OLD meets NEW
Orange Dawn, Dave Sandford

Dave Sandford is a professional photographer based in London, Ontario. He has been fortunate to photograph far beyond Canada’s borders, from the frozen tundra of the Arctic to the warm waters of the South Pacific, capturing diverse wildlife and landscapes.

Opening night of Tafelmusik Meets Tchaikovsky, Koerner Hall, TELUS Centre.
March 16, 2020 will be remembered as the day Tafelmusik folded up our offices at Trinity-St. Paul’s Centre for Justice, Faith and the Arts in order to keep our musicians and staff safe from a brand new coronavirus, but not our commitment and desire to bring beauty to a suffering world.

When we launched Tafelmusik’s 2019/20 season at Koerner Hall in September 2019, none of us could have imagined that six months later, the stage would be dark, our offices would be shuttered, and that we would be announcing the cancellation of several concerts. In a matter of just a few days in mid-March, Tafelmusik musicians and staff were quick to pivot their collective energy towards this new reality by creating moments of joy for our followers to share online.

Amid the grief we are all feeling for what’s been lost, mingled with fear and uncertainty about the future, we need to celebrate what we accomplished in the 2019/20 season — the wonderfully creative, transcendent moments we have shared through the power of music and the strength of our community.

September 2019 to March 2020

During the first six months of the 2019/20 season — the second curated by Elisa Citterio — we blazed new trails while enhancing our status as a global leader in period performance. The orchestra’s artistic boundaries were stretched through the exploration of new repertoire including the world premieres of four of the six commissions from contemporary composers this season — Pyotr’s Dream by Andrew Balfour, Italian Soundscapes by Guido Morini, Gone with the Winds by Cecilia Livingston, and Jupiter by Vittorio Ghielmi.

Other important highlights and artistic milestones included Tafelmusik meets Tchaikovsky, a performance that was “bursting with confidence” (Barcza Blog) — the orchestra’s first-ever foray into the music of late Romantic composer Pyotr Ilyich Tchaikovsky; the premiere of The Indigo Project, the “immensely engaging and enlightening” (Toronto Concert Reviews) multimedia program by Alison Mackay with master percussionist Trichy Sankaran, vocalist Suba Sankaran, and narrator and vocalist Cynthia Smithers; and O Come, Shepherds with Ensemble Vesuvius and zampognaro Tommaso Sollazzo, a heartwarming program celebrating Italy’s pastoral Christmas music traditions which the Toronto Star declared “one of the finest concerts to be offered so far this season in Toronto.”

Under the direction of Ivars Taurins, Tafelmusik Chamber Choir performed the music of the Venetian master Antonio Lotti for the first time, notably the Missa Sapientiae (Mass of Wisdom). “The sound was full, balanced and expertly shaped. Taurins seems to be increasing his demand for dramatic immediacy in the choir’s expression, and it works well.” (Toronto Star)

On October 10, Haus Musik packed The Burdock Music Hall with Café Counterculture, a program that co-mingled café culture in 1730s Leipzig and 1960s Yorkville. Curated
by Marco Cera with guest artists Andrew Downing, double bass, and Alex Samaras, vocals, Café Counterculture paired sonatas by Bach and friends with new arrangements of iconic songs by Buffy Sainte-Marie, Joni Mitchell, Simon and Garfunkel, and others.

On September 20, we were thrilled to release Vivaldi con amore, the orchestra’s first recording with Elisa Citterio. Gramophone praised our “attention-grabbing return to the recording studio recording,” showcasing Citterio and members of the orchestra in concertos for violin, oboe, bassoon, and lute, and underlining the level of virtuosity across the ensemble. “There’s a determined beauty to their sweetly rich, gently vibrating sound ... precision and poetry comes wonderfully together.”

