CROSSING the CHANNEL

With Guest Artistic Director, Scott Metcalfe

MARCH 6 & 7, 2020
Jeanne Lamon Hall, Trinity-St.Paul's Centre
The Toronto Consort

2020-2021
A Wellspring of Early Music

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La contenance angloise: Musical connections across the Channel, c. 1415-1515

I. Echoes across the Channel
Deo gracias Anglia anonymous
Je suy si povre de liesce (instrumental) ? Guillaume Du Fay (1397-1474)
Adieu ma tresbelle maistresse anonymous / text by Charles d'Orléans (1394-1465)
Speciosa facta es John Dunstaple (c. 1390-1453)
Craintre vous vueil, doulce damme de pris Du Fay

II. Englishmen at home
Anonymous songs from Oxford, Bodleian Library, MS Ashmole 191 (copied 1445)
O kendly creature
Go hert hurt with adversite
Thus y complayn my grevous hevynessse

III. Englishmen abroad
Songs from the Leuven Chansonnier (? Loire Valley, c. 1470) & elsewhere
Ave regina celorum Walter Frye (d. before 1475)
Plus j'ay le monde regardé Robert Morton (c. 1430-after 1479)
Le souvenir de vous me tue Robert Morton (c. 1430-after 1479)
Textless ballade (instrumental) anonymous
Quand je fus prins au pavillon anonymous / text by Charles d'Orléans

IV. Music at the court of Henry VIII
Music from Henry VIII's Manuscript, c. 1518
Adew mes amours et mon desyre William Cornysh (d. 1523)
Benedictus (instrumental) Heinrich Isaac (c. 1450-1517)
Allez regrets, vuidez de ma presence Hayne van Ghizeghem (b. c. 1445; d. 1476-97)
Ales regrets (instrumental) Alexander Agricola (c. 1445-1506)
A the syghs that cum fro my hart Cornysh
Madame d'amours Anonymous
Tonight’s Performers are:

THE TORONTO CONSORT

Katherine Hill – soprano & viol
Laura Pudwell – mezzo
Cory Knight – tenor
Paul Jenkins – tenor
John Pepper – bass
Alison Melville – recorder & flute
Esteban La Rotta – lute

WITH SPECIAL GUESTS
Scott Metcalfe – fiddle & harp
Jesse Billett – baritone

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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. Led by a collective of Artistic Associates, the group's members are amongst Canada's leading early music specialists, including both singers and instrumentalists on early plucked and bowed strings, flutes, keyboards, and percussion.

The Toronto Consort specializes in rarely heard repertoire from roughly 1100 AD to 1650 AD, frequently presented in collaboration with other artists, such as actors, dancers, visual and multi-media artists, and guest specialists. The collaborative nature of its creative process has led to diverse productions enthusiastically received by varied modern audiences, from dedicated music-history aficionados to occasional or first-time patrons.

Each year, the Consort presents a five-production, twelve-concert series in the beautiful acoustic of Jeanne Lamon Hall at Trinity-St. Paul's Centre, located in downtown Toronto’s Bloor Street Cultural Corridor. The Consort tours regularly, having been to Europe and Great Britain, across Canada, and into the United States.

The Toronto Consort also offers free audience-engagement activities, such as pre-concert lectures, high school education concerts and learning workshops, and the Early Music Collaboration Lab for Seniors and Youth, and runs development programs for Emerging Artists and Board of Directors Training.

To contact or learn more about The Toronto Consort, visit TorontoConsort.org.
Tapissier, Carmen, and Cesaris
Not long ago sang so well
That they astonished all of Paris
And all those who visited them;
But never did they discant
In melody so choice
(So I have been told by those who heard them)
As do G. Du Fay and Binchois.

For these have a new practice
Of making elegant consonance
In loud and soft music,
In *ficta*, rests, and mutation;
And they have partaken of the English
Manner, and followed Dunstable;
Whereby a marvellous pleasingness
Renders their song joyous and worthy.


At this time, consequently, the possibilities of our music have been so marvelously increased
that there appears to be a new art, if I may so call it, whose fount and origin is held to be among
the English, of whom Dunstable stood forth as chief. Contemporary with him in France were
Dufay and Binchoys...

