In the final weeks of the 2020/21 Season, we could hardly believe these exceptional 12 months had been completed. For the first time in Tafelmusik’s history, we presented a completely digital season of concerts and online content that has helped us stay engaged with audiences near and far. We recorded 10 concerts in several Toronto locations, including professional studios, our home venue of Jeanne Lamon Hall, and Koerner Hall. The transition from live concerts to video production and digital broadcasting has not been easy, but we are proud to have prevailed and to have been recognized by our peers as leaders in this new terrain.

Programming in a Pandemic

The season opened with Mozart Together, followed by Passions of the Soul, a program of music by baroque composers. A Tafelmusik Christmas brought the choir and orchestra together for the first time in 2020, while two Close Encounters chamber music programs, Re-Tuned and Divertimento, explored repertoire that is slightly off the beaten path. For our 2021 Spring Social we presented a filmed version of our 2019 baroque-to-folk hit, Café Counterculture, with music ranging from Bach to Buffy Sainte-Marie.

Four brand new concerts curated by Music Director Elisa Citterio—Il Seicento, On the Road, Dynamic Duos, and Essential Bach—focused on the intimate interplay between musicians, replacing originally scheduled programs requiring larger forces and guest soloists.

Between concerts, Tafelmusik offered an array of compelling digital content designed to engage various audiences and keep the conversation going. Notable among these initiatives was Musik in Motion, a free series of video collaborations with local artists Darby Milbrath, Alex McLeod, and Tafelmusik cellist Keiran Campbell, who interpreted music that is an essential part of Tafelmusik’s signature repertoire through their respective disciplines.

In 2020/21 we also presented three online Tafel Talks—thought-provoking conversations about the transformative role of music in our world today. Featuring dynamic guest panellists and moderators...
from Toronto and beyond, these lively panel discussions navigated a range of intriguing topics, including Music as Resistance with panellists Torquil Campbell, Kate Helsen, and Reginald Mobley, moderated by Raha Javanfar; Emotional Rescue: how choral singing enhances our well-being with panellists ArinMaya, Jody Malone, and Ruben Valenzuela, moderated by Cory Knight; and Joseph Bologne: Black & Classical with panellists Dr. Christine Gangelhoff, Tanya Charles Iveniuk, and Patrick G. Jordan, moderated by Marlon Daniel.

Free digital offerings peppered throughout the season included Sing-Along Messiah on Screen, a virtual version of our beloved annual tradition, which was streamed on YouTube more than 27,000 times over a period of 10 days, and a new 24/7 Holiday Music Stream in December; a broadcast of Mozart Together in recognition of National Psychology Month; an online concert featuring Tafelmusik musicians and their children for Family Day; and a wide-ranging conversation between Chineke! and Orchestra founder Chi-chi Nwanoku and Tafelmusik double bassist Pippa Macmillan.

As part of our commitment to contributing to community life in a meaningful way, Tafelmusik was pleased to partner with several organizations over the course of the season. In September, Tafelmusik joined the Istituto Italiano di Cultura Toronto and COSTI Immigrant Services in presenting a free live concert for Canadian newcomers, and developed a video introducing the baroque violin for young audiences at Safehaven. In January, staff and clients from the Centre for Mental Health and Addiction (CAMH) were able to view two free online Tafelmusik concerts. In February, the Toronto Black Film Festival and Tafelmusik co-presented Neqjiba: Music That Changes Lives, a documentary feature film exploring the changes that instrumental practice promotes in the lives of members of a youth orchestra in Bahia, Brazil. And in March, the TD Toronto Jazz Festival helped get the word out about Café Counterculture as the concert’s marketing partner.
Two issues of *Tafel* magazine for the musically curious were published, featuring in-depth articles and interviews with Elisa Citterio, conductor and Joseph Bologne scholar Marlon Daniel, conductor Bernard Labadie, and double bassist Chi-chi Nwanoku. These offstage conversations were offered to explore how artists and thinkers around the world were inspired by the music of baroque and beyond, and provided a crucial connection with our audience when the COVID-19 pandemic prevented live public concerts.

