2018-2019: The Colours of Early Music

FRESCOBALDI & THE GLORIES OF ROME

OCTOBER 19 & 20, 2018

Artistic Direction by Alison Melville

BMO 2018-2019 Season Sponsor
THANK YOU!
It is with sincere appreciation and gratitude that we salute
Ann H. Atkinson
for her leadership and support of this production.

INTRODUCING an All-New Intermission Café!
The Toronto Consort is happy to announce a completely refreshed intermission experience. Choose from a broader menu of options:

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Pre-order in the lobby!
Back by popular demand, pre-order your refreshments in the lobby and skip the line at intermission!
DEDICATION

Dedication to Edward Marshall

These concerts are dedicated to the memory of Edward Marshall, who recorded, edited and mastered The Toronto Consort’s recordings for as long as we can remember. He was one of the CBC’s most admired sound engineers and worked on countless other radio and independent projects around the world. Ed’s good humour, patience and kindness were as stellar as his musical skills.

We’ll miss you, Ed, and thank you for everything.
Recercar quarto sopra Mi, Re, Fa, Mi
O Jesu mi dulcissime
Kyrie and Agnus Dei I

Non mi negate, ohime
Canzona 5
Ciaccone

Come perder poss’io
Perche spess’ a veder
Fortunata per me

Capriccio sopra la Bassa Fiamenga
Celeste giglio
Folia

Dolorosi martir, fieri tormenti
In un boschetto

Intermission
Please join us in the Intermission Café, located in the gym.

Toccata VII
Corrente VI
Corrente II
Ave virgo gloriosa

La Mantovana/Corrente
Ballo di Mantova
Canzona 2 detta la Bernardina

Lasso io languisco
Perche fuggi tra salci

Mio ben
Canta la cicaletta
Così mi disprezzate?

Occhi che sète

Girolamo Frescobaldi (1583-1643)

Frescobaldi

Giovanni Pierluigi da Palestrina (c. 1525-1594)

Frescobaldi

Giovanni Battista Ferrini (1601-1674)

Frescobaldi

Fabritio Caroso (c.1530-c.1605)

Pamarestbenali

Luca Marenzio (1533-1599)

Marenzo

Giovanni Girolamo Kapsberger (1580-1651)

Alessandro Piccinini (1566-c.1638)

Kapsberger

Frescobaldi

Gasparo Zanetti (after 1600-1660)

Ferrini

Frescobaldi

Frescobaldi

Luigi Rossi (1597-1653)

Stefano Landi (c.1586-1639)

Frescobaldi

Frescobaldi
Tonight’s Performers are:

THE TORONTO CONSORT
Katherine Hill, soprano
Michele DeBoer, soprano
Laura Pudwell, mezzo-soprano
Paul Jenkins, tenor, chamber organ, harpsichord
John Pepper, bass
Ben Grossman, vielle à roue, percussion
Alison Melville, recorder

WITH SPECIAL GUESTS
Cory Knight, tenor
Esteban La Rotta, chitarrone, guitar
AND
Laura Warren, Projectionist
Vladimir Novikov, Photographer

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The Toronto Consort is a Proud Member of

Bloor St. Culture Corridor

bloorstculturecorridor.com
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. Collectively led by eight Artistic Associates, some of Canada’s leading early music specialists have come together to form The Toronto Consort, whose members include both singers and instrumentalists (lute, recorder, guitar, flute, early keyboards and percussion).

Each year The Toronto Consort offers a subscription series in Toronto, presented in the beautiful acoustic of the recently-renovated 700-seat Jeanne Lamon Hall, at the Trinity-St. Paul’s Centre in downtown Toronto. The ensemble also tours regularly, having been to Europe and Great Britain four times, and frequently across Canada and into the US.

The Toronto Consort has made recordings for the CBC Collection, Berandol, SRI, Dorian, and currently Marquis Classics, with 10 CDs to its credit, two of which have been nominated for Juno awards. The most recent recording (*The Italian Queen of France*) was released in 2017.