Johannes Tinctoris, *Proportionale musices*, early 1470s (trans. Oliver Strunk)
The mellifluous style or *contenance angloise* pioneered by John Dunstaple and other English composers changed the musical landscape on both sides of the Channel, in the courts of England, France, and Burgundy. The destinies of these three rival powers were linked for centuries, no closer than in the fifteenth century, which saw an English king crowned in Paris, French nobles held hostage for decades in England, and Burgundian dukes allied now with one side, now the other. Musicians, too, traversed water and frontiers, seeking work where they could find it. Dunstaple served John, Duke of Bedford, and may have travelled to France with him during his regency; Binchois seems to have been in the employ of William de la Pole, Earl of Suffolk, for a few years before he joined the court of Burgundy in the late 1420s; Walter Frye was in the service of Anne of Exeter, elder sister of Edward IV and Margaret of York, when Margaret married Charles the Bold, Duke of Burgundy, in 1468; Robert Morton was a clerk and in the chapel choir of the Burgundian court from 1457 to 1476, under both Philip the Good and Charles the Bold. (The document recording his appointment describes him as a “chappelain angloix,” otherwise we might assume he was French.) Music crossed national boundaries with even greater ease, spreading from England across the entire Continent in the early decades of the century; the flow was largely reversed by the later 1400s, as is demonstrated by the plethora of works by French and Flemish composers in the manuscript known as Henry VIII’s Songbook, as well as songs in courtly Anglo-French like *Adew mes amours* by William Cornysh—who as a Gentleman of Henry’s Chapel Royal visited France in September 1513 and again in 1520 on the occasion of the Field of the Cloth of Gold.

Today’s program offers a few glimpses of music and musical exchanges on either side of the Channel, from the first decades of the fifteenth century to the court of the young Henry VIII. We open with the well-known *Deo gracias Anglia*, giving thanks for the English triumph at Agincourt on St. Crispin’s Day, 1415. Among the many French nobles taken captive that day was Charles d’Orléans, the nephew of Charles I of France and father of the future Louis XII. Charles would spend the next twenty-five years as a prisoner in England, where (among other entertainments) he diverted himself by writing poetry. Many of the French poems in his autograph collection have English counterparts in a manuscript, now at the British Library, whose lines claim to be written by “the duk that folkis calle / Of Orlyaunce.” Among the English poems is a version of “Adieu ma tresbelle maistresse,” a lyric otherwise not known, so perhaps this, too, may be by Charles. The song, transmitted anonymously, has been convincingly attributed to Binchois; certainly it is in a style highly reminiscent of his. More questions of attribution surround *Je suy si povre*. Given a
French title in one source, a Latin text in another, and a German incipit in a third, and ascribed to Du Fay in a continental manuscript, it may in fact be of English origin and feels much more like an ornamented instrumental version of a song than a song per se. We perform it on instruments. The ascription of *Craindre vous vueil* to Du Fay, on the other hand, seems beyond question, and shows beautifully how the young composer—born near Brussels, but working in Italy by the time he wrote this song—transformed the ravishingly sweet style heard in Dunstaple’s *Speciosa facta es*, alternating moment by moment between major and minor triads.

Our second set presents three short but enchanting anonymous songs from an English manuscript copied in 1445. These little gems can only make one lament the catastrophic loss of most English musical sources from the fifteenth century. Much of what survives from English composers is in foreign manuscripts, and continental scribes did not much incline to copy English-texted music.

For the third set we turn to music in the newly rediscovered Leuven Chansonnier, which turned up not five years ago at an auction in Brussels, a beautifully preserved little book that was probably copied in the Loire Valley around 1470. The Leuven songbook opens with one sacred piece, Frye’s *Ave regina celorum*—an immensely popular work found in around twenty sources, of which Leuven is the only one without an error in the second section. Though transmitted exclusively with Latin words, the piece is in the form of an English ballade and may well be a contrafact of a secular song. Morton’s *Le souvenir de vous me tue* is justly famous, one of the most captivating songs of its era. We pair it with another of Morton’s few songs (there are less than ten), the charming *Plus j’ay le monde regardé* (not in Leuven, it lacks all but its first stanza), and follow it with another ballade, probably English, whose text was entirely omitted by its non-English copyists. To conclude the set, another poem by Charles d’Orléans, this one set by an anonymous composer. The first rhyme of the poem plays on the derivation of both *pavillon* and *papillon* from the Latin *papilo*, butterfly or moth.

To conclude we offer some of the best music from the manuscript copied in the late 1510s and known as Henry VIII’s, not because Henry actually owned it but on account of the presence of many pieces ascribed to “the kynge h.viii.” Henry’s pieces, it must be said, are far from the most persuasive in the volume. Rather we have chosen a few pieces from the other side of the Channel and a few of the most winning English songs, concluding with perhaps the loveliest of them all, the meltingly beautiful *Madame d’amours*.

— Scott Metcalfe
Deo gracias Anglia redde pro victoria!

