

# Toronto Early Music News

Volume 26, No. 2

June '10 - August '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 (September '10–November '10) is August 9, 2010.

Subscription is free with membership to the Toronto Early Music Centre. For rates and other membership benefits, please call 416-464-7610, send e-mail to [temc@interlog.com](mailto:temc@interlog.com) or write to us at the Toronto Early Music Centre (TEMC), P.O. Box 714, Station B, Toronto, ON M5S 2Y4. Web site: <http://www.interlog.com/~temc>.

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**Contributors:** Frank Nakashima; Paul-James Dwyer ; Luisa Trisi, publicist for Tafelmusik Baroque Orchestra

**Editor:** Frank Nakashima

**Graphic Designer:** Karen Harkness

# Calendar of Forthcoming Events

## June

- 1 Tuesday 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
- 5 Saturday 8:00 **“I Declare War”** – The I Furiosi Baroque Ensemble prepares for musical battle with Kris Kwapes, natural trumpet, and Olivier Fortin, harpsichord. **Calvin Presbyterian Church**, 26 Delisle Avenue, one block North of St. Clair, just West of Yonge. 416-536-2943 www.ifuriosi.com
- 6 Sunday 1:30-4:00 **Toronto Early Music Players Organization (TEMPO) Workshop** – Femke Bergsma studied recorder in the Netherlands and has played with Les Boréades and Tafelmusik. She is a recorder maker and can help tune up or repair your recorders. **Lansing United Church**, 49 Bogert Avenue, just South-West of Yonge & Sheppard, 416-537-3733. Non-members \$20. Bring your recorders, early instruments and stand; music available at the door.
- 7 Monday 8:00 **“Delightfully Baroque”** – The Tafelmusik Orchestra and Choir with soloists Ann Monoyios (soprano) and Rufus Muller (tenor) perform music by Vivaldi, Purcell, J.S. Bach, and Handel, at **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. **FREE**
- 12 Saturday 12:00 **“Musical Interlude”** – A casual noon-hour concert of baroque chamber music by members of the Toronto Baroque Summer Institute: Claire Guimond (flute), Dominic Teresi (culcian), Patricia Ahern, Genevieve Gilardeau & Julia Wedman, violins; Christina Mahler (violoncello), David Sinclair (double bass), Lucas Harris (lute), Olivier Fortin, Borys Medicky & Charlotte Nediger (harpsichord/organ). Program includes music by J.S. Bach/

Weiss, Biber, Vivaldi, Rameau. **Walter Hall**, Faculty of Music University of Toronto, 80 Queen’s Park. **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 Lindiscrète comprises of harpsichordist Sara-Anne Churchill, with Elyssa Lefurgey-Smith, baroque violin, and Justin Haynes, viola da gamba. For more information, please call 416-464-7610.
- 16 Wednesday 1:00 **Tafelmusik Baroque Summer Institute** participants under the direction of Jeanne Lamon and Ivars Taurins perform music by Lully, Telemann, and J.S. Bach. **Walter Hall**, Faculty of Music, University of Toronto, 80 Queen’s Park. **FREE**
- 18 Friday 7:30 **Fireworks Masquerade Gala** at the **Buehlow Barn** in Ayr, Ontario – the opening night of the Grand River Baroque Festival with music by Rebel, Handel, and Vivaldi. www.grbf.ca, Tickets 519-498-7332, Contact 519-404-5757.
- 19 Saturday 1:00 **Four Seasons** – featuring violinist Aisslinn Nosky with the GRBF soloists, conducted by Eric Paetkau, at **Know United Church**, 92 Northumberland Street, Ayr, Ontario. www.grbf.ca, Tickets 519-498-7332, Contact 519-404-5757.
- 19 Saturday 3:00 **Fermate il passo** – Viva BiancaLuna Biffi will visit us to present this program during her summer festival tour. Viva studied at the Schola Cantorum Basiliensis specializing in singing and medieval/renaissance gamba. She will be singing and playing the violetta bastarda. **Knox United Church**, 92 Northumberland Street, Ayr, Ontario www.grbf.ca, Tickets 519-498-7332, Contact 519-404-5757.
- 19 Saturday 7:30 **“The Grand Finale”** – features the students and faculty of the Tafelmusik Baroque Summer Institute at **Grace Church on-the-Hill**, 300 Lonsdale Road. **FREE**, but tickets, available at the Tafelmusik Box Office (427 Bloor Street West), are required.

