



POWERFUL
ENCOUNTERS
in EARLY MUSIC

THE TORONTO CONSORT

2016-2017 SEASON | DAVID FALLIS, ARTISTIC DIRECTOR

2016-17 ANNUAL REPORT

REPORT FROM THE ARTISTIC DIRECTOR

One never likes to choose between different musical seasons, deciding which one is more favoured, but it is fair to say that the 2016/17 Season was a very remarkable one in many ways for the Toronto Consort.

The year began with many of us spending time in a studio, as we recorded two recent works by the esteemed Canadian composer James Rolfe. *Breathe* was written with the Toronto Consort in mind, and its text includes words by Hildegard of Bingen. James' piece is a beautiful evocation of these words, and is effectively written for early instruments. It was a great experience recording it, and we plan to present it to our mainstage audience in the 2018/19 season.

The first program on the Toronto series was *The Italian Queen of France*, centred on music connected with Catherine de Medici, the Italian noblewoman who had such influence in France for so many years in the 16th century, being a queen, and queen mother to young Valois kings. The repertoire is rarely heard, and it was a pleasure to explore it. In December, the program was recorded for release on the Marquis label. In the live performances, we were also joined by senior students from the School of Atelier Ballet, choreographed by Jeannette Lajeunesse-Zingg.

At holiday time, we presented *A Medieval Christmas*, a program of beautiful and unusual medieval music chosen and researched by Katherine Hill. Medieval music can often have an otherworldly quality, and to complement that essence, we accompanied the program with medieval Christmas imagery, projected on a large screen behind the performers. The resulting atmosphere was deeply moving and a true feast for eyes and ears.

2017 was Canada's sesquicentennial year, and to mark this, and at the same time raise the question of how old Canada really is, we presented *Kanatha/Canada: First Encounters*. This marked the first time that the Toronto Consort worked with Indigenous artists, and it was a significant and moving experience for all of us. A spirit of openness and friendship guided us. Besides music from all the artists' traditions, we also came together to present John Beckwith's *Wendake/Huron* with the Toronto Chamber Choir performing the choral sections. This was also a first: having a major work of contemporary music on the program, something we plan to develop further.

Our guest ensemble for the season was Cappella Pratensis in a program centred on the music of Pierre de le Rue. These world-renowned specialists in early 16th-century polyphony also presented a well-received workshop for singers. It was a personal pleasure for me to welcome back to Toronto my old friend and musical colleague, Stratton Bull, who now leads the Cappella.

The year ended on a high note with *Elena (Helen of Troy)* by Francesco Cavalli. Cavalli's operas are little-known gems (for this production we had to make our own performing edition), and it is a comic masterpiece. It made a fitting finale to a wonderful year of artistic explorations.

David Fallis
Artistic Director



REPORT FROM THE BOARD PRESIDENT

Passion, integrity, creativity, and devotion: all these and more characterize the talented individuals who contributed to the many successes marking the Toronto Consort's 44th Season.

From the behind-the-scenes strategic planning to the onstage productions – at home and on the road - our team's collaborative effort generated remarkable results, notably in these key strategic areas:

1) Conserve the future; 2) Grow the financial base; and 3) Diversity our audiences

The governance team undertook to expand the Consort's organizational capacity, resulting in a greater investment in our Managing Director and Audience Engagement & Education roles. Both Michelle Knight and Adam Thomas Smith wasted no time in plunging into their responsibilities, applying their distinctive energies and experience to accomplish much for our current and next-generation audiences. We supported Michelle's participation in the U Penn "Executive Program in Arts and Culture", which she successfully completed while maintaining her full schedule of responsibilities. As part of its commitment to attracting and retaining performing arts talent, the Consort will continue to source opportunities to professionally develop its leaders. Additionally, as a responsible employer, we reviewed and revised our contracts and policies ensuring up to date compliance with respectful workplace standards.

Under Ann Posen's guidance as Nominations Chair, we strengthened our Board leadership by recruiting additional directors with key competencies in legal affairs, fundraising and marketing. We welcomed Frances Campbell and Andrea Whitehead to our team, while acknowledging with gratitude Chester Gyski and Kim Condon whose terms had completed.

