



MUSIC IN THE AFTERNOON

Women's Musical Club of Toronto

# Women's Musical Club of Toronto

## Annual Report 2016 - 2017

### 119<sup>th</sup> Season

#### President's Report

The 2016/17 season has been an exceptionally busy one for the volunteers at the WMCT. First and foremost, we produced the acclaimed five concert Chamber Music series, *Music in the Afternoon*. These concerts were enjoyed by 365 member/subscribers and 118 single-ticket buyers. Following our May concert, we invited the entire audience to a *vin d'honneur* for pianist Charles Richard-Hamelin, who was both the 10th WMCT Career Development Award winner and the Silver Medalist at the recent Warsaw International Chopin Piano Competition.

In addition to producing fine concerts, the WMCT took measures to modernize, expand membership, attract new volunteers and sell more single tickets. We also moved our offices and welcomed a new Arts Administrator. Here are more details of our accomplishments:

#### Brand Structure

The WMCT hired a professional consulting company, The Connected Brand, to help us define ourselves for a competitive market. In considering *Music in the Afternoon*, school outreach, scholarships and the Career Development Award, we developed statements of our *brand essence*, our *purpose*, *vision*, *values*, *target* and *promise*. We identified the *pillars* of our organization as "legacy, musical afternoons and dedication to chamber music" and we defined the WMCT *brand personality* as "friendly, accessible, consistent and communal".

#### Marketing Aims

With professional help from The Connected Brand, the WMCT began a three-year marketing plan designed to increase membership by moving chamber music lovers along a consumer continuum from unaware, to first-time attendee; from frequent attendee, to subscriber, advocate, volunteer and donor.

#### New Logo

As part of our marketing plan the WMCT unveiled a new logo in March

2017, with a new design, font and colour palette. More emphasis will now be placed on the trademarked "*Music in the Afternoon*" with the name Women's Musical Club of Toronto appearing at the bottom of the logo, representing the supporting structure.

#### Expansion of Online Presence

New this season were e-blasts to members for concert updates, programme notes and news about scholarship-winners. The website has been updated and our Facebook page is active. Finally, the electronic publication of our Newsletter, with outreach beyond our membership, ensured a greater on-line presence for the WMCT in 2016/17.

#### New Address

In March 2017, after many cramped years at 56 The Esplanade, WMCT volunteers de-cluttered, packed up and called the movers. We now occupy space on the 5th floor at 59 Adelaide St E. which we rent from the National Youth Orchestra of Canada. Shared facilities and services include a board room, kitchen, WiFi, a large photocopy machine and cleaning services. A short walk from the King Subway, the atmosphere on the floor is collegial, our overall office costs are comparable and it is a pleasure to meet and work in these bright, well-kept facilities.

#### New Arts Administrator

In March, we said good-bye to Arts Administrator Neva Peykova, wishing her well in her new job at Ryerson University. In her place, we welcomed Shannon Perreault. A professional voice actress, Shannon also recently completed a programme in Arts Management at Humber College and internships at both the Shaw and Soulpepper Theatres. Shannon is a quick and in depth learner, a creative problem-solver and a delight to work with.

#### Conclusion

Like many performing arts organizations in Toronto, the WMCT is striving

to maintain its levels of membership and audience attendance. The exceptionally hard working and forward-thinking Board of the WMCT has addressed this problem head-on through affirmative action. With new self-awareness, a modernized look, new advertising venues, increased community awareness and more on-line presence, the Club signed on 35 new members for next Season before our year end on June 30th.

#### In Appreciation

The *Music in the Afternoon* concerts are a Thursday afternoon jewel largely due to the vast experience of Artistic Director Simon Fryer. Thank you, Simon, for working with us to bring the very best Canadian and international performing artists to our stage.

