

# emv:

Early Music Vancouver



2022/23  
ANNUAL REPORT



# EMV'S 2022-2023 ANNUAL REPORT

## EMV Board of Directors

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**Kiran Bhachu**

GRAPHIC DESIGNER

## A letter from EMV's Board President

Early Music Vancouver has been busy enriching the culture of our fair city now for 54 years. 2023 was a time of welcome relief from the pandemic that proved so disruptive to live concerts. We are all gratified to see members and concertgoers and volunteers who have returned in force to the concert hall!

Thanks also to the all-volunteer Board of Directors. We extend a special nod to Fran Watters and Melody Mason, who are rotating off the Board after many years of distinguished service. Please join me in thanking Fran and Melody when you see them at an upcoming concert. An engaged Board of Directors is vital to the society's continued success. (If you might have interest in joining us on the Board, please contact us at your convenience.)

Thanks to those who donate their resources to support our activities, whether financial, home stays for artists, air miles, or ushering.

Finally, please join me in thanking our Artistic and Executive Director Suzie LeBlanc, and her energetic and imaginative staff, for all they do. The advance planning combined with artistic sense they rely on every day delivers wonderful experiences for us, concert after concert.



Andrew Szeri,  
EMV Board President



Photo credit: Paul Joseph

### Mission:

To engage, enrich, and educate through historically informed music.

### Vision:

A world in which the power of music inspires all people to engage with and value the arts.

### Values:

We promote historically informed performance practices.

We deliver inspirational experiences.

We foster collaborative relationships.

We generate opportunities that support local early music professionals.

We commit to inclusivity in all our activities.

We strive for excellence and sustainability in everything we do.

Early Music Vancouver acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō, Səl̓íl̓wətaʔ/Selilwitulh (Tsleil-Waututh) Nations, Nuw-chah-nulth, and Kwakwaka'wakw Nations. We are grateful for this privilege.

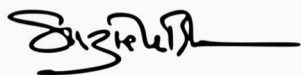
# WELCOME

## A letter from the Artistic and Executive Director

Music is a universal gift. People listen to it with their own experiences, cultures, and, above all, with their own sensitivities. This year we have responded with programming that goes beyond European polyphony with “Treasures from Byzantine manuscripts” and “The Odyssey of Kryštof Harant”, and by bringing to life the music of silenced voices from the past. Our 2023 summer festival WOMENinSIGHT, in honour of women of musical and literary merit, was another example of EMV’s commitment to discovery and inclusion. It opened with “The Queen of Carthage”, a fresh look at Dido’s life as a political leader, empire builder and woman of colour, which included three commissions from BIPOC Canadian composers.

EMV has flourished for 54 years and is one of the most important hubs in North America for Early Music, sought after by artists from all over the world. We could not do this without the loyalty and commitment of our donors, government partners; dedicated board members, staff, volunteers and our faithful core audience. Together, we create meaningful experiences that celebrate individuality and build mutual understanding through music.

There are as many musical approaches as there are ears that hear and hearts that welcome. I look forward with gratitude and great anticipation to continuing to serve early music in all its forms, in and for our community.



Suzie LeBlanc, C.M.  
Artistic & Executive Director



Photo credit: Mark Mushet

*“Your published programme enriches our performance experience. I am in awe of how you bring together the innovators from the world, and all of your research findings. The design of your concerts showcased such depth about history, musical and female life in the various ages, and how it enlightens today. I feel like we’re all in a magic time capsule that flits across eras and spaces, with no boundaries about what you’re building for the future.”* – Jill Bodkin



Scene from “The Queen of Carthage” opera production at the 2023 Summer Festival

Photo credit: Jess MacAleese



# EMV SUPPORTERS

Early Music Vancouver  
gratefully acknowledges the assistance and support of:

## GOVERNMENT



## FOUNDATIONS



The Chan Endowment Fund at the University of British Columbia

## PRODUCTION PARTNERS



## PRODUCTION PARTNERS IN VICTORIA



## CORPORATE SUPPORT





# EMV'S 2022-2023 MAIN SEASON

## LIVE AND DIGITAL CONCERTS



### Treasures from Byzantine Manuscripts

Saturday, September 24, 2022

En Chordais & Ensemble Constantinople

Supported by The RPC Family Foundation



### The Other Seasons

Friday, September 30, 2022

Ensemble Castor & Hélène Brunet, mezzo-soprano

Supported by Simon Murphy



### Boccheriniana

Friday, October 14, 2022 (Vancouver) &  
Saturday, October 15, 2022 (Victoria)

