

# Toronto Early Music News

Volume 26, No. 3

September '10 - November '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 (December '10–February '11) is November 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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# Calendar of Forthcoming Events

## September

- 12 Sunday 1:30-4:00 **Toronto Early Music Players Organization workshop** – Focus on the national music of Italy, led by Colin Savage. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733. non-members \$20
- 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](http://www.harbourfrontcentre.com) and click "The Waterfront" tab on the home page. **FREE**
- 19 Sunday 3:00 **Nota Bene Period Orchestra "Baroque for the Birds"** – Baroque sonatas, suites and solos by Telemann, Boismortier, Couperin, van Eyck, Balicourt and others, inspired by our feathered friends, for baroque flute, various recorders and harpsichord. Alison Melville, baroque flute and recorders, Borys Medicky, harpsichord. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: 519-745-6565 [www.nbpo.net](http://www.nbpo.net) or [www.registrytheatre.com](http://www.registrytheatre.com)
- 22 Wednesday 7:00 **Tafelmusik "Lyrical Baroque"** – Meet one of the most hauntingly beautiful baroque instruments – the chalumeau, or early clarinet – played by American historical clarinet virtuoso Eric Hoepfich. Tafelmusik is also joined by the "luminous lyric voice" (*Toronto Star*) of soprano Shannon Mercer. A concert of enchanting baroque music: concerti by Telemann, Graupner and Fasch; a dramatic cantata by Conti; and expressive arias by Vivaldi and Joseph I of Austria. **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.

- 23 Thursday 8:00  
24 Friday 8:00  
25 Saturday 8:00  
  
25 Saturday  
12:00-5:00

**Tafelmusik "Lyrical Baroque"** – see page 2  
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**26<sup>th</sup> annual Early Music Fair at Montgomery's Inn** ([www.montgomerysinn.com](http://www.montgomerysinn.com)), 4709 Dundas Street West (at Islington Avenue), now restored as a living museum to the 1847-50 period. tel: 416-394-8113, Admission is only \$6 adults, \$3 students/seniors, \$2 children (under 12), (free to members of the Toronto Early Music Centre), so bring your friends and take in some mini-concerts, exhibits, and information about the art of historical music performance.

- 26 Sunday 3:30  
27 Monday 7:30

**Tafelmusik "Lyrical Baroque"** – see page 2  
**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. (**note:** 28<sup>th</sup> is Yom Kippur)

## October

- 3 Sunday 1:30-4:00  
  
  
  
  
  
  
  
  
  
7 Thursday 8:00  
  
  
8 Friday 8:00  
9 Saturday 8:00  
10 Sunday 3:30

**Toronto Early Music Players Organization workshop** – Focus on the music of North America, led by Joelle Morton. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733. non-members \$20

**Tafelmusik "Chopin on Period Piano"** – with Janina Fialkowska. Celebrate the 200<sup>th</sup> anniversary of Chopin's birth with Tafelmusik and Janina Fialkowska. Ms Fialkowska performs Chopin's *Piano Concerto no. 1 in E minor* arranged for piano and chamber ensemble, on a 19<sup>th</sup>-century Pleyel piano. A Tafelmusik premiere! **Trinity-St. Paul's Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.

**Tafelmusik "Chopin on Period Piano"** – see above  
**Tafelmusik "Chopin on Period Piano"** – see above  
**Tafelmusik "Chopin on Period Piano"** – see above

- 15 Friday 8:00 **Toronto Consort “The Ambassadors”** – Bearers of lavish gifts, writers of secret dispatches, and keen observers of courtly life, Renaissance ambassadors were wonderful chroniclers of cultural achievements, local customs and dramatic events. And often their accounts describe music making of the period. (Indeed, a number of Renaissance musicians were known to be engaged in what today we would call “intelligence gathering.”) Alison Mackay, renowned for her fascinating programs combining words, music and images, creates this exploration into the intriguing world of 16<sup>th</sup>-century diplomats and the musical riches they encountered. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina). 416-964-6337
- 16 Saturday 8:00 **Toronto Consort “The Ambassadors”** – see above
- 17 Sunday 3:00 **Nota Bene Period Orchestra: “The Grand Tour”** – “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. Members of Nota Bene 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 & Valerie Sylvester, baroque violins; Laura Jones, viola da gamba; Borys Medicky, harpsichord. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: 519-745-6565, [www.nbpo.net](http://www.nbpo.net) or [www.registrytheatre.com](http://www.registrytheatre.com)
- 24 Sunday 3:00 **Toronto Chamber Choir “500 Years of English Song”** – A musical tour of England through the ages! Starting with the Golden Age, you’ll visit Renaissance tunesmiths Tallis and Weelkes, Restoration charmers Blow and Purcell, Harris and Howells in the 20<sup>th</sup> century, and wind up with the modern genius of choral music, Benjamin Britten. English song, a unique blend of melody and poetry, delights both ear and heart. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair). 416-763-1695, [www.torontochamberchoir.ca](http://www.torontochamberchoir.ca)

