

Toronto Early Music News

Volume 26, No. 1

March '10 - May '10



a quarterly bulletin of the

Toronto Early Music Centre

Distributed free to TEMC members - Cost to non-members is \$2.00

Toronto Early Music News

is a quarterly bulletin of the Toronto Early Music Centre (TEMC). Opinions expressed in it are those of the authors and may not be endorsed by the Toronto Early Music Centre.

Unsolicited manuscripts, letters, etc. are welcome, as is any information about early music concerts, events, recordings and copies of recordings for review. The deadline for the next issue (June '10–August '10) is May 1 2010.

Subscription is free with membership to the Toronto Early Music Centre. For rates and other membership benefits, please call 416-920-5025, send e-mail to temc@interlog.com or write to us at the Toronto Early Music Centre (TEMC), 427 Bloor Street W., Box 17, Toronto, ON M5S 1X7. Web site: <http://www.interlog.com/~temc>.

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Editor: Frank Nakashima

Graphic Designer: Karen Harkness

Calendar of Forthcoming Events

March

- 5 Friday 8:00 **Visions of Darkness and Light** – The early German Baroque is renowned for its magnificent sacred symphonies and concertos, performed with massed forces of voices, sackbuts, cornettos, strings, lutes and keyboards, often dramatically arranged around the listeners. The Toronto Consort is famous for its interpretations of this repertoire; for this program they focus on heartfelt works of anguish and redemption, including music by Praetorius, Schutz, Schein, and even early works by J.S. Bach that call for these forces. A sonic adventure like no other! **Trinity-St. Paul's Centre**, 427 Bloor St. W., just west of Spadina. Box office 416-964-6337.
- 6 Saturday 8:00 **Visions of Darkness and Light** – see details above
- 7 Sunday 1:30-4:00 **TEMPO Workshop** – Tobie Miller leads this event today. Bring your recorders, early instruments and stand; music available at the door. **Lansing United Church**, 49 Bogert Ave., just SW of Yonge and Sheppard, 416-537-3733 or 705-653-5480. non-members \$20. Tobie Miller, performer and teacher of recorder and hurdy gurdy; studied early music at McGill University and medieval recorder in Basel and Montréal; co-founder of Ensemble La Rota and performer with Skye Consort.
- 7 Sunday 3:00 **Sundays at Three** – Consortium Aurora Borealis, a vibrant early music group in its 31st year of varied and exciting historically-themed programming, presents *Bravissimo! From Biber to Boccherini*, a concert of dazzling string chamber music from the 17th and 18th centuries. It features virtuosic violinist Jeremy Bell of the Penderecki String Quartet, along with Toronto cellist Mateusz Swoboda and harpsichordist Elizabeth Ganiatsos, performing Baroque music from Italy, Germany and Austria, with works by Buxtehude, Veracini, Vivaldi and others. Highlights include Biber's playful *Sonata Representativa*, imitating birdcalls and other naturalistic sounds, and a Locatelli violin sonata complete with solo cadenza full of great bravura. Come and discover a fascinating repertoire performed with style and panache! \$20 adults, \$15 seniors & students. **St. Clement's Anglican Church**, 59 Briar Hill Avenue at Duplex. Website: www.stclements-church.org Info: 416-483-6664
- 10 Wednesday 7:00 **Bach in Leipzig** – Tafelmusik, directed by Jeanne Lamon and Ivars Taurins, with the Tafelmusik Chamber Choir. **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. Box office 416-964-6337.
- 11 Thursday 8:00 **Bach in Leipzig** – see details above
- 12 Friday 8:00 **Bach in Leipzig** – see details above
- 13 Saturday 8:00 **Bach in Leipzig** – see details above
- 14 Sunday 2:30 The Toronto Early Music Centre presents “**Musically Speaking**,” a one-hour enlightening program of historical performance at the **Church of the Holy Trinity**, 10 Trinity Square (near the Eaton Centre, on the west side) Toronto, Ontario M5G 1B1. Admission by donation. “The Grand Tour” flourished in the 1660's as the customary English gentleman's post-Oxbridge cultural education, and it remained popular until the age of the great railways. The ensemble will present music that such a traveller might have heard during Purcell's lifetime, taking the grand tour from England through France to Italy. Sheila Smyth, baroque violin; Valerie Sylvester, baroque violin; Laura Jones, viola da gamba; Borys Medicky, harpsichord. For more information, please call (416) 920-5025.
- 14 Sunday 3:30 **Bach in Leipzig** – see details above
- 25 Thursday 8:00 **Karina Gauvin** – Tafelmusik, directed by Jeanne Lamon. Music for soprano and orchestra by Vivaldi and Handel. **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. Box office 416-964-6337.
- 26 Friday 8:00 **Karina Gauvin** – see details above
- 27 Saturday 8:00 **Karina Gauvin** – see details above
- 28 Sunday 3:30 **Karina Gauvin** – see details above

29 Monday 7:30 Vocal Circle – Recreational reading of early choral music. Ability to read music is desirable but not essential. 164 Woodfield Road, TEMC members free, others \$5. For more information, call 416-920-5025.

