LOVE, REMIXED

FEBRUARY 15 & 16, 2019
Artistic Direction by David Fallis & Katherine Hill
**JOIN US for our All-New Intermission Café!**

The Toronto Consort is happy to offer a completely refreshed intermission experience. Choose from a broader menu of:

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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!

THANK YOU!
It is with sincere appreciation and gratitude that we salute **The Spem in Alium Fund** for its leadership and support of this production.
PROGRAM

Love Remixed

Breathe
Music by James Rolfe
Words by Hildegard of Bingen, Anna Chatterton and Antonio Scandello

Patricia Ahern, violin
Michele DeBoer, soprano
David Fallis, conductor
Ben Grossman, percussion
Katherine Hill, soprano
Paul Jenkins, organ
Terry McKenna, lute
Alison Melville, recorder
Laura Pudwell, alto

Modern Takes

Je requier a tous Guillaume Dufay (1397-1474)/McKenna/Hill
So ys emprentid Walter Frye (d. 1474?)/Toronto Consort
Se la face ay pale Dufay/Buxheimer Organ book (c. 1460)/Toronto Consort
Triste plaisir Gilles de Binchois (c. 1400-1460)/Toronto Consort
Adew William Cornysh the Younger (1465-1523)/Melville

Intermission
Join us for the Intermission Café, located in the gym.

Eurydice Variations
Music by David Fallis and Claudio Monteverdi

Michele DeBoer, soprano
Felix Deak, cello
David Fallis, organ
Ben Grossman, percussion, hurdy-gurdy
Lucas Harris, theorbo
Katherine Hill, soprano
Paul Jenkins, tenor, harpsichord
Cory Knight, tenor
Terry McKenna, lute
Alison Melville, recorder, flute
John Pepper, bass
Laura Pudwell, alto
Tonight’s Performers are:

David Fallis - Artistic Director, organ
Katherine Hill - Artistic Director, soprano

THE TORONTO CONSORT
Michele DeBoer, soprano
Ben Grossman, hurdy-gurdy
Paul Jenkins, tenor, piano, harpsichord
Terry McKenna, lute
Alison Melville, flute, recorder
John Pepper, bass
Laura Pudwell, alto

WITH SPECIAL GUESTS
Patricia Ahern, violin
Felix Deak, cello
Lucas Harris, theorbo
Cory Knight, tenor

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TorontoConsort.org
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*. 
Notes on *Breathe*

Mediaeval music moves me. In the right hands and voices, it comes alive, as fresh and relevant to our modern ears as the day it was created. With its clarity of expression and purity of line, it becomes a living and breathing organism, a stream of beautiful sounds praising the divine.

Naturally I was thrilled when Lawrence Cherney asked me in 2010 to write a work for Norway's Trio Mediaeval with The Toronto Consort. What a joy for a composer to work with such gifted musicians! I dreamed of creating music which would connect to the Consort and to the Trio's mix of mediaeval, contemporary, and folk repertoire. For this, I needed the right words. I found them in the lyrics of 12th-century composer Hildegard von Bingen, with their intense and visceral expressions of heavenly love. I added to the mix these beautiful lyrics by 16th-century Italian-German composer Antonio Scandello: “Shine on us, beloved sun, / your brightest light / Melt us in love together, / we who cannot live apart”. And I asked the writer Anna Chatterton, a frequent collaborator of mine, to knit the older texts together with verses of her own.

A text took shape which spoke of earthly and divine love, as embodied by the elements: air, earth, fire, and water. Water runs through the lyrical, flowing opening (“love overflows...”); air follows, quick and restless (breathing, sighing, rising, falling); then fire and earth, in warm, close intervals (“Most noble greenness, rooted in the sun, you shine bright and serene...”). These threads are metaphors for human closeness, desire, love, spirit—those invisible threads that sustain us, that connect us to each other and to the divine.

The music flows from the words and images. The voices often lie very close together, a kind of musical metaphor for intimacy. Some sections are highly transparent and symmetrical, such as the opening, which begins with a lone voice, and unfolds using the simplest of means: four-bar phrases, tonic-dominant harmony, plain motives. A dense, active passage follows, establishing an ebb and flow of tension and release—a pattern which flows through to the end, where the opening is restated, though in reversed order.

It has been my great fortune to work with groups such as The Toronto Consort, the Toronto Masque Theatre, and Tafelmusik, among others, and to experience just how much early musicians love their music. And just how fanatical they are about tuning! They have access to many shades of just intonation, with its pure intervals which resonate in our bodies and souls. For them, music is a labour of love, about making something which glows from within. To them—and in particular to David Fallis and the musicians of The Toronto Consort, who premiered *Breathe*, and later recorded it for CD—my deep thanks.

– James Rolfe, Composer

Credits:
*Breathe* (2011). Music by James Rolfe, with words by Hildegard von Bingen (Germany, 1098-1179), Anna Chatterton (Canada, b. 1975), and Antonio Scandello (Italy-Germany, 1517-1580). Commissioned by Soundstreams Canada (Lawrence Cherney, Artistic Director) for Trio Mediaeval and The Toronto Consort, with the assistance of The Canada Council for the Arts and the Ontario Arts Council.
Notes on “Modern Takes on Medieval Music”

While visiting the Vatican library in 1770, English traveller, composer and proto-musicologist Dr Charles Burney uncovered a manuscript containing a medieval lament on the death of Richard the Lionheart, by troubadour Gaucelm Faidit (ca. 1156 - ca. 1219). Greatly excited by this discovery, he eventually published the song in 1782, translating the Old Occitan (Provençal) text into English, and furnishing the original, single melody with a bass line and harmony. This very 18th-century arrangement is the earliest example we have of a published “modern take” on medieval music.

While those of us involved in historical performance today make more of an attempt than Dr Burney did to meet the music of the past on its own terms, rather than ours, it is only reasonable to state that all our “takes” on medieval music today are, to some degree, “modern takes”: no matter what we do, we can never dissociate ourselves from our own era, and we can never know what unwritten elements influenced and informed performances of the past. However, it is equally true that old texts and music can appeal to us very directly, through their expressions of human emotion and experience, and through their beautiful melodies and exotic harmonic colours. Tonight, we present five 15th-century chansons (“songs”), which trace experiences we can have with love: first, the hope of obtaining a new love, then, the intensity of love acquired, followed by the pain of doubt, and finally the sorrow of parting. Something for everyone, just after Valentine’s Day!

There are so many ways we could “modernize” these pieces: arranging them for saxophone quartet; having them remixed by a DJ; deconstructing them into a Steve Reich - style minimalism, to name a very few. For this evening, our main gateway into working with these special pieces has been somewhat akin to Dr Burney’s: to take old music that excites us, and to draw it nearer to our experience of music in the here and now.

On this occasion, we have done this through re-harmonization, addition of modern instrumental colours, improvisation and references to contemporary styles. Guillaume Dufay’s chanson “Je requier a tous amoureux” presents the original melody with a jazz harmonization, whereas Walter Frye’s spellbinding “So is emprentid” takes a more minimal treatment, retaining the original three-part polyphony, but blending voice and piano. A mixture of original material and improvisation re-frames Dufay’s famous “Se la face ay pale”, and our set will come to a close with reworkings and reharmonizations of two very poignant melodies about the loss of love, Binchois’ “Triste plaisir” and William Cornysh’s “Adew, adew”. We hope that our modern takes on these marvellous pieces, while maintaining the beauty and appeal of the originals, will also draw them nearer to our own innate, contemporary music sensibilities, giving us a chance to experience them more as their first listeners did, over five hundred years ago.

– Katherine Hill, Curator and Artistic Director

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– Katherine Hill, Curator and Artistic Director
Notes on Eurydice Variations

The Orpheus myth has long held a fascination for composers - not surprisingly, given that one of its central themes is the power of music. It is also a story about love, about the poet-singer who dares to go to the underworld to retrieve his bride. But the story seems to ask uncomfortable questions too - when Orpheus truly looks at Eurydice on their return journey, they are lost to each other.

No one can know about musical settings of the Orpheus and Eurydice story without recognizing the brilliance of Monteverdi’s opera *Orfeo*. But with less than twenty bars of singing in a full five-act opera, it is true that Eurydice does not play much of a part in that telling. I thought it would be interesting to look at the story from Eurydice’s point of view, as if she were remembering the events at a distance. I wanted to use some of Monteverdi’s music, partly because I am in awe of its power, indeed its modernity, but also to give this sense of remembering something that happened long ago. This in turn led to exploring some of the myths about the underworld that deal with themes of remembering, and forgetting.

Myths gain some of their strength from their mutability, their ability to adapt to and encompass many truths. So it comes as no surprise that the geography of the underworld in the ancient Greek traditions is somewhat changeable. Sometimes as many as seven rivers are mentioned in the underworld. I became particularly fascinated by three:

• the Styx, variously described as a swamp, or river of fire, which is crossed with the help of the ferryman Charon;

• the Lethe, which is the river of forgetfulness, and in which souls must bathe so that they will not remember previous lives when they are reincarnated;

• the Mnemosyne (ne-MAH-si-nee), which is the river of memory and knowing. Elsewhere in mythology, Mnemosyne is portrayed as a goddess, and as the mother of the nine muses. Interestingly it was in the Orphic religions that initiates were taught that when they died and went to the underworld, they should avoid drinking of the Lethe, and wait until they could drink of the Mnemosyne, in order to gain enlightenment, and avoid the endless cycle of reincarnation.

Memory and forgetting create an ever-changing kaleidoscope in our understanding of the world. As Eurydice remembers her own story, she creates a variant of the myth of Orpheus and Eurydice, a variation on wonderful music by Claudio Monteverdi (which she remembers faultily sometimes), and an exploration of the variations of reality which remembering and forgetting create in our minds.

- David Fallis, Composer and Artistic Director
Love overflows into all things,
From out of the depths to beyond the highest stars;
Love overflows into all best loved, most loving things,
She has given to the highest king
The kiss of peace.  

Breathe in, breathe out
His throat, my sighs and we
Become the trembling air
Rise and fall together
Breast, heart, neck, lip, mouth,
All one, all one, one breath. 

O most noble greenness, rooted in the sun,
You shine bright and serene upon the wheel,
None on earth can know your splendour,
Enfolded in the arms of divine mysteries.
You are as radiant as the dawn
And burn like the sun’s flame. 

I rose to open to my beloved
But he had become night air
I called but he gave no answer
O I am sick with love
I shut tight my eyes
And breathe him inside me
Sweet night air
Breathe deep and long
Breathe him inside me
A dripping honeycomb
was Ursula the virgin
who desired to embrace the Lamb of God,
Milk and honey beneath her tongue.
For an orchard of fruit trees, a garden of flowers,
a multitude of virgins
she gathered unto her.   [Hildegard von Bingen]

He flies out from my breast
And all my soul is in the sky
Cry out wet night air
Only first, second, inner breath, outer,
Two, three, four gasps,
Breathe in
darkness
Breathe out
Light   [Anna Chatterton]

Shine on us, beloved sun, give us your brightest light.
Melt us in love together, we who cannot bear to live apart.   [Antonio Scandello]

Love overflows into all best loved, most loving things,
She has given the highest king the kiss of peace.
To beyond the highest stars from out of the depths
Into all things love overflows.   [Hildegard von Bingen]
Modern Takes on Medieval Music

Je requier a tous amoureux - Guillaume Dufay (1397-1474), arr. McKenna and Hill
SOURCE: Oxford, Codex Canonici 213 (Italian, ca. 1430)

Je requier a tous amoureux
Qui jugent par leur courtoisie:
Ceux qui n'osent dire “AMYE,”
Sont en amours bien heureux?

A ce jour de l'an gracieux
Me treuve de celle partye.

Mais vray Espoir, qui est songneux
De moy garir ma maladie,
Me dist que je ne me soussye,
Que l'an a venir avray mieux.