- 25 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.
- 26 Tuesday 8:00 **The Seasons Project: Venice Baroque Orchestra** – The Venice Baroque Orchestra is revered for its performances and award-winning recordings of music by Venice’s most illustrious musical son, Antonio Vivaldi. Led by guest American violinist, Robert McDuffie, the orchestra will perform Vivaldi’s description concerto, *The Four Seasons*, together with Philip Glass’ *Violin Concerto No. 2 for Violin & Orchestra*, “*The American Four Seasons*.” The concerto was commissioned by McDuffie, along with five organizations, including the Toronto Symphony Orchestra. The results, premiered in 2009 with the Toronto Symphony Orchestra, garnered rave reviews. This concert introduces two musical giants, separated only by time – Vivaldi and Glass – creating music which is hauntingly beautiful and magical. **Roy Thomson Hall**, 60 Simcoe Street, at King Street West, just west of University. 416-872-4255, [www.roythomson.com](http://www.roythomson.com)
- 30 Saturday 7:30 **Opera Atelier *Acis and Galatea*** – Handel’s ravishing pastorale depicts Ovid’s tale of the water nymph Galatea and her doomed love for the Arcadian shepherd Acis. The opera weaves together a story of startling sensuality and humour blended with moments of heart-rending poignancy – all told through some of Handel’s most sublime music for singing and dancing. Thomas Macleay (Acis), Mireille Asselin (Galatea), João Fernandes (Polyphemus), Lawrence Wiliford (Damon), Artists of Atelier Ballet, Tafelmusik Baroque Orchestra and Chamber Choir, conducted by David Fallis. Elgin Theatre, 189 Yonge Street, just north of Queen. [www.ticketmaster.ca](http://www.ticketmaster.ca) 416-872-5555

- 30 **Saturday 8:00** **Musicians in Ordinary** (soprano Hallie Fishel and lutenist John Edwards) “Her Leaves be Green” – The above rhyme is from the dedication of John Danyel’s Book of Ayres of 1606. We present a concert of music written for Miss Anne Greene and the Egerton sisters, students, and later patronesses of songwriters Danyel, Henry Lawes and John Bartlet. Lute pieces from the manuscript collection of Margaret Board will round out the program, and John will have prepared by practising the exercises in that book in the hand of her teacher, John Dowland. **Heliconian Hall**, Hazelton, just north of Yorkville.

## 🌿 November

- 2 **Tuesday 7:30** **Opera Atelier Acis and Galatea** – see page 5  
 3 **Wednesday 7:30** **Opera Atelier Acis and Galatea** – see page 5  
 5 **Friday 7:30** **Opera Atelier Acis and Galatea** – see page 5  
 6 **Saturday 7:30** **Opera Atelier Acis and Galatea** – see page 5  
 7 **Sunday 3:00** **Opera Atelier Acis and Galatea** – see page 5
- 11 **Thursday 8:00** **Tafelmusik “Handel: Dixit Dominus”** – Two glorious pieces of sacred music: Handel’s *Dixit Dominus* is exhilarating, capturing the spirit of the Italian baroque; Rameau’s Grand Motet “In convertendo” is replete with ravishing solos and impressive choruses. A splendid showcase for the Tafelmusik Chamber Choir. Johannette Zomer (soprano), Vicki St. Pierre (mezzo-soprano), Lawrence Wiliford (tenor), Peter Harvey (baritone). **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.
- 12 **Friday 8:00** **Tafelmusik “Handel: Dixit Dominus”** – see above  
 13 **Saturday 8:00** **Tafelmusik “Handel: Dixit Dominus”** – see above  
 14 **Sunday 3:30** **Tafelmusik “Handel: Dixit Dominus”** – see above
- 14 **Sunday 3:00** **Laura Pudwell and Friends** – An intimate afternoon of enchanting baroque song and sonata featuring Laura Pudwell, mezzo-soprano; Julie Baumgartel, violin; Margaret Gay, ‘cello; Lucas Harris, archlute. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: 519-745-6565, [www.nbpo.net](http://www.nbpo.net) or [www.registrytheatre.com](http://www.registrytheatre.com)

- 20 **Saturday 8:00** Scaramella “Old World/New World” – Bringing together esteemed early music specialists from Brazil, California and Toronto, music of the colonies in North and South America (especially that of Brazil and French maritime Canada) is paired with high art music from the time of European colonists. David Castelo (recorders), Silvana Scarinci (theorbo), Moira Smiley (soprano), Joelle Morton (violas da gamba), Borys Medicky (harpsichord). **Victoria College Chapel**, 2<sup>nd</sup> floor, room 213, 91 Charles Street West, Toronto, Ontario M5S 2C7