Marlene Preiss, who retires today, has been an involved and active member of the Board of Directors since the 115th Anniversary Season when she handled vice-regal arrangements for our Koerner Hall concert with aplomb. For years, as chair of the Telephone Committee, she has, sometimes singlehandedly, phoned members three times a year, documenting their comments and concerns for the Board and even taking subscriptions. She has been dubbed the WMCT's "secret weapon" and is irreplaceable. All the best, Marlene. You will be greatly missed.

To my fellow Board members, Annette, Bonnie, Debra, Eva, Holde, Janet, Jerri, Julia, Kathleen, Marlene, Patricia, Susan and Tamar: thank you for your hours and hours of thoughtful discussion, concrete actions, volunteer recruitment and hands-on participation. This year we took the time to define our *Values* as "quality, community, integrity; importance of music in Canadian culture, sponsorship and outreach". It is you, our members, who continue to make these values a reality for the WMCT.

Diane Martello, *President*

## Artistic Director's Report

The 119th season of *Music in the Afternoon* concerts presented by the Women's Musical Club of Toronto featured an inspiring array of artists of the highest calibre. Much-loved Canadian artists, and foreign artists well established at home but less known to Canadians, enthralled us with performances of extraordinary dynamism. Repertoire covered a broad range from the classic to the present day. James Somerville's program featured the premiere performance of the latest WMCT commissioned work, *Bounce*, by Vivian Fung, and the Aizuri Quartet introduced us to the work of American composer Caroline Shaw who is making sizeable waves south of the border.

The season opened with the remarkable voice of Issachah Savage. Known to us for his stunning stand-in debut with the Canadian Opera Company, this was Issachah's Toronto recital debut. A wonderful program, built around works by Schubert and Quilter, displayed Issachah's significant talents and enabled him to produce a performance that surely ranks among the very finest of our 119 seasons.

The second program celebrated a trio of Canadian favourites. James Sommerville, horn, brought violinist Scott St. John and pianist Peter Longworth for a program anchored by the glorious Horn Trio by Brahms. Balanced by the aforementioned commission from Vivian Fung and a group of 20th century French recital works, the performance generated an enthusiastic response with special appreciation for Ms. Fung's presence in the audience.

2017 opened with a much anticipated Toronto debut from the acclaimed Trio Shaham Erez Wallfisch. These well-established and credentialed musicians have supremely successful individual careers but dedicate time to play together since discovering their affinity several years ago. The ensemble presented a program of major piano trio repertoire juxtaposing recently discovered Rachmaninov with Shostakovich and then Schumann, through which they beautifully demonstrated the collective depth of experience they share.

From senior artists we moved in April to a string quartet at the beginning of their path (although well on the way!). In a program exploring how young composers grappled with the past, early works by Mendelssohn and Beethoven flanked young American Caroline Shaw's *BluePrint*. Through this the Aizuri Quartet delivered another stunning Toronto debut presented by the WMCT. Shortly after thoroughly winning over our audience, the quartet travelled to Osaka, where they won first prize in the prestigious Osaka International Competition. A young quartet to watch.

Our final concert of the season featured 2015 WMCT Career Development Award winner pianist Charles Richard-Hamelin. Prize-winner also in the Chopin Competition in Warsaw, his performance for *Music in the Afternoon* represented his formal Toronto recital debut. In a program of Mozart, Chopin, Babadjanian and Schumann, M. Richard-Hamelin, not yet 30 years old, delivered a performance exhibiting a level of pianism more normally associated with substantially more mature and seasoned artists.

The 119th 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 programme 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 the *Music in the Afternoon* series.

