



**SOUND
STREAMS**

Lawrence Cherney,
ARTISTIC DIRECTOR



BUILDING RESILIENCY

SOUNDSTREAMS ANNUAL REPORT

2019/20





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Photo by Dahlia Katz

MESSAGE FROM THE ARTISTIC DIRECTOR

Our 2019/20 season was all about rituals. Rituals can awaken collective memories that dwell deep in our psyches. They mark significant occasions in our lives, both celebratory and sombre: birth and death, coming-of-age, openings and closings. But they can also be harbingers, illuminating a whole galaxy of future possibilities.

The brass fanfare is a cross-cultural symbol of transition, hence the decision to open the season with *Top Brass* featuring three premiere trumpeters: Ole Edvard Antonsen, Ingrid Jensen and Jens Lindemann. Universal themes of life and death were explored through Indigenous spirituality. *Two Odysseys: Pimootewin / Gállábártnit*, a co-production with Signal Theatre and the Sámi National Theatre (Norway), reimagined ancient Indigenous stories sung in the Cree and Sámi languages, under the stage direction of Michael Greyeyes and Cole Alvis.

Our ever-evolving *Electric Messiah* continued its intercultural exploration of love, betrayal and redemption. Just as Handel's *Messiah* had become a musical ritual, period instruments like the harpsichord and the hurdy-gurdy evoke memories of a distant sound world. That sound world received a distinctly refreshing update in *Improvvised Components* with a mesmerizing new work *Passages* for early instruments by Nick Storrington. Retro technologies also awaken our memories, even to the point of nostalgia, lovingly probed in *The Lost Karaoke Tapes* by musical archaeologist Nicole Lizée.

And our production of Tim Albery's *Hell's Fury, The Hollywood Songbook* starring Russell Braun, toured to California receiving a rave review from the *Los Angeles Times*, who called it one of the "unforgettable" musical events of 2019.

The end of our season brought rituals none of us has ever experienced before: the wearing of masks, the obsessive washing of hands, and the inability to gather collectively to share music.

Our 38 years at the forefront of Canadian music has made us resilient to many challenges, and while the pandemic has temporarily delayed some of our most treasured initiatives, we are confident that we will adapt to the new realities for the performing arts, whatever they may be. Stay tuned!

LAWRENCE CHERNEY



MESSAGE FROM THE BOARD

Over the course of our history, Soundstreams has reinvented itself to meet the vision of our Artistic Director, Lawrence Cherney. From chamber music to opera to streamed video productions, Soundstreams' ability to reimagine its core activities has been well documented over our 38 seasons. The pandemic has been difficult for all of us, but with your ongoing support, we have continued our legacy of presenting the best in Canadian music through any medium available to us.

When the pandemic curtailed our plans to tour Claude Vivier's *Musik für das Ende* to Europe, Soundstreams began to develop global audiences through our *Insider* Program, preparing concert-goers for our eventual return to the stage through a series of online townhall meetings. When the social distancing guidelines were temporarily relaxed, not only did we remount *Electric Messiah* in record time, we transformed ourselves into a film company to capture the work across several location sites across Toronto. You responded with record viewership, and your generous donations exceeding any previous showing of *Electric Messiah*.

Our funders have recognized that ensuring Soundstreams' survival through the pandemic is of paramount importance, just as we recognize that serving our audiences with new content during these challenging times is our way of thanking you for every ticket purchased, every panel discussion you've attended, and every way you've contributed to our ongoing success.

On behalf of the board, staff, and performers of Soundstreams, we look forward to seeing you all on the other side of Covid, and sharing in the next chapter of our story.