Give thanks to God, England, for victory!

Owre kynge went forth to Normandy wyth grace and myght of chyvalry: ther God for hym wrought mervelously; wherfore Ynglond may cal and cry Deo gracias.

He set a sege, for sothe to say, to Harflu town wyth ryal aray; that town he wan and mad afray that Fraunse shal rewe tyl domysday, Deo gracias.

Then went hym forth, owr kyng comely, in Adgincourt feld he faught manly; throw grace of God most mervelously he had bothe feld and vyctory, Deo gracias.

Ther lordys, erlys and baroun were slayn and takyn and that ful soun, and summe were broght into Londoun with joye and blisse and greth renoun, Deo gracias.

Almyghty God he kepe our kyng, his pepyl, and al his weel welyng, and give them grace wythoute endyng, then may we calle and savely syng Deo gracias.

Adieu ma tresbelle maistresse,
adieu celle que j’aime tant,
adieu vous dy, tout mon vivant, adieu l’espoir de ma lissie.

Je ne puis parler de tristresse, tant m’est le depart desplaisant.

Adieu ma tresbelle maistresse, adieu celle que j’aime tant.

Car plours et larmes a destresse seront en moy dorenavant quant je verray le doulx samblant de vous, belle plaisant jonesse

Adieu ma tresbelle maistresse ...

Fare wel, fare wel, my lady and maystres, fare wel that y most love and evir shalle, fare wel, allass! hit shuld me thus bifalle, fare wel the hope of my joy and gladnes.

Not may y speke for payne and hevynes, and yowre departyng is the cause of alle.

Fare wel, fare wel, my lady and maystres, fare wel that y most love and evir shalle.

For unto waylyng, wepyng and distres from this tyme forth bicomen must y thral syn that y may not stroke the sidis smal of yowre swete body, ful of lustynes.

Fare wel, fare wel, my lady and maystres...

English version by Charles d’Orléans from Harley MS 682
Speciosa facta es et suavis in deliciis virginitatis, sancta dei genitrix, quam videntes filie Syon vernantem in floribus rosarum et liliis convallium beatissimam predicaverunt, et regine laudeverunt eam.

Craindre vous vueil, doulce damme de pris,
amer, doubter, louer en fas, en dis,
tout mon vivant, en quelque lieu que soye, et vous donne, m'amour, ma seule joye, le cuer de moy tant que je seray vis.

Jamais ne suy annuieux ne pensis ne douleureux, quant je voy vo clair vis et vo maintieng en alant par la voie.

Craindre vous vueil, doulce damme de pris, amer, doubter, louer en fas, en dis, tout mon vivant, en quelque lieu que soye.

De vous amer cel m'est un paradis, veu les biens qui sont en vous compris; faire le doy quoy qu'avenir en doye. A vous me rens, lyes mieux que de soye, joieusement, en bon espoir toudis.

Craindre vous vueil, doulce damme de pris ...

acrostic: CATELJNE DV FAJ

O kendly creature of beaute perles, O glorious merrour of alle cleress, sum sygne of love I pray you with humbleness to shewe your servaunt in gret distresse.

Go hert hurt with adversite and let my lady thi wondis see and sey hire this, as y say the: farewel my joy and welcome peyne til y se my lady agayne.

Thus y complayn my grevous hevynesse to you that knowth the trewth of myne entent. Alas, alas! why shuld ye be merselese? So moch beute as God hathe you sent, ye may my peyne relese: do as ye list, I hold me content.
Ave regina celorum,
mater regis angelorum,
O Maria, flos virginum,
velut rosa, velut lilium,

fundé preces ad filium
pro salute fidelium,
O Maria, flos virginum,
velut rosa, velut lilium.

Plus j'ay le monde regardé,
plus je voy bien mon premier chois
avoir le bon bruit et la voix
de los, de grace et de beaulté.

Le souvenir de vous me tue,
mon seul bien, quant je ne vous voy,
car je vous jure sur ma foy,
sans vous ma liesse est perdue.

Quant vous estes hor de ma vue,
je me plains en disant hee moy,

le souvenir de vous me tue,
mon seul bien, quant je ne vous voy.

Seule demeure despourveue,
de nully confort ne reçoit,
et si seuffre sans faire effroy,
jusques a vostre revenue.

Le souvenir de vous me tue ...

Quant je fus prins au pavillon
de ma dame tresgente et belle,
je me brulay a la chandelle
ainsi que fait le papillon.

Je rougy comme vermeillon,
aussi flambant que une estincelle

quant je fus prins au pavillon
de ma dame tresgente et belle.