Recently, the ensemble has been called upon to produce music for historical-drama TV series, including *The Tudors*, *The Borgias* and *The Vikings*, all produced by the cable network Showtime. The Toronto Consort recorded the soundtrack for Atom Egoyan’s award-winning film *The Sweet Hereafter*. 
I first discovered the music of Girolamo Frescobaldi at a summer Baroque music workshop held at Wilfrid Laurier University many years ago. Thanks to a master class by English tenor Nigel Rogers, the wonderful musical world of early seventeenth-century Italy opened up to me in a very vivid and practical way. Fast-forward to 2016 and a course I was to give on Great Composers of the Baroque. I chose to include Frescobaldi and out of curiosity I brought home a recording of his madrigals, pieces I’d never heard. As I listened to this wonderful music wafting through the air I wondered where these madrigals had been all my life, and why they’re so rarely heard in concert. It seemed to me that one day, the Toronto Consort must sing some and you, the audience, must hear them! So here we are.

Girolamo Frescobaldi was born in 1583 in Ferrara, a city of glittering musical activity. Its reigning Duke Alfonso II d’Este so adored music that he spent up to four hours a day listening to it, and he assembled an extraordinary group of musicians to provide it. One of these was Luzzasco Luzzaschi, who became Frescobaldi’s teacher and whose skills as a keyboard player and composer deeply influenced his pupil. Frescobaldi’s prodigious talent as an organist flourished under Luzzaschi’s guidance and by 1604 Frescobaldi moved to Rome, where he quickly won the patronage of Guido Bentivoglio, one of that city’s most cultivated supporters of the arts. Frescobaldi was to remain in Rome for the rest of his life, apart from a short stint in Brussels in 1607-08 as part of Bentivoglio’s household, and six years in Florence. He was elected organist at St. Peter’s in 1608 and held the position until his death, with a leave between 1628 and 1634 granted for his Florentine sojourn.

Reports by Frescobaldi’s contemporaries describe his brilliant playing, declaring him “a giant among organists” (Battiferri) and that “for Organ and Cembalo [harpsichord] Geronimo Frescobaldi of Ferrara carries off all the honours, both in his skill and in the agility of his hands” (Giustiniani). His recitals at St. Peter’s drew large crowds and he attracted students from across Europe; and long after his death his music was admired by many, J.S. Bach for one. At his funeral, according to a contemporary report, the Requiem Mass was sung by many of Rome’s most famous musicians.

Nowadays Frescobaldi is considered to have been one of the greatest keyboard player/composers of the first half of the seventeenth century. His music also provides inventive lessons in the contrasts between the late Renaissance’s “old style” and the new musical developments of the late 16th and early 17th centuries which ushered in the “modern
“style” and the birth of Baroque music.

Given Frescobaldi’s principal occupation as a keyboard player, we begin with the *Recercar quarto sopra Mi, Re, Fa, Mi*. The *recercar*, like its cousins the *toccata*, *prelude*, *fantasia* and *capriccio*, is a short instrumental composition with improvisatory roots, intended to precede or follow a more sizeable piece of music or act as an interlude or time-filler. As its name suggests, a *recercar* is a “working out” or “researching” of a particular motif or musical idea; and in this particular case, the motif is a series of four pitches in a particular order.

Similar pieces are the *Capriccio sopra la bassa Fiamenga* (*Capriccio on a Flemish bass*), created from fragments of Claudin de Sermisy’s *Au joly bois* and a tune by Tielman Susato, and Giovanni Girolamo Kapsberger’s *Toccata VII* from his fourth book of pieces for chitarrone (1604). Kapsberger, a virtuoso player of the lute and chitarrone, was born in Venice to a family of German provenance and moved to Rome soon after 1605. Among his publications are collections of lute music, a book of instrumental ensemble music and several valuable pedagogical works.