- 21 **Sunday 1:30–4:00** **Toronto Early Music Players Organization workshop**– Focus on the national music of Germany, led by David Castelo. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733. non-members \$20
- 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 416-464-7610

## 🌿 December

- 1 **Wednesday 7:00** **Tafelmusik “Mozart and Haydn: Concertos and Symphonies”** – Richard Egarr, guest director & soloist. Hear why the mature Haydn was such an inspiration to the young Mozart, and why Haydn immediately recognized the genius of Mozart – all brilliantly demonstrated by Tafelmusik and the vivacious and charismatic English fortepianist, Richard Egarr. Mozart: Symphony no. 1 in E-flat major K.16, Mozart: Piano Concerto in A major K.414, Haydn: Piano Concerto in D major, Haydn: Symphony no. 44 in E minor. Trinity-St. Paul’s Centre, 427 Bloor Street West, just west of Spadina. 416-964-6337.
- 2 **Thursday 8:00** **Tafelmusik “Mozart and Haydn: Concertos and Symphonies”**– see above  
 3 **Friday 8:00** **Tafelmusik “Mozart and Haydn: Concertos and Symphonies”**– see above  
 4 **Saturday 8:00** **Tafelmusik “Mozart and Haydn: Concertos and Symphonies”**– see above

- 4 **Saturday 8:00** **Toronto Chamber Choir** “*O Magnum Mysterium*” – The mystery of Christmas is movingly expressed by early Italian composers. Three of the greatest dominate this concert: Palestrina, once choirmaster at St. Peter’s in Rome; Monteverdi, with his daringly expressive harmonies, and most famous of all, Vivaldi, the “red priest.” Welcome the season with *Hodie Christus*, *Magnificat*, *O magnum mysterium* and more. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair). 416-763-1695. [www.torontochamberchoir.ca](http://www.torontochamberchoir.ca)  
Pre-concert talk 7:00
- 5 **Sunday 1:30-4:00** **Toronto Early Music Players Organization workshop** – Focus on the national music of England, led by Scott Paterson. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733. non-members \$20
- 5 **Sunday 3:30** **Tafelmusik** “**Mozart and Haydn: Concertos and Symphonies**” – see page 7
- 10 **Friday 8:00** **Toronto Consort** “**Praetorius Christmas Vespers**” – The Toronto Consort has established one of Toronto’s most beloved Christmas traditions – the Praetorius Christmas Vespers. Singers, violins, cornetti, sackbuts, theorbos and keyboards are arranged around the balconies and stage of Trinity-St. Paul’s Centre, as they create the joyful celebration of Christmas Vespers as it might have been heard under the direction of Michael Praetorius in 17th-century Germany. In the spirit of celebration, the audience joins in with the assembled musical forces in singing favourite early Christmas carols. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337
- 11 **Saturday 8:00** **Toronto Consort** “**Praetorius Christmas Vespers**” – see above
- 12 **Sunday 3:30** **Toronto Consort** “**Praetorius Christmas Vespers**” – see above

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*

# Nota Bene Orchestra Series 2010-2011

## “Classics at The Registry Theatre”

All concerts on Sundays at 3 pm  
The Registry Theatre, 122 Frederick Street, Kitchener  
For more information: 519-745-6565, [www.nbpo.net](http://www.nbpo.net) or [www.registrytheatre.com](http://www.registrytheatre.com)

### Baroque for the Birds

#### ☛ Sunday, September 19

Baroque sonatas, suites and solos by Telemann, Boismortier, Couperin, van Eyck, Balicourt and others, inspired by our feathered friends, for baroque flute, various recorders and harpsichord.

*Alison Melville, baroque flute and recorders Borys Medicky, harpsichord*

### Nota Bene Period Orchestra: The Grand Tour

#### ☛ Sunday, October 17

“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. Members of Nota Bene 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 & Valerie Sylvester, baroque violins Laura Jones, viola da gamba Borys Medicky, harpsichord*

### Laura Pudwell and Friends

#### ☛ Sunday, November 14

An intimate afternoon of enchanting baroque song and sonata.

*Laura Pudwell, mezzo-soprano Julie Baumgartel, violin Margaret Gay, cello Lucas Harris, archlute*

### Nota Bene Period Orchestra: Bach’s Leipzig

#### ☛ Sunday, March 13

The city of Leipzig has long been a vital centre of German culture. In Baroque times, music was heard in Leipzig’s churches, at the opera house, in daily performances by the town band and at the public concerts of the collegium musicum. Nota Bene will perform a concert that explores each of these important spheres of musical activity in and around the lifetime of Johann Sebastian Bach.