Accademia de' Dissonanti, directed by Elinor Frey, cello

Supported by Zelig & Vincent Tan and David McMurtry

### Who killed Leclair? A Murder Mystery

Digital Concert | October 22, 2022

Infusion Baroque, Mike Fan, actor



### A New Springtime of the World

Friday, October 28, 2022

Diabolus in Musica

Supported by Agnes Hohn



### War & Peace: Heinrich Schütz 350th Anniversary

Saturday, November 5 / Digital Release: November 11, 2022

musica intima; Cappella Borealis; Baroque Orchestra  
Mentorship Programme; Pacific Baroque Orchestra;  
Alexander Weimann, music director

Supported by Birgit Westergaard and Norman Gladstone



Vocal soloists Arwen Myers, Nicholas Burns, Lawrence Williford and  
Sumner Thompson



# EMV'S 2022-2023 MAIN SEASON

## LIVE AND DIGITAL CONCERTS



EMV's performance of Festive Cantatas, at the Chan Centre for the Performing Arts



### Festive Cantatas: J.S. Bach Magnificat

Friday, December 16, 2022 / Sunday, December 18, 2022 /  
Digital Release: December 22, 2022

Pacific Baroque Orchestra

directed by Alexander Weimann;

Hélène Brunet, soprano; Krisztina Szabó, alto;

Jacques-Olivier Chartier, tenor;

Sumner Thompson, bass

Supported by Linda Leonard,  
Dr. Katherine Paton and Tony & Margie Knox

### The Art of the Lute with Thomas Dunford

Friday, November 25, 2022

Thomas Dunford, lute & theorbo

Supported by José Verstappen and Jonathan Drance

*"Thanks for the concert, the evening, the programme  
notes, and the music."*

- Patron



### The Odyssey of Kryštof Harant

Thursday, December 1st, 2022 / Digital Release: January 20, 2023

Ensemble Cappella Mariana; Constantinople;  
and Bill Richardson, narrator

Supported by Marianne Gibson & Delma Hemming



### Raise, raise the voice

Friday, February 3, 2023 / Digital Release: March 24, 2023

Reginald Mobley, countertenor;

Pacific Baroque Orchestra

directed by Alexander Weimann

Supported by Janette McMillan in memory of Douglas Graves



# EMV'S 2022-2023 MAIN SEASON

## LIVE AND DIGITAL CONCERTS



### Consone Quartet: BBC New Generation Artists

Friday, February 17, 2023

Consone Quartet

Supported by Sharon Kahn & Barrie MacFadden



### Beethoven & Liszt: A Musical Affinity

Digital Concert: April 5, 2023

Olga Pashchenko, fortepiano

Supported by donations in memory of John Grace



### On the Breath of Angels

Friday, March 3, 2023

Bruce Dickey, cornetto; Hana Blažíková, soprano  
and The Breathtaking Collective

Supported by Zelig & Vincent Tan

*"It was a breathtakingly beautiful connection between  
two perfectly matched 'instruments'."*

— On the Breath of Angels

### Angela Hewitt: Bach, Brahms & Scarlatti

Sunday, March 12, 2023

Angela Hewitt, piano

Supported by Eric Wyness and Mark De Silva

### The Birds Concert

Friday, April 21, 2023

La Réveuse, directed by Florence Bolton, viola da gamba

Supported by Anthony Morgan



### Schubertiad with The Leonids & Chor Leoni

Friday, May 5, 2023

The Leonids & Chor Leoni directed by Erick Lichte,  
Alexander Weimann fortepiano

Supported by Dr. Katherine Paton

### Crossing the Andes - CANCELLED

Friday, May 26, 2023 (Vancouver)

& Saturday, May 27, 2023 (Victoria)

Constantinople, Federico Tarrazona charango,  
Jonatan Alvarado voice & guitar

Supported by Fran Watters & Paul Devine

### Digital Production Team:

Cameras: Collide Entertainment, Mike Southworth | Recording Engineers: Don Harder, Grant Rowledge  
Producers: Denise Ball and Joanna Dundas