- 19 **Saturday 8:00** **Big Band Baroque** – Mezzo Jean Stillwell, trumpeter Guy Few, lutenist Terry McKenna, and the GRBF soloists perform music of Blood Sweat and Tears, Imogen Heap and Coldplay, along with John Dowland and Francois Couperin, in a collage of early music and modern pop. **Buehlow Barn**, Ayr, Ontario. [www.grbf.ca](http://www.grbf.ca), Tickets 519-498-7332, Contact 519-404-5757.
- 20 **Sunday 12:00** **Feast and Fencing** – Picnic lunch is followed by premieres of concerti written for the festival directors, Guy Few and Nadine Mackie Jackson. Matthieu Lussier will perform Vivaldi's *Bassoon Concerto no. 5 in d minor*; Cristina Zacharias and Julie Baumgartel will play the *Sinfonia Concertante for 2 violins in G major op.13* by Joseph de Bologne, the Chevalier de Saint-George. **Buehlow Barn**, Ayr, Ontario. [www.grbf.ca](http://www.grbf.ca), Tickets 519-498-7332, Contact 519-404-5757.
- 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 **416-464-7610**.

## \* July

- 4 **Sunday 3:00** **Les Voix Baroques** perform motets by Charpentier and Carissimi at the **Sharon Temple**, 18974 Leslie Street, in Sharon, Ontario \$35-\$45, For more information call 416-872-4255; [www.roythomson.com](http://www.roythomson.com)
- 4 **Sunday 4:00** **Fermate il Passo ("Stay a moment, passer-by!")** – In 15<sup>th</sup>-century Italy, on the cusp of the Renaissance and Baroque, poetry meets music, and opera is born – or at least, conceived! Accompanying herself on the five-stringed viola d'arco, Italian early music luminary Viva BiancaLuna Biffi sings a universal tale of love: its euphoria and torments; its ultimate triumph over adversity. **Toronto Music Garden**, 475 Queens Quay West between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit [www.harbourfrontcentre.com](http://www.harbourfrontcentre.com) and click "The Waterfront" tab on the home page. **FREE**

- 5 **Monday 12:00** Italian singer Viva Biancaluna Biffi also performs in the **Music Mondays** series, accompanying herself on the violetta bastarda. Viva studied at the Schola Cantorum Basiliensis specializing in singing and medieval/renaissance gamba. **Church of the Holy Trinity**, west side of the Eaton Centre (Yonge & Dundas). Suggested donation \$5. More info: 416-598-4521 ext.222
- 15 **Thursday 7:00** **Four Hands, Twenty-Nine Strings** – Playing an array of period instruments, violinist Linda Melsted and guitarist Terry McKenna romp their way through music from the 17<sup>th</sup> to the 20<sup>th</sup> century: old English dance tunes, an opera overture, a steamy tango, and more! Works by Gluck, Niccolò Matteis, Maximo Diego Pujol and Pierre Porro. **Toronto Music Garden**, 475 Queens Quay West between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit [harbourfrontcentre.com](http://harbourfrontcentre.com) and click "The Waterfront" tab on the home page. **FREE**
- 17 **Saturday 2:00** **Les Violons du Roy**, conducted by Bernard Labadie, in a program of baroque concertos, in the **Gambrel Barn**, Elora. 1-888-747-7550, [www.elorafestival.com](http://www.elorafestival.com)
- 18 **Sunday 2:00** **Vivaldi's Gloria & Handel's Dixit Dominus** – Elora Festival Singers & Chamber Orchestra under the direction of Noel Edison, at **Knox Church**, Elora. 1-888-747-7550, [www.elorafestival.com](http://www.elorafestival.com)
- 22 **Thursday 8:00** **The Tudors** – Elora Festival Singers directed by Noel Edison, **St. John's Church**, music by William Byrd and other masters of the era. 1-888-747-7550, [www.elorafestival.com](http://www.elorafestival.com)
- 24 **Saturday 2:00** **I Furiosi Baroque Ensemble – St. John's Church**, Elora. Julia Wedman, violin; Aisslinn Nosky, violin; Felix Deak, cello; Gabrielle McLaughlin, soprano. Shunning the traditional concert-going experience, I Furiosi Baroque Ensemble is revolutionizing the face of Canadian early music. This group of four inspired and informed musicians performs music rarely heard on stage. 1-888-747-7550, [www.elorafestival.com](http://www.elorafestival.com)

31 Saturday 2:00

**Love: Sacred and Profane** – featuring the Ludus Modalis Vocal Ensemble from France, Bruno Boterf, director. Ludus Modalis is the most exciting new vocal ensemble to hit the international stage. Based in France, they breathe new life into Renaissance music. **St. John’s Church, Elora.** 1-888-747-7550, www.elorafestival.com

## August

12 Thursday 7:00

**Inspired by Cremona** – As instrument-makers of 17<sup>th</sup>-century Italy turned out violins of unsurpassed beauty, the local composers dreamed up bold new music to feature the instrument. Catch the excitement and passion as baroque violinists Patricia Ahern and Linda Melsted, harpsichordist Borys Medicky, and lutenist Lucas Harris perform music by Carlo Farina, Tarquinio Merula and Dario Castello. **475 Queens Quay West** between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit www.harbourfrontcentre.com and click “The Waterfront” tab on the home page. **FREE**