The Frescobaldi madrigals on tonight’s program are found in his *Primo Libro de’ Madrigali a Cinque Voci*, published in Antwerp in 1608. These madrigals show Ferrara’s influence with their considerable independence of parts, imitation of rhythmic figures in quick succession, cadences completed by only one or two voices, and frequently changing textures. Their harmonic language is fairly mild, perhaps the influence of Rome’s more conservative musical tradition. Far less conservative is Luca Marenzio’s *Dolorosi martir, fieri tormenti* from his first book of madrigals (1580), a piece replete with expressive word-painting and harmonic surprises. A celebrated singer and composer, Marenzio worked for the Gonzaga, Este and Medici families in Mantua, Ferrara, Verona, Florence and Rome, and also in Poland.

A lighter side of Marenzio and Frescobaldi is heard in *In un boschetto* and *Occhi che sète*. These are *villanelle*, a secular vocal form which evolved as a reaction to the more “refined” madrigal, and which was usually set in a straightforward chordal style for three voices.

Despite his occupation as a church musician, Frescobaldi’s output of sacred vocal music was small, consisting of two masses, a *Magnificat*, and a number of motets for from one to four voices and basso continuo. *Ave virgo gloriosa* is one of the motets, dating from 1627 and scored for four voices and b.c. It features a more reserved style of composition, continuing in the Roman tradition established by Palestrina. Two movements
from Palestrina’s Missa Brevis from 1570 are included as examples of the core of Roman church music in the first half of the seventeenth century. O Jesu mi dulcissime, a single-voice motet from the same collection, shows a greater freedom. Here, and in the secular arias Così mi disprezzate? and Non mi negate, ohime, we see the stile moderno in action, where the song text and its expression are of prime importance. Luigi Rossi’s Mio ben is another example of this, though less declamatory in style; and Stefano Landi’s Canta la cicaletta seems to be a more “modern style” villanella.

The instrumental canzona is the forerunner of the sonata and is thought to have evolved from the Renaissance chanson. Tonight’s two canzone are perfect little examples of their type, featuring short sections of alternating metres, tempos and moods. In keeping with musical developments of the time, virtuosic, note-filled passaggi sections shift into freer, improvisatory affetti sections, and vice versa, and the polarity between the bass and treble parts is highly evident. Imitation of various motifs plays a significant role as well. Frescobaldi’s numerous canzonas for two, three and four parts are treasures of the repertoire.

Tonight’s dance tunes come from Caroso’s popular Nobilità di Dame (1600/1630), a dancing manual containing choreographies and music, and Zanetti’s Il Scolaro (1645), an unusual and significant collection of four-part Italian dance music. Dances for solo chitarrone are also included, the two Correnti by Kapsberger and the Bolognese lutenist Alessandro Piccinini.

We also feature some of our own variations or “divisions” on a few of the many bass lines originating from dance music, and which were so familiar to players and listeners of Frescobaldi’s time. Perhaps the most familiar is the Folia, a sixteen-measure harmonic progression that we recognize today from settings by Corelli and Vivaldi. We add some of our own variations to the “chaconne” bass over which Rossi’s Mio ben is set, with its stepwise descent from I to V. The perkier ciaccona, which is thought to have had its origins in the New World, is heard here in a setting for harpsichord by Frescobaldi’s student Ferrini, and in some variations of our own. Ferrini’s variations on the famous “La Mantovana” tune follow Zanetti’s setting.

Many of the images shown this evening are taken by Prague-based photographer Vladimir Novikov. His brilliant eye for scenes of today’s modern life, lived in many of the same streets through which Frescobaldi walked in the early 17th century, was a joy to discover, and his generosity has been substantial.

- Alison Melville
Artistic Director of this production
O Jesu mi dulcissime,  
spes suspirantis animae,  
te quaeunt piae lacrimae,  
te clamor mentis intimae!  
Tu lux, tu spes, tu vita,  
tu bonitas infinita.

O Jesus, most sweet to me,  
hope of the yearning soul,  
the tears of the pious seek you;  
the innermost soul cries out to you!  
You are shining light, hope, life,  
and infinite goodness.

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

Agnus Dei qui tollis peccata mundi,  
miserere nobis.