# THE 2023 SUMMER FESTIVAL

## WOMENinSIGHT

Inspired by Christine de Pizan (1364-ca.1430) – the revolutionary writer who questioned the centuries-old treatment of women and their prescribed place and role in society, this year's Festival theme WOMENinSIGHT, explored the impact and the role of women throughout history via a musical lens. Discovery was at the heart of the Festival – ranging from cloistered nuns to renowned singers, to acclaimed writers and composers writing for historical instruments past and present, audiences basked in works shadowed by history and heard newly created ones. The festival opened with the world premiere of *The Queen of Carthage* – an operatic performance co-produced with re:Naissance Opera, including commissioned new works by BIPOC composers alongside those of

Baroque masters.

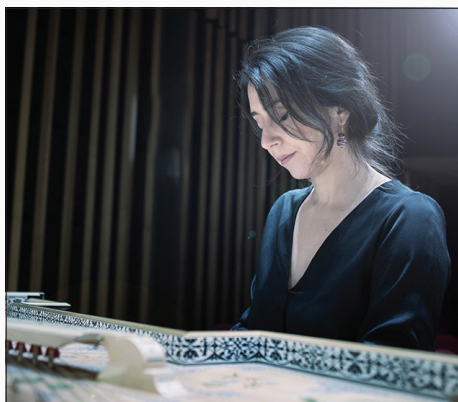
Bach aficionados were sure to appreciate the three concerts dedicated to J.S. Bach – Alexander Weimann's Well-Tempered Organ – a mesmerizing organ concert; The Bach Parodies – an homage to Bach by Next Generation cellist Jessica Korotkin & friends, showcasing an eclectic variety of Bach-inspired musical parodies, and the Festival's grand finale *A Woman's Voice in Bach's World* with three of Bach's splendid cantatas on texts by librettist Christiane Mariane von Ziegler.

The festival brought together more than 60 artists from around the globe, including this year's Artist-in-Residence, Catalina Vicens from Italy. We are so delighted to have shared these exciting stories and expressive music with you!

## ARTIST IN RESIDENCE PROGRAMME

The Artist in Residence programme brings outstanding performers to the Summer Festival to participate in a number of festival concerts and engage with the local community through workshops, interviews, coaching and/or panel discussions.

The 2023 Artist in Residence was keyboardist Catalina Vicens. Born in Chile, Vicens is recognised by the international press as "one of the most interesting musicians in the field of early music." Her approach to historically-informed performance and musicological research has led her to become one of the most versatile and sought-after historical keyboard performers and teachers of her generation. In 2013, she founded ensemble *Servir Antico*, with whom she aims to put early music into a contemporary context by finding our roots in civilizations of the past. The ensemble sheds light on the lesser-known repertoire and intellectual heritage of the Humanistic period (13th to 16th century) using the stage to share with the audience the voices of these visionaries of the past, and to amplify new voices. Ms. Vicens is also the curator of the Tagliavini Collection in Italy, one of the largest historical keyboard collections in Europe, and the artistic director of Museo San Colombano in Bologna.



**Catalina Vicens**

Photo credit: Mark Mushet

Catalina Vicens also opened the festival as conductor and music director of the Opera Premiere: *The Queen of Carthage*. She gave a wonderful demonstration of EMV's keyboard instruments including our new acquisition, a 17th century copy of a Ruckers Flemish harpsichord, and a virginal made by Vancouver's Craig Tomlinson. With *Servir Antico*, she brought a focus on the 14th century writer Christine de Pizan, whose vision of the world was both of her time and beyond it.

"I'm absolutely honoured and delighted to be invited to be Artist in Residence of Early Music Vancouver 2023. Over the last years, I've admired from afar the high level and diversity of artists of EMV, and since 2021 and under the artistic direction of Suzie LeBlanc, this has been enhanced by programming that, in its artistic scope and social awareness, reaches new standards in the international early music scene. I feel, therefore, a great privilege to be invited as a soloist, as director of Ensemble *Servir Antico* and as Music Director of the production of *The Queen of Carthage*."