DANIEL WEINZWIEG, PRESIDENT

LAWRENCE SMITH, VICE-PRESIDENT



MESSAGE FROM THE EXECUTIVE DIRECTOR

When I officially joined Soundstreams in February 2019, I certainly had no idea that I would only have a month and a half to bond with the team before Covid-19 would force us to work from home for a year and counting. Ben Dietschi, my predecessor, had built an impressive array of systems to track all of our financial and record-keeping systems. Building on his success, I knew that implementing project management software and team-building initiatives would only make a strong company stronger. I've worked on both sides of the US/Canada border, and I can honestly say that I have never worked with a team as thoughtful, generous, or competent as my colleagues at Soundstreams. Although much of their work goes on behind the scenes, I can assure you that your generous support allows these incredible individuals to produce the ground-breaking work you have come to expect from Soundstreams. As lockdown restrictions have continued to prohibit live performances, your continuing support has allowed this incredible team to transform Soundstreams into an organization capable of capturing *Electric Messiah* as a full-length streaming video.

We ended our Fiscal Year 2020 with a large surplus, owing mostly to Covid emergency funding we received from a variety of sources. We are committed to investing our funding in new projects, new markets, and a new generation of artists. While it is impossible to know the future, a resilient sector can only exist if there are multiple opportunities to create and mount not only new kinds of work, but works that suggest different kinds of trajectories and community representation. As long we are able, Soundstreams will continue to ensure a bright future for Canadian music by doing what we do best —connecting audiences to the best new works at the highest level possible.

MENON DWARKA

CONCERT SEASON

Top Brass with composer Anna Pidgorna / Photo by Claire Harvie



Top Brass

October 3, 2019

Jeanne Lamon Hall, Trinity-St. Paul's Centre

Three virtuoso trumpeters—Jens Lindemann, Ingrid Jensen, and Ole Edvard Antonsen—appeared together on stage for the first time, complete with full string orchestra. The program included fanfares and works newly commissioned for the occasion, including Anna Pidgorna's haunting *The Three Woes*, a requiem to global warming.

Two Odysseys: Pimootewin / Gállábártnit

November 13-17, 2019

Ada Slaight Hall, Daniels Spectrum

A creative team led by Indigenous artists Michael Greyeyes and Cole Alvis came together to present a double-bill of the world's first operas in the languages of Cree and Sámi, complete with 2 narrators, soprano and tenor soloists, 3 actors/dancers, and a vocal and chamber instrument ensemble. The performance was recognized by the United Nations as part of its International Year of Indigenous Languages, and went on to win a Dora Mavor Moore award for Outstanding Performance by an Ensemble.



Pimootewin from *Two Odysseys* / Photo by Dahlia Katz



Hell's Fury / Photo by Bruce Zinger

Hell's Fury, The Hollywood Songbook

December 6 & 7, 2019

Bing Concert Hall, Stanford Live, California

Our big hit of the 2018/19 season went on to travel to California as part of the prestigious Stanford Live concert series at Stanford University. It received a rave review from the *Los Angeles Times*, calling the production "... a consistently powerful performance" and "One of the most unforgettable cultural events of 2019."



Electric Messiah /
Photo by Dahlia Katz

Electric Messiah

December 10-12, 2019

Drake Underground

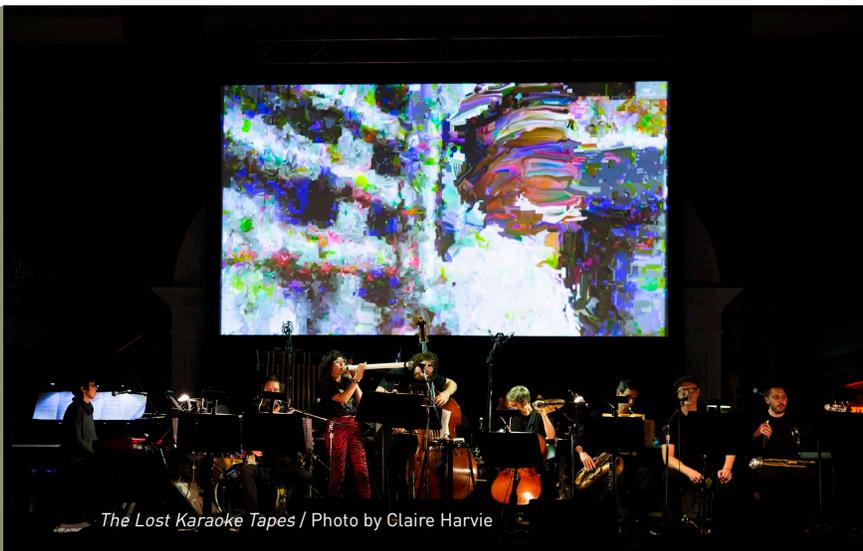
A favourite in Toronto, *Electric Messiah* continued its record of reimagining Handel's masterpiece for today's Toronto, complete with four soloists, band, turntables, and hypnotic dance, performing a feast of musical styles. These sold-out shows were a highlight for our audiences, and saw the return of singer-songwriter Chloe Charles after her debut on Soundstreams' stage in the 2018/19 season.

