



WMCT

Annual Report 2019 - 2020

122nd Season

President's Report

The 122nd season began splendidly. The September Annual General Meeting, at the dignified U of T Faculty Club, was brightened by performances by two scholarship winners. In October, WMCT patron Lieutenant Governor Elizabeth Dowdeswell graciously attended the concert of the Montreal-based Trio Fibonacci, which was preceded by an exposition and explanation with examples performed with verve by Jamie Parker. In November, many from the Toronto vocal world joined the audience to enjoy the brilliant collaboration of Jane Archibald and Liz Upchurch. Even Robin Elliott's *Tuning Your Mind* lecture included a little singing. In February, Artistic Director Simon Fryer illustrated with visuals and audio examples, the plan for 2020-2021. The performance of the Diotima Quartet from France was summarized by Joseph So in *Ludwig van Toronto*: "for those of us braving the elements to get there, we were well compensated musically." Successful outreach meant that high school and post-secondary student attendance was high, except for the third concert, when bad weather prevented many from travelling. Audience members needing help were assisted to their seats, and to transportation afterwards.

The Board and Committees met and worked regularly, maintaining the infrastructure – artists selection, advertising, and fundraising – that upholds *Music in the Afternoon*. The changed relationship with a more closely-focussed Foundation resulted in cooperation in the Fall Appeal, and transfer of the management of scholarships. A special Board meeting on December 5 considered plans for the celebration of the 125th season, looked forward to preserving the balance and quality of performers

through the 130th, and reviewed the marketing and engagement successes since the 2017 Strategic Plan.

The Coronavirus Pandemic with its rolling uncertainties, struck Toronto in mid-March. In an emergency meeting the Executive Committee decided to cancel the two remaining concerts and lectures, and to offer ticket-holders donation receipts or refunds. Artists and composer contracts, advertising, hall reservations, and volunteers were affected, requiring negotiations and publicizing electronically and by phone.

After cancelling further in-person meetings, including the April 30th Board, the Executive met by Zoom on May 28. Artistic Director Simon Fryer, and Faculty of Music Dean Don McLean offered advice during brief visits. Plans were sketched for the 123rd season: extension of the early-bird price; postponement of the October 2020 concert to June 2021; a virtual concert in November; the remaining concerts for a limited audience in Walter Hall, if possible; and a virtual Annual General meeting.

At its final meeting in June the Board scrutinized the administrative questions and consequences generated by these plans, all subject to the current state of unpredictability.

Communication by both social and traditional media became crucial in these last few months, with the Adelaide Street office essentially unavailable, and our Administrator, Shannon Perreault, working mainly from home. Facebook, Twitter, e-blast, and website traffic increased, and all meetings were held by Zoom. For those members not on email, Shannon communicated by phone and Canada Post. The reactions of the membership have been generous: many were able to donate the ticket cost of the cancelled

concerts, and a heart-warming number have subscribed to the still-precarious 123rd season.

In memoriam: Emmy and Walter Homburger, who made significant contributions to the success of *Music in the Afternoon* concerts, Elizabeth Newton, an active Foundation volunteer, and Dr. Patricia White, a former member, died in 2019. Other friends were lost in 2020: Florence Richler, Pamela MacKenzie (a former Artistic Director), Teresa Caldwell, Ingrid Harms, and conductor Victor Feldbrill.

My thanks to all supporters of *Music in the Afternoon*, most of all to the donors who have made financial stability possible in these improbable times. The Executive Committee – Diane Martello, Janet Murray, Annette Sanger, and Julia Smith – has done its best to make some essential decisions, hoping to avoid unintended negative consequences. The Board is a working as well as an advisory one, and Directors have provided encouragement and assistance.

We all long for the **live performance** of classical chamber music, and the advancement of young Canadian artists. These remain the goals of the WMCT as we face an unsettled future.

Kathleen McMorro, *President*

Artistic Director's Report

The 122nd season of *Music in the Afternoon* concerts began with such promise but, as with so much of our lives, was sadly interrupted by the necessities of precautions against the COVID-19 virus.

The season opened with Trio Fibonacci. Based in Montreal, this versatile ensemble of violinist Julie-Anne Derome, cellist Gabriel Prynny,

and pianist Steven Massicotte, demonstrated the extraordinary breadth of repertoire for which they are famous. Works by little-known Spaniard Enrique Arbos and two contemporary Quebec composers - Maxime McKinley and Marie-Pierre Brasset - were new to our audience, while favorites Rachmaninov and Beethoven completed the program. The inclusion of a work by Beethoven, his wonderful *Ghost Trio*, was especially important in this anniversary season and Trio Fibonacci launched our intended celebrations with a terrific performance from start to finish, exploring the work's extraordinary range of expression to full effect.

