



MUSIC IN THE AFTERNOON
Women's Musical Club of Toronto

Women's Musical Club of Toronto

Annual Report 2018 - 2019

121st Season

President's Report

Quality; Community; Integrity; Importance of music in Canadian Culture; Sponsorship and Outreach. These are the values that are vigilantly maintained by the WMCT's Board of Directors, Artistic Director, Arts Administrator, Foundation and our many loyal members and volunteers.

Together in 2018 - 2019 we have supported the 121-year legacy of the WMCT and our signature *Music in the Afternoon* concert series in the following ways:

Working the Plan

This has been the third year of our re-branding, New Look and additional marketing efforts. And it is paying off! Despite demographic change-over, WMCT membership is up by 16 people, representing a 5% growth. In 2018 - 2019 we also sold 176 single tickets and hosted 60 new Canadians and 113 high school students at *Music in the Afternoon* concerts.

Thanks to Artistic Director Simon Fryer and the Artists' Selection Committee, our five concerts, featuring the American Poulenc Trio, Dutch baritone Thomas Oliemans, Canadian Double Bass super-star Joel Quarrington, Georgian pianist Mariam Batsashvili, and the Canadian Rolston String Quartet were of the highest international calibre. Additionally, each concert was preceded by a *Tuning Your Mind* Lecture and included plenty of time to socialize with refreshments at intermission and at the post-concert Meet-and-Greet the Artists, where visiting high school students and new Canadians were given priority access.

The WMCT supported young talent in many ways. International piano sensation Mariam Batsashvili was sent to Unionville High School to give a master class. Scholarships were presented to deserving students at the Faculty of Music of the University of

Toronto, the Glenn Gould School of the Royal Conservatory of Music and the Toronto Summer Music Festival. And, in preparation for 2021, funds were sequestered through the WMCT Foundation to be used for the triennial \$20,000 Career Development Award.

A New Relationship with the WMCT Foundation

Established in 2000 to support the activities of the WMCT, in 2018-2019 the WMCT Foundation downsized its board and committees and is now working more closely and collaboratively with the WMCT. In particular, the Foundation's Fundraising and Scholarship committees are now under the auspices of the WMCT, with members from both organizations working together to both produce the 2019 - 2020 appeal letter, and to further fundraising initiatives such as recruitment and stewardship for the Legacy Circle and writing grant proposals.

Volunteer Recruitment and Management Special Project

The WMCT was founded by volunteers, is currently run by volunteers and will continue to thrive because of volunteers. The WMCT is more than a concert production organization. It is more than a source of awards and scholarships. The WMCT is a community of music lovers who volunteer to support chamber music.

Recognizing both the importance of volunteerism to the WMCT and the increasing age of our current roster of volunteers, this year the Board of Directors established a Volunteer Recruitment and Management Special Project, headed by Arts Administrator Shannon Perreault and assisted by two Board members.

The results of the project were encouraging but also lead us to reflect on how we might expand our outreach

to include both member and non-member volunteers. WMCT policy is that committee members must be members of the WMCT, however, since the Volunteer Recruitment and Management Special Project we have identified several areas where non-members can volunteer.

In general, we continue to follow our Strategic Plan, completed in 2016, which outlines the way forward, moving our *Music in the Afternoon* audience along a continuum from aware, to interested, to attending one concert, to becoming a WMCT member, to volunteering with and donating to the WMCT.

Social Media

With more regular postings and concerted efforts by our Arts Administrator and volunteers, this year our following on Facebook increased by almost 70% and we established a regular presence on Twitter. Reminders, program notes and reviews are sent as e-blasts to over 700 people. Again, thanks to our volunteers, those without e-mail still receive notices by the original social media: the telephone.

Taking Care of Business Towards Enrichment of Cultural Life

In 2018 - 2019 the Board of Directors passed both an updated and revised Human Rights Policy and Procedures and an overhaul of all job descriptions. And gloriously, we ended the year in good financial health!

Conclusion

Due to our members' efforts to evolve with the times while maintaining quality, integrity and belief in the importance of music in Canadian culture, the WMCT, through its concerts, outreach and sponsorship continued to enrich the cultural life of Toronto, Canada and, indeed, the world in 2018 - 2019.

Diane Martello, *President*

Artistic Director's Report

The 121st season of WMCT concerts displayed joyous collaborations and innovative repertoire resulting in riveting performances of chamber music at its most ideal.

Beginning with the New York based Poulenc Trio, James Austin Smith, oboe, Bryan Young, bassoon and Irina Kaplan Lande, piano, we were delighted by music for this rare combination of instruments. French composer Francis Poulenc, who performed for the WMCT in 1950(!), sparked interest in writing for such a trio and naturally, his signature work was included in this Toronto debut. A highlight of the afternoon was *Trains of Thought*, a work commissioned by the Trio from American composer Viet Cuong, and accompanied by a whimsical, hand-animated film.

Our second concert involved a very different range of music from two well-established European artists: baritone, Thomas Oliemans and pianist, Malcolm Martineau. Mr. Oliemans explained the idea of interweaving two contrasting song collections, combining the Schumann op. 39 *Eichendorff* songs, with the episodes Brahms chose from Tieck's *Romanzen*. Neither is a song-cycle with a continuous narrative, but both are settings with a "big Romantic landscape." Delivering a high level of artistry, and a particular beauty in performance, Oliemans and Martineau were both convincing and enjoyable. This event constituted *Music in the Afternoon*'s first use of surtitles which, produced flawlessly by Emilie Gelin, were a popular success.