– Catalina Vicens

# THE 2023 SUMMER FESTIVAL

## LIVE AND DIGITAL CONCERTS

### The Queen of Carthage

World Premiere | a co-production with re:Naissance Opera with SFU Woodward's Cultural Programs

Thursday, July 27, 2023

Cecilia Duarte, soprano; Debi Wong, stage director; Catalina Vicens, music director/2023 Artist-in-Residence; Marisa Gold, choreographer and dancer; and EMV Festival Players

Supported by Jens & Linda Lee Henriksen, A Cappella Foundation (artist sponsor- Cecilia Duarte), Michael and Inna O'Brian Family Foundation, Joanie and Samantha Anderson, Mike & Kathy Gallagher, Vincent & Zelig Tan, and one anonymous donor.



Scenes from "The Queen of Carthage" opera production



Photo credit: Jess MacAleese

*"Early Music Vancouver continues to demonstrate it's one of the most innovative, and best run performing arts organisations, not just in B.C., but anywhere. If you've not heard of them, be sure to check them out!"*

*- Julian Scott Presents*



# THE 2023 SUMMER FESTIVAL

## LIVE AND DIGITAL CONCERTS

### Il Ponte di Leonardo

Friday, July 28, 2023

Marco Beasley, tenor and Constantinople  
directed by Kiya Tabassian

Supported by Fran Watters & Paul Devine

### The Well-Tempered Organ

Saturday, July 29, 2023

Alexander Weimann, organ

Supported by David McMurtry

### Songs Without Words: Women in music in the Middle Ages and Renaissance

Sunday, July 30, 2023

Digital Release: Available August 22 - October 1, 2023

2023 Artist-in-Residence Catalina Vicens, keyboards

Supported In Loving Memory of Ralph and Therese Spitzer



### Our City of Ladies

Tuesday, August 1, 2023

Digital Release: Available August 22 - October 1, 2023

Servir Antico,  
directed by 2023 Artist-in-Residence Catalina Vicens

Supported by Pam Ratner & Joy Johnson, and Dr Katherine Paton

### The Bach Parodies

Wednesday, August 2, 2023

Jessica Korotkin, cello and director; Majka Demcak, violin;  
Elana Cooper, viola, & Diederik van Dijk, cello

Supported by Delma Hemming and one anonymous donor

### The Ladies Vespers

Wednesday, August 2, 2023 /

Digital Release: Available August 22 - October 1, 2023

Nadine Balbiesi, Myriam Leblanc, Jane Long, Ellen Torrie,  
Liselot de Wilde, sopranos; Liz Hamel, Emma Parkinson,  
Vicki St-Pierre, Krisztina Szabó, altos; with members of  
Elektra Women's Choir and the EMV Festival Players,  
directed by Alexander Weimann

Supported by Agnes Hohn & Elaine Adair



### Atempor/elle: In search of inner coherence

Thursday, August 3, 2023

Stéphanie Brochard, dance;  
Margaret Little, viola da gamba

Supported by EMV Board of Directors



The Ladies Vespers



# THE 2023 SUMMER FESTIVAL

## LIVE AND DIGITAL CONCERTS



### Milton in Love: The Birth of Opera in the Eternal City

Thursday, August 3, 2023

Digital Release: Available August 22 - October 1, 2023

Nadine Balbiesi, Myriam Leblanc & Ellen Torrie, sopranos;  
Atalante, directed by Lucas Harris

Supported In Loving Memory of Ralph and Therese Spitzer

### Party like it's 1694!

### Celebrating Elizabeth Jacquet de la Guerre

Friday, August 4, 2023

Next Generation artists Ai Horton, soprano & Elana Cooper, violin, with Stéphanie Brochard, baroque dance and the Baroque Orchestra Mentorship Programme, directed by Chloe Meyers

Supported by Jo Anne Tharalson

### A Woman's Voice in Bach's World: Christiane Mariane von Ziegler

Saturday, August 5, 2023

Jane Long, soprano Krisztina Szabó, mezzo-soprano;  
Philippe Gagné, tenor; Sumner Thompson, baritone,  
with the Pacific Baroque Orchestra, directed by  
Alexander Weimann

Supported by The Graham and Gayle Cooke Foundation,  
Elaine Adair, and Elaine Stevens

EMV's Summer Festival Digital Concert Hall was generously supported by Dorothy Jantzen

## EMV: The Next Generation

**Ai Horton**, soprano, **Elana Cooper**, violinist, and **Jessica Korotkin**, cellist



Elena Cooper and Ai Horton

Photo credit: Ai Horton



Jessica Korotkin

Photo credit: Sergio Veranes

Early music is as relevant today as it was a thousand years ago. It is continually being refreshed and rejuvenated by successive generations of young artists who bring their unique perspectives and experiences to their interpretations. With this in mind, Early Music Vancouver created the EMV: The Next Generation Programme to shine a spotlight on

the up-and-coming young performers and expose audiences to their creative and innovative projects.