22 Sunday 4:00

**Masque of the Garden** – Musicians of the Toronto Masque Theatre join with actor Derek Boyes and Montreal baroque dancer Dorothea Ventura in a program celebrating summer, life, and the Music Garden itself, including dances that inspired the six sections of the garden. **475 Queens Quay West** between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit www.harbourfrontcentre.com and click “The Waterfront” tab on the home page. **FREE**

26 Thursday 7:00

**Able was I ere I heard Abel** – Viola da gambist Justin Haynes and baroque cellist Kate Bennett Haynes present a tribute to the 18<sup>th</sup> century’s last great gamba virtuoso, Carl Friedrich Abel, in a program that might have been heard at the famous Bach-Abel concert series in 1770s London. Music by Haydn, Abel, Christoph Schaffrath and more. **475 Queens Quay West** between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit www.harbourfrontcentre.com and click “The Waterfront” tab on the home page. **FREE**

## September

12 Sunday 4:00

**Mozart Un-Locked** – The Rosetta Trio presents sublime string music separated by 150 years: a 17<sup>th</sup>-century suite by Matthew Locke, and Mozart’s *Divertimento for String Trio in Eb Major, K.563*. Performed on period instruments by Abigail Karr, violin; Sarah Darling, viola, and Kate Bennett Haynes, cello – with lutenist Lucas Harris in the Locke. **475 Queens Quay West** between Bathurst and Spadina. Concerts are held weather permitting. For more information phone 416-973-4000 or visit www.harbourfrontcentre.com and click “The Waterfront” tab on the home page. **FREE**

## Lives Lived

VALLEAU, Douglas John



n peace, at Toronto General Hospital, April 27, 2010, at age 85.

Cherished teacher, musician, poet, and a mentor to many. Carries the love of his wife Emily Hearn, of his 4 daughters, Danuta, Jann, Gailon And Karen (by his former wife Thelma, deceased) and of 4 step-children – Sue, Debbie (wife of Tim, deceased), Norm and Sam, and all their families; also of his brother John and his family. At Doug’s request, there was no funeral service. A memorial took place on Friday, May 28 at Trinity-St. Paul’s Church.



# Free Concerts At The Toronto Music Garden

**S**ummer Music in the Garden returns in 2010 with 20 free concerts at the Toronto Music Garden. Under the artistic direction of Tamara Bernstein, the series always includes Historically Inspired Performance, and this year is no exception, with six exciting concerts on period instruments:

## Fermate il Passo ("Stay a moment, passer-by!")

☛ **Sunday, July 4 - 4:00 p.m.**

In 15th-century Italy, on the cusp of the Renaissance and Baroque, poetry meets music, and opera is born – or at least, conceived! Accompanying herself on the five-stringed viola d'arco, Italian early music luminary Viva Bianca Luna Biffi sings a universal tale of love: its euphoria and torments; its ultimate triumph over adversity. Presented with the generous support of the Istituto Italiano di Cultura, Toronto.

## Four hands, Twenty-Nine Strings

☛ **Thursday, July 15 – 7:00 p.m.**

Playing an array of period instruments, violinist Linda Melsted and guitarist Terry McKenna romp their way through music from the 17<sup>th</sup> to the 20<sup>th</sup> century: old English dance tunes, an opera overture, a steamy tango, and more! Works by Gluck, Niccolò Matteis, Maximo Diego Pujol and Pierre Porro.

## Inspired by Cremona

☛ **Thursday, August 12 – 7:00 p.m.**

As instrument-makers of 17th-century Italy turned out violins of unsurpassed beauty, the local composers dreamed up bold new music to feature the instrument. Catch the excitement and passion as baroque violinists Patricia Ahern and Linda Melsted, harpsichordist Borys Medicky, and lutenist Lucas Harris perform music by Carlo Farina, Tarquinio Merula and Dario Castello.

## Masque of the Garden

☛ **Sunday, August 22 – 4:00 p.m.**

Musicians of the Toronto Masque Theatre join with actor Derek Boyes and Montreal baroque dancer Dorothea Ventura in a program celebrating summer, life, and the Music Garden itself, including dances that inspired the six sections of the garden.

## Able was I ere I heard Abel

☛ **Thursday, August 26 – 7:00 p.m.**

Viola da gambist Justin Haynes and baroque cellist Kate Bennett Haynes present a tribute to the 18<sup>th</sup>-century's last great gamba virtuoso, Carl Friedrich Abel, in a program that might have been heard at the famous Bach-Abel concert series in 1770s London. Music by Haydn, Abel, Christoph Schaffrath and more.

## Mozart Un-Locked

☛ **Sunday, September 12 – 4:00 p.m.**

The Rosetta Trio presents sublime string music separated by 150 years: a 17<sup>th</sup>-century suite by Matthew Locke, and Mozart's *Divertimento for String Trio in Eb Major*, K.563. Performed on period instruments by Abigail Karr, violin; Sarah Darling, viola, and Kate Bennett Haynes, cello – with lutenist Lucas Harris in the Locke.

The Toronto Music Garden is located on the waterfront at 475 Queens Quay West between Bathurst and Spadina.

Concerts are free, and are approximately one hour in length.

Bench seating is available but limited, so feel free to bring a lawn chair – and don't forget your hat or umbrella and sunscreen as shade is limited.

Concerts are held weather permitting. For more information phone 416-973-4000 or visit [www.harbourfrontcentre.com](http://www.harbourfrontcentre.com) and click "The Waterfront" tab on the home page.

*Summer Music in the Garden is curated by artistic director Tamara Bernstein*

Toronto Early Music Centre *presents the*  
**26<sup>th</sup> annual Early Music Fair**



Come celebrate the delights of historical music performance of the 14<sup>th</sup> through the 17<sup>th</sup> centuries.

Saturday, September 25, 2010  
12:00 p.m. to 5:00 p.m.  
at Montgomery's Inn 4709 Dundas Street West  
(at Islington Avenue. It's really not that far away!)

Montgomery's Inn is now restored as a living museum to the 1847-50 period. [www.montgomerysinn.com](http://www.montgomerysinn.com)

- ✿ Listen to the beautiful sounds of recorders and viols played by members of the Recorder Players' Society and the Toronto Early Music Players' Organization.
- ✿ See and hear a variety of early keyboard instruments, historical woodwinds and other period instruments played by some of the finest musicians in the city!
- ✿ Discover the latest CD recordings by our local artists and browse through early music books!

Admission is only: \$6 adults, \$3 students/seniors, \$2 children (under 12), \$10 family (free to members of the Toronto Early Music Centre, Heritage Toronto, and Friends of Etobicoke's Heritage), so bring your friends and take in some mini-concerts, exhibits, and information about the art of historical music performance.

**TTC Directions:**

Walk (about 10 minutes) or take the Islington bus north two stops to Dundas St W, from the Islington subway station. It's on the southeast corner.

**Facilities:** Plenty of **FREE** public parking. Public washrooms, changing facilities and Gift shop.

**Special Needs:** Partial accessibility.

**Food services:** Snacks, Afternoon Tea 2:00-4:30 p.m. Outdoor picnic area.

For more information, please contact: Toronto Early Music Centre  
P.O. Box 714, Station P, Toronto, ON M5S 2Y4 Tel: 416-464-7610;  
Email: [temc@interlog.com](mailto:temc@interlog.com) Please visit our Website: [www.interlog.com/~temc](http://www.interlog.com/~temc)

## Annual General Meeting

Following the day's program, TEMC members are invited to attend the Annual General Meeting\* (5:30 p.m.) at the same location.

## Hope you can join us!

*Agenda will include: President's Remarks, Treasurer's Report, Election of Officers*

## 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, P.O. Box 714, Station P, Toronto, Ontario M5S 2Y4; e-mail: [frank.nakashima@gmail.com](mailto:frank.nakashima@gmail.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?

If you can't remember, or if you've lost your membership card, just give me a call 416-464-7610 and leave a message, or send me an email: [frank.nakashima@gmail.com](mailto:frank.nakashima@gmail.com) – I'll check your membership status and then let you know. 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 416-464-7610, 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 my NEW address – [frank.nakashima@gmail.com](mailto:frank.nakashima@gmail.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 # 416-464-7610

Please note, if you haven't already, that the NEW telephone number for the Toronto Early Music Centre is 416-464-7610. 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](http://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 **416-464-7610**. 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.

*The last session of this season is Monday, June 28, but of course, Vocal Circle will resume in September.*

## ✶ 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 (17<sup>th</sup>-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.

*"There are many fine musicologists and editors out there, but only a few of them have a gift for finding the pieces that really live in a concert; Brian has got that."*  
– Simon Carrington, former King's Singer, founder and director of the Yale Schola Cantorum.

Frank T. Nakashima

**416-464-7610**

[franknak@interlog.com](mailto:franknak@interlog.com)

distributor for:

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John Walker Tuning Forks – [www.granton.co.uk](http://www.granton.co.uk)

Paraclete Press – [www.paracletepress.com](http://www.paracletepress.com)

## ✶ Musically Speaking 2010

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, ON M5G 1B1. Admission by donation. For more information, please call **416-464-7610**. The program begins at 2:30 p.m. The final program this season is:

✶ **June 13, 2010** – 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.

