hunting

French Horn:
Jens Jensen
Keith Bundock
Andy Horne
Lori Mosher
Terry Preshaw
Elaine Crawford

Trumpet:
Norm Bakehouse
Paul Thompson
David Ffello
Michael Irving

Trombone:
Bruce Ffello
Rob Stone
Steve Jenvey

Tuba:
Robin Clegg

Timpani:
Ross Strachan

Percussion:
Robin Clegg
Robert van Adrichem

1985 – 1986

Conductor:
Roberto DeClara

Concert Master:
Peter Ellis

First Violin:
Charles Boyd
Bob Brooks
Bernadette Kondor
Ken Stromberg
Gordon Lucas
Elaine Dewar
Tony Clarke
Egor Motchalov
Julia Latimer
Eva Sztrain
Marguerite Kilik
Kaija Salovsky
Elfreda Gleam
Vicki Hourigan
Tom Schoen
Erika Bennedik
Mary Osoko
Debra Belmonte

Second Violin:
John Suderman
Ann Martin
Kaija Salovsky
Leslie-Jean McMillan
Veera Khare
Tom O'Connor
Andy Schlitt
Kathy French

Mary Osoko
Debra Belmonte
Robert Grewcock
Gordon Cooll
Stuart Rogers
Bill Marshall
Karl Stobbe
Robert O'Brennan
Debra Belmonte

Viola:

Charles Boyd
Marlis Giede
Nadene Boyd
Carolyn McGhee
Carl Boychuk
Ruth Round
Liz Breadbert
Kate Whelan
Ingrid Buschmann

Cello:

David Evenchick
David Dahlstrom
Bill Boyd
Kaj Jarosch
Sue Spenser
Ron Dann
Armine Samarco
Sue Round
Catherin Carmack
Lori Barton
Joel Stobbe
Finn Manniche
Terry Sturge
Larry Skaggs

Bass:

Milan Hurt
Richard Niezen
Leszek Kasprak

Piccolo:

Don Bond

Flute:

Don Bond
Kelly Lamontainge
Michaela Duffy

Oboe:

Patrick Morrison
Esther Oosterbaan
Elizabeth Sillett
Evelyn Lube

English Horn:

Esther Oosterbaan

Clarinet:

Jason Hall
Ina Graham

Bassoon:

Lynn Brown
Allan Thorpe
David Boddington
Per Dahlstrom
Heather Chesley

French Horn:

Jens Jensen
Andy Horne
Elaine Crawford
Terry Presjaw
Metin Toyata
Aaron Hawryluk
Gail Peters
Todd Randall

Trumpet:

Cameron Willis
Mike Irving
Steve Bowman
David Fello
Martin Berinbaum
Brian Bowman
Chris Morrison

Trombone:

Bruce Fello
Steve Jenvey
Paul Esau
Rob Stone

Tuba:

Robin Clegg

Timpani:

Ross Strachan
Robin Clegg

Harpichord:

Merril Flewelling

Percussion:

Robin Clegg
Robert van Adrichem
Larry Bennison
Keith Bundock

Piano:

Linda Stobbe
Cynthia Dowse

1986 – 1987

Conductor:

Roberto DeClara

Guest Conductors:

William Phillips
John Unsworth
William Janzen

Concert Master:

Peter Ellis

First Violin:

Charles Boyd
Kaja Slovssky
Rod Kassel
Michael Law
Mark Law
Gerry Nielson
Gordon Lucas
Egor Matcholov
Kirsten Hartley
Sajit Abraham
Jean Spinelli
Richard Luddick
Eeva Latosuo
Elaine Dewar
Terry Doerksen
Shelagh McFarlane
Laura Chenail
Danny Hertz
Lisa Frederickson
Elaine Dewar
Julia Lattimer
Toby Jurchuk
Jonathan Crow

Second Violin:

John Suderman
Ann Martin
Veera Khare
Robert O'Brennan
Loren Reider
Tianna Dulmage
Elfreda Gleam
Vicki Hourigan
Marguerite Kilik
Elaine Dewar
Geza Darwa
Terry Doerksen
Paul Abbot
Sheila McFarland
Sheila McFarland
Eva Strain
Michelle Schossberger

Viola:

Carolyn McGhee
Marlis Giede
Jackie Crow
Jim Oliver
John Kozak
Karen Opgenorth
Steven Collins
Roger Mangus
Isabelle Roland

Cello:

Eva Schossberger
David Dahlstrom
Louise Grogan
Laurie Barton
Mary Thompson
Catherine Carmack
Donna Vecchione
Ron Dann
Sue Round
Finn Manniche
John Milne
Alison Block

Bass:

Milan Hurt
Mary Greenwood
Richard Niezen

Piccolo:

Don Bond

Flute:

Don Bond
Kelly Lamontainge

Oboe:

Patrick Morrison
Esther Oosterbaan
Kerry Riches
Karen Koch

English Horn:

Patrick Morrison

Clarinet:

Simon Cole
Ina Graham
Wanda McDonald

Bassoon:

Nil Surti
Lynn Brown
Linda Kaastra

French Horn:

Jens Jensen
Elaine Crawford
Terry Preshaw
Aaron Hawryluk
Todd Randall
Gail Peters
Metin Toyata

Trumpet:

Cameron Willis
Brian Bowman
William Raglin

Trombone:

Bruce Fello
Paul Esau
Steve Jenvey
Dan Rasmussen
Paul Ramsey

Tuba:

Robin Clegg

Timpani:

Robin Clegg

Harpichord:

Linda Stobbe

Percussion:

Robin Clegg
Rob Van Adrichem
Larry Bennison

Piano:

Linda Stobbe

Harp:

Annabella Vitek
Elizabeth Ely

1988 – 1989

Conductor:

John Unsworth

Concert Master:

John Suderman
Paul Meister

First Violin:

Charlie Boyd
Jonathan Crow
Antje Hartwig
Jana de Villiers
Vicki Hourigan
Mark Law
Michael Law
Karl Stobbe
Eddie Gomboc

Stephan Holeczi
Mark Beliveau
Eva Strain
Susan Leuenberger

Second Violin:

John Suderman
Vicki Hourigan
Ann Martin
Susan Leuenberger
Richard Luddick
Tom O'Connor
Betty Paterson
Bev Rein
Broek Bosma
Warren Chow
Paul Wicki
Tom O'Connor
Murray Vasjo
Betty Patterson

Viola:

Marlis Giede
Carolyn McGhee
Steven Collins
Sandy Crane
Jackie Crow
Jim Oliver
Vicki Hourigan
Frances Unsworth
Sandy Crane
Roger Mangas

Cello:

Eva Schossberger
David Dahlstrom
James Darling
George Kiraly
Joel Stobbe
Ian Woodman
Mark Opgenorth
Jose Barlow
Wendy Hooke

Bass:

Richard Niezen
Jay Bigland
Milan Hurt
George Kiraly
John Kennedy
John van Gelovan

Piccolo:

Don Bond

Flute:

Don Bond
Tina Pearson
Carmelita Heese
Kyra van Hanegem
Bill Damur
Klaus Liebetanz

Oboe:
Douglas Hagerman
Hamish Gordon
Esther Oosterbaan

Clarinet:
Simon Cole
Rene Jarosch
Ina Graham

Bassoon:
Nil Surti
Anthony Avery
John Benson
Per Dahlstrom
Lynn Brown

French Horn:
Jens Jensen
Elaine Crawford
Laszlo Klein
Susan Klein
Bryan Rein

Trumpet:
William Raglin
Gary Hartley
Bruce Smith
Brian Sands
Bernie Katzberg

Saxophone:
Jamie Fraser
Kathy Jenkins

Trombone:
Steve Jenvey
Jay Bigland
Conrad Gustafson
Paul Christensen

Tuba:
Robin Clegg

Timpani:
Robin Clegg
Czeslaw
Gladyszewski

Harp:
Maureen Nielsen

Organ:
Rosemary Laing

Percussion:
Robin Clegg
Clyde Nilsen
Trevor Gustafson
Leanne Richardson
Shawn Ruste
Cam Leverman
Clyde Milsen
Toby Foster

Electric Piano:
Stephanie Chow

Electric Bass:
Stephan Chow

1989 – 1990

Conductor:
John Unsworth

Concert Master:
John Suderman
Maxwell Ngai

First Violin:
Sagit Abraham
Jonathan Crow
Lois Harder
Tobi Jurchuk
Mark Law
Michael Law
Karl Stobbe
Shelagh McFarlane
Karl Stobber
Heather Neufeld-
Bergen
Liz Ambrock
Ann Bertus
Gordon Lucas
Kathryn Rhodes
Murray Vaasjo
George Andrix

Second Violin:
John Suderman
Maxwell Ngai
Lilac Bosma
Natalie Kondor
Ann Martin
Susan Leuenberger
Richard Luddick
Tom O'Connor
Bev Rein
Tom O'Connor
John Radosh
Gordon Lucas
Antje Hartwig
Jill Wiwcharuk
Kathryn Watson

Viola:
Sarah Wilbur
Marlis Giede
Carolyn McGhee
Vicki Hourigan
Roger Mangas
Glen Archibald
David Mardon
Jeanette Whee
Jacki Crow
Paul Abbot
Kate Rhodes

Cello:
Ian Woodman
David Dahlstrom
Jose Barlow
George Kiraly
Sunita Rambali
Joel Stobbe
Sunita Rambali
Karen McLellan
Perry Foster
Wendy Hooke
Joyce Skaggs
Larry Skaggs

Bass:
Richard Niezen
John Kennedy
John van Gelovan
Brian Arkell
Ann Barber
Mike Nitche

Piccolo:
Don Bond
Heather Campbell

Flute:
Don Bond
Heather Campbell
Carmelita Heese
Frances Cain
Holly Becker

Oboe:
Douglas Hagerman
Hamish Gordon
Elizabeth Sillett
Carrie Riches-Avery
Esther Oosterbaan
Erica Skowron

English Horn:
Douglas Hagerman

Clarinet:
Simon Cole
John Morgan
Ina Graham
Jamie McIver

Bass Clarinet:

Bassoon:
Nil Surti
David Boddington
Lynn Brown
Anthony Avery

Alto Saxophone:
Debra Smith
Trina Watts

Tenor Saxophone:
Bernice Bolton
Andrew Fors

Baritone Saxophone:
Andrew Fors

French Horn:
Laszlo Klein
Jens Jensen
Susan Klein
Elaine Crawford
Terry Preshaw
Lorraine Fader

