

BAROQUE AND BEYOND

SPRING/SUMMER 2020

TAFEL



WELCOME

Welcome to the first issue of *Tafel*, our new magazine for the musically curious. Offered three times a year, this publication will, we hope, welcome new friends as well as extend the rich conversations we are already having with so many of you.

These offstage conversations have grown even more important as we contemplate the ongoing impact of the COVID-19 pandemic. Currently deprived of performing live public concerts, we are doubly committed to sharing moments of beauty and joy with you online and through this magazine.

In the coming months, you can expect to explore the world of Tafelmusik—our music, instruments, and artists—as well as big ideas on how music nourishes our human need for connection. In this issue, we meet flutist Emi Ferguson, take a look at how music affects the brain, and learn about the cornetto's unique allure from one of the world's leading players.

Elisa Citterio
Music Director

Carol Kehoe
Executive Director



The Reverie
by Darby Milbrath

Oil on linen
2017

"My painting is informed by my background in contemporary dance. I listen to music while I paint and arrange my subjects on the canvas as if I were choreographing a dance. Music is what inspires the movement, colour, and emotion in my works."

SOUND BITES

Tafelmusik Together

Difficult times call for new ideas! In March, we launched #TafelmusikTogether, a way to gather with you virtually to share beauty and comfort through music of the past. Featuring intimate performances from our musicians' homes, exclusive videos and Q&As, and special appearances by our children and loved ones. Join us for this new Tafelmusik experience on [Facebook](#), [Instagram](#), [Spotify](#), and our [website](#).

Outreach Concerts

Each year, Tafelmusik performs at several chamber concerts for communities that could use a little extra musical joy. This season, our musicians were welcomed by audiences at Toronto Plaza Hotel's refugee centre and Princess Margaret Cancer Centre's Music in the Atrium series.

New Digital Release: Baroque for the Brain

Now, more than ever, we all need support—and music to soundtrack our lives. Whether you're working from home, studying, or taking time to learn and self-educate, here's a playlist curated by Music Director Emerita Jeanne Lamon that will stimulate and inspire you—wherever you are. Baroque for the Brain is available on [Spotify](#), [Apple Music](#) and [Amazon Music](#).

On Tour: Ontario

Tafelmusik spends an average of 7 to 12 weeks a year on tour in Canada, the United States, and overseas. Our first tour of the 2020/21 season takes us across Ontario, with Elisa Citterio leading the orchestra in the *Passions of the Soul* program premiering on our main season in October. Follow along at tafelmusik.org/tour.

For the latest information and updates, subscribe to our email newsletter at tafelmusik.org.

An abstract painting featuring several stylized figures in a circular arrangement, suggesting a dance or movement. The figures are rendered in bold colors like red, black, white, and blue against a background of green and pinkish tones. The overall style is expressive and modern.

WHY

DOES

MUSIC

MOVE

US?

By Michael Thaut and Veronica Vuong

The Age of Enlightenment was a late 17th- and 18th-century philosophical movement that emphasized reason, individualism, and science, moving thinkers away from the authority of the Church. Although it had long been observed that music has the power to convey a variety of emotions, it was during this period that the Doctrine of Affections was developed: the idea that music is capable of arousing specific involuntary emotions *within* the listener. For example, it was thought that different key signatures expressed different affections. Depending on the composer, E minor could convey grief and contemplation, while G major could summon feelings of brilliance and persuasiveness.

Today, we have confirmed through neuroimaging research that music can indeed strongly stimulate and activate the emotional core of the brain. But what we have only recently discovered is that the emotional area of the brain is just *one* part of a large network of brain regions activated by music.

Whether one is listening or performing, the brain regions activated by a musical experience involve those that facilitate language, learning, memory, attention, and hearing. In fact, music triggers this network in a way that could be compared to an orchestra. Imagine that our brain's neurons are the musicians: when activated, they play together in precise timing. The more that these networks are activated, the more practice the musicians get, leading to a more synchronized performance. Music is a powerful tool that we can access to help train our brains. A brain with multiple regions that are strongly connected and communicate effectively with each other

is a mentally fit brain. This is true for most people, whether healthy, suffering from a neurogenerative disorder like dementia, or recovering from a traumatic brain injury.

But the positive effects of listening, performing, or even just imagining music don't end there. We have discovered that, no matter how you experience it, music consistently activates the regions of the brain that control movement, even if you do not physically move at all. So when we say that we are "moved by a piece of music," our brain actually says it is true! Our research has shown that music, especially rhythm, has a strong ability to retrain mobility in people who have had a stroke or who have Parkinson's disease.

Emotion and motion, then, are not just linguistically linked but are inseparable in the brain when it comes to music. Although the masters of the baroque did not have the scientific knowledge and advanced resources that we have today to confirm the intricate connection between music, emotion, and motion, their ideas and intuition were sound. Music has the power to induce a range of passions, profoundly reflecting and shaping the human experience. ♦

Michael Thaut and Veronica Vuong are the Director and Research Coordinator respectively for the Music and Health Sciences Research Collaboratory at the Faculty of Music in the University of Toronto. Michael is a violinist and Veronica is a pianist.

Baroque for the Brain, Tafelmusik's latest release on the Tafel Media record label, is available to stream now on [Apple Music](#), [Spotify](#), and [Amazon Music](#).

EMI FERGUSON

Emi Ferguson is a flutist whose wide-ranging repertoire spans several centuries. Passionate about challenging notions of what is expected of modern-day musicians, she is principal flute with the Handel and Haydn Society in Boston and, as a soloist, has performed alongside Yo-Yo Ma, Paul Simon, and James Taylor. We had the chance to chat with Emi ahead of her solo debut with Tafelmusik in September.

What are common misconceptions about the flute and flutists?

The flute has been found in cultures around the world throughout human history, and the instrument carries a collective cultural history no matter where you are performing. In the United States, most people think of the modern metal flute, so it is particularly fun to share some of its ancestors and talk about how they are still evolving. Contemporary performers like Ian Anderson (Jethro Tull) and now Lizzo are repopularizing the instrument, so we have a whole new generation of people excited about the flute!

If music had not been possible as a career, what would you most likely be doing now?

I'm very interested in public health and epidemiology and, as a teenager, I spent some time in South Africa working with communities hit hardest by the HIV

epidemic. During my undergrad at the Juilliard School, I cross-registered at Columbia University's Mailman School of Public Health and spent my summers working at Mount Sinai Hospital in New York City.

I almost decided to leave Juilliard to pursue medicine professionally. Ultimately I continued with music, finding ways to fuse both passions through performance advocacy and studies on arts as a tool for infection prevention, which earned me a Scholastic Distinction award at Juilliard.

You enjoy "stretching the boundaries of what is expected of modern-day musicians." What are some examples?

I've always been fascinated by the connections between the often siloed areas in music—contemporary, renaissance, late romantic, etc. My job is to create a performance that is as close to what the composer was thinking, while bringing my own life experiences and choices to the music.

This internal dialogue between musical genres and instruments means that I often blend them. In my album *Amour Cruel*, I reimagined 17th-century French *airs de cour* as 21st-century pop songs à la Beyoncé or Lana Del Rey, blending historical instruments with modern production techniques. For the album *Fly the Coop* with continuo band Ruckus, we rearranged



“To be blunt, when the composer is dead, the performer has the ultimate freedom to do whatever they like (within reason)!”

Bach's flute and keyboard works to suit our 21st-century ears and sensibilities while staying true to our historical-performance training.

What was your first introduction to the music of Mozart?

The first piece I ever played by Mozart was the Andante in C Major for flute and orchestra—and boy did I play it! It is a beautiful stand-alone movement that shares many aspects with the Concerto for flute and harp in C Major, which I became obsessed with in high school. I was fortunate enough to perform it with the Juilliard Orchestra and harpist Michelle Gott in Alice Tully Hall.

One of my favourite things about Mozart is how his is all essentially chamber music. He often writes the flute as the top, shimmering line that glides over the orchestra, colouring the activity underneath. I can't wait to do all of this in Toronto with Masumi Nagasawa, Elisa Citterio, and Tafelmusik!

As a musician who plays both modern and baroque flute, how does the instrument choice affect your approach to Mozart, for example?

I often compare the differences between classical and modern flute to riding a horse/driving a race car. Both are going to get you somewhere, but the method is going to be very different, requiring different skills.

The fingering systems and construction of the classical and modern flutes are completely different, which

changes the timbre, resistance, volume, and colours. You can play beautiful Mozart on both while taking advantage of the special things each one is capable of. This music is a joy to play no matter what the setup.

To what extent are classical musicians allowed to put their own stamp on music that has been revered and canonized for centuries?

To be blunt, when the composer is dead, the performer has the ultimate freedom to do whatever they like (within reason)! There are always questions of taste and execution, but I think that any composer would be excited that people are continuing to play their music and make it their own, hundreds of years after its premiere. For me, music that can “withstand” different interpretations is what makes a truly great piece. Bach's music is a good example, as people continue to arrange and rearrange it in new and exciting ways. The question I always ask myself is, am I respecting the essence of this music? ♦

This interview was edited and condensed for brevity. Read the full conversation at tafelmusik.org/blog.

Emi Ferguson is a guest soloist in Tafelmusik's [Mozart Party](#) concerts September 24 to 27, 2020, at Koerner Hall, TELUS Centre, and September 29, 2020, at George Weston Recital Hall, Meridian Arts Centre.



Doron Sherwin and the Cornetto

by Luisa Trisi



How does the son of two Hollywood nightclub singers become one of the world's leading period instrumentalists specializing in the notoriously demanding cornetto? Speaking from Bologna, Italy, the "sensational" (*The New York Times*) cornettist Doron Sherwin describes growing up in a home where he was steeped in his parents' music—1940s and '50s jazz and swing, and later rock and pop: "There were musicians coming and going all the time at our house, and I was surrounded by every kind of music imaginable."

Sherwin's fascination with the cornetto can be traced back to his primary school years, when children routinely learned to play the recorder, a simple wooden instrument with a mouthpiece and finger holes. "A recorder was thrust into my hands, and I became so interested that I started to study it seriously. It was a natural progression to explore the instrument's history and repertoire, which goes way, way back. I started listening to records of mostly renaissance and early baroque music that I checked out of the local library. I was utterly fascinated by the very exotic sounds of all the different wind instruments of the era, including the cornetto. It was the sounds of those instruments and the sound of the music itself that captured me."

Prized for its purity of tone, the cornetto was long regarded as the instrument that most closely resembles the human voice. The 17th-century French writer Marin Mersenne compared its sound to "the brilliance of a shaft of sunlight appearing in the shadow or in darkness, when one hears it among the voices in cathedrals or in chapels."

Sherwin will never forget the experience of hearing the cornetto live for the first time, at age 18. "There was a young gentleman from California, Michael Collver, who became one of my very first cornetto teachers. He played in such an extraordinarily expressive way that I was absolutely mesmerized by the cornetto and what it could do."

The wooden, leather-bound instrument's soaring

timbre is a quintessential ingredient in the soundscape of renaissance and early baroque composers. "I often describe it as being a hybrid that combines the disadvantages of two very different instruments," says Sherwin. "It blends the cup mouthpiece used in brass instruments and the wooden body and finger-holes typical of the woodwinds—a combination that renders the instrument especially difficult to control."

While the unique technical demands pose a challenge for any cornetto player, Sherwin notes that it is precisely this combination of characteristics that produces the instrument's rich and expressive palette. "As the Germans say, it's neither fish nor meat. It's a hybrid that sits astride two different families of

instruments. It seems to me a sort of saxophone of the renaissance or early baroque."

Since leaving his native California in 1984, Sherwin has performed on the cornetto around the world with internationally acclaimed ensembles such as Hespérion XXI, Amsterdam Baroque Orchestra, Taverner Players, Hilliard Ensemble, L'Arpeggiata, and especially as a member of Concerto Palatino, one of world's top early brass groups.

Sherwin's first Toronto appearance takes place in October 2020 at the invitation of Tafelmusik Music Director Elisa Citterio, whom he met

years ago when they were both performing with the renowned ensemble Concerto Italiano under Rinaldo Alessandrini—another guest director making his Tafelmusik debut in the 2020/21 season. "I've performed several times in Montreal and Vancouver, but never before in Toronto. I'm really, really looking forward to playing there."

Other Canadian connections include the Montreal-based cornettist and baroque oboist Matthew Jennejohn, who makes all of Sherwin's instruments. Co-founder of the cornetto and sackbutt ensemble La Rose des Vents, Jennejohn has also performed with Tafelmusik and Arion Baroque Orchestra.

Although jazz and the music of the 16th and 17th

centuries may appear to be worlds apart, Sherwin sees clear parallels between them. Even his email address is a clever pun on the name of a legendary jazz saxophonist. It's no surprise that he is delighted to be recognized for his "uncanny ability to bring the syncopating spirit of Dizzy Gillespie to cornetto playing" (*MusicOMH*). Sherwin explains, "One of the most basic things worth noting is the distinction we now have between performers and composers, which did not exist in the renaissance and baroque. All of the best composers were charismatic, fantastic performers, and all of the best performers were schooled in composition—they knew how to write music. Many of the great composers back then were known as extraordinarily exciting and compelling performers and improvisers."

Like their counterparts in the world of jazz, the musicians of the 16th and 17th centuries were provided with only the most basic chords or the suggestion of a melody over which they were required to improvise.

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"Musicians were expected to add a lot of their own embellishments. The written score was not a finished product in itself. Just like the architecture and everyday objects of those days were richly ornamented—the buildings and even the chairs and spoons—the music from that time requires a kind of spontaneous decoration as well. And not just cornetto players, but singers, violinists, keyboard players, lute players—they were all doing this sort of thing and it was expected of them, otherwise they weren't considered very competent musicians. The ornaments are not just some added frill that you can do without. No, they are a fundamental part of the composition, just like they would be in architecture." Tafelmusik audiences will get a taste of this fluid improvisation and ornamentation in November, when Sherwin directs *Cornetto Freestyle*, a program he created on the theme of spontaneous invention.

Despite the beauty of its sound and remarkable expressive capability, the cornetto fell out of favour during the 18th century. Sherwin attributes the instrument's decline in part to the extraordinary level of precision and control required to master it. "The cornetto has always been known as an extremely difficult instrument to play, with many technical hurdles to overcome before a player achieves a properly sustained and beautiful sound, clean intonation, and tasteful phrasing. In fact, even when it was highly regarded as a virtuoso solo instrument, it was considered the most difficult instrument of its age. That's why some of the most distinguished players were extremely well paid and highly sought after back then. They had international careers and were like the opera singers and basketball players of today."

Fortunately, thanks to the efforts of innovative musicians like Sherwin and his mentor Bruce Dickey, the cornetto has been enjoying a revival that has been

gaining momentum since the 1950s. "Bruce is the one player who's done more than anyone else to promote and revive the cornetto as a truly virtuoso instrument," says Sherwin. Over the past three decades, Dickey, Sherwin, and their proteges have helped nurture a new cohort of performers who are restoring the cornetto's status as "the king of all instruments." From Dickey's "*Cornettomania*" online resource to Sherwin's concerts with Tafelmusik, cornetto love is spreading. A new generation of listeners is being introduced to this breathtaking instrument that was once at risk of being forgotten. ♦

Doron Sherwin guest directs Tafelmusik's [Cornetto Freestyle](#) concerts November 5 to 8, 2020, at Jeanne Lamont Hall, Trinity-St. Paul's Centre.

Not to be confused with the cornet (a type of trumpet) or Cornetto (a delicious frozen dessert)

2

Made of wood and wrapped in black leather

1

The instrument that most closely resembles the human voice

3

Played with a cup mouthpiece similar to brass instruments

5

A crucial ingredient in the soundscape of early baroque composers

4

70 centimetres long, with finger holes

THE CORNETTO



2020/21 CONCERTS

2020

	Thu	Fri	Sat	Sun	Tue
Mozart Party	Sep 24 KH	Sep 25 KH	Sep 26 KH	Sep 27** KH	Sep 29 GWRH
Passions of the Soul	Oct 8 TSP	Oct 9 TSP	Oct 10* TSP	Oct 11** TSP	
Cornetto Freestyle	Nov 5 TSP	Nov 6 TSP	Nov 7 TSP	Nov 8** TSP	
Bach Christmas Oratorio	Nov 26 TSP	Nov 27 TSP	Nov 28 TSP	Nov 29** TSP	Dec 1 GWRH

LEGEND
KH = Koerner Hall, TELUS Centre TSP = Trinity-St. Paul's Centre, Jeanne Lamont Hall
GWRH = George Weston Recital Hall, Meridian Arts Centre
* Matinee and evening performances ** Matinee performance only



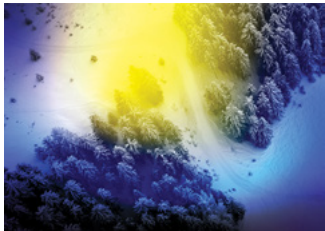
Mozart Party
Join the revelry for this concert of merrymaking Mozart, including his Posthorn Serenade and Concerto for flute and harp.



Passions of the Soul
Bliss, grief, delight: experience a kaleidoscope of emotions with 18th-century music that will open your heart and mind.



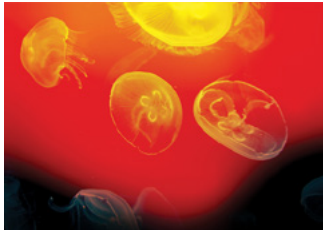
Cornetto Freestyle
Eavesdrop on this expressive conversation between Tafelmusik musicians and cornetto, the instrument said to most closely resemble the human voice.



Bach Christmas Oratorio
A work of unmistakable genius, this deeply moving oratorio tells the story of Jesus' birth, inviting you on an intimate journey of tenderness and elation.

2021

	Thu	Fri	Sat	Sun	Tue
Bach's Friends & Rivals	Jan 21 TSP	Jan 22 TSP	Jan 23* TSP	Jan 24** TSP	
Beethoven Symphony no. 4	Feb 11 KH	Feb 12 KH	Feb 13 KH	Feb 14** KH	
Reflections of Mary	Mar 25 TSP	Mar 26 TSP	Mar 27 TSP	Mar 28** TSP	
Birth of a Symphony	Apr 8 TSP	Apr 9 TSP	Apr 10 TSP	Apr 11** TSP	
Bach Brandenburg Concertos	Apr 22 TSP	Apr 23 TSP	Apr 24* TSP	Apr 25** TSP	Apr 27 GWRH
Vivaldi's Choral Colours	May 13 KH	May 14 KH	May 15 KH	May 16** KH	



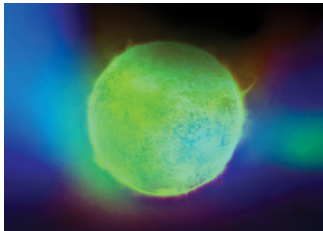
Bach's Friends & Rivals
Delight in this snapshot of music by Bach contemporaries Telemann and Fasch, as Tafelmusik favourite Alfredo Bernardini returns with his trademark spirited style.



Beethoven Symphony no. 4
It's three times the Beethoven as we gather to celebrate his 250th birthday, including Symphony no. 4 and three virtuoso soloists featured in his Triple Concerto.



Reflections of Mary
Contemplate the meaning of the Virgin Mary in this luminous concert offering three composers' takes on this sacred icon of motherhood and mercy.



Birth of a Symphony
The whole universe is a symphony: explore music through the narrative of chaos theory, where seemingly random interactions lead to order and unity.



Bach Brandenburg Concertos
Revisit, alongside the musicians of Tafelmusik, four of the six shimmering concertos that helped establish our international reputation as a creative force in baroque music.



Vivaldi's Choral Colours
Experience sacred music bursting with brilliance and invention, directed by one of Italy's leading baroque specialists.

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Free Pre-concert Chats

Ticket holders are invited to join us one hour before each performance in the main concert season to hear musicians and guest speakers talk about the concert.

Talkbacks

Post-concert Q&As with Tafelmusik artists and special guests are offered after our new Saturday Mini Matinees.

Subscriber & Donor Events

Subscribers and donors receive invitations to exclusive artist talks and Q&As, working rehearsals, and more.

Tafelnotes Emails

Sign up online and be the first to hear about upcoming events and exclusive discounts, and to receive special videos, artist messages, and tour/recording announcements.



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