I ask all lovers
Who judge by their courtesy:
those who dare not say “MY BELOVED”,
Are they happy in their loves?

On this pleasant New Year’s day
I find myself in that camp.

But true Hope, who is anxious
To cure me of my illness,
Tells me that I should not worry,
That the coming year will be better.

So ys emprentid - Walter Frye (d. 1474?), arr. Jenkins / Toronto Consort
SOURCE: Mellon Chansonnier (Aragonese Naples, ca. 1470)

So ys emprentid in my remembrance
Your womanhede, your yowght, your gentilnesse
Your goodly port, your frenly continance
Your prysid byaulte with your kyndeness
That Lorde that alle wot tak y to witness
That walk y, slepe y, or wat thing y do
In wele, in wo, in joye or heveness
Myn hert ys with yow, go wey that ye go.

So imprinted in my thoughts
Is your womanliness, your youth, your gentleness,
Your pleasant bearing, your friendly face,
Your prized beauty with your kindness,
That with the all-knowing God as my witness,
Waking, sleeping or in whatever I do,
In prosperity, in sadness, in joy or in sorrow,
My heart is with you, wherever you go.
Se la face ay pale - Dufay (see above) and the Buxheim Organ Book (ca. 1470)
SOURCE: Oxford, Codex Canonici 213 (as above) [for Dufay]
SOURCE: Buxheim Charterhouse, Unterallgäu, Germany, ca. 1460-1470 [for Buxheim]

Se la face ay pale
La cause est amer,
C’est la principale,
Et tant m’est amer
Amer, qu’en la mer
Me voudroye voir;
Or, scet bien de voir
La belle a qui sui
Que nul bien avoir
Sans elle ne puis.

If my face is pale,
The cause is love,
Or it is the main one,
And so bitter to me
Is love, that I wish
I were in the sea:
And the fair maid I serve
Knows full well
That I can have
No good without her.

Se ay pesante malle
De deuil a porter,
Ceste amour est male
Pour moy de porter;
Car soy de porter
Ne veult devouloir,
Fors qu’a son vouloir
Obeisse, et puis
Qu’elle a tel pooir
Sans elle ne puis.

If I have a heavy burden
Of grief to bear,
This love is hard
For me to bear;
For she will not
Be graciously pleased
Unless I obey
Her will, and since
She has such power,
I can do nought without her.

C’est la plus reale
Qu’on puist regarder,
De s’amour leiale
Ne me puis garder,
Fol sui de agarder
Ne faire devoir
D’amours recevoir
Fors d’elle, je sui;
Se ne veil douloir,
Sans elle ne puis.

She is the most regal
That can be seen,
From her faithful love
I will not turn away;
I’d be mad to look elsewhere
Or to make a duty
Of receiving love
Save from her, it seems,
If I do not wish to grieve,
I can do nought without her.

Adew, Adew - William Cornysh the Younger (?) (1465-1532), arr. Melville
SOURCE: British Library, Add. MS 31922 (ca. 1530)

Adew, adew, my hartis lust, [delight]
Adew my joy and my solace;
With dubbyl sorrow complain I must,
Until I die, alas, alas.
Eurydice Variations

Prologue
Prelude
I remember now:
the underworld is full of streams.
One takes you across,
one helps you forget,
and one makes you remember.

It was my wedding day,
begun auspiciously.
We called on all the gods.

Vieni, Imeneo, deh, vieni,
E la tua face ardente
Sia quasi un sol nascente
Ch'apporti a questi amanti di sereni;
E lunge homai disgombre
De gl'effani e del duol gl'orrori e l'ombre.

It was my wedding day,
begun auspiciously.
I remember the dances.

Come, Hymen, O come
and let your shining torch
be as a rising sun
which brings these lovers happy days,
and let the shadows and horrors of
sorrow and grief be dispelled.

Lasciate i monti,
Lasciate i fonti,
Ninfe vezzosi e liete,
E in questi prati,
A i balli usati
Vago il bel piè rendete.

Come from the mountains,
come from the springs,
you nymphs so glad and graceful,
and in these meadows
turn your feet prettily
to the accustomed dances.

Qui miri il sole
Vostre carole,
Più vaghe assai di quelle,
Ond’a la luna,
La notte bruna,
Danzano in ciel le stelle.

Here let the sun
admire your measures,
More lovely even than those
which the stars
in the heavens
dance by night to the moon.

Lasciate i monti...

Come from the mountains...

Poi di bei fiori
Per voi s’honori
Di questi amanti il crine,
C’hor de i martiri

Then with beautiful flowers
may you bedeck
these lovers' locks
who now, after the torments
De i lor desiri
Godon beati al fine.

And then he called me!

La tua bell’ Euridice -
I was gathering flowers,
La tua diletta sposa -
with my companions.

In un fiorito prato,
Con altre sue compagne
Giva cogliendo fiori
Per farne una ghirlanda à le sue chiome,
Quand’angue insidiosa
Ch’era fra l’erbe ascosa
Le punse un piè con velenoso dente.
Ed ecco immantinente
Scolorissi il bel viso, e ne suoi lumi
Sparir que’ lampi ond’ella al sol fea scorno.
Allhor noi tutte sbigottite e meste,
Le fummo intorno richiamar tentando
Gli spiriti in lei smarriti
Con l’onda fresca e co’ possenti carmi.
Ma nulla valse, ahi lassa,
Ch’ella i languidi lumi alquanto apprendo,
E tè chiamando Orfeo,
Dopo un grave sospiro,
Spirò frà queste braccia, ed io rimasi,
Piena il cor di pietade e di spavento.

Then the journey begins.
First you must pay the ferryman
with the coin lodged under your tongue.
“Open yourself!” he commands,
“Let me take your life’s fee.”
And you step inside his barque,
crowded with souls of the blest
and the damned and the lost.
And he plies his oar
cross the fiery swamp,
through the eddies and currents of grief.

Then suddenly, you are there
in the underworld,
and (how was I to know)
of their desire
at last enjoy happiness.

Your sweet Eurydice -
Your dear wife -

In a flowery field
with other of her companions
she went gathering flowers
when a treacherous snake
which was hidden in the grass
bit her foot with its venomous fangs.
And lo! immediately her face drained of
colour, and in her eyes the light that
put the very sun to shame grew dim.
Then we all, horrified and grief-stricken,
gathered round her, and attempted,
with fresh water and with powerful
charms, to revive her ebbing spirit,
but all was in vain, alas,
for she, opening a little her heavy eyes,
and calling to you, Orpheus,
after a deep sigh
expired in these arms; and I was left
with my heart full of pity and terror.
I was made to choose.

“I am Lethe, 
water of oblivion, 
sleep’s metaphor. 
Faces fall away, 
words slip 
like snow, soundless, 
from pine boughs. 
What is it? 
What’s the word? 
Dark will do. 
Come to me.”

“Mnemosyne, 
mother of muses, 
fountain of memory, 
river of knowing, 
and of being known.”

Did I dare drink of that river? 
In that moment – 
I heard Orpheus, 
making his way through the Underworld, 
lamenting.

Signor, quell’infelice  
Che per queste di morte ampie campagne  
Va chiamand’Euridice,  
Ch’udit’hai tu pur dianzi  
Così soavemente lamentarsi,  
Moss’ha tanta pietà dentr’al mio core  
Ch’un’altra volta io torna a porger prieghi,  
Perch’è il tuo nume al suo pregar si pieghi.  
Deh, se da queste luci  
Amorosa dolcezza unqua traesti,  
Se ti piaccue’l seren di questa fronte  
Che tu chiami il tuo cielo, onde me giuri  
Di non invidiar sua sorte a Giove,  
Pregoti, per quel foco  
Con cui già la grand’alma Amor t’accese,  
Fa ch’Euridice torni  
A goder di quei giorni  
Che trar solea vivendo in festo e in canto,  
E del misero Orfeo consola il pianto.

My lord, this unhappy man, 
who wanders through this country of 
the dead, calling for Eurydice, 
whom you have just heard 
lamenting so sweetly, 
has moved my heart to so much pity 
that I must return again to beseech you 
to give way to his entreaties. 
O, if ever from these eyes 
you have drawn the sweetness of love, 
if ever this gentle brow, which you call 
your heaven, has pleased you, and by 
which you swear not to envy the fate of 
Jupiter, I implore you by that self-same fire 
that Cupid used to enflame your great soul, 
allow Eurydice to return 
to enjoy those days that she spent in 
feasting and song, and to console 
the suffering of wretched Orpheus.
Thus the second journey begins,
and once again they called me,
through the stoney passageway
that lies between hell and life.
Orpheus ahead, searching for a path,
the boulders sharp, the footholds unsure,
desperate for a way to go up and out.

Why did the Lord of the Underworld
forbid us both to look?
Did he know what we might see?
That I was a fantasy
made by Orpheus
that could only fade away?
That I had been in the Underworld -
tormented souls were in me now?
That the sweetness of Lethe,
or the deep of Mnemosyne
would call me back?

Poor Orpheus.
He turned, and knew he'd lost me.

All this happened long ago.
Now she waits
by the water’s edge,
looks for the day
the poet tells:
When the tears in the eyes of Orpheus
are drops from the river Mnemosyne.
When she sees her way along the fields,
and the lovers stroll ahead or behind,
or arm in arm.
Fearless and open
they gaze.
James Rolfe, Composer

Toronto composer JAMES ROLFE has been commissioned and performed by ensembles, orchestras, choirs, theatres, and opera companies in Canada, the USA, Europe, Asia, Australia, and New Zealand. His work has been recognized with a Guggenheim Fellowship, the K. M. Hunter Music Award, the Louis Applebaum Composers Award, the Jules Léger Prize for New Chamber Music, SOCAN's Jan V. Matejcek Concert Music Award, a Chalmers Arts Fellowship, and the Outstanding Choral Work Award from the Association of Canadian Choral Communities.

The Queen of Puddings Music Theatre Company production of Mr. Rolfe’s opera Beatrice Chancy played to sold-out houses and rave reviews in Toronto, Dartmouth, and Edmonton. The company later produced Inês, which was nominated for a Dora Award. Three masques–Orpheus and Eurydice, Aeneas and Dido, and Europa–were premiered by The Toronto Masque Theatre to critical and audience acclaim. Elijah’s Kite, an opera for children, was co-produced in New York by Tapestry Opera and the Manhattan School of Music, and given its Canadian premiere in Ottawa at Rideau Hall. His opera Swoon was premiered by the Canadian Opera Company, which subsequently commissioned Crush, mounted in a workshop production at The Banff Centre.

Recent projects include an operatic version of Gogol’s The Overcoat with writer Morris Panych, produced by Tapestry Opera with Canadian Stage and Vancouver Opera, which was nominated for 10 Dora Awards; and the song cycle I Think We Are Angels for Soundstreams.
**David Fallis, Composer and Artistic Director**

DAVID FALLIS has been a member of the Toronto Consort since 1979 and was its Artistic Director from 1990 to 2018. He has led the ensemble in many critically-acclaimed programs, including *The Praetorius Christmas Vespers, The Play of Daniel*, all three of Monteverdi’s operas in concert, Cavalli’s *La Calisto* and Carissimi’s *Jephte*, among many others. He has directed the group in its many recordings and tours, and has conceived and scripted many of their most popular programs, such as *The Marco Polo Project, The Queen*, and *The Real Man of La Mancha*. He is also one of Canada's leading interpreters of operatic and choral-orchestral repertoire, especially from the Baroque and Classical periods. He is Music Director for Opera Atelier and has conducted major operatic works by Mozart, Monteverdi, Purcell, Lully and Handel in Toronto and on tour to France, the US, Japan, Korea and Singapore. He has conducted for the Luminato Festival, Houston Grand Opera, Wolf Trap Theatre, Utah Opera, Orchestra London, Symphony Nova Scotia, the Windsor Symphony, Festival Vancouver, the Singapore Festival, the Elora Festival, and the Elmer Iseler Singers. He is also the director of Choir 21, a vocal ensemble specializing in contemporary choral music, and has led them in performances for Soundstreams, Continuum, The Art of Time Ensemble and the TIFF series at the Bell Lightbox. He was the Historical Music Producer for two Showtime historical dramas: *The Tudors* and *The Borgias*.