Our commitment to next generation audiences took on a new dimension with the launch of the Early Music Collaboration Lab. Conceived with the help of subscriber Priyanka Sheth, the "Lab" is funded by a New Horizons for Seniors Program grant, a first for the Consort. Adam Smith leads the content development as this initiative moves into its next phase of seasoned audience members enthusiastically sharing their knowledge of Early Music with youth.

Financially, our balance sheet continues to reflect healthy revenue from a variety of sources, as well as careful budgeting and cost controlling. Treasurer John Ison has done a remarkable job guiding our staff in optimizing our financial management, as well as providing insightful reports to our Executive. The integration with the arts management software Tessitura is proceeding well, an opportunity made possible through our generous relationship with Tafelmusik. Going forward we will develop our planned giving program, and diversify the financial contribution opportunities for our many donors, patrons and funders.

On behalf of the Board, thank you to Artistic Director David Fallis and our ensemble artists for their outstanding creativity, musicianship, and loyalty. And to our tireless volunteers, generous patrons, subscribers and suppliers, and ever-efficient box office team, we so appreciate your unique contributions to our Consort 'family': simply put, we couldn't do what we do, without you.

We look forward to celebrating an incredible 45th anniversary season!

Heather Turnbull
President



REPORT FROM THE TREASURER

The Consort completed another successful year in achieving its financial targets. As planned, expenses exceeded revenue for the year, by \$7,616, compared to revenue exceeding expenses by \$10,615 the previous year. Revenue increased \$10,721 (2.2%) and expenses increased \$28,952 (6.2%). Year-end net assets (surplus) decreased from \$203,292 to \$195,676 but cash and liquid investments increased from \$302,373 to \$307,342. These reserves provide Consort with a stable financial base for future artistic and growth strategies.

Consort's total revenue for the year was \$494,712, a 2.2% increase over the prior year. Core revenue comes from three primary sources:

- 1) Concert ticket sales of \$194,612, an increase of 2.5%, and 39% of total revenue. Sales of tickets to Toronto concerts were 5785, slightly less than the prior year, but a 20% increase over the past five years. Overall occupancy was 67%, also slightly less than the prior year, but a 12 percentage point increase over the past five years.
- 2) Individual donations of \$135,295, an increase of 18%, and 27% of total revenue. Donations from individual supporters has increased significantly, from \$88,000 five years ago.
- 3) Operating grants of \$79,000 from three levels of government, unchanged for several years, and 16% of annual revenue.

Consort's operating expenses are summarized in the following table:

Category	2016-2017	2015-2016	Increase
Toronto concerts	215,752	226,044	-4.6%
Marketing	117,086	113,491	3.2%
Administrative	89,913	84,396	6.5%
Fundraising	37,725	25,359	48.8%
Education and outreach	33,682	14,646	130.0%
Other expenses	8,170	9,440	-13.5%
Total Expenses	502,328	473,376	6.1%

Increases in fundraising and marketing expenses reflect the hiring of a part-time marketing director during the year. Education and outreach expenses include the production of a new compact disk, the Italian Queen of France, at a cost of \$21,756.

The implementation of a new, world class, revenue management system (Tessitura) during the year was a significant expense but will provide significantly increased fundraising and ticket sales capabilities for many years to come.

Additional financial information is provided in the financial statements and audit report included with this annual report.

John Ison
Treasurer



THE ITALIAN QUEEN of FRANCE

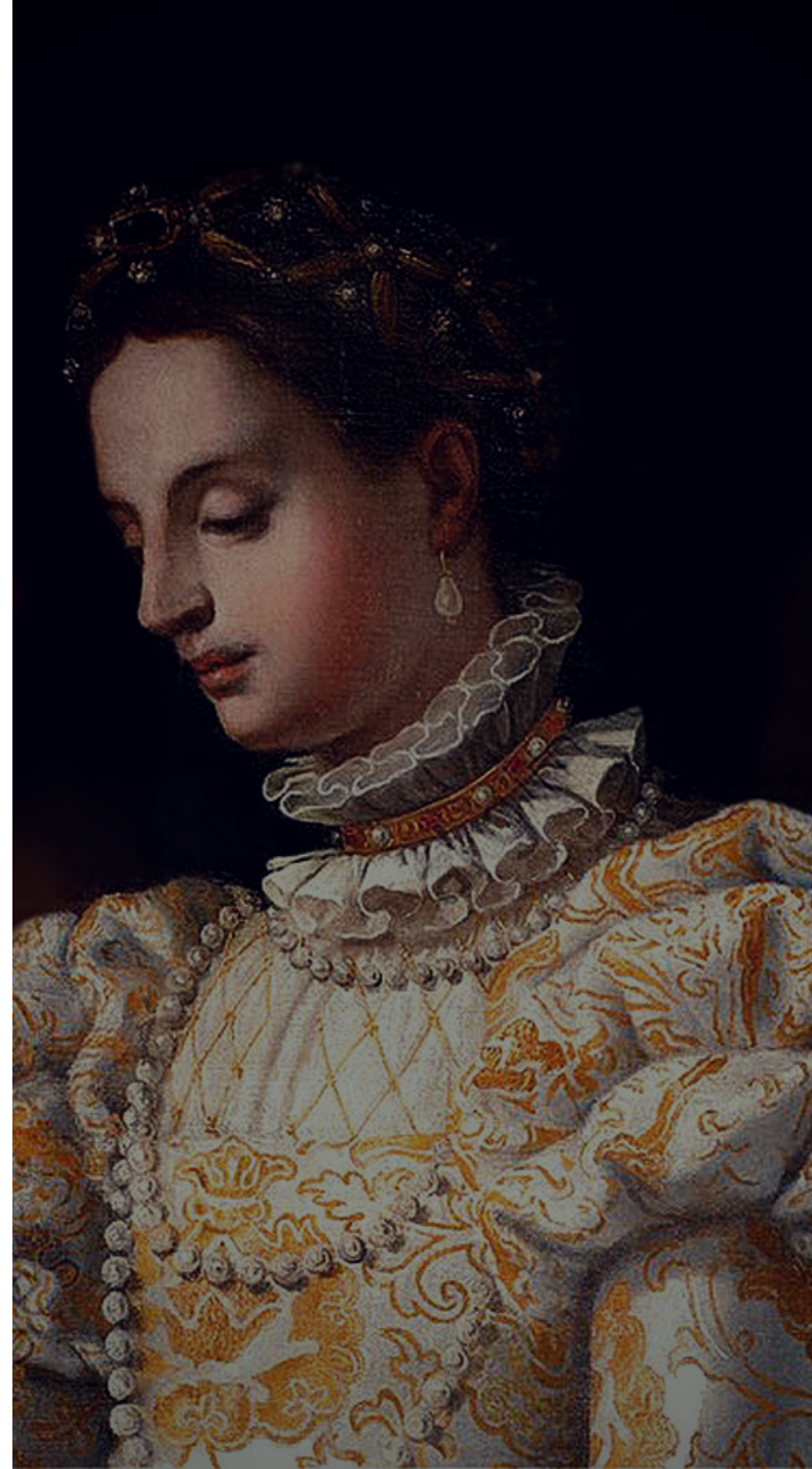
November 11 & 12 - Jeanne Lamon Hall, Toronto
November 13 - Hammer Baroque, Hamilton

David Fallis, Artistic Director
Jeannette Lajeunesse Zingg, Choreographer
Michael Legouffe, Costumes

Performers
Michele DeBoer, soprano
David Fallis, tenor, percussion
Ben Grossman, hurdy-gurdy, percussion
Katherine Hill, soprano, bass viol
Paul Jenkins, tenor, harpsichord
Terry McKenna, lute, guitar
Alison Melville, recorder
John Pepper, bass
Laura Pudwell, mezzo-soprano

Featuring students from Opera Atelier's School of Atelier Ballet
Manon Enns-Lapointe, Dancer
Laura Harris, Dancer
Rebecca Moranis, Dancer
Eleonora Tomilin, Dancer

This production together with choreography
by Jeannette Lajeunesse Zingg and the students of the School of Atelier Ballet
are generously supported by Vivian E. Pilar.



A MEDIEVAL CHRISTMAS

December 9, 10, 11 - Jeanne Lamon Hall, Toronto

Katherine Hill, Artistic Director

Laura Warren, Presentation Designer & Projectionist

Performers

Michele DeBoer, voice

Kirk Elliott, harp, bagpipes, fiddle, psaltery

David Fallis, voice, percussion

Ben Grossman, hurdy-gurdy, percussion, laouto

Katherine Hill, voice, nyckelharpa, fiddle

Paul Jenkins, voice, harp

Alison Melville, flute, recorder, voice

John Pepper, voice

Jessica Wright, voice

Generously supported by Al and Jane Forest.





KANATHA/CANADA: FIRST ENCOUNTERS

February 3 & 4 - Jeanne Lamon Hall

David Fallis, Artistic Director
Alex Eddington, projectionist
Jason LaPrade, sound engineer

Performers

Michele DeBoer, soprano
Jeremy Dutcher, vocal artist
David Fallis, tenor, conductor
Marilyn George, singer, drummer
Ben Grossman, hurdy-gurdy, percussion
Shirley Hay, singer, drummer
Katherine Hill, soprano, viola da gamba
Paul Jenkins, tenor, chamber organ
Terry McKenna, lute, mandolin, guitar
Alison Melville, flute, recorder
John Pepper, bass
Laura Pudwell, mezzo-soprano
Georges Sioui, narrator, singer

Toronto Chamber Choir, Lucas Harris, Artistic Director
Members of the Brookside Music Association, John French, Artistic Director

Generously supported by Ann H. Atkinson
Additional support from The Pluralism Fund







TRIPTYCH

The Musical World of **HIERONYMUS BOSCH**

March 3 & 4 - Jeanne Lamon Hall, Toronto

Cappella Pratensis

Olivier Berten, tenor
Stratton Bull, conductor, superius
Peter de Laurentiis, tenor
Pieter De Moor, contratenor
Andrew Hallock, superius
Lior Leibovici, contratenor
Lionel Meunier, bassus
Pieter Stas, bassus

Generously supported by Robert MacLennan.
Additional support from The Spem in Alium Fund.

HELEN of TROY

by Francesco Cavalli

May 12, 13, 14, Jeanne Lamon Hall, Toronto

Libretto by Nicolò Minato, based on a scenario by
Giovanni Faustini

Performing edition by David Fallis,
based on a transcription by Kristen Kane

David Fallis, Artistic Director, conductor
Guillaume Bernardi, Literary and Textual Consultant
Alex Eddington, Projectionist

SINGERS

Veronika Anissimova
Michele DeBoer
Emma Hannan
Katherine Hill
Cory Knight
John Pepper
Laura Pudwell
Bud Roach
Kevin Skelton
Vicki St. Pierre
Andrew Walker

PLAYERS

Patricia Ahern, 1st violin
Felix Deak, cello
Lucas Harris, theorbo
Paul Jenkins, harpsichord
Alison Melville, 1st recorder
Bud Roach, baroque guitar
Colin Savage, 2nd recorder
Julia Wedman, 2nd violin

Generously supported by Greig Dunn.



EDUCATION PROGRAMS

Each season we offer a free concert series and free in-the-schools workshops for high school students.

During the 2016-17 season, 1000 students, representing 10-15 GTA high schools, attend these hour-long concerts each year. Each performance is followed by a talk-back session with our nine-member ensemble.

Shakespeare's Songbook

The Shakespeare's Songbook Program brings alive the kinds of music which would have been heard by William Shakespeare in Renaissance England. With music for fools, fairies and Falstaff, students hear and are introduced to ballads, recorder and hurdy-gurdy improvisations, harpsichord fantasias and a capella vocal works. This program increases understanding of William Shakespeare, and introduces students to an unforgettable musical world.

Marco Polo Project

The Marco Polo Project is a creative re-imagining of the extraordinary music the 13th-century Venetian explorer might have heard on his travels with an emphasis on the instruments and the singing style of the different cultures he might have encountered on his journey.



Music has the power to unite and bring people together.

Launched in May 2017, the Early Music Collaboration Lab (EMCL) is a community education program designed on the premise that different generations have so much to offer each other. Bridging the gap between multiple generations through in-depth co-learning is how the EMCL works to foster community.

EMCL sessions promote shared learning opportunities for adults over 55 and youth 14-25 by providing behind-the-scenes, in-depth educational and mentoring experiences based on subjects highlighted in The Toronto Consort mainstage concert season.

Sessions are guided by professional music educators and The Toronto Consort Artistic Associates and include special guest performances and demonstrations. Activities include a historical overview, score study, instrument demonstrations, and interactive music making. 60% of EMCL participants are brand new to the Consort's database.

Supported in part by the New Horizons for Seniors Program.



RECORDINGS

On December 19th, 2016 in Kitchener-Waterloo, at Wilfred Laurier University's Maureen Forrester Recital Hall, The Toronto Consort settled in for an intensive three-day recording session for The Italian Queen of France CD for release in November 2017 by Marquis Classics.

The Toronto Consort is grateful to the following donors who supported The Italian Queen of France CD Recording:

RENAISSANCE CIRCLE

(\$500 and above)

Tom Bogart & Kathy Tamaki	Anne & Dave Bailey	Joan Garner	D. Powell Wells	Frances Maccusworth
Elan Drescher	J. Douglas Bodley	David & Joan Gilbert	John Reid Morden	Margaret Magee
Tiit Kodar	Harry & Helen Bowler	Chester & Camilla Gryski	Joan Robinson	Mary Ella Magill
Oleg Kuzin	Marcus Butler	A.L. Guthrie	Katalin Schafer	Catherine Pepper
John & Maire Percy	Michael & Catherine Clase	Pauline S. Hill	Erik Schyer	Norman Perrin
Jean Patterson Edwards	Amy Coulson	Anya Humphrey	Judy Skinner	Jean Podolsky
Ted Sharp	Jane Couchman & Bill Found	John Ison	Gary Smith	Trixie Postoff

BENEFACTOR

(\$125 – \$499)

Matthew Airhart	Tedd Dillon & Katie Engels	Michael Lerner	Berta Zaccardi	Alan Rosenthal
Nellie Austin	Michael Disney	Susan Middleton	& Craig Robertson	David Saunders
Edward & Jocelyn Badovinac	Colin R.C. Dobell	& Christopher Palin		Imogene Walker
	Richard Earls	Alec & Joyce Monro		Sharon Walker
	Lee Emerson	Elizabeth Mowat		
	Sherri Erlichman	Vivian Pilar		
	Kevin Finora	Ruth Pincoe		
	Katalin Gallyas			

PATRON

(\$10 – \$124)

Alison Booz
Ruth Comfort
Isabelle K. Gibb
Jacqueline Jimenez
Verica Ketko



OUR SUPPORTERS



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for the Arts

Conseil des Arts
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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
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We're here to help.

theWholeNote



Foundation Support

The J.P. Bickell Foundation, The Lloyd Carr-Harris Foundation, The McLean Foundation,
The Catherine and Maxwell Meighen Foundation, The Ed Mirvish Family Charitable Foundation,
The Pluralism Fund, The Spem in Alium Fund

OUR SUPPORTERS

GOLD RENAISSANCE CIRCLE

(\$5,000 and above)

Ann H. Atkinson
Tom Bogart & Kathy Tamaki
Greig Dunn & Robert MacLennan
Jane & Al Forest
Estate of Patricia Hosack
John & Maire Percy
Vivian E. Pilar
Joan E. Robinson

(\$2,500 – \$4,999)

Estate of
Norman John Cornack
Fred & Ursula Franklin
Tiit Kodar, in memory of Jean Kodar

(\$1,000 – \$2,499)

C. Bergeron
Michael Clase
Jane Couchman & Bill Found
David Fallis
Kevin Finora
Chester & Camilla Gryski
A. L. Guthrie
Glen Hutzul
John Ison
William & Hiroko Keith
Oleg Kuzin, in memory of Betty Kuzin
Marion Lane & Bill Irvine

Dr. Margaret Ann Mackay
Ann F. Posen
Ted & Sheila Sharp
Heather Turnbull
& Priyanka Sheth
Guy Upjohn
Jane Witherspoon
& Brian Stewart
Berta Zaccardi
& Craig Robertson
Anonymous (2)

IN MEMORY OF URSULA & FRED FRANKLIN

Alison Burford-Mason
Givins Shaw Public School
B. Gombay
Janet Goodfellow
Hans De Groot
Eva Lindberg
Avery MacLean
Mary Newberry
Scott Paterson
Ruth Pincoe
Suzanne Rumsey
& Michael Shapcott
Takaya Shimoda
Avivah Wargon & Elliott Chapin

RENAISSANCE CIRCLE

(\$500 – \$999)

Margaret Ackerman
Donald E. Altman
Monica Armour
Nellie Austin
J. Douglas Bodley
Marion Breukelman Miret
Marie Campbell
Kim Condon & Jonathan Barrentine
Stephen & Linda Cook
Jayne & Ted Dawson
Michael Disney
Jean Edwards
Dinah Hoyle & Earl Rosen
Eva & Doug Green
George Hathaway
Jill Humphries
D. Kee
Gerhard & Louise Klaassen
Grace & Henry Klaassen
Robert & Michelle Knight
Eric A. Lipka
Bonnie & Timothy McGee
Lynda Newmarch
Prof. E.M. Orsten
Carol Percy
Paul & Elaine Pudwell
Barbara Tangney
Janet Walker
Heather Walsh
Janet Wood

OUR SUPPORTERS

BENEFACTOR

(\$200 – \$499)

Lewis W. Abbott

Ellen Anderson

James & Penny Arthur

Edward & Jocelyn Badovinac

David & Anne Bailey

Sara Blake

Helen G. & Harry Bowler

Marcus Butler

Michael & Honor de Pencier

Annette DeBoer

Harry Deeg

Neil Dobbs & Susan Girard

Carol Dorman

Richard Earls

Katalin Gallyas

Dr. Hartley Garfield

Joan Mary & David Gilbert

Carol & Peter Gould

David Grant & Arlene Gehring

John & Jane Grant

Ian & Joan Guenther

Beatrice & Lawrence Herman

Pauline S. Hill

Jerry Hogan

Anya Humphrey

Ludwig W. Kalchhauser

William Karner

George & Kathryn Kawasaki

Lisa Marie Krause

Lois Kunkel & John Olthuis

Michael Lerner

Dr. Teresa Liem

Hallett & Karen Llewellyn

Margaret Magee

Mary Ella Magill

Christina Mahler

& Jeanne Lamon

Pat & Howard Malone

Alina Matus

Kathleen McMorrow

Trini Mitra

Richard Moore

Alec & Joyce Monro

Margaret & Reid Morden

Sara Morgan & Daniel Philpott

Elizabeth Mowat

Stephen J. Munro

Cindy & Ed Nowina

Toby & Martine O'Brien

Selma Odom

Christopher Palin

Susanne Palmer & Wayne Drewry

Valdis Petersons

Ruth Pincoe & David Peebles

Margaret Proctor

David Ptolemy

Georgia Quartaro

Brenda Rolfe

Dorothy & Robert Ross

Erik Schryer

Judy Skinner

Donald Smith

Lee Smith & Lyle Burton

B. Stalbecker-Pountney

Paul & Lynne Stott

Karen Teasdale

Martha Ter Kuile

Edward J. Thompson

Patricia & Alasdair Urquhart

Ilze Valdmanis

Gisela Van Steen

& the late Mark Van Steen

Catherine & Gary Vivian

Laurie White

Morden Yolles

Shaunie & Brian Young

Anonymous (1)

PATRON

(\$100 – \$199)