Our first concert of 2019, Joel Quarrington & Friends, turned out to be a double-bass love-in. The packed audience was celebrating many things: Joel Quarrington - Canada's superstar double bass player; the double bass itself; and composer-champions of the instrument: Bottesini, Hoffmeister, Koussevitzky and Dragonetti! Bass master Quarrington remained in place with his gorgeous Maggini bass, while another six musicians formed varying combinations around him. Narrator Jeffrey Stokes appeared post-intermission, providing entertaining commentary for a romp through the history of the double bass. Finally, saving the most romantic moment of this love-in for last, Mr. Quarrington performed the virtuosic Duo by Rossini with his wife, cellist Carole Sirois.

Our fourth concert featured our only solo artist of the season: twenty-five-year-old Georgian pianist Mariam Batsashvili. Ms. Batsashvili arrived two days before her WMCT Canadian debut performance. Making the most of her time, she rehearsed, gave a master class, performed her stunning programme for *Music in the Afternoon*, rested, and flew back to Europe to prepare for five months on tour. The sold-out crowd was privileged to hear this powerhouse musician and she received ovation after ovation. Ms. Batsashvili likes to begin performances with a prayer and opened with Liszt's *Bénédiction de Dieu dans la solitude*. But the deepest meditation was yet to come. Incredibly, after intermission, the indefatigable Ms. Batsashvili gave a sensational performance of Beethoven's colossal *Hammerklavier* Sonata. She surely deserved that day of rest!

To close our season the Rolston String Quartet was warmly welcomed by a near capacity audience. Opening with Mozart's Dissonance Quartet, K. 465, the Rolstons demonstrated a maturity and cohesion beyond their years. Mozart was followed by the great R. Murray Schafer's, Quartet No. 2, *Waves*, preceded by an eloquent explanation by cellist Jonathan Lo. The audience listened intently to a soundscape of nautical resonances, including birds and whale song, enjoying the surprise of violinists Luri Lee and Emily Kruspe, and violist Hezekiah Leung, leaving the stage as the "waves" calmed to the single sound of the cello.

The 121st *Music in the Afternoon* concert series was a great success, with the artists deeply appreciative of the attentive, knowledgeable, and enthusiastic response from the WMCT audience. John Mayo again provided engaging program notes and thanks go to the members of the WMCT Artists Selection Committee, who demonstrated their insightful understanding of, and commitment to, the goals of this historic series.

Simon Fryer, Artistic Director

SUMMARIZED FINANCIAL INFORMATION

For the Year Ended June 30, 2019, with Comparative Figures for 2018

<u>Concert & Career Development Award Funds</u>	<u>2018-2019</u>	<u>2017-2018</u>
Membership Fees	\$ 68,720	\$ 65,675
General Admissions & Other Revenue	10,981	11,171
OAF Endowment Income & Interest	2,578	2,590
WMCT Foundation	7,500	15,500
Other Charitable Foundation Donations	13,951	14,751
Member, Friends & Sponsorship Donations	48,417	27,505
Government Grants	2,500	2,500
Career Development Award from WMCT Foundation	0	24,000
TOTAL REVENUE	\$154,647	\$163,692
Artistic Fees & Expenses	\$ 44,805	\$ 54,053
Commission of New Work	0	5,000
Production, Web Site, & Hall Rental	37,397	29,718
Occupancy Costs	19,645	16,745
Administration & Membership Costs	39,515	38,822
Career Development Award	0	17,028
Projects and CDA Reception	3,465	11,243
Contribution to WMCT Foundation	33,000	0
Loss on Sale of Investments	1,748	0
TOTAL EXPENSES	\$179,575	\$172,609
Excess of Revenue over Expenses	(24,928)	(8,917)
Fund Balance, beginning of year	70,169	79,086
Fund Balance at end of year	\$ 45,241	\$ 70,169
Where funding comes from	2018-2019	2017-2018
Membership Fees	44%	40%
General Admissions, Other Revenue, & Interest	9%	8%
Corporation Donations	0%	0%
WMCT Foundation	5%	24%
Other Charitable Foundation Donations	9%	9%
Member & Friends Donations	31%	17%
Government Grants	2%	2%
	100%	100%

SOURCE AND USE OF FUNDS

Revenues

"Earned" (membership fees, admissions, etc.)	53%	48%
Donations (private, corporate, grants)	47%	37%
Career Development Award	0%	15%
Total revenues	100%	100%

Expenses

(excl. contribution to WMCT Foundation and Projects)		
Concert production	57%	55%
Career Development Award	0%	11%
Operating costs (general admin, newsletter, etc.)	43%	34%
Total expenses	100%	100%

In 2018-2019, significant donations from members were able to fund concert production costs, therefore funding from the WMCT Foundation was decreased in order to allow the capital to remain invested for future WMCT funding requirements.

In the year, Earned revenues funded 100% of Operating costs and 26% of Concert Production. The remaining 74% of Concert Production costs were funded by Donations. In accordance with the Club policies, excess accumulated surplus of \$33,000 was transferred to the WMCT Foundation for investment.

Janet Murray, CPA, CA, Secretary-Treasurer

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Women's Musical Club of Toronto



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