### Classic Piano Trios

#### ☛ Sunday, April 10

Masterpieces by Mozart, Haydn and Beethoven as they were first heard on period instruments.

*Boyd MacDonald, fortepiano Julie Baumgartel, violin Paul Pulford, cello*

### Nota Bene Period Orchestra: harmony in Chaos

#### ☛ Sunday, May 8

In honour of the recent financial panic that threatened to overwhelm the global economy, Nota Bene will perform a concert of music that commemorates both natural and man-made disasters: market crashes, wars, massacres, storms and floods.

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## 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](mailto:sara.blake@ontario.ca)

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# Scaramella Concert Season 2010-2011

by Joëlle Morton, Artistic Director

**F**rom its beginnings six years ago, Scaramella's focus has been one of innovation and revitalization, which distinguishes it from other ensembles on the early music scene, both in Canada and abroad.

Scaramella's programmes can be likened to the "old wine in new bottles" metaphor: Scaramella showcases a wealth of repertoire that was written for period instruments both in old days, as well as in modern times, and its presentations are staged in a way to surprise and delight.

For the 2010-2011 season, Scaramella takes the "Celebrate Diversity" slogan as its mantra, with programmes reflecting a cross-cultural fertilization, exploring music of unusual cultures (Sweden, Brazil, Catalonia, maritime Canada and the 'natural' world), and also incorporating a variety of different historical pop culture elements, paired with both modern and traditional high art works. Several of the programmes include literary elements, to stimulate the senses and offer insight into the musical offerings.

All concerts take place at Victoria Chapel on the University of Toronto campus. Tickets are available for advance purchase, and they will also be available at the door.

We hope you will join us on for this year's voyages and expeditions.

For more details and/or ticket order information, please visit the website:  
[www.scaramella.ca](http://www.scaramella.ca)

## Old World/New World

☛ Saturday November 20, 2010, 8:00 p.m.

Bringing together esteemed early music specialists from Brazil, California and Toronto, music of the colonies in North and South America (especially that of Brazil and France)

with David Castelo (Brazil) – recorders, Silvana Scarinci (Brazil) – baroque guitar, Moira Smiley (Los Angeles) – soprano, Joëlle Morton – violas da gamba, Borys Medicky – harpsichord

## Birds Bewigged

☛ Saturday, February 5, 2011, 8:00 p.m.

Inspired by the culture of the natural world, this elegant avian-themed programme is structured around musical improvisations based on readings of haiku, and poetic readings of texts by Mary Oliver, Wendell Berry, Thomas Hardy, Billy Collins and Lorna Crozier.




Alison Melville – traverso and recorders, Colin Savage – recorders, Charlotte Nediger – harpsichord, Joëlle Morton – gamba, Katherine Hill – soprano, Kathleen Kajioka – narrator

## Fiddle Me This

☛ Saturday, March 12, 2011, 8:00 p.m.

Celebrating the parallels and relationships among three bowed instruments, the Swedish nyckelharpa, the hurdy gurdy and the viola da gamba, this Swedish programme is in part folk inspired, but also includes music associated with 17th century Queen Kristina.

Katherine Hill – nyckelharpa & soprano, Ben Grossman – hurdy gurdy & percussion, Joëlle Morton – viola da gamba & double bass, Evan Plommer – theorbo & bandora, Sara-Anne Churchill – harpsichord

 in Torontoà Toronto 


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## Recorder Center

984 DOVERCOURT ROAD  
TORONTO, ONT. M6H 2X5  
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livres, disques





# 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.*

## 🎵 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**. 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*

## 🎵 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 "contacts" 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.

## 🎵 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: Box 714, Station P, Toronto ON M5S 2Y4 – 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!

## 🎵 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.

**Location: 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 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.

### Please make note of these 2010-2011 dates:

September 27 (note: 28<sup>th</sup> is Yom Kippur); October 25; November 29; January 31; February 28; March 28; April 18 (25<sup>th</sup> is Easter Monday); May 30; June 27

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

## ✂ 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!

## ✂ 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

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## ✂ 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)

## ✂ Tapestry Interview With Norma Gentile And David Darling

Check out the interview that Norma Gentile (Hildegard singer, [www.healingchants.com](http://www.healingchants.com)) and David Darling (Grammy winning cellist, [www.daviddarling.com](http://www.daviddarling.com)) did for CBC's *Tapestry* radio show. Their joint interview with host Mary Hynes includes a duet improvisation on Hildegard's setting of *Kyrie Eleison* while exploring music, healing and spirituality.

*The interview is expected to air in mid-September or October. Please see the Tapestry website: [www.cbc.ca/tapestry](http://www.cbc.ca/tapestry) for the air date.*

## ✂ CanadaCD.ca – Attention Serious Music Lovers And Collectors Of Fine Recordings!

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# Musicians In Ordinary

We would like to wish Hallie Fishel and John Edwards, warm congratulations celebrating their 10<sup>th</sup> anniversary season as the Musicians in Ordinary.