Simon Fryer, Artistic Director

## SUMMARIZED FINANCIAL INFORMATION

For the Year Ended June 30, 2017  
with Comparative Figures for 2016

| <u>Concert &amp; Career Development Award Funds</u>    | <u>2016-2017</u>        | <u>2015-2016</u>        |
|--|-------------------------|-------------------------|
| Membership Fees  | \$ 62,295               | \$ 70,336               |
| General Admissions & Other Revenue                     | 9,027                   | 6,746                   |
| OAF Endowment Income & Interest                        | 2,776                   | 2,425                   |
| Corporate Donations                                    | 500                     | 1,500                   |
| WMCT Foundation  | 20,000                  | 7,500                   |
| Other Charitable Foundation Donations                  | 13,207                  | 16,000                  |
| Member, Friends & Sponsorship Donations                | 27,959                  | 21,299                  |
| Bequest  | 41,037                  | 100,000                 |
| Government Grants                                      | 2,500                   | 2,500                   |
| Career Development Award Fundraising                   | 0                       | 0                       |
| <b>TOTAL REVENUE</b>                                   | <b><u>\$179,301</u></b> | <b><u>\$228,306</u></b> |
| Artistic Fees & Expenses                               | 42,795                  | 41,855                  |
| Commission of New Work                                 | 4,650                   | 4,500                   |
| Production, Web Site, & Hall Rental                    | 32,945                  | 29,502                  |
| Occupancy Costs  | 20,818                  | 16,847                  |
| Administration & Membership Costs                      | 44,906                  | 34,573                  |
| Career Development Award                               | 0                       | 0                       |
| Strategic study (Marketing, Rebranding, CDA Reception) | 29,102                  | 20,162                  |
| Contribution to WMCT Foundation                        | 0                       | 46,531                  |
| <b>TOTAL EXPENSES</b>                                  | <b><u>\$175,216</u></b> | <b><u>\$193,970</u></b> |
| <b>Excess of Revenue over Expenses</b>                 | <b>4,085</b>            | <b>34,336</b>           |
| Fund Balance, beginning of year                        | 75,000                  | 40,664                  |
| <b>Fund Balance at end of year</b>                     | <b><u>\$ 79,085</u></b> | <b><u>\$ 75,000</u></b> |

| <u>Where funding comes from (excluding bequests)</u> | <u>2016-2017</u> | <u>2015-2016</u> |
|--|------------------|------------------|
| Membership Fees                                      | 45%              | 55%              |
| General Admissions, Other Revenue, & Interest        | 9%               | 7%               |
| Corporation Donations                                | 0%               | 1%               |
| WMCT Foundation                                      | 14%              | 6%               |
| Other Charitable Foundation Donations                | 10%              | 12%              |
| Member & Friends Donations                           | 20%              | 17%              |
| Government Grants                                    | 2%               | 2%               |

### SOURCE AND USE OF FUNDS

|   |             |             |
|---|-------------|-------------|
| <b>Revenues (excluding CDA fundraising)</b>                 |             |             |
| "Earned" (membership fees, admissions, etc.)                | 41%         | 35%         |
| Donations (individual, corporate, grants, bequests)         | 59%         | 65%         |
| <b>Total revenues</b>                                       | <b>100%</b> | <b>100%</b> |
| <b>Expenses</b>   |             |             |
| (excl. contribution to WMCT Foundation and Strategic Study) |             |             |
| Concert production  | 55%         | 60%         |
| Career Development Award                                    | 0%          | 0%          |
| Operating costs (general admin., newsletter, etc.)          | 45%         | 40%         |
| <b>Total expenses</b>                                       | <b>100%</b> | <b>100%</b> |

In 2016-2017, some extraordinary one time expenses were incurred which increased administration, marketing, and rebranding costs. Earned revenue covered 100% of operating costs and 10% of concert production costs. The remaining 90% of production costs were covered by donations and bequests. In 2016-2017 The WMCT Foundation provided the Club with \$20,000 in sponsorship of concerts.

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Simon Fryer, *Artistic Director*

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## Women's Musical Club of Toronto



MUSIC IN THE AFTERNOON  
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59 Adelaide St E, Suite 500  
Toronto ON M5C 1K6  
416-923-7052  
wmct@wmct.on.ca  
www.wmct.on.ca

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