



**SOUND
STREAMS**

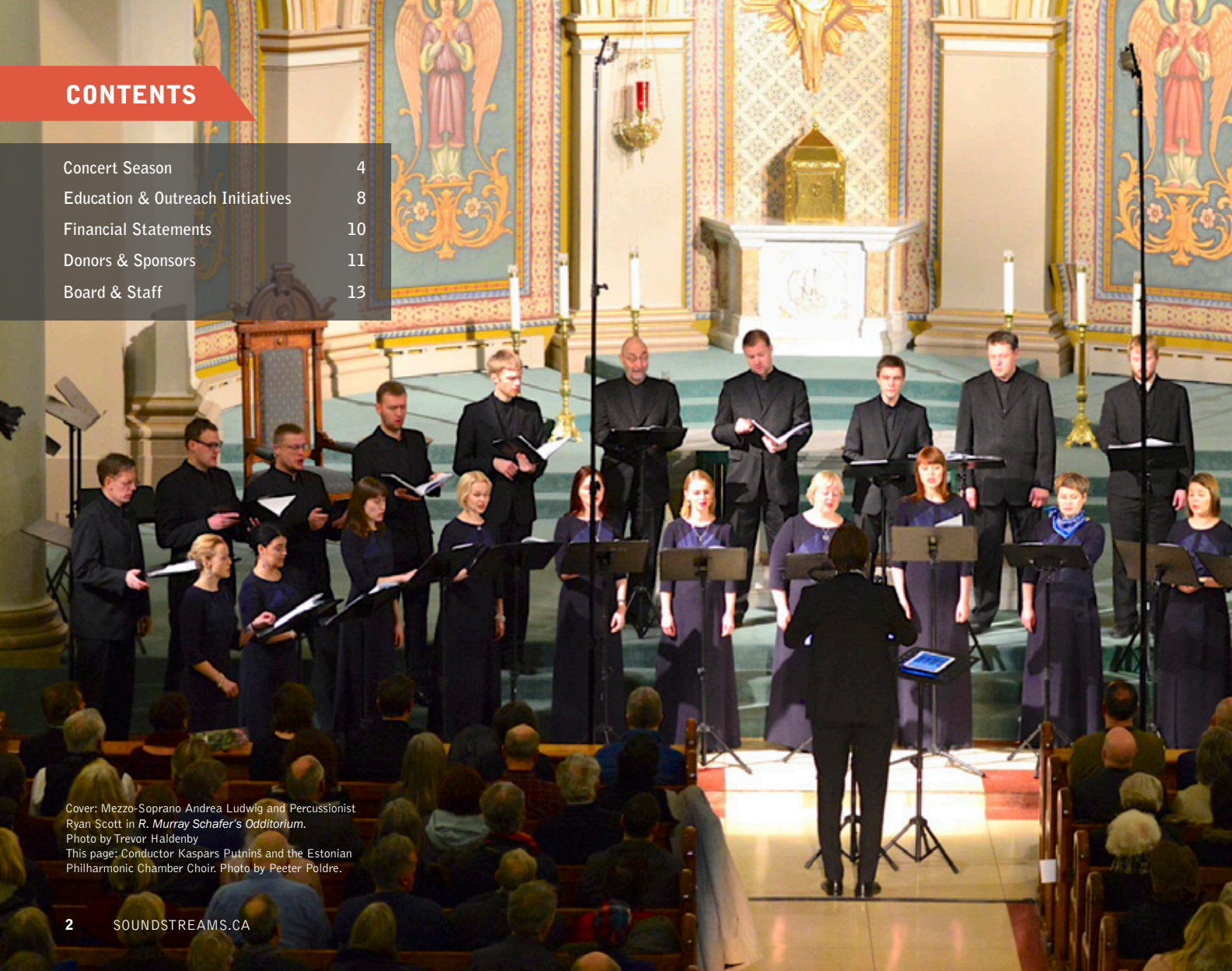
Lawrence Cherney,
ARTISTIC DIRECTOR

NEW DIRECTIONS IN MUSIC

2016/2017
ANNUAL REPORT

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Cover: Mezzo-Soprano Andrea Ludwig and Percussionist Ryan Scott in *R. Murray Schafer's Odditorium*.

Photo by Trevor Haldenby

This page: Conductor Kaspars Putnins and the Estonian Philharmonic Chamber Choir. Photo by Peeter Poldre.

EXECUTIVE SUMMARY

Lawrence Cherney
Artistic Director



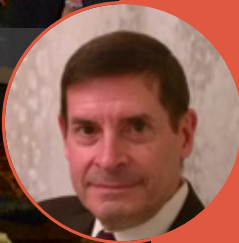
Ben Dietschi
Executive Director



Daniel Weinzweig
Vice President



Lawrence Smith
Vice President



STIMULATING CULTURAL CONVERSATIONS

In the lead up to our milestone 35th season, the 2016-17 season reaffirmed our commitment to creating a platform for uniquely Canadian cultural conversations. With a renewed focus on stimulating and provoking these conversations through carefully curated themes, we aimed to bring even greater depth, impact and relevancy to our work. This exploration of themes spurred us to incorporate dramatic enhancements in our productions, whose goal is to create immersive experiences for our audiences that will appeal to a wide range of ages and musical backgrounds.

One such example was *Magic Flutes*, which flowed seamlessly through a century of great flute repertoire from the lyricism of Debussy to a contemporary Canadian work inspired by Inuit shamanism. The season also saw the return of the legendary Estonian Philharmonic Chamber Choir, in a concert that explored significant Canadian and Estonian repertoire including world premieres by Omar Daniel and Riho Esko Maimets.

As Canada approached its national sesquicentennial, Soundstreams' programs like *Music of the Rainbow Nation: A Tribute to Nelson Mandela's Dream* sought to bring global perspectives to issues of inclusivity, as always through the lens of intercultural collaboration. At the same time, productions like *R. Murray Schafer's Odditorium*, a confluence of music, dance, and theatre, fostered legacy by bringing fresh and compelling interpretations to Canadian masterworks.

PARTNERSHIPS & GROWTH

A growing affinity with theatregoers and our interest in crafting more immersive experiences for our audiences, prompted our first presentation in Crow's Theatre, newly built in Toronto's burgeoning Leslieville neighbourhood. We found both creative and institutional synergy in this partnership, which paved the way for continuing collaboration. Our season closed in partnership with the Royal Conservatory of Music's 21C Festival. That concert featured a playful parody of singers and the act of singing, showcasing the work of the critically acclaimed South Korean composer Unsuk Chin, alongside a world premiere by the brilliant Montreal-based Chris Paul Harman. Both served as mentors during our fifth annual Emerging Composer Workshop, which brings together some of Canada and the world's most gifted young composers.

Soundstreams continues to search for a broader audience base that will ensure a strong future for the organization. In spite of an ever-increasing level of competition for arts patrons in Toronto,



we achieved solid box office performance, and several sell-out audiences in 2016-17. We are particularly encouraged by success in attracting both younger and more inclusive audiences, as well as patrons from other disciplines like theatre. But there is much room for growth as we continue to develop new and better ways of broadening public engagement with our work.

Operationally, 2016-17 placed the organization on a significantly stronger financial footing as we reduced the accumulated deficit by a hefty 52%, with its complete elimination now achievable within 2 seasons. This deficit elimination strategy has allowed us to engage in longer-range project planning and fundraising initiatives.

LOOKING FORWARD

During last season, Soundstreams competed with 2,225 other applicants nationwide for funding from the Canada Council for the Arts New Chapter Program, created to mark Canada's 150th through the creation and sharing of exceptional artistic works. Soundstreams was among the 10% of successful applicants, and was awarded \$260,000 to present the world premiere of a staged work by the late Canadian composer Claude Vivier.

Our production in October 2017 of *Vivier's Musik fur das Ende* was and is a transformative moment for the organization. It received a rave review from the New York Times and was attended by 12 visiting artistic directors from Europe and the U.S.A. As a result there are plans to tour the production in each of the next three seasons.

In fact, we have committed to delivering one such "signature production" each season, with the goal of bringing these works to national and international audiences. Our goal is to solidify and strengthen our role as the country's leading disseminator of new Canadian music and music theatre on the national and international stage, from local neighbourhoods to the world's largest festivals and venues.

CONCERT SEASON

The 2016/17 season featured a journey through R. Murray Schafer's labyrinth, a sold-out set from the Estonian Philharmonic Chamber Choir, flutes springing from unexpected directions, and energetic sounds inspired by South Africa!



MAGIC FLUTES

OCTOBER 12, 2016
KOERNER HALL

The Pied Piper legend was just one inspiration for this playful "surround-sound" flute concert, in which the music emerged from unexpected directions. Descended from the oldest of all known instruments, the flute offers a surprising range of voices from ethereal to edgy.

The concert featured some of the world's top flutists including U.S.A.'s Claire Chase, France's Patrick Gallois, Canada's Robert Aitken and Leslie Newman, and Canadian-American Marina Piccinini. They performed iconic repertoire by Claude Debussy, Philip Glass, Toru Takemitsu, Robert Aitken, André Jolivet and Michael Colgrass, along with a world premiere from Canada's Anna Hstman.



BMO SoundWave Tickets

Thanks to support from BMO, each concert in the 2016/17 season offered \$22 tickets for patrons 35 and under through our SoundWave program.



MUSIC OF THE RAINBOW NATION

NOVEMBER 23, 2016
KOERNER HALL

"The sudden cancellation of the Nelson Mandela University Choir due to political unrest in their homeland incited renewed reflection on Nelson Mandela's lasting dream for South Africa. Soundstreams rose to the occasion, creating an equally impressive show to salute the South African icon of peace. We welcomed actors Kim Sanssoucie and Batsile Ramasodi from Johannesburg to perform short pieces inspired by the legacy of Nelson Mandela. The concert also featured Juno award-winning vocalist Lorraine Klaasen and her ensemble performing traditional Township music. She was joined by The Nathaniel Dett Chorale, a brilliant percussion ensemble led by Ryan Scott, and rising opera star Justin Hopkins who performed selections from Kurt Weill's *Lost in the Stars*.



ESTONIAN PHILHARMONIC CHAMBER CHOIR

FEBRUARY 2, 2017
ST. PAUL'S BASILICA

Cherished as a national treasure in their own country, the Estonian Philharmonic Chamber Choir was greeted on their North American tour with the rapture accorded to rock stars, and their appearance in Toronto was no exception! Celebrating the 100th year of Estonian independence, Conductor Kaspars Putninš led this sold-out concert featuring works by Arvo Pärt and selections from Rachmaninov's *Vespers*. The program also featured world premieres by Estonian-Canadian composers Omar Daniel and Riho Esko Maimets.

Opposite page: (Clockwise from Left) Flutist Leslie Newman in *Magic Flutes*. Leslie Newman and Soprano Carla Huthanen in *Magic Flutes*. Photos by Trevor Haldenby.

This page: Members of the Nathaniel Dett Chorale in *Music of the Rainbow Nation*. Photo by Trevor Haldenby. Conductor Kaspars Putninš and the Estonian Philharmonic Chamber Choir. Photo by Peeter Poldre.



R. MURRAY SCHAFER'S ODDITORIUM

MARCH 2 – 5, 2017
CROW'S THEATRE

The WholeNote magazine praised *Odditorium* as “An immersive trip into what humans can do with their voices, and their hands operating on metal, wood, strings and boxed air,”. Director and Siminovitch prize-winner Chris Abraham took the audience on a ride through a selection of R. Murray Schafer’s gems; *Patria* cycle; *Amente-Nufe*, *The Crown of Ariadne*, *Tantrika* and *La Testa d’Adriana*. Dancer/Choreographers Andrea Nann and Brendan Wyatt led audiences deep into the labyrinth, combining opera, theatre and dance into what Schafer’s calls the ‘theatre of confluence.’

THE MUSIC OF UNSUK CHIN

MAY 28, 2017
KOERNER HALL

Featuring one of contemporary music’s most sought-after creators, UnsuK Chin, this instrumental and vocal concert was the finale of the Royal Conservatory of Music’s 21C Music Festival. Highlighted by Chin’s playful opera parody *Cantatrix Sopranica*, paired with Montreal’s Chris Paul Harman, who re-imagined the 1930’s jazz standards *It’s All Forgotten Now* and *Love Locked Out* with thrillingly modern sensibilities.

(l-r) Soprano Carla Huhtanen in *R. Murray Schafer’s Odditorium*. Clarinetist Anthony Thompson as “The Caterpillar” in *The Music of UnsuK Chin*. Photos by Trevor Haldenby

EAR CANDY Our Ear Candy series invited curious music lovers of all ages to throw off the expectations of the formal concert hall experience and engage with new projects, artists, and presentation formats.



DENSITY 2036

OCTOBER 4, 2016
BUDDIES IN BAD TIMES CABARETD

Flute virtuoso Claire Chase brought her *Density 2036* project to Toronto for an intimate performance. Chase began this 22-year project in 2014 with the objective of commissioning an entirely new body of repertoire for solo flute each year until the 100th Anniversary of Edgard Varèse's ground-breaking 1936 flute solo, *Density 21.5*.



ELECTRIC MESSIAH II

DECEMBER 5 – 7, 2016
THE DRAKE UNDERGROUND

This stripped-down electro-improv version of Handel's holiday classic returned for a second year to a sold-out crowd! An eclectic collaboration among some of Toronto's most creative singers and instrumentalists, it reconnected audiences to the music of the holiday season in a way that is surprising, fresh, and delightfully fun.



MUSIC IN FIFTHS

APRIL 8, 2017
ARTSCAPE SANDBOX

Philip Glass' hypnotic work, *Music in Fifths*, was performed by Canada's premiere percussion ensemble TorQ Percussion Quartet. It was paired with a brand new piece devised by TorQ in homage to Glass's music.

(l-r) Flutist Claire Chase in *Density 2036*. Carla Huhtanen in *Electric Messiah II*. Photo by Alice Xue. Jamie Drake and members of TorQ in *Music in Fifths*. Photo by Emma Fowler.

OUTREACH AND EDUCATION

In 2016-17, over 1000 people ignited their curiosity by participating in Soundstreams' audience enhancement and artist training programs.

SALON 21

Back for its seventh year in 2016/17, Salon 21, hosted at the Gardiner Museum, took audiences on a unique journey of discovery. From a cross-disciplinary discussion about the natural world according to R. Murray Schafer, to a gallery-wide performance of percussive works for ceramics by composer Germaine Liu, to a delightfully participatory demonstration of Philip Glass's complex rhythms led by members of TorQ Percussion Quartet. Always offered free of charge, Salon 21 encourages an open dialogue among audiences and artists outside the traditional concert hall format. Salon 21 also returned to the Toronto Public Library to serve neighborhoods across the GTA such as Thorncliffe and York Woods.

SCHOOL WORKSHOPS

Soundstreams continued to bring new Canadian music to Toronto's youth through *Composer in the Classroom*, led by Newfoundland-based composer Andrew Staniland. Using samples of recently commissioned Canadian works featured on SoundMakers.ca, Staniland led grade 7 students at Gordon A. Brown public school in the creation of their own electronic music masterpieces.

In advance of *Music of the Rainbow Nation*, Montreal-based South African singer Lorraine Klaasen, had everyone moving to the music, when she visited the University of Toronto for a special workshop with the MacMillan Singers that explored South African Township music and culture.

EMERGING COMPOSER WORKSHOP

The fifth edition of Soundstreams' annual Emerging Composer Workshop brought together six up-and-coming composers from Canada, Ireland, Japan, and the U.S.A. for a 10-day intensive workshop under the mentorship of Unsuk Chin (Germany/South Korea) and Chris Paul Harman (Canada). Participants developed new pieces for voice and electronics over the course of the workshop, while also engaging in seminars, rehearsals, networking events, and professional development activities. The final works premiered at Temerty Theatre as part of the Royal Conservatory of Music's 21C Music Festival: 21C After Hours series.



Mentors Unsuik Chin (Korea) and Chris Paul Harman (Montreal) with participants of the Emerging Composer Workshop.



Annie Wong leads young patrons through a "sound walk" at the Thorncliffe Branch of the Toronto Public Library.



Percussionist in *CeramiX* composed by Germaine Liu.

