

TAFELMUSIK



A TAFELMUSIK  
TRIBUTE TO  
JEANNE LAMON

TRIBUTE CONCERT BENEFACTORS:

Jim Fleck  
Tom MacMillan  
Ann Monoyios & Glenn Hodgins

MUSICIANS' PATRONS:

Al and Jane Forest

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# JEANNE LAMON

C.M., O.ONT, D.LITT.

1949–2021

MUSIC DIRECTOR OF TAFELMUSIK

1981–2014

MUSIC DIRECTOR EMERITA

2015–2021

In the garden of Trinity-St. Paul's Centre in 1981

# A TAFELMUSIK TRIBUTE TO JEANNE LAMON



Tafelmusik Baroque Orchestra, directed by **Julia Wedman**

Tafelmusik Chamber Choir, directed by **Ivars Taurins**

**R.H. Thomson**, narrator

**Brett Polegato**, baritone

Created by **Alison Mackay & Christina Mahler**

**Barbara Willis Sweete**, film director

**Raha Javanfar**, projections

**Glenn Davidson**, lighting

Antonio Vivaldi	Concerto for 2 violins in A Major, op. 3, no. 5: Allegro
Claudio Monteverdi	Beatus vir
Salamone Rossi	Sinfonia undecima Shir hamma 'alot. 'Ashrei kol yere 'adonai (Psalm 128)
Benedetto Marcello	O immacolata e pura (Psalm 19)
Johann Sebastian Bach	French Suite no. 4, BWV 815: Allemande Concerto for 3 violins in D Major, after BWV 1064: I. Allegro
Georg Philipp Telemann	Tafelmusik Book III: Conclusion
Giovanni Girolamo Kapsperger	"Kapsperger"
Jean-Baptiste Lully	Passacaille from <i>Armide</i>
George Frideric Handel	Concerto grosso in D Major, op. 6, no. 5: V. Allegro
J.S. Bach	"Erbarme dich," from <i>St Matthew Passion</i> (arranged) "Mein teuer Heiland" from <i>St John Passion</i> "Vergnügte Ruh" from Cantata 170 (arranged) Sinfonia to BWV 249a (arranged)

This program is being filmed and will stream starting June 2, 2022. The digital version will be available to Digital Season Passholders and digital ticket buyers. Learn more at [tafelmusik.org/tribute](https://tafelmusik.org/tribute).

Benefactors:

**Jim Fleck**

**Tom MacMillan**

**Ann Monoyios &**

**Glenn Hodgins**

Musicians' Patrons:

**Al & Jane Forest**

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# TAFELMUSIK BAROQUE ORCHESTRA

Led by Julia Wedman

<b>VIOLIN I</b>	Julia Wedman, Patricia Ahern, Cristina Zacharias
<b>VIOLIN II</b>	Geneviève Gilardeau, Susannah Foster, Christopher Verrette
<b>VIOLA</b>	Patrick G. Jordan, Brandon Chui
<b>VIOLONCELLO</b>	Christina Mahler, Keiran Campbell
<b>DOUBLE BASS</b>	Pippa Macmillan
<b>OBOE</b>	John Abberger, Marco Cera
<b>BASSOON</b>	Dominic Teresi
<b>LUTE</b>	Lucas Harris
<b>HARPSICHORD/ORGAN</b>	Charlotte Nediger

# TAFELMUSIK CHAMBER CHOIR

Ivars Taurins, Director

<b>SOPRANO</b>	Katy Clark, Jane Fingler, Roseline Lambert, Carrie Loring, Lindsay McIntyre, Sinéad White
<b>ALTO</b>	Kate Helsen, Simon Honeyman, Valeria Kondrashov, Jessica Wright
<b>TENOR</b>	Paul Jeffrey, Will Johnson, Robert Kinar, Cory Knight, Kevin Myers
<b>BASS</b>	Alexander Bowie, Parker Clements, Nicholas Higgs, Keith Lam, David Yung



Tafelmusik Baroque Orchestra  
on the steps of Trinity-St. Paul's  
Centre shortly after Jeanne's  
arrival as Music Director, 1981

# CONCERT CREATORS



SIAN RICHARDS

Tafelmusik extends a particularly warm thank-you to **Alison Mackay** and **Christina Mahler** for creating this special tribute. Alison and Christina were members of Tafelmusik from 1979 and 1981 respectively, stepping down in 2019. Christina was Jeanne Lamon's partner in life as well as in music, and this week she joins us in the orchestra for a special and poignant reunion. Bassist Alison Mackay created a succession of inspiring multimedia programs in partnership with Jeanne that greatly enhanced Tafelmusik's concert life here in Toronto and around the world. We are grateful that she has turned her creative mind to scripting this celebration of Jeanne's life and music.

## **ALISON MACKAY, double bass**

I played the violone and double bass in the Tafelmusik Orchestra for 40 seasons. During that time I was active in the creation of special programming, including *The Galileo Project*, *House of Dreams*, and *The Leipzig-Damascus Coffeehouse*. In all of these activities I worked closely with Jeanne Lamon, who was an inspiring mentor and close friend. Making music and travelling around the world with dream colleagues was a great privilege, and I am deeply honoured to be collaborating in the creation of this concert with my long-time section mate and dear friend Christina Mahler.

## **CHRISTINA MAHLER, cello**

I was the principal cellist of Tafelmusik from 1981 to 2019. Playing in this chamber music setting with my partner Jeanne Lamon and the other musicians was my dream job. It allowed for exploring all aspects of the cello, and it kept my love and interest fresh by covering such a wide variety of repertoire. Over the years I enjoyed working with upcoming young professionals and Tafelmusik's Summer and Winter Institutes were the perfect place to meet students from many countries. Beyond Tafelmusik, I organized my own recitals and other chamber music projects. I was a member of the *Lumière Quartet*, and three of us now live on Vancouver Island. Jeanne and I moved to Victoria in 2019, allowing for a life that is more balanced and relaxed. We found a beautiful home with space for music, painting, and pottery studios. Chloe Kim involved us in the concerts of *Music for the Pause*, and we thoroughly enjoyed joining the musical community with her. Since Jeanne's death, music has helped me enormously and I am grateful for all the support I have received.

# GUEST ARTISTS



**BRETT POLEGATO, baritone**

One of today's most sought-after lyric baritones on the international stage, Canadian-Italian **Brett Polegato** has earned praise from audiences and critics for his artistic sensibility. His career has encompassed over 50 operatic roles at the world's most prestigious venues, including La Scala, l'Opéra National de Paris, Glyndebourne Festival, Lyric Opera of Chicago, Houston Grand Opera, Teatro Real, Concertgebouw Amsterdam, and Carnegie Hall. This season he sings in the world premiere of Kevin Puts's *The Hours* with the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin, and returns to Bregenzer Festspiele. Brett has appeared with Tafelmusik on numerous occasions, notably in performances of Handel's *Messiah*.

"When I first sang with Jeanne, I was a bundle of nerves. Jeanne's warmth and humour soon convinced me I had nothing to fear, and with her reassuring guidance, she made me into a better performer. A better storyteller."

—**Brett Polegato**



**R.H. THOMSON, narrator**

**R.H. Thomson** has appeared in film and theatre across Canada, as Matthew Cuthbert in *Anne with an E*, in the movie *Chloe* directed by Atom Egoyan, as Marshall McLuhan in *The Message* by Jason Sherman, and *This Was the World* by Ellie Moon. As well as being an advocate for the arts, R.H. has worked on many history/arts projects. For the First World War Centenary, he built *The World Remembers—Le Monde Se Souvient*, an international commemoration exhibit now installed at the Canadian War Museum ([theworldremembers.org](http://theworldremembers.org)). He is a Member of the Order of Canada and was awarded the Governor General's Performing Arts Award for Lifetime Artistic Achievement. R.H.'s creative relationship with the artists of Tafelmusik remains close to his heart.

"I treasure Tafelmusik and everything that is associated with the determined Jeanne. It's not so much Tafelmusik's playing of the music, rather it's the manner in which they summon it into the concert halls of our imaginations."

—**R.H. Thomson**

# TRANSLATIONS OF TEXTS



## Monteverdi: *Beatus vir* (excerpted)

Beatus vir, qui timet Dominum:  
in mandatis eius volet nimis.  
Potens in terra erit semen eius;  
generatio rectorum benedicetur.  
Gloria et divitiae in domo eius;  
et iustitia eius manet in saeculum saeculi.  
Exortum est in tenebris lumen rectis:  
misericors, et miserator et justus.

Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut era in principio, et nunc et semper,  
et in saecula saeculorum. Amen

PSALM 112

Blessed is the man that feareth the Lord,  
that delighteth greatly in his commandments.  
His seed shall be mighty upon earth:  
the generation of the upright shall be blessed.  
Wealth and riches shall be in his house:  
and his righteousness endureth for ever.  
Unto the upright there ariseth light in the darkness:  
he is gracious, and full of compassion and righteous.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
as it was in the beginning, is now, and ever shall be,  
world without end. Amen.

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## Rossi: *Shir hamma'alot. 'Ashrei kol yere 'adonai*

Shir hamma 'alot. 'Ashrei kol yere 'adonai,  
haholekh bidrakhav.  
Yegia' kappekha ki tokhel; 'ashrekha vetov lakh.

'Eshtkha kegefen poriyya beyarketei veitekha;  
baneikha kishitilei zeitim saviv leshulhanekha.

Hinne hi khen yevorakh gaver yere 'adonai.

Yevarekhekha 'adonai mitsiyyon,  
ur'e betuv yerushalayim, kol yemei hayyekha.  
Ure' vanim levaneekha; shalom 'al yisra'el.

PSALM 128

Blessed is every one that feareth the Lord;  
that walketh in his ways.

For thou shalt eat the labour of thine hands:  
happy shalt thou be, and it shall be well with thee.

Thy wife shall be as a fruitful vine by the sides of  
thine house: thy children like olive plants round  
about thy table.

Behold, that thus shall the man be blessed that  
feareth the Lord.

The Lord shall bless thee out of Zion: and thou  
shalt see the good of Jerusalem all the days of thy life.

Yea, thou shalt see thy children's children, and  
peace upon Israel.

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## Lully: *Passacaille from Armide*

Les Plaisirs ont choisy pour asyle  
Ce séjour agréable et tranquille;  
Que ces lieux sont charmants,  
Pour les heureux Amants !

Jeunes Coeurs, tout vous est favorable.  
Profitez d'un bonheur peu durable.  
Dans l'hyver de nos ans, l'Amour ne règne plus.  
Les beaux jours que l'on perd sont pour  
jamais perdus.

The Pleasures have chosen as a refuge  
this pleasant and tranquil sanctuary.  
How charming are these environs  
for happy lovers.

Young hearts, everything is in your favour.  
Enjoy this fleeing happiness.  
In the winter of our years, Love no longer reigns.  
The beautiful days that we waste are lost forever.

## Marcello: O immacolata e pura

### *Intonazione degli Ebrei Spagnoli*

*Sha'ar asher nisgar  
kumah p'tachebu  
U'tzvi asher barach  
'elai sh'lachebu.*

O immacolata e pura, Santa divina legge!  
Ch'ogn' anima rivolge A l'alto suo Fattor;  
Ch'è testimion fedele Del suo voler sovrano  
E sapienza infonde De' semplici nel cor.

O giusta legge e retta! Che di gioja riempie  
L'alme che in osservarla Pongono il lor piacer;  
Ripieni I suoi precetti Son di divino lume,  
Che co' suoi rai la mente Illumina, e'l pensier.

Di Dio il timor, ch'è Santo Perche d'amor è figlio  
Nel cor suo regno fonda, E fin giammai non hà;  
Gli eterni alti decreti Di lui, che il mondo regge  
In se medesmi sono Giustizia, e verità.

Perciò 'l tue servo umile, Signor, gelosamente  
Li guarda, e guarderalli Ogn' or quant'ei potrà;  
Che nel guardali ei trova Un ampia ricompensa,  
Ch'è tutto il suo piacer, La sua felicità.

PSALM 19

### *Sephardic Intonation*

*The gate is closed,  
arise and open it!  
The gazelle takes flight,  
bring him unto me.*

The law of the Lord is perfect,  
converting the soul:  
the testimony of the Lord is sure,  
making wise the simple.

The statutes of the Lord are right,  
rejoicing the heart:  
the commandment of the Lord is pure,  
enlightening the eyes.

The fear of the Lord is clean,  
enduring for ever:  
the judgments of the Lord  
are true and righteous altogether.

Moreover by them  
is thy servant warned:  
and in keeping of them  
there is great reward.

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## Bach: Aria and chorale "Mein teurer Heiland"

Mein teurer Heiland, laß dich fragen,

**Jesu, der du warest tot,**

da du nunmehr ans Kreuz geschlagen  
und selbst gesagt: Es ist vollbracht,

**lebest nun ohn Ende,**

bin ich vom Sterben frei gemacht

**in der letzten Todesnot,**

**nirgend mich hinwende**

Kann ich durch deine Pein und Sterben

das Himmelreich ererben?

Ist aller Welt Erlösung da?

**als zu dir, der mich versüht,**

**O du lieber Herr!**

Du kannst vor Schmerzen zwar nichts sagen;

**Gib mir nur, was du verdient,**

doch neigest du das Haupt

und sprichst stillschweigend:

**mehr ich nicht begehre!**

My dear Saviour, let me ask thee,

**Jesus, thou who wast dead,**

since thou wast nailed to the cross  
and thyself didst say: It is finished,

**now livest without end,**

have I been released from death?

**in the final throes of death**

**nowhere will I turn**

Can I through thy agony and death

inherit the kingdom of heaven?

Has all the world's salvation come?

**but to thee, who hast redeemed me,**

**O thou dear Lord!**

True, thou canst not speak for pain;

**Give me only what thou hast earned,**

yet thou bowest thy head

and silently sayest: yes.

**more I do not desire!**





At Carnegie Hall, February 2009

# FROM CANADA TO THE WORLD

“On behalf of my colleagues and audiences here in Australia I want to thank Jeanne, with the deepest profundity, for the beauty she brought to our lives. Her playing always elicits the sweetest and most vital emotions and her recordings are simply beyond compare. Her music always leaves a person feeling better about life.”—Ed Ayres (Australian Broadcasting Corporation)



In front of St. Thomas Church, Leipzig Bach Festival, June 2014

## OTTIE LOCKEY

Managing Director 1981–2000

Just weeks after the first rehearsals in the fall of 1981, Tafelmusik, led by Jeanne Lamon, made its NYC debut. Jeanne and I did strategic planning during coffee breaks as we focused on building a loyal audience at home. Clearly, we needed recordings and international touring to achieve a place in the world's prestigious circle of period instrument orchestras and choirs. It took three years to secure a debut European tour and nine years to achieve a huge recording contract with Sony. But the goal was always in sight, and along the way marvellous artistic relationships were born and nurtured, and an

award-winning group of musicians travelled to all the major cities of Europe, the US, and Japan. Providing masterclasses in Beijing and initiating period performance in China was one of the tours that meant the most to Jeanne.

By 2000, through its tours and recordings, Tafelmusik became one of Canada's greatest cultural ambassadors.

"Because of all that Jeanne did, people around the world started to take Canadian musicians more seriously and it opened up a lot of doors for all of us. We owe her a lot."—**Alain Trudel (Canadian conductor)**



**TRICIA BALDWIN**

Managing Director 2000–2014

What Jeanne and Ottie accomplished on the world stage with international touring and recording was nothing short of extraordinary. I too loved the breadth of Jeanne’s international vision and her beautiful, generous spirit. It was exciting finding solutions with her when the recording industry was confronted with online developments, and when touring became challenging after the federal government cancelled its international tour funding program. Our solution? We doubled our operational revenues and dramatically increased our endowment so Tafelmusik could invest in unique creative programming and remain internationally prominent. In addition to debuts at Carnegie Hall and Leipzig Bach Festival, as well as choir recordings and the *Sing-Along Messiah* film with Ivars Taurins produced by 90th Parallel Productions, we continued working with beloved conductor Bruno Weil at the Klang und Raum Festival and recorded all nine Beethoven symphonies with him. We continued recording on Analekta and CBC Records labels and then created our own Tafelmusik Media label to own our creative, multi-platform content.

I mentioned Jeanne’s generous spirit. She was completely supportive of the creativity of the musicians. Principal bassist Alison Mackay created astonishing multi-disciplinary programs such as *The Galileo Project* and *House of Dreams*. These programs were workshopped at the Banff Centre, performed in Asia, Australia, Malaysia, and North America, recorded and filmed for the Tafelmusik Media label with producer Gordon Henderson, and directed by the remarkable Jeanne Lamon. ■

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“It is impossible for me to think of playing music with Jeanne without thinking of joy. She taught by example in so many ways, and I am so grateful that she will be with me in my playing all the days of my life.”

—**Julia Wedman (Tafelmusik violinist)**

“Nobody had more influence on my music-making than Jeanne Lamon. She never made compromises and gave me the courage and confidence to ask for the impossible, to ask for the dream, the ideal.”

—**Bruno Weil (guest conductor)**

“One moment will be forever in my memory: when I heard Jeanne giving the A for the first time. I cry when I think about it. For me it was a silvery warm deep sound that was of an incredible beauty. Some people love paintings, I loved Jeanne’s A.”

—**Judith Steenbrink (Dutch violinist who played with Tafelmusik at Leipzig Bach Festival, 2014)**

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SIÂN RICHARDS

Jeanne Lamon and Christina Mahler at a Tafelmusik photo shoot at the AGO, 2013

# MADE IN TORONTO

“So many people have commented on Jeanne’s unforgettable smile, and how deeply it affected them. In fact, her face, while engaged in music-making, was always a portal to her innermost emotions, whether with eyes tightly shut in fierce concentration, or in a shared glance of fun, surprise, joy, or deep emotion. She revealed through her face and radiant smile her love and unwavering passion for and commitment to her art.”

—Ivars Taurins (Director, Tafelmusik Chamber Choir / violist 1979–2001)



**TIM CROUCH**

Tafelmusik staff 2012–2019

I was fortunate to join Tafelmusik at one of its many defining moments of growth. I was a fresh-faced arts administrator with a master's in Flute Performance, exploring the dynamism of Toronto. Tafelmusik was launching its newest venture, the Tafelmusik Media recording label, and there was a quiet confidence emanating from the basement of Trinity-St. Paul's Centre. It was in this atmosphere that I got to know Jeanne Lamon.

My talented artist and administrative colleagues told me that Jeanne is lovely, generous ... and direct. As I stumbled with my words at our introduction, at one point she simply jumped in with a "What do you mean?," her half-smile indicating curiosity and a gentle request to be clearer. I would have to know my stuff around Jeanne, and I quickly found out that the excellence she asked for from musicians applied to staff as well.

Toronto in 2012 was experiencing a cultural renaissance, with new concert venues springing up everywhere. Both Tafelmusik and the city were matching Jeanne's energy and enthusiasm. She made Toronto her home, and I think audiences felt that sense of community from the stage. How else can you explain such an enthusiastic and supportive fan base? Along with the accolades her adopted country bestowed on her (Order of Canada, Musician of the Year, awarded by the Toronto Musicians Association, etc.), she must have loved the open canvas that is Toronto, finding a breadth of artistic and community partners to match her outward vision. *(continued)*

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“Jeanne’s commitment to excellence, her superb taste, and her loving nature made her the most valuable and irreplaceable of colleagues. We feel that she remains an integral part of every Opera Atelier production.”

—**Marshall Pynkoski & Jeannette Lajeunesse Zingg (Co-Artistic Directors, Opera Atelier)**

“By her own example, Jeanne encouraged all of us to aim for excellence and to do so with integrity and the utmost respect for colleagues, patrons, and anyone else who might encounter our work.”

—**Angela Nelson (former Director of Development)**

“My first live concert, at four years old, was one of Tafelmusik’s noon concerts at the ROM. I was captivated by the music but also the incredible passion and fun that every single musician had on stage. Witnessing an incredible woman guiding her colleagues in a world of magical sonorities left such an impression on me!”

—**Anna-Julia David (TBSI alumna, soprano)**

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Jeanne Lamon and Tafelmusik string  
players in Trinity-St. Paul's Centre, 2008



“That smile across the stage when you locked eyes ... wow ... it lit up the room and inspired the best.”  
—Brandon Chui, Tafelmusik violist

MARK COATS WORTH

I have so many wonderful memories of Jeanne. There's our time together at the JUNO Awards in Ottawa. Or giving me a big thumbs-up and smile after reciting the pre-concert introductions backstage. My first job helping with a photo shoot at the Art Gallery of Ontario. And of course her final show at Trinity-St. Paul's Centre. She had that charismatic quality of making you feel that you were the most important person in the room when she spoke to you. She made me want to be a better human, and even accounting for all of her incredible talent, I think this was my favourite quality in her. I miss you, Jeanne, but your memory lives on in this city you called home, and in the people fortunate enough to have known you. ■

“We started subscribing in 1984, when we were still dating. For more than 30 years, Jeanne brought us beautiful music, introduced us to composers we might never have known, educated us, and made us feel part of the Tafelmusik family. Countless times, we saw her smiling from the stage in the hall that now bears her name, reflecting the joy she felt in playing music and bringing it to us as a result.”

—Anne-Marie Prendiville & John Gillies (donors & subscribers)

# MAKING SPACE

“One of the biggest achievements and most memorable experiences in my life was sharing my musical journey with Jeanne, not only performing, but also learning and collaborating with our diverse musical backgrounds.”

—Wen Zhao (guest pipa soloist,  
*The Four Seasons: A Cycle of the Sun*)



Jeanne with Wen Zhao (pipa) and Aruna Narayan Kalle (sarangi), soloists in *The Four Seasons: A Cycle of the Sun*



## CHRISTOPHER VERRETTE

Tafelmusik violinist since 1993

Tafelmusik has often engaged with music by less familiar composers or from outside the Western classical tradition. Many of our more recent explorations were the brainchildren of Alison Mackay, but Jeanne was intimately involved in the details of these programs. She was a welcoming host to collaborators from other cultural traditions, skilfully navigating different concepts of, for example, when to start and stop.

Two earlier programs of Jeanne's own devising stand out in my memory: they explored and made room for voices that we don't hear on a regular basis, inviting audiences and musicians alike to experience this music.

As a new player in Tafelmusik performing and recording Haydn's "Paris" Symphonies in 1994, I knew little of Joseph Bologne, Chevalier de

Saint-Georges—only that he had been a Black violinist/composer. I had heard one or two pieces on the radio, but really had no idea of his compelling story and persona, or that he was responsible for commissioning these very symphonies.

Years later, Jeanne approached potential collaborators for a project about him. She recognized that his was a powerful story, and envisioned something on a grand scale: narrated concerts, a recording, and a film. The impact of Tafelmusik's leadership in being among the first to champion Bologne's life and music in this way still resonates, and the project's existence continues to spark important questions. In essence, exactly what classical musicians aim to do.

For Jeanne, a more personally felt exploration of the out-of-the-ordinary in baroque music may have been her 2005 program dedicated to music of Salomone Rossi, a Mantuan



Jeanne Lamon and Maryem Tollar in *Tales of Two Cities: The Leipzig-Damascus Coffeehouse*, 2016





The Galileo Project: Music of the Spheres

violinist who shared her Jewish faith. Rossi stood at a point in history with one foot in the renaissance and the other in the baroque. More fortunate than most Jews in Mantua at this time, in that he was excused from wearing the yellow badge that identified him as such, he still had to return to a ghetto at night. He was a highly innovative composer both of music for the court and of the first polyphonic music (in Hebrew) for the Jewish liturgy.

We played the remarkable *Sonata in dialogo*, exchanging soliloquies from opposite sides of the stage, and she noted how it mirrored the “two solitudes” in his life. This gave me something to think about while walking home along Palmerston Avenue, given its history from the 1920s to the 1950s as a street that welcomed Jews excluded from other “elite” neighbourhoods. I like to think that our dialogue continues. ■

“I am forever grateful and inspired by the passion and commitment in Jeanne’s playing and music. She championed another hero of mine, Joseph Bologne (Chevalier de Saint-Georges), before most of the planet had heard of him, and it’s so great to see his work and life being more widely celebrated now.”

—**Chi-chi Nwanoku OBE, FRAM, HonFTL (bass player, Director of the Chineke! Orchestra)**

“Hearing the first performance of the extraordinary *Galileo Project* at Banff for the International Year of Astronomy (IYA) in 2009 was one of the most emotionally powerful and meaningful experiences of my life. That night a bridge opened between the arts and science that was a global highlight of the IYA.”

—**James Hesser (National Research Council Canada)**

“This orchestra and choir have been acknowledged as one of Canada’s, indeed one of the world’s best baroque ensembles, and that acknowledgement rests on the shoulders of Jeanne Lamon. Her foresight, artistic vision, and virtuosic musical leadership led the orchestra to extraordinary success on the concert stage, in touring, in education, in outreach, and in recordings.”—**Randy Barnard (recordings consultant)**

# PASSING THE TORCH

"I remember the day I picked up the phone to ask Jeanne for a lesson for the first time. She cheerfully said: "Of course!" That response steered the rest of my life in a new direction, with her as my North Star. Her incredible life force, energy, and honesty inspire me every day."