Against the backdrop of Brexit, in November 2019 Tafelmusik returned to the UK for the first time since 2006 for its Love & Betrayal tour. The superb Canadian soprano Karina Gauvin joined the orchestra for concerts at The Anvil, Basingstoke; St George’s, Bristol; the Concertgebouw, Bruges; and Milton Court Concert Hall, Barbican Centre, London. Several musicians were featured in a live studio mini-concert and interview for BBC Radio, which also recorded the Barbican Centre Love & Betrayal concert for broadcast. On January 12, Canadian audiences were able to tune into a rebroadcast of the performance on CBC Music’s “In Concert,” hosted by Paolo Pietropaolo.

Tafelmusik’s local, national, and international profile was also enhanced this season by high-profile media coverage, including an episode of CBC’s This is My Music hosted by Elisa Citterio in September; a news feature dedicated to O Come, Shepherds by Italy’s national public broadcaster, RAI TV; Elisa’s appearance on TVO’s The Agenda with Steve Paikin in December; an interview with Carol Kehoe for Early Music America Magazine; a Tafelmusik cover story for the February/March issue of La Scena Musicale; a January feature on Elisa’s work with Tafelmusik in the newspaper Il Giornale di Brescia; and a number of

Quite coincidentally, Tafelmusik’s first digital-only release on March 20 couldn’t have been better timed as concert halls fell silent and our audiences turned increasingly to online platforms. Baroque For The Brain: Music To Study By is a playlist of invigorating music by Bach, Handel, Vivaldi, Mendelssohn, and Beethoven curated by Music Director Emerita Jeanne Lamon.
concert and CD reviews published in publications in the US, the UK, Spain, Italy, and Norway. Several high-profile Canadians with thousands of followers, including Margaret Atwood, John Ralston Saul, Julie Nesrallah, and Eleanor Wachtel, gave enthusiastic social media shoutouts to Tafelmusik.

As part of its growing commitment to contributing to community life in a meaningful way, this season Tafelmusik undertook several community initiatives in different GTA neighbourhoods, including North York, Etobicoke, Bloordale, and The Annex. Each event was designed to connect with audiences and encourage their feedback.

We were thrilled to partner with Arts Etobicoke for the first time to present the Neighbourhood Concert: *East meets West* on September 24. This one-hour, family-friendly concert at Cloverdale Mall was based on Alison Mackay’s *Tales of Two Cities: The Leipzig-Damascus Coffee House* and featured narrator Alon Nashman, Trio Arabica, and members of Tafelmusik.

Small groups of Tafelmusik musicians connected with new audiences in October thanks to Nuit Blanche performances in a Mongolian yurt at the Aga Khan Museum, and a one-hour chamber music concert for refugees at the Toronto Plaza Hotel, which was under contract with the City of Toronto to house some 500 homeless people and asylum seekers.

Family-friendly concerts included Tafelmusik’s second annual *Fall Social*, a celebration for the Annex community, and performances of *Messiah* choruses at the Winter Village in Evergreen’s Brick Works. As part of our partnership with Evergreen, one dollar per each concert ticket sold for our regular *Messiah* performances went towards the Don River Valley revitalization efforts.

Education and community engagement was a key element of *The Indigo Project*, which featured student choirs from Earl Haig and Unionville Secondary Schools alongside members of Tafelmusik Chamber Choir. Grade 10 students at Marc Garneau Collegiate Institute took part in a collaborative experiment in indigo dyeing. Under the
Feet of Blue, Tim McLaughlin — MAIWA

Tim McLaughlin is a Canadian artist, writer, and photographer. He is currently active in the production of small batches of traditional hand-made inks. He also teaches ink making and researches natural dye use.

Opening night of The Indigo Project,
Jeanne Lamon Hall, Trinity-St. Paul’s Centre.
mentorship of art teacher Hilary Masemann and textile designer Kate Austin, the students created blue squares embellished with their own personal tokens representing the bonds of friendship and family. The squares were combined to create a beautiful quilt, which was displayed at all of our Indigo performances.