We were pleased to welcome soprano Ai Horton, violinist Elana Cooper and cellist Jessica Korotkin as our second annual Next Generation Artists. Their talent was showcased as part of EMV's Summer Festival.

# PACIFIC BAROQUE ORCHESTRA

## ALEXANDER WEIMANN, MUSIC DIRECTOR

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". The orchestra brings the music of the past up to date by performing with cutting edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver. Under the expert leadership of Alexander Weimann, PBO's imaginative and inspired programming has drawn in many new concertgoers..

### THE PBO'S 2022-2023 SEASON

**From War to Peace: Heinrich Schütz and His Time**

**Festive Cantatas: Bach Magnificat & BWV 110**

**Raise, raise the voice**

**The Ladies Vespers**

**A Woman's Voice in Bach's World: Christiane Mariane von Ziegler**

*"The was absolutely lovely – just what I needed! Having spent time in Leipzig this summer, we toured the Bach museum there and heard organ and boy's choir recitals in St Thomas Kirche where these cantatas may have been performed."*  
– Patron



Pacific Baroque Orchestra, directed by Alexander Weimann, with concertmaster Chloe Meyers

Photo credit: Mark Mushet

*"Your leadership of EMV has been truly transformational. In the very short (and extraordinarily difficult) time since your appointment, you've brought innovation, professionalism and artistry in abundance. In the process, you've introduced many new and supremely talented performers to the Vancouver stage."*

– Graham Cooke



## EDUCATION & OUTREACH INITIATIVES



EMV's education programmes are key to developing historically-informed performance practices on the West Coast. Our goal is to develop the next generation of period performers, ensuring the legacy of this specialized art form lives on while enriching the knowledge and appreciation of early music to the wider public. EMV's and UBC's Baroque Orchestra Mentorship Programme continued to thrive and performed in EMV's free concert for the summer festival. BC Scholarship Programme students continued to hone their skills with members of the PBO and other local and national instructors. Christina Hutten offered an online course on Women in Music.

### EMERGING ARTIST COMPETITION

We launched our first annual Emerging Artist Competition in 2023 to engage with the next generation of musicians. Applicants were invited to create a musical project based on what they thought the next generation of early music might look like, with a focus on issues important to them. Contestants applied by sending an audio file or a music video. This year's winner was Emily Saville from the United Kingdom. You can see her interview on EMV's YouTube channel to learn more about her.

### THE EARLY MUSIC BC SCHOLARSHIP PROGRAMME

Since the Fall of 2017, Early Music Vancouver has offered a scholarship programme awarding up to 10 scholarships to BC residents. Qualified candidates must be professional-track music students or active professional musicians seeking to develop skills in early music performance. This initiative, like EMV's Baroque Orchestra Mentorship Programme at UBC, is aimed at increasing the long-term sustainability

of the regional period instrument scene in BC by providing instruction on early music performance through private lessons with primarily regionally-based professional artists.

This programme is generously supported by Bryan & Gail Atkins.

*"Thinking back on my experiences as a recipient of the BC Scholarship – lessons, travels, and masterclasses that helped to lay the foundation of who I am and aspire to be as a musician – I see how the programme expresses EMV's wonderful commitment to supporting not just one but all aspects of an artist's development. Intensive study and performance experience abroad, the continued privilege of learning from local experts, chances to explore new aspects of performance practice and even new instruments – for all these, I have the BC Scholarship programme to thank."*

– BC Scholarship Programme recipient

### EMV ONLINE SCHOOL: WOMEN IN MUSIC

Each year, Christina Hutten teaches an online early music course for our patrons. This year's course explored the richly varied ways women have contributed to music-making. Live, interactive sessions through Zoom included presentations,



## EDUCATION & OUTREACH INITIATIVES



13 episodes were recorded and can be found on EMV's website and YouTube channel.

### THE BAROQUE ORCHESTRA MENTORSHIP PROGRAMME (BOMP)

Developing the next generation of period performers, students in the BOMP rehearse weekly over each academic term at UBC with a core group of five professional musicians led by the PBO's Music Director, Alexander Weimann. A small-scale version of BOMP is now offered at the University of Victoria.