30 Tuesday 8:00 **Karina Gauvin** – see details on page 3 – at the George Weston Recital Hall

April

2 Friday 8:00 **Buxtehude's *Membra Jesu Nostri*** – Don't miss this rarely heard Baroque masterpiece by Dietrich Buxtehude, J.S. Bach's great Danish teacher! This Passion oratorio consists of seven cantatas, each of them an address to a part of Christ's body. Soloists: Dawn Bailey (soprano), Vicki St. Pierre (mezzo), and Paul Oros (baritone). Pre-concert talk 7:00 pm. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair) 416-763-1695, [website: www.torontochamberchoir.ca](http://www.torontochamberchoir.ca)

7 Wednesday 7:00 **Forces of Nature: An Earth Day Celebration** – Tafelmusik, directed by Jeanne Lamon, in collaboration with Earth Day Canada. Program to include music by Rameau, Vivaldi, Geminiani, and Haydn. **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. Box office 416-964-6337.

8 Thursday 8:00 **Forces of Nature** – see details above

9 Friday 8:00 **Forces of Nature** – see details above

10 Saturday 9:00 – 4:00 **TEMPO Spring Workshop "Liberté, Egalité, Fraternité"** with John Tyson, recorder, and Miyuki Tsurutani, recorder and continuo. Virtuoso recorderist and his continuo-playing wife Miyuki Tsurutani come from Boston to explore the freedom of expression, rhythmic complexity and democracy of the many voices of Renaissance chamber and dance music through the works of Josquin, Sermisy, Phalèse, and Morley. John is director of the Renaissance music and dance ensemble and teaches at the New England Conservatory of Music and MIT; he has performed as a soloist in many countries and has made many recordings.

Miyuki is on faculty of the Boston Symphony Orchestra's Project Step Program and the New England Conservatory of Music Preparatory School; she performs with Boston Baroque at Boston University and has toured throughout the world. Bring your recorders, early instruments and stand; music available at the door. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard, 705-653-5480, 416-537-3733, non-members \$40

10 Saturday 8:00 **Forces of Nature** – see details on page 4

11 Sunday 2:30 The Toronto Early Music Centre presents "**Musically Speaking**," a one-hour enlightening program of historical performance at the **Church of the Holy Trinity**, 10 Trinity Square (near the Eaton Centre, on the west side) Toronto, Ontario M5G 1B1. Admission by donation. Justin and Kate Haynes present a program of luscious solo repertoire for bass instruments – music from early 18th-century France, works by Marais, Barriere, and Boismortier. For more information, please call (416) 920-5025.

11 Sunday 3:30 **Forces of Nature** – see details on page 4

22 Thursday **Toronto Masque Theatre presents: A Moliere Celebration** – Scenes from the rich collaborations between the 17th century French dramatist Jean-Baptiste Moliere and two of the towering giants of French Baroque opera: Marc-Antoine Charpentier and Jean-Baptiste Lully. Co-directed by Derek Boyes and Marie-Nathalie Lacoursière. **Young Centre for the Performing Arts**, The Distillery District, [website: www.torontomasquetheatre.com](http://www.torontomasquetheatre.com)

23 Friday **Toronto Masque Theatre presents: A Moliere Celebration** – see details above

24 Saturday **Toronto Masque Theatre presents: A Moliere Celebration** – see details above

24 Saturday 7:30 **The Marriage of Figaro by W.A. Mozart** – presented by Opera Atelier, with Tafelmusik, at the Elgin Theatre, Yonge Street, just north of Queen. Mozart's *commedia dell'arte* inspired opera had its premiere in 1786 and was an instant success. Based on the shocking Beaumarchais play, *The*

Marriage of Figaro, Mozart's racy tale of love, betrayal and forgiveness is a hilarious and subversive social commentary about a world on the brink of revolution.

Opera Atelier is thrilled to unveil a brand new production for our 09/10 season in which baritone Olivier Laquerre makes his role debut as the incorrigible Figaro. OA is pleased to announce the company debut of baritone Phillip Addis and soprano Wallis Giunta. *The Marriage of Figaro* also stars OA favourites Peggy Kriha Dye, Laura Pudwell, Curtis Sullivan, Artists of Atelier Ballet and the incomparable Tafelmusik Orchestra under the baton of conductor David Fallis.

24 Saturday 8:00 **Songs of the Americas** – MIO ends its season with songs to the guitar from Brazil, Mexico and the antebellum United States of America. Fishel sings and Edwards plays baroque and early romantic guitars in early rumbas and modinhas, as well as opera excerpts from the repertoire of Jenny Lind, the Swedish Nightingale, whose tour was promoted by P.T. Barnum. **Heliconian Hall**, 35 Hazelton Avenue (near Bay subway).

24 Saturday 8:00 **Stylus Phantasticus** – A no-holds-barred jam session, music in the “phantastic style” by Carlo Farina, Dario Castello, Johann Pachelbel and Philipp Heinrich Erlebach, reveals all kinds of extraordinary harmonic and melodic ingenuity. Whether by showcasing the players' virtuosity, by creating a breathtaking display of special effects, or simply by provoking a profound emotional reaction in the listener, this phanciful program is sure to leave you pheeling phabulous. Elizabeth Blumenstock (baroque biolin), Kathleen Kajioka (baroque violin), Joëlle Morton (viola da gamba), and Borys Medicky (harpsichord). **Victoria College Chapel**, on the 2nd floor of Victoria College, 91 Charles Street West, Toronto M5S 2C7. Website: www.scaramella.ca

25 Sunday 3:00 *The Marriage of Figaro* – see details on page 5.

25 Sunday 1:30-5:00 **CAMMAC/Recorder Players Society** – Spring Workshop at the **Church of the Transfiguration**, 111 Manor Road, \$30 for non-members. Call 416-534-7931.

26 Monday 7:30 **Vocal Circle** – Recreational reading of early choral music. Ability to read music is desirable but not essential. **164 Woodfield Road**. TEMC members free, others \$5. For more information, call 416-920-5025.

27 Tuesday 7:30 *The Marriage of Figaro* – see details on page 5.

28 Wednesday 7:30 *The Marriage of Figaro* – see details on page 5.

29 Thursday 7:30 *The Marriage of Figaro* – see details on page 5.

* May

1 Saturday 7:30 *The Marriage of Figaro* – see details on page 5.

2 Sunday 1:30-4:00 **TEMPO Workshop “Renaissance Big Band”** – Betsy MacMillan, performer of viola da gamba with Les Boréades and Ensemble Caprice; founding member of Ensemble Arion; coordinator of early music ensembles at McGill University; studied viola da gamba at McGill and Royal Conservatory in the Hague, Holland. Betsy performs on viol with Ensemble Arion and coordinates early music ensembles at McGill University. Betsy will explore madrigals, chansons and drinking songs for voices, winds and strings. Bring your viols, recorders, early instruments and stand; music available at the door. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard, 705-653-5480, 416-537-3733. non-members \$20

7 Friday 8:00 **Lutefest** – As Canada's leading ensemble specializing in the music of the Middle Ages, Renaissance and early Baroque periods, the Toronto Consort has performed many wonderful masterpieces of music for the lute: solos, lutesongs, larger ensembles. Now they expand their horizons around the world, when they are joined on stage by virtuosos from two other world lute traditions: Bassam Bishara, oud (the Middle Eastern lute, and the world's original lute), and Wen Zhao, pipa (the Chinese lute virtuosa who so dazzled audiences in last year's *Marco Polo Project*. The poetry of the lute from around the world. **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. Box office 416-964-6337.

8 Saturday 8:00 **Lutefest** – see details above.

- 9 Sunday 2:30 The Toronto Early Music Centre presents “**Musically Speaking**,” a one-hour enlightening program of historical performance at the **Church of the Holy Trinity**, 10 Trinity Square (near the Eaton Centre, on the west side) Toronto, Ontario M5G 1B1. Admission by donation. Singer Katherine Hill is joined by gambist Joëlle Morton and harpist Julia Seager in a program of late 16th century Spanish and Italian repertoire, including music by Diego Ortiz, Ganassi, and Luis Milan. For more information, please call (416) 920-5025.
- 12 Wednesday 8:00 **Toronto Masque Theatre presents: A Moliere Celebration** – see details on page 5
- 13 Thursday 8:00 **Toronto Masque Theatre presents: A Moliere Celebration** – see details on page 5
- 14 Friday 8:00 **Toronto Masque Theatre presents: A Moliere Celebration** – see details on page 5
- 15 Saturday 8:00 **Toronto Masque Theatre presents: A Moliere Celebration** – see details on page 5
- 16 Sunday 3:00 **Windermere String Quartet** on period instruments perform Mozart’s *Quartet in Bb K159*, Haydn’s *Quartet in D minor op.76 no. 2 “Quinten”* and Schubert’s *Quartet in A minor D804 “Rosamunde”*. Rona Goldensher (violin), Elizabeth Loewen Andrews (violin), Anthony Rapoport (viola), and Laura Jones (cello). **St. Olave’s Anglican Church**, 360 Windermere Ave., just south of Bloor (between Runnymede and Jane/South Kingsway), 416-769-7054, info@windermerestringquartet.com, website: www.windermerestringquartet.com
- 16 Sunday 3:00 **Bach and the German Motet** – Who were the musicians who influenced J.S. Bach, composer of the six famous motets? Find out as Mark Vuorinen and the Toronto Chamber Choir delve into earlier German motets, building up to a full performance of Bach’s best-known motet, *Jesu, meine Freude*. We are delighted that Rosedale Heights Secondary School of the Arts Chamber Choir will be joining us on this program, singing under the baton of their conductor, Maria Riedstra. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair) 416-763-1695, website: www.torontochamberchoir.ca

- 29 Saturday 7:30 **Handel Israel in Egypt** – Tafelmusik, directed by Ivars Taurins, with Teri Dunn (soprano), Matthew White (countertenor), Lawrence Wiliford (tenor), Sumner Thompson (baritone), and the Tafelmusik Chamber Choir. **Koener Hall**, TELUS Centre, Royal Conservatory of Music
- 30 Sunday 2:00 **Handel Israel in Egypt** – see details above
- 31 Monday 7:30 **Vocal Circle** – Recreational reading of early choral music. Ability to read music is desirable but not essential. **164 Woodfield Road**, TEMC members free, others \$5. For more information, call 416-920-5025.

June

- 1 Tuesday 7:30 **Handel Israel in Egypt** – see details above
- 6 Sunday 1:30-4:00 **TEMPO Workshop “La Nave Va” (And the Ship Sails On)** – Francis Colpron promises a bouquet of virtuoso and fantastic music for recorder ensemble. Well-known to TEMPO members, Francis is also one of the most talented flute and recorder players of his generation. He is the founder and artistic director of Les Boréades which presents concerts in Montreal and tours North America and Europe. Besides performing with many other groups, he is a regular guest of prestigious summer music camps – Amherst, CAMMAC and Boxwood. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard, 705-653-5480, 416-537-3733. non-members \$20. Bring your recorders, early instruments and stand; music available at the door.
- 7 June **Tafelmusik Baroque Orchestra and Chamber Choir FREE**
- 12 Saturday **Faculty Chamber Recital** (Tafelmusik Baroque Summer Festival) **FREE**
- 13 Sunday 2:30 The Toronto Early Music Centre presents “**Musically Speaking**,” a one-hour enlightening program of historical performance at the **Church of the Holy Trinity**, 10 Trinity Square (near the Eaton Centre, on the west side) Toronto, Ontario M5G 1B1. Admission by donation. Featuring

the *Pieces de clavecin en concerts* by Rameau, also music by Marais, Buxtehude and Telemann. *Ensemble L'indiscrète* comprises of harpsichordist Sara-Anne Churchill, with Elyssa Lefurgey-Smith, baroque violin, and Justin Haynes, viola da gamba. For more information, please call (416) 920-5025.

- 16 Wednesday **Tafelmusik** Baroque Summer Institute Orchestras and Choirs **FREE**
- 19 Saturday **Grande Finale Concert** with the combined forces of the TBSI Orchestra, TBSI Choir, Tafelmusik Baroque Orchestra and Tafelmusik Chamber Choir **FREE**
- 28 Monday 7:30 **Vocal Circle** – Recreational reading of early choral music. Ability to read music is desirable but not essential. **164 Woodfield Road**, TEMC members free, others \$5. For more information, call 416-920-5025.

Announcing The Vancouver Early Music Programme and Festival 2010

An acclaimed series of summer courses and concerts jointly sponsored by Early Music Vancouver & the School of Music, University of British Columbia.

For more details: www.earlymusic.bc.ca/W-A-VempOverview.html.

You can also download a copy of our Summer Brochure in printable PDF format at: www.earlymusic.bc.ca/brochure2010.pdf

Baroque Vocal Programme: “The Compleat Singer”

☛ Sunday July 25 through Friday August 6, 2010

Faculty: Ellen Hargis voice; Steven Adby gesture, dance, stage movement; Ray Nurse course director, vocal coachings, lute, performance practice; Michael Jarvis coach-accompanist; Christopher Bagan coach-accompanist

For more details: www.earlymusic.bc.ca/W-BVP-0.html

Baroque Instrumental Programme: “The Legacy of the Baroque”

☛ Sunday August 1 through Friday August 13, 2010

Faculty: Marc Destrubé course co-director, violin; Wilbert Hazelzet flute; Jaap ter Linden violoncello, viola da gamba; Jacques Ogg course co-director, harpsichord, fortepiano; Julie Andrijeski baroque dance, violin, ensembles

For more details: www.earlymusic.bc.ca/W-BIP-0.html


Vancouver Early Music Festival

☛ Sunday July 25 through Saturday August 14, 2010


A superb series of performances, in collaboration with MusicFest Vancouver, featuring internationally-acclaimed artists and ensembles.

This year’s Festival has a special emphasis on Music by Monteverdi, to celebrate the 400th Anniversary of his *Vespers* of 1610: *The Vespers, Staged Theatrical Works, Concerted Madrigals, Instrumental Music*, and more! The Festival will also focus on the French Baroque, the Rococo and the early Classical era, with works by Bach & sons, Mozart & Beethoven.

Cont’d...




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visit the




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(416) 534-7931


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livres, disques



Vancouver Early Music Festival ... Cont'd

Tickets will go on sale April 1, 2010.

For preliminary details, please visit: www.earlymusic.bc.ca/CF0-Overview.html

Early Music Vancouver


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Musically Speaking 2010

he Toronto Early Music Centre presents “Musically Speaking,” a one-hour enlightening program of historical performance at the **Church of the Holy Trinity**, 10 Trinity Square (near the Eaton Centre, on the west side) Toronto, Ontario M5G 1B1. Admission by donation. For more information, please call (416) 920-5025. The program begins at 2:30 p.m. on the following Sundays:

☛ **March 14, 2010** – “The Grand Tour” flourished in the 1660’s as the customary English gentleman’s post-Oxbridge cultural education, and it remained popular until the age of the great railways. The ensemble will present music that such a traveller might have heard during Purcell’s lifetime, taking the grand tour from England through France to Italy. Sheila Smyth, baroque violin; Valerie Sylvester, baroque violin; Laura Jones, viola da gamba; Borys Medicky, harpsichord

☛ **April 11, 2010** – Justin and Kate Haynes present a program of luscious solo repertoire for bass instruments – music from early 18th-century France, works by Marais, Barriere, and Boismortier

☛ **May 9, 2010** – Singer Katherine Hill is joined by gambist Joëlle Morton and harpist Julia Seager in a program of late 16th Spanish and Italian repertoire, including music by Diego Ortiz, Ganassi, and Luis Milan.

☛ **June 13, 2010** – Featuring the *Pieces de clavecin en concert* by Rameau, also music by Marais, Buxtehude and Telemann. “Ensemble L’indiscrète” comprises of harpsichordist Sara-Anne Churchill, with Elyssa Lefurgey-Smith, baroque violin, and Justin Haynes, viola da gamba.

The TEMC gratefully acknowledges the support of the City of Toronto through the Toronto Arts Council, the Church of the Holy Trinity, Montgomery’s Inn, and its own members.

The English Orpheus

Celebrating The Music Of Henry Purcell

Sunday, March 21, 2010 at 8:00 p.m.


Glenn Gould Studio

Theatre music from *The Married Beau* and *Welcome to all the Pleasures*

Kevin Mallon, Director

Aradia Ensemble, with soloists: Eve Rachel McLeod, Johane Ansell, Marion Newman,

Bud Roach and Joseph Levesque

he Greeks of the Classical age celebrated the legendary figure of Orpheus as chief among poets and musicians. He was called the “father of songs” and has proved to be an important figure in Western classical music. Shortly after his death in 1695 at the tender age of 36, a collection of songs by Henry Purcell was published entitled “Orpheus Britannicus” - the British Orpheus.

Aradia celebrates the music of Henry Purcell in a concert that features two of his greatest Odes: *Welcome to all the Pleasures* (Ode for St. Cecilia’s Day) and *Welcome, Vicegerent of the Mighty King* (Ode for Charles II). Along the way there will be *a Drunken Poet* (from the *Fairy Queen*), *If music be the food of love* (from *Orpheus Britannicus*) and selections of music Purcell wrote for the theatre.

This theatre music was written for plays whose titles easily betray the content: *The Female Virtuosos* by Thomas Wright, *after Moliere Les Femmes savants* 1693, *The Married Beau* or the *Curious Impertinent* by John Crowne 1694 and *The Spanish Friar*, or, *The Double Discovery* by John Dryden 1694/1695. Alongside Purcell’s charming incidental music, Aradia presents spoken excerpts from the plays.

This concert is the third in Aradia’s triumphant return to Glenn Gould Studio. The first two concerts in the 2009/2010 season – November’s *Haydn Nelson mass* and December’s *Dublin Messiah*, were a huge success being well supported and critically acclaimed. For *The English Orpheus*, Aradia favorite soloists soprano Eve Rachel McLeod and mezzo-soprano Marion Newman return and are joined by soprano Johane Ansell and tenors Bud Roach and Joseph Levesque. Two actors read excerpts from the plays and Music Director, Kevin Mallon, directs the choir and orchestra of the Aradia Ensemble.

News Items

🌀 Speak Up!

The *Toronto Early Music NEWS* welcomes your commentary! Please include your name, city of residence, e-mail address, and phone number with all correspondence. Send to: Toronto Early Music Centre, 427 Bloor Street West, box 17, Toronto, Ontario M5S 1X7, e-mail: temc@interlog.com

The Toronto Early Music NEWS reserves the right to edit letters for clarity, style, and length.

🌀 Have You Been Wondering If Your TEMC Membership Has Expired?

Take a moment and look at your address label on the envelope in which this newsletter came. You will notice the expiry date of your membership beside your name – the year (e.g. “2009”) followed by the month (e.g. “12”). If your membership has expired, and you would like to renew, please fill out the form **at the back of this newsletter** and mail it to our office, making sure to include your cheque or credit card number. We now accept American Express. If you would like to make a payment by telephone (using any credit card – Visa, MasterCard, or American Express), please call me, Frank Nakashima, at 416-920-5025, leave a message to tell me the best time to call you back. Thank you very much!

🌀 E-mail News And Updates

If you would like to be notified of upcoming concerts, early music news, and updates, by e-mail, just let me know by contacting me at franknak@interlog.com and I'll add you to my list. Try it. Just make sure that my e-mail address is included in your list of “friends” so that the junk mail filters don't block me out. Keep up to date with this special service. If you don't like it, or if there's more than you can handle, don't worry. It's just as easy to cancel.

🌀 Toronto Early Music Centre's Telephone # 416-920-5025

Please note, if you haven't already, that the new telephone number for the Toronto Early Music Centre is 416-920-5025. Looks familiar? It's my telephone number. The plan is to save some money for the organization. Feel free to call me anytime! ~ *Frank Nakashima*

🌀 Make A Donation?