*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.*



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

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## ☘ 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!

## ☘ Opera Atelier's 25<sup>th</sup> Anniversary Season

You are invited to join Opera Atelier for their 25<sup>th</sup> Anniversary Season, featuring two spectacular new creations, Handel's *Acis and Galatea* and Mozart's *La Clemenza di Tito*. Measha Brueggergosman will be making her debut as Vitellia in *Clemenza*.

Contact Opera Atelier by e-mail: [subs@operaatelier.com](mailto:subs@operaatelier.com), by phone: 416-703-4895, or post: 157 King St. E., 4<sup>th</sup> Floor, Toronto, ON M5C 1G9.

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And don't forget to visit during **Doors Open Toronto** on Sunday, May 30, 2010, from 1:00-2:00 p.m. at St. Lawrence Hall, 3<sup>rd</sup> Floor, 157 King Street East. The students of the School of Atelier Ballet present "Dance Through Time" in the historic St. Lawrence Hall Ballroom. Admission is FREE.

[www.operaatelier.com](http://www.operaatelier.com)

## 🌿 Voices Of Music

The early music ensemble, Voices of Music, directed by Hanneke van Proosdij and David Tayler, has made quite an impact around the world for its high-definition videos which can be downloaded from YouTube and played on HD-capable television sets. Apparently, thousands of people tune in every day to watch early music!

## 🌿 Lyrichord Podcasts

The recording label, Lyrichord, recently launched a series of eleven podcasts featuring countertenor Jeffrey Dooley in conversation with label president Nick Fritsch, co-hosts of *The Lyrichord Early and Classical Music Podcast* which can be streamed online for free at the Lyrichord website: <http://lyrichord.com>, or downloaded from iTunes and other digital content providers. Each podcast runs about 45 minutes, covering many topics accompanied by musical examples from the Lyrichord catalog. As Early Music America writer Craig Zeichner notes in his article in the Spring 2010 issue, podcasting is a new but essential tool in marketing music. It is also interesting to note that Jeffrey Dooley, who is best known for his participation in the first period instrument performances of Bach's *B Minor Bass* in the U.S., appeared in Tafelmusik's first performances of Handel's *Messiah*.

## 🌿 Performances Feature First Modern Copy Of Chopin's Favorite Fortepiano

The first modern copy of favorite Chopin's fortepiano, which was produced in 2009 by Paul McNulty for the Warsaw Orchestra, *Musicae Antiquae Collegium Varsoviense*, will be premiered in a festival at the Warsaw Royal Castle. The orchestra will be also using specially commissioned early Romantic winds for this project, which heralds a unique effort to recreate most faithfully the performing resources of this period.

The festival opening concert will feature a leading soloist Viviana Sofronitsky (whom some of you may remember once lived here in Toronto) playing the Chopin's variations for fortepiano and orchestra on 'La ci darem da mano' from Mozart's *Don Giovanni*, the piece which inspired Schumann to proclaim the famous "Hats off, gentlemen, a genius!". The festivities will be continued with concerts featuring pianists Janusz Olejniczak and Natalia Pasiecznik.

The Pleyel piano has been faithfully reproduced by Paul McNulty and the results have been regarded as a revelation, prompting comparisons to the same sophistication and sonority that moved Chopin to write to his best friend Tytus Woyciechowski: "Pleyel's pianos are 'non plus ultra'." Paul McNulty currently has the reputation of being one of the world's foremost modern fortepiano makers. His instruments are owned by great musicians such as Paul Badura-Skoda and

Nikolaus Harnoncourt. Paul McNulty has also produced copies of Mozart's favorite pianos Walter and Stein, and, for Schubert and late Beethoven, the Graf piano.

Canadian-Russian fortepianist Viviana Sofronitsky is a winner of international competitions and has recorded the complete works for fortepiano and orchestra by Mozart (11 CD). Her father Vladimir Sofronitsky was a legendary performer whom Richter proclaimed "a God" and by Gilels, "the greatest pianist in the world".


For more information: <http://www.earlymusic.pl/chopin-project.htm>

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# Performance Review

## Courtesans from Versailles

by Paul-James Dwyer

 glorious return of La Belle Danse to the Toronto stage Artistic Director Daniel Gariepy and his company La Belle Danse had a triumphant return to the Toronto stage Saturday, February 27<sup>th</sup> with Nota Bene Period Orchestra, as part of their 09/10 season. This performance was added to Nota Bene's regular dates, in Kitchener/Waterloo area, at the last minute. A packed matinee performance took place at The Winchester Street Theatre, an intimate venue for dance and live music. Orchestra leader Linda Melsted and harpsichordist/artistic director, Borys Medicky, supplied the music taken from Lully operas such as *Atys*, *Armide*, *Amadis*, *Phaëton*, *Alceste* and *Acis et Galatée*. Andre Campra was represented by selections from *L'Europe Galante*, *Tancrède* and *Le Carnival de Venise*. Medicky also played an interlude of four excerpts from *Suite in F major* by Gaspard le Roux, on his single manual David Werrloff instrument. The band consisted of six violins, two violas, two cellos, violone and harpsichord. Clearly, a very fine and well-honed French sound was provided by conductor Melsted and the musicians. Improvisational ornaments supplied by Medicky added a brilliant sheen.