Two digital albums were released this season on our in-house record label, Tafelmusik Media: *Baroque for Baby*, a child-friendly playlist curated by violinist and mother of two, Cristina Zacharias; and *The Music of Joseph Bologne, Chevalier de Saint-Georges*, a reissue of our 2003 landmark recording devoted to the music of the influential Black 18th-century composer. Newly commissioned album artwork by Toronto painter Gordon Shadrach and an essay by American conductor and Bologne scholar Marlon Daniel accompanied the re-release as part of Tafelmusik’s commitment to contextualizing the work of Saint-Georges.

Tafelmusik’s Baroque Summer Institute (TBSI) has been an internationally renowned artist training program for many years. However, with the onset of the COVID-19 pandemic in 2020, the format of TBSI was completely retooled for online access. The 2021 virtual edition of TBSI welcomed 99 participants from around the world to a busy week of masterclasses, lectures, and workshops, presented live over the Zoom conferencing application. Although the format was different from years past, TBSI continued to bridge the transition between academic training and professional experience for young musicians and helped them build their professional network.

To conclude the 2020/21 season, we were delighted to partner with Canadian Stage to present Baroque and Beyond outdoor chamber music concerts on July 8, 9, and 10. These performances were part of Canadian Stage’s Dream in High Park—the company’s summer programming at the High Park Amphitheatre, designed to build, strengthen, and restore community connection through the performing arts.
Remembering Jeanne Lamon

On June 20, 2021, we tragically lost our former Music Director and Music Director Emerita Jeanne Lamon, C.M. O.Ont., at age 71. Jeanne’s inspired leadership, passionate dedication to artist training, and commitment to the values of collaboration, inclusion, and artistic excellence shaped Tafelmusik over the course of her remarkable 33-year tenure from 1981 to 2014. Under her guidance, we built an enviable reputation as “one of the world’s top baroque orchestras” (Gramophone), growing from our modest beginnings to the cutting-edge period ensemble we are today. It is clear through the thousands of messages we’ve received—from musicians, organizations, students, and patrons—that Jeanne’s life touched so many people. Though her passing will leave a huge void in our hearts, we are comforted by the knowledge that her spirit will continue to vibrate through our music. A tribute concert in Jeanne’s honour and memory is being planned for 2022.

Creative Learning

The world has changed dramatically for all of us over the course of the past year and the landscape of the future for the arts remains unpredictable. Thanks to our collective creativity and nimbleness, we have been able to adapt to a number of detours and challenges. We created ways to share our music and curiosity with listeners around the world and were deeply touched by the number of people who let us know that Tafelmusik became a lifeline in the darkest days of the pandemic. We are especially grateful for the support and tutelage of our fabulous film team: directors Marco Libretti & Thomas Varey, and audio engineer Matt Antal, without whom we could not have provided such wonderful concert films that engaged our audiences online.

Like so many in the world, we were affected fundamentally by the tragic death of George Floyd. In June 2020 we shared a statement on Black Lives Matter, recognizing our privilege and lack of perspective on the experiences that Black, Indigenous, and people of colour face.
every day. In April 2021, we shared a progress report on the commitments Tafelmusik has undertaken to date. These included building a cross-department Diversity Working Group (DWG) to examine biases and help advance Tafelmusik as an organization firmly rooted in equitable practices, and a three-year action roadmap that includes an organizational Justice, Equity, Diversity, and Inclusion Vision Statement and concrete actions to be taken over the next three years in the areas of talent recruitment, anti-oppression, staff and artist training, and programming selection.

Sadly, our volunteers were sidelined this season as a result of the pandemic. We kept in touch and were thrilled when we learned through a survey that 96.7% feel their work has significant impact; 42.6% of our volunteers have been with Tafelmusik for more than 10 years; and 93.4% are likely to continue volunteering for Tafelmusik.

We were also heartened when Tafelmusik volunteers were recognized for their tremendous service by the Ontario government. We nominated the maximum number of volunteers we could for Ontario Volunteer Service Awards, and we’re pleased to congratulate all of them: Gyuszi Berki (5 years), Priscilla Chong (20 years), Jenny Harper (30 years), Semra Salkok (15 years), and Gavin Winter (5 years).

Board of Directors

In August of last year, we were pleased to announce that Elisa Citterio had renewed her contract through to the end of our 44th concert season in 2022/23. Since assuming the helm of Tafelmusik in 2017, Elisa blazed new trails while continuing to enhance the orchestra’s status as a global leader in period performance.