—Geneviève Gilardeau (former student of Jeanne;  
violinist in Tafelmusik since 1999)





## CHARLOTTE NEDIGER

Tafelmusik harpsichordist since 1980;  
Artistic Coordinator of Tafelmusik's  
artist training programs

In an interview for a Tafelmusik house program in 2010, Jeanne was asked what her proudest moment was. She replied: "Being invested into the Order of Canada for my work with Tafelmusik and for my teaching. Also, my honorary doctorates (University of Toronto, York University, Mount St. Vincent University in Halifax). I loved talking at these ceremonies to the young people just graduating and starting out in life. They all seemed so excited and scared! I wanted to reach out and hug them all, to reassure them that if they follow their passions and their deepest intuitions, it will all be just fine!"

Over the years, Jeanne reached out and metaphorically hugged countless young musicians. After 20 busy years of concertizing and recording, creating the sound and style that defined Tafelmusik, Jeanne decided that it was time to bring her passion for teaching to the organization. The first Tafelmusik Baroque Summer Institute (TBSI) was held in 2002, to be followed 10 years later by the Tafelmusik Winter Institute (TWI). Some 1,500 musicians from 64 countries have participated. I had the privilege of working alongside Jeanne in running the Institutes, and was aware of the significance of what she was trying to achieve, ensuring that the teaching we offered reflected the Tafelmusik ethos in which every individual is heard and respected, and the music-making is generous, inspiring, and fun. In preparing for this tribute, I had the opportunity to read the hundreds of notes that were sent after Jeanne's passing, including countless messages from

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"My experiences with Jeanne in Toronto were a treasure. What moved me in these moments were, of course, great artistry and musical vision, but also her love for life and people, and a sense of *émerveillement*."

—William Foy (TBSI alumnus, violin)

"Jeanne's words are always with me every time I play. I don't know how to say it, but I think a lot of teachers teach how to play the music by all these rules, but she taught me how to feel comfortable and live in the music."

—Kailey Richards (Uoft & TBSI/TWI alumna, violin)

"Jeanne inspired so many of us to pursue early music, leadership, or both. In a world that's still lacking in women role models, I am so grateful to Jeanne for being one of the first to do this professionally and so, so beautifully."

—Eszter Horvath (TBSI alumna, conductor)

”



alumni of the Institutes as well as her students at the University of Toronto and Royal Conservatory of Music. They are a remarkable testament to a remarkable mentor, citing her kindness, empathy, integrity, vision, inspiration, strength, contagious energy—and the famous smile. She touched so many young people’s lives, and changed the course of many.

I would be remiss if I didn’t take a moment to reflect on another far-reaching influence she had on individual lives, and on musical culture in general. Jeanne was among the first women to lead an internationally renowned orchestra. She did not boast about this, and to me it felt so natural that it rarely crosses my mind. But reading the notes from several young female musicians made me realize the deep

significance of her strong, quiet, respectful, and collaborative leadership. That influence will continue to pave the way far into the future. ■

“Jeanne modelled feminist ideals for many of us. I recall a performance she led at the Faculty of Music in 2004 in honour of 120 years of women at UofT. There was such stupendous energy emanating from the stage of Walter Hall, you couldn’t help but sit up and take notice ... a woman conductor leading the orchestra from her instrument, breaking down one more barrier.”—**Caryl Clark (Professor of musicology, University of Toronto)**



COURTESY OF UOFT

Jeanne receiving her honorary degree from President Meric Gertler at the University of Toronto in 2014, being applauded by the Honourable Hal Jackman



TBSI alumni Valerie Gordon and Emily Eng trying new classical bows, made by former Tafelmusik violinist Stephen Marvin for the Jeanne Lamon Instrument Bank

WITH GRATITUDE  
TO THE MEMBERS  
OF THE TRIBUTE  
CONCERT  
COMMITTEE:

Matthew Airhart  
Beth Anderson  
Tricia Baldwin  
Elisa Citterio  
Jim Fleck  
Piers Handling  
Carol Kehoe  
David Kilburn  
Ottie Lockey  
Alison Mackay  
Christina Mahler

JEANNE LAMON INSTRUMENT BANK

We would like to extend our sincerest thanks to those who made a tribute donation in memory of Music Director Emerita Jeanne Lamon at the time of her passing. Your generous contributions will help us to continue Jeanne's legacy through the addition of five new bows—including a quartet of classical bows—to the Jeanne Lamon Instrument Bank. Thank you!

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This new endowment fund will create a sustainable financial foundation that will enable Tafelmusik to thrive for generations to come.

Your donation will permanently support the artistic endeavours that Jeanne worked so tirelessly to promote, allowing Tafelmusik to explore a bright future of possibilities.



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