



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2014.2015 SEASON OF EVENTS

Handel Love Duets

Suzie LeBlanc, soprano

Daniel Taylor, counter tenor

Theatre of Early Music Chamber Orchestra

John Leberg, narrator

Friday, October 24, 2014

7:30 p.m. Trinity College Chapel

6 Hoskin Avenue

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Handel Love Duets

Soloists:

Suzie LeBlanc, soprano
Daniel Taylor, counter tenor

Theatre of Early Music Chamber Orchestra

Adrian Butterfield, violin I

Kathleen Kajioka, violin II

Carol Gimbel, viola

Amanda Keesmaat, cello

Christopher Bagan, harpsichord

Sylvain Bergeron, lute

John Leberg, guest narrator

PROGRAM

Overture

Scherzano sul tuo volto (Duet: I, vi)

Lascio ch'io pianga (Aria: II, iv)

Cara sposa (Aria: I, vii)

from *Rinaldo*

George Frideric Handel

(1685-1759)

Ah, Ruggiero crudel...Ombre pallide (Aria: II, xiii)

from *Alcina*

G. F. Handel

Overture

Domeró la tua fierezza (Aria: III, ii)

Caro! Bella! Più amabile beltà (Duet: III, ix)

from *Giulio Cesare in Egitto*

G. F. Handel

INTERMISSION

Ti lascio empia, incostante (Duet)

from *La Luciala*

Francesco Manelli

(1594-1667)

Se il cor ti perde (Duet: Act II)

from *Tolomeo, de d'Egitto*

G. F. Handel

Overture

Signor, deh non partire! (Duet: I, iii)

Pur ti miro, pur ti godo (Duet: III, viii)

from *L'incoronazione di Poppea*

Claudio Monteverdi

(1567-1643)

Biographies



SUZIE LEBLANC, SOPRANO

Internationally renowned Acadian soprano Suzie LeBlanc has carved out one of the most unique

profiles of any Canadian soprano, with a career that includes not only recitals and performances around the world with orchestras, opera companies, and new, early and traditional music ensembles, but also a widely-acclaimed acting performance as the protagonist in Rodrigue Jean's film *Lost Song*- named one of Canada's Top Ten films of 2008 at the Toronto International Film Festival. *Lost Song* also won the City of Toronto – CityTV Award for Best Canadian Feature Film at the Festival.

She has received four honorary doctorates for her prolific and widely acclaimed performances of early music, as well as for her contribution to Acadian culture, with three recordings and a documentary. Recently, she commissioned eleven Canadian compositions set to the poetry of Pulitzer-Prize recipient, Elizabeth Bishop.

She began her career as a well-known performer and scholar of Baroque repertoire; exploring and recording a substantial amount of previously unpublished material. Residing in Europe between 1987 and 1999, she performed on main stages such as Het Concertgebouw, De Nederlandse Opera, The Vienna Konzerthaus, Wigmore Hall and the Proms in London. She toured with world leading European early music ensembles such as The Consort of Musicke, The Hilliard Ensemble, Fretwork, The Amsterdam Baroque Orchestra, La Petite Bande, The Purcell Quartet, Tragicomedia, Cappella Brugensis, and Teatro Lirico, working with conductors and collaborators Ton Koopman, Sigiswald Kuijken, Richard Egarr, John Toll, Emma Kirkby, Rachel Podger and Stephen Stubbs. During this time, she also taught at the Musikhögskolan in Malmö (Sweden), taught summer courses in Finland and Hitchin and gave master classes at the Royal

College of Music in London. In 1998, she was invited to perform for the former president of Czechoslovakia, Václav Havel, at the Canadian Embassy in Prague.

Since returning to Montreal in the year 2000, she has performed the lead in the opera *Il Coronazione di Poppea* at the Opéra de Montréal with conductor Yannick Nezet-Seguin, worked with Kent Nagano and the Montreal Symphony on a programme of Japanese songs, