

BAROQUE AND BEYOND

SUMMER 2021

TAFEL



WELCOME

Welcome to the Summer 2021 issue of *Tafel*, our magazine for the musically curious. The world, and our 2020/21 season, have definitely changed since the COVID-19 pandemic began in early 2020, but we remain committed to sharing joy and comfort with you through our music and ongoing conversations.

In this issue, we look ahead to the beginnings of a post-COVID world. Will we see a swing towards opulent, baroque-inspired fashion? How can we do better at highlighting the historical significance of composers of colour? And, meanwhile, can magic help conjure musical enchantment, something we all need in our lives right now? We hope you are inspired by the questions and talented artists we've brought together for this issue, and that you will consider joining us as we continue our exploration of baroque and beyond in 2021/22.

Elisa Citterio
Music Director

Carol Kehoe
Executive Director



Opus 7 by Gordon Shadrach
Oil, 2021

Gordon Shadrach has had a lifelong fascination with the semiotics of clothing and its impact on culture. In particular, his interest lies in the intersection and codification of race and fashion. These codes impact the way we navigate through spaces and influence how people associate with one another. Shadrach's portraits of Black men utilize fashion—contemporary or historical dress—to create narratives that pull viewers in to explore the biases embedded in North American culture. Shadrach seeks to disrupt the colonial constrictions of portraiture by inviting viewers to reflect upon the depiction of Black people in art and culture. Shadrach is a graduate of OCAD U.

SOUND BITES

Musik in Motion

This spring we launched Musik in Motion, a free series of collaborative videos featuring local artists of diverse art forms. Painter Darby Milbrath, cellist Keiran Campbell, and digital sculptor Alex McLeod are a few of the talented artists who have interpreted music that is an essential part of Tafelmusik's signature repertoire. This period of restriction has been an opportunity to reach beyond our own practice and support the larger creative community. Subscribe to our YouTube channel to be the first to view new videos in the series.

Tafelmusik Media re-release: The Music of Joseph Bologne

Tafelmusik's landmark recording of the works of the brilliant 18th-century Black composer Joseph Bologne, Chevalier de Saint-Georges, will be reissued this month with new artwork and a new title that reframes and contextualizes the album to properly centre the achievements of the composer. We are thrilled to work with conductor and Saint-Georges specialist Marlon Daniel as consultant on this re-release. Read our Q&A with him on pages 5-7.

Tafelmusik Baroque Summer Institute

The Tafelmusik Baroque Summer Institute is a world-renowned baroque music training program for advanced students and professional musicians in instrumental and vocal baroque performance practice. Last year's first-ever virtual institute welcomed more than 80 talented applicants from around the world for daily master classes, workshops, and lectures. This year we're offering the unique experience of learning amongst professional musicians as an auditor for just \$195. More information can be found at tafelmusik.org/tbsi-auditor.

Tafelmusik in High Park

We are pleased to be part of this year's *Dream in High Park* by Canadian Stage. Three chamber groups of Tafelmusik musicians will perform at 8pm on July 8, 9, and 10. Visit canadianstage.com to check ticket availability and review health and safety guidelines.

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

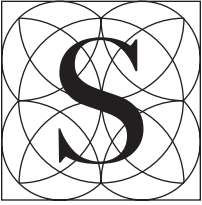


FASHION FORWARD

BY DR. INGRID MIDA

ANTICIPATING THE REVIVAL OF THE BAROQUE SPIRIT
IN A POST-PANDEMIC WORLD

Ingrid Mida, *All is Vanity*, 2010.



*artorially speaking, for many of us the pandemic period has been all about athleisure wear, DIY haircuts, and fuzzy slippers. As we look ahead to the immediate post-pandemic era, will we see an aesthetic mood swing towards opulent, baroque-inspired fashion? We invited Dr. Ingrid Mida, art and dress historian and the author of *The Dress Detective and Reading Fashion in Art*, to indulge in some speculative thinking.*

Fashion — a collective notion of what is the right way to look at any given time — is an aesthetic expression of the prevailing ideas, beliefs, and anxieties of society. Consequently, whether we are conscious of fashion or not, the way we adorn our bodies signals aspects of our identity, including status, gender, politics, and emotional state.

For many of us, the global pandemic has meant an abrupt shift in our sartorial preferences, and we have sought comfort in our clothing, wrapping our bodies in soft and forgiving fabrics that soothe our fears over the state of the world.

Although it is impossible to predict what the forces of fashion will ultimately deliver, fashion is continually recycling elements of the past to create new looks that capture the mood of the times. As we move towards a post-pandemic world, I anticipate a revival of the baroque spirit, with its playful exuberance and abundance of ornamentation.

During the period defined as baroque (which roughly corresponds with the 17th century), fashions for both men and women concealed the natural contours of the body with billowing folds of cloth and were ornamented with lace, gold braid, embroidery, and ribbons. Men wore flowing cloaks over tight-fitting doublets, expansive shirts, wide-legged breeches (with legs sometimes as full as a women's skirt), and hose embellished with fanciful and seemingly endless lengths of silk ribbon bows. The gowns worn by women celebrated the gently rounded female form — with a silhouette that gave emphasis to a gently rounded stomach — and that also showcased luxurious textiles like silk and velvet in exuberant folds.

The philosopher Gilles Deleuze reminds us that these buoyant folds of clothing “are not simply decorative effects” but serve to “convey the intensity of a spiritual force exerted on the body” in this era that celebrated the arts in all its forms. During the pandemic, we have been denied the

pleasures of the arts and have had to contemplate our mortality and the meaning of life. It is through such dissonance that the folds of the soul are awakened to reconsider the dialectic between beauty and pathos, life and death, art and fashion.

One day when we can once again gather together to rejoice in the arts, I anticipate that we will embrace the spirit of the baroque era in the way we choose to dress our bodies. This baroque attitude encompasses an inclusive approach to fashion, one that is gender-neutral, since during the 17th century both men and women embraced elements of dress — like lace, ribbons, and long hair — that are traditionally gendered as feminine.

The contemporary baroque spirit will also celebrate the contours of the body — allowing us to conceal aspects of our form (perhaps those pesky pandemic pounds) in voluptuous folds of cloth (think Viktor & Rolf or Rei Kawakubo) — or perhaps reveal other parts, like a sensual décolletage framed by a lace collar or a set of shapely calves. Luxurious textiles in jewel tones embellished with embroidery, lace, ribbons, and bows will signal our jubilant mood. Bring on the baroque! ♦

Ingrid E. Mida (PhD, Art History & Visual Culture) is an art and dress historian. Responsible for the revival of the Ryerson Fashion Research Collection. Dr. Mida is the author of books, chapters, and articles on fashion and art, research methods in fashion and art history, curatorial practice, and museum studies.



Romeyn de Hooghe, *Figures à la Mode*. Etching, 1670–1685. Rijksmuseum RP-P-OB-55.015. Image in public domain.

Marlon Daniel, photo by Bob Estremera



CONDUCTOR
**MARLON
DANIEL**
ON COMPOSER
**JOSEPH
BOLOGNE**

Tafelmusik's landmark recording of the works of the brilliant 18th-century Black composer Joseph Bologne, Chevalier de Saint-Georges, will be reissued this month with new artwork and a new title that reframes and contextualizes the album to properly centre the achievements of the composer. In the countdown to the re-release, we spoke to conductor Marlon Daniel, a leading scholar on the composer's music and the artistic and music director of the Festival International de Musique Saint-Georges.

When did the music of Joseph Bologne first enter your life?

I first discovered the life and music of Joseph Bologne, Chevalier de Saint-Georges, in the late 1990s, while I was a student at the Manhattan School of Music. This was the first time I had ever heard of a Black composer having influenced Mozart. My first reaction was disbelief, followed by anger, which led to a deep curiosity. How, after devoting most of my life to music, had I not heard of such an influential and important musical figure? Why was it hidden? I somehow felt cheated.

You have devoted more than two decades to scholarly research on Bologne. Why is his music important to you personally?

Representation is important! Maybe if more young people of colour knew about Chevalier de Saint-Georges, his incredible life and music, there would be more musicians of colour in the classical music world today.

I grew up rarely reading about or seeing people who looked like me on the concert stages. Though I had talent and training, I experienced a lack of opportunity. Knowing of Joseph Bologne at this early

developmental stage would have been immensely inspirational and would have meant so much to me as an aspiring musician of colour. The world of classical music is very white and male-centric, even today.

The misnomer “Le Mozart Noir” (The Black Mozart) has been applied to Bologne by many, including Tafelmusik. How can orchestras help reframe the role of Black composers in the history of Western music?

By performing works by composers of colour, acknowledging their contributions, and giving them historical significance. When I hear Bologne referred to as Le Mozart Noir, I understand the desire to contextualize his existence, but it in fact diminishes the accomplishments of an innovative composer who influenced some of the greatest composers of the 18th century, including Wolfgang Amadeus Mozart.

France at that time was a centre of the European art and music world, and Saint-Georges was at the forefront of many stylistic innovations. He was a leading figure in French classical music. That alone is a great achievement worthy of any music history book.



Marlon Daniel with Orquesta Sinfónica Nacional de Cuba (National Symphony Orchestra of Cuba). Photo: Adrian Fuentes

“Maybe if more young people of colour knew about Chevalier de Saint-Georges, his incredible life and music, there would be more musicians of colour in the classical music world today.”

—Marlon Daniel

Thanks to music streaming platforms and the digitization of the music industry, there is huge potential to reach a new generation of listeners and a large audience. How does increased accessibility to Bologne’s music help turn the dial on this conversation?

There’s no denying that digital media, such as the internet, mobile phones, streaming sites, and social media, all make resources and accessibility of information on Chevalier de Saint-Georges more far-reaching and ubiquitous. With that, however, can come misinformation and sometimes misaligned intent. The misnomer of “The Black Mozart” is a good example of this. We need to be careful with the information that we post and the way in which we present it, so that alongside accessibility to all the new-found research, we are socially and historically conscientious of bias. To that end, I am actively engaging in online seminars and workshops with musical and academic scholars on Saint-Georges.

As artistic and music director of the Festival International de Musique Saint-Georges, you have created one of the most prestigious classical music festivals in the Caribbean. Why is it important to host the festival in Guadeloupe?

It is significant that the festival is held in Guadeloupe because it is the homeland of Joseph Bologne. To this day, his descendants live there and the remnants of the family’s business, the Distillerie Rhum Bologne, are there too. It is also important to the people living in Guadeloupe to know that a great historical figure was born on their island. They have a great sense of pride knowing that, out of the oppressive and unjust time of slavery in the 18th century, one of their own

became an incredibly accomplished man in Europe as well as a hero who fought against racial injustices and for those who could not fight for themselves.

How do you view your work as a mentor and educator, and how have your own role models shaped the way you relate to younger students and musicians?

Education is hugely important to me, and my musical education has been one of the saving graces in my life, especially the handful of mentors who have supported me. I want the same for the next generation of diverse artists, and it is important that our education system is free of systemic barriers, such as lack of representation, rather than continuing to reinforce them.

My career as a conductor is still growing, and my international performance obligations mean I can mentor only a few young students. However, as a Black classical musician, I believe it is my obligation to educate other musicians, students, and the general public about the rich history and music of composers of colour. In addition to being on the faculty at Fordham University, I am a frequent lecturer at organizations, and schools, including Columbia and Yale Universities. And unwittingly, I have become the heir to one of my mentors, the noted African American music scholar and Bologne expert Dominique-René de Lerma. ♦

The Music of Joseph Bologne will be re-released by Tafelmusik Media on June 18, 2021. Sign up for our email newsletter to receive updates, as well as for further reading on Joseph Bologne, Chevalier de Saint-Georges.



GRAND ILLUSION

What do music and magic have in common?
There's more to it than meets the eye.

By Luisa Trisi

As a young boy growing up in the Italian village of Malo, Vicenza, Tafelmusik oboist and visual artist Marco Cera was mesmerized by the local auto mechanic, whose side hustle as a magician made him a popular fixture around town. Cera recalls seeing him at the café entertaining the locals with card tricks, and at parties performing the classic illusion of sawing a woman in half.

A few decades later, Cera's childhood fascination with the world of illusion has come full circle. Together with Nick Wallace, an award-winning practitioner of the art of astonishment, and Music Director Elisa Citterio, Cera is creating a new digital program about music and magic for Tafelmusik's 2021/22 digital season. Combining Wallace's magic vignettes with music by baroque composers performed by Tafelmusik, the film explores the parallels between these two entrancing art forms.

The timing of Cera's program is no coincidence. One of the more intriguing trends to emerge from the pandemic is the huge popularity of online magic shows, which have attracted new audiences "in a way

not seen since the 'Golden Age of Magic' in the 1920s, when stars like Dante, Thurston, Carter the Great, Dai Vernon and most of all, Harry Houdini, were household names" (*Forbes*).

After many months of being cooped up and isolated, are we simply longing for enchantment and an escape from the anxiety of endless lockdowns and vaccine supply shortages? Or has the pandemic profoundly shaken confidence in our fundamental assumptions about how daily life is supposed to unfold? For Wallace, "a magic show is a safe place to play with those assumptions. It's a tacit agreement that an audience and a magician make: you know this isn't real, and I know this isn't real, but let's just play for the next 30 minutes — unlike in the real world, where it's not a good feeling to have your assumptions rocked."

Veteran magician and digital media producer Ryan Joyce has joined the film's creative team as director. As a successful content producer, Joyce believes that magic is an art form that still retains its impact when conveyed digitally. "Magic can make you have a

"The soul should always stand ajar."

—Emily Dickinson



Marco Cera. Photo by Russel Druiven

startling moment that is above your normal threshold of emotions. So you can really feel a sense of wonder through the camera. Magic makes viewers ask ‘What just happened there?’ Those are the questions that linger in people’s minds and that stick with them just a little bit longer. Because it questions the things that they thought were true.”

As one live performance after another was cancelled in March 2020, Wallace was initially skeptical about taking his shows online. “I was so hesitant because I thought, people are just really hungry for entertainment. Well now you’re competing with Netflix, *Game of Thrones*, Steven Spielberg. I wondered, why wouldn’t people just watch YouTube if they wanted to see magic? But it’s the fact that magic breaks that fourth wall, even if you’re doing it digitally.”

Cera first made the connection between music and magic while doing research for his 2018 Tafelmusik multimedia program, *The Harlequin Salon*. He came across the 17th-century English conjurer and entrepreneur Isaac Fawkes, a contemporary of Handel. Fawkes widely promoted his “Tricks by Dexterity of Hand, with Cards, Eggs, Corn, Mice, curious India Birds, and Money” and became the first magician to shift his act from the streets of London to the stage.

In fact, he performed before King George II at the Haymarket Theatre — the same venue where Handel presented his operas for royalty and the public alike.

Cera points to several parallels between the two art forms, including the manual dexterity required to master both musical instruments and sleight of hand, the discipline that is fundamental to the art of creating illusions; the inherent perfectionism and many hours of practising required to make the most difficult sequences appear effortless; and the ability to create authentic moments of awe and wonder that arouse the senses.

“I was raised in a home that was filled with music and have always had a deep reverence for its power to lift us into another dimension,” says Music Director Elisa Citterio. “Marco and Nick have created something very special with this project, and I am delighted that we will be able to share it with our audience.”

When he was growing up, magic was a secret refuge for Wallace, who also played violin for almost 15 years. “I got hooked on magic when I was young. I was never terribly good at the violin because when I was supposed to be practising music, I was secretly practising magic. And that’s what won out. So in some ways, this show feels like it’s been a long time coming. It feels like I’ve finally come full circle.”

