

Toronto Early Music News

Volume 27, No. 1

March '11 - May '11



a quarterly bulletin of the

Toronto Early Music Centre

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

Toronto Early Music News

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

Unsolicited manuscripts, letters, etc. are welcome, as is any information about early music concerts, events, recordings and copies of recordings for review. The deadline for the next issue (June '11–August '11) is May 10, 2011.

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 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>.

Toronto Early Music Centre Board of Directors

Frank Nakashima, *President* ☞ Michael Lerner, *Secretary*
Kathy Edwards, *Treasurer*

John Edwards ☞ Jenni Hayman ☞ Paul Jenkins ☞ Michael Lipowski
Sheila McCoy ☞ Janos A. Ungvary

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 and the following generous donors:

☞ \$10–\$49 ☞

Regina Bendig, Andrea Bizzotto, Penny Burrows, Katherine Cowan, Simone Desilets, Fred & Ursula Franklin, Katalin Gallyas, Patricia Hanley, Alison Healing, David & Lara Hunt, Marion Jewell, Barbara J. Kaye, David Keenleyside, Krystina Lewicki, Peter Newton, Jean Nichols, D.L. Parker, Scott Paterson, Paulette Popp, Helmut Rentschler, Stephen Ripley, Joan Robinson, Kevin Skelton

☞ \$50–\$99 ☞

Janet & Roger Beck, Jim & Rachael Boles, Linda Deshman, Margaret Huggett, Alison Melville, Roger D. Moore, Dr. Mary Sidgwick, Irene & Sidney Smith, Robert Temkin, Elaine Waddington

☞ \$100+ ☞

Joyce Allen, Tamara Bernstein, Sara Blake, Elan Dresher, Bruce Ferreira-Wells, John & Pierrette Ferth, John Gillies & Anne-Marie Prendiville, Ron Greaves, Roger Greenwald, Christine Haggarty, Mary Enid Haines, Balfour Halevy, Jenni Hayman Patricia Hiemstra, David Klausner, Miep Koenig, Anie Lafrance, Michael Lerner, Michael Lipowski, Blair MacKenzie, Susan Middleton, Rodoljub. Milankov, Tim Moody, Frank Nakashima, Frank Nevelo, John Newton, Christopher Palin, Greg Pastic, Bruno Ramirez, Stuart C. Rogers, J.L. Schachner, Merrilea Shields, Walter & Caryl Sinclair, Peter Solomon, Karen Waisglass, Shaunie Young

Contents of Vol. 27 no. 1

Calendar of Forthcoming Events

March.	2
April.	5
May	7
June	10

News Items

Speak Up!	11
Toronto Early Music Centre's Telephone # 416-464-7610	11
E-mail News And Updates	11
Have You Been Wondering If Your TEMC Membership Has Expired? . . .	11
Medieval & Renaissance Reference Website	12
The TEMC Vocal Circle	12
Prima la musica	13
CanadaCD.ca.	13
Call For Scores.	14
Nota Bene Period Orchestra Presents: Bach's Leipzig	14
Make A Donation	14
Musathena Presents A Concert Of Baroque Music By Women Composers	15
Tafelmusik Tour Of Western Canada	15
Tafelmusik Announces The 2011/2012 Season	16
Lives Lived	17
Tafelmusik News	19
"Beethoven's Happiest Years"	23
Instrument Rentals	25
Fretwork News	26

Contributors: Frank Nakashima; by Luisa Trisi, publicist for Tafelmusik

Editor: Frank Nakashima

Graphic Designer: Karen Harkness

Calendar of Forthcoming Events

March

- 2 Wednesday 7:00 **Tafelmusik “The Galileo Project”** – Back by popular demand – Tafelmusik’s “*out of this world*” (*Toronto Star*) multi-disciplinary stellar concert experience, conceived and programmed by our own Alison Mackay as an homage to Galileo. Gorgeous, celestially-inspired baroque music, stunning visuals, and seamlessly-woven literary and historical excerpts, narrated by Shaun Smyth. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.
- 3 Thursday 8:00 **Tafelmusik “The Galileo Project”** – details above
- 4 Friday 8:00 **Tafelmusik “The Galileo Project”** – details above
- 5 Saturday 8:00 **Tafelmusik “The Galileo Project”** – details above
- 5 Saturday 10:30 am **Musathena presents a concert of Baroque Music by Women composers.** Enjoy the rare opportunity to hear some exquisite music written by seldom-heard women composers of the Baroque. The programme will include works by Elisabeth Jacquet de la Guerre, Barbara Strozzi, Isabella Leonarda and the enigmatic Mrs. Philharmonica. As an added bonus, the ensemble will be premiering a specially-commissioned work by Canadian composer Elizabeth Raum, a setting of an ode by Mary Sidney (1561-1621) in honour of Queen Elizabeth I. Members of Musathena: Katherine Hill, soprano; Sheila Smyth & Valerie Sylvester, baroque violins; Rebecca Morton, baroque cello; Sara-Anne Churchill, harpsichord. Part of Primavera Concerts’ day-long celebration of the International Women’s Day Centenary. **St. Barnabas Church**, 33 Queenston Street, St. Catharines. For more information: www.primaveraconcerts.ca
- 6 Sunday 3:30 **Tafelmusik “The Galileo Project”** – details above
- 6 Sunday 1:30-4:00 **Toronto Early Music Players Organization workshop** – Focus on the music of Northern Europe, led by Matthias

Maute. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733. non-members \$20

- 6 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. For more information, please call 416-464-7610. “The Coffeehouse Collective” – Chamber music by Telemann, Marais, Philidor, Fasch, and Hotteterre, for large ensemble and featuring an array of diverse instrumental colours. Washington McClain (oboe), Alison Melville (traverso/ recorder), Tatiana Chulochnik, Alexander Gulin (pardessus de viole/ bass viol), Colin Savage (chalmereau/ recorder), Laura Jones (bass viol/ cello), Ondrej Golias (bassoon), and others.
- 6 Sunday 8:00 **Musathena** (see details on pg. 2) – presented by Kitchener-Waterloo Chamber Music Society in the **KWCMS Music Room**, 57 Young Street West, Waterloo. For more information: www.k-wcms.com
- 12 Saturday 8:00 **I Furiosi Baroque Ensemble “Baroque to the Future”** – with special guest harpsichordist Charlotte Nediger. Invention and technology have come to define the current generation. The ensemble brings to you their version of the Baroque iPad and the Renaissance PlayStation. **Calvin Presbyterian Church**, 26 Delisle Avenue, just North of St. Clair, West of Yonge. www.ifuriosi.com
- 12 Saturday 8:00 **Scaramella “Fiddle Me This”** – 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), Joelle Morton (viola da gamba, double bass), Evan Plommer (theorbo, bandore), Sara-Anne Churchill (harpsichord). **Victoria College Chapel**, 2nd floor, room 213, 91 Charles Street West, Toronto, Ontario M5S 2C7

