

Toronto Early Music News

Volume 27, No. 2

June '11 - August '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 (September '11–November '11) is August 12, 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 Dushman, 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 Drescher, 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. 2

Calendar of Forthcoming Events

June	2
Free Tafelmusik Baroque Summer Institute (TBSI) Concerts 2011	4
27 th annual Early Music Fair.	6

News Items

Speak Up!	7
Toronto Early Music Centre's Telephone # 416-464-7610	7
E-mail News And Updates	7
Have You Been Wondering If Your TEMC Membership Has Expired?	7
Medieval & Renaissance Reference Website	8
The TEMC Vocal Circle	8
Prima la musica	9
CanadaCD.ca.	9
Make A Donation	10
TEMC Newsletter Online Instructions.	10
Call For New Board Members.	11
Instrument Rentals.	11
DVD Review – L'arbore di Diana.	12

CD Reviews

Vivaldi & Bach For Recorder	14
Dido And Aeneas	14
Venetian Composers In Guatemala And Bolivia	15
Pieces De Viole des CinqLivres 1686, 1701, 1717 & 1725	16
Vespro A San Marco	16
Alessandro Severo HWV A13	17
La Didone (Naples Version, 1650)	18
Selected Sonatas for Harp	18
Venezia	19
Le maître du Roy/The King's Teacher, Vol. 1	19
Roma 1670.	20
5 Magnificat and other sacred works	20

Contributors: Frank Nakashima; Paul-James Dwyer

Editor: Frank Nakashima

Graphic Designer: Karen Harkness

Calendar of Forthcoming Events

June

- 3 Friday 8:00 **Delightfully Baroque** – A concert of music performed by the Tafelmusik Baroque Orchestra and Chamber Choir, with soloists Ann Monoyios (soprano) & Peter Harvey (baritone). **Trinity-St. Paul's Centre**, 427 Bloor Street West, Toronto. Free and general admission. No tickets required.
- 5 Sunday 1:30-4:00 **Toronto Early Music Players Organization workshop** – Dance music of Spain – 16th-century dance settings by Antonio de Cabezon including *Susanna un jour* and *Canto del Cavellero* led by Kevin Komisaruk. **Lansing United Church**, 49 Bogert Avenue, SW of Yonge & Sheppard. Information: (416) 537-3733, non-members \$20
- 5 Sunday 2:00 **Music at Sharon** – The world-renowned countertenor Daniel Taylor performs with the musicians of the Theatre of Early Music in a program of arias and duets by G.F. Handel. **For tickets, call (416) 872-4255** Monday through Friday, 10:00 a.m. to 6:00 p.m or visit <http://www.roythomson.com/>
- 5 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. – Valerie Sylvester & Sheila Smyth (violins), Rebecca Morton (cello), Sara-Anne Churchill (harpsichord), and Katherine Hill (soprano). Enjoy the rare opportunity to hear some exquisite music written by seldom-heard women composers of the Baroque. The programme includes works by Elisabeth Jacquet de la Guerre, Barbara Strozzi, Isabella Leonarda and the enigmatic Mrs. Philharmonica.
- 8 Wednesday 12:00 **Musical Interlude** – A casual noon-hour concert of baroque chamber music by members of the Tafelmusik Baroque Summer Institute Faculty. **Walter Hall**, Faculty

of Music, University of Toronto 80 Queen's Park, Toronto. Free and general admission. No tickets required.