The integration of the music, dance and voice-over by La Belle Danse was a marvellous display of the late 17<sup>th</sup>-century Versailles musical and choreographic legacy, with lavish costumes (the best the company has presented to date), and theatre dance (both court and pastoral) since their founding. The voice-over

text gave a succinct historical background and musical/choreographic context to each entree of the performance. This extravaganza deserves to tour widely. Even audiences not familiar with the artistic dance forms or French period music would have found the production a treat for the eye, ear and mind. Gariepy's attention to stage detail, technique, costume, masques and extant choreographies of the period have served him well with the core of fine dancers he has developed over the years.

This is the first production in a long time in which Gariepy has not utilized soloists from the National Ballet Dance Company. I applaud his decision, as too often they can't seem to drop their own ingrained technique to assume the refinement of the pre-1800 dance forms and style, known in its own day as, La Belle Danse. Company veterans Melissa Fink, Jennifer Fell have matured as artists. It was a pleasure watching them perform. They allow their own unique individual personalities to shine on stage, highlighting their different artistic gifts in various solos and the single duo they danced from Lully's *Atys*. Fell is a very dramatic, gamine and intense performer. She connects directly with her audience. Fink with her subtle indications of the head, excellent baroque technique, is musically well-developed and shows a restrained and beautiful usage of her body, with particular emphasis on her hands and feet, something considered extremely important during this period. Indeed, Fink would have been greatly appreciated in the 17<sup>th</sup> and 18<sup>th</sup> century, a time when nuance and the lyrical were much more understood and loved than in our own garish day. This writer has viewed Fink on stage for over two decades and she has never performed better than her *Passacaille d'Armide* from Lully's *Armide* solo in the first half. She is a triumphant noble baroque dance artiste.

The two newcomers, Steven Smith and Kristina Lytle, performed beautifully, *Courtesans from Versailles* being their professional baroque dance debuts, another tribute to the efforts of the artistic director. Gariepy has refined his own performance practice over the years, continually developing as an artist, constantly looking for whatever element in research, staging, technique or costuming that makes a difference in his art, teaching, company and its productions. His polish, exactness, musicality and attention to the minutiae have never lost sight of the love and passion for French baroque dance. Check out the show's opening masterpiece on You Tube [http://www.youtube.com/watch?v=mGO-a\\_hJiAg](http://www.youtube.com/watch?v=mGO-a_hJiAg) as danced by Gariepy himself, the *Entrée d'Apollon* (1681) from Lully's *Triomphe de l'Amour*, to view this first rate production. The dance was performed by Louis XIV himself, the last time he appeared on-stage in public and is considered one of the greatest men's solo in the repertoire. This year, La Belle Danse is moving into their 15<sup>th</sup> season. La Belle Danse has reached the summit of Le Mount Parnasse, Bravo Tous!

## Tafelmusik Launches Nine-City European Tour

by Luisa Trisi, publicist for Tafelmusik

**F**ollowing tours to Italy, Germany, Québec, Mexico and the United States earlier this season, Tafelmusik Baroque Orchestra embarked on its fifth international tour for the 2009/2010 season, a nine-city European itinerary from May 10 to 23, 2010 with stops in Belgium, Holland and Spain. Tafelmusik performing classical repertoire by Mozart and Haydn with long-time collaborator, conductor Bruno Weil and fortepianist Ronald Brautigam, who made his Toronto debut with Tafelmusik in February.

Recognized as "one of the world's top baroque orchestras" (*Gramophone*), Tafelmusik is among Canada's most highly-regarded cultural ambassadors. During the 2009/2010 season alone, Tafelmusik has spent nine weeks on the road, performing 28 concerts in eight different countries including Canada.

"Tafelmusik is proud to represent Canada internationally with six major tours this season," stated Music Director Jeanne Lamon. "It's really important that the best Canadian artists go out in the world to remind people that Canada is an important force culturally, as well as politically and economically. I believe we live in one of the finest countries in the world, and I'm very proud to represent Canada on the world stage. Our job as cultural ambassadors is an extremely important part of our *raison d'être*."