Did you know that you could make a donation to the Toronto Early Music Centre while online at the website: www.canadahelps.org

🌀 The TEMC Vocal Circle

The Toronto Early Music Centre's “Vocal Circle” usually takes place on the last Monday of the month, at 7:30 p.m. Please note the **new address**: **164 Woodfield Road.**

Woodfield runs one-way South and 164 Woodfield is 4 blocks East of Greenwood, just South of Gerrard (almost at Dundas).

By car:

Drive East along Gerrard 4 blocks past Greenwood
Turn right (South) onto Woodfield

Or:

Drive East along Dundas 4 blocks past Greenwood
Park and walk North on Woodfield a few houses

By TTC:

Take the TTC to GREENWOOD subway station
Take the #31 Greenwood bus South to Gerrard (every 10 mins.)
Take the #506 Carlton streetcar East to Woodfield (every 5 mins.)
Walk South to 164 Woodfield Road

Or:

Take the TTC to COLLEGE subway station
Take the #506 Carlton streetcar East to Woodfield (every 5 mins.)
Walk South to 164 Woodfield Road

Admission to this circle is **FREE** to members of the TEMC. Otherwise, the cost is **\$5.00** per session for non-members.

In this season, the Vocal Circle read through quite an assortment of mostly Renaissance music, both sacred and secular – French chansons, Italian frottole, English madrigals from *The Triumphs of Oriana*, and partsongs; the music of Palestrina, Josquin, Gibbons, Gabrielli, Morley, Weelkes, Monteverdi, Jannequin, to name a few.

Theoretically, the Vocal Circle was meant to be a symposium or forum for historical choral/vocal performance but, in actuality, it is a non-performing, recreational reading group. This is intended to be a certified stress-free, musically-friendly environment. While musical training and vocal ability is helpful, anyone who has an interest in this fascinating, little-known, and rarely-performed repertoire to drop in and try singing, or even just listen!

If you have any questions, please feel free to call me, Frank Nakashima, anytime at (416) 920-5025. Also, please try to keep me informed as to your voice type and your intentions to attend (or not) so that I can conscientiously plan the evening's singing.

Please make note of the following dates:

March 30; April 26; May 31; June 28

Please note that this is a scent-free environment. Please refrain from wearing cologne, perfume, aftershave, or scented products. Thank you.

☞ **Prima la musica**

Please allow me to quickly introduce you to a fantastic new catalogue of “urtext” performing editions of Renaissance (soon to include music by de la Rue, Josquin, Clemens non Papa and Gombert), Baroque (17th-century Italian church music) and early Classical music – the company is “Prima la musica” (Brian Clark & Carlos Munoz Cutino) and the website is: <http://www.primalamusica.com>.

Reasonably-priced and faithfully computer-set, these editions are an excellent source of beautiful early music. Please visit the website. Look at the catalogue. Order directly from the publisher, or from me.

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– Simon Carrington, former King’s Singer, founder and director of the Yale Schola Cantorum.

Frank T. Nakashima

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🎵 Arts Funding News

As you know, Toronto continues to lag other major North American cities in arts funding. In fact, Toronto spends \$16 for each resident on arts, culture and heritage, including TAC. In comparison, Vancouver spends \$26 and Montreal \$33. New York City, Chicago and San Francisco more than triple Toronto's investment in arts and culture. Experts in prosperity and economic competitiveness recommend \$25 per Torontonians to ensure that Toronto gains the economic and social advantage of a strong arts community.

~ Claire Hopkinson, Executive Director, Toronto Arts Council

🎵 The Saraband Simpson is out NOW

A new facsimile of the first and second editions of Christopher Simpson's *The Division Viol*, edited by Patrice Connelly is now available. This book includes a new introduction and a section with extra divisions by Jenkins, Simpson, L'Estrange, Norcombe, and others. You'll be pleased to know that there are also lots of Saraband Editions (Australia) for viol, keyboards, voice, early strings and recorders, not to mention free music downloads on their website at www.saraband.com.au.

You can contact Patrice directly – patrice@saraband.com.au

🎵 Medieval Women's Choir

The Seattle-based Medieval Women's Choir, directed by Margriet Tindemans, is proud to announce the release of its second compact disc recording *Laude Novella: Music of the Italian Middle Ages*. Available online at www.medievalwomenschoir.org. Telephone 206-264-4822.

🎵 ClarNan Editions: historic Music by Women

For the commemoration of this Mozart year, ClarNan is featuring the publication of the music of Marianna Martines (1744-1812), a contemporary – her choral works, *Miserere* (for SATB) and *Mass No. 1 in C major* (for chorus and orchestra); three volumes of arias for soprano and orchestra; and orchestral works, *Sinfonia in C major*, *Overture to Isacco figura del Redentore*, and *Piano Concerti in G major, A major and C major*.

