

TAFELMUSIK ✦

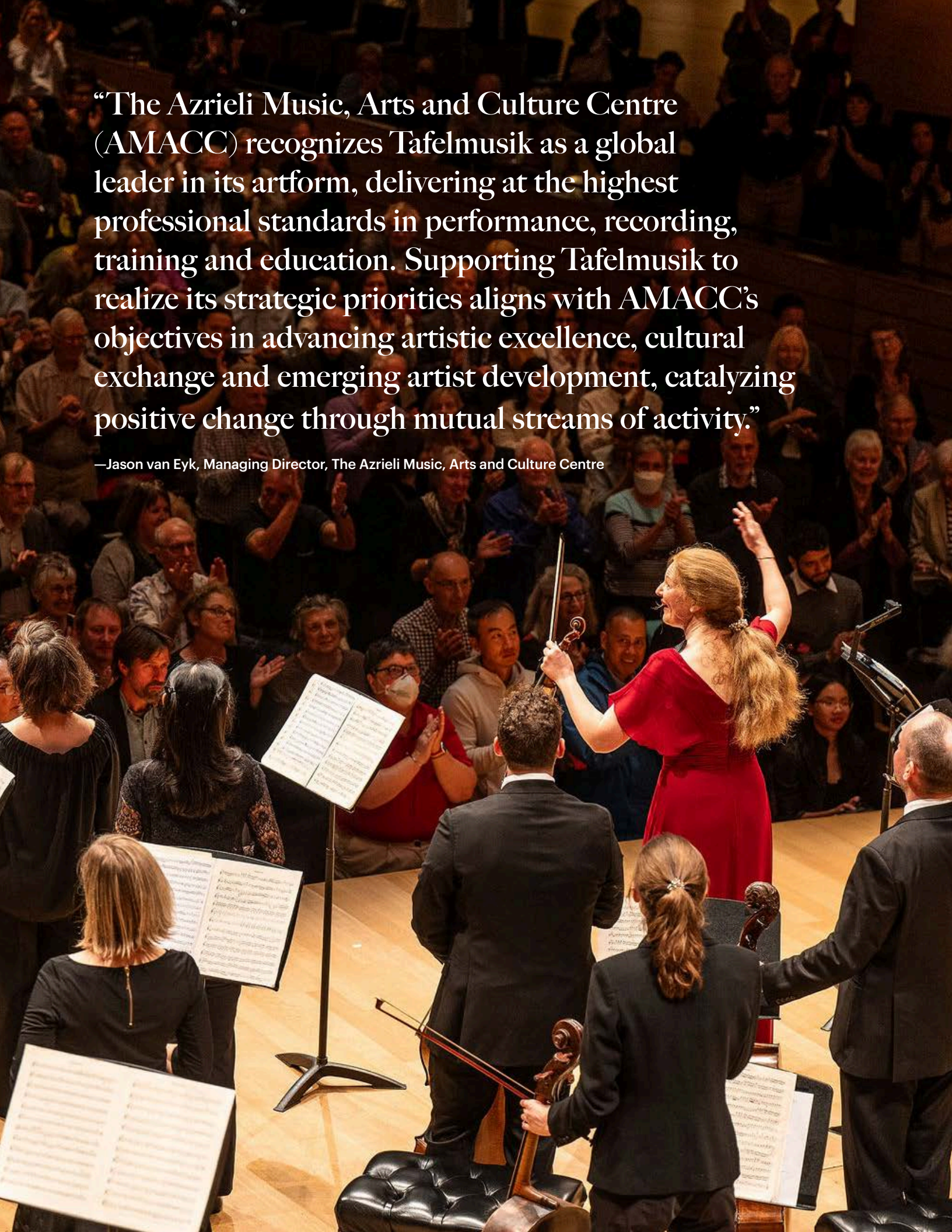
2024/25

ANNUAL
REPORT



2024/25 Season
**A SEASON
TO SAVOUR**





“The Azrieli Music, Arts and Culture Centre (AMACC) recognizes Tafelmusik as a global leader in its artform, delivering at the highest professional standards in performance, recording, training and education. Supporting Tafelmusik to realize its strategic priorities aligns with AMACC’s objectives in advancing artistic excellence, cultural exchange and emerging artist development, catalyzing positive change through mutual streams of activity.”

—Jason van Eyk, Managing Director, The Azrieli Music, Arts and Culture Centre



A MESSAGE FROM TAFELMUSIK’S LEADERS

There’s much to celebrate as we look back at the 2024/25 season! We invite you to join us in reflecting upon a year of important and exciting milestones at Tafelmusik. Several sold-out houses demonstrated that our lineup of timeless masterworks and rarely heard gems resonated deeply with audiences. Presented with Tafelmusik’s signature vigour and artistry, these concerts were enriched by collaborations with world-renowned artists and directors known for exhilarating music-making.

Beyond our stage at home, Tafelmusik embarked on a thrilling tour of **South Korea** with full houses and thunderous applause greeting us at all locations. Our performance in Seoul, Korea was beautifully captured by **ArteTV** for broadcast on TV and online.

Also in 2024/25, Tafelmusik released a new critically acclaimed CD, as well as three captivating concert films. Tracks from our new album were selected for prestigious **New Recommended Classical Playlists** curated by **Spotify** and **Apple Music** while numerous film clips went viral online, further cultivating our world-wide audience.

In April, we opened our doors to 1,200 Toronto school students for enriching and fun education concerts that transported them into the past to learn about music-making through the eyes of two of Bach’s children. In June, the Tafelmusik Baroque Summer Institute enjoyed a record number of applications, welcoming students from 31 countries.