OUTREACH AND EDUCATION

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PRE-CONCERT CHATS

Pre-concert chats offer another point of access for curious concertgoers, providing behind-the-scenes insight into the artistic process involved in each Soundstreams production. These conversational programs feature artists from the concert, and are hosted by Artistic Director Lawrence Cherney and Director of Outreach Emma Fowler. Our 2016/17 guests included conductor Brainerd Blyden-Taylor, director Chris Abraham, flautists Claire Chase and Patrick Gallois, and Canadian and international composers such as Omar Daniel, Gabriel Dharmoo, and Unsuk Chin.

SOUNDMAKERS

Launched in April 2013, SoundMakers is an innovative website that gives users the opportunity to experience and engage with works commissioned by Soundstreams over our 35 year history. These works are available for on-demand streaming, and users can download free samples to create their own unique compositions.

Over the past concert season, more than 51,000 users visited the site and streamed music on SoundCloud more than 25,000 times. In addition to Canada, SoundMakers is engaging users from countries around the world including Ukraine, Russia, the Philippines, India, and the United States.

SoundMakers and Composer in the Classroom are supported by:



Photos: Final performance of *Take this Card* Emilie LeBel's collaboration with Jumblies' Theatre.



FINANCIAL STATEMENTS

Balance Sheets as at August 31, 2017, and August 31, 2016

	August 31 2017	August 31 2016
ASSETS		
Current:		
Cash	\$291,627	\$123,369
Amounts receivable:		
Grants receivable	\$4,000	\$72,402
Other	\$21,383	\$35,250
Harmonized sales tax recoverable	\$8,109	\$4,794
Prepaid expenses	\$83,858	\$27,423
	\$408,977	\$263,238
LIABILITIES		
Current:		
Accounts payable and accrued liabilities	\$16,607	\$30,574
Loan payable	\$425,869	\$228,119
Deferred revenues	—	\$75,000
	\$442,476	\$333,693
NET ASSETS (LIABILITIES)		
Deficit	\$(33,499)	\$(70,455)
	\$408,977	\$263,228

Statement of Operations and Changes in Net Assets for years ended August 31, 2017 and August 31, 2016

	2017	2016
REVENUES		
Government grants	\$485,478	\$472,081
Private sector funding	\$333,353	\$414,416
Box office, performance fees and other earned revenues	\$127,138	\$142,142
	\$943,969	\$1,028,639
EXPENSES		
Artistic	\$378,949	\$419,909
Administrative	\$217,444	\$292,308
Production	\$172,549	\$191,785
Marketing and publicity	\$138,071	\$124,510
	\$907,013	\$1,028,512
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	\$36,959	\$127
DEFICIT , beginning of year	\$(70,455)	\$(70,582)
DEFICIT , end of year	\$(33,499)	\$(70,455)

THANK YOU TO OUR PARTNERS

GOVERNMENT & FOUNDATIONS



Mary-Margaret Webb Foundation
The Koerner Foundation
The Catherine & Maxwell Meighen Foundation

The Hal Jackman Foundation
Lloyd Carr-Harris Foundation
Ontario Arts Foundation

CORPORATE & MEDIA



IN KIND

Gardiner Museum Harbord Bakery Steam Whistle Brewery

THANK YOU TO OUR DONORS

Soundstreams donors play a vital role in every aspect of our work. We are deeply grateful for your generous support.

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Ben Dietschi
Vern & Frieda Heinrichs
Michael & Sonja Koerner
Roger Moore
Hy & Judy Sarick
Bernard & Gissa Schiff
Lawrence & Donna Smith
Phil & Eli Taylor
Stanley H. Witkin

PREMIERE CIRCLE

(\$8,000 +)
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John McKellar
Michael & Sonja Koerner
Roger Moore
Phil & Eli Taylor
Bernard & Gissa Schiff
(\$5,000-\$7,999)
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(\$1,000-\$2,499)

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Katherine Smalley
In Memory of Aino Teder
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Norman Woo

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(\$500 - \$999)
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Photos from the *Rotten Tomatoes* Gala in May 2017.
Photos by Samira Tay.

Judy Loman in *Odditorium*. Photo by Trevor Haldenby.



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