- 12 Sunday 1:00 **The Tafelmusik Baroque Summer Institute Orchestras and Choirs** – Directed by Jeanne Lamon and Ivars Taurins and featuring the Institute participants. **Walter Hall**, Faculty of Music, University of Toronto, 80 Queen's Park, Toronto. Free and general admission. No tickets required.
- 15 Wednesday 7:30 **The Grand Finale** – The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, Tafelmusik Baroque Summer Institute Choir and Tafelmusik Chamber Choir in a baroque extravaganza! **Grace Church on-the-Hill**, 300 Lonsdale Road, Toronto. Free and general admission.
- Please note: Although the concert is free, tickets are required and must be obtained in advance. They will be made available to the public on Thursday, June 9 starting at 10 a.m. in person only, at the Tafelmusik Box Office at 427 Bloor Street West. Maximum of two tickets per person. TBSI Participants and full-time Auditors do not require tickets.*
- 26 Sunday 2:00 **Music at Sharon** – The Toronto Consort, David Fallis, artistic director. Since its founding in 1972, the Toronto Consort has become internationally recognized for its excellence in the performance of medieval, renaissance and early baroque music. For Music at Sharon, they present a program entitled *Shakespeare's Songbook*, featuring songs and dances from the plays of the immortal bard. **For tickets, call (416) 872-4255** Monday through Friday, 10:00 a.m. to 6:00 p.m or visit <http://www.roythomson.com/>
- 27 Monday 7:30 **Vocal Circle** – Recreational reading of early choral music. Ability to read music is desirable but not essential. **96 Barker Avenue**, Toronto M4C 2N6, TEMC members free, others \$5. For more information, call 416-464-7610.



Free Tafelmusik Baroque Summer Institute (TBSI) Concerts 2011

Delightfully Baroque

☛ Friday, June 3 at 8:00 p.m.
Trinity-St. Paul's Centre
427 Bloor Street West, Toronto

Free and general admission. No tickets required.*
A concert of music performed by the Tafelmusik Baroque Orchestra and Chamber Choir, with soloists Ann Monoyios (soprano) & Peter Harvey (baritone).

Musical Interlude

☛ Wednesday, June 8 at 12:00 p.m.
Walter Hall, Faculty of Music, University of Toronto
80 Queen's Park, Toronto

Free and general admission. No tickets required.*
A casual noon-hour concert of baroque chamber music by members of the TBSI Faculty.

The TBSI Orchestras and Choirs

☛ Sunday, June 12 at 1:00 p.m.
Walter Hall, Faculty of Music, University of Toronto
80 Queen's Park, Toronto

Free and general admission. No tickets required.*
Directed by Jeanne Lamon and Ivars Taurins and featuring the Institute participants.

The Grand Finale

☛ Wednesday, June 15 at 7:30 p.m.
Grace Church on-the-Hill
300 Lonsdale Road, Toronto

Free and general admission. Advance tickets required.
The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir in a baroque extravaganza!

Tickets are required for **The Grand Finale** on June 15. The tickets are free, but must be obtained in advance. They will be made available to the public on Thursday, June 9 starting at 10 a.m. in person only, at the Tafelmusik Box Office at 427 Bloor Street West. Maximum of two tickets per person. *TBSI Participants and full-time Auditors do not require tickets.*

* Admission to *Delightfully Baroque, Musical Interlude, and The TBSI Orchestras & Choirs* is on a first-come, first-served basis. No tickets are required. The doors open 15 minutes prior to the start of each concert.



Toronto Early Music Centre *presents the*
27th annual Early Music Fair



Come celebrate the delights of historical music performance of the 14th through the 17th centuries.

Saturday, October 7, 2011

12:00 p.m. to 4:30 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

- ✿ 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 FREE: 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 Please visit our Website: www.interlog.com/~temc

Annual General Meeting

Following the day's program, TEMC members are invited to attend the Annual General Meeting* (5:00 p.m.) at the same location.

Hope you can join us!

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

News Items

✿ Speak Up!

The Toronto Early Music NEWS welcomes your commentary! Please include your name, city of residence, e-mail address, and phone number with all correspondence. Send to: Toronto Early Music Centre, P.O. Box 714, Station P, Toronto, Ontario M5S 2Y4; e-mail: frank.nakashima@gmail.com.

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 note that after the following session, the meetings will resume in September.