Of course, none of this would be possible without the support of our devoted subscribers, donors, and extended community. We are deeply grateful to everyone who supports our mission to share the transformative beauty of baroque and classical music with our signature insight, skill, and passion, here at home, abroad, on the airwaves, and to people of all ages and backgrounds.

We are extremely grateful for the support of BMO, our Season Presenting Sponsor, for a fourth consecutive season. We also deeply appreciate new supporters including the Azrieli Foundation, Power Corporation of Canada, and Brookfield, who generously sponsored our Korea tour. We are grateful to the Consulate General of Korea and Istituto Italiano di Cultura at Toronto for their partnership. We thank our government partners at the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and the Province of Ontario, for their continued support, which is fundamental to our vision for the future.

As you read through the pages of this report, we invite you to revisit the unforgettable experiences that your support has made possible.

We can’t wait to see you in the concert hall again next season! ♦

Brandon Chui
ARTISTIC CO-DIRECTOR



Dominic Teresi
ARTISTIC CO-DIRECTOR



Cristina Zacharias
ARTISTIC CO-DIRECTOR



Glenn Hodgins
EXECUTIVE DIRECTOR



Christopher Paige
CHAIR





2024/25 Season

A SEASON TO SAVOUR

MAINSTAGE CONCERTS

In 2024/25, Tafelmusik invited music connoisseurs and neophytes alike to experience *A Season To Savour*, an exhilarating season planned by Artistic Co-Directors **Brandon Chui**, **Dominic Teresi**, and **Cristina Zacharias**. On offer were ten mainstage programs in the heart of Toronto, an international tour, film and audio recordings, and an array of education and community outreach concerts, all infused with Tafelmusik's signature creativity, joy, and passion. It was an extraordinary year filled with exciting milestones and inspired audiences.



Rachel Podger Leads Dazzling Season Opener

In September, violinist **Rachel Podger**, an internationally acclaimed specialist in the baroque and classical eras, made her debut as Tafelmusik's Principal Guest Director in *Mozart Jupiter*, launching the 2024/25 season with the orchestra at Koerner Hall. As Mozart did for his own orchestra, Podger led the concerts from the violin.

Our season opener featured Mozart's brilliant *Jupiter Symphony* paired with stirring music from *Thamos, King of Egypt*. Podger was featured as soloist in Mozart's Concerto for Violin no. 2, continuing Tafelmusik's cycle of Mozart violin concertos under her direction.

The season kickoff garnered glowing reviews. Critics noted the special chemistry between Podger and Tafelmusik, who together "*breathed and spoke through the score, and gave themselves, and us, the space to be human.*" (Ludwig van Toronto)

"Podger gets Mozart, understanding his music as no one I've ever encountered... What I heard was so strong and confident as to be paradigm shifting...as though an old portrait had been cleaned and we saw it as though for the first time." — Barczablog

We extend a special thank you to **Margaret Catto** for her generous support of Rachel Podger's appearances throughout the 2024/25 season!

Amandine Beyer Leads a Musical Feast

Extraordinary French violinist **Amandine Beyer** led our second program of the season with her signature sensitivity, insight, and joy. Together, we explored music by Elisabeth Jacquet de la Guerre, George Muffat, Michel Richard de Lalande, and Jean-Philippe Rameau, in a richly textured *Feast for the Senses* program that truly lived up to its name.



Amandine introduced us to two works by Muffat new to our stage: *Gratitudo* (Gratitude) and *Laeta Poësis* (Joyful Poetry). Muffat, who lived amid the wars of Central Europe, sought to unite national styles in the spirit of peace. As he wrote, “*Far from me are weapons and the ways of weapons. Only notes, strings, and pitches occupy me... I bind the French with German or Italian melodies... a prelude to beloved peace.*” His music remains both masterful, relevant, and deeply human. The program also featured an exquisite sonata by Elisabeth Jacquet de la Guerre with Amandine as soloist. We were delighted by the audience reaction to opening night, and a glowing review:

"Tafelmusik have outdone themselves this time...Baroque for most people means Bach or Handel or Vivaldi, not Muffat (huh?) Lalande (qui??) or Elisabeth Jacquet de la Guerre (de la quoi??). And while we may know the name of Jean-Philippe Rameau, the chance to hear his music played in this authentic style is an opportunity not to be missed. The exquisite performances of Rameau dance music remind me of music we used to speak of as stoner music... What's amazing about the Rameau is how it alters your reality, sharpening your senses as though you've taken a drug: but no drug is needed... you must get to Jeanne Lamon Hall this weekend for one of the remaining Feasts."—Barczablog

Tafelmusik Celebrates the Holiday Season



Tafelmusik's holiday season began in November 2024 with exuberant performances of Bach's *Christmas Oratorio*, featuring the orchestra, choir, and a stellar lineup of vocal soloists including **Hélène Brunet** (soprano), **Cecilia Duarte** (mezzo-soprano), **Charles Daniels** (tenor), and **Jesse Blumberg** (baritone), directed by **Ivars Taurins**.

Celebrations continued with radiant performances of Handel's *Messiah* at Koerner Hall, followed by the triumphant return of *Sing-Along Messiah* and Mr. Handel to Massey Hall—the first since 2017. The dazzling cast of soloists included **Myriam Leblanc** (soprano), **Krisztina Szabó** (mezzo-soprano), **Jacob Perry** (tenor), and **Philippe Sly** (bass-baritone), with **Tyler Duncan** stepping in seamlessly for two performances.

Rachel Podger and Tafelmusik Celebrate Korean New Year in Style



In January, **Rachel Podger** and the orchestra celebrated both the Lunar New Year and the success of Tafelmusik's South Korea tour with a special presentation of *Brilliant Baroque* at Toronto's Jeanne Lamon Hall. The program featured masterworks by Bach, Avison, Reichenauer, and Handel alongside the Toronto debut of a new composition by **Junghyun Kim**, inspired by the cherished Korean folk song *Arirang*. The performance also included a mesmerizing performance by traditional Korean drum dancer **Jihyun Back**, presented with the generous support of the **Consulate General of the Republic of Korea**.



Alfredo Bernardini Delivered a Triple Hit

Direct from Italy, the 2024/25 Season welcomed **Alfredo Bernardini**—arguably the leading baroque oboist of our time—as guest director and soloist of *Triple Espresso: Bach, Handel & Fasch*. This high-octane program showcased works with striking orchestral textures and effects, including Telemann's dazzling Concerto for 3 oboes and 3 violins, Bach's extraordinary Orchestral Suite no. 4, and a sensational suite by Fasch. Bernardini was a featured soloist in Handel's rousing Concerto for oboe in G minor.

Alfredo Bernardini's appearance was generously supported by the **Istituto Italiano di Cultura in Toronto**.

"We musicians love to use our sense of humour to communicate with the audience and express our feelings. All forms of art have the purpose to evoke feelings, to touch our sensitivity, to make our life more complete."—Alfredo Bernardini

Miloš Valent Blends Baroque and Folk in Bold New Ways

In early March, we welcomed three guests to the Tafelmusik stage in *Baroque and Folk*. Slovakian violinist **Miloš Valent** (program director) and Czech multi-instrumentalist **Jan Rokyta** made their Tafelmusik debuts, and we welcomed back Persian percussionist and longtime friend **Naghmeh Farahmand**. Together, we explored the intersection of eighteenth century baroque and folk music. The program particularly shone a light on the music of our namesake composer,



Telemann, who was greatly influenced by folk musicians of various traditions. The program included music by Telemann, Vivaldi, and Purcell, juxtaposed with music that influenced them from early Polish, Slovakian, Hungarian, Scottish, Turkish, and Roma traditions, reflecting years of in-depth research by Miloš in this area. We danced, we cried, we drank Slivovitz. The program was joyous and moving and was a true hit with both the orchestra and audience. The program was hailed by *Barczablog* as “organic [and] alive.”



"Tafelmusik's musicians and audiences love to make connections across cultures and traditions. The fascinating musicians joining us for *Baroque & Folk* enriched and broadened our understanding of the spectrum of Baroque musical traditions."

—Cristina Zacharias, Tafelmusik Artistic Co-Director



Tafelmusik Chamber Choir Soars in Choral Splendours

In late March, the **Tafelmusik Chamber Choir** was featured in *Choral Splendours: Bach and Zelenka*, a beautiful program curated by Choir Director **Ivars Taurins**. The centrepiece of the program was Zelenka's *Missa Sanctimae Trinitatis*, the last of a series of Zelenka masses that Tafelmusik has been performing over the past two decades. Soprano **Myriam LeBlanc** and choir members were featured as soloists. The performance marked the debut of soprano and alto chalumeaux, instruments made by Eric Hoeprich and donated to the Jeanne Lamon Instrument Bank by Monica Armour.

"We know that Bach held Zelenka's music in high esteem, which is fascinating to me, as the character of their respective musical styles is so different. Both were highly accomplished, innovative composers who wrote masterful, complex works, but Zelenka's music is more idiosyncratic, eccentric, and extrovert: at once charged with an unusual emotional intensity, and then utterly charming and capricious."

—Ivars Taurins on *Choral Splendours: Bach & Zelenka*

On June 6, the choir returned for *Motets: Bach as Muse*, directed by Taurins. This intimate concert featured works by Bach, Homilius, Mendelssohn, Brahms, Rheinberger, and Reger. Illuminating this choral tapestry were movements from Bach's Suites for solo cello, performed by Tafelmusik cellist Michael Unterman.



Rachel Podger and Tafelmusik Soloists Shine in Concerti Virtuosi

Rachel Podger joined us in April for *Concerti Virtuosi*, a program celebrating the virtuosity of Tafelmusik's orchestra, shining the spotlight on the violin, oboe, recorder, cello, and bassoon in brilliant concertos by Telemann, Vivaldi, Corelli, and Brescianello. Joining Rachel as soloists were Tafelmusik violinists **Patricia Ahern** and **Johanna Novom**, cellists **Keiran Campbell** and **Michael Unterman**, bassoonist **Dominic Teresi**, and guest recorder/oboe player **Kathryn Montoya**.

Concerto Virtuosi was also presented at the Isabel Bader Centre for the Performing Arts in Kingston, Ontario to a sold-out audience. The program was captured on film for a Fall 2025 release on YouTube.



Male Soprano Samuel Mariño Captivated Audiences

Samuel Mariño closed our 2024/25 mainstage season with his highly anticipated return to Toronto in May at Koerner Hall. *Samuel Mariño at the Opera*, directed by Tafelmusik violinist **Julia Wedman**, showcased Samuel and the orchestra in operatic and orchestral music from the classical era with representations by Bologne, Gluck, Haydn, Mozart, and Salieri. This program showcased both orchestral and vocal music of eighteenth century Black classical composer and violin virtuoso Joseph Bologne, building on Tafelmusik's highly acclaimed and groundbreaking 2002 recording of Bologne's orchestral music.

Also of special note for this program was music written by women composers Marianna Martines and Maria Antonia Walpurgis, both receiving Tafelmusik debuts of their respective works. Mariño was exceptionally pleased with our collaboration, as was his dog Leia, who made a cameo appearance during our encore of *Voi che sapete* from Mozart's *The Marriage of Figaro* at our last performance.

The season finale was met with rapturous applause, multiple standing ovations, and glowing critical acclaim. *Ludwig van Toronto* wrote: "Beyond his brilliant singing, Mariño showed his whole self as an artist; the confidence and joy of his freedom—to sing, and to be who he wishes to be, away from social conventions and expectations—is beautiful to witness."

Tafelmusik gratefully acknowledges the generous support of **Christopher and Colleen Paige** in making Samuel Mariño's appearance possible.

"Tafelmusik prides itself on pushing boundaries in its exploration of early music. There is a lot of very exciting research happening now to uncover the works of women musicians from the baroque and classical eras. [Tafelmusik's] world of historically informed performance has always had a strong focus on discovery, so this type of exploration has long been part of our process for uncovering 'new' repertoire to bring to life in performance."

—Cristina Zacharias, Tafelmusik Artistic Co-Director

"With Tafelmusik... [we] had instant chemistry and before we knew it, we were planning a second date."

—Samuel Mariño

We Joined Opera Atelier for Two Incredible Productions



The 2024/25 Season brought the continuation of our longstanding partnership with Opera Atelier, a world leader in the rediscovery and revitalization of period opera and ballet. The orchestra joined Opera Atelier for two magnificent productions: Handel's *Acis & Galatea*, directed by **Christopher Bagan**, and the Toronto premiere of Charpentier's *David et Jonathas*.

Led by Opera Atelier Music Director **David Fallis** over four performances, Charpentier's 1688 masterpiece draws on the Old Testament story of David and Jonathan and features the luxurious textural sonic velour that one only finds in French baroque repertoire. Many considered this to be one of Opera Atelier's most satisfying productions, benefitting from the excellent acoustics of Koerner Hall.

Cultivating New Generations of Audiences

Tafelmusik's Tafelscene program continued to flourish in 2024/25, engaging young audiences and breaking down financial barriers for people under 35. By offering affordable access to world-class period performances, the initiative made it easier for emerging listeners to experience the magic of Tafelmusik live.

This season, Tafelscene members claimed more than 800 tickets—an inspiring sign of the program's growing reach and impact. With over 6,500 subscribers to its dedicated newsletter, Tafelscene has evolved into a vibrant and connected community of young music lovers.



DIRECTORS & GUESTS



Rachel Podger
Principal Guest
Director & Violinist



Amandine Beyer
Guest Director
& Violinist



Ivars Taurins
Director, Tafelmusik
Chamber Choir



Alfredo Bernardini
Guest Director
& Oboist



Miloš Valent
Guest Director
& Violinist



Julia Wedman
Program Director &
Tafelmusik Violinist



Hélène Brunet
Guest Artist
Soprano



Cecilia Duarte
Guest Artist
Mezzo-soprano



Charles Daniels
Guest Artist
Tenor



Jesse Blumberg
Guest Artist
Baritone



Myriam Leblanc
Guest Artist
Soprano



Krisztina Szabó
Guest Artist
Mezzo-soprano



Jacob Perry
Guest Artist
Tenor



Philippe Sly
Guest Artist
Bass-baritone



Tyler Duncan
Guest Artist
Bass-baritone



Jihyun Back
Guest Artist
Traditional Korean
Drummer



Jan Rokyta
Guest Artist
Multi-instrumentalist



Naghmeh Farahmand
Guest Artist
Percussion



Samuel Mariño
Guest Artist
Soprano



SHARING KNOWLEDGE, BUILDING COMMUNITY, INSPIRING ARTISTS

During the 2024/25 Season, Tafelmusik continued to bring the joy and vitality of baroque music to new audiences, nurture the next generation of artists, and strengthen community partnerships—celebrating the power of music to inspire, connect, and uplift.

Tafelmusik Baroque Summer Institute: A Global Stage for Artist Training

In June, the Tafelmusik Baroque Summer Institute (TBSI) marked its 23rd year as one of the world's premier artist training programs in historically informed performance. TBSI attracted nearly 200 applications from 31 countries, including Australia, China, Russia, Poland, Colombia, and Peru—affirming the Institute's growing international reach.

The program continued to champion accessibility: 38 musicians received financial aid, including an



TBSI Donor Spotlight – Lynn and James Haight

“I cannot imagine Toronto without Tafelmusik: it helped me make peace with my adopted country.

I have been proud that Tafelmusik has become important on the international stage as a Canadian ambassador—coincidentally essential for musical quality and maintenance of musicians who are both individually charismatic and brilliant in consolidation! A rare orchestra with its own musical directors picked from the orchestra itself, section leaders alternating, and a massive sense of *esprit du corps* throughout some years that have been frankly difficult, but which have been overcome triumphantly.

I feel very privileged to know some members of the orchestra and management as friends; privileged to hear eclectic concerts containing both little-known and well-known works, marvelous new visiting leaders, and the choir, which always transports.

Since I have played professionally for a few months many years ago, I am very interested and concerned about the next generation...so I deeply supported the original establishment of the Tafelmusik Baroque Summer Institute, which trains young musicians from all over the world in baroque performance practice. Of course I continue to support the Institute. It is enthusiastically attended, with orchestra and choir members acting as coaches and mentors. Participants wax lyrical about the enjoyment they had and the amount they learned to supplement their own studies. Several previous attendees at the TBSI are now full-time members of the Tafelmusik orchestra. The ultimate success standard!” —Lynn Haight

anonymous full-tuition gift in honour of Jeanne Lamon for two BIPOC participants.

Ninety-six participants from around the world gathered in Toronto for two transformative weeks of study, collaboration, and performance under the guidance of Tafelmusik's esteemed musicians and guest faculty. The Institute culminated in four free public concerts across three venues, including a breathtaking grand finale at Grace Church on-the-Hill, where the shared passion of students and mentors shone in every note.

“Every musician, whether inexperienced or experienced, young or old, should attend TBSI. Here, one acquires the tools to begin or refine their Baroque performance practice and period playing. Beyond that, one meets amazing individuals from across the world, developing an understanding of cultures and communities that enrich both the music and the person.”

—Josue Daniel Reyes, 2025 TBSI participant



Other Artist Training Initiatives

Tafelmusik musicians continue to share their expertise beyond Toronto through invited artist training residencies.

During the Korea tour, Tafelmusik musicians gave masterclasses to students from Hanyang University and Seoul Arts Center. It's notable that two of our guest players during this tour, oboist **Yongcheon Shin** and violinist **Seung-Rok Baek**, previously attended our artist training offerings.

In January, **Cristina Zacharias** and **Michael Unterman** travelled to the Gatineau Conservatoire for a second consecutive year to coach its advanced student orchestra in preparation for their winter concert. In addition to group coaching and sectionals, we were able to bring 16 baroque bows from the Jeanne Lamon Instrument Bank so the students could experience playing with them during the workshop. There is great enthusiasm on the part of the teaching faculty to continue this relationship in the future.

In February, **Chris Verrette** and **Keiran Campbell** led an intensive residency with Western University's Early Music Studio, where Tafelmusik has been teaching annually for over a decade. Many Western students have subsequently enrolled at TBSI.

School Concerts: Inspiring Young Audiences Through the Joy of Discovery

In April, Tafelmusik proudly presented its first in-person education concerts since 2020, marking a joyful milestone in our community outreach. Over 1,200 students from grades 1 to 7 filled Jeanne Lamon Hall for *Bach and His World*, an imaginative program created by **Alison Mackay** and narrated by Canadian actor **Blair Williams**.

Through vivid storytelling, projected imagery, and participatory music-making, students were transported 300 years into the past to explore life in Bach's household through the eyes of his children Johann Christoph and Johanna. The experience culminated in a rousing moment as the entire audience joined the orchestra in singing a Bach chorale.

Jeanne Lamon Instrument Bank

The Jeanne Lamon Instrument Bank (JLIB) was first established as a gift from the orchestra to Jeanne — a few baroque bows that could be loaned to students. From there, it grew steadily and now includes flutes, oboes, bassoons, chalumeaux, violins, cellos, dozens of bows, a bass, a bass de violon, a violone, a guitar, a theorbo, and more. Managed by a committee of musicians and supported by our operations department, the JLIB collection allows Tafelmusik to offer every TBSI student an historically appropriate instrument and bow to use while they study with us. Throughout the rest of the season, the instruments are loaned to students and colleagues free of charge. Some of the instruments are used by Tafelmusik musicians, especially the rare and more specialized models, such as the chalumeaux and basse de violon. Thanks to the generosity of our donors, access to an instrument makes all the difference to musicians who are new to historically informed performance and allows for an immersive and holistic experience that often leads to a lifetime passion.

Thank you to the following donors who in 2024/25 supported the purchase of new instruments for the Jeanne Lamon Instrument Bank:

Monica Armour	Baroque oboe and Soprano and Alto chalumeaux
Michael Disney	Baroque violin
Dorothy Russel	Baroque cello bow
Julie Baumgartel	Baroque violin



Presented free of charge thanks to Tafelmusik’s generous supporters, the concerts received enthusiastic responses from teachers and students alike. With the dedicated work of our staff, demand from schools remains strong, and we look forward to expanding our reach in 2025/26 with classroom visits by Tafelmusik musicians—either as introductions to concerts or as standalone learning experiences. Our growing library of teacher guides and classroom activities will support this continued expansion, including outreach to underserved schools and community groups.

Donor Academies

Beneath the Bark: In October, Tafelmusik cellist **Michael Unterman** took the lead on the first Tafelmusik donor lecture of the year, bringing in several professional and amateur instrument and bow makers: **Stephen Marvin** and **Tom Georgi** (both former violinists in Tafelmusik), **Quentin Playfair** (professional luthier who repairs and makes instruments), and **Chris Ruffo** (amateur violin maker, audience member and donor to the JLIB instrument bank). The resulting conversation was a wonderful chance for donors to learn more about how our string instruments are made and the types of woods and materials used.

A 40-Year Collaboration with Opera Atelier. On March 1, Tafelmusik and Opera Atelier donors gathered at Trinity-St. Paul’s Centre for an illuminating Donor Academy exploring the remarkable 40-year partnership between Tafelmusik and Opera Atelier. Moderated by **Cristina Zacharias**, the conversation brought together **Marshall Pynkoski** and **David Fallis**, who reflected on decades of artistic collaboration that have taken the two organizations from Toronto



to Versailles, Shanghai, Japan, and beyond. Through lively discussion, rare production photos, and personal stories, donors gained insight into the intricate process of creating a Baroque opera—from repertoire selection to set design, choreography, and final rehearsals. The session also offered a preview of the upcoming co-production of Charpentier’s *David et Jonathas*, underscoring the enduring creativity, trust, and artistic excellence at the heart of this exceptional partnership.

From Art Galleries to Retirement Homes: Music That Connects



Al Forest and Marco Cera at McMichael Canadian Art Collection



A vital part of our commitment to breaking down barriers to the joys of baroque music, these community concerts inspired, delighted, and moved people of all ages and from all walks of life.

Our Chamber Series partnerships thrived this season, offering inspired programs and strong attendance across diverse community venues. In 2024/25, Tafelmusik ensembles returned to the McMichael Canadian Art Collection, Toronto Botanical Garden, Prince Edward County, and Hammer Baroque in Hamilton, sharing intimate trio, quartet, and solo performances.

The Isabel Bader Centre for the Performing Arts Kingston, Ontario presented *Concerti Virtuosi*, directed by **Rachel Podger**, in honour of former Tafelmusik Managing Director and former Isabel Executive Director **Tricia Baldwin**. As the marquee event of the Centre’s 10th Anniversary Season, *Concerti Virtuosi* was met with an enthusiastic response from a sold-out audience, celebrating both artistic brilliance and a valued legacy of leadership. The Brantford Music Club hosted Tafelmusik at the Sanderson Centre in Brantford, Ontario for an orchestra concert of favourite baroque repertoire. With a 100-year history in the community, and a beautiful performance venue, the appreciative and enthusiastic audience gave rave reviews at the post-concert reception.

Closer to home, Tafelmusik welcomed kindergarteners and parents from the Jewish Community Centre’s Suzuki School to observe a rehearsal. **Cristina Zacharias** gave the students an introduction to Tafelmusik and our instruments and answered many questions in advance of welcoming them into the hall to see the orchestra rehearse.

Music Students from the University of Toronto and Glenn Gould School were given an open invitation to rehearsals, and free tickets to select concerts. For the second year, Tafelmusik partnered with Women in Musical Leadership to welcome conductors to observe rehearsals and chat with our directors and musicians.

Cristina Zacharias performed a moving solo recital at Amica Bayview Gardens, the residence of cherished supporter **Margaret Catto**, where an enthusiastic audience of residents responded with a thunderous applause. Building on this success, a return concert is planned for December 2025 featuring **Keiran Campbell**.



Tafelmusik was named a Major Cultural Partner of the 2025 Pride Toronto Festival

As an organization with a strong legacy of queer leadership at both an artistic and administrative level, Tafelmusik was proud to be a Major Cultural Partner of the 2025 Pride Toronto Festival. Taking place across several months, this partnership included joint programming presented by Tafelmusik and Pride Toronto. In June, the two organizations presented *Samuel Mariño at the Opera: Bologne & Mozart* for a partnered Major Cultural Event at the conclusion of Pride Month.

Tafelmusik Baroque Soirée— A Spectacular Evening at the Gardiner Museum

In May, Tafelmusik’s Artistic Co-Directors and orchestra hosted the inaugural Baroque Soirée at the Gardiner Museum—an elegant evening celebrating music, artistry, and community. The event featured a dazzling performance by the orchestra and Venezuelan male soprano **Samuel Mariño**, including highlights from *Samuel Mariño at the Opera* and special selections prepared exclusively for Soirée guests.

We are very grateful to the generous Baroque Soiree sponsors **Christopher and Colleen Paige, Jim Fleck and Georgina Steinsky, Mary Turner, Burgundy Asset Management, and Betty Shin Binon.**

The evening also featured a spirited live auction, led with flair by **Brandon Chui** and Mariño himself, which alone raised \$26,000 through competing winning bids for private Tafelmusik chamber and solo performances. Our sincere thanks to auction winners **Jim Fleck and Georgina Steinsky, Dougal Barbara Macdonald, Julia Koo and Sandy Lum, Tom MacMillan, Heather Howe, Elise Orenstein, and Ron Schlumpf** for their generous support.

“What a terrific end to the 2024/25 season! The soiree was a special evening made even more so knowing that we would see and hear Samuel Mariño in concert just a few days later. His unique vocal talent and gender fluid wardrobe come together to create a baroque musical experience unlike any other. The audience at the Sunday afternoon performance was simultaneously transfixed and delighted and truly touched by Samuel’s heartfelt words of love and acceptance. Surely, an afternoon not to be forgotten. Congratulations to all who worked to make this magic happen and to the brilliant Tafelmusik Orchestra for always adding joy to the lives of so many devoted subscribers.”

—Anita Lapidus



First recording with Rachel Podger released

Our new album with Rachel Podger, *Haydn Symphonies No. 43 & No. 49, Mercury & La Passione*, was released on CD and on all streaming services on October 11, marking Tafelmusik’s first album release since 2019. CDs were available for sale during Rachel’s appearances at our Earlybird concert and season opening concerts in September, with Rachel meeting guests through post-concert CD signing activities.

Tafelmusik is grateful to artist and subscriber **Betty Shin Binon** for donating stunning images for our 24/25 season and Haydn CD.

Reviews of the album have been ecstatic.

“Tafelmusik’s interpretation is powerful and evocative, with a rich, full-bodied sound that draws the listener into the music’s emotional landscape... a triumph of period performance.”
—Kristen Whittle/*La Scena Musicale*

“...an exciting and encouraging calling card for Tafelmusik and their new Principal Guest Director.”—*Gramophone Magazine*

“The razor-sharp ensemble documented in these live recordings is impressive and gratifying throughout. These are certainly among the finest period-instrument renditions of “Mercury” and “La Passione” that I’ve heard. Which of course makes me hope for more of this repertoire from Rachel Podger and Tafelmusik.”—*Early Music America*

RECORDINGS

As part of our deep commitment to extending Tafelmusik’s reach and reducing barriers to historically informed performance through recording and technology, we achieved a major milestone last season with the release of our first new album since 2019, and three new concert films.

Digital Series Pass returned with a full slate of offerings

We were pleased to offer the **Digital Series Pass (DSP)** in 2024/25, extending Tafelmusik’s reach to baroque fans around the world. The DSP featured a rich mix of films, lectures, and pre-concert chats, including three new Tafelmusik concert films. *Staircases*, created by **Alison Mackay** and directed by **Julia Wedman**, featured **Jonathan Woody** as soloist, composer, and narrator. The production offered the digital premiere of Woody’s extraordinary composition, *The Unbounded Soul*, inspired by the words of eighteenth-century poet and abolitionist Phillis Wheatley. Also featured were *Brilliant Baroque: Live from Seoul* with **Rachel Podger** and *Triple Espresso* with **Alfredo Bernardini**.

While this season’s films were offered behind a paywall, selected clips were made available free of charge on Tafelmusik’s YouTube and social media channels, where they quickly went viral. Looking ahead, Tafelmusik plans to expand access by releasing future concert films, clips, and chats directly on its YouTube channel—providing barrier-free access for audiences worldwide.





TAFELMUSIK ON TOUR

Marking the orchestra’s first overseas tour since before the pandemic, our visit to South Korea was a significant step in reaffirming Tafelmusik’s role as a globally recognized cultural ambassador for Canada.

Six sold-out concerts presented in South Korea

In late October and early November, **Rachel Podger** led Tafelmusik on its first tour of South Korea since 2016. Presented under the auspices of the prestigious Eagon Concert, held annually as part of Seoul’s Arirang Festival, the tour featured Tafelmusik’s *Brilliant Baroque* program in six sold-out performances across Busan, Daegu, Gwangju, Incheon, and Seoul. All concerts were offered free of charge, removing barriers to a Tafelmusik concert experience for audiences of all socioeconomic backgrounds. Following each performance, Rachel and the orchestra were met with long lines of enthusiastic fans seeking autographs.

The tour was made possible through the generous support of **Brookfield**, the **Canada Council for the Arts**, and the **Ontario Arts Council**.

Tafelmusik’s performance at Lotte Concert Hall in Seoul—one of Asia’s premier new concert venues—was broadcast on ArteTV in December, with four

broadcasts annually for the next five years on national Korean television. *Brilliant Baroque: Live from Korea*, led by **Rachel Podger**, was subsequently released through Tafelmusik’s Digital Series Pass (DSP) on April 3, featuring footage provided by ArteTV and Eagon Concerts. The film includes the full concert from Lotte Concert Hall, as well as interviews with **Rachel Podger**, **Brandon Chui**, **Michael Unterman**, and composer **Kim Jung Hyun**, alongside exclusive behind-the-scenes photos.

The tour also included media-covered press conferences and masterclasses led by Tafelmusik musicians, with footage of the sessions captured by Korean broadcaster KBSN.

To celebrate the success of the South Korea tour, Tafelmusik presented a free pop-up concert at Brookfield Place’s Allen Lambert Galleria, where tenants and passersby were treated to uplifting works by Purcell, Fasch, and Hasse beneath the Galleria’s iconic glass arches.

Held on November 12, in gratitude for Brookfield’s generous sponsorship of the tour, the event was a resounding success, filling the space with music, energy, and joy. Tafelmusik extends heartfelt thanks to its musicians for sharing their time and artistry, and to our partners at Brookfield, whose enthusiasm has inspired plans for additional pop-up performances at other downtown properties in the 2025/26 season.

CELEBRATING OUR DONORS

We are profoundly grateful to every individual, company, foundation, and government partner who has fueled our pursuit of musical excellence—today and for generations to come.

“Since 1979, we have had the privilege and pleasure of watching Tafelmusik develop into one of the world’s great Baroque orchestras. Bravo, musicians! Bravo, board and staff!”—John and Maire Percy

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Season Partners



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Listings include donations received between July 1, 2024 and June 30, 2025.

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Thank you to the Legacy Circle, our most dedicated donors who have made the extraordinary decision to include Tafelmusik in their estate plans, creating a lasting legacy that will resonate for generations to come. Their visionary support ensures the enduring vitality of Tafelmusik and the music we cherish.

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We are grateful to the following donors whose estate gifts were received during the 2024/25 Season.

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With heartfelt gratitude, Tafelmusik honours the members of the Continuo Circle, whose leadership commitment fortifies the strength and artistic excellence of our orchestra and choir. Their unwavering support ensures that our music continues to inspire and captivate.

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Tafelmusik extends its deepest gratitude to the generous Friends, whose annual donations lay a strong foundation for the continued vitality of our orchestra and choir. Their steadfast support sustains the music that enriches our community.

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*Listings include donations received
between July 1, 2024, and June 30, 2025.
Please let us know if we have missed you,
or if you would like us to make any
changes to your listing, be email to:
donations@tafelmusik.org*

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We extend our heartfelt thanks to our generous donors who supported our artist training programs and the Jeanne Lamon Instrument Bank. Your contributions strengthen one of Tafelmusik’s most essential pillars—nurturing the next generation of period-instrument performers.

Gary Goertz Lynn & James Haight [†] Paul Hotte Jill Humphries [†] Robert Hunter Robert L. Iveson [†] George Kaminsky Julia Kuzeljevich Anonymous, in honour of Jeanne Lamon Margaret Mackay	Jenn Mcarthur The McLean Foundation Young-Dae Park Anthony Roper Maria Rozemond Dorothy Russel [†] Lei Xu In honour of Jeanne Lamon Anonymous (3)	Thanks to the remarkable generosity of an Anonymous donor, Tafelmusik is proud to announce the creation of a permanent tuition support fund in honour of Jeanne Lamon, providing annual financial assistance to two or three talented students who face barriers to participation in TBSI.
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Education Supporters

We extend our heartfelt thanks to our generous donors who responded to the matching June 2025 season-end appeal, raising vital funds towards one of our most fundamental pillars—education. This ensures that our work with schools and students continues to flourish.

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We extend our gratitude to the generous friends who opened their homes to provide accommodation for our visiting artists.

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Thank you for your support. Every effort has been made to ensure accuracy. We apologize for any errors and request you report any changes to donations@tafelmusik.org



24/25 FINANCIAL REVIEW

Tafelmusik has much to celebrate this year.

Artistic highlights included our first full season with **Rachel Podger** as Principal Guest Director, the triumphant return of soprano **Samuel Mariño**, a critically acclaimed recording of **Haydn symphonies**, and our first international tour since 2019—to South Korea.