Si j'eusse esté esmerillon
ou que j'eusse eu aussi bon esle,
je m'eusse bien gardé de celle
qui me bailla de l'esguillon.

Quant je fus prins au pavillon ...

Hail, queen of heaven,
mother of the king of angels,
O Mary, flower of virgins,
like a rose, like a lily,

pour forth prayers to your son
for the salvation of the faithful,
O Mary, flower of virgins,
like a rose, like a lily.

The more I have seen of the world,
the more I clearly see my first choice
having the fame and repute
of praise, grace, and beauty.

The memory of you kills me,
my only love, when I do not see you,
for I swear to you upon my faith,
without you my joy is lost.

When you are out of my sight,
I lament, saying, Ah me,

the memory of you kills me,
my only love, when I do not see you.

Alone, I remain deprived,
from none do I receive comfort,
and thus I suffer without complaint
until your return.

The memory of you kills me ...

When I was held in the pavilion
of my most noble and fair lady,
I burned myself in the candle
just like the moth.

I blushed like vermilion,
flaming like a spark,

when I was held in the pavilion
of my most noble and fair lady.

If I had been a merlin
or had I had strong enough wings,
I would have guarded myself from the one
who pierced me with her stinger.

When I was held in the pavilion ...

? Charles d’Orléans
Adew mes amours et mon desyre,
je vous deprance de partamant;
et sy je vous a fayt deplesure,
sy n'a pas sance commandamant.

Pardon a moy tres humblemant
je le demand;
J'a my mon cure a servys loyalmant:
elas! je bien perdiu ma payne.

Allez Regrets, vuidez de ma presence,
allez ailleurs querir vostre acointance:
asés avez tourmenté mon las cuer,
rempli de dueil pour estre serviteur
d'une sans per que j'ay amée d'enfance.

Fait luy aves longuement ceste offence:
ou est celuy qui onc fu né en France
qui endurast tel mortel deshonneur?

Allez Regrets, vuidez de ma presence,
allez ailleurs querir vostre acointance;
asés avez tourmenté mon las cuer.

N'y tournés plus, car par ma conscience,
se plus vous voy prochain de ma plaisance,
devant chascun vous feray tel honneur
que l'en dira que la main d'ung seigneur
vous a bien mis en la male meschance.

Allez Regrets, vuidez de ma presence ...
Farewell my love and my desire,
from you I take my leave at parting;
and if I have displeased you,
it was not without being commanded.
Pardon me, most humbly
I beseech you;
I applied myself to faithful service:
alas! I have quite wasted the effort.
Go, Regret, flee from my presence,
go seek companionship elsewhere:
enough have you tormented my heart,
which is filled with grief for being the servant
of one without peer, whom I have loved since childhood.
For a long time you have done it this offense:
where is he who was ever born in France
who has endured such mortal dishonor?
Go, Regret, flee from my presence,
go seek companionship elsewhere:
enough have you tormented my heart.
Never return here again, for, on my conscience,
if I ever see you again near my pleasure,
before everyone I shall do you such honor
that all shall say that the hand of a lord
has justly made you suffer grievous treatment.
Go, Regret, flee from my presence …
Ah, the sighs that come from my heart!
they grieve me passing sore;
since you must needs from me depart,
farewell my joy, for evermore.
Oft to me her goodly sweet face
was wont to cast an eye;
and now to have absence in her place:
alas, for woe I die, I die.
I was wont to behold her
and take her in my two arms,
and now with manifold sighs,
farewell my joy, and welcome pain.
And I think I see her still,
as would to God I could:
no joys might then compare with it
within my heart, if she now were here.

Madame d'amours,
all tymes or ours
from dole dolours
ower Lord yow gy
in all socours
unto my pours
to be as yours
untyll I dye.

And make you sure
no creatur
shall me so lur
nor yet retayne,
but to endure,
ye may be sure,
whyls lyf endur,
loyall and playne.

My Lady of Love,
may Our Lord grant that you
be free from painful sorrows
at all times and hours,
and that in every need,
unto my utmost powers,
I be yours
until I die.