Lamb of God, who take away the sins of the world,  
have mercy on us.

Non mi negare, ohimè,  
Lumi serene, ch’io  
vi mostri la mia fè,  
vi narri il mio desio;  
mi struggo ardendo,  
vivo piangendo,  
e chieggio al mio servir qualche mercè.

O fair eyes, alas,  
do not prevent me from  
displaying my faith to you,  
telling you of my yearning;  
I am consumed by passion,  
I live by suffering,  
I beg that you offer me some compassion.

Penso, ch’ogn’hor soffrì  
foco immortal il seno,  
penso, ch’in vano un di  
bramai lieto, e sereno;  
né volli mai,  
lucidi rai,  
scovrir la fiamma, ch’il mio cor nutrì.

I believe that my breast has always  
suffered this unending ardour,  
I believe that, in vain, but for one day  
did I crave happiness and serenity;  
yet I never sought,  
O dazzling eyes,  
to discover the flame which burns in my heart.
Ma, poi ch'io sento già
ch'a morte il duol m'invita,
chieggio, chieggio pietà,
chieggio, o begli occhi, aita;
un guardo solo
temprerà il duolo,
un guardo solo in vita mi terrà.

But since now I see that the pain
is directing me towards death,
I plead for your compassion,
I, O glorious eyes, implore your help;
a sole glance
would lessen my pain,
a single glance would let me live.

Come perder poss'io,
Donna, la speme mia,
non v'accorgete
che sola voi la mia speranza sete,
hò ben perdot' il verde
che mia donaste ma ne vostri rai
s'o miro, lo sperar in me rinverde,
non perderà giama
dunque la speme mia
se voi, Donna gentil, non perdo pria.

How can I lose hope,
O my Lady?
Do you not see
that you are my only hope?
I have lost the youthfulness
you gave me: but if I look upon your rays of light,
hope springs anew within me.
therefore I shall never
lose hope,
unless, gracious Lady, I lose you first.

Perche spess' a veder la vostra luce
ciec' amor mi conduce,
vi dispiace, o mio sole, e non volete
splender' a gl'occhi miei
com' a gl'altrui splendete
cercaro non veder quell ch'io vorrei,
onde s'io passo poco
non mi dite ch'io ard' in picciol foco.

Why does blind love drive me so often
To a tryst with your light?
That displeases you, O Sun of my life,
and you scarce desire to shine in my eyes
as you do in the eyes of others.
I shall endeavour not to see what I would like,
so that, should you meet me,
you will not say that I burn with a tiny flame.

Fortunata per me felice aurora
ch'apri quell giorno ch'io
apers' in voi quest'occh' Idolo mio,
ma piu felice l'ora
che voi ch'al mio bel foco riardeste,
si ch'io t'amo diceste

Most happy, ravishing dawn, happy for me,
for it announced the day
on which I first cast my gaze upon you, my idol.
But happier still was the moment
when you responded to the ardour of my passion,
saying, “Yes, I love you.”
Dolorosi martir, fieri tormenti, duri ceppi, empi lacci, aspre catene, ov’io la notte i giorni, ore e momenti misero piango il mio perduto bene; triste voci, querele, urli, e lamenti, lagrime spesse e sempiterne pene son’ il mio cibo e la quiete cara della mia vita, oltre ogni assenzio amara.

In un boschetto de beì mirti e allori, al’ hor che d’herb’ e fior vago èl terreno, vidi un pastor à la sua ninfa in seno.

Dicea la ninfa con grate parole: Dite caro mio ben, dolce mio sole, dov’ è l’anima tua, dov’ è il tuo core?

Disse al’ hor il pastor con un sospiro, pien di dolcezza, con affanno mista: Tu sei l’anima mia, mio cor’ e vita.

Al’ hor la vaga Ninfa con un riso, con vezzose parol’ e dolci ciancie, la bocca gli bascio, gli occhi e le guancie.