I had a moment to ask John a quick question, “To what do you attribute your longevity as a musical duo?” to which he replied, “The truth is probably stubbornness and the fact that no one else would put up with us. But let’s say that we have always been trying to do new things and find new repertoire. We work a lot putting things into cultural context and as you find out new things about how this music fits into the culture and more specifically into the everyday lives of the performers and consumers of the music, it remains endlessly fascinating.”

Thank you John.

~ Frank Nakashima

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## Her Leaves be Green

☛ October 30, 2010

The above rhyme is from the dedication of John Danyel’s *Book of Ayres* of 1606. We present a concert of music written for Miss Anne Greene and the Egerton sisters, students, and later patronesses of songwriters Danyel, Henry Lawes and John Bartlet. Lute pieces from the manuscript collection of Margaret Board will round out the program, and John will have prepared by practising the exercises in that book in the hand of her teacher, John Dowland.



## New Year’s Day

☛ January 1 and 2, 2011

Our immensely popular celebration of the New Year with music of 17<sup>th</sup> and 18<sup>th</sup> century Vienna, with cantatas and sonatas by Conti, Vivaldi and Caldara. An instrumental ensemble will be led by Christopher Verrette.

## Songs Without Words

☛ February 5, 2011

John plays lute solo arrangements of vocal music of the 16<sup>th</sup> century. Highly decorated versions of mass movements by Josquin Desprez, French chansons, and English ayres will be heard.

## Rococo!

☛ March 12, 2011

In the Parisian intellectual salon, men like the encyclopaedist Diderot, liberal thinkers like Rousseau and even a pre-imperial Napoleon would gather, literally, at the foot of the bed of great ladies. And after a hard afternoon’s reporting to one’s patron how the encyclopaedia or the thinking or the revolution plotting was coming along, one would need to unwind with some chamber music. Hallie sings, John plays Baroque guitar and Christopher Verrette joins us on violin.

## A Sa Lyre

☛ April 16, 2011

The Renaissance saw the lute and guitar as their substitute for the Classical lyre. Indeed, Ronsard (who the French call the Prince of Poets) wrote odes to all three instruments, using ‘lute’ and ‘lyre’ interchangeably in one poem, depending on what rhymed. This concert will see us singing settings of the great poets of 16<sup>th</sup> century France, Saint-Gelais, and Clement Marot set by Sermisy, Goudimel and others, with dances from the country that invented ballet.

John Edwards

*The Musicians In Ordinary*

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*This photo (opposite page) shows Hallie admiring John’s talent for tuning his theorbo.*

# Tafelmusik's Summer 2010 Touring Season

Orford Festival Debut, Italy's Reate Festival  
with Kent Nagano

Germany's Klang und Raum Musikfestival  
with Bruno Weil



Tafelmusik's summer touring season got underway with the orchestra's first-ever appearance at the Orford Festival on August 8, 2010. Residencies at two prestigious European summer festivals followed: encore performances at the second annual Reate Festival in Italy in late August, and the orchestra's 18<sup>th</sup> annual appearance as orchestra-in-residence at the Klang und Raum Festival in Germany in early September. Tafelmusik will represent Canada on the world stage throughout the 2010-11 season, performing in 20 cities in North America, Europe and Asia.

Tafelmusik made its Orford Festival debut as the grand finale of the 2010 festival on August 8. The prestigious and internationally acclaimed event takes place each year in a natural and architecturally inspiring environment in Québec's Eastern Townships. Tafelmusik presented a mixed programme of repertoire for string orchestra led by Jeanne Lamon, with music from Corelli to Mendelssohn, with violinist Aisslinn Nosky featured in Mendelssohn's early *Violin Concerto in D Minor*.

From August 26 to 29, 2010, Tafelmusik returned to the Reate Festival in Rieti, Italy at the invitation of the Festival's Artistic Director Kent Nagano. Tafelmusik performed three different programmes including Mozart's opera *The Marriage of Figaro*, Beethoven's *Piano concertos nos. 1 and 2* with child soloists Karin Nagano and Jacopo Giovannini, Schubert's "*Unfinished*" *Symphony*, Mozart's *Jupiter Symphony*, and overtures by Rossini and Spontini in Rieti's splendid *Teatro Flavio Vespasiano*.

Tafelmusik returns to Irsee, Germany in September for its 18<sup>th</sup> year as orchestra-in-residence at the Klang und Raum Festival under Artistic Director Bruno Weil. Performances from September 2 to 5, 2010 include Schubert's "*Unfinished*" *Symphony* (no. 7), "*Great*" *Symphony* (no. 8), Beethoven's incidental music to *Egmont*, Mozart's *Missa solemnis* and Pergolesi's *Stabat Mater*.