Tafelmusik’s relationship with Toronto’s Italian community flourished this season through several partnerships and initiatives, including a roundtable discussion with leaders and influencers in November; a performance by Tafelmusik musicians at IT@CA 2019, an international conference featuring such distinguished speakers as Oscar Farinetti, the founder of EATALY; a public Q&A with Elisa Citterio and Vittorio Ghielmi hosted by the Istituto Italiano di Cultura; an indoor/outdoor processional performed by Marco Cera and Tommaso Sollazzo to inaugurate the Italian Consulate’s Christmas party; and an Italian-infused CD launch party at the Istituto Italiano di Cultura to mark the release of Vivaldi con amore.

**March to June 2020**

This season, the orchestra has reached millions of people through digital media, including Stingray, a premium multiplatform provider with 20 million subscribers in 40 countries. In late 2019 and early 2020, three of Tafelmusik’s signature, award-winning multimedia programs created by Alison Mackay — Tales of Two Cities, House of Dreams, and The Galileo Project — were featured on Stingray Classica through its international cable network and Video on Demand (VOD) services.

In April, we launched #TafelmusikTogether, a new digital initiative that caught Gramophone’s eye and has garnered resounding public feedback. Short solo performances and other artistic content was shared daily from musicians’ living rooms, allowing Tafelmusik’s followers to gather virtually on Instagram, Facebook, and YouTube to share moments of beauty and joy through music of the past. We’ve witnessed a significant increase in the number of followers across all platforms.

We were also delighted to present three short music videos, Bach Goldberg Variations, Bach’s Jesu, Joy of Man’s Desiring, and Elisa’s Midsummer Night’s Dream. With the postponement of the 2019/20 premiere of an original orchestral arrangement by Music Director Elisa Citterio of Bach’s Goldberg Variations, Tafelmusik musicians, in their own homes, recorded the first and final variations (#1 and #30), which Elisa scored for strings, winds and continuo.

Bach’s Chorale premiered in May, featuring Chamber Choir Director Ivars Taurins directing (remotely) the choir and orchestra in Johann Sebastian Bach’s Chorale “Jesus bleibet meine Freude” from Cantata 147 (Jesu, Joy of Man’s Desiring). Then, at the end of the 2019/20 season in June, Tafelmusik’s oboist Marco Cera conceived, directed, and produced Elisa’s Midsummer Night’s Dream, which conjures an imaginary return to the stage. Through the magic of video editing, we were able to safely film individual musicians onstage in Jeanne Lamon Hall, and have them appear together in a wonderfully delightful video.

Another new venture included a series of five online concerts titled Tafelmusik at Home and featured solo and duo performances. Hosted by Tafelmusik musicians from their homes, each one-hour performance combined new works with familiar repertoire, followed by live Q&As. This series provided excellent lessons for future video recordings, and we were thrilled when harpsichordist Charlotte Nediger premiered The Phantom of Goldberg, a new work by Canadian composer Grégoire Jeay.

Tafelmusik also inaugurated Tafel Talks, a new series of online panel discussions. Musicians & Physicians, hosted by Chamber Choir soprano Meghan Moore, featured three panelists with personal experience in both fields discussing the overlap of skills, talent, and aptitude required to practise music and medicine professionally. This informative series was launched live, just before gathering restrictions were implemented. In early March, we were grateful for the participation of Michelle Voss Roberts, Katherine Lochlan, Gordon Rixon, Norman Tobias, and Scott Lewis, all learned scholars who discussed Art, Religion, and Culture: Bach and St John Passion to upwards of 200 people, a primer before the sadly postponed St John’s Passion concert, scheduled for late March.
Disappointing upward of 130 musicians from around the globe who were expecting to visit Toronto for the two-week annual Tafelmusik Baroque Summer Institute (TBSI) did not sit well, and our musicians and team rallied to present more than 30 lectures and classes online. These lectures were offered for free to these musicians, as well as to TBSI and Tafelmusik Winter Institute alumni and to the current members of the Theresia Youth Orchestra based in Italy. Multiple topics were offered, ranging from bowing technique for the baroque violin from Elisa Citterio, to extraordinary vocalists in the baroque era, historical Latin, and an introduction to the baroque oboe. These lectures received nearly 3,000 views.