ClarNan Editions, 235 Baxter Lane, Fayetteville, AR 72701-2104, tel: 479-442-7414, fax 479-443-3856, website: www.ClarNan.com and e-mail: clarman@ipa.net

🎵 Early Music Radio

Have you listened to the early music radio program "Harmonia" – a production of Indiana Public Media? Now you can download early music podcasts and join the conversation on their blog. Check it out at www.wfiu.org/harmonia

🎵 Medieval & Renaissance Reference Website

<http://www.medieval.org>

The web's largest reference for European Medieval and Renaissance music since 1994 offers the answers to many diverse questions relating to early music, complete lyrics of Guillaume de Machaut; explanations of Pythagorean tuning and hexachords; listings of scores, sources, instrument builders; CD reviews and some performer and composer discographies, not to mention a discussion forum. Wow!

The Newness Of Early Music

By Paul Hillier

This was an address given by Paul Hillier about 10 years ago, immediately preceding a concert of The Theatre of Voices which took place at what is now known as the Toronto Centre for the Arts.

For centuries, the only kind of music that anyone bothered with was new music, or music so old it had always been around and was still evolving as part of a living tradition. The "past" meant simply a generation ago, a couple of decades at most. The musical public thirsted for the latest thing, waiting keenly to hear what their favourite composers had been up to, and to compare it with what they had done last year or the year before. Occasionally, a conservative brow might be raised at some startling innovation, but would soon relax as the new idea became absorbed in the onward flow of musical normality.

This, to say the least, is no longer the case. Some decades ago, people could still be upset and disturbed by new kinds of music. Now, they seem merely indifferent. Yet the energies which motivated centuries of musical discourse have not gone away. They have been directed into different channels, perhaps, and there may be a danger that, in the long term, our ability to use them may atrophy from lack of use. But, for the moment, they are still there.

Time, or rather our experience of it, is the problem. We are afflicted with a seeping nostalgia for tinted versions of the past, and this precisely because our idea of "now" has become inescapable. It is indeed a spiritual problem and perhaps explains the recent popularity of certain consolatory kinds of music – the success of chant records, for instance. We are trapped in a present which no longer flows from the past, but appears to stand apart from it. We look back at it in photographs and videos, and we listen to it on sound recordings – it is

something from which we know we are detached, because we can see it, taste it, feel its “other-ness.”

Is early music just another effusion of this pervasive nostalgia? In small part, I think it is, but that is the least interesting part. Music can offer us quiet confirmation that all is well with the world, or it can do something a little more varied and invigorating. Right now, I would say that early music usurped the position of new (“newly composed”) music and become the single, strongest catalyst for change in “art” music since the advent of minimalism in the 1970s. This is perverse, but then, we live in perverse times.

But, despite all this activity, for most people, “classical” music still means essentially 19th-century music with a few honoured additions: the Western canon runs approximately from Vivaldi’s *Four Seasons* to Stravinsky’s *Firebird*. The perpetuation of 19th-century musical values as part of the culture of the late 20th-century is an oddity which I find deeply distressing. It is not the music that I seek to condemn (still less the people who play it), but the stranglehold we have allowed it to exert on our musical life.

The music of the distant past dances towards us like a new species. It opens our minds to new modes of feeling and expression, just a new music does. It does not inhibit new composition, because it carries no socio-cultural baggage; as music, we can take it on our own terms (and this is what I believe we do even when we say we are taking the music on its terms). In fact, early music is not so much a repertoire, but an attitude, a way of looking at music – not gazing backwards from the present to the past, but looking it directly in the fact, from the past, looking forwards. And this attitude is now beginning to determine not only how we play Bach and Mozart, but is moving on to Beethoven, Brahms, and even Wagner. Early music has become the tail that wags the dog.


INSTRUMENT RENTALS

The Toronto Early Music Players Organization (TEMPO) owns three (3) violas da gamba, a cittern, and a seven-course lute that may be rented at reasonable rates.

If you are interested in a rental, please contact: Sara Blake at 416-932-8167 or at sara.blake@ontario.ca

An Epiphany In Songs

A Musically Speaking Program Review

his program, featuring countertenor Daniel Cabena, accompanied by lutenist Terry McKenna, took place in the Musically Speaking series on Sunday, January 10 at the Church of the Holy Trinity, near the Eaton Centre. This cleverly conceived program was comprised of chants, hymns, psalms, motets, and arias, all roughly structured according to the liturgy of the Mass. With *Kyrie*, *Sanctus*, and *Agnus Dei* movements from William Byrd’s *Mass for Three Voices* (one of them sung by Cabena, the other two played by McKenna), chants – *Omnes de Saba Venient*, *Reges Tharsis*, *Vidimus Stellam*, traditional English folksongs – *The Black Decree*, *King Herod and the Cock*, *The Cherry Tree*, lute pieces by Holborne and Vallet, not to mention motets by Sances, Byrd, Viadana, and Schütz, one couldn’t help but be mesmerized by the varied reflection on a familiar story, beautifully sung and played. [Frank Nakashima]