Ave Virgo gloriosa, stella sole clarior, Mater Dei gratiosa, favo mellis dulcior,
rubicunda plus quam rosa,  
redder than the rose,  
Omnis virtus te decorat,  
Every virtue adorns you,  
omnis sanctus te honorat,  
all the saints honour you,  
Jesus Christus te coronat,  
Jesus Christ crowns you,  
in caelo sublimior.  
O most exalted in heaven.

Lasso io languisc’ e moro, e voi mio sole  
Alas, I languish and die, and you, my Sun,  
mi vedete languire,  
You watch me languish,  
mi vedete morire,  
You watch me die,  
e chiedete ch’io dica ahi che parole  
and ask me to speak – but ah, what words?  
misero dir potrei  
“Woe is me,” I would say,  
non vedete voi il cor ne gl’occhi miei?  
“Do you not see my heart in my eyes?”

Perche fuggi tra salci,  
Why do you flee amongst the willow trees,  
ritrosetta mia bella,  
reticent yet pretty shepherdess,  
o cruda delle crude pastorella,  
O cruelest of the cruel?  
perch’un bacio ti tolsi,  
Would it be because I snatched a kiss from you?  
miser piu che felice,  
It brought me more sadness than happiness;  
corsi per sugger vita e morte colsi,  
I ran to suck life but plucked death;  
quel bacio che m’ha morto,  
that kiss which has slain me,  
tra le rose d’amor, pungente spina,  
a sharp thorn amid love’s roses,  
fu piu vendetta tua che mia rapina.  
was more your vengeance than my theft.  
[G.B. Marino]

Mio ben, teco’l tormento  
My love, with you I would find  
più dolce io troverei,  
torment sweeter  
che con altrui’l contento,  
than happiness with someone else.  
ogni dolcezza è sol dove tu sei,  
All sweetness is only where you are,  
e per me, Amor aduna  
and for me Love gathers  
el girar de’ tuoi sguardi ogni fortuna.  
all destiny in the circuit of your glances.
Canta la cicaletta
quando è'l Sol più cocente
e si more cantando e non lo sente.
Io canto e vivo e pur sento nel core
di lei caldo maggiore.
Così vuole il mio fato:
s'io morissi cantando, o me beato.

Canta soave il cigno
quando è presso al morire
e finisce cantando il suo martire.
Io canto e vivo e bramo ogn'hor' la morte
& ho di lui men' sorte.
Così vuole il mio fato:
s'io morissi cantando, o me beato.

Così mi disprezzate?
Così voi mi burlate?
Tempo verrà, ch'Amore
farà di vostro core
quell che fate del mio,
non più parlare, addio.
Datemi pur martiri,
burlate i miei sospiri
negatemi mercede,
oltraggiate mia fede,
ch'in voi vedrete poi
quel che di me fate voi.
Beltà sempre non regna,
e s'ella pur v'insegna
a dispregiar mia fè,
credete pur à me,
che s'oggi m'ancidete,
doman vi pentirete.
Non nego già ch'in voi

The little cicada sings
when the sun is most burning,
and dies singing and does not feel it.
I sing and live and still feel in my heart
more heat than she.
My fate will have it so;
if I might die singing, O happy me!

The swan sings sweetly
when he is near death,
and singing, ends his torment.
I sing and live and long hourly for death
and have less luck than he.
My fate will have it so;
if I might die singing, O happy me!

How can you reject me so?
How can you make fun of me like this?
A time will come when Love
will do to your heart
precisely what you are doing to mine.
Not a word more, goodbye!
Cause me great suffering,
mock my sighs,
deny me mercy,
outrage my faith,
for then you will see in yourself
what you are doing to me.
Beauty does not reign forever,
and if it should lead you
to despise my faith,
then believe this:
if you should kill me today,
you would repent of it tomorrow.
I don't deny that
Amor ha i preghi suoi ma sò il tempo cassa 
beltà che fugge, e passa, 
se non volete amare, 
io non voglio penare. 
Il vostro biondo crine, 
le guance purpurine 
veloci più che Maggio 
tosto faran passaggio, 
prezzategli pur voi, 
ch’io riderò ben poi.