**Katherine Hill, Curator and Artistic Director**

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.

**Patricia Ahern**

Violinist PATRICIA AHERN has a BA and BMus from Northwestern University, MMus from Indiana University, and performer diploma from the Schola Cantorum in Basel, Switzerland. She taught baroque violin at the Freiburg Conservatory in Germany and Oberlin’s Baroque Performance Institute, and has given masterclasses at McGill, York University, Wilfrid Laurier, University of Windsor, Western University, University of Toronto, University of Wisconsin, Grand Valley State University, California State University Long Beach, Sookmyung Women's University (Seoul), and the Sydney Conservatorium (Australia). She has concertized throughout Canada, the U.S., Europe, Asia, Australia and South America and performed with Milwaukee Baroque, Ars Antigua, Chicago Opera Theater, Kingsbury Ensemble, Aradia, I Furiosi, Newberry Consort, Musica Pacifica, and the Carmel Bach Festival. Patricia has recorded for Sony, Naxos, and Analekta, and joined Tafelmusik in 2002.

**Felix Deak**

Cellist and gambist FELIX DEAK is a founding member of Toronto's I FURIOSI Baroque Ensemble. He showcases his career as a freelance musician with orchestras and chamber ensembles. He performs and tours regularly with Toronto’s Tafelmusik Baroque Orchestra and Montreal-based viol consort Les Voix Humaines. Felix instructs private students and orchestral classes in and around Toronto. He can be heard on CBC Radio Two in performances, and has made recordings for Atma, Sony, and Dorian at home and abroad.
**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.

**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](http://www.macrophone.org)

**Lucas Harris**

**Lucas Harris** studied the lute and early music at the *Civica scuola di musica di Milano* (as a Marco Fodella Foundation scholar) and then at the *Hochschule für Künste Bremen*. Based in Toronto since 2004, Lucas is the regular lutenist with the Tafelmusik continuo section and enjoys a busy freelance career with dozens of other ensembles. He is on faculty at the Tafelmusik Baroque Summer Institute, Oberlin Conservatory’s Baroque Performance Institute, and the Vancouver Early Music Festival’s Baroque Vocal Programme. Lucas is also a founding member of the Toronto Continuo Collective, the Vesuvius Ensemble, and the Lute Legends Ensemble. In 2011 Lucas began graduate studies in choral conducting at the University of Toronto with the help of a prestigious SSHRC research award. He was named the new Artistic Director of the Toronto Chamber Choir just after graduating in 2014. Lucas has been a guest music director for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les voix baroques, and the Toronto Consort.

**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.

**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.
Terry McKenna

TERRY MCKENNA enjoys performing a wide range of musical styles on period and modern lutes and guitars. He's been with the Toronto Consort for more than 30 years now (!) and also plays with Ensemble Polaris and the Toronto Masque Theatre as well as guest appearances with I Furiosi, Musica Franca and Opera Atelier, among others. In addition to historical-based repertoire, Terry welcomes opportunities to perform contemporary scores by composers such as James Rolfe, Omar Daniel, Peter Hannan, John Beckwith and Harry Freedman. Terry has participated on many recordings and broadcasts and finally did his own feature project, Throw the House Out of the Windowe (and Other Damn Fine Dance Tunes) on the Marquis Classics label. Another one is in the works – stay tuned! Terry gets great satisfaction from teaching guitar and lute at Wilfrid Laurier University. He also enjoys composing and performing music for his wife Susan Kennedy's youth theatre project Playmakers! Terry lives in Stratford, Ontario (where he performs with the Stratford Festival) with Susan and their four children, two dogs, three cats, 1 frog, 1 turtle, 2 cute new anoles and 3 goldfish...

Alison Melville

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.

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, 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
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