Trumpet:
Bruce Smith
Darrrell Campbell
Andrew Grogan
Bill Wood

Trombone:
Steve Jenvey
Paul Christensen
Paul Esau
Jay Bigland
Paul Colthorpe
Gloria Weber
Matt Wood

Tuba:
Robin Clegg
Jeffery Danielson
Matt Wood

Harp:
Stacey Gomboc

Timpani:
Chez Gladyszewski
Robin clegg

Keyboard:
Stephanie Chow
Eric Stormer
Ralph Neumann

Percussion:
Robin Clegg
Clyde Nilsen
Isabelle Tremblay
Bruce Anderson
Toby Foster

1990 – 1991

Conductor:
John Unsworth

Concert Master:
George Andrix

First Violin:
Bob Brooks
Jonathan Crow
Peter Ellis
Karl Stobbe
Ken Stromberg
John Suderman
Murray Vasjo
Antje Hartwig
Cheryl Copeland
Annette Dominik
Cary Grigg
John Radosh
Anette Dominik
Andy Schlitt
Darryl Strain
Anne Stride
Paul-Emile Trudeau
Anne Bertus
Edward Gomboc
Stephen Hoeczi
Tom Larson

Second Violin:
Maxwell Ngai

Lilac Bosma
Jill Wiwcharuk
Gerard Kehoe
Natalie Kondor
Ann Martin
Richard Luddick
John Radosh
Bev Rein
Diane Strong
Carolyn Glook
Eddie Gomboc
Stephen Holeczi
Yvonne Kim
Susan Leuenberger
Madeleine Trudeau
Kit Eakle

Paul Wicki
Andrew MacRitchie
Niamh Walsh
Paul Trudeau
Allan Halladay
Lianne Richardson
Erik Jancicka
Liz Ambrock

Viola:
Sarah Woodman
Marlis Giede
Carolyn McGhee
David Mardon
Jeanette Wee
Glen Archibald
Brigit Allgaier
Raphael Scholermann
Kit Eakle
Broek Bosma
Andrew Halladay

Cello:
Ian Woodman
David Dahlstrom
George Kiraly
Joel Stobbe
Sunita Rambali
Bonnie Greer
Jose Barlow
Edna Dewar
Michael Powell
Louise Grogan
Lon Rosen
Karen McClellan

Bass:
Brian Arkell
Richard Niezen
John van Gelovan
Rob Haynes
Doug Kariel

Piccolo:
Don Bond
Heather Campbell

Flute:
Heather Campbell
Don Bond
Catharine Dochstader
Carmelita Heese

Oboe:
Erica Skowron
Esther Oosterbaan
Shauna Martin
Hamish Gordon

Clarinet:
Simon Cole
John Morgan
Shauna Martin
Joahannes Giede

Bassoon:
Nil Surti
Lynn Giesbrecht

French Horn:

Laszlo Klein
Susan Klein
Elaine Crawford
Terry Preshaw
Metin Toyata

Trumpet:

Bruce Smith
Bill Raglin
Bill Wood
Mark Betuzzi
Jennifer Sokowin

Trombone:

Keith Rittell
Jay Bigland
Larisa Harrison
Bernie Kent
Arralyn Lutz
Brad Howland

Tuba:

Robin Clegg

Timpani:

Chez Gladyszewski
Robin Clegg
James Dewar
Scott Bishop

Piano:

Paul Dykstra

Keyboard:

Stacey Gomboc
Carmelita Heese
Maureen Nielsen
David Sproule
Heather Robson
Ralph Neumann

Percussion:

Robin Clegg
Isabelle Campbell
Isabelle Tremblay
Rob van Adrichem
Broek Bosma

1991 – 1992**Conductor:**

John Unsworth

Concert Master:

George Andrix

First Violin:

Liz Ambrock
Jonathan Crow
Antje Hartwig
John Radosh
Karl Stobbe
Murray Vasjo
Jennifer Johnson
Bob Brooks
Mark Beliveau
Gordon Lucas
Anne Simmons
Samdra Fiddes
Nienke Klaver
Paul Nahhas
Tobi Jurchuk

Second Violin:

Maxwell Ngai
Rod Bauman
Lilac Bosma
Bob Brooks
Yvonne Kim
Susan Leuenberger
Ann Martin
John Suderman
Gerry Nielsen
Andrew Halladay
David Glavina

Viola:

Sarah Woodman
Marlis Giede
Carolyn McGhee
Stephen Collins
Kit Eakle
Susan Schaffer
Roger Mangas
Donna Griblin
Kate Whelan
Glen Archibald
Chris Prince

Cello:

Ian Woodman
David Dahlstrom
Peter Caton
Sunita Rambali
Joel Stobbe
Theo Weber
Kathleen Hogan

Bass:

Brian Arkell
Doug Kariel
John Van Geloven
Michelle Satanove

Flute:

Don Bond
Heather Campbell
Carmelita Heese

Oboe:

Erica Skowron
Hamish Gordon
Esther Oosterbaan

Clarinet:

Simon Cole
Hamish Gordon
Kim Breittkrevtz
Ina Graham

Bassoon:

Nil Surti
Anthony Avery
Lynn Giesbrecht

French Horn:

Laszlo Klein
Susan Klein
Jens Jensen
Terry Preshaw
Daniel Moses
Marc Patsula
Mark Patsula

Trumpet:

Bill Badel
Bill Raglin
Jennifer Sokowin
Len Busse
Jim Ross

Trombone:

Keith Rittell
Jay Bigland
Jeannine Miller
Brad Howland

Tuba:

Robin Clegg

Timpani:

Scott Bishop

Keyboard:

Maureen Nielsen
Anita Perry
Linda Stobbe

Percussion:

Robin Clegg
Isabelle Campbell
Isabelle Tremblay
Rob van Adrichem
Broek Bosma
Trevor Gustafson
Lyndon Unger
Mark Karjaluo

1992 – 1993**Conductor:**

John Unsworth

Guest Conductors:

Johan Louwersheimer
Dennis Simmons
Michael Reason

Concert Master:

George Andrix

First Violin:

Antje Hartwig
Tobi Jurchuk
Tom Larsen
Paul Luchkow
Rebecca Schellenberg
Karl Stobbe
Maria Fiddes
Maria Dancheva
Calvin Dyck
Aiyana Anderson
Deanne Eisch
Blair Neufeld
Gordon Lucas
Michelle Speller

Second Violin:

John Suderman
Bob Brooks
Jonathan Korol
Andrew Halladay
Walter Moser
Blair Neufeld
Rebecca Schellenberg
David Glavina
Susan Leuenberger
Anne Martin
Paul Nahhas
Andy Schlitt
Antje Hartwig

Viola:

Sarah Woodman
Marlis Giede
Rod Bauman
Dan Scholz
Glen Archibald
Kit Eakle
Carolyn McGhee
David Rose

Cello:

Ian Woodman
David Dahlstrom
Sunita Rambali
Theo Weber
Peter Caton
Karen McClellan

Bass:

Chris Nelson
John Kennedy
Norm Robidoux
Karl Latvala
John van Geloven
Greg Sheldon
Karl Latvala
Brian Arkell

Flute:

Don Bond
Heather Campbell
Susie Wigmore
Andy Brodie

Oboe:

Erica Skowron
Elizabeth Sillet
Esther Oosterbaan

Clarinet:

Simon Cole
Kim Breittkrevtz

Saxophone:

Juli Robertson

Bassoon:

Nil Surti
Issac Bull
David Boddington
Bill Morrison

French Horn:

Laszlo Klein
Susan Klein
Jens Jensen
Elaine Crawford
Laurel Thompson

Trumpet:

Greg Prosser
Bill Raglin
Joel Heese
Connie Hastey
Mark Schneider

Trombone:

Jay Bigland
Steve Jenvey
Gordon Lucas
Brad Howland
Bob Fraser

Tuba:

Robin Clegg

Keyboard:

Linda Stobbe
Maureen Nielsen

Percussion:

Scott Bishop
Robin Reid
Broek Bosma
Robin Clegg
Rob van Adrichem

1993 – 1994**Conductor:**

Michael Reason

Guest Concert Masters:

John Suderman
Dexine Wallbank
Pierre Joubert
Gordon Lucas

First Violin:

Antje Hartwig
Calvin Dyck
Gordon Lucas
Peter Lang
Aiyana Anderson
Pierre Joubert
Paul Luchko
Maxwell Ngai
Lucille Lewis
Michelle Speller
Deanne Eisch
Sandra Fiddes
Karl Stobbe
David Glavina
Paul Luchkow
John Suderman
Estanislau Gubiotti
Elena Lopez-Paz
Ted Kuchta

Second Violin:

John Suderman
Dexine Wallbank
Bob Brooks
Gordon Cool
Donald Kelly
Karl Stobbe
Andy Schlitt
Tony Clarke
Dixine Wellbank
Kristine Keil
Kathleen Hovey
Tom Larson
Leanne Drewlo
Loren Friesen

Viola:

Sarah Woodman
Jack Downs
Carolyn McGhee
David Rose
Louise Martin
Heather Heron
Nancy Enns
Glenys Webster

Cello:

Ian Woodman
David Dahlstrom
Peter Caton
Karen McClellan
Brian Mix
Mark Rogers
Natalie Williams
Florian Scheidler
Marie Chamfrault
Paul McCullough
Sunita Rambali

Bass:

Karl Latvala
Greg Sheldon
John van Geloven
John Calaturnyk
George Koenig

Piccolo:

Don Bond
Rory O'Donnell

Flute:

Don Bond
Heather Campbell
Nicole Voshier
Carmelita Heese
Karen Smithson
Rory O'Donnell

Oboe:

Erica Skowron
Elizabeth Silloth
Esther Oosterbaan
Victoria Gray
Peter Gal

English Horn:

Victoria Gray

Clarinet:

Simon Cole
Kim Breikreutz

Bass Clarinet:

Jennifer Christenson

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Susan Klein
Elaine Crawford
Laurel Thompson
Jane Houlden
Metin Toyata

Trumpet:

Greg Prosser
Bill Raglin
Keith Bokvist
Alex Kundakcioglu
Joel Heese
Rob Stewart

Trombone:

Ron Morrill
Steve Jenvey
Bill Howland
Gordon Lucas
Art Smith
Ken Surges

Bass Trombone:

Robin Clegg

Tuba:

Robin Clegg

Timpani:

Scott Bishop
Robin Clegg

Piano:

David Sproule

Harp:

Dawn Webb

Keyboard:

Linda Stobbe

Percussion:

Broek Bosma
Rob van Adrichem
Jacqueline McCaig
Philip Crewe
Joel Heese
Rob Stewart
Lyndon Unger

1994 – 1995**Conductor:**

Michael Reason

Concert Master:

Gordon Lucas

First Violin:

Susan Onsoorge
Aiyana Anderson
Paul Luchko
Angela Luchkow
Nicole Schofield
Lorin Friesen
Eddie Gomboc
Estanislau Gubiotti
Anne Harris
Nancy Case
Christi Meyers
Mary Jane van der Sloot

Second Violin:

John Suderman
Antje Hartwig
Gordon Cool
Bob Brooks
Kristine Keil
Leanne Drewlo
Maxwell Ngai
Anne Martin
Nancy Case

Viola:

Sarah Woodman
Carolyn McGhee
Glenys Webster
Barbara Briden-Irschick
Louise Martin
Marion Moody
David Rose
Cherie Roberston
Mark Luchkow

Cello:

Ian Woodman
David Dahlstrom
Karen McClellan
Brian Mix
Andrea Bell
Sunita Rambali
Beth MacRitchie

Bass:

Brian Arkell
Jonathan Calaturnyk
George Koenig
Jin-Uk Kim
Karl Latvala
Greg Sheldon

Piccolo:

Don Bond

Flute:

Don Bond
Heather Campbell
Andy Brodie
Carmelita Heese

Oboe:

Erica Skowron
Peter Gal
Erin Marks
Esther Oosterbaan

English Horn:

Peter Gal

Clarinet:

Simon Cole
Kim Breikreutz

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Susan Klein
Elaine Crawford
Metin Toyata
Jane Houlden
Laurel Thompson
Alison Tinck

Trumpet:

Greg Prosser
Bill Raglin
Keith Bokvist
Connie Hastey
Jason Kelly

Trombone:

Ron Morrill
Neil Bennett
Art Smith
Wayne Ablett

Bass Trombone:

Robin Clegg

Tuba:

Robin Clegg

Timpani:

Scott Bishop
Phillip Crewe

Piano:

Tanya Schwab
Scott McDermid

Organ:

Eugene Bates

Harp:

Dawn Webb

Keyboard:

Tatania Ribnitska

Percussion:

Robin Clegg
Alan Dionne
Rob van Adrichem
Lyndon Unger
Blaine Powell
Keith Bokvist

1995 – 1996**Conductor:**

Michael Reason

Guest Conductors:

Clyde Mitchell
John Matthews
Brian Jackson
Paul Andreas Mahr

Concert Master:

Gordon Lucas

First Violin:

Lorin Friesen
Estanislau Gubiotti
Brian Larson
Vivienne Lenhart
Susan Onsoorge
Nicole Scoffield
Nancy Case
Annette Dominik
Sandy Fiddes
Anne Harris
Antje Neumann
Susan Leuenberger
Nenad Djordjovic
Mark Butler
Daphne Boeda
Maureen Yuen
Pavel Chirac Relinschi
Sharon Bickel
Michelle Spiller

Second Violin:

John Suderman
Bob Brooks
Nancy Case
Gordon Cool
Anne Harris
Kristine Keil
Barry Pierce
Antje Neumann
Nicole Scoffield
Pavel Chirac Relinschi
Susan Leuenberger
Maureen Yuen

Viola:

Carolyn McGhee
Barbara Briden-Irschick
Louise Martin
Antje Neumann
Cherie Roberston
Nenad Djordjovic
Yvonne Kuschner
Marian Moody
Catherin Whelan
Peter Kingdon

Cello:

Karen McClellan
David Dahlstrom
Brian Mix
Sunita Rambali
Ariel Watson
Josee-Sarah Bower
Peter Caton
Michael Olsen
Chris Crandall
Yu Cai
Robin Copas

Bass:

John Kennedy
A.J. Mittendorf
Wayne Schmidt
Jin-Uk Kim
Greg Sheldon
Karl Latvala

Piccolo:

Don Bond
Andy Brodie

Flute:

Don Bond
Heather Campbell
Jennifer Manklow
Andy Brodie

Oboe:

Erica Skowron
Erin Marks
Peter Gal
Judy Schmidt
Tamara Millar

English Horn:

Erica Skowron

Clarinet:

Simon Cole
Kim Breitkrevtz

E Flat Clarinet:

Karen Noel Bentley

Bass Clarinet:

Karen Noel-Bentley

Bassoon:

Nil Rommel
Bill Morrison
Lynn Giesbrecht

French Horn:

Laszlo Klein
Susan Klein
Metin Toyata
Keith Berg
Jane Houlden
Elaine Crawford

Trumpet:

Greg Prosser
Bill Raglin
Keith Bokvist

Trombone:

Ron Morrill
Paul Christian
Art Smith

Bass Trombone:

Art Smith

Tuba:

Robin Clegg

Timpani:

Robin Clegg
Philip Crewe

Harp:

Angus Lee

Keyboard:

Tatiana Ribnitska

Percussion:

Rob van Adrichem
Corey Hicks
Scott Bishop
Robin Reid
Alan Dion

1996 – 1997**Conductor:**

Paul Andreas Mahr

Guest Conductor:

Georg Tintner

Concert Master:

Gordon Lucas

First Violin:

Estanislau Gubiotti
Susan Onstorge
Antje Neumann
Mark Luchkow
Lorin Friesen
Pavel Chirac Rilinschi
Andrea Block
Anne Harris
Daphne Boeda
Robert Clark
Sandy Fiddes
Tony Bernal
Daphne van der Sloot
Mary Jane van der Sloot
Maureen Yuen
Halina Banikawska
Tony Bedard

Second Violin:

John Suderman
Bob Brooks
Gordon Cool
Anne Harris
Barry Pierce
Leanne Drewlo
Susan Leuenberger
Carolyn Gook
Johan Ooshuizen

Viola:

Leslie Mahr
Carolyn McGhee
Catherine Whalen-Hoffman
Heidi E. Klann
Marion Moody
Cally Bauman
Michael van der Sloot
Merla Watson

Cello:

Yu Cai
David Dahlstrom
Brian Mix
Sunita Rambali
Anne Scott
Robin Copas
Volker Hartwig
Peter Caton

Bass:

Wayne Schmidt
Karl Latvala
Robert Copeman-Haynes
Jin-Uk Kim
Nameteet Mollerup
Lawrence Mollerup
Anne Duanceau

Piccolo:

Don Bond
Andy Brodie
Linda Blake

Flute:

Don Bond
Andy Brodie

Oboe:

Erica Skowron
Melissa Duchak
Ellorah Marr
Greg Schultz
Fabiola Campagnaro
Tegan Arnett

English Horn:

Erica Skowron
Erin Marks
Eliorah Marr

Clarinet:

Simon Cole
Kim Breitkrevtz
Alex Saltman

Bassoon:

Nil Rommel
Bill Morrison
David Boddington

French Horn:

Laszlo Klein
Susan Klein
Metin Toyata
Elaine Crawford

Trumpet:

Greg Prosser
Bill Raglin
Keith Bokvist

Trombone:

Ron Morrill
Paul Christian
Wayne Ablitt

Bass Trombone:

Wayne Ablitt
Kenneth Pearce

Tuba:

Robin Clegg

Timpani:

Robin Clegg
Rob van Adrichem
Scott Bishop

Keyboard:

Tatyana Ribnitska

Percussion:

Robin Clegg
Rob van Adrichem
Cory Hicks

1997 – 1998**Conductor:**

Paul Andreas Mahr

Concert Master:

Gordon Lucas

First Violin:

Antje Neumann
Lorin Friesen
Maureen Yuen
Tony Bernal
Estanislau Gubiotti
Jeanette Bernal
Edgar Bridwell
Paul Luchkow
Kathleen Hovey
Alex Lozowski

Second Violin:

John Suderman
Bob Brooks
Peter Blake
Gordon Cool
Barry Pierce
Johan Ooshuizen
Drie Ignas
Pavel Chriac-Relinschi
Richard Crellin

Viola:

Leslie Mahr
Carolyn McGhee
Merla Watson
Marion Moody
Cally Bauman
Roxi Dykstra
Emily Greenlaw
Cherie Roberston

Cello:

Yu Cai
David Dahlstrom
Kathleen Hogan
Robert Huang
Ariel Watson
Ronghua Huang
Anne Scott
Brian Mix
Laura Gorkoff

Bass:

Wayne Schmidt
Robert Copeman-Haynes
Lawrence Mollerup
Anne Duranceau
Carol Everson
Mark Haney

Piccolo:

Don Bond
Andy Brody

Flute:

Don Bond
Heather Campbell
Anna Hallum
Andy Brody

Oboe:

Erica Skowron
Ellorah Marr
Melissa Duchak
Tamara Millard

English Horn:

Meiissa Duchak

Clarinet:

Simon Cole
Kim Breitkrevtz
Alex Saltman
Janette Speyers

Bass Clarinet:

Johanna Hauser

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Susan Klein
Metin Toyata
Jane Houlden
Keith Berg

Trumpet:

Greg Prosser
Keith Bokvist
Earth-Ann Hanson
Guillaume Fortin
Brian Bowman

Trombone:

Ron Morrill
Wayne Ablitt
Andrea Hough

Bass Trombone:

Wayne Ablitt
Kenneth Pearce

Tuba:

Stuart White

Timpani:

Robin Clegg
Scott Bishop
Jonathan Bernard
Rob van Adrichem

Piano:

Tatyana Ribnitska

Harp:

Melanie Beale

Keyboard:

Tatyana Ribnitska
Gordon Mayuk

Guitar:

Ariel Watson

Mandolin:

Stan Gubiotti

Percussion:

Rob van Adrichem
Robin Clegg
Caroline Morgan
Michelle Splitter
Will Manson
Heather Farnden

1998 – 1999

Conductor:

Paul Andreas Mahr

Guest Conductors:

Glen Fast
Georg Tintner

Concert Master:

Gordon Lucas

First Violin:

Lorin Friesen
Tony Bernal
Estanislau Gubiotti
Jeanette Bernal
Lucille Lewis
Maureen Yuen
Sandra Fiddes
Kathleen Hovey
Sarah Westwick
Hao Li
Leanne Drewlo
Gordon Cool
Antje Neumann

Second Violin:

John Suderman
Gordon Cool
Bob Brooks
Peter Blake
Drie Ignas
Wei Xue Feng
Johan Oosthuizen
Hoa Li

Viola:

Leslie Mahr
Carolyn McGhee
Rob Ashworth
Roxi Dykstra
Emily Greenlaw
Antje Neumann
Marion Moody

Cello:

Yu Cai
David Dahlstrom
David Dirks
Robert Huang
Brian Mix
Ann Scott
David dirks
Natalie Williams

Bass:

Carol Everson
Glen Whitney

Piccolo:

Don Bond

Flute:

Don Bond
Heather Campbell
Anna Hallum

Oboe:

Erica Skowron
Melissa Duchak

English Horn:

Meiissa Duchak

Clarinet:

Simon Cole
Kim Breitkrevtz
Jeanette Speyers
Alex Saltman

Bass Clarinet:

Kim Breitkeuz

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Susan Klein
Metin Toyata
Laurel Thompson
Keith Berg
Joanna Achultz

Trumpet:

Greg Prosser
Guillaume Fortin
Richard Friesen

Trombone:

Rodney Simmons
Ron Morill
Wayne Abblitt

Bass Trombone:

Rodney Simmons

Tuba:

Robin Clegg

Timpani:

Robin Clegg
Scott Bishop
Johnathon Bernard

Piano:

Tatyana Ribnitska

Percussion:

Robin Clegg
Heather Farnden
Caroline Morgan
Pete Martin

1999 – 2000

Conductor:

Paul Andreas Mahr

Concert Master:

Gordon Lucas

First Violin:

Antje Neumann
Lorin Friesen
Leanne Drewlo
Sarah Westwick
Danuta Ciring
Sarah Lee
Sarah Anderson

Second Violin:

John Suderman
Gordon Cool
Bob Brooks
Drie Ignas
Joan Oosthuizen

Viola:

Leslie Mahr
Carolyn McGhee
Emily Greenlaw
Marion Moody
Larisa Lebeda
Les Dawson
Manti Poon
Laura Hosthorpe

Cello:

Jennifer Moersch
Gillian Wayman
Joyce Menting
David Dahlstrom
Laura Gorkoff
Nicholas Simons
Cyrena Huang

Bass:

Carol Everson
Glen Whitney

Piccolo:

Don Bond

Flute:

Don Bond
Heather Campbell
Anna Hallum
Anna Whelan
Shannon Row

Celtic Flute:

Heather Campbell

Oboe:

Erica Skowron
Melissa Duchak
Glee Devereaux

English Horn:

Meiissa Duchak

Clarinet:

Simon Cole
Jeanette Speyers
Paul Mulligan
Kim Breitkreutz

Bass Clarinet:

John Morgan

Bassoon:

Nil Rommel
Bill Morrison
Ingrid Chiang

Contra Bassoon:

Ingrid Chiang

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Dawn Haylett

Trumpet:

Greg Prosser
Isaac Pulford
Vincent Vohradsky
Steven Parnosic

Trombone:

Rodney Simmons
Ron Morrill
Wayne Ablitt

Tuba:

Emily Greenlaw
Tobin Clegg

Timpani:

Robin Clegg
Robin Reid

Piano:

Tatyana Ribnitska

Organ:**Harp:****Keyboard:**

Maureen Nielsen
Ralph Neumann

Accordion:

Diane Lambert

Percussion:

Heather Farnden
Caroline Morgan
Robin Clegg

2000 – 2001

Guest Conductors:

Richard Heinzle
Chrls Demuync
Gordon Luca
Wallace Leung
Broek Bosma

Concert Master:

Gordon Lucas

First Violin:

Peter Blake
Lorin Friesen
Estanislau Gubiotti
Sarah Westwick
Danuta Ciring

Second Violin:

John Suderman
Gordon Cool
Bob Brooks
Joan Oosthuizen
Carolyn Gook

Viola:

Barbara Irshick
Leanne Drewlo
Martina Smazal
Rhoda Henshaw
Broek Bosma
Suzanne Davey
Laura Dunkley
Cassia Streb
Rhonda Henshaw
Carolyn McGhee

Cello:

Jennifer Moersch
David Dahlstrom
Bonnie Greer
Gillian Wayman
Joel Stobbe
Joaran Dyck
Audrey Nodwell
Yun-Yu Eunice Huang

Bass:

Carol Everson

Piccolo:

Don Bond
Greg Prosser

Flute:

Don Bond
Heather Campbell
Anna Hallum

Oboe:

Erica Skowron
Melissa Duchak
Fabiola Toyata
Marea Chernoff

Clarinet:

Simon Cole
Robert Piche
Jeanette Speyers

Bass Clarinet:

John Morgan

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Metin Toyata

Trumpet:

Greg Prosser
Liana Forsythe
Paul Schulte
Vincent Vohradsky

Trombone:

Ron Morrill
Rodney Simmons
Heather Farnden
Caroline Morgan

Timpani:

Robin Clegg

Keyboard:

Tatyana Ribnitska

Percussion:

Robin Clegg
Heather Farnden

2001 – 2002

Conductor:

Wallace Leung
Bradley Tkachuk

Concert Master:

Gordon Lucas

First Violin:

Lorin Friesen
Natalie Monolov
Peter Blake
Estanislau Gubiotti
Leanne Drewlo
Elisa Seren-Janž
Danuta Ciring
Debra Fast
Leanne Drewlo
Andrea Dodwill
Konstantinos
Pavlakos

Second Violin:

Sandi Fiddes
Bob Brooks
Crystal Knodel
Bernard J. Kane
Jason Ho
Joan Oosthuizen
Drie Ignas
Ashely Blake
Tom Tang
Loren Friesen
Dustin Blake
Pavel Chiriach-
Relinschi
Elisa Seren-Janž

Viola:

Antje Neumann
Carolyn McGhee
Rhonda Henshaw
Edward Malave
Barbara Urschick
Martina Smazal
Annette Constable
Macy Cadesky
Duarte Silva

Cello:

Olena Kilchyk
David Dahlstrom
Jennifer Moersch
Caroline Jackson

Bass:

Anne Duranceau
Glenn Whitney

Piccolo:

Don Bond

Flute:

Don Bond
Anna Hallum

Oboe:

Erica Skowron
Melissa Duchak
Fabiola Toyata

Clarinet:

Simon Cole
Robert Piche
Jeanette Speyers
Grace Waddell
Don Ross

Bass Clarinet:

John Morgan

Bassoon:

Nil Rommel
Bill Morrison
Gordon Macleod

French Horn:

Laszlo Klein
Geoffrey Leader
Metin Toyata
Jane Houlden
Keith Berg

Trumpet:

Stevan Paranosic
Keith Bokvist
Paul Schulte
Vincent Vohradsky
Annelisa Pedersen
Chris Smith

Trombone:

Ron Morrill
Rodney Simmons
Andrew Poirier
Christian Nielsen

Tuba:

Robin Clegg

Timpani:

Robin Clegg
Jonathan Bernard

Piano:

Tatyana Ribnitska

Organ:

Tatyana Ribnitska

Keyboard:

Tatyana Ribnitska

Percussion:

Robin Clegg
Heather Farnden
Caroline Morgan

2002 – 2003

Interim Music

Director:

Bradley Tkachuk

Guest Conductors:

Frank Klassen
Larry Strachan
Leslie Dala
Broek Bosma
Michel Brousseau

Concert Master:

Gordon Lucas

First Violin:

Lorin Friesen
Peter Blake
Leanne Drewlo
Drie Ignas
Crystal Knodel
Elisa Seren-Janž
Velma Ko
Kathleen Hovey
Debra Fast
Carl Boychuk
Natalie Manolov

Second Violin:

Danuta Ciring
Dustin Blake
Suzie Blake
Bob Brooks
Joan Oosthuizen
Tom Tang
Sarah Anderson
Bev Currie
Amy Fan
Elsa Seren Janž
Sonja Suplevaska
Leanne Drewlo
Bo-Kuong Evet Kim
Allen Lee

Viola:

James Hill
Annette Constable
Carolyn McGhee
Duarte Silva
Karen Moffatt
Marion Moody
Jacek Dziobek
Martina Smazal
Ron Andrusco
Ron Anderson

Cello:

Maria Vanber Hoek
David Dahlstrom
Olena Kilchyk
Jennifer Moersch
Gillian Wayman
Karl Anderson
Anne Scott

Bass:

Peggy Tong
Glen Whitney
A.J. Mittendorf
Anne Duranceau
Victor Lebeda

Piccolo:

Andy Brodie
Don Bond
Greg Kirczenow

Flute:

Don Bond
Anna Hallum
Andy Brodie
Jennifer Sharp

Oboe:

Erica Skowron
Sarah Cardwell
Marea Chernoff

English Horn:

Erica Skowron
Marea Chernoff

Clarinet:

Simon Cole
Karen Bartlett
Grace Waddell

Saxophone:

Simon Cole

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg

Trumpet:

Stevan Paranosic
Nathan Sobleralski
Chris Smith
Robert Morson
Paul Boucher
David Garson
Vincent Vohradsky
Marion Lajoie
Aaron Keyes

Trombone:

Ron Morrill
Rodney Simmons
Christian Nielsen
Jim Tranquilla

Bass Trombone:

Rodney Simmons

Tuba:

Robin Clegg
Morris Scarpino

Timpani:

Chris O'Neil
Jonathan Bernard
Heather Farnden

Piano:

Tatyana Ribnitska

Organ:

Tatyana Ribnitska

Harp:

Regina Timmins
Tatyana Ribnitska
Maureen Nielsen

Percussion:

Caroline Morgan
Gordon Mayuk
Pam Liu
Chris Fraser
Kelly Montgomery
Colin Brisbois

2003 – 2004

Music Director:

Leslie Dala

Concert Master:

Gordon Lucas

First Violin:

Peter Blake
Drie Ignas
Debra Fast
Elisa Sereno-Janž
Sonja Suplevsky
Leanne Drewlo
Velma Ko
Paul Cheng
Danuta Ciring
Bernard Kane

Second Violin:

Leanne Drewlo
Dustin Blake
Suzie Blake
Bob Brooks
Velma Ko
Freya Kristenson
Allen Lee
Johan Oosthuizen
Anne Harris
Tom Tang
Justin Zook
Anne Harris

Viola:

Chi Ng
Duarte Silva
Marcus Takizawa
Robin Strepp
Ashley Kroecher
Ian Wenham
Alison Abram
Marion Moody
Ronn Andrusco
Tony Bernal
Sarah Woodman
Cherie Larson