Occhi che sète di voi pomposi, 
ver’ me pietosi voi vi fingete, 
e mi giurate che non fu vero, 
che Amor arciero con feritate 
da’ vostri sguardi l’armi prendesse: 
occhietti ladri chi vi credesse!

O falsi sguardi, falso dolore, 
ma del mio core veraci dardi, 
in van fingevi a’ miei martiri 
versar sospiri, e ti dolevi 
che fuor del petto l’alma vivesse: 
occhietti ladri chi vi credesse!

Love’s prizes dwell in you, 
but I know that time pursues 
fugitive and transient beauty. 
If you don’t want to love, 
I don’t want to be hurt. 
Your blond hair, 
your rosy cheeks 
will pass and be gone 
more rapidly than the month of May. 
Treasure them greatly, 
for I will be laughing later.

O eyes, so self-conceited, 
you pretend to pity me, 
and you swear that it was not true 
that Love the archer cruelly 
took his weapons from your glances: 
bewitching eyes, who would believe you?

O false glances, false sorrow, 
but real arrows to my heart, 
in vain you pretended to sigh 
for my sufferings, and grieved 
that the soul dwelt outside of the breast: 
bewitching eyes, who would believe you?
BIOGRAPHIES

Alison Melville, Artistic Director

Toronto-born ALISON MELVILLE began her musical life by playing the recorder in a school classroom in London (UK). Her subsequent career on historical flutes of many kinds has taken her across North America and to New Zealand, Iceland, Japan and Europe, most recently to Switzerland and Finland. She is a member of Ensemble Polaris and Artistic Director of the Bird Project, appears regularly with Tafelmusik, and collaborates in many other varied artistic endeavours. Some personal career highlights include playing for The Tudors, CBC-TV's The Friendly Giant, and Atom Egoyan's The Sweet Hereafter; solo shows in inner-city London (UK) schools; an improvised duet with an acrobat in northern Finland this summer; and, oh yes, a summer of concerts in Ontario prisons. Alison has been heard on CBC/R-C, BBC, RNZ, NPR, Iceland’s RUV, and on over 60 CDs. She taught for many years at the Oberlin Conservatory of Music, is currently on faculty at the University of Toronto and Wilfrid Laurier University, and also teaches music appreciation classes for the Royal Conservatory of Music and Ryerson University's Life Institute. Tales of musical adventure can be read at calliopessister.com. For more information please see www.alisonmelville.com.

Michele DeBoer

Born and raised in Toronto, MICHELE DEBOER enjoyed a rich musical education growing up, particularly through the Claude Watson School for the Arts and the Toronto Children's Chorus. After completion of a Bachelor of Music at the University of Western Ontario and an Associateship in Singing Performing (ARCM) from the Royal College of Music in London, England, a career balancing performing and teaching evolved. Michele has sung with Tafelmusik, Opera Atelier and many other leading early music groups and professional choirs in the GTA and Quebec, while maintaining voice studios in Toronto, Mississauga and Oakville, directing choirs for children and teens, and consulting and adjudicating for the Toronto Catholic District School Board. This fall, Michele embarks on an exciting new adventure as she works towards a Master's degree in Speech Language Pathology at McMaster University.

Margaret Gay

After completing a Bachelor of Music degree at Boston University School for the Arts, MARGARET GAY accepted an invitation to the Banff Centre for Fine Arts, where she completed the winter programme. From there she moved to Toronto, where she earned a Master's degree at the University of Toronto and began a remarkably active freelance career performing on both modern and period ‘cello. Margaret performs regularly with Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Mississauga Sinfonia, Baroque Music Beside the Grange, the Baroque Players of Hamilton, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of the Gallery Players of Niagara, an organization based in the Niagara Region that presents chamber music. In the summers she has performed at the Stratford, Elora, Parry Sound, Grand River Baroque, and Lamèque Baroque Music festivals, as well as teaching ‘cello and coaching chamber music at the Toronto Board of Education Music Camp, and the University of New Brunswick Summer Music Camp.