June 27, 2011 at 7:30

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

☼ 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

☼ TEMC Newsletter Online Instructions

Go to the website www.interlog.com/~temc ; then, select "Publications"; at the bottom of the page, under "TEMC News Electronic Issues" you will be instructed to "Please <click here> to access the members only web page for TEMC News issues." Poke that <click here> button.

This message will pop up "The members-only page is password protected. Do you want to continue?" You are given a choice of "OK" and "cancel". If I were you, I'd choose "OK." You will then be asked to enter a password, and that password is "temcnews."

"Thank you, please enter" Click on "OK"

Choose, from the list, the issue that you would like to read.

For some users, after choosing OK, another pop up message will say "Sorry, that password is incorrect. You will now be returned to the Publications page."

I have been advised that by using Mozilla Firefox (rather than Internet Explorer) you may find it easier to access the newsletter. If you have Mozilla Firefox, and are still having difficulty, go to the top of your screen and select "Tools," then "Options," then "Security," then "Exceptions," then type <http://www.interlog.com> in the box "Address of web site" and click "Allow." Then "Close." That should do it.

If you have the Internet Explorer browser, try doing the following: Go to "Tools" in the drop-down menu at the top of your screen. Then select "Internet Options," to "Security," to "Trusted Sites" and then "Sites." In the box, "Add this website to the zone," type in <http://www.interlog.com>

If you are totally confused, and none of these things above seem to help, just contact me and I'll send you The Secret Link by e-mail (provided that you're a TEMC member in good standing). Okay?

☼ Call For New Board Members

If you are a member-in-good-standing of the Toronto Early Music Centre and would like to join the board of directors, please notify me – Frank Nakashima, president at frank.nakashima@gmail.com, or 416-464-7610 (please leave a message) – and plan to attend the Annual General Meeting on Saturday, October 1, 2011 at 5:00 pm.

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

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

DVD Review

by Paul-James Dwyer

L'arbore di Diana

Martin i Soler (1754-1806)

Orquestra Simfonic del Gran Teatre del Liceu

Conductor, Harry Bicket

Dynamic DVD 33651

This 2009 co-production of Teatro Real, Madrid and the Barcelona Gran Teatre del Liceu is totally engaging musically and visually. State of the art technology, sets, and modern, but historically-informed, elaborate costumes offer a richness that is matched by the beautiful melodies of the composer (libretto by Da Ponte) and stellar singing by the international cast. Lead role Diana is sung by Laura Aikin, Silvio by Charles Workman and Amore by the American Michael Maniaci who has really come into his own. A true gestural genius, with his wild travesti costumes and over-the-top ham acting, he steals the entire stage with his facile vocal style, great acting and formidable stage presence. Maniaci is well-known to Toronto opera audiences, but has matured considerably since his Toronto performances.




The conductor, Harry Bicket has created a masterpiece with this first rate production, concentrating on the shimmering music which was an international success in its own day. An operatic revival that is long overdue.

This 1787 two-act opera, was first created for a Hapsburg Vienna court marriage. The story is as follows: Diana, the goddess of chastity has a tree in her garden that bears magic apples. When one of her nymphs sins against chastity, the apples turn black and punish the guilty party. Amore finds this rule intolerable and finally succeeds in turning the garden into a palace of love. A true comic opera, it was revolutionary in its day with courtly and bawdy text styles mixed-up in the libretto and a voluptuous verging on excessively-lascivious story line. It truly is decadent and it's interesting to realize that Paris, in this same period, was awash in pornography and political proto-revolutionary opera and theatre, and that conservative Vienna wasn't immune from these obviously "modern" influences.

The opera was translated into numerous languages and presented all over Europe, staying in the repertoire for many years. It also seems to have been parodied in numerous configurations, all over Europe. The composer merited this attention as the wealth and felicity of his melodic inventions, his skilled use

of orchestral colour and mastery of dramatic rhythm are outstanding. Flutes and oboes intervene skilfully not only to create onomatopoeia or pastoral settings, but also to inject life into the instrumentation with solos of masterful difficulty. He also obviously loved the horn and gave it some delicious parts in this work, especially during concertato episodes.