Between March 16 and June 30, Tafelmusik provided 9,000 hours of online watch time and upwards of 200,000 views from patrons around the world.

Board of Directors

In the midst of pandemic crisis, the Board stepped into action, with the Executive Committee meeting weekly with management. The Board and committees continued to meet monthly, each time assessing the next steps in prudent financial and business management. For the last months of the fiscal year, the Board directed management to be confident in decisions that would comply with government regulations and keep the health and safety of our musicians, staff, and patrons foremost. Our commitment was to compensate our musicians and staff despite the cancellation of work: our goal to keep our ensemble and team together for when we could again perform to an audience, live.

So many supporters stepped up to ensure Tafelmusik thrive during adversity: corporate partners BMO and KPMG; special gifts from the Hal Jackman Foundation and Toronto Community Foundation; and the outpouring of support from our loyal donors and subscribers to our Keep Tafelmusik Together campaign that raised nearly $250,000; and those who chose to turn their cancelled concert tickets into donations. We were grateful for the many federal initiatives to support arts organizations, including CERB, CEWS, a one-time $40,000 business loan, special one-time funding from Canadian Heritage, and a one-time release of endowment funds from the Ontario Arts Foundation. All of these together with expense management allowed us to realize a surplus again this year.
Our Board of Directors continued their work on important policy development. In the past year, the Board completed and approved governing documents related to volunteer participation, complaint management, gift acceptance, whistleblower, accessibility for Ontarians with disabilities, and health and safety. In response to Black Lives Matter, the Board established a cross-organization diversity working group charged with recommending a three-year action plan.

We would like to recognize departing Board members Eunice Lumsden, Augusto Patmore, Helen Polatajko, and Bojan Pavlovic. In particular, we'd like to acknowledge Helen for her stellar leadership as past chair and chair during those critical years of management leadership change, and Augusto for his tireless support and skill over the years, finally as Treasurer and chair of the Finance Committee. We wish all Board members the best and look forward to seeing them in the concert hall again. We were also sad to see violinist Thomas Georgi retire, and celebrated his long tenure with the orchestra.

Special Recognition

We would be terribly remiss if we didn't fully and formally recognize the tremendous resiliency of and sacrifice the staff and musicians have made to keep Tafelmusik together. Although we provided compensation to musicians not working at the end of the season, it did not reflect the full benefit they would have achieved if all activities had gone forward. We have sadly decreased staff numbers, and others are working shortened weeks or seen reduced fees for service. We couldn't be more grateful for their generosity of spirit and commitment to Tafelmusik's mission. We have no doubt that thanks to the ingenuity and imagination of our musicians and staff, we will create something viable and joyous for this new reality.

In this year, when we were alone in our homes, working on screens and connecting daily by Zoom, our shared experience was digital. Not a foreign experience for Tafelmusik in that we have been recording and filming our multi-media projects for many years now, but a new one because we no longer could gather in the hall, our true home.

Each time Tafelmusik performs, whether it’s on tour in China or on Manitoulin Island, at home in Jeanne Lamon Hall, or in living rooms that have become our new virtual concert hall, we are reminded that the language of music is universal. While our stages may be dark for the time being, we see music as a way of building bridges and engaging audiences across a wide spectrum. Music and the arts are, after all, an expression of our collective humanity and play an important role in our well-being, especially now. We are more committed than ever to creating an experience that celebrates beauty through music of the past.