Ben Grossman

BEN GROSSMAN is a busy musician: improviser, studio musician, composer, noise-maker and audio artist. He works in many fields, having played on over 100 CDs, soundtracks for film and television, sound design for theatre, installations, work designed for radio transmission, and live performances spanning early medieval music to experimental sound art. Ben's tools of choice are electronics, percussion, and, especially, the hurdy-gurdy (vielle à roue), a contemporary electro-acoustic string instrument with roots in the European middle ages. He studied the instrument in Europe (with Valentin Clastrier, Matthias Loibner and Maxou Heintzen) and has also studied Turkish music in Istanbul. www.macrophone.org
Katherine Hill

Singer **KATHERINE HILL** first developed a love for old European text and music here in her native Toronto. With support from the Canada Council for the Arts she moved to the Netherlands in 2000, studying, appearing in concerts, radio broadcasts and at festivals throughout Europe over many years. Her particular interest in music from medieval women's communities has led to her developing and directing her own projects in Amsterdam, Toronto and Calgary, and she currently directs a women's group, Vinea (The Vineyard). In 2010, she completed an M.A. in Medieval Studies at the University of Toronto's world-renowned Centre for Medieval Studies, and in 2012, with the support of the Canada Council for the Arts, Katherine received a diploma from the Eric Sahlström Institute in Sweden, where she studied the nyckelharpa (a Swedish keyed fiddle with origins in the middle ages). Katherine is the Director of Music at St Bartholomew’s Anglican Church, an Anglo-Catholic parish in Regent Park, Toronto. She performs and records frequently with early, traditional and new music groups here in Toronto and abroad.

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Paul Jenkins

**PAUL JENKINS** cultivates an eclectic musical career as a keyboardist and tenor. A longtime member of the Toronto Consort, he has appeared with some of Canada's leading baroque and early music groups, including Tafelmusik, Opera Atelier, La Nef, Aradia, and Theatre of Early Music. Other guest appearances include the London Symphonia, Hamilton Philharmonic, the Kitchener-Waterloo, Windsor, and Toronto Symphony Orchestras, the Canadian Opera Company, Opera in Concert, Esprit Orchestra, Soundstreams, Apollo's Fire, I Furiosi, Toronto Masque Theatre, and North Wind Concerts. This season includes performances with Scaramella and Sinfonia Toronto.

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Cory Knight

Described as “that rare, wonderful, lyric tenor who turns every note he sings into gold” (Musical Toronto), **CORY KNIGHT** is in demand as a soloist and ensemble singer. He recently returned home to Toronto after completing a Masters degree in Historical Performance Practice at the prestigious Schola Cantorum Basiliensis in Switzerland. He has sung at major festivals and concert venues across Europe including the Utrecht Early Music Festival, the Trigonale Early Music Festival, the Baroque Music Festival in Ambronay, the Warsaw Philharmonic Hall, the Concertgebouw in Amsterdam and the Palau de la Música Catalana in Barcelona. He has also appeared on a number of CD recordings, most recently spending a week at the beautiful Muri Abbey recording music by Kaiser Leopold I and Georg Muffat. Highlights of his work in Canada include singing with Tafelmusik Chamber Choir, Pacific Opera Victoria, Les Violons du Roy, and Opera Atelier.