Going virtual, the Board and Committees continued to meet monthly, each time assessing the next steps in prudent financial and business management, and in compliance with government regulations to keep our musicians and staff safe and healthy. We were pleased to keep our ensemble and team together performing behind the camera until such time when we could perform again before an audience.

We couldn’t have achieved the success of last season without the generosity of many friends. We were humbled when Tafelmusik subscribers either turned their tickets into donations and/or accepted our digital offerings in place of previously scheduled live performances. We were buoyed by the continued support of our members, donors, and corporate partners, acknowledging BMO especially for again supporting TBSI. Each of the following foundations provided a critical contribution: The Catherine & Maxwell Meighen Foundation, RBC Foundation, The George Wyhovszky Charitable Foundation, The McLean Foundation, Gatfield & Campbell Arts Foundation, Bears For The Planet Foundation, Bialkowski Foundation, Bob and Peggy Savage Foundation, and the Fleck Family Foundation.

We are grateful for the many federal government initiatives that maintained arts organizations, including the Canadian Emergency Wage Subsidy and the Canadian Emergency Rent Subsidy, as well as funding from Canadian Heritage. The Ontario government was equally instrumental to our financial bottom line with special business loans and incentives, and grants via the Ontario Arts Council and the Ontario Trillium Foundation, from which Tafelmusik benefitted.
The Board is grateful for the surplus, which will be divided between the next two seasons to support ongoing operations as we continue to weather the effects of two years of lost earned income.

In the past year, the Board completed and approved governing documents related to health and safety, data security, privacy, accessible customer service, remote work, and human resources, as well as monitored significant technology investment in Tafelmusik’s financial and IT processes. We continue to evaluate and measure our governance practices, and are grateful for the commitment and engagement of our individual board members.

We would like to recognize departing Board member David Dawson, and the tragic loss of member Anne-Marie H. Applin in November 2020. We were bereft when Anne-Marie died suddenly, due to complications from an unknown illness in the ICU at Sunnybrook Health Sciences Centre.

Anne-Marie joined the Board in 2014 and immediately became a valued and respected colleague. As well as providing meaningful and constructive guidance at the Board, she was an exceptional contributor to the Governance and Finance committees. “We remember her as the epitome of elegance and a true lover of beauty in all its forms. Her vibrancy, brilliance, and joie de vivre were trademarks of her every endeavour: she embodied the maxim, ‘live each day to the fullest.’” (Obituary, The Globe and Mail)

We offer our appreciation and gratitude to the musicians of the Tafelmusik Orchestra and Choir, as well as the administration team—your sacrifice, dedication, and expertise do not go unnoticed. And a final thank you to the families, children, partners, spouses, and friends who kept our spirits up and thriving even as our schedules and programs changed, oftentimes daily. We are humbled by your faith in the extraordinary people of Tafelmusik. ✪
On Sunday, June 20, 2021 at age 71, former Music Director and Music Director Emerita Jeanne Lamon, C.M. O.Ont. passed away in Victoria, British Columbia.

“Watching Lamon play is part of the joy of a Tafelmusik concert. She is constantly in motion, partly to lead her group, partly moved by the music itself, but always full of the emotional depth of the works she is performing.”

— THE GLOBE AND MAIL

Jeanne Lamon was an extraordinary individual—ahead of her time. She was a passionate musician who was totally engaged with the donors, subscribers, volunteers, and funders who supported her “baby”—a baroque ensemble that grew into a world-recognized powerhouse.

Jeanne’s inspired leadership, passionate dedication to artist training, and commitment to the values of collaboration, inclusion, and artistic excellence shaped Tafelmusik over the course of her remarkable 33-year tenure from 1981 to 2014. Under her guidance, Tafelmusik built an enviable reputation as “one of the world’s top baroque orchestras” (Gramophone), growing from its modest beginnings to the cutting-edge period ensemble it is today under her successor, Music Director Elisa Citterio.