The Lost Karaoke Tapes

January 30, 2020

The Great Hall

Juno-nominated Nicole Lizée premiered her nostalgic ode to Australian and Canadian pop icons through "Karappo Okesutura Vol. III". Lizée's innovative reimagining blended fragmented music videos, electronic music, and live music performed by the improv-fueled Australian Art Orchestra.



The Lost Karaoke Tapes / Photo by Claire Harvie



Improvised Components / Photo by Claire Harvie

Improvised Components

March 6, 2020

Drake Underground

Through our *New Voices* program for emerging curators, eclectic composer Nick Storring assembled a 21st-century musical journey using renaissance and baroque instruments. Featuring performers on harpsichord/organetto, baroque violin, viola da gamba, and the hurdy-gurdy, this alluring sound world washed over the sold out audience at the Drake Underground.

EDUCATION & OUTREACH INITIATIVES



Post Concert Chat, *The Lost Karaoke Tapes* / Photo by Claire Harvie



Crowd at *Encounters* / Photo by Dahlia Katz

2019/20 EVENTS

Odaabaanag
Encounters
Concert Chats
RBC Bridges



Director of Artistic Planning and Outreach
Emma Fowler at *Encounters* / Photo by Dahlia Katz



Executive Director Menon Dwarka
at *Encounters* / Photo by Dahlia Katz

Odaabaanag

November 30 & December 1, 2019

Brigantine Room, Harbourfront Centre

The highlight of our Education & Outreach projects was the final performances of *Odaabaanag*, a collaborative project between Soundstreams and Jumblies Theatre that bridged contemporary music, community-engaged arts, and intercultural creative processes. *Odaabaanag* is a perfect example of how Soundstreams uses a classic contemporary work to provide a launchpad for further community engagement exploration. Steve Reich's *Different Trains* (presented in February 2019) is a work that incorporates Holocaust survivor voices. In *Odaabaanag* (meaning 'trains' in Ojibway), composers Melody and Beverley McKiver draw on interviews conducted with residents of their Anishenaabe family home of Obishikokaang, or Lac Seul First Nation. Over 50 participants, including members of Jumblies' all-ages all-abilities choir, the Gather Round Singers, took part in this very special presentation.

Concert Chats

We hosted 7 concert chats in the 2019/20 season, offering a behind-the-scenes look at the work on stage, featuring performers and creators in conversation with Founding Artistic Director Lawrence Cherney. Guest hosts included composer Ian Cusson, Margaret Chan, and Yvette Nolan.

Encounters

We continued our relaxed discussion/performance series, *Encounters*, with three presentations at the Gladstone Hotel's Melody Bar throughout the season until pandemic regulations kicked in. "Getting Down to Brass Tacks" (Sept 23, 2019) featured Norman Engel demonstrating the music and history of the baroque trumpet, while Rebecca Hennessy demonstrated the trumpet's evolution through musical traditions of jazz. "Indigenous Stories Through Music" (Nov 4, 2019) featured an evening of discussion and live performance with Melody Courage, Rawdna Carita Eira, Nicole Joy-Fraser, and Dr. Spy Dénommé-Welch, exploring how Indigenous storytelling and traditional knowledge can be expressed through new music. Finally, "Making it all up?" (Feb 24, 2020) was an exploration of the art of improvisation, inviting audiences to a world of musical creation and communication through four different perspectives.