Conductor Bruno Weil and Tafelmusik have forged a spectacularly successful artistic collaboration over the years, yielding a series of award-winning recordings of works by Haydn, Mozart and Beethoven, and previous successful European tours. Weil returns to Toronto in April 2011 to conduct the Tafelmusik Orchestra and Chamber Choir in Tafelmusik's first performances of Beethoven's *Symphony No. 9*.

Recognized as "*one of the world's top baroque orchestras*" (*Gramophone*), Tafelmusik is among Canada's most highly-regarded cultural ambassadors and is the only Canadian orchestra to hold annual international residencies in two European countries. In October 2010, Tafelmusik takes The Galileo Project on the road to the prestigious Beijing International Music Festival, Suzhou Science & Cultural Centre in China, and Kuala Lumpur in Malaysia, and with artist training activities in Seoul, Korea. Other 2011 touring destinations include Western Canada and Ontario.

"*Tafelmusik is proud to represent Canada internationally,*" states 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.*"

Visit Tafelmusik's website: [www.tafelmusik.org](http://www.tafelmusik.org)

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## New Publications From Stainer & Bell

[www.stainer.co.uk](http://www.stainer.co.uk)

Come ye Sons of Arts

Henry Purcell

Reconstructed by Rebecca Herissone




*Come ye Sons of Arts* was written to celebrate the birthday of Queen Mary on 30<sup>th</sup> April 1694 at the royal court of London. Often described as the finest of Purcell's birthday odes, today it is one of his most popular and most frequently-performed works. What is perhaps less well-known is that the only surviving complete source for the ode is a manuscript score now held in the Royal College of Music in London, made by one 'Rob[er]t Pindar,' and dated by

him 1765 – some 70 years after Purcell's death. Despite its late date, this score has necessarily formed the basis for all modern editions of the work.

Pindar himself is a mysterious figure: nothing is known about him beyond the scant information provided by this manuscript which he entitled *Vocal and Instrumental Musick with the Overture's Song's & Chorusses as composed by Mr Henry Purcell Vol. 1st Finished anno Domini 1765*. This new edition is the first to attempt a full-scale reconstruction of the ode that removes Pindar's 18<sup>th</sup>-century 'improvements' and seeks to return the music to a form much closer to what Purcell composed.

### **Intabolatura Nova di Balli (Venice, 1551)**

**Twenty-five 'dances of various kinds, to be played on the arpicordo, harpsichord, spinet or clavichord, by divers most excellent composers, newly published and printed with all diligence by Antonio Gardane'**

his edition has been made from the unique copy of the original, preserved in the Library of the Liceo Musicale at Bologna. The book, a small, oblong quarto consists of 24 leaves, printed from moveable type. The music, which is anonymous throughout, is laid out on the normal pair of staves we associate with keyboard music, though in accordance with the usual Italian custom the right-hand stave has five lines while the left-hand one has six (increased now and then to seven or eight by what appears to be overprinting).

Keyboard music presented 16<sup>th</sup>-century music printers with some knotty technical problems, and Gardane's volume is no exception to the rule that most sources of early keyboard music contains errors, which have been corrected, as far as possible, by the editors William Oxenbury and Thurston Dart.

Elaborate changes of registration of the kind so easily achieved on a modern harpsichord are totally inappropriate to the music of this collection. No 16<sup>th</sup>-century harpsichords had sub-octave strings; most of them had only one manual, and many had only a single set of strings, plucked by quills. All were tuned in mean-tone temperament. The meaning of the term arpicordo at this time remains very obscure. Perhaps it denoted a gut-strung clavictherium, perhaps an oblong virginal, perhaps a pentagonal spinet, perhaps a 'couched harp' with metal strings and hooks to give them a jangling tone-quality, perhaps an ottavina – the possibilities are as numerous as the evidence is negligible.


## Publication Reviews

excerpts from *Early Music Review* 137 – August 2010

By Clifford Bartlett


### **Purcell Come ye Songs of Arts**

**reconstructed by Rebecca Herissone,  
published by Stainer and Bell, 2010.  
ix + 65 pp, 9.95 pounds Sterling**

becca Herissone studied the other Purcell pieces in Pindar's manuscript (which also survive in more reliable sources) and analysed his treatment of them. He seems to have interfered extensively. It is possible to make guesses at what sections incorporate his added parts (it helps that he wasn't technically very skilled at, for instance, adding viola parts without consecutives); but that doesn't necessarily help to restore exactly what Purcell wrote. So the way is open for reconstructors to get to work. This is the first I have come across. It is well argued, with a very detailed critical commentary. I'm sure that, now that the validity of the sole source has been undermined, others will make their own attempts and there will be a choice of solutions, as with Mozart's *Requiem*: to perform what has become familiar or to choose a more imaginative edition with conjectures of what Purcell might have written.