Cello:

Olena Kilchyk
David Dahlstrom
Jordan Dyck
Juliette Lees
Ian Woodman
Katherine Woodman
Olena Kilchyk

Bass:

Glen Whitney
A.J. Mittendorf
Peggy Tong
Viktor Lebeda

Piccolo:*Don Bond***Flute:***Don Bond
Anna Hallum
Andy Brodie***Oboe:***Erica Skowron
Pippa Williams
Marea Chernoff
Fleur Sweetman
Erin Marks***English Horn:***Pippa Williams
Erica Skowron
Erin Marks***E-Flat Clarinet:***Simon Cole***Bass Clarinet:***Simon Cole***Clarinet:***Simon Cole
Karen Bartlett
Grace Waddell
Allan Wiens
Don Ross***Bassoon:***Nil Rommel
Bill Morrison***French Horn:***Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg***Trumpet:***Stevan Paranosic
Chris Smith
Paul Boucher
Keith Bokvist
Chris Finke
Rob Morson***Trombone:***Ron Morrill
Rodney Simmons
Christian Nielsen
Oliver Sterczyk***Tenor Saxophone:***Merle Martin***Tuba:***Morris Scarpino***Timpani:***Robin Clegg
Andy Rasmus
Dominique
Brunchman
Jonathan Bernard***Piano:***Maureen Nielsen
Tatyana Ribnitska***Organ:***Tatyana Ribnitska***Harp:***Scott Hughes
Gordon Long***Keyboard:***Tatyana Ribnitska***Percussion:***Caroline Morgan
Pam Liu
Kelly Montgomery
Andrew Rasmus***Banjo:***Eric Thompkin***2004 – 2005****Music Director:***Leslie Dala***Concert Master:***Gordon Lucas***First Violin:***Peter Blake
Drie Ignas
Velma Ko
Paul Cheng
Leanne Drewlo
Adrian Dyck
Bob Brooks
Meghan Kerr
Tom Tang
Therese Kirczenow***Second Violin:***Leanne Drewlo
Bob Brooks
Anne Harris
Tom Tang
Justin Zook
Freya Kristensen
Miho Matsuo
Freya Kristensen
Allan Lee
Benjamin Cheung
Marselina Lama
Anne-Marie Flores***Viola:***Marion Moody
Carolyn McGhee
Roxi Dykstra
Annette Constabel
Meghan Kerr
Marselina Lama
Jeffrey Chow
Nathaniel Wong***Cello:***Jordan Dyck
David Dahlstrom
Jordan Robinson***Bass:***A.J. Mittendorf
Viktor Lebeda
Morris Scarpino
Peggy Tong***Piccolo:***Carol Diamond
Don Bond***Flute:***Don Bond
Anna Hallum***Oboe:***Erica Skowron
Lauris McKenzie
Libby Hart
Sarah Cardwell***E-Flat Clarinet:***Simon Cole***Bass Clarinet:***Simon Cole***Saxophone:***Rosemary Dolman
Merle Martin***Clarinet:***Simon Cole
Karen Bartlett
Grace Waddell
Allan Wiens***Bassoon:***Nil Rommel
Bill Morrison
David Boddington***Contra Bassoon:***Isaac Bull***French Horn:***Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg***Trumpet:***Chris Smith
Keith Bokvist
Paul Boutcher
Chris Finke
Audrey Tennant***Trombone:***Ron Morrill
Oliver Sterczyk
Rodney Simmons***Tuba:***Morris Scarpino***Timpani:***Robin Clegg
Dominique
Brunchmann
Andrew Rasmus***Vibraphone:***Andrew Rasmus***Piano:***Maureen Nielsen
Greg Oh***Keyboard:***Maureen Nielsen
Tatyana Ribnitska***Percussion:***Pam Liu
Andrew Rasmus
Robin Clegg
Tom Birchiem***Banjo:***Eric Tompkins***2005 – 2006****Music Director:***Leslie Dala***Concert Master:***Gordon Lucas***First Violin:***Velma Ko
Therese
Kirczenow
Jan Zwicky
Peter Blake
Meghan Kerr
Erin James
Tom Tang
Rebecca Rittich
Susan Cosco
Benjamin Cheung
Leanne Drewlo
Paul Luchkow
Jan Zwicky***Second Violin:***Leanne Drewlo
Bob Brooks
Benjamin Cheung
Allan Lee
Johan Oosthuizen
Justin Zook
Marselina Lama
Deirdre Nunan
Sean Robinson
Sydney Young
Susan Cosco
Rebecca Rittich
Aleksey Shalagin***Viola:***Roxi Dykstra
Tally Lemire
Marselina Lama
Carolyn McGhee
Marrion Moody
Eric Edington-Hryb
Annette Constabel***Cello:***Jordan Dyck
David Dahlstrom
Alexandra Sia
Karl Andersen
Naomi Kavka
Matilda Fransson***Bass:***A.J. Mittendorf
Peggy Tong
Viktor Lebeda
Morris Scarpino***Piccolo:***Don Bond***Flute:***Don Bond
Anna Hallum
Karen Osmond
Kirsten Thomson***Oboe:***Erica Skowron
Fleur Sweetman
Ted Harrison***English Horn:***Erica Skowron***Clarinet:***Simon Cole
Karen Bartlett
Grace Waddell
Allan Wiens***Bassoon:***Nil Rommel
Bill Morrison
Lynn Giesbrecht***French Horn:***Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg***Trumpet:***John Selkirk
Keith Bokvist
Paul Boutcher
Audrey Tennant
Chris Finke***Trombone:***Ron Morrill
Andrew French
Rodney Simmons
Gordon Lucas***Tuba:***Morris Scarpino***Timpani:***Dominique
Brunchmann
Andrew Rasmus
Pam Liu***Piano:***Maureen Nielsen
Nil Rommel*

2008 – 2009

Music Director:

Leslie Dala

Concert Master:

Gordon Lucas

First Violin:

Jose Delgado-Guevara
Alana Chang
Drie Ignas
Mylana Goheen
Zuzana Uskovitsova
Ben Cheung
Erin VanKooten
Peter Blake
Elyse Jacobson
Meredith Bates
Joan Sutherland

Second Violin:

Erin Van Kooten
Li-Ling Liao
Anne Harris
Sean Robinson
Yu Hong-Hou
Velma Ko
Johan Oosthuizen
Gillian Mott
Janna Sailor
Freya Kristensen
Merideth Bates

Viola:

Steven Collins
Elliot Vaughan
Carolyn McGhee
Leanne Drewlo
Josh Belvedere
Rebecca Fraser
Marissa Deans

Cello:

Jordan Dyck
David Dahlstrom
Naomi Kavka
Ben Goheen
Rebecca Blundon
Katriana Collins
Erin Tinney

Bass:

Meaghan Williams
A.J. Mittendorf
Morris Scarpino
Yin Hong Foo
Lawrence Mollerup
Susan Easton

Trumpet:

Audrey Tannant
Chris Mitchell
Mark D'Angelo
Al Cannon
Daeyong Rae
Paul Boutcher
Malcom Aiken
Isaac Pulford

Trombone:

Ron Morrill
Ekaterina Daviel
Rodney Simmons

Tuba:

Robin Clegg

Tenor Tuba:

Rodney Simmons

Timpani:

Dominique Bermath
Pam Liu
Carol Pelkner

Piano:

Tatyana Ribnitska
Maureen Nielsen
Leslie Dala
Kayla Wong

Harp:

Regina Timmins
Doreen Beck
Lani Kranz

Keyboard:

Tatyana Ribnitska
Barb Parker

Percussion:

Nicole Arendt
Kelly Montgomery
Susan Klein
Pam Liu
Tom Birkheim

Cello:

Jordan Dyck
David Dahlstrom
Naomi Kavka
Doug Gorkoff
Mark McGregor
Ben Goheen
Erin Tinney
Bonnie Greer

Bass:

Meaghan Williams
A.J. Mittendorf
Morris Scarpino
Evan Bates
Joel Kerr

Piccolo:

Carol Dymond
Don Bond

Flute:

Don Bond
Anna Scarpino
Carol Dymond
Ariane Nelles

Alto Flute:

Carol Dymond

Oboe:

Erica Skowron
Fleur Sweetman
Morgan Zentner
Melissa Duchak
Walter Burton
Eri n Marks
Ted Harrison
Jaunita Gomes

English Horn:

Erica Skowron
Walter Burton

Clarinet:

Simon Cole
Karen Bartlett
Grace Waddell
Don Ross
Michelle Anderson
Janine Oy

Bassoon:

Nil Rommel
Bill Morrison
Lynn Giesbrecht
Ward Hunting

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Benjamin Cheung

Harmonium:

Barb Parker

Organ:

Regina Timmins

Keyboard:

Maureen Nielsen

Percussion:

Robin Clegg
Tom Birkheim
Pam Liu

2007 – 2008

Music Director:

Leslie Dala

Concert Master:

Gordon Lucas

First Violin:

Benjamin Cheung
Alana Chang
Drie Ignas
Fiona Haughton
Ewa Sas
Yu Hong Hou
Susan Aylard
Gillian Mott
Erin van Kooten

Second Violin:

Marselina Lama
Leanne Drewlo
Velma Ko
Sean Robinson
Deirdre Nunan
Johan Oosthuizen
Freya Kristensen
Anne Harris
Mylana Goheen
Gillian Mott

Viola:

Roxi Dykstra
Annette Constabel
Carolyn McGhee
Jose Delgado-Guevara
Jeffrey Chow
Eric Edington Hyrb
Carl Boychuk
Peter Blake
Leanne Drewlo
Josh Belvedere
Peter Blake
John Kastelic

Bass:

A.J. Mittendorf
Viktor Lebeda
Morris Scarpino
Rob Copeman-Haynes

Piccolo:

Carol Dymond

Flute:

Don Bond
Anna Hallum

Oboe:

Erica Skowron
Fleur Sweetman
Ted Harrison

English Horn:

Erica Skowron

Clarinet:

Simon Cole
Karen Bartlett
Grace Waddell

Bassoon:

Nil Rommel
Bill Morrison

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Benjamin Cheung

Trumpet:

Audrey Tannant
Keith Bokvist
Chris Smith
Paul Boutcher

Trombone:

Ron Morrill
Andrew French
Rodney Simmons

Tuba:

Morris Scarpino

Timpani:

Dominique Brunchmann
Robin Clegg

Piano:

Tatyana Ribnitska
Maureen Nielsen

Organ:

Barb Parker

Harp:

Maureen Nielsen

Percussion:

Pam Liu
Andrew Rasmus

2006 – 2007

Music Director:

Leslie Dala

Concert Master:

Gordon Lucas

First Violin:

Peter Blake
Meghan Kerr
Leanne Drewlo
Benjamin Cheung
Louise Reid
Velma Ko
Susan Cosco
Jose Delgado-Guevara

Second Violin:

Marselina Lama
Bob Brooks
Sean Robinson
Deirdre Nunan
Johan Oosthuizen
Freya Kristensen
Petra Gruntman
Sydney Young
Emily Wilson

Viola:

Roxi Dykstra
Annette Constabel
Tally Lemire
Carolyn McGhee
Jose Delgado-Guevara

Cello:

Jordan Dyck
David Dahlstrom
Naomi Kavka
Karl Andersen

Flute:

Don Bond
Anna Scarpino
Ariane Nelles
Arielle Nelles

Alto Flute:

Carol Dymond

Oboe:

Erica Skowron
Pippa Williams
Emily Hopkins
Peter Gal
Libby Hart

English Horn:

Emily Hopkins

Clarinet:

Simon Cole
Karen Bartlett
Grace Waddell

Bassoon:

Nil Rommel
Lynn Giesbrecht

Contra Bassoon:

Ward Hunting

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Susan Klein
Jennifer Grant

Trumpet:

Al Cannon
Michael Keen
Greg Prosser
Malcolm Aiken

Trombone:

Ron Morrill
Ekaterina Daviel
Rob Hannigan
James Hopson
Chris Spidel

Bass Trombone:

Rob Hannigan

Tuba:

Robin Clegg

Timpani:

Dominique Bernath

Piano:

Kayla Wong
Leslie Dala

Harp:

Laura Neeland
Alys Howe
Lani Kranz

Keyboard:

Maureen Nielsen
Nil Rommel
Kayla Wong

Percussion:

Dominique Bernath
Pam Liu
Nicole Arendt
Susan Klein
Chris Perry
Martin Fisk
A.J. Mittendorf
Sam Nelles

2009 – 2010**Music Director:**

Leslie Dala

Concert Master:

Gordon Lucas

First Violin:

Jose Delgado-Guevara
Alana Chang
Zuzana Uskovitsova
Yu Hong Hou
Merideth Bates
Kathryn Emiko Lee
Amline Chauvett-Groulx
Gabrielle Jacob
Rebecca Rittich
Nicholas Cheung
Brittany Iwanciwsky
Carolyn Jacob
Justin Zook

Second Violin:

Leanne Drewlo
Freya Kristensen
Marissa Deans
Sean Robinson
Johan Oosthuizen
Anne Harris
Yalda Safaei
Kate Preston
Elaine Griffiths
Bob Brooks
Yalda Safaei
Kate Preston

Viola:

Steven Collins
Carolyn McGhee
Rebecca Fraser
Katriana Collins
Marissa Deans
Peter Blake
Jan Jensen
Nathaniel Wong

Cello:

Jordan Dyck
David Dahlstrom
Bonnie Greer
Katriana Collins
Ariane Nelles
Fiona Raymond
Madison Young
Karl Anderson
Colin Appleby
Daniel Oh

Bass:

Meaghan Williams
A.J. Mittendorf
Susan Easton
Andrew Downing
Morris Scarpino

Piccolo:

Don Bond
Ariane Nelles

Flute:

Don Bond
Ariane Nelles
Arielle Nelles
Anna Scarpino

Oboe:

Erica Skowron
Libby Hart
Fabiola Toyata

Harp:

Leslie Dala
Maureen Nielsen

Clarinet:

Simon Cole
Karen Bartlett
Grace Waddell

Bassoon:

Nil Rommel
Lynn Giesbrecht

French Horn:

Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg

Trumpet:

Greg Prosser
Keith Bokvist
Julian Nelles
Chris Finke

Trombone:

Ron Morrill
Ekaterina Daviel
Rob Hannigan
Sam Nelles

Bass Trombone:

Rob Hannigan

Timpani:

Dominique Bernath
Pam Liu
Katie Rife

Piano:

Angela Alba

Keyboard:

Maureen Nielsen
Barb Parker

Percussion:

Katherine Benny
Sustin Steiniger
Pam Liu
Katie Rife
Susan Klein
Dustin Steiniger
Barb Parker

2010 – 2011**Music Director:**

Leslie Dala

Guest Conductors:

Broek Bosma
Simon Cole
John van Deursen

Concert Master:

Jose Delgado-Guevara

Guest Concert Masters:

Cvetozar Vuitev
Janna Sailor
Stephen Collins

First Violin:

Grace Tsang
Sean Robinson
Nicholas Cheung
Puya Firouzbakhsh
Gabrielle Jacob
Brittany Iwanciwski
Chloe Nakahara
Elyse Jacobson
Yu Hong Hou
Benjamin Cheung

Second Violin:

Anne Harris
Bob Brooks
Johan Oosthuizen
Yalda Safaei
Kate Preston
Chloe Nakahara
Tessa Lewis
Jin Hee Park
Meri Kutzarova
Alyssa Shaw
Puya Firouzbakhsh
Zuzana Uskovitsova
Eric Schien
Jennifer Nguyen

Viola:

Nathaniel Wong
Carolyn McGhee
Stephen Collins
Sonja Ostertag
Chantal Lemire
Katrina Wonders
Marissa Deans

Cello:

Sebastian Ostertag
Bonnie Greer
David Dahlstrom
Katriana Collins
Fiona Raymond
Daniel Oh
Emily Cheung

Bass:

Susan Kelly-Easton
A.J. Mittendorf
Morris Scarpino

Piccolo:

Ariane Nelles

Flute:

Don Bond
Ariane Nelles

Oboe:

Erica Skowron
Fabiola Toyata
Libby Hart

English Horn:

Erica Skowron

Harp:

Maureen Nielsen

Clarinet:

Simon Cole
Karen Bartlett
Piers Dhady
Lucas Gairns
Grace Waddell
Grace Finnie

Bassoon:

Lynn Giesbrecht
Ward Hunting
Nil Rommel

French Horn:

Laszlo Klein
Metin Toyata
Jennifer Grant
Jane Houlden
Keith Berg

Trumpet:

Greg Prosser
Keith Bokvist
Julian Nelles
Chris Finke
Beth Nelles

Trombone:

Jon Campbell
Rob Hannigan
Tom Schwanke
Sam Nelles

Tuba:

Sam Nelles

Timpani:

Pam Liu

Piano:

Maureen Nielsen
Barb Parker
Beverly Eggen

Keyboard:*Naomi Cloutier***Percussion:***Susan Klein
Katherine Benny
Erin Yule
Dustin Steiniger
Tom Birkhiem
Barb Parker***Cello:***Sebastian Ostertag
David Dahlstrom
Bonnie Greer
Jeni Wigelsworth
Diana Blanco***Bass:***Susan Kelly-Easton
Morris Scarpino
A.J. Mittendorf***Piccolo:***Ariane Nelles***Flute:***Don Bond
Ariane Nelles
Kirsten Thompson
Anna Scarpino
Mikayla Gaairns***Oboe:***Erica Skowron
Libby Hart
Fabiola Toyata***English Horn:***Erica Skowron***Clarinet:***Simon Cole
Karen Bartlett
Grace Waddell***Bassoon:***Lynn Giesbrecht
Nil Rommel***French Horn:***Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Jennifer Grant
Susan Klein***Trumpet:***Greg Prosser
Keith Bokvist
Chris Smith
Chris Finke
Beth Nelles***Trombone:***Jon Campbell
Rob Hannigan
Sam Nelles***Tuba:***Robin Clegg***Timpani:***Pam Liu***Piano:***Maureen Nielsen***Harp:***Naomie Cloutier***Keyboard:***Angela Alba***Percussion:***Susan Klein
Katherine Benny
Jennifer Grant
Barb Parker
Erin Yule
Jessica Corbin***2012 – 2013****Music Director:***Kevin Zakresky***Guest Conductors:***Bruce Dunn
Jonathan Govias***Concert Master:***Jose Delgado-Guevara***First Violin:***Zuzana Ukovitsova
Sean Robinson
Allison Bell
Becky Hulka
Kiri Daust
Erik Schien
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Erin Wong
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Anne Harris
Chantal Lemire
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Jeni Wigelsworth
Emma Bailey***Bass:***Susan Kelly-Easton
Morris Scarpino
Evan Bates
Adam Jones***Piccolo:***Ariane Nelles***Flute:***Don Bond
Ariane Nelles***Oboe:***Erica Skowron
Fabiola Toyata
Nestor Solorzano***English Horn:***Erica Skowron***Harpichord:***Kevin Zakresky***Clarinet:***Simon Cole
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Grace Waddell
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Luck Ongman
Grace Finnie
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Jane Houlden
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Rob Hannigan***Timpani:***Pam Liu***Keyboard:***Maureen Nielsen
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Sean Robinson
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Indra Egan
Yalda Safaei
Kate Preston
Kaia Andai
Kiri Daust
Joanna Lee
Hector Vazquez
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Allison Bell
Sean Robinson
Indra Egan
Johan Oosthuisen
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Veronica Lee***Cello:***Alexandra Sia
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Bonnie Greer
Jeni Wigelsworth
Emma Bailey
Joe Goering***Bass:***Susan Kelly-Easton
Morris Scarpino
Adam Jones***Piccolo:***Ariane Nelles***Flute:***Don Bond
Ariane Nelles
Anna Scarpino***Oboe:***Erica Skowron
Fabiola Toyata***English Horn:***Erica Skowron***Harpichord:***Kevin Zakresky***2011 – 2012****Guest Conductors:***Martin MacDonald
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Sean Robinson
Zuzana Ukovitsova
Nicholas Cheung
Alana Lopez
Elyse Jacobson
Puya Firouzbakhsh***Second Violin:***Yi Zheng
Bob Brooks
Stephen Collins
Johan Oosthuisen
Jennifer Nguyen
Puya Firouzbakhsh
Jin Hee Park
Marissa Deans
Samuel Tsui
Merideth Bates
Molly MacKinnon
Edgar Bridwell***Viola:***Manti Poon
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Carolyn McGhee
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Jin Hee Park*