This brilliant DVD is a great introduction to this lost composer who worked in Venice, London (again working with librettist Da Ponte), and Vienna, ending his career in St. Petersburg, Russia, as a teacher and inspector of the Italian Theatre.


 in Torontoà Toronto 

visit thevisitez 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



CD Reviews

by Paul-James Dwyer

Vivaldi & Bach For Recorder

Quartetto Icarus
Dynamic CDS667
www.dynamic.it

Qhe Italian group Quartetto Icarus consists of Stefano Bagliano, Lorenzo Cavasanti, Priska Comploi and Manuel Staropoli, all considered among the greatest flautists in Italy today. This new recording presents pieces freely transcribed from both composers, with particular attention to J.S. Bach compositions drawn from the original Vivaldi repertoire. The quartet ensemble is well-suited to the polyphonic writing of the compositions they have chosen. Quartetto Icarus is playing on recorders copied after Terton, Stanesby, Bressan, Rottenburgh and Boekaut originals. They have recorded and/or toured with Emma Kirkby, Fabio Biondi, Monica Huggett, Bob van Asperen, and Alan Curtis, among many others, with over 40 recordings as soloists. Repertoire includes three Vivaldi Concertos in G minor RV157, D minor, RV153, C major RV443 (arr. Bertho Driever) and J.S. Bach's C major BWV595, A minor BWV593, D minor BWV596, From The Art of The Fugue BWV1080. An excellent CD worthy of your time and consideration.

Dido And Aeneas

Purcell
La Nouvelle Ménéstrande, Cappella Mediterranea
Leonardo García Alarcón
Ambronay Éditions AMY022
www.ambronay.org

Alarcón is the latest wunderkind in the European Baroque musical world. His recent recordings have all been hailed as superlative. The excellent 2009 recording, Barbara Strozzi *Virtuosissima Compositrice*, was reviewed in a former TEMC issue, by this writer. As a musicologist, Alarcón's research and productions have concentrated on the Latin musical tradition, and the spreading of its influence on the Northern school such as Handel and Purcell. With an uncanny insight into the depth of Purcell's art, his realization is a true reassessing of this seminal score, incorporating the piece as conceived for performance by young singers as in the original performance. *Dido* is not an

easy opera to come to grips with, yet was written for simple people in an almost domestic context. His recording has eschewed the camp direction many modern productions have focused on in order to relieve the tragedy and the underlying sadness that seems to be a hallmark of many of Purcell's major works.

Leonardo García is the artist-in-residence at the Centre de Recontred'Ambronay and honorary organist for life of the Protestant churches of Anières and Vézenaz, in Geneva. The purity, freshness, and directness of the recorded sound on this recording is beautifully defined. As well, there is a refined sensitivity given to the text, tempi, enunciation, and the clarity of the composer's ideas. The enclosed essay by Alarcón reveals the understatement of the opera and the great respect and connection he has for the work. The fine singers and chorus, Cappella Mediterranea, which the conductor founded in 1999, further integrates the artistic achievement that is this new CD.

Venetian Composers In Guatemala And Bolivia

Albalonga, Anibal E. Cetrangolo, Direction
Arts Music 47722-8 SACD

Qhe three composers featured on this new recording are Baldassare Galuppi (1706-1785), Giacomo Facco (1670-1757) and Antonia Gaetano Pampani (1706?-1775). This repertoire is almost totally unknown in our own day. Interestingly, European Baroque recording groups/artists are keenly exploring this repertoire whereas North American artists have not yet joined in this research, nor produced it in performance practise. The scores recorded here were all found in archives in Central and South America, housed in religious institutions for which they were originally utilized, or in the possession of the musical community which originally performed them. It only proves there is a whole world of lost musical gems to explore. The artistic worth of these recorded compositions holds up to any of the works of 17th or 18th century Venice. An excellent intro to a long lost music, worthy of a look and listen.