Dr. Philip Anisman

Cheri & Gregory Barnett

Guyszi S. Berki

Chris Brownhill

Frances Campbell

Sheila Campbell

Philippa Campsie

& Norman Ball

Connie Catalfamo

OUR SUPPORTERS

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Rose Marie Cira
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Nancy Conn
Douglas Crowe
David & Liz Currie
S. Davidson
Helen Davies
Stephanie de Bruijn
Beatrice de Montmollin
Colin Dobell
Judy Dora
Lee Emerson
Carol Farkas
Joyce Ford
Frank & Donna Lynne Fraser
David & Helena Garlin
Brydon Gombay
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Consuelo Gotera
Ulla Habekost
Sylvia Hamilton
Terrie-Lee Hamilton
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Claire Lavigna
Ken Lawday
Kenneth & Mary Lund
Norma Lundberg
Edward & Margaret Lyons
Duncan MacKenzie
B. Lesley Mann
Gloria Marsh
Hugh & Lou Mason
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Anne McConnell
& Ross Hirning
Gary McIntosh
in honour of Ross Tilley
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Sean Miller
Paul Muther & Ulla Dagert
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Paul Nash
Derry Neufeld

Lorna Novosel
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Christopher Palin
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R.M.H. Pinkerton
Jean Poldosky
Anne-Marie Prendiville
& John Gillies
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Jason Roberts
David Robertson
& Eva MacDonald
Elaine Rolfe
Marina Romain
Joan Rosenfield
Bruce Ross
Joanne & Walter Ross
Janet Rubinoff
David Saunders
Cathy Schell
C. Schuh & M. Horn
Bill Schultz
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Jill Shefrin
Elizabeth Stewart
Richard Sumner
Brian Taylor
Ella Taylor-Walsh
Dana Tenny
Martha Ter Kuile
Mary Thomas Nagel

OUR SUPPORTERS

Ross Tilley
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Mary Vise
Elaine Waddington
Imogene Walker
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Sharon Walker
IJeffrey White
Paula Wilson
Andrea Whitehead
Angie Wong
Anne Wong
Peter & Sharon Wong
Beverley Wybrow
Sharon Zimmerman
Judith Zoltai
Anonymous (3)

FRIEND
(\$50 – \$99)
Dianna Allen
Sandra Alston
Ruth Baillie
Anton Bakalic
Larry Beckwith
Leonie Bedford
Stephen Bishop

Geraldine Campbell
Ann Carson
Colleen Clark
Amy Colson
Ruth Comfort
Sue Cousland
John Crozier
Hans De Groot
Brenda Ellenwood
Angela Emmett
George & Kittie Fells
Margaret Furneaux
Constance Gardner
Barbara Habib
Christopher Harris
& Mary Shenstone
Elke Heidemann & Elsa Miller
Gail Houston
Marie Howes-Clark
Moira Hutchinson
Prof. Alexandra F. Johnston
Andrea Kinch
Tiiu Klein
Ronald Leprohon
Gillian Meecham
Ellen Mole
Dana Oakes
Sheila O'Connor
G.D. Olds
Katherine V. Paterson

Manfred & Sylvia Petz
Marion Pope
Anne Power
Marilyn Richards
Cathy Richardson
Molly Robbins
Margery Robson
Norma Rowen
Erik Schryer
Marion Scott
Gary Smith
Roberta Smith
Janet Stern
Marilyn Isaac Stewart
Keith Strand
Mrs. Penelope Sullivan
Jackie Taschereau
Kaspers Tuters
Catherine Ukas
Anthony & Lorna Van Bergen
In Memory of Sheila VanSlyke
Mary Jane Warner
Carol B. Watson
Brenda Watts
John & June Wevers
Nora Wilson
Susan Q. Wilson
Perry Wong
Bob Zarichansky
Anonymous (2)

OUR TEAM

Board of Directors

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Ann Posen, Past President
John Ison, Treasurer
Frances Campbell, Secretary
Harry Deeg
Trini Mitra
Sara Morgan
Anita Nador
Tiffany Grace Tobias
Andrea Whitehead

Sub- Committees

Marketing:

Sara Morgan, Tiffany Grace Tobias,
Jennifer Bryan

Fundraising:

Tiffany Grace Tobias, Priyanka Sheth,
Sophie Malek, Andrea Whitehead,
Monika Calzaretto

Volunteers

Thank you to The Toronto
Consort's team of over 75
volunteers that provide
provide front of house services
to our concert patrons.