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Luke Ongman
Grace Waddell
Karen Bartlett

Bassoon:
Lynn Giesbrecht
Nil Rommel

French Horn:
Laszlo Klein
Metin Toyata

Trumpet:
Al Canon
Chris Finke
Chris Smith
Julian Nelles

Trombone:
Sam Nelles
Rob Hannigan
Jon Campbell

Tuba:
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Timpani:
Pam Liu
Robin Clegg

Piano:
Maureen Nielsen

Keyboard:
Maureen Nielsen
Indra Egan

Percussion:
Susan Klein
Barb Parker
Katherine Benny

2014 – 2015

Music Director:
Kevin Zakresky

Concert Master:
Jose Delgado-
Guevara

First Violin:
Sean Robinson
Allison Bell
Elyse Jacobson
Kaia Andal

Yalda Safaei
Kate Preston
Stefan Bichlmaier
Zuzana Uskovitsova
Kelsey Azchary
Gabriel Jacob
Mary Sokol Brown
Kiri Daust
John Kastelic
Molly MacKinnon
Anne Cramer
Meghan Cleave

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Sean Robinson
Victoria Chui
Brooke Tower
Kate Preston
Emmiline Nelles
Johan Oosthuizen
Kelsey Zachary
Molly MacKinnon
Victoria Chui
Jessica Tseng
Lindsey Orlandi
Anne Cramer
Jacob Hofstede
Erik Schien

Viola:
Tony Kastelic
Kelsey Zachary
Carolyn McGhee
Colin Miles
Renny Round
Marcus Takizawa
John Kastelic
Andrew Halladay

Cello:
Naomi Kavka
David Dahlstrom
Bonnie Greer
Jeni Wigelsworth
Emma Bailey
Joshua Sawatzky
Morag Northey

Bass:
Susan Kelly-Easton
Morris Scarpino
Evan Bates
David Brown

Flute:
Don Bond
Ariane Nelles
Anna Scarpino

Oboe:
Erica Skowron
Fabiola Toyata

Clarinet:
Simon Cole
Rene Jarosch
Karen Bartlett
Alex Benny
Luke Ongman

Bassoon:
Lynn Giesbrecht
Nil Rommel
Olive Martin

French Horn:
Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg

Trumpet:
Chris Finke
Chris Smith
Al Canon
Nicholas Robson

Trombone:
Sam Nelles
Rob Hannigan
Jon Campbell

Tuba:
Matt Wood

Timpani:
Pam Liu
Dominique Bernath

Piano:
Maureen Nielsen

Harp:
Joy Yeh

Keyboard:
Maureen Nielsen
Katherine Benny
Peter Stevenson
Barb Parker

Percussion:
Susan Klein
Katherine Benny
Mike Martin
Pam Liu
Robin Clegg
Miguel Mori
Tony Tabora

2015 – 2016

Interim Music Director:
Jose Delgado-
Guevara

Associate Conductor:
Susan Klein

Guest Concert Masters:
Elyse Jacobson
Mark Ferris
Joan Blackman
Cameron Wilson
Peter Krysa

First Violin:
Julie Askew
Allison Bell
Gabrielle Jacob
Yalda Safaei
Kate Preston
Anne-Marie Flores
Brooke Tower
Jacob Hofstede
Lina Han

Second Violin:
Anne Harris
Sean Robinson
Kaia Andal
Esther Ban
Brooke Tower
Mark Dean-Shoeman
Emma Sayle
Kaia Andal
Victoria Chui
Anne-Marie Flores
Jeremy Ferland
Michelle Poon
Bev Rein

Viola:
Roxi Dykstra
Carolyn McGhee
Tony Kastelic
Isaak Andal
Kelsey Zachary
Judith Souman

Cello:
Naomi Kavka
Laine Longton
Stefan
Hintersteiner
David Dahlstrom
Hans Nygaard
Bonnie Greer
Jeni Wigelsworth
Joshua Sawatzky

Bass:
Susan Kelly-Easton
Morris Scarpino
Kenneth Ogilve

Piccolo:
Ariane Nelles
Don Bond

Flute:
Paul Hung
Don bond
Ariane Nelles
Anna Scarpino
Travis Jewsbury

Oboe:
Erica Skowron
Fabiola Toyata

English Horn:
Erica Skowron

Clarinet:
Simon Cole
Karen Bartlett
Grace Finnie
Luke Ongman
Anican Yu

Bass Clarinet:
Karen Bartlett
Grace Finnie
Simon Cole
Alex Benny

Saxophone:
Luke Ongman
Logan Ozcan

Bassoon:
Lynn Giesbrecht
Nil Rommel
J. Cuyler Page

Contrabassoon:
J. Cuyler Page

French Horn:
Laszlo Klein
Metin Toyata
Jane Houlden
Keith Berg
Susan Klein
Michael Jurjevich

Trumpet:
Greg Prosser
Chris Finke
Chris Smith
Keith Bokvist
Morgan Aucoin

Trombone:
Sam Nelles
Rob Hannigan
Jon Campbell

Tuba:
Matt Wood

Timpani:
Pam Liu
Susan Klein

Piano:
Maureen Nielsen
Barb Parker

Keyboard:
Maureen Nielsen
Barb Parker

Percussion:
Susan Klein
Katherine Benny
Mike Martin
Barb Parker
Morgan AuCoin
Daniel Weeks
Justin Gendreau

2016 – 2017

Guest Conductors:
Jonathan Govias
Lucas Waldin
Michael Newnham
Aiat Ichmouratov
Michael Hall
Susan Klein
Rosemary Thomson

Associate Conductor:
Susan Klein

Concert Master:
Jose Delgado-
Guevara

Guest Concert Master:
Mark Ferris

First Violin:

Gabrielle Jacob
 Kate Preston
 Jessica Tseng
 Brooke Tower
 Josie Baker
 James Corbett
 Sarah Yang
 Joanna Lee

Second Violin:

Anne Harris
 Sean Robinson
 Victoria Chui
 Emma Sayle
 Lina Han
 Michelle Poon
 Bev Rein
 Jennie Lim
 Christie Corbett
 Jessica Tseng
 Esther Rin Ban

Viola:

Jill Way
 Carolyn McGhee
 Margaret Carey
 Roxi Dykstra
 Fahlon Smith
 Harmony Kanis

Cello:

Flora Camuzet
 David Dahlstrom
 Bonnie Greer
 Joshua Sawatzky
 Emma Bailey

Bass:

Susan Kelly-Easton
 Morris Scarpino
 Kenneth Ogilve
 Alex Nichol
 Blake Palm

Piccolo:

Ariane Crossland
 Don Bond
 Anna Scarpino

Flute:

Don Bond
 Laura Vanek
 Anna Scarpino
 Roderick Seed
 Ariane Crossland

Oboe:

Erica Skowron
 Fabiola Toyata
 Simon Cole

English Horn:

Erica Skowron

Clarinet:

Simon Cole
 Karen Bartlett
 Grace Waddell

Bass Clarinet:

Karen Bartlett

Bassoon:

Lynn Giesbrecht
 Nil Rommel

French Horn:

Laszlo Klein
 Susan Klein
 Jane Houlden
 Keith Berg

Trumpet:

Greg Prosser
 Chris Finke
 Noah Jacob
 Keith Bokvist
 Morgan Aucoin

Trombone:

Sam Nelles
 Jon Campbell
 Rob Hannigan

Saxophone:

Danielle Cody
 Logan Ozcan
 Tony Yang

Tuba:

Matt Wood

Timpani:

Barb Parker

Piano:

Maureen Nielsen
 Peter Stevenson

Percussion:

Susan Klein
 Katherine Benny
 Robin Keahey
 Morgan Aucoin
 Emily Norum
 Sam Nelles

Tenor Banjo:

Curtis Abriel

2017 – 2018**Music Director:**

Michael Hall

Guest Conductors:

Susan Klein
 Joel Stobbe

Concert Master:

Jose Delgado-
 Guevara

Guest Concert Master:

Elyse Jacobson

First Violin:

Sean Robinson
 Paul Chan
 Ryan Choi
 Lynette Chaing
 Joesetter Laforge
 Kiri Daust
 Jessica Tseng
 Spring Burke
 Lina Han
 Boris Ulanoswicz
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Second Violin:

Llowyn Bell
 Anne Harris
 Carolyn Jacob
 Bev Rein
 Hailey Kitchen
 Marie Krejcar
 David Lee
 Elyse Jacobson
 Etelka Nyalasi
 Kristi Corbett
 Spring Burke

Viola:

Jeffrey Chow
 Carolyn McGhee
 Jin Hee Park
 Colin Miles
 Thomas Beckman
 Margaret Carey

Cello:

Stefan
 Hintersteiner
 Oskar Falta
 Bonnie Greer
 Silas Godber
 Yoshi Sawatzky
 Doug Gorkoff
 David Dahlstrom
 Jordan Daviel

Bass:

Morris Scarpino
 Susan Kelly-Easton
 Liz Wolfe
 Brin Porter

Flute:

Don Bond
 Heather Beaty
 Ariane Crossland
 Roderick Seed
 Anna Scarpino

Oboe:

Erica Skowron
 Fabiola Toyata

Clarinet:

Simon Cole
 Rene Jarosch
 Grace Waddell
 Greg Anderson
 Karen Bartlett

Bass Clarinet:

Karen Bartlett

Bassoon:

Lynn Giesbrecht
 Nil Rommel

French Horn:

Laszlo Klein
 Susan Klein
 Jane Houlden
 Keith Berg

Trumpet:

Greg Prosser
 Keith Bokvist
 Elizabeth Adams
 Chris Finke
 Noah Jacob

Saxophone:

Luke Ongman

Trombone:

Sam Nelles
 Jon Campbell
 Rob Hannigan
 Ekaterina Daviel

Tuba:

Matt Wood

Timpani:

Barb Parker
 Jon Campbell
 Robin Clegg

Piano:

Maureen Nielsen

Keyboard:

Maureen Nielsen

Percussion:

Susan Klein
 Barb Parker
 Katherine Benny
 Emily Norum
 Robin Clegg
 Robin Keahey
 Morgan Aucoin
 Jon Campbell
 Rob Hannigan
 Katherine Li
 Nancy Li

2018 – 2019**Music Director:**

Michael Hall

Concert Master:

Jose Delgado-
 Guevara

Guest Concert Masters:

Elyse Jacobson
 Mark Ferris

First Violin:

Sean Robinson
 Arlan Vriens
 Paul Chan
 Kiri Daust
 Jessica Tseng
 Charlene Lee
 Jiten Beirsto
 Felix Alanis
 Kate Preston
 Si Chen
 Louise Lee
 Joanna Lee
 Lydia Wunderlich

Second Violin:

Gabrielle Jacob
 Jessica Tseng
 Bev Rein
 Kara Seminius
 Zoya Kuts
 Antje von Seydlitz
 Breanne Palik
 Anne Harris
 Josette LaForge
 Charlene Lee
 Etelka Nyalasi
 Chelsey Chen
 Ilya Ivanov
 Adeline Bojczuk

Viola:

Jin Hee Park
 Carolyn McGhee
 Tony Kastelic
 Thomas Beckman
 Colin Myles
 Jeffrey Chow

Cello:

Flora Camuzet
 Bonnie Greer
 Jeni Wigelsworth
 Dayton Pollard
 Karl Anderson
 Yoshi Sawatzky
 Naomi Kavka

Bass:

Evan Bates
 Susan Kelly
 Morris Scarpino
 Liz Wolfe
 Yi Ping Ge

Flute:

Ariane Crossland
 Anna Scarpino
 Donna Nolan
 Hannah Kim

Oboe:

Erica Skowron
 Fabiola Toyata
 Morgan Zentner
 Peter Gal

Clarinet:

Simon Cole
 Grace Waddell
 Greg Anderson
 Karen Bartlett

Bass Clarinet:
Karen Bartlett

Bassoon:
Lynn Giesbrecht
Nadina Mackie-
Jackson
Nil Rommel

French Horn:
Laszlo Klein
Susan Klein
Jane Houlden
Keith Berg

Trumpet:
Greg Prosser
Keith Bokvist
Elizabeth Adams
Chris Finke

Trombone:
Sam Nelles
Rob Hannigan
Ekaterina Daviel
Ken Surges
Melissa Pesch
Neil Wilson

Tuba:
Matt Wood

Timpani:
Barb Parker

Piano:
Maureen Nielsen
Hannah Kim

Keyboard:
Maureen Nielsen

Percussion:
Susan Klein
Katherine Benny
Emily Norum
Jason Taylor
Peter Stevenson
Danny Bell
Morgan Aucoin

2019 – 2020

Music Director:
Michael Hall

Concert Master:
Jose Delgado-
Guevara

**Guest Concert
Master:**
Mark Ferris

First Violin:
Sean Robinson
Lydia Wunderlich
Simone Hug
Murray Vaasjo
Melody Chen
Luke Chen
Tadd Mao
Hannah Yin
Marie Krejcar
Jiten Beairsto

Second Violin:
Gabrielle Jacob
Bev Rein
Jakub Kaiser
Adeline Bojczuk
Marie Krejcar
James Kim

Viola:
Thomas Beckman
Marie-Claude Brunet
Colin Miles
Carolyn McGhee
Jayden Rogers

Cello:
Flora Camuzet
David Dahlstrom
Bonnie Greer
Dayton Pollard
Karl Anderson
Naomi Kavka
Juni Kim

Bass:
Evan Bates
Morris Scarpino
Liz Wolfe

Piccolo:
Don Bond

Flute:
Ariane Crossland
Anna Scarpino
Donna Nolan

Oboe:
Erica Skowron
Fabiola Toyata

Clarinet:
Simon Cole
Grace Waddell
Karen Bartlett

Bassoon:
Lynn Giesbrecht
Edith Eaton

French Horn:
Laszlo Klein
Susan Klein
Jane Houlden
Keith Berg

Trumpet:
Greg Prosser
Keith Bokvist

Trombone:
Sam Nelles
Rob Hannigan
Jonathan Campbell

Tuba:
Matt Wood

Timpani:
Barb Parker
Susan Klein

Piano:
Maureen Nielsen
Hannah Kim

Keyboard:
Maureen Nielsen

Percussion:
Susan Klein
Barb Parker
Katherine Benny
Keith Poulin

2020 – 2021

Music Director:
Michael Hall

Concert Master:
Jose Delgado-
Guevara

**Guest Concert
Masters:**
Simon MacDonald
Roxi Dykstra

First Violin:
Roxi Dykstra
Sean Robinson
Luke Chen
Hannah Yin
Tadd Mao
Kiri Daust

Second Violin:
Allison Bell
Anne Harris
Jiten Beairsto
Bev Rain
James Kim
Anna Chesnokova
Kathleen Cunnife

Viola:
Thomas Beckman
Jeffrey Chow
Jayden Rogers
Carolyn McGhee

Cello:
Flora Camuzet
Laine Longton
David Dahlstrom
Bonnie Greer
Jeni Wigelsworth

Bass:
Susan Kelly
Morris Scarpino

Flute:
Ariane Crossland

Oboe:
Erica Skowron
Fabiola Toyata

Clarinet:
Simon Cole
Grace Waddell

Bassoon:
Lynn Giesbrecht

French Horn:
Laszlo Klein
Metin Toyata
Susan Klein

Trumpet:
Greg Prosser
Keith Bokvist

Trombone:
Sam Nelles
Jon Campbell
Rob Hannigan

Baritone:
Ekaterina Daviel

Tuba:
Matt Wood

Timpani:
Barb Parker

Piano:
Maureen Nielsen

Percussion:
Keith Poulin
Jerret Plet
Susan Klein
Barb Parker



contributors

THE PGSO WOULD like to thank the following people who generously donated their time, efforts and memories in support of this 40th anniversary book:

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Lori Elder

George Gibbons

Jennifer Grant

Gail Inkster

Nadine Mackie Jackson

Jens Jensen

Kanak Khare

Evelyn Lee

Kay Lim

David Lindstrom

Pamela Liu

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Gordon Lucas

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Jo-Ann Merkel

Gerry Nilson

Imant Raminsh

Micheal Reason

Barbara Sandberg

Kerry Stratton

Evelyn Thatcher

Kevin Zakresky



sources

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Prince George Citizen

Prince George Free Press

The Edmonton Journal

The Exploration Place Museum and Science Centre

photo montage captions

Page viii:

- (first line left) A young PGSO supporter (undated)
- (first line right) Grace Waddell, 2005
- (second line left) Dominique Bernath, percussionist, Carnival of the Animals, April 2009
- (second line middle top) Marcel Bergmann at the piano, April 2009
- (second line middle bottom) L-R: Madison Young, Fiona Raymond, Colin Appleby at The Messiah rehearsal, December 2009
- (third line left) Greg Prosser and trumpet section (undated)

Page 8:

- (first line left) Pianist Cynthia Dowse rehearses for a December 1980 production of The Carnival of the Animals with the New Caledonia Symphony Orchestra, narrated by Bob Harkins.
- (first line right) Back row, L-R: Robin Clegg (percussion and tuba), Rob Van Adrichem (percussion), Norm Bakehouse (trombone), Steve Jenvy (trombone), unidentified musician (trombone), and Bruce Ffello (trombone); front row, L-R: Kelly Lamontagne, Joy-Anne Stratton, and Don Bond, prepare for concert in early 1980s.
- (second row left) Pianist Linda Strobbe rehearses for a December 1980 production of The Carnival of the Animals with the New Caledonia Symphony Orchestra, narrated by Bob Harkins.
- (second row middle) Drew Tkachuk, French horn, rehearses with the New Caledonia Symphony Orchestra in November 1977.
- (third row left) Tuba player Jamie Moffat takes a reading break at a rehearsal with the New Caledonia Symphony Orchestra in February 1978.
- (third row right) The 150-year-old Emperor Franz Joseph chats with "commoners" Bunny Murray, left, and Jill Nalli, right, at the Strauss Ball in November 1980.

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- (first line far left) In December 1983, Peter Ellis, longtime concertmaster with the PGSO.
- (first line middle top) Newly arrived PGSO conductor John Unsworth barbecues for Jackie Crow and Stephen Jenny in September 1988.
- (first line far right) The Strauss Ball in November 1982 featured BC's Lieutenant Governor Henry Bell Irving and partner.
- (second line middle) Terry Preshaw, with French horn, and Bob Brooks, first violinist, prepare for a PGSO casino night and dance fundraiser, while PGSO president Geoff Bonsor gets in the mood at a wheel of chance in July 1983.
- (third line left) In August 1983, PGSO president Geoff Bonsor pores through the many applications from people vying for the position of PGSO conductor after long-time music director Kerry Stratton resigned.
- (third line right) Former Prince George resident Arne Sahlen (left) returns home to rehearse with Kerry Stratton and the symphony in October 1980.

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- The PGSO's 1985 Strauss Ball attracted 160 persons, including Albina Hula and Wayne Ackerman, seen here dancing at the Inn of the North. Since its inception in 1980, the ball has been a popular fundraiser for the PGSO.

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- (first line left) Gordon Lucas (undated)
- (first line right) Queen Elizabeth II, escorted by BC's Lieutenant Governor Iona Campagnolo, attends the opening of the University of Northern British Columbia in August 1994.
- (second line left) A group of PGSO musicians and supporters go for a truck ride, early 1990s.
- (second line right) Local carpenter Gordon Rapson builds a new podium for the PGSO in the mid-1990s.
- (third line bottom) The RCMP Band sends a complimentary photo to their friends in the PGSO. (undated, circa mid-1990s)

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- (first line left) Dancers from Judy Russell's Enchaînement Dance Centre at Spirit of the One Song festival, February 2011
- (first line right) Jim Rawlings carving a pottery bowl at Spirit of the One Song, February 2011
- (second line left) Veera Khare Asher and Broek Bosma in January 2003
- (second line middle top) Cast members from La Bohème, featuring UBC Opera Ensemble, January 2008
- (third line middle bottom) Back row, L-R: Catherine Hansen, Beverley Smith and Bob Brooks; front row, Broek Bosma, April 2003
- (third line right) Jordan Dyck performs with small ensemble, September 2009

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- (first line right) Pianist David Louie rehearses for a February 2011 guest appearance with the PGSO, while Grace Tsang, right, plays violin.
- (second line left) Chamber ensemble featuring (L-R) Donald Bond, Erica Skowron, Simon Cole, Laszlo Klein, and Nil Rommel in September 2009
- (second line right) Metin Toyata, French horn, and his son Zeki (undated)
- (third line left) Katie Rife demonstrates percussion to a young fan (undated)
- (third line right) The PGSO demonstrated their musical skills to inmates at the Prince George Regional Correctional Centre in September 2011.



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