- 12 **Saturday 8:00** **Musicians in Ordinary** (soprano **Hallie Fishel** and lutenist **John Edwards**) **“Rococo!”** – 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 in on violin. **Heliconian Hall**, Hazelton, just north of Yorkville.
- 13 **Sunday 3:00** **Nota Bene Period Orchestra: “Bach’s Leipzig”** – 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. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: www.nbpo.net or www.registrytheatre.com 519-745-6565.
- 24 **Thursday 8:00** **Tafelmusik “Daniel Taylor, countertenor”** – Brilliant countertenor Daniel Taylor joins Tafelmusik in Bach’s glorious *Cantata 170 Vergnügte Ruh, beliebte Seelenlust*. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just West of Spadina. 416-964-6337
- 25 **Friday 8:00** **Tafelmusik “Daniel Taylor, countertenor”** – see above
- 26 **Saturday 8:00** **Tafelmusik “Daniel Taylor, countertenor”** – see above
- 27 **Sunday 3:30** **Tafelmusik “Daniel Taylor, countertenor”** – see above
- 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.
- 29 **Tuesday 8:00** **Tafelmusik “Daniel Taylor, countertenor”** – see above
Note different location: George Weston Recital Hall, 5040 Yonge Street, 416-733-0545

* April

- 1 **Friday 8:00** **Toronto Consort “Canti di a terra”** – For their guest ensemble this season, the Consort presents an extraordinary meeting of musical cultures: Montreal’s Constantinople with Barbara Furtuna, the stunning vocal quartet from Corsica who specialize in the centuries-old traditions of Corsican singing. This program takes you on a voyage from the heart of the Mediterranean, and the mesmerizing vocal polyphonies of the sacred and secular songs of Corsica, to ancient Persia and medieval Europe. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just West of Spadina. 416-964-6337
- 2 **Saturday 8:00** **Toronto Consort “Canti di a terra”** – see above
- 2 **Saturday 8:00** **Toronto Chamber Choir “Josquin: Motets and Chansons”** – Five centuries after his lifetime, Josquin is still greatly admired as the first master of high Renaissance polyphonic vocal music. The choir will showcase this most prolific, but mysteriously elusive, of composers. *Missa Pange Lingua, El Grillo (the Cricket), Absalon, fili mi* and others. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair). 416-763-1695. Pre-concert talk 7:00 www.torontochamberchoir.ca
- 7 **Thursday 8:00** **Tafelmusik Beethoven Symphony no. 9 directed by Bruno Weill** – A landmark occasion! Tafelmusik has been exploring Beethoven’s symphonies for the past ten years, rediscovering these great pieces of music as they were first heard on period instruments. Tafelmusik is thrilled to complete the cycle with Beethoven’s *Symphony no. 9* – their very first performance of the composer’s last symphony. Sigrid Plundrich (soprano), Anita Krause (mezzo-soprano), Rufus Müller (tenor), Tafelmusik Orchestra and Chamber Choir. **Koerner Hall**, TELUS Centre, The Royal Conservatory, 273 Bloor Street West.
- 8 **Friday 8:00** **Tafelmusik Beethoven Symphony no. 9** – see above
- 9 **Saturday 8:00** **Tafelmusik Beethoven Symphony no. 9** – see above

- 9 Sunday 9:00-4:00 **Toronto Early Music Players Organization workshop**
– Focus on international music, led by Valerie Horst.
Lansing United Church, 49 Bogert Avenue, just SW of
Yonge & Sheppard. 416-537-3733. non-members \$20
- 10 Sunday 3:30 **Tafelmusik Beethoven Symphony no. 9** – see above
- 10 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. For more information, please call 416-464-7610. “A Modern Troubadour” – singer/instrumentalist Benjamin Stein accompanies himself on lute and theorbo in Baroque and Renaissance songs from France, England and Italy, and also plays his own theorbo transcription of a Bach cello suite.
- 10 Sunday 3:00 **Classic Piano Trios** – Masterpieces by Mozart, Haydn and Beethoven as they were first heard on period instruments. Boyd MacDonald, fortepiano; Julie Baumgartel, violin; Paul Pulford, cello. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: www.nbpo.net, or www.registrytheatre.com 519-745-6565
- 16 Saturday 8:00 **Musicians in Ordinary** (soprano Hallie Fishel and lutenist John Edwards) “A Sa Lyre” – 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 16th century France, Saint-Gelais, and Clement Marot set by Sermisy, Goudimel and others, with dances from the country that invented ballet. **Heliconian Hall**, Hazelton, just north of Yorkville.
- 22 Friday 7:30 **Opera Atelier La Clemenza di Tito** – In Mozart’s lifetime, *La Clemenza di Tito* was considered “his most perfect work.” It enjoyed enormous success in Vienna, Prague, Berlin, Naples, St. Petersburg, Paris and London. Opera Atelier is proud to present a sumptuous new production

which will make the opera’s North American premiere on period instruments. Desperate intrigues, unrequited love and heart-stopping reversals of fortune punctuate this thrilling story taken directly from Roman history, in which the Roman aristocrat, Vitellia, plots the assassination of Tito, Emperor of Rome. Tito’s forgiveness of his enemies catches all of us off guard, turning the opera’s theme into one of clemency and redemption. Kresimir Spicer (Tito), Measha Brueggergosman (Vitellia), Michael Maniaci (Sesto), Mireille Asselin (Servilia), Mireille Lebel (Annio), Curtis Sullivan (Publio), Artists of Atelier Ballet, Tafelmusik Orchestra, conducted by David Fallis. **Elgin Theatre**, 189 Yonge Street, just north of Queen. www.ticketmaster.ca 416-872-5555