These artistic milestones were mirrored by strong financial performance, with total **revenues rising by 14%**. The most significant gain was a **53% increase in donor support**, reflecting growing confidence in Tafelmusik’s artistic vision and future direction. While overall performance revenues grew by **4%**, single-ticket sales rose by **7%**, and subscription packages saw a small uptick of **2%**, confirming that audiences are steadily returning to our concerts following the pandemic hiatus.

Tafelmusik gratefully acknowledges the vital support of our public sector partners—the **Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council**—as well as our valued corporate sponsors, including **BMO** as Season Presenting Sponsor, **Brookfield** supporting the Korea tour, and **Power Corporation of Canada** and the **Azrieli Foundation** supporting the 2024/25 season.

On the expense side, strategic investments included increases in **artistic fees (+9%)**, **marketing (+6%)**, and **fundraising (+25%)**, reflecting expanded artistic activity and deepening engagement with patrons and donors. Investment in operations rose

by **11%**, underscoring Tafelmusik’s commitment to building the infrastructure needed to sustain our musical ambitions. **Mainstage concerts remain the cornerstone of our programming, accounting for 78% of total artist fees.**

For the first time since the pandemic, Tafelmusik closed the year with a **positive financial result**, achieving a surplus of more than **5% of the annual budget**—a testament to the extraordinary generosity of our supporters. This marks a major step forward in our multi-year financial recovery strategy and positions the orchestra strongly for the expanded 2025/26 performance schedule. Our objective is to restore Tafelmusik to its historic level of financial stability, where balanced results were the norm.

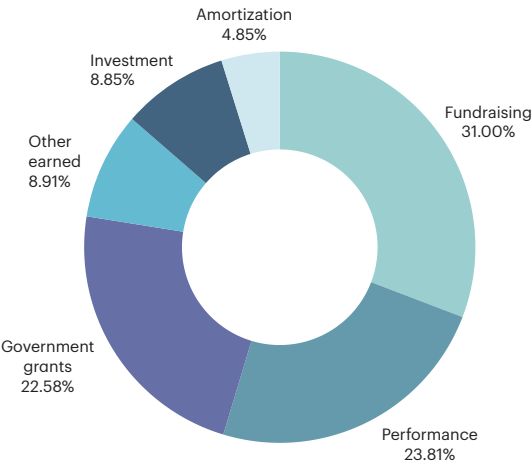
The audited statements reflect sustained activity across all four of Tafelmusik’s pillars—**performance, education, touring, and recording**—with notable growth in performance and education. We extend heartfelt thanks to our **patrons, donors, sponsors**, and to the **Board of Directors** for their financial leadership and steadfast support. This renewed strength is already being reinvested in initiatives such as the restoration of Thursday evening performances, enriching Toronto audiences with even more of the baroque music they love.

Elise Orenstein

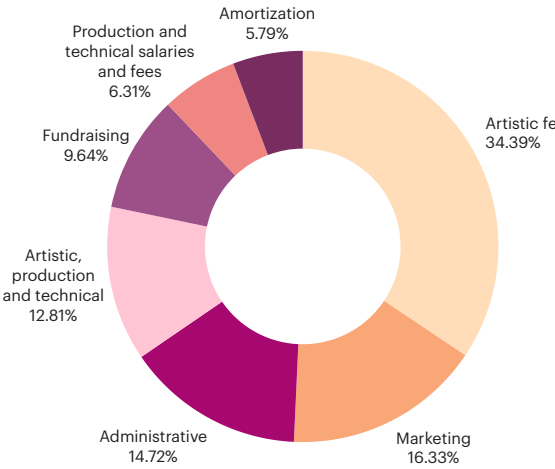
Elise Orenstein
TREASURER, BOARD OF DIRECTORS

FINANCIAL SNAPSHOT

Revenues	\$
Fundraising	1,549,934
Performance	1,190,447
Government grants	1,128,779
Other earned	445,404
Investment	442,628
Amortization of deferred capital contributions	242,450
TOTAL REVENUES	\$4,999,642



Expenses	\$
Artistic fees	1,682,095
Marketing	798,682
Administrative	719,897
Artistic, production and technical	626,612
Fundraising	471,548
Production and technical salaries and fees	308,461
Amortization of capital assets	283,410
TOTAL EXPENSES	\$4,890,705
EXCESS OF REVENUES OVER EXPENSES	\$108,937



Endowment Funds held by the Ontario Arts Foundation Endowment Fund

Fund	Balance
Tafelmusik Baroque Orchestra Arts Endowment Fund	\$2,262,791
Canada Cultural Investment Fund	\$2,371,688
Horst Dantz and Don Quick Endowed Fund	\$1,921,804
Jeanne Lamont Young Artist Fund	\$310,285
Total	\$6,866,568

Full audited statements can be found at tafelmusik.org/about/annual-reports or by emailing info@tafelmusik.org



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Christopher Verrette
Julia Wedman
Cristina Zacharias

Viola

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Patrick G. Jordan

Violoncello

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Double Bass

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Oboe

Marco Cera

Bassoon

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Juliet Beckwith
Jane Fingler
Roseline Lambert
Carrie Loring
Lindsay McIntyre
Meghan Moore
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Alto

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	Marketing Manager Megan Carney <i>(till Oct 2024)</i> Rowan Lynch <i>(from Oct 2024)</i>		



Every performance. Every tour.
Every note begins with you.

Your support makes every note possible

Your generosity powers one-third of Tafelmusik’s total revenue—alongside ticket sales and public funding. Together, these three pillars keep Tafelmusik thriving, on stage and in the community.

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Together, we make every note possible.

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