Daniel Cabena, countertenor, has sung concert works from Bach to Bernstein under the batons of Lydia Adams, Boris Brodt, Richard Cunningham, Howard Dyck, Noel Edison, David Fallis, Gary Kulesha, Gerald Neufeld, Raymond Perrin, Masaaki Suzuki, and John Tuttle. His oratorio work this season includes performances with the Grand River Chorus, Pax Christi Chorale, Chorus Niagara, the Ottawa Choral Society, and the Guelph Chamber Choir. Highlights from past seasons include performances with the Toronto Consort, the Toronto Masque Theatre, Scaramella, and the Studio de Musique Ancienne de Montréal, and at the Festival Orgue et Couleurs in Montreal, Stratford Summer Music, the Elora Festival, the Canasian Dance Festival and the Grand River Baroque Festival. Daniel has taken part in radio broadcasts for the CBC/Radio Canada, National Public Radio in the United States, and France Musique in France. He appears on recordings for the Analekta, ATMA, Chestnut Hall, Dorian, and Naxos labels, as well as on the URSH label for whom he recorded a disc of medieval-jazz fusion with Montreal singer Karen Young in 2008. A past recipient of support from the Canada Council for the Arts and the Canadian Aldeburgh Foundation, Daniel is a doctoral student at l’université de Montréal where he studies voice with Mark Pedrotti. He presently teaches voice and vocal pedagogy at his *alma mater*, Wilfrid Laurier University in Waterloo, Ontario.

Terry McKenna enjoys performing a wide range of musical styles on period and modern guitars and lutes. He is a member of the Toronto Consort, the Toronto Masque Theatre, and Kitchener-Waterloo’s Folia ensemble, as well as

directing his own projects. He has been a member of such cross-over groups as Ensemble Polaris and Puir à Baroque. In addition to historical-based repertoire, Terry welcomes opportunities to perform contemporary scores by composers such as John Beckwith, Dean Burry, Tim Corlis, Omar Daniel, Harry Freedman, Peter Hannan, James Rolfe and R. Murray Schafer, among others. Terry has participated on many CD recordings and CBC concert broadcasts and has recorded his own feature project, *Throw the House Out of the Window* on the Marquis Classics label. He is presently gathering material for a second feature recording. He can be heard on a number of film scores, including all seasons of *The Tudors*, and Atom Egoyan's *The Sweet Hereafter*. Terry has appeared with Toronto's Opera Atelier, the Toronto Symphony, the Kitchener-Waterloo Symphony Orchestra, Orchestra London, Tafelmusik, Tactus (Guelph), Stratford Festival Orchestra (Stratford), La Nef (Montreal), and Apollo's Fire (Cleveland). At Wilfrid Laurier University, Terry teaches classical guitar and lute. He also enjoys composing and performing music theatre productions at Playmakers! Theatre School. Recent and upcoming gigs include Opera Atelier's *The Coronation of Poppea* (Monteverdi), Soundstream's *The Children's Crusade* (R. Murray Schafer), the Grand River Baroque Festival, the Elora Festival, Concerts Royal (Nova Scotia), *A Numinous Feast for Angels* (Kitchener), *A Mummer's Masque* (Toronto), and John Aubrey's *Brief Lives* (Toronto).

CD Reviews

By Clifford Bartlett

Beethoven: Musing on the Ocean Folk Songs

Lynne Dawson, soprano; Alida Schat, violin; Bart van Oort, fortepiano; Jaap ter Linden, violoncello
Berlin Classics 0016392

L used to think that Beethoven's folksong arrangements were utterly unsympathetic, his additions undermining the natural simplicity of the folksongs. I was told (long ago) by the violinist for a concert in which I included a few of them that her part was very awkward. No sign of that here, and I was completely convinced by both music and performance (though the violin is under-recorded). Lynne Dawson is the ideal voice; although a member of the opera-singer circuit, she has retained a warm, appealing sound that enables her to sound as if she is singing in a drawing room (perhaps

entertaining a few friends at home: her house must be roughly of the right period). If, like me, you were suspicious of folksy Beethoven, try this. An early piano well-played, as here, is essential; with a modern one, either the pianist drowns everyone or he sounds as if he is holding back.

J. Haydn: Canzonetten

Ruth Ziesak, soprano; Gerold Huber, piano
Capriccio 5025

This contains all the German and English songs that one would expect to find, the English Canzonettas (many with words by Anne Hunter whose translation of *The Creation* has benefitted from the Haydn anniversary) being mixed with the songs in German. The vocal sounds between the languages are not as different as one might suspect. I can't comment on the singer's German, but the English suffers from occasional problems with consonants. These are annoying if you are listening closely, but not excessively annoying. On the positive side, the balance with the fortepiano is fine, and the songs come over as much stronger and less pretty than they did when heard with piano: even the mother binding her daughter's hair doesn't seem too sentimental.

Byrd: Assumpta est Maria (Byrd Edition Vol. 12)

The Cardinal's Musick, Andrew Carwood
Hyperion CDA 67675

This contains propers for the *Nativity, Anunciation and Assumption of the Virgin*, with *Salve Regina a 4, Salve sola Dei genetrix* and four Marian hymns. The performances are notable for the robust sound of the solo voices, the clarity of the parts and the projection of the text. I did, however, find the disc rather tiring, at least when playing it straight through in one sitting: the relentless shaping of so many of the stressed notes reminded me of the indiscriminate swelling that baroque strings affected in the 1970s: too much of a good thing.





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