- 23 Saturday 7:30 **Opera Atelier La Clemenza di Tito** – see details on pg. 6
- 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 7:30 **Opera Atelier La Clemenza di Tito** – see details pg. 6
- 27 Wednesday 7:30 **Opera Atelier La Clemenza di Tito** – see details pg. 6
- 30 Saturday 7:30 **Opera Atelier La Clemenza di Tito** – see details pg. 6

May

- 1 Sunday 1:30-4:00 **Toronto Early Music Players Organization workshop**
– Focus on the national music of Poland, led by Shannon Purves-Smith. **Lansing United Church**, 49 Bogert Avenue, just SW of Yonge & Sheppard. 416-537-3733.
- 1 Sunday 3:00 **Opera Atelier La Clemenza di Tito** – see details on pg. 6
- 6 Friday 8:00 **Toronto Consort “Songs of the Celestial Sirens”** – 17th-century Italy witnessed one of the most extraordinary moments in the history of women’s music, with the incredible outpouring of repertoire written by and for women, especially found in the convents of northern Italy. At the Convent of Santa Radegonda in Milan, the compositions of one of the sisters, Chiara Margarita Cozzolani, performed by an ensemble of brilliant nuns, drew audiences in such numbers that on

public feast days there was sometimes the fear that people might suffocate, so irresistible was the music of the “celestial sirens” as one commentator named them. The Consort has assembled their own group of virtuoso female singers to recreate the thrill of this magnificent music. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.

- 7 **Saturday 8:00** **Toronto Consort “Songs of the Celestial Sirens”** – see details on pg. 7
- 7 **Saturday 8:00** *I Furiosi Baroque Ensemble “Baroque Back Mountain”* – with special guest Jed Wentz (flauto traverse) and Erin Helyard (harpsichord). Tonight they fling wide the doors of Baroque closets. Park your horses outside, remove your Stetsons, sit back and enjoy the view. **Calvin Presbyterian Church**, 26 Delisle Avenue, just North of St. Clair, West of Yonge. www.ifuriosi.com
- 8 **Sunday 3:30** **Toronto Consort “Songs of the Celestial Sirens”** – see details on pg. 7
- 8 **Sunday 3:00** **Jordi Savall and Hesperion XXI “The Route of the New World: Spain – Mexico”**. Conductor, composer, and a phenomenal viol player, the two-time Grammy Award-nominated Jordi Savall is one of the world’s major figures in early music. Savall will conduct his ensemble in a musical dialogue featuring extraordinary works by the foremost baroque music composers from the Old Spain, the Mexican Baroque, and the living Huasteca and Jarocho traditions. **Koerner Hall**, Telus Centre, 273 Bloor Street West. www.rcmusic.ca 416-408-0208
- 8 **Sunday 3:00** **Nota Bene Period Orchestra: “Harmony in Chaos”** – 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. **The Registry Theatre**, 122 Frederick Street, Kitchener. For more information: www.nbpo.net or www.registrytheatre.com 519-745-6565

- 11 **Wednesday 7:00** **Tafelmusik “Virtuoso Violin: Stefano Montanari Returns”** – Italian baroque violin virtuoso Stefano Montanari returns as guest director and soloist in a programme of exuberant Italian concertos and symphonies. **Trinity-St. Paul’s Centre**, 427 Bloor Street West, just west of Spadina. 416-964-6337.
- 12 **Thursday 8:00** **Tafelmusik “Virtuoso Violin”** – see details on pg. 8
- 13 **Friday 8:00** **Tafelmusik “Virtuoso Violin”** – see details on pg. 8
- 14 **Saturday 8:00** **Tafelmusik “Virtuoso Violin”** – see details on pg. 8
- 14 **Saturday 8:00** **Aradia Ensemble “Bach + 1”** – Bach plus a singer, Bach plus a dancer, and Bach plus an artist. Soprano Virginia Hatfield, dancer/choreographer Jeremy Nasmith, and artist John Coburn. **Glenn Gould Studio**, Front & John, info 416-368-8743, aradiaensemble@gmail.com, Single tickets: Roy Thomson Hall Box Office 416-872-4255
- 15 **Sunday 3:30** **Tafelmusik “Virtuoso Violin”** – see details on pg. 8
- 15 **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. For more information, please call 416-464-7610. “Bach Solo” – Elena Spanu, violin, and Kerri McGonigle, cello, perform solos by J.S. Bach
- 15 **Sunday 3:00** **Toronto Chamber Choir “Bach and Numerology”** – J.S. Bach embraced all kinds of symbolism, but few of his admirers know why he was so fascinated by numerology. Music director Mark Vuorinen has a key to the mystery, and he promises to let you in on it this afternoon. Among other musical clues, you’ll hear the wonderful cantata *Christ lag in Todesbanden*. **Christ Church Deer Park**, 1570 Yonge Street (at Heath, north of St. Clair). 416-763-1695. www.torontochamberchoir.ca
- 17 **Tuesday 8:00** **Tafelmusik “Virtuoso Violin”** – see details on pg. 8
Note different location: **George Weston Recital Hall**, 5040 Yonge Street, 416-733-0545

30 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.

June

5 Sunday 1:30-4:00

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

12 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. For more information, please call 416-464-7610. **Musick’s Hand-Maid** – a concert of baroque music by women composers – Valerie Sylvester & Sheila Smyth (violins), Rebecca Morton (cello), Sara-Anne Churchill (harpichord), and Katherine Hill (soprano).

Making Music With The Recorder



After 30 years at *The Royal Conservatory*, **Scott Paterson** has opened his own studio.

All ages; private lessons and ensembles. Central location. Mus. Bac. Perf. (U of T), ARCT, member ORMTA.

Contact: Scott Paterson

416-759-6342; or cell: 416-268-1474

wspaterson@gmail.com

call **416-759-6342**

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.

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 – 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 – 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!

✂ Medieval & Renaissance Reference Website

<http://www.medieval.org>

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

✂ The 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.

NEW Location: 96 Barker Avenue, Toronto, M4C 2N6

2 blocks N of Mortimer, 1 block W of Woodbine.

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 following dates:

March 28; April 18 (25th is Easter Monday); May 30 and June 27.

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

✂ Prima la musica

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

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

"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

frank.nakashima@gmail.com

distributor for:

Theodore Presser Co. – www.presser.com

King's Music – www.kings-music.co.uk

Ann Fuzeau Productions – <http://annefuzeau.com>

Studio Per Edizioni Scelte – www.spes-editore.com

Prima la musica – www.primalamusica.com

John Walker Tuning Forks – www.granton.co.uk

Paraclete Press – www.paracletepress.com

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

Since 1980 SRI Canada has been supplying the retail trade with the finest independent imported and Canadian labels. Labels like Hyperion, Harmonia Mundi, Chandos, BIS, Channel Classics, ATMA Canada, Gimell, Alpha and Ricercar, and dozens more.

Finally, a music website for audiophiles and serious collectors! No ads, no pop-ups, no banners, no bull! Now all of these great recordings are available direct from our secure consumer website at www.CanadaCD.ca

Our specialty is Classical music, but we have a great selection of jazz and World music too. Over 20,000 titles from the world's premier labels – in stock! New Releases listed every month before they hit the street.

Browse through our main categories: 'New Releases' – 'Award Winning Recordings' – 'May we recommend...' – 'Collector's Corner' containing out-of-print, rare, and hard-to-find recordings at amazing prices – and 'Music for Christmas'.

Or, enter an artist's or composer's name (e.g. Manze, Hewitt, Hamelin, Herreweghe, Rameau, Beethoven) or an instrument (e.g. lute, piano, gamba, sitar, trumpet) in our 'FIND' box and browse hundreds of new titles and back catalogue recordings. And coming soon ... browse by genre: medieval, renaissance, baroque, classical, romantic, 20th century, etc.

Create your own account on CanadaCD! You can use our 'basket' feature to create as many 'baskets' as you like, save them and name them for future reference. For example, create baskets called 'CDs I must have' or 'gift ideas' and save them for later reference, purchase, or deletion.

Our staff of music experts are always here to help you find that elusive recording or offer advice on what to buy. We accept VISA and MasterCard, and our site maintains the highest levels of security possible.

Visit us today at www.CanadaCD.ca

🎵 Call For Scores

Aliénor is pleased to issue a Call For Scores to encourage the composition of solo music for harpsichord and chamber music for harpsichord with modern or period instruments. Visit our website for guidelines and entry form www.harpsichord-now.org. Please direct any questions to alienor-info@harpsichord-now.org.

~ Kelli Franco, Administrative Assistant, Aliénor

🎵 Nota Bene Period Orchestra Presents: Bach's Leipzig

Take a trip back in time to the Leipzig of Bach and his contemporaries with music, a slide show of Leipzig's historic beauty and maybe even a little strudel. Special guest leader, Stephen Marvin, and mezzo soprano, Jennifer Enns Modolo, join the orchestra in music by the master as well as some of his compatriots including Telemann, Kuhnau, and Rosenmüller.

Sunday March 13th at 3 p.m.

The Registry Theatre ~ 122 Frederick Street, Kitchener
519-578-1570 or www.registrytheatre.com

Tickets at the Centre in the Square box office: \$28/Adults, \$25/Seniors,
\$15/Students 18 and over, \$5/under 18

For more information: www.nbpo.ca

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

🎵 Musathena Presents A Concert Of Baroque Music By Women Composers

Enjoy the rare opportunity to hear some exquisite music written by seldom-heard women composers of the Baroque. The programme will include works by Elisabeth Jacquet de la Guerre, Barbara Strozzi, Isabella Leonarda and the enigmatic Mrs. Philharmonica. As an added bonus, the ensemble will be premiering a specially-commissioned work by Canadian composer Elizabeth Raum, a setting of an ode by Mary Sidney (1561-1621) in honour of Queen Elizabeth I. Members of Musathena: Katherine Hill, soprano; Sheila Smyth & Valerie Sylvester, baroque violins; Rebecca Morton, baroque cello; Sara-Anne Churchill, harpsichord.

First Concert:

Saturday 5th March, 10:30 a.m.

Part of Primavera Concerts' day-long celebration of the International Women's Day Centenary

St. Barnabas Church,

33 Queenston Street, St. Catharines

For more information: www.primaveraconcerts.ca

Second Concert:

Sunday 6th March at 8 p.m.

Kitchener-Waterloo Chamber Music Society

KWCMS Music Room,

57 Young Street West, Waterloo

For more information: www.k-wcms.com

🎵 Tafelmusik Tour Of Western Canada

January 21 to February 1, 2011

by Luisa Trisi, publicist for Tafelmusik

Tafelmusik Baroque Orchestra embarked on a tour of Western Canada from January 21 to February 1, 2011 with concerts in Victoria, Salt Spring Island, Vancouver, Kelowna, White Rock, Edmonton and Calgary.

On this tour, Tafelmusik presented a mixed programme of baroque repertoire including music by Lully, JS Bach, CPE Bach, Fasch, and Dauvergne. John Abberger and Marco Cera were the featured soloists in the *Concerto for 2 oboes in D Minor* by Vivaldi, and Abberger joined Music Director and violin soloist Jeanne Lamon for the Bach *Concerto for Oboe and Violin in C Minor*. Tafelmusik musicians were also involved in Artist Training initiatives – masterclasses and workshops with the University of Victoria, the Calgary Youth Orchestra and the University of Calgary

– as part of Tafelmusik’s Baroque Mentors training programmes for emerging artists, a year-long series of masterclasses and residencies in universities across Canada.

“*Touring is an essential activity for Tafelmusik,*” states Music Director Jeanne Lamon. “*Taking our music to communities across the country is very important and underlines the commitment to our role as cultural ambassadors, both nationally and internationally. On tour we also reach out to emerging young musicians in different cities and communities through artist training opportunities that we would not have otherwise. We welcome the chance to perform for new audiences from Victoria to Calgary.*”

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. Tafelmusik’s touring season began in August with its debut performance at the Orford Festival in Québec, followed by an encore performance at the Reate Festival in Rieti, Italy at the invitation of the Festival’s Artistic Director Kent Nagano, and a return to Irsee, Germany for its 18th year as Orchestra-in-Residence at the Klang und Raum Festival under Artistic Director Bruno Weil. In October 2010, Tafelmusik took its renowned Galileo Project on the road to the prestigious Beijing Music Festival and Kuala Lumpur in Malaysia.

✿ Tafelmusik Announces The 2011/2012 Season

by Luisa Trisi, publicist for Tafelmusik

Tafelmusik Baroque Orchestra and Chamber Choir announced the details of the 2011/2012 season, which sees Tafelmusik’s scope extend further than ever before with new projects and artistic collaborations, including House of Dreams, a new co-production with The Banff Centre, and one of Tafelmusik’s biggest and most ambitious artistic creation to date. Reaffirming its role as Canada’s cultural ambassador and expanding its reach into new markets, Tafelmusik takes The Galileo Project to Australia for its debut appearance there. The Orchestra’s international calendar includes a U.S. tour with a return engagement at Carnegie Hall, and its 19th year as Orchestra-in-Residence at the Klang und Raum Festival in Germany. Jeanne Lamon celebrates her 30th anniversary as Music Director with a staged version of the Tafelmusik debut of Handel’s musical drama Hercules at Koerner Hall. Lamon has invited world-renowned guest directors Alfredo Bernardini, oboe and Rachel Podger, violin to make their debuts with Tafelmusik in the 2011/12 season, along with conductor Bruno Weil, who returns to conduct Beethoven’s *Eroica Symphony*. The Tafelmusik Chamber Choir celebrates its 30th anniversary with a Choral Anniversary led by Choir Director Ivars Taurins. Tafelmusik is grateful for the support of Sun Life Financial for Jeanne Lamon’s 30th Anniversary as Music Director and the 30th Anniversary of the Tafelmusik Chamber Choir.

For the first time, Tafelmusik presents three different programmes at Koerner Hall, TELUS Centre for Performance and Learning: four performances of Handel’s *Messiah*; Beethoven’s *Symphony No. 3, Eroica* and Mendelssohn’s *Symphony No. 4 Italian*; and Handel’s *Hercules* directed by Jeanne Lamon and stage directed by Opera Atelier’s Co-Artistic Director Marshall Pynkoski. In addition to the concerts performed in its home venue of Trinity-St. Paul’s Centre, Tafelmusik continues a three-concert series at the George Weston Recital Hall at the Toronto Centre for the Arts.

“*I feel Tafelmusik is at an all-time high with the new projects and artistic collaborations we have been creating. The orchestra is enjoying much success on the national and international stage. Our recording projects have been both creative and stimulating, as has been our exploration of broader repertoire. We have been working with tremendously talented young musicians not only in our training programmes, but now on our mainstage. In my 30 years at Tafelmusik, I have never experienced such an outpouring of talent and creativity,*” says Lamon.

Libes Lived

✿ GOODMAN, Jan Hayes, 77

Peacefully, at Toronto General Hospital on January 26, 2011, with husband Rod, son Darrell and daughter-in-law Okhee at her bedside. In her 77th year, she also leaves grandson Colin, her brother Clyde Clark of Toronto, sister Heather Larstone of Yarrow, B.C., a host of loving nieces and nephews, and many friends in the early music world. She was a founding member of the Passomezzo Players, a keen amateur recorder player and harpsichordist, virtually at a professional level, and enjoyed playing recorder and harpsichord with fellow early music lovers. She sang in the Celebration Choir in Toronto. During several years in the Fifties to Eighties, she was a senior copy editor for *The Report on Business*, *The Women’s Globe and Mail*, and on readback for the news desk. She was predeceased by her parents, Alban and Gypsy Clark, and by a sister Glenora Kerr. An observance will be held at a later date.

✿ ZUCHOWICZ, Dominik James, 61

Surrounded by the love of family and friends near and far, Dom died peacefully on Tuesday, February 8th, 2011, age 61, after a long battle with myeloma. Born in Winnipeg’s north end, Dom achieved the apotheosis of the craft of historical bowed stringed instrument making and restoration. In November 2010, we celebrated the 40th anniversary of Dominik beginning his apprenticeship at James Croft and Son

in Winnipeg. His instruments appear in the collections of the Canadian Museum of Civilization, McGill, Harvard, Juilliard, and many other institutions; skilled professionals and happy amateurs across the globe enjoy his work. Dominik was happiest with a blade in his hand: at his bench creating a new instrument, at the lake rowing his hand-made sailing skiff, or in the kitchen planning a delicious meal.

He will be deeply missed by his life partner Barbara, his son Nikolas, his extended family and many friends. Our gratitude for the loving care provided by C.C.H.C. and the Ottawa Hospital. A concert to honour Dominik's achievements will take place at the 2011 Boston Early Music Festival on Saturday, June 18th, at 11:30 a.m. at Emmanuel Church, 15 Boylston St., Boston. Proceeds to the Multiple Myeloma Research Foundation (www.themmr.org). A memorial will take place at First Unitarian Congregation, 30 Cleary Ave., Ottawa, on Saturday, March 26th, at 10 a.m. Donations to the Ottawa Hospital Foundation to support Dr. Harry Atkins' research or the Ottawa Humane Society building fund (www.ottawahumane.ca/breakingground) appreciated. Further details at www.zuchowicz.com.

Tafelmusik News

✿ On The World Stage

As one of Canada's most highly-regarded cultural ambassadors, Tafelmusik receives new and renewed invitations each season, including its debut at the prestigious Beijing Music Festival last October. Next season, Tafelmusik will perform on three continents.

✿ Opera Atelier

Tafelmusik continues its long and celebrated partnership with Opera Atelier, joining the company for its season at the Elgin Theatre. The virtuoso Italian violinist and frequent Tafelmusik guest director Stefano Montanari leads performances of Mozart's *Don Giovanni* from October 29 to November 5, 2011, and David Fallis directs Lully's *Armide* from April 14 to 21, 2012.

✿ Klang und Raum Festival, Germany


From August 27 to September 4, 2011, Tafelmusik returns to Irsee, Germany for its 19th and final year as Orchestra-in-Residence at the Klang und Raum Festival under Artistic Director Bruno Weil. In addition to a mixed baroque programme and symphonies by Haydn and Mozart, the repertoire for Irsee includes major works for choir and orchestra led by Maestro Weil: Haydn's *Creation*, which Tafelmusik has recorded for SONY, and Beethoven's *Symphony No. 9*, completing the orchestra's 10-year Beethoven symphony cycle at the Festival.

✿ Carnegie hall and U.S. Tour


Tafelmusik returns to New York City's legendary Carnegie Hall on November 18, 2011, following a sold-out debut there in February 2009: "*Tafelmusik offered a well-paced and vigorous interpretation, with stately, buoyant, and crisply etched playing...*" (*The New York Times*). This engagement is part of a tour of the U.S. Eastern seaboard from November 14 to 20, 2011.

✿ Tafelmusik's Australia Debut: The Galileo Project


Tafelmusik's creative multidisciplinary concerts continue to open doors around the world, and the 2011/12 season is no exception. From March 1 to 20, 2012 both Tafelmusik and The Galileo Project travel to Australia for the first time. One of Tafelmusik's most successful international exports, The Galileo Project has been seen in China (in Mandarin), Malaysia, Mexico (in Spanish), Canada and the United States. Tafelmusik also has an extensive European tour of The Galileo Project in planned for November 2012.




in Toronto
visit the



à Toronto
visitez le







Recorder Center

984 DOVERCOURT ROAD
TORONTO, ONT. M6H 2X5
(416) 534-7931

Music for the recorder
all publishers
Recorders, Methods,
Books, Records



Musique pour flûte à bec
toutes éditions
Flûtes à bec, méthodes,
livres, disques



Canadian Tours and Residencies

The Banff Centre

After the successful collaboration of Tafelmusik and The Banff Centre on The Galileo Project, Tafelmusik conducts a 12-day residency at the Centre from January 24 to February 4, 2012, culminating with the world premiere performances of the fully memorized and staged House of Dreams. (See full description below). The Banff Centre residency functions as a creative lab, allowing for a unique collaborative process with stage, set and lighting professionals. House of Dreams will be presented in Toronto February 8 to 12, 2012.

Ontario

Closer to home, from May 8 to 16, 2012 Tafelmusik travels to communities in Ontario for concerts and outreach/artist training programmes.

🎵 Anniversaries & Co-Productions

30th Anniversary: Jeanne Lamon Directs Handel's Hercules at Koerner Hall

Tafelmusik celebrates Jeanne Lamon's 30th anniversary as Music Director with performances of Handel's *Hercules* at Koerner Hall, January 19 to 22, 2012. Handel's "Musical Drama in Three Acts" about jealousy and power was inspired by a Greek tragedy written by Sophocles more than 2,500 years ago. Lamon directs the orchestra, chamber choir and guest soloists Nathalie Paulin, soprano; Allyson McHardy, mezzo-soprano; Colin Balzer, tenor; and Sumner Thompson, baritone, in Handel's dramatic score, with stage direction by Marshall Pynkoski, Co-Artistic Director of Opera Atelier.

House of Dreams: Co-production with The Banff Centre

House of Dreams, February 8 to 12, 2012, is one of Tafelmusik's biggest and most ambitious artistic creations to date following the international success of The Galileo Project, Four Seasons Mosaic and Mozart Noir projects. House of Dreams is a new multi-media concert event programmed by Tafelmusik bassist Alison Mackay. A magical journey to the meeting places of baroque music and art, House of Dreams takes the audience to five European houses. The musicians perform exquisite works by Bach, Handel, Vivaldi, Purcell, and Marais, among others, from memory with a narrator against a backdrop of stunning images and paintings by Vermeer, Canaletto and Watteau. House of Dreams is a co-production with The Banff Centre and will have its Toronto premiere at Trinity-St. Paul's Centre, Tafelmusik's home in Toronto.



Tafelmusik Chamber Choir celebrates 30th Anniversary

Founded in 1981 by Choir Director Ivars Taurins, the Tafelmusik Chamber Choir is regarded as one of the world's finest chamber choirs – "I doubt there's a better choir anywhere." (*The Globe and Mail*). From March 27 to April 1, 2012, Tafelmusik salutes the ensemble's three decades of artistic excellence with Choral Anniversary: Celebrating 30 Years, a concert of music specially selected by Taurins. The programme includes works by Bach, Purcell, Rameau, Poulenc and Saint-Saëns. To mark this special occasion, Canadian composer James Rolfe has been commissioned to write a piece for the choir.

Handel's Messiah at Koerner Hall

25th Anniversary: Sing-Along Messiah at Massey Hall

For the first time in its history, Tafelmusik rings in the festive season with four performances of Handel's *Messiah* in the intimate and acoustically stunning Koerner Hall, December 14 to 17, 2011. Ivars Taurins directs the Orchestra and Chamber Choir and a splendid line-up of guest soloists including Karina Gauvin, soprano, and Brett Polegato, baritone. On December 18, Tafelmusik celebrates the 25th anniversary of Sing-Along Messiah in grand style at Massey Hall. This cherished annual tradition is directed by Herr Handel himself dressed in full period garb. *Sing-Along Messiah* was recently filmed by Canada's 90th Parallel Productions for national television broadcast on Bravo!

🎵 Guest Artists

As period music specialists who regularly collaborate with some of the world's leading artists, Tafelmusik musicians continue to challenge themselves and deepen their understanding and interpretation of the music they perform. During the 2011/12 season, Tafelmusik welcomes outstanding guest artists who bring fresh perspectives to a range of music that spans more than 200 years: Italian-born oboe virtuoso Alfredo Bernardini makes his Tafelmusik debut as guest director and soloist from December 1 to 4, 2011 for Baroque Splendour: The Golden Age of Dresden, a programme of dazzling music by Fasch, Pisendel, Telemann and Vivaldi. Bernardini's "sparkling and communicative approach" (*Gramophone*) is well-known to fans of his ensemble Zefiro, which performs regularly at major European, Asian and South American festivals.

British violinist Rachel Podger, whose "infectious charm and unaffected musicianship are hard to resist," (*BBC Music Magazine*) makes her Tafelmusik debut as director and soloist in Bach and Friends, May 2 to 6, 2012. The programme includes Bach's *Violin Concerto in E Major*, *Brandenburg Concerto No. 4*, Vivaldi's *Concerto for Violin from La Cetra*, and Telemann's *Concerto for 3 Violins in F Major*.

Tafelmusik's esteemed collaborator, German conductor Bruno Weil, leads the orchestra in Beethoven's landmark *Symphony No. 3 in E-flat Major*, the

Eroica, and Mendelssohn's *Symphony No. 4 in A Major, the Italian*, at Koerner Hall from May 24 to 27, 2012.

Soprano Karina Gauvin and baritone Brett Polegato – two superb Canadian singers with high-profile international careers – join Tafelmusik Chamber Choir and Orchestra for their performances of Handel's *Messiah* at Koerner Hall December 14 to 17, 2011 and the 25th Anniversary performance of *Sing-Along Messiah* at Massey Hall on December 18.

🎵 Recordings & Broadcasts

Thousands of new audience members worldwide have access to Tafelmusik through new ventures, including the national broadcast of a live performance of *Sing-Along Messiah* on Bravo! last December, which reached a total of 87,000 viewers, and which will be released on DVD during the 2011/12 season. Further recording initiatives will be announced at a later date.

Tafelmusik's impressive discography of 78 recordings has brought the orchestra international recognition, including nine JUNO Awards (four of which were awarded in the last decade) and a Grammy Award nomination. The orchestra's recordings – available world-wide through iTunes and other digital distributors – represent a permanent legacy and their excellence continues to resonate around the globe. A new recording with violinist Stefano Montanari, whose "overwhelming energy ... goes well beyond phenomenal technique," (*Toronto Star*) will feature music by Italian composers and is slated for future release.

The Internet brings Tafelmusik to the world through live performances, recordings and interviews, and many fans who have never heard the orchestra and choir perform live have nonetheless expressed their devotion through comments on Tafelmusik's YouTube channel, Facebook and MySpace pages, Twitter and personal blogs. Next season, Tafelmusik's "breathhtaking" (CBC.ca) Galileo Project will reach thousands more when a film version will be available.

🎵 Artist Training

Tafelmusik continues to develop the next generation of local, national and international musicians, together with the audiences that will support and appreciate their endeavours for decades to come. Now in its tenth year, the Tafelmusik Baroque Summer Institute organized by Charlotte Nediger offers pre-professional musicians the opportunity to learn about period performance practice. The ancillary Tafelmusik Baroque Summer Festival includes a number of free community concerts in June. Tafelmusik is also the Baroque Orchestra-in-Residence at the Faculty of Music, University of Toronto. This season, Tafelmusik launched Baroque Mentors training programmes that allow emerging artists to learn directly from Tafelmusik musicians and distinguished guest

artists through university residencies and guest artist masterclasses. Many of the students reached through Baroque Mentors are being introduced to period performance for the first time, while experienced period players or singers are able to access training at the highest level. This successful programme has been expanded for the 2011/12 season.


🎵 Education

Committed to building an international centre of musical excellence while making baroque and classical music fully relevant in a 21st-century context, Tafelmusik continues to develop and invest in ongoing music education and outreach programmes for music lovers of all ages. These include Baroque Education Day, the online Baroque Learning Centre with its curriculum-based study guides for teachers and students, Free Education Concerts and in-school visits, and interactive educational web games. On tour, Tafelmusik animates smaller communities with live performances, education and artist training, and provides study guides and other tools to open doors for continued exploration long after the applause has ended.

"Beethoven's Happiest Years"

Program Notes from Nicolai Tarasov

Artistic Director of the Academy Concert Series

n Saturday, February 12, 2011 at 8:00 p.m. the Academy Concert Series presented "Beethoven's Happiest Years" – a collection of Beethoven's youthful and uplifting early chamber music works written during his early years in Vienna (1792-1799) performed on period instruments by Elyssa Lefurgey-Smith (violin); Nicolai Tarasov (classical clarinet); Kerri McGonigle (cello) and Sharon Burlacoff (fortepiano). Below are the program notes from that concert:

In early November 1792, a young organist and harpsichordist from Bonn, named Ludwig van Beethoven (1770-1827), arrived in Vienna. In Vienna, music was everywhere! The city boasted the finest musicians, concerts and theatres, and its investment in culture was abundant. A multitude of orchestras and music theatres reached out for audiences and noble homes nurtured chamber music, making Vienna, as Mozart had written some ten years previous, "the best place in the world" for a musician and composer like Beethoven. And he was there,

unequivocally, to make his mark. This was not Beethoven's first visit to the capital of the Empire. A few years earlier, in March 1787, Beethoven had come to Vienna, presumably with the hope of studying with Wolfgang Mozart. It is not quite clear whether the two composers actually met at that time. But what is known is that, after his arrival, Beethoven's family situation changed abruptly and he was forced to forego his aspirations and return home.

In 1792, however, things were different. Beethoven now had not only the financial support of the Elector of Bonn, Maximilian Franz (the youngest son of Empress Maria Theresa of Austria) and a firm commitment from the great Joseph Haydn to study with the illustrious master, but also a significant body of his own musical works created (albeit not published – most are currently catalogued as *Woo*, “works without opus”) which clearly demonstrated his growth as a composer. Significantly, he also had the blessing of his lifelong friend and financial supporter, Count Ferdinand von Waldstein, who in his farewell note to Beethoven wrote: “*Through uninterrupted diligence you will receive Mozart's spirit through Haydn's hands.*”

Uninterrupted diligence, yes, but strategy as well. In Vienna, Beethoven did not at once prove himself as a composer but, rather, quickly established his reputation as a piano virtuoso, becoming overwhelmingly popular in the salons of Vienna. In an apparently clever marketing move, he delayed the publication of his compositions until after his first major public performance so that they would have much greater impact. And the right moment did come. On March 28, 1795, at a grand benefit concert organized by The Musicians' Society in which almost two hundred professional musicians participated, Beethoven made a stunning appearance before the Viennese audience as both performer and composer, brilliantly playing his own music. After the event, music lovers flocked to subscribe to the edition of his *Trios for Piano, Violin, and Violoncello Op. 1*. This was a huge success – he had conquered Vienna!

These were the happiest years of Beethoven's life, and soon he was able to give himself completely to composition. He produced at least ten Piano Sonatas, six String Quartets, trios, duets, a greatly popular Septet for Winds and Strings, the Quintet for piano and Winds, two Concertos for Piano and Orchestra, and a Symphony – all during the last years of the eighteenth century.

But these years were the happy prelude to what would soon become a symbol of the struggle of Humanity against its Fate, for, by the end of the century, the most celebrated Viennese composer Ludwig van Beethoven sensed he was losing his hearing.

Tonight we are presenting what is but a small portion of the extraordinary wealth of youthful and uplifting music created by Beethoven during his earliest and happiest years in Vienna (1792-1799).

Piano Trios Opus 1 by Ludwig van Beethoven is a set of three trios written for piano, violin, and violoncello. This music was first performed in 1793 in the home of Prince Lichnowsky, to whom they are dedicated. The trios were published in 1795 by Carlo Artaria (Mozart's principal publisher) after Beethoven's first significant public success. Tonight we are presenting the first movement of the *First Trio Opus 1* as a milestone of Beethoven career as a composer.

Cello Sonata Op.5 No.1 in F Major. As Beethoven's fame grew, he began doing what all performers do – go on tours. In February 1796, Beethoven went on tour in Prague and Berlin accompanied by one of his lifetime supporters and admirers, Prince Lichnowsky. He was very successful in both cities and, while in Berlin, met the King of Prussia Friedrich Wilhelm II, an amateur but enthusiastic cello player. Beethoven played several times at the court and as an homage to the King composed two cello sonatas (*Opus 5*). Both sonatas are in two movements, with a long Adagio introduction leading to the opening *Allegro*.

The *Violin Sonata No.1 in D major*, the first of Beethoven's *Opus 12* set, was written in 1798 and dedicated to Antonio Salieri (1750-1825), one of Beethoven's teachers. As Austrian Imperial Kapellmeister responsible for music at the Court Chapel and its attached school, Salieri taught Beethoven the art of singing, mainly for the opera.

The Trio Op. 11 is one of Beethoven's early chamber works featuring woodwind instruments. Dedicated to Countess Maria Wilhelmine von Thun, it was composed in 1797 and published in Vienna the next year. The last movement of the trio is a set of variations, the theme for which Beethoven used the popular aria *Pria ch'io l'impegno* (*Before I begin work, I must have something to eat*) from the comic opera *Lamor marinaro* (*Sailors' Loves*) by Joseph Weigl. This opera had premiered on October 15, 1797 with enormous success and the aria had immediately become a “Gassenhauer” (Street Song) commonly whistled all over Vienna, and therefore everyone who heard the Beethoven trio would get the joke. It's interesting that when the tune faded from popularity, Beethoven intended to write another finale for the trio but never got around to it.

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

Fretwork News

✂ Special 15% Discount On All Publications Until March 30, 2011

In the hope of bringing a little brightness into the gloom of these austere times, we are pleased to offer a 15% discount on all titles in our publications catalogue (including digital ones – see more below). Of particular interest may be our major recent publication,

✂ John Jenkins: The Five-Part Consort Music

Edited by David Pinto in two volumes: FE29 & FE30

Published in association with the Viola da Gamba Society of Great Britain

This has been warmly received by reviewers:

“In giving permission for the new edition to be made, the [Viola da Gamba] Society is owed the thanks of all violists. Greater thanks are due to the editor and publisher...May their efforts be fully justified by an enthusiastic acceptance of all they have achieved” (Andrew Ashbee, ‘The Viol’, Autumn 2010)

“Four cheers then for Fretwork’s new version...it is hard to imagine that this enormous task could have been done better...the sheer clarity of Fretwork’s printing...” (Andrew Fowler, ‘The Viol’, Autumn 2010)

“Any regular viol group without the Faber set should certainly buy a copy” (Clifford Bartlett, ‘Early Music Review’, December 2010)

If one is permitted to add to Clifford’s remark, anyone with a Faber set is also recommended to buy the new one – and several already have done – for a number of reasons. To list a few: David Pinto’s new edition remedies the Faber’s serious lack of critical material by providing an extensive Introduction and Commentary, and also corrects several textual errors, whilst the published material includes the option of partbooks in large print, a new departure which has proved popular with many senior members.

One of our most popular publications, *FE4 John Coprario: The Two-, Three- and Four-Part Consort Music*, has now been reformatted into more efficient use of space (but NB not with any reduction of print size), enabling prices to be substantially reduced. Combined with the fact that the collection is also available separately (a2, a3 or a4) this may well prove of more interest to any who don’t yet own it.

✂ Digital publications

These are also included in the offer. We now sell a rapidly increasing quantity of our catalogue in digital (PDF) form under licence, particularly the verse anthem and choral repertoire. This has been extremely useful for choirs, wanting to combine with a viol group (pace those who find that idea horrifying), giving them an efficient and economic way of obtaining performance material. If your group would like to combine with a group of singers or a choir, let them know about this facility. Digital publications are priced at 25% less than the printed version, and there are substantial extra discounts available for multiple score purchase.

Details and full retail prices of all titles can be found on our website, at <http://publishing.fretwork.co.uk/>. Alternatively, ask us to email a catalogue to you. This offer runs until March 30th.

✂ LPM And PRB Publications

We have stock of a substantial quantity of LPM publications for viols. There is a large number of titles, including important collections such as Tye, Scheidt, Schein, Brade and Thomas Simpson, as well as consort music by Byrd and Coprario. We have only limited quantities, and getting items from LPM can be a bit of a lottery, as some may know. Please ask for a list.

We also have stock of PRB publications for viols, principally those for consort. Please ask for a list, or look at their online catalogue. There are a number of new releases: <http://www.prbmusic.com/news.ivnu>

✂ Fretwork CDs

We can supply the great majority of Fretwork’s CD recordings (subject to the whims of the recording companies, who sometimes delete them for a period without notice). See our page on the Fretwork website (URL as above)

✂ Survey On The Use Of Computers In Musical Research And Appreciation

I am involved in a grant-assisted research project ‘Purcell Plus’ <http://www.purcellplus.org/> which seeks to harness the power of computer analysis for musicological study without requiring the researcher (whether academic or performer) to learn complex technological language or skills. It is using as a model Purcell’s *Fantazies & In Nomines* (c. 1680), bringing together a variety of information sources including a full score-encoding, a specially-commissioned expert commentary and several audio recordings. The link above will give you more information about different aspects of the project.



CLAVIERS BAROQUES



Dawn Lyons and Den Ciul
109 Fuller Avenue
Toronto, Ontario M6R 2C4
Web site: www.claviersbaroques.com

HARPSICHORDS

CLAVICHORDS

SPINETS

VIRGINALS

FORTE-PIANOS

Sales - Repairs - Rentals

Agents for Zuckermann Harpsichords