### **The Christian West and its Singers: the first thousand years**

**Christopher Page  
Yale University Press, 2010.  
xxiv + 692 pp. 30 pounds Sterling**

t's a fascinating book to read or to dip into (a chronological table would have been helpful). The documentation is amazing: nearly 50 pages of notes and over 50 of bibliography, covering 1,000 years of history, followed by 45 pages of indices. It really is too much to take in as a whole. Its most important achievement is, I think, to place music as a central part of the Latin world, and incidentally, to bring that world more to the centre of contemporary awareness. Perhaps try a chapter at a time rather than feel that reading this beautifully-produced book is a marathon: to a considerable extent, they can be read separately rather than in sequence. Here the knowledge is understood and digested for both the experts and the more or the less ignorant reader, and is delightfully illuminated from unexpected viewpoints.

# CD Reviews

By Paul-James Dwyer

## The Seven Last Words of Christ on the Cross

Joseph Haydn

Le Concert Des Nations, Jordi Savall, Direction

Aliavox AVDVD 9868, 1 DVD & 135-page Book

**T**his magnum opus is one of the most emblematic musical creations of the Age of Enlightenment. Savall's musical and visual masterpiece is the original orchestral version Haydn created (Hob. XX.1), one now very rarely heard. The chamber and choral versions of the work have superseded the initial commissioned work and are more familiar to modern day audiences. Though they have been more widely known than the original commission, even in Haydn's own day, the orchestral version exhibits an integral artistic strength that the other two versions only have in part. Haydn decided to popularize the well-accepted orchestral version as an oratorio and to transcribe a chamber version for amateur or small forces only after the orchestral premiere.

The recording was made in 2006 at the Church Santa Cueva de Cádiz, Spain, the original home of the commission. It was customary in Cádiz to produce a musical service during Lent, with the walls, windows and pillars of the church draped in black cloth, the solemn darkness broken only by a single large lamp hanging from the centre of the roof. At noon, the doors were closed and the ceremony began. After a short service, the bishop ascended the pulpit, pronounced the first of the seven words and delivered a short commentary on it. Then, leaving the pulpit, he prostrated himself before the empty tabernacle on the altar, and the ensuing interval was followed by a musical interlude. The same sequence followed all seven words. Savall has replicated this event on the DVD musically, textually and visually, focusing on the spiritual message and expressive power of the original composer's offering, making it as vibrant and suggestive as ever. The original orchestral performances and subsequent annual event since its premiere, at the same church in Cádiz, have continued to this day.

Extra features include the original texts recited by Raimon Panikkar and José Saramago and commentaries by Savall and Pbro. Guillermo D. Leonsegul.

The DVD has the following language options: Latin, French, German, Italian, English, Spanish (Catalan & Castilian), Portuguese, something that Savall's new releases now always include.

## Complete Clavier Works, Vol. 10

W.A. Mozart

Siegbert Rampe

MDG Classics MDG3411310-2

Clavichords by Allan Winkler, Boston, 2003 (A= 415) and Martin Scholz, Basel, 1970 (A= 434)

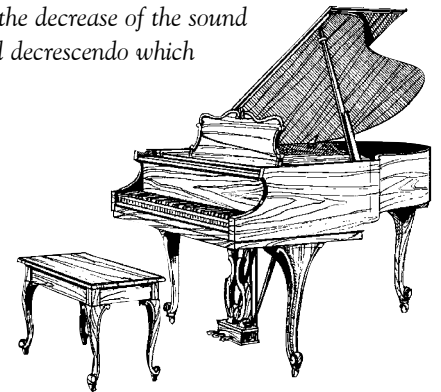
Harpsichord by Burkat Shudi, London, 1771 (A= 417)

Fortepiano after J. Schantz by Barbara & Thomas Wolf, Washington DC, 1992 (A= 430).

**R**ampe is one of the great current German early music keyboard masters, with over 65 recordings on historical instruments, or copies, to his credit. His repertoire ranges from the Middle Ages to César Franck. Author of two major books on Mozart and J.S. Bach and editor of complete editions of Bach, Ebner, Froberger, Krieger, Lübeck, Muffat, Rameau, Sweelinck, and Weckmann. Since 2005, in addition to his numerous professorships in Europe, he has taken a position at Arizona State University in Phoenix.