This programme is generously supported by Vic and Joan Baker and by Bryan Atkins.

### SUMMER BAROQUE ACADEMY FOR INSTRUMENTALISTS

For its fifth iteration, the Victoria Conservatory of Music, Victoria Baroque, and EMV worked together to produce a week-long summer intensive training programme in period instrument performance led by members of Victoria Baroque and the Pacific Baroque Orchestra. The programme welcomes music students, professional musicians and advanced amateurs and offers a generous amount of one-to-one instruction and ensemble coaching.

interviews with guest musicians and scholars, and literature for those whose curiosity has been piqued. Together with stories of women involved in Western classical music, the course wove stories of women making traditional music, and women writing new music in dialogue with music of the past.

### INTIMATE CONVERSATIONS

Through informal conversations with hosts such as Bill Richardson, Sylvia L'Écuyer, and our own Suzie LeBlanc, EMV's video series Intimate Conversations helps you get to know the people and stories behind the early music concerts we present. This past year,

**The work of Early Music Vancouver is made possible through the generous assistance of our many volunteers who offer their time, skills, and support.**

**Thank you!**



#### PHOTO CREDITS:

Jess MacAleese, Jan Gates, Ai Horton, Bo Huang, Paul Joseph, Esteban La Rotta, Mark Mushet, Natalie Rostov, Sergio Veranes, and other photographers for which we had no source of information.

# RONDEAU IN CARTHAGE

## FUNDRAISING GALA 2023



Christine de Pizan - painting by Marco Tulio

Our second annual Rondeau gala had a new addition to its name due to its pairing with the world premiere of our first original opera, *The Queen of Carthage*, changing the event's name to *Rondeau in Carthage*! The event was a joyous affair and quite unique for a typical gala allowing attendees to have a relaxed dinner before attending the opera across the street. The event raised THREE times what we had planned for, thank you! We couldn't be more grateful to everyone who attended and made it possible to be such an outstanding success.

*The Queen of Carthage* was not just an EMV effort but a collaborative effort with re:Naissance Opera and SFU Woodward's Cultural Programming. We were also very lucky to get to work with three new BIPOC composers which was something we and the team at re:Naissance Opera found imperative to honour the story we wanted to tell.

The event was centred around another female leader and author, Christine de Pizan through the work of Vancouver-based painter Marco Tulio. This would not have been possible without Bruce Munro Wright, O.B.C. who generously commissioned the painting to help raise funds for our festival, and to Marco Tulio who allowed us to make prints of the original work.

We'd like to give special thanks to the following people who made the event a success:

**Auctioneer:** Bruce Munro Wright, O.B.C.

**Live Auction Successful Bidders:** Robert Adria, Mark De Silva, Enrico Dobrzensky, Clare Heffernan, Linda Lee Henriksen, Sharon Kahn, George Luciuk, George Pick, Eric Wyness

**Paddle Raise Donors over \$2,500:** Jonathan Drance, Mike and Kathy Gallagher, George Pick

**Special Supporters:** Alan & Elizabeth Bell, David Gordon Duke, Henning & Brigitte Freybe, Christina Hutten, George Laverock, Suzie LeBlanc C.M., Chloe Meyers, Reginald Mobley, Bruce Munro Wright O.B.C., Simon Murphy, Matt Petley Jones & Petley Jones Gallery, Tony Roper, Alexander Weimann, Birgit Westergaard & Norman Gladstone, Dr Debi Wong



Debi Wong, opera co-creator



Marco Tulio and his painting



Suzie LeBlanc, C.M. and Julia Halbert



# FUNDRAISING & FINANCIAL SUMMARY

We are very pleased to report fundraising results for 2022/23.

Individual donors are a vital pillar of support for Early Music Vancouver, and we are very grateful to our longtime donors, and our new donors. It is always exhilarating to have our season and summer concerts sponsored thanks to the generosity of our individual donors. Every dollar is important, and whether the gifts are regular monthly donations, one-time donations, or transfer of shares, they are all precious and much appreciated.