As a period music pioneer, Jeanne made a significant and lasting contribution to the growth of historically informed performance, in Canada and beyond, that has been recognized through countless awards and honours, including the Order of Canada and the Order of Ontario. She was the recipient of the 1997 Joan Chalmers Award for Creativity and Excellence.
in the Arts, the Canada Council’s prestigious Molson Prize in 1998 for her lifelong commitment to the arts and excellence in her field, the Musician of the Year Award from the Toronto Musicians’ Association for outstanding Canadian musical achievement and artistic excellence, and in 2013, that organization’s Lifetime Achievement Award. Jeanne was the 2006 recipient of the Roy Thomson Hall Award of Recognition, and the 2007 recipient of the Betty Webster Award for Musical Leadership. In 2013, the Hon. Henry N.R. Jackman dedicated a $1 million gift to the revitalization of Tafelmusik’s home venue at Trinity-St. Paul’s Centre, which was named Jeanne Lamon Hall in her honour.

Jeanne created and was especially devoted to the Tafelmusik Baroque Summer Institute (TBSI), an annual comprehensive training programme led by some of the finest musicians in the field of baroque performance. As a TBSI faculty member and mentor, she played a transformative role in the careers of many local and international musicians who have gathered in Toronto each summer. Jeanne also created and was passionate about the Tafelmusik Winter Institute, founded in 2013 for more experienced players of period instruments.

Described as “a toweringly influential figure in the musical life of Canada” by the Canada Council for the Arts, Jeanne began to specialize in baroque violin in the early 1970s, during her studies in Amsterdam with Sigiswald Kuijken. Jeanne was born and raised in New York State and attended Brandeis University, where she earned her Bachelor of Arts in Music degree. From 1972 to 1981 she was engaged as concertmaster of many period orchestras, both European and North American, including Il Complesso Barocco, Boston Baroque, Studio de Musique Ancienne de Montréal, and The Smithsonian Chamber Players of Washington, among others. In 1980, she was invited to guest direct the fledgling Tafelmusik Orchestra by founders Kenneth Solway and Susan Graves, and was appointed Music Director in 1981.

Before moving to Victoria in 2019 with her partner, long-time Tafelmusik cellist Christina Mahler, Jeanne was Artistic Director of the Health Arts Society of Ontario, an organization dedicated to providing seniors in long-term care and retirement homes with quality concerts.

“Jeanne was an amazing and gifted leader who greatly inspired me and many colleagues around the world,” says Music Director Elisa Citterio. “She remains and will always be an integral part of our wonderful organization because we are the fruit of her tireless passion and tenacity. We are heartbroken to have lost her, but the memory of her smile, laughter, and unbridled creativity will console and uplift us. Jeanne lives on in our music, and every note that Tafelmusik plays will be dedicated to her memory.”

With files from Luisi Trisi, Tafelmusik publicist
Thank You to Our Generous Donors

Tafelmusik is deeply grateful all of our donors who have continued to support us through this challenging time. From the smallest gift to the largest, your support has inspired us to remain strong and to deliver joy to our community through our music. In this extraordinary year we recognize the effort and generosity of every single person who supported us with a gift of any kind. Thank you for believing in Tafelmusik and in the power and beauty of music.

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Anonymous (71)
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Tafelmusik Baroque Summer Institute & Winter Season Presenting Sponsor

BMO

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## REVENUES

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<th>Source</th>
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<td>Government subsidies</td>
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<td>Other income</td>
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**TOTAL EARNED REVENUE** $4,055,149

## EXPENSES

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**TOTAL EXPENSES** $3,524,839

**EXCESS OF REVENUES OVER EXPENSES BEFORE DISTRIBUTION** $530,310

**CONTRIBUTION TO TAFELMUSIK ARTISTIC FUND** $265,155

**EXCESS OF REVENUES OVER EXPENSES FOR THE YEAR** $265,155

Audited Statements are available by request by contacting info@tafelmusik.org
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David Dawson
Merwyn Rosario
John Abberger

Governance Committee
Ron Schlumpf, CHAIR
Anne-Marie H. Applin (to Nov 2020)
Bevan Brooksbank
Shirley Murray
Victor Tung

Governors Council
Jim Fleck, CO-CHAIR
David Kilburn, CO-CHAIR
Piers Handling
Jeanne Lamon (to June 2021)
Tom Macmillan
# Tafelmusik Baroque Orchestra & Chamber Choir