The harpsichord on this CD deserves special notice. Shudi, born (1702) in the Swiss canon of Glarus, made his home in London after 1729. His workshop became one of the most important in Europe, and even Handel had one of his instruments. The Shudi harpsichord has a large compass C' to f''' and a nasal-sounding second 8' register called a lute stop on the upper manual. In addition to a pedal-operated "machine stop" for changing registers during performance, it has a mechanism which he patented in 1769 as a "Venetian swell" which allows continuously variable dynamic control by means of a set of close-fitting louvers running along the length of the instrument, above the strings, which can be opened and closed by a pedal. Something like an organ swell. Frederick The Great of Prussia had one of these models, Nine-year-old Mozart played on one in London during his stay in 1765. Father Leopold wrote a newspaper article on the invention, published on July 5<sup>th</sup> of that year. *"It was extraordinary to see how Mr. Shudi has connected all the registers to a pedal, so that they can be removed one after the other and control the decrease of the sound as one pleases, permitting the crescendo and decrescendo which clavierists have long wished for."*

A fine recording, in a great series!



## L'Orfeo

Claudio Monteverdi

Les Arts Florissants, Les Sacqueboutiers de Toulouse

William Christie, Conductor, Pier Luigi Pizzi, Director

Dynamic 33598 (1 DVD)

**G**his live single DVD recorded during the Teatro Real di Madrid 2008 (the production was co-produced by La Fenice di Venice) is a marvel. Teatro Real di Madrid recently staged the same opera with Jordi Savall directing, proving the work is a favourite with Spanish audiences. The two productions are both extremely powerful but worlds apart in many ways. Christie's vocalists include Dietrich Henschel as Orfeo, Maria Grazia Schiavo as La Musica, Proserpina and Euridice. Most of the opera is in recitative so the director Pier Luigi Pizzi and Christie have the instruments in direct proximity to the singers, involving them in the action, on the same level. This also makes the audience part of the action, which is to great effect, especially at the end of the work, with its great joy at the reunion of the principal characters. Christie and Les Arts Florissants are all in period costume. He plays the continuo, as one of the stage characters, as originally transpired in the Mantua palace hall (not theatre) of Monteverdi's premier production.

The cast, sound and singers are universally first rate as is to be expected with a Christie/Les Arts Florissants production. The opera prologue is particularly powerful and beautiful with the "hair-raising" seven sacqueboutiers and period bass drum, blaring from centre-stage.

## Let Me In This Ae Night

Chris Norman & David Greenberg Duo

Boxwood Media [www.boxwood.org](http://www.boxwood.org)

**S**cottish and baroque music are the main root elements in this new recording. Eighteenth-century Scottish music in particular has an unusually large and unconventional palette of stylistic interpretations because its very nature defies classification as either folk or art music. Chris Norman & David Greenberg's duo sound has been honed over decades of collaboration and represents the ultimate in musical transparency and creative passion and urgency: *Let Me In This Ae Night* is their latest release and included is flute, violin and pump organ as instrumentation, with Norman on vocals.

Music making at its best!

## Les Urnes de l'Opéra

1907-1912, 12 Disques Du Gramophone

EMI Classics 50999-20626723, 3CD's

**I**n December 24, 1907, 48 gramophone records were buried in the basement of the Paris Opera House. The instructions were to leave them for 100 years. The project was the brainchild of Alfred Clark, founder and president of EMI's ancestor, the International Gramophone Company. His aim was to enlighten the citizens of the 21<sup>st</sup> century as to "the voices of the principal singers of our time and the interpretations they gave of some of the most famous pieces from the lyric and dramatic repertoire." The 48 records originally released by the Compagnie du Gramophone in the first years of the 20<sup>th</sup> century, were unearthed in December 2007 and then restored with enormous care by the technicians of the Bibliothèque Nationale de France, in collaboration with EMI Classics.

Though this amazing compilation recorded from 1907 to 1912 perhaps technically does not belong in an early music publication, but it does constitute a unique document of artists trained in vocal and orchestral technique that was prevalent from the early days of the 19<sup>th</sup> century onwards. This is a document that this writer believes should be indispensable for all aspiring opera singers, even though a portion of the voices are slathered with the excessive usage of vibrato. The three CD's are all mono and have the timing of 78:48, 78:38 and 63:36 respectively. Recorded on true urns at the Paris Palais Garnier, the contents of the so-called 'Urnes de l'Opéra' are being released on the EMI Classics label in partnership with the Bibliothèque Nationale de France, the Opéra National de Paris and the Association pour le Rayonnement de l'Opéra national de Paris.

The list of the stars is too lengthy for this review, a few names include Fédor Chaliapine, Fritz Kreisler, Jan Ignacy Paderewsky, Geraldine Farrar, Enrico Caruso, Reynaldo Hayn (singing), Nellie Melba, Ernestine Schumann-Heinck, Emma Calvé etc. Unfortunately, the enclosed CD booklet is only in French. These musical treasures from the early days of the record label are introduced with a visionary speech from Firmin Gémier, the celebrated actor and director who founded France's Théâtre National Populaire in 1920. A golden age of great singing is once again brought to lustrous life.











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