Pièces De Viole des Cinq Livres 1686, 1701, 1717 & 1725

Marin Marais

Jordi Savall, Ton Koopman, Hopkinson Smith, Anne Gallet, Christophe Coin

Alia Vox AVSA9872 A/E 5 CDs

www.alia-vox.com

 These five discs were released separately from 1975 to 1992 and have been re-mastered and edited as SACD (super audio compact disc) for Savall's label. They constitute Vol. 4 of the Le Parnasse De La Viole series now being released. These definitive recordings offer the listener an instant collection of the genius of Marais, outside of his operas. They span his whole career from the glory days of Lully to his own twilight years.

Though Marais was an extremely close associate of Lully (as his assistant conductor and totally under his artistic influence), Marais found his own voice artistically with his own instrument, the viol, after Lully's death in 1686. Every artist needs their own domain to achieve creative freedom, where his or her personality can fully express and assert itself. Marais was the heir and true genius of his chosen instrument and lived through the golden era of the viol. His maturity, artistic voice and great sensitivity are translated in these 5 CDs by two of the greatest instrumentalists of our own era, Savall and Coin. Indeed they are supported by another pair of superlative artists Koopman (harpsichord) and Smith (theorbo). This collection is a must for all lovers of this French period and instrument. It sings of the intimacy, nuance and conversational aspects of a private urban art during a period of great national musical life that, in public, was very often overtly formal, displaying royal majesty and martial power. This box-set is Marais in all his glory.

Vespro A San Marco


Vivaldi

Les Agréments, Choeur de Chambre de Namur

Leonardo García Alarcón, Conductor

Ambronay AMY029, 2 CDs

www.ambronay.org

 hile we tend to dismiss Vivaldi as a religious composer, except possibly for his monumental Gloria, in actual fact his liturgical repertoire contains a wealth of works. Included in this double CD is a *Magnificat* (cantique) RV610, *Lauda Jerusalem* (Psalm 147) RV609, *Laudate pueri* (Psalm 112) RV600, *Beatus vir* (Psalm 111) RV795, *Confitebor tibi Domini* (Psalm 110) RV596, *Deus in adiutorium, Dixit Dominus* (Psalm 109) RV807.

Argentinian-born Alarcón was appointed conductor of the Choeur de Chambre de Namur in January, 2010. On this disc, he is directing the Belgium-based group Les Agréments (founded 1995) in connection with the Choeur de

Chambre de Namur (founded 1986) to develop a competent partner for their own productions. Les Agréments have pioneered the revaluation of the Walloon composers of the 18th century who triumphed in Paris, before the Revolution: F.-J. Gossec and A.-M. Grétry. In many respects, this orchestra is responsible for these two composers' re-integration into Europe's musical patrimony. The group consists of 16 players in this recording, including strings, oboe, bassoon, trumpet, arclute, organ and harpsichord. These two CDs are almost dreamlike in their integration, as the conductor has imagined a sumptuous choral vespers including chant, dedicated to St. Mark in the tradition of Monteverdi. This double recording positively shines!

Alessandro Severo BWV A13

G.F. Handel


Niccolo MANZARO (1795-1872)

Don Crepuscolo (1815)

Armonia Atenea, George Petrou, Conductor

MDG 6091674-2, 3 CDs

www.mdg.de

 lessandro Severo, a three-act pasticcio opera was premiered February 25, 1738, in London. Compiled from his previous works, it was performed five times into March and then revived near the end of the season for one further performance on May 30th. This work has long been overlooked by biographers, musicians and Handel scholars, thus remaining unfamiliar to most audiences.

Perhaps modern snobbery is the cause? What's wrong with a composer mining his own previous compositions, compiling operatic entertainments with new recitatives, ensembles, or adapting an existing work for a different city or cast independently, utilizing a totally different composer's music, or simply recycling his own music to a different libretto? Does any of these widely-practised compositional methods, make these composers second-rate artist's or plagiarists? Making judgements based on our own day's musical prejudice is clearly to be mistaken at best.