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Esteban La Rotta

**ESTEBAN LA ROTTA** is one of Canada’s leading lutenists. In demand as both a soloist and continuo player, he studied at the Civica Scuola di Musica di Milano with Paul Beier, and in Montreal with Sylvain Bergeron where he received his doctorate in performance in 2008 concentrating on the baroque guitar. His interest in the origins of the lute as a polyphonic instrument brought him to pursue a specialization on the solo repertoire for lute in the late Middle Ages and early Renaissance at the Schola Cantorum Basiliensis under the guidance of Crawford Young and Hopkinson Smith. As a specialist in a variety of early plucked instruments, La Rotta has extensive experience with the early renaissance repertoire as well as with Baroque Italian and French repertoire for solo theorbo. He is a regular participant at Festival Montréal Baroque and collaborated regularly with ensembles such as the Copenhagen Soloists, Ensemble Gilles Binchois, Les Violons du Roy, Les Voix Humaines, Les idées Heureuses, the SMAM, Ensemble Caprice, and Pallade Musica. He has appeared in numerous festivals including Musique Royale, Boston Early Music Festival, Seattle Early Music Guild, Tage Alter Musik (Regensburg), Lamèque Early Music Festival, Stratford Festival, the National Arts Centre in Ottawa, and the Orford Music Festival. His performances have been broadcast on the CBC in Canada and the BBC in England. He can be heard on the Atma label, both as a soloist and with Pallade Musica, and on the Passacaille and Recercare labels. Since 2017 La Rotta teaches early music ensembles at McGill university.
Vladimir Novikov, Photographer

VLADIMIR NOVIKOV is a photographer and travel guide whose photographs of Rome and many other locations can be enjoyed at either https://vovanovaque.com or on Instagram at https://www.instagram.com/vovanovaque. “I am a passionate traveller and local guide based in Prague. If you plan a trip to Czechia or any other European country, use my help to fall in love with your destination.”

John Pepper

A native of Annapolis, Maryland, bass JOHN PEPPER sang for many years with Festival Singers of Canada, Tapestry Singers, The Gents, the Tafelmusik Chamber Choir, Elora Festival Singers and the Toronto Chamber Choir, and now works regularly with Opera Atelier and Choir 21. He has recorded extensively with most of those organizations and with Canadian Brass, and has taken part in recordings and premières of music by John Beckwith, R. Murray Schafer, Harry Somers and Arvo Pärt. His work in music theatre includes Huron Country Playhouse, Comus Music Theatre and Rainbow Stage Theatre. He has written program notes for The Toronto Mendelssohn Choir, the Elora Festival and Roy Thomson Hall, and liner notes for CBC Records and CentreDiscs, among others. John has been a member of the Toronto Consort since 1990. His principal hobby is genealogy and family history.

Laura Pudwell

Grammy–nominated LAURA PUDWELL has a well-established international profile, with recent engagements in Paris, Salzburg, London, Houston, Boston and Vienna. She has sung with many leading orchestras and opera companies, including Tafelmusik, Les Violons du Roi, the Boston Early Music Festival, the Calgary Philharmonic Orchestra, Calgary Opera, Vancouver Opera, Opera Atelier, Symphony Nova Scotia and the Kitchener-Waterloo Symphony. Her range of repertoire is immense, ranging from Hildegard of Bingen, through a recording of Dido and the Sorceress in Purcell’s Dido and Aeneas under Hervé Niquet, to Prokofiev’s Alexander Nevsky, Elgar’s Dream of Gerontius, and evenings of Stephen Sondheim and Cole Porter. A native of Fort Erie, she lives in Waterloo with her husband and two children. www.knowlesarts.com

Laura Warren, Projection Design

LAURA WARREN is a Saskatchewan-raised, Toronto-based projection, lighting and set designer. Select credits include: Projection Design: Secrets of a Black Boy (PLAYINGwithCRAYONS/Theatre Passe Muraille), No Strings (Attached) (Pink Pluto/Eventual Ashes/Buddies in Bad Times), Love’s Labour’s Lost, Guys and Dolls (Nightwood Theatre); Lighting & Projection Design: Situational Anarchy (Pressgang Theatre/Pandemic Theatre); Assistant Projection Design: Alice in Wonderland (Shaw Festival), Niagara: A Pan-American Story (Panamania/Propeller Arts Projects); Tricks, Hocus Pocus (Magicana/Soulpepper), Squawk and Sidewalk Chalk (Geordie Theatre); Collaborator/Designer: Mars One (Ghost River Theatre's Devised Production Intensive). Laura is a graduate of the National Theatre School of Canada’s production program.
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