And be assured
that no other creature
shall so entrap
nor hold me,
but I shall remain—
of this you may be sure—
while life endures,
loyal and true.
Scott Metcalfe, Artistic Direction

SCOTT METCALFE has gained wide recognition as one of North America’s leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, from 2010 through 2019 he was also music director of New York City’s Green Mountain Project (Jolle Greenleaf, artistic director), whose performances of Claudio Monteverdi’s Vespers of 1610 and other Vespers programs devised by Metcalfe were hailed by The New York Times as “quite simply terrific” and by The Boston Globe as “stupendous.” He has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in repertoire ranging from Machaut and Du Fay through Monteverdi, Charpentier, Purcell, and Bach, and he conducted Early Music America’s Young Performers Festival Ensemble in its inaugural performance at the 2011 Boston Early Music Festival. In the 2019-20 season he will direct The Toronto Consort in a program of 15th-century English and French repertoire, and the Dryden Ensemble in Bach’s St. John Passion. Metcalfe also enjoys a career as a baroque violinist, playing with Cleveland’s Les Délices (dir. Debra Nagy), Québec’s L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. He has taught vocal ensemble repertoire and performance practice at Boston University and Harvard University and served as director of the baroque orchestra at Oberlin Conservatory; in 2019-20 he is a visiting member of the faculty of Music History at the New England Conservatory. Metcalfe received a bachelor’s degree from Brown University (1985), where he majored in biology, and a master’s degree in historical performance practice from Harvard (2005).

Jesse Billett

JESSE BILLETT works by day as Associate Professor of Liturgy and Ecclesiastical History in the Faculty of Divinity at Trinity College; but he’s ecstatic to moonlight with the Toronto Consort. Jesse got hooked on medieval chant and polyphony while studying for a BA in Music at Harvard, where he learned the classics of the choral repertory in the University Choir, and the classics of jazz in a fourteen-man à cappella group, the Din & Tonics. After graduation, he took up a choral scholarship at King’s College, Cambridge, where he sang daily in the college’s stunning medieval chapel, and in numerous concerts and recordings. While there, he somehow also managed to squeeze in a Master’s and PhD in Medieval History and to persuade his wife Jill to marry him. The arrival of three children temporarily restricted Jesse’s singing mainly to lullabies. But he is now back in harness with the choir of St. Bartholomew’s Anglican Church, where he and his family are parishioners.
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.

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 Orchestra, the Kitchener-Waterloo, Windsor, and Toronto Symphony Orchestras, Canadian Opera Company, Opera in Concert, Esprit Orchestra, Soundstreams, Apollo's Fire, I Furiosi, Toronto Masque Theatre, North Wind Concerts, and Scaramella. This season Paul appears as soloist in St. Michael's Cathedral Concerts’ Organ Spectacular and The Mozart Project's Mystical Birds.

Cory Knight

Described as “that rare, wonderful, lyric tenor who turns every note he sings into gold” (Musical Toronto), tenor **CORY KNIGHT** enjoys a career as both a soloist and ensemble singer. Cory holds a Master of Arts degree in Historical Performance Practice from the prestigious Schola Cantorum Basiliensis in Switzerland and an Advance Diploma in vocal performance from the Glenn Gould School. He has sung at major festivals and concert venues across Europe, including the Utrecht Early Music Festival, Trigonale Early Music Festival, Baroque Music Festival in Ambronay, Warsaw Philharmonic Hall, the Concertgebouw in Amsterdam, and the Palau de la Música Catalana in Barcelona. In addition to his role as an Artistic Associate with Toronto Consort, Cory is a core member of the Tafelmusik Chamber Choir. Highlights of his work in Canada include singing with Opera Atelier, La Chapelle de Québec, Soundstreams, and Tapestry Opera. Fun Facts: Cory is from the Tomato Capital of Canada and is an Occasional Teacher with the Toronto Catholic District School Board.

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.
Alison Melville

Toronto-born **ALISON MELVILLE** began her musical life in a school classroom in London (UK). Her subsequent career as a player of historical flutes and recorders has taken her across North America and to New Zealand, Iceland, Japan, and Europe. A member of Ensemble Polaris and Artistic Co-Director of North Wind Concerts, she appears regularly with Tafelmusik, and collaborates in many other varied artistic endeavours in Toronto and further afield. Some personal career highlights include – in addition to many wonderful experiences with The Toronto Consort – playing for the CBC's *The Friendly Giant* and *Harry Potter and the Prisoner of Azkaban* with the Toronto Symphony; solo shows in inner-city London (UK) schools; an improvised duet for Baroque flute and acrobat in northern Finland; and, oh yes, a summer of concerts in Ontario prisons. Alison can be heard on over 65 CDs, including several critically-acclaimed solo recordings. She taught for many years at the Oberlin Conservatory of Music, is currently on faculty at the University of Toronto, teaches at numerous early music workshops across North America, and offers early music appreciation courses for 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** has sung with Festival Singers of Canada, Tapestry Singers, The Gents, the Tafelmusik Chamber Choir, Elora Festival Singers, the Toronto Chamber Choir, 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
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