Like the appeal of magic shows during the current pandemic, illusionism in baroque art and architecture was, in part, a reaction to uncertainty and upheaval. “Artistic devices of spatial illusion were developed in Europe during the 17th century in response to cultural anxieties occasioned by revolutionary scientific discoveries, revolutionary religious upheaval, and also by the new taste for virtuosic visual display,” wrote



Ryan Joyce



Nick Wallace

the renowned American art historian Lois Parkinson Zamora in a publication for the University of Houston. “The authority of perception was being undermined, and baroque artists responded accordingly — and often fantastically — with structures intended to deceive the eye — the literal meaning, of course, of *trompe l’oeil*.”

In the same way that modern illusionists manipulate our senses, baroque architects experimented with curves, light, and proportions to create clever optical illusions. Sculptors like Gian Lorenzo Bernini perfectly rendered the human form in solid marble — deceptively appearing as soft and malleable as flesh, drapery, or fine cloth. Painters like Rembrandt, Vermeer, and Caravaggio relied on chiaroscuro, foreshortening, and other optical techniques that brought illusionism to new heights during the 17th century. Cera notes that baroque composers, including Bach and Telemann, created

auditory illusions, such as the phenomenon of melodic fission, where a single melody is perceived as two melodic lines.

As we navigate the ever-shifting sands of 2021, many of us are looking for a sprinkling of enchantment within the narrow confines of our daily routines. Is it possible for magic to manifest itself in our world today? Joyce suggests that the potential lies within each of us. “Belief is a really powerful vehicle for change, and I’m a firm believer in preaching the metaphor of magic: If you believe in something impossible, and you take action by making the effort and doing the work, it can have magical effects. We can choose to see magic all around us; those moments are everywhere.” ♦

Luisa Trisi is the founder of Big Picture Communications, a Toronto-based company specializing in strategic communications.

2021/22

Digital Pass

Explore the beauty of
Tafelmusik's 2021/22
digital season on demand,
wherever you are.

The Digital Season Pass is your access to
Tafelmusik's 2021/22 complete digital season.
Featuring eight full-length newly recorded digital
concerts and exclusive lectures by Tafelmusik
musicians, the pass allows you to explore the
beauty of Tafelmusik from home. Watch your
concerts whenever you want, from wherever you
are in the world!

Digital Season Passes go on sale August 2021.

DIGITAL CONCERT HALL

The great thing about our digital concerts is that you get to control the venue: join us in your PJs, along with a cup of tea (or a glass of wine), have a watch party with your friends and family, or just sit back with your headphones and enjoy the music.

How do I know if my set-up works?

- Review our handy guide, **How to Access**, for tips and best practices for getting the most out of your concert experience.
- Try out our **test showcase** to make sure your audio and video are working properly before your event.

How long can I watch for?

- Different tickets have different periods for **extended viewing access**. 2021/22 Digital Season Pass holders will be able to view concerts on demand from September 2021 to August 2022. Single-ticket buyers can watch for up to one week depending on your ticket price.

How can I learn about the music and composers?

- All ticket holders receive a **digital house program** listing the repertoire being played and including program notes written by our musicians about the composers and their music.
- All ticket holders have access to a **digital pre-concert chat**, featuring Tafelmusik musicians or special guests speaking about themes of the concert.

How long are concerts?

- Most digital performances are about 70 minutes — we always list our best estimate on the concert page of our website. Most don't feature an intermission, but some have breaks in the music, when performers speak.

What if I have more questions?

- We're so happy you have questions! Email feedback@tafelmusik.org and we'll do our best to get you answers — our musicians and staff are keen to keep the conversation going.

This is a condensed version of the **What to Expect Guide** found on our website. To read the full guide and find links to the test showcase and other resources, visit tafelmusik.org/what-to-expect.

“Incredible music, superb video quality,
and being able to see a concert over a few
days really helps with my schedule!”

—Tafelmusik digital audience member

TAFELMUSIK

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MAILING LIST

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"Opus 7" 2021

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