Our second concert brought Canadian treasure, soprano Jane Archibald, to our stage in collaboration with pianist Liz Upchurch and clarinetist Dominic Desautels. A glorious program of works ranging from Purcell through Mozart and Schubert, to Strauss and Britten delivered an exceptional experience to the enthusiastic capacity audience. Mature artistry, and engaging stage presence were complemented for the listeners by *Music in the Afternoon's* continuing use of surtitles which are definitely a popular success.

2020 opened with the Diotima Quartet. One of the most in-demand chamber ensembles in the world and formed by graduates of the Paris National Conservatory, the quartet's name evokes a double musical significance: Diotima is at once an allegory of German romanticism and a rallying cry for the music of our time. A program of works by Berg and Mochizuki, followed by a late Beethoven quartet, would be heavy going for many audiences, but the WMCT concertgoers lived up to our reputation as knowledgeable and appreciative of such depth. It was a great joy to be part of the enthusiastic reception for the quartet's magnificent performance - one that will live with me for some time.

And then it all stopped.

We lost Beverly Johnston and Blake Pouliot who were to be our remaining two performers for the 122nd season, but I am happy that they have agreed to return with their individual programs at a later date.

A sad end to the *Music in the Afternoon concert* series that promised such wonders, but we are grateful for three superb concerts from 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*

In the 2019-2020 year, two significant events influenced results and year-over-year comparisons. The WMCT Foundation transferred its responsibility for fundraising and scholarship awards to the Club. WMCT Foundation funding changed from sponsorship of concerts and office rent support to providing \$25,000 for scholarships and providing operational support as required. Due to the COVID-19 pandemic, the final two concerts of the 2019-2020 season were cancelled. The majority of members donated the value of the tickets for those concerts to the Club.

SUMMARIZED FINANCIAL INFORMATION

For the Year Ended June 30, 2020, with Comparative Figures for 2019

<u>Concert & Career Development Award Funds</u>	<u>2019-2020</u>	<u>2018-2019</u>
Membership Fees	\$ 39,658	\$ 68,720
General Admissions & Other Revenue	8,428	10,981
OAF Endowment Income & Interest	2,549	2,578
WMCT Foundation	36,653	7,500
Other Charitable Foundation Donations	14,044	13,951
Member, Friends & Sponsorship Donations	78,315	48,417
Government Grants	2,500	2,500
Career Development Award from WMCT Foundation	0	0
TOTAL REVENUE	\$182,147	\$154,647
Artistic Fees & Expenses	\$ 27,185	\$ 44,805
Commission of New Work	0	0
Production, Web Site, & Hall Rental	28,636	37,397
Occupancy Costs	23,442	19,645
Administration & Membership Costs	44,118	39,515
Scholarships	25,000	0
Career Development Award	5,000	0
Projects and CDA Reception	-	3,465
Contribution to WMCT Foundation	-	33,000
Loss on Sale of Investments	-	1,748
TOTAL EXPENSES	\$153,381	\$179,575
Excess of Revenue over Expenses	28,766	(24,928)
Fund Balance, beginning of year	45,241	70,169
Fund Balance at end of year	\$ 74,007	\$ 45,241

<u>Where funding comes from</u>	<u>2019-2020</u>	<u>2018-2019</u>
Membership Fees	22%	44%
General Admissions, Other Revenue, & Interest	6%	9%
Corporation Donations	0%	0%
WMCT Foundation	20%	5%
Other Charitable Foundation Donations	8%	9%
Member & Friends Donations	43%	31%
Government Grants	1%	2%
	100%	100%

SOURCE AND USE OF FUNDS

Revenues

"Earned" (membership fees, admissions, etc.)	28%	53%
Donations (private, corporate, grants)	72%	47%
Career Development Award	0%	0%
Total revenues	100%	100%

Expenses

(excl. contribution to WMCT Foundation and Projects)		
Concert production	37%	57%
Career Development Award	3%	0%
Scholarships	16%	0%
Operating costs (general admin, newsletter, etc.)	44%	43%
Total expenses	100%	100%

Janet Murray, CPA, CA, *Secretary-Treasurer*

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MUSIC IN THE AFTERNOON
Women's Musical Club of Toronto

WMCT

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