Tafelmusik's May 2010 European tour included concerts in prestigious venues such as Belgium's Muziekcentrum De Bijloke in Ghent and Concertgebouw Brugge; the Netherlands' Parkstad Limburg Theatre in Heerlen and Muzikcentrum Frits Philips in Eindhoven; and four concerts in Spain at the Teatro Colón Caixa Galicia in La Coruña, Palau de la Música in Valencia, Sociedad Filarmónica in Bilbao, Palau de la Música Catalana in Barcelona, and Teatro Gayarre in Pamplona. Repertoire included the *Symphony no. 41 in C Major* ("Jupiter") and the *piano concertos no. 20 in D Minor*, K. 466 and *no. 24 in C Minor*, K. 491 by Mozart, and the *Symphony no. 101 in D Major* ("Clock") by Haydn.

Conductor Bruno Weil and Tafelmusik have forged a spectacularly successful artistic collaboration over the years, yielding a series of JUNO Award-winning and Grammy Award-nominated recordings of Beethoven symphonies, previous successful European tours, and the annual residency at the Klang und Raum Festival that has completed its 17<sup>th</sup> year. Weil describes his unique relationship with Tafelmusik as, "a real friendship that grows, that comes naturally and that I don't have with any other orchestra in the world. That's what makes it so special. That's why I love working with them."

Bruno Weil is Artistic Director of the Klang und Raum Festival in Irsee, Germany, and has been Music Director of California's Carmel Bach Festival since 1992. He is in demand to conduct leading international orchestras, particularly in the music of the Viennese classical period.

One of Holland's leading musicians, Ronald Brautigam is remarkable not only for his virtuosity and musicality but also for the eclectic nature of his musical interests. He studied in Amsterdam, London and in the U.S. with Rudolf Serkin. He performs regularly with leading European orchestras under distinguished conductors. Brautigam is also a devoted chamber-music player, working regularly with Isabelle van Keulen, Melvyn Tan and Alexei Lubimov.

In addition to his modern instrument performances, Brautigam has developed a great passion for the fortepiano. He has performed with leading period orchestras including the Orchestra of the 18<sup>th</sup>-century, the Orchestra of the Age of Enlightenment, the Hanover Band, Freiburger Barockorchester, Concerto Copenhagen and l'Orchestre des Champs-Élysées. He first performed with Tafelmusik in August 2008, during the Orchestra's annual residency at the Klang und Raum Festival.

In the coming months, Tafelmusik will be travelling to the Orford Festival in Québec, Italy's Reate Festival with conductor Kent Nagano, and Germany's Klang und Raum Festival with Bruno Weil. In October, Tafelmusik takes *The Galileo Project* on the road to the Beijing International Music Festival, Suzhou Science & Cultural Centre in China, Kuala Lumpur in Malaysia, and Seoul, Korea. 2011 touring destinations include Western Canada and Ontario.

## CD Reviews

By Paul-James Dwyer

### Lute Sonatas, Vol. 10

**Roberto Barto**  
**Silvius Leopold Weiss**  
**NAXOS 8.572219**




his new release in the complete lute sonata series contains two sonatas (No. 28 & 40) and a tombeau, all from Weiss' middle period. The first, *Sonata No. 28 in F major, Le fameau Corsaire*, is a lyrical and descriptive masterpiece. The Allemande has softly undulating chords after an opening that suggests a smooth and silent embarkation. A Courante follows, swiftly painting a picture of relentless waves and their splashing on the shores; the journey begun. The third movement is a Bourrée, suggesting the industry of the on-deck sailors. The fourth, a Sarabande, finds the ship floating aimlessly on a placid body of water, perhaps in full summer heat, with its hint of rubato. Other passages in the six movement work suggest speeding over the seas, the excitement of boarding ship, the anticipation of disembarking at the end of a trip, storms on the horizon and the endless expanse of the elements (water and sky), and the mind turning to the timelessness and ennui of being at sea for months at a time.

The beautifully measured and haunting bass lines of the *Tombeau sur la mort de M. Comte de Logy*, make it an eleven-minute gem. It was dedicated to Count Johann Anton Logy von Losinthal, who in his day was hailed as "the Prince of the Lute". Barto excels as a sensitive and eloquent interpreter of Weiss, a composer who championed an instrument that declined in popularity during the course of his own lifetime. Central Europe remained a region in which the lute lived on for another fifty years, at least until the melodic genius Weiss passed on himself in 1750. The life-long dedication to the lute of both composer and interpreter is almost palpable. One relishes the commitment of Barto directly, making this recording all the more cherished.

With a Fulbright scholarship, Barto, a graduate of University of California (San Diego), continued his studies in Europe. He is a regular on faculty with the Lute Society of America and has given master classes in Japan, Sweden, Italy, and Spain. The recording was made in 2008 in Gloucestershire, England. Barto plays a baroque lute by Andrew Rutherford, a well-known builder based in New York. If you have not acquired any of this series, Vol. 10 is an excellent place to start to get a taste of its quality, dedication and freshness.