David Kilburn | CHAIR
Elisa Citterio | MUSIC DIRECTOR
Carol Kehoe | EXECUTIVE DIRECTOR

Peaches and Hydrangeas After G.G,
Paulette Tavormina
Paulette Tavormina lives and works in New York City. Her arrangements often recall the sumptuous detail of 17th-century Old Master still-life painters.
## REVENUES

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**TOTAL EARNED REVENUE** $4,765,215

## EXPENSES

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**TOTAL EXPENSES** $4,616,199

**EXCESS OF REVENUES OVER EXPENSES FOR THE YEAR** $149,016

Audited Statements are available by request by contacting info@tafelmusik.org
Tafelmusik is deeply grateful to our donors for their vital support. The following shows membership gifts from the 2019/20 season (July 1, 2019 to June 30, 2020).

| $25,000+ | Anonymous |
| $25,000+ | Margaret & John Catto |
| $25,000+ | Jim Fleck |
| $25,000+ | David Kilburn & Tamara Peres |
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| $10,000 - $24,999 | Tom Bogart & Kathy Tamaki |
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| $10,000 - $24,999 | Ron Schlumpf & Marie Venner |
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| $7,000 - $9,999 | David Dawson |

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| $5,000 - $6,999 | Victor Tung |
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| $2,500 - $4,999 | Anonymous (1) |
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| $600 - $1,249 | Anonymous (3) |

| $300 - $599 | Anonymous (14) |
ARTIST TRAINING & JEANNE LAMON INSTRUMENT BANK

The Tafelmusik Baroque Summer and Winter Institutes help train the next generation of period performers. The Jeanne Lamon Instrument Bank enables us to acquire and maintain a collection of period instruments for use by participants of these artist training programs. We are grateful to our donors for their generous support of these programs.

Anonymous (2)
Halyna Buhel
Ms. Joan M. Deleuze

Anonymous (3)
Pierre Beeckmans
Lucille Bell
Ms. Lucy Buck
Wendy Donaldson
Robert & Vicky Drummond

THE ALISON MACKAY INNOVATION FUND &
THE CHRISTINA MAHLER GUEST ARTIST FUND

Thank you to the following donors who have given to these two funds that support new and inventive Tafelmusik projects, and bringing the finest artists from around the world to our stages.

Anonymous (3)
Pierre Beeckmans
Lucille Bell
Ms. Lucy Buck
Wendy Donaldson
Robert & Vicky Drummond

Joyce Feinberg
Nicole Ionescu
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Brian Sambourne
Mary Mackay MacMillan
Alison Mackay
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Allan Hansen
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Susan J. Thompson
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Andrea Walker &
Lawrence Crawford
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Jane & John Grant
Stephen Harper

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Jeanne Lamon &
Christina Mahler

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Suzanne Schaan

Emily Wall
John & June Wevers

Anonymous (2)
Alain Favrod
Jane & John Grant
Stephen Harper

Eva Ing
Jeanne Lamon &
Christina Mahler

Mrs. Isobel Raven
Ms. Carol Roup
Suzanne Schaan

Emily Wall
John & June Wevers
EDUCATION DONORS

Tafelmusik's Education Program provides school children with orchestral concert experiences of the highest quality. These free concerts are an ideal way to introduce the audiences of the future to the joy of great music.

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John Klassen
Catherine Koss
Eldiko Kovacs
Valerie Koziol, in memory
of Rick Durst
Andrew Kropinski &
Peggy Pritchard
Julia Kuzeljevich
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Marion Lane & Bill Irvine
Anne-Louise Lanteigne
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Gillian & Oliver Long
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Isobel Raven
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Conrad Reifel
Lei T. Reissner
Sharron Roberts
Craig Robertson &
Berta Zaccardi
Dorothy Ross
Janet & Arthur Rubinoff

THE JEANNE LAMON YOUNG ARTIST FUND & ENDOWMENT

The Jeanne Lamon Young Artist Fund and Tafelmusik Endowment provide a permanent funding base to strengthen and expand Tafelmusik's young artist training and general operating programs. Thank you to the following donors who have recently contributed to grow the funds.

Anonymous (3)

Mr. Jonathan Cowans
Estate of Horst Dantz
& Don Quick
Ms. Suzanne Dubeau

Estate of Stanley Gavlick
Estate of Carol Hendrick
Anthony & Mary S.
Katsuno

Don Short &
Heather Sampson

Steven & Susan Rust
M. Sada
Eva Saphir
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Cornelia Schuh &
Michiel Horn
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Ines Verdone
Rosemary Veizina
Herta Voelme
Nancy Walden
Andrea Walker &
Lawrence Crawford
John & June Wevers
Alden & Susan White
Ms. Mary Wildridge
Karen Wynnychuk
Robert Youtz
THE TAFELMUSIK LEGACY SOCIETY

The Tafelmusik Legacy Society is a group of caring donors who have kindly made a planned gift to Tafelmusik in their will or another vehicle in their estate plan. These donations ensure that future generations are able to enjoy the same joyful musical experiences that are so meaningful to you, our audience members.

If you would also like to make a provision for Tafelmusik in your will or if you have any questions, please contact the Development team at donations@tafelmusik.org.

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 Matthew & Phyllis Airhart
 Viv Alper
 Tricia Baldwin
 Lucille Bell
 Marnie Bracht
 Nancy Conn
 Suzanne Dubéau
 W. M. Feenstra

 Elinor Fillion
 William & Hiroko Keith
 Susanne Palmer & Wayne Drewey

 Elizabeth Ketchum
 Carol D. Kirch
 Audrey & Colin

 Ania Kordiuk
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 Isobel Raven

 Jeannine L. Sheep
 L. M. Niebergall
 Nicholas Rundall

 E. M. Orsten

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 Dr. Martin F. Walmsley
 John & June Wevers
 David B. & Virginia A. Wortman

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 Michael Ahern
 Tetyana Antimirova & Jean-Luc Pelissier
 Susy Antal
 Tatiana Antoshina
 Julia Armstrong
 Colin Arnold
 Marjorie Ball
 Jan Barnsley
 Brian Barron
 Bob & Doreen Barton
 Marco Battaglia
 Carolyn Beatty
 Martha Beaumont
 Regina Bendig
 Michael Benedict & Martha Lowrie
 Oliver Bertin
 Zuzana Betkova
 Terri Bicknell-Potts
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 Kalman Bohus
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 Emily Gesner

 Greg Brown

 Jeffrey Brown & Kate Hays

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 Dianne Buckner

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 Kate Cullen

 Robert K. Dace-Smith

 Michael Dales & Angela Herwin

 Elizabeth Davison

 Lovely Devaya

 Rebecca Cook & Bernard Dickens

 Steven & Linda Diener

 Lynne DiStefano

 Grant Doering

 Emily Donaldson

 Steven D. Donohoe

 Janet Douglas

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<table>
<thead>
<tr>
<th>Performance</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Weston Recital Hall Series</td>
<td>Jim Fleck</td>
</tr>
<tr>
<td>O Come, Shepherds</td>
<td></td>
</tr>
<tr>
<td>Gone with the Winds</td>
<td></td>
</tr>
<tr>
<td>Dreaming Jupiter</td>
<td></td>
</tr>
</tbody>
</table>
| The Indigo Project           | The Pluralism Fund  
|                              | Leon & Anita S. Lapidus              |
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<table>
<thead>
<tr>
<th>Partner</th>
<th>Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tafelmusik Winter Institute</td>
<td>Foundation</td>
</tr>
<tr>
<td>Education Program</td>
<td>Leon &amp; Anita S. Lapidus</td>
</tr>
<tr>
<td>Tafelmusik Baroque Summer Institute</td>
<td>BMO</td>
</tr>
<tr>
<td>Community Impact Strategy</td>
<td>HJF</td>
</tr>
</tbody>
</table>

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Heirloom IV (Adore), detail & front cover, Dina Torrans

Dina Torrans has been working as a multimedia artist in Toronto for over 25 years. Her award-winning sculptures, paintings, and photographs have been exhibited in many group and solo exhibitions, and are included in private and public collections internationally.