Ensemble

David Fallis, Artistic Director
Michele DeBoer
Ben Grossman
Paul Jenkins
Katherine Hill
Alison Melville
Terry McKenna
John Pepper
Laura Pudwell

Staff

Michelle Knight, Managing Director
Adam Thomas Smith, Marketing Director
Nellie Austin, Bookkeeper
Kiran Hacker, Graphic Designer
Yara Jakymiw, Season Brochure Graphic
Designer
Martin Reis, Derek Haukenfreres
& Ruth Denton, Box Office
Peter Smurlick, Database Consultant
Gordon Baker, Stage Manager
Cecilia Booth, Front of House
& Volunteer Coordinator
Gordon Peck, Technical Director
Sam Elliott, Intermissions & Receptions
Heather Engli, Touring

Additional Partners

Trinity-St. Paul's Centre for Faith,
Justice and the Arts

Tafelmusik Baroque Orchestra
and Chamberchoir

Marquis Classics

Hammer Baroque

Alliance Française Toronto

Istituto Italiano di Cultura Toronto

FINANCIAL STATEMENTS

THE TORONTO CONSORT
STATEMENT OF FINANCIAL POSITION
AS AT JUNE 30, 2017

	<u>2017</u> \$	<u>2016</u> \$ (Note 15)
ASSETS		
CURRENT		
Cash - unrestricted	73,439	111,160
Cash – internally restricted	82,957	91,213
Short term investment (Note 3)	50,290	100,000
Accounts receivable	22,800	5,406
Government excise tax rebate receivable	1,114	4,193
Prepaid expenses and inventory	<u>5,592</u>	<u>8,335</u>
	236,192	320,307
LONG TERM		
Long term investments (Note 3)	100,656	-
CAPITAL ASSETS (Note 4)	<u>4,487</u>	<u>7,250</u>
	<u>341,335</u>	<u>327,557</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	21,344	16,852
Government excise taxes payable	-	3,791
Government remittance payable	<u>2,023</u>	<u>1,815</u>
	<u>23,367</u>	<u>22,458</u>
DEFERRED (Note 5)		
Subscriptions received in advance	101,928	96,807
Deferred revenue	<u>20,364</u>	<u>5,000</u>
	<u>122,292</u>	<u>101,807</u>
Total Liabilities	<u>145,659</u>	<u>124,265</u>
NET ASSETS		
Artistic Development Reserve	66,213	66,213
Compact Disc Production Reserve	16,744	25,000
Capital Assets Fund	4,487	7,250
Operating Fund	<u>108,232</u>	<u>104,829</u>
	<u>195,676</u>	<u>203,292</u>
	<u>341,335</u>	<u>327,557</u>

APPROVED ON BEHALF OF THE BOARD

 DIRECTOR

 DIRECTOR

 DATE

THE TORONTO CONSORT
STATEMENT OF OPERATIONS
AS AT JUNE 30, 2017

	<u>2017</u> \$	<u>2016</u> \$ (Note 15)
REVENUES		
Earned revenue (Note 6)	206,178	244,161
Government grants (Note 7)	90,341	93,225
Donations (Note 8)	174,360	144,760
Fundraising events	13,550	2,583
Miscellaneous	<u>13,269</u>	<u>8,032</u>
	497,698	492,761
COST OF COMPACT DISC SALES	<u>2,986</u>	<u>8,770</u>
	<u>494,712</u>	<u>483,991</u>
EXPENSES		
Performance (Note 9)	215,752	226,044
Marketing	117,086	113,491
Administrative (Note 10)	89,913	84,396
Fundraising	37,725	25,359
Education and outreach (Note 11)	33,682	14,646
Special project	<u>8,170</u>	<u>9,440</u>
	<u>502,328</u>	<u>473,376</u>
EXCESS OF (EXPENSES OVER REVENUES)		
REVENUES OVER EXPENSES FOR THE YEAR	<u>(7,616)</u>	<u>10,615</u>

The accompanying notes are an integral part of these financial statements.