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## Battaglia d'amore

**Bellerofonte Castaldi**

**Il Furioso, David Dolata, Director**

**Toccat Classics TOCC0081**

his fine new release includes songs of love with the composer's settings of his own poetry and virtuoso duos for theorbo and tiorbino (published Modena 1622 & Venice 1623). The lyrics of this period are raw, emotional, direct and sometimes passionate to the extreme. They match the twisting columns and surging full-blown draperies of the dramatic sculpture and paintings of early 17<sup>th</sup> c. Italian Baroque art. However, the Classical influences of the Renaissance and Mannerist periods were not totally done away-with. There is an element of restraint that holds the performer in check. True, the lyrics swing wildly through all the human emotions and the music descriptively carries the power of these texts but, in the end, propriety still carries the day, in that the paroxysm of emotion is rarely reached. These luxurious and delicious emotional pleasures are relished, but the surges are only to be experienced in the breast of the listener. This new recording has internalized all of the above and presents it to the listener's ears with a direct and intimate sound that is highly-charged with anticipation.

Careful thought has gone into the choice of repertoire, programming, placement of the microphones, preparation and rehearsal of this disc, and the five voices (3 sopranos and 2 tenors) utilized. From the outset, we are treated to a concert from this "free-spirit" composer as he might have presented it. Castaldi (1580-1649) is all but unknown in our own day. It seems he was something of a lone wolf in his own, under-valued, unappreciated. Original Italian and English translations of the song texts are included with these world premiere recordings, along with a fine in-depth essay by David Dolata entitled, *Bellerofonte Castaldi: Composer, Lutenist, Poet And Adventurer*. This disc is an excellent introduction to a long-lost Italian artistic genius and a highly-polished project worthy of your attention.

## 6 Paris Symphonies & 15 Symphonies

**Joseph Haydn**

**Bruno Weil, Conductor, Tafelmusik Baroque Orchestra**

**SONY Vivarte 88697480442, Box set 7 CD's**

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ony created the Vivarte label for legendary early music producer Wolf Erichson, to develop his studio of artists. Erichson's reputation was built on his 1970's myriad recordings with many of the major early music pioneers. It was he who initially brought together German conductor Bruno Weil

and Canada's Tafelmusik Baroque Orchestra to record. These seven CD's were recorded in Holland and Canada in 1992, 1994-5. Over the course of the 1990's, the team also recorded many of Haydn's masses and oratorios. Sony had agreed to release all of the Haydn symphonic output with these artists, but a change in management cancelled the project. The symphonic fruit of their labours has now been re-released as a box set of twenty-one symphonies (41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 64,65, 82, 83, 84, 85, 86, 87, 88, 89, 90) that is superlative in sound quality and realization by the orchestra. Tafelmusik's European reputation as one of the world's greatest baroque orchestras is based in large part by their realizations of late classical repertory. These recordings are a lively case in point.

This creative period parlayed into both conductor and orchestra working together for the last 17 years at the prestigious annual German music festival that Weil is artistic director of, The Klang und Raum. Weil and Tafelmusik have toured together and continue to record with the Canadian label Analekta, most notably the Beethoven Symphonies (5 & 6, 7 & 8). Weil was part of the 2009-2010 Tafelmusik home season performances as guest-conductor and a Mozart (piano concertos) tour is planned later this year, in Europe. This re-release is well worth your consideration.


## L'orgue historique de Nay

**Marc-Antoine Charpentier**

**Jean-Paul Lécot, Organ**

**Dominique Visse, Haute-Contre**

**Pierre Verany PV709101**

ean-Paul Lécot plays the 1673 historical organ de Nay (restored 2003-2006) a little-known French classical masterpiece, originally build by Gerard Brunel. Lécot is well-known for his world premiere recording of Francois Couperin's *Concerts Royeau* transcribed for organ (ARN63615). He has also specialized in Mozart, Lully, Rameau, and Marin Marais. His published transcriptions for organ cover the 16<sup>th</sup> century to Stravinsky. Titular organist of Lourdes, Lécot is also well-known internationally as a composer of vocal and orchestral, and he has played an active role in the renewal of liturgical music in France.

The repertoire on this CD includes a Suite of Noëls, *Overture* from *Medée* H.491, *Air* from *David et Jonathas* H.490, a *Gloria* H.513, *Salve Regina* H.27 and *Chaconne* H.505, *Recit et Air* from *d'Orphée descendant aux enfers* H.471, and two Suites *Du II Ton & Du I Ton*.

Countertenor Dominique Visse needs little introduction. He is world-famous as one of the leading French countertenors and has toured the world. His teachers included Alfred Deller, William Christie, Nigel Rogers, and Rene Jacobs. More







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