These two world-premiere recordings by the Greek period-instrument group, Armonia Atenea, open a new frontier for North American audiences. George Petrou studied at the Athens Conservatory and later at the Royal College and Royal Academy of Music, London, under scholarships from the RAM and the Onassis Foundation, after initially starting out his professional career as a concert pianist. He has almost exclusively specialized in Handel operas while concentrating on Baroque and Romantic repertoire. His mounted productions and recordings of Handel – *Tamerlano*, *Oreste*, *Ariana in Creta*, *Giulio Cesare* – have all been critically acclaimed.

The composer Manzarò (from Corfu) is the author of the Greek national anthem. His one-act *Don Crepuscolo* is sub-titled as a *azione comica*, consisting of two arias for solo bass-baritone, three recitatives and a single intermezzo and rondo finale, sung in Italian. Stylistically, it is close to early Rossini, using a fortepiano in the instrumentation. This box set is a great introduction to unknown repertoire and artists.


La Didone (Naples Version, 1650)

Francesco Cavalli

Orchestra Europa Galante, Fabio Biondi

Dynamic 537/1-2, 2 CDs

www.dynamic.it

his widely-celebrated production was initially released only as a DVD, but high sales figures have now facilitated the release of the recording itself on CD. Strangely, the opposite would have happened a decade ago! This famous mid-17th century opera, in three acts with a prologue and libretto by Gian Francesco Busenello, deserves a total revival. The libretto is available on the website (see above). Claron McFadden stars as Didone, along with Magnus Staveland as Enea and Jordi Domènech as Iarba/Corebo. With conductor Biondi's spirited direction, this recording is a must. They are well supported by an all-Italian cast, recorded at the prestigious Teatro Malibran, Venice, in September 2006. Since I reviewed the project for TEMC when the DVD was released, I refer our readers to my original critique. Suffice to say, this is an extremely powerful production with stellar singing and musical direction that has raised our awareness of Cavalli's operatic reputation today.


Selected Sonatas for harp

Padre Antonio Soler (1729-1783)

Godelieve Schrama

MDG 9031627-6

www.mdg.de

lthough biographical information about Catalan-born Soler is minimal, there is reference to his eventual vocation as monk, in the Escorial Monastery near Madrid. He was baptised December 2, 1729 in the village of Olot. Soler died in the Escorial, on December 20, 1783. He knew the work of Scarlatti and Boccherini and, through him, Haydn. His musical training was at the Escolania de Montserrat, a Benedictine Monastery (one of the oldest music schools in the world), near Barcelona. His principle teacher was José Elías, a direct pupil of the organ genius Cabanilles. Known for only sleeping four hours a week, he composed over 471 works in thirty years,

and wrote an important treatise on the technique of modulation, as well as a history of religious music in six volumes.

Soler's work and experience draw on the Spanish folk music tradition and dance music, giving his compositions a typically Iberian colouring and passionate rhythm. Although these twelve recorded sonatas were originally composed for keyboard, they are played in a riveting fashion by Dutch harp virtuoso Godelieve Schrama (www.godelieveschrama.nl). This recording is not played on historical instrument models, but I strongly recommend it for its depth and soaring musical realizations of Soler's art.


Venezia

Rosenmüller, Legrenzi, Stradella

The Rare Fruits Council, Manfred Kraemer

Ambronay 028

www.ambronay.org

n Venice, in 1677, flourished a trinity of musical masters: Rosenmüller, Legrenzi and Stradella, men whose private lives were bound by fame, scandal and persecution. Peerless composers whose innovative, passionate vision for the violin were ideally complementary. Argentinian-born violin virtuoso, Manfred Kraemer, illuminates the tenderness and beauty of their art fully. Kraemer has worked with Les Arts Florissants, Les Musiciens du Louvre, Cantus Cöln, among others since he moved to Germany in 1984. The Rare Fruits Council have recorded Bach, Leclair, Locatelli, Muffat, Bötdecker and Bertali works, among others, with an emphasis on the exploration and practise of the repertoire composed for the typically Baroque formation of the trio sonata with two violins. This recording is all sonatas for 2 to 4 violins (with viol, archlute and harpsichord/organ) and is a fine jewel.