RBC Bridges

In January 2020, six Canadian and international early-career composers were selected by a juried panel to participate in Soundstreams' annual *RBC Bridges* program planned for May 2020. Under the mentorship of American composer Sarah Kirkland Snider, participants were to workshop and premiere new works for 8 voices. However, the workshop was postponed due to Covid-19, and is rescheduled to take place in 2021.

FINANCIAL STATEMENTS

Balance Sheets as of August 31, 2020, and August 31, 2019

	2020	2019
ASSETS		
CURRENT		
Cash	\$ 227,827	\$ 390,779
Guaranteed investment certificates	561,956	203,072
Accounts Receivable		
Grants receivable	—	1,300
Other	42,403	13,859
Harmonized Sales Tax recoverable	4,343	9,088
Prepaid expenses	26,454	15,704
	<u>\$ 862,983</u>	<u>\$ 633,802</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 31,447	\$ 40,950
Deferred revenues	659,200	523,952
	<u>690,647</u>	<u>564,902</u>
NET ASSETS		
UNRESTRICTED	172,336	68,900
	<u>\$ 862,983</u>	<u>\$ 633,802</u>

Statement of Operations and Changes in Net Assets
for years ended August 31, 2020, and August 31, 2019

	2020	2019
REVENUES		
Government grants	\$ 622,166	\$ 625,268
Private sector funding	383,255	352,710
Government assistance	82,480	—
Touring, producer fee and other earned revenue	67,370	154,922
Box office	45,449	97,747
	<u>\$ 1,200,720</u>	<u>\$ 1,230,647</u>
EXPENSES		
Artistic	\$ 430,419	\$ 414,860
Marketing, publicity and fundraising	248,452	312,630
Administrative	212,082	200,669
Production	206,331	279,013
	<u>\$ 1,097,284</u>	<u>\$ 1,207,172</u>
EXCESS OF REVENUES OVER EXPENSES	103,436	23,475
NET ASSETS—BEGINNING OF YEAR	68,900	45,425
NET ASSETS—END OF YEAR	<u>\$ 172,336</u>	<u>\$ 68,900</u>

THANK YOU TO OUR SUPPORTERS

GOVERNMENT



FOUNDATIONS



CORPORATE



PRODUCTION PARTNERS



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.

PREMIERE CIRCLE

\$5,000 +

James Baillie
Barbara Doherty
Janne Duncan
Daniel Weinzwieg

CREATOR CIRCLE

\$2,500 – \$4,999

Joseph and Lynne DiStefano
Roger Moore
Katherine Smalley
Norman Woo

SOUND CIRCLE

\$1,000 – \$2,499

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Tyler Greenleaf
William Hammond
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Willem Hart
Melissa Hui
Linda Hutcheon
Doris Jantzi
Steven Lemay
Richard Shallhorn
Sandra Shaul
Michael Trent

Carolyn and Neil Turnbull
Penelope Tyndale
Meredith White
Richard White
Morden Yolles

This list reflects donations received from September 1, 2019 to August 31, 2020. Every effort has been made to ensure it is correct. Should you notice an error, please call us at (416) 504-1282 ext. 104 or send us an email at zoel@soundstreams.ca

Soundstreams would also like to thank the many hours and in-kind donations provided by our wonderful Board of Directors—BRAVO!



**SOUND
STREAMS**

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ARTISTIC DIRECTOR

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Menon Dwarka
Executive Director
(incoming)

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Director of Marketing
& Patron Experience

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Manager of Advancement
and Patron Engagement
(outgoing)

Zoe Lin
Manager of Advancement
and Patron Engagement
(incoming)

Felix Mills
Community Engagement
Coordinator

Amanda Whitney
Young Associates
Financial Services

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