Early Music Vancouver is equally grateful for the ongoing public support we receive from the Government of Canada through Canadian Heritage and the Canada Council for the Arts; the Province of BC through BC Arts Council, BC Gaming, and Creative BC; and the City of Vancouver for their steadfast support. We are also very thankful for our production partners in Vancouver and Victoria: re:Naissance Opera, Christ Church Cathedral in Victoria and the Early Music Society of the Islands.

Legacy gifts made a difference to Early Music Vancouver this year. We are saddened by the passing of members of our donor family, and value the priceless gifts left to us. These legacy gifts are lasting treasures to all of us as we continue to bring early music to our audiences.

Sadly, a few of our devoted supporters left us this past year. We are grateful for the bequests received from the Estate of Simone Knutson and from the Estate of Cheryl Steinhauer.

## ANNUAL DONATIONS

2017-2018: **\$332,275**

2018-2019: **\$365,701**

2019-2020: **\$455,848**

2020-2021: **\$502,714**

2021-2022: **\$443,801**

2022-2023: **\$417,725**

## Message from EMV's Business Manager, Nathan Lorch



With the impacts of the pandemic largely behind us, the new challenge facing smaller arts organizations and all of us in general, are inflationary price pressures on our expenses. This is particularly true for an organization based in Vancouver, with the high cost of living felt by our employees and Vancouver/Victoria-based artists. I'm pleased to report that EMV has not raised its ticket prices since prior to the pandemic, and that some ticket prices even dipped during the pandemic, as our primary focus has been to encourage audiences back to live concerts and where possible minimize financial and other barriers to enjoying our concert performances. With the significant impact of inflation over the last year, it's likely our ticket prices will soon have to be adjusted to keep pace with our rising expenses.

Ticket revenue and earned revenue has historically been 33% of EMV's budgeted revenue, with grants and government support also being 33%, and support from donors the final 33%. Earned revenue dipped to as low as 5% of our total budget during the pandemic, before recovering to 17% in 2021-22, and now 22% in 2022-23. Our 2023-24 budget forecasts earned revenue at 27% and hopefully the 2024-25 results will see it finally return to 33%. Ticket revenue is vital to EMV, it makes our concert performances possible and is one of the clearest indicators of how involved the members of our community are with EMV's activities.

On the expense side, fees paid to artists is an indicator of how much EMV is supporting our artistic community. The dip during the pandemic was not as significant as earned revenue, falling to 53% of pre-pandemic levels as we worked to provide opportunities for artists despite an almost total loss of ticket revenue. Fees paid to artists has now recovered to 83% of pre-pandemic levels, with it becoming clear that how much we can support our artists is now once again directly related to how much our audience supports us.

[Image: A German merchant's bookkeeper performing double-entry bookkeeping; a 1585 woodcut by Jost Amman]



## Financial Statement

	<b>2022 23</b>	<b>2021 22</b>
<b>DIRECT INCOME</b>		
Concert performance fees	\$ 27,152	\$ 29,238
Concession sales and sundry	22,019	3,150
Facility and instrument rental	867	1,069
Merchandise sales	3,653	3,313
Single ticket sales	220,581	172,442
Subscription ticket sales	104,310	35,502
	<b>\$ 378,582</b>	<b>\$ 244,714</b>
<b>OTHER INCOME</b>		
Public sector	701,666	617,604
Private sector	570,989	559,022
Bequests	200,760	0
Donations: musical instruments - Fortepiano	10,171	10,191
	<b>\$ 1,862,168</b>	<b>\$ 1,431,531</b>
<b>DIRECT EXPENSES</b>		
Artist fees	454,730	383,627
Artist travel, meals and accommodation	123,396	100,021
Concessions and receptions	19,193	6,999
Front of house and box office	25,537	15,810
Fundraising campaigns	42,673	36,708
Instrument transport and maintenance	21,208	17,931
Insurance	9,436	9,173
Printing	22,367	15,574
Publicity	134,943	71,295
Recordings and technical	61,068	71,531
Scholarships	5,289	8,088
Season ticket campaigns	19,490	39,471
Sundry	24,152	22,288
Theatre rental	55,313	62,012
	<b>\$ 1,018,795</b>	<b>\$ 860,528</b>
<b>ADMINISTRATIVE EXPENSES</b>	<b>664,458</b>	<b>557,303</b>
	<b>\$ 1,683,253</b>	<b>\$ 1,417,831</b>
<b>Excess of income over expenses</b>	<b>\$ 178,915</b>	<b>\$ 13,700</b>

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