Le maître du Roy/The King's Teacher, Vol. 1

Robert de Visée

Eduardo Egüez, theorbo, lute & baroque guitar

MA Recordings M064A

www.marecordings.com

duardo Egüez, well known for his numerous fine J.S. Bach recordings on this California-based boutique label, here plays an 11-course lute (2001) by English builder, Paul Thomson, a theorbo (1972) by Swiss maker Jakob van de Geest, and a Baroque guitar (1994) by Australian Peter Biffin. The restrained lyricism, rhythmic elasticity and typical sensual French 17th century musical taste is given full measure here. What makes this Egüez recording a stand-out is the hyper-sensitive lush sound, the living atmosphere that the artist and his

engineer co-producer Todd Garfinkle have realized, utilizing a high sampling one point digital recording @ 96kHz. The repertoire includes the *Suite F. ut fa dièze, ou le ton de la Chèvre* (lute), *Suite D. la re majeur* (theorbo), *Suite d'Amila. mineur* (lute), *Suite D. la re mineur* (guitar). The enclosed essays *A different look at Robert de Visée* and *Contrasts and Coherence* by Gérard Rebours (translated by L. Browning) offer generous background and discourse beyond most liner notes and have opened a window on this composer's work for this writer. The essays alone are worth the price of the CD.

Roma 1670

Stradella, Lonati, Corelli, Mannelli
Ensemble Vocale e Strumentale Il Concerto d'Ariana
Maria Palumbo, Direction
Dynamic 632
www.dynamic.it

Concerto d'Ariana was founded in Roma in the 1990's to research and mount productions of unpublished Roman Baroque music and the Italian repertoire of the 17th and 18th centuries, concentrating on Stradella and the circle of musicians surrounding the exiled Queen Christina of Sweden.

Their recent Vivaldi recording received particular acclaim in the Euro musical press. This intimate project contains soprano Cristiana Arcari, tenor Roberto Staccioli, two violins, two cello, chitarrone and harpsichord, with six premiere recordings of repertoire from the five composers (including "Anonymous"). Sonatas, prologues, sinfonias, recitatives, arias, and a partite in G major, are directed from the harpsichord by Maria Palumbo. Unfortunately the lyrics are only published in Italian. The CD was recorded in the former Franciscan Convent of San Giovanni Battista (17th c.) in Celleno, near Viterbo, which accounts for its beautiful acoustic and clarity. Both vocalists are excellent artists who add considerably to this new recording.

5 Magnificat and other sacred works

F. Cavalli
Ensemble La Pifarescha, Coro Claudio Monteverdi
Bruno Gini, Direction
Dynamic CDS623
www.dynamic.it

The music group La Pifarescha was founded to recreate the style and art of the "alta cappella" (the instrumental group of wind and percussion instruments widespread in Europe from the Middle Ages to the Renaissance). They have concentrated their career in Italy and Germany and have collaborated with La Petite Band, Il giardino Armonico and The Hilliard

Ensemble among others. Their recordings can be found on the following labels: Decca, Opus III, Chandos, Erato, Sony and Ricordi.

The choral group Coro Claudio Monteverdi, founded by Bruno Gini in 1986, performs music of the Baroque and Renaissance periods. Since 1997, it has recorded unpublished compositions by Leonetti, Ballis, Caletti and the sacred work of Cavalli. Their repertoire includes the five *Magnificat*, with two *Canzona*, a *Laetatus sum*, and a *Dixit Dominus*, all taken from *Musiche Sacre*, 1656. This is a highly-polished project from a group sadly unknown to North American audiences.





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