Elisa Citterio, MUSIC DIRECTOR  
Ivars Taurins, DIRECTOR, TAFELMUSIK CHAMBER CHOIR  
Jeanne Lamon, C.M., O.ONT, MUSIC DIRECTOR EMERITA (to June 2021)  
Kenneth Solway and Susan Graves, FOUNDERS

### Tafelmusik Baroque Orchestra

<table>
<thead>
<tr>
<th>Violin</th>
<th>Bass</th>
<th>Oboe</th>
<th>Bassoon</th>
<th>Harpsichord/Organ</th>
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</thead>
<tbody>
<tr>
<td>Elisa Citterio</td>
<td>Pippa Macmillan</td>
<td>John Abberger</td>
<td>Dominic Teresi</td>
<td>Charlotte Nediger</td>
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<tr>
<td>Patricia Ahern</td>
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<tr>
<td>Geneviève Gilardeau</td>
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<tr>
<td>Christopher Verrette</td>
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<tr>
<td>Julia Wedman</td>
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<tr>
<td>Cristina Zacharias</td>
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<tr>
<th>Viola</th>
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<tbody>
<tr>
<td>Brandon Chui</td>
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<tr>
<td>Patrick G. Jordan</td>
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<table>
<thead>
<tr>
<th>Cello</th>
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<tr>
<td>Keiran Campbell</td>
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<tr>
<td>Allen Whear</td>
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### Tafelmusik Chamber Choir

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Tenor</th>
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<tbody>
<tr>
<td>Katy Clark</td>
<td>Paul Jeffrey</td>
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<tr>
<td>Roseline Lambert</td>
<td>Will Johnson</td>
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<tr>
<td>Carrie Loring</td>
<td>Robert Kinar</td>
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<tr>
<td>Meghan Moore</td>
<td>Cory Knight</td>
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<tr>
<td>Susan Suchard</td>
<td>Kevin Myers</td>
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<tr>
<td>Sinéad White</td>
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<tr>
<td>Agnes Zsigovics</td>
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<th>Alto</th>
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<tbody>
<tr>
<td>Kate Helsen</td>
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<tr>
<td>Simon Honeyman</td>
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<tr>
<td>Valeria Kondrashov</td>
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<td>Peter Mahon</td>
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### Staff

#### Executive Director
Carol Kehoe

#### Executive Assistant
Yuqi Li, Intern, Schulich School of Business, York University (April to October 2021)

#### ARTISTIC ADMINISTRATION & OPERATIONS
Director of Artistic Administration & Operations  
Beth Anderson  
Senior Production Manager  
David Costello  
Artist Services & Operations Coordinator  
Katlin Saito  
Program Editor & Librarian  
Charlotte Nediger  
Assistant Librarian  
Cristina Zacharias  
Assistant Concert Manager  
Cayla Bekk

#### Video and Audio Production
Matthew Antal  
Michael Distefano  
Earl McCluskie  
(Chestnut Hall Music)  
Jill Harris  
Julian Liurette  
(Heliopolis Productions Ltd.)  
Chris Lamont  
Jareth Li  
Marco Libretti  
David Baeta (Moi & Dave Inc.)  
Simon Madore (Moi & Dave Inc.)  
MTD Media  
Lauren Olsen  
Ron Searles  
Thomas Varey  
Adrian Ware

#### Development
Associate Development Director  
Katie Norman (to May 2021)  
Development Coordinator  
Bingbin Cheng (to May 2021)

#### Development Consultant
Francesca Perez  
(January to April 2021)

#### Development Intern
Nina Jefic, Arts Administration and Cultural Management, Humber College (January to March, 2021)

#### MARKETING & COMMUNICATIONS
Marketing Director  
Sarah Baumann  
Associate Director, Sales & Engagement  
Devon Klaas  
Digital Marketing Manager  
Lana Leprich  
Marketing Coordinator  
Andrew Fuesio

#### Editorial and Media Relations Manager
Lusia Trisi, Big Picture Communications

#### BOX OFFICE & FRONT OF HOUSE
Manager of Customer Experience  
Giulia Mandel  
Box Office Manager  
Martin Reis  
Customer Service Representative  
Adrienne Scott

#### FINANCE
Bookkeeper  
Rob Bril (Young Associates)

#### TAFELMUSIK MEDIA
Consultant  
Randy Barnard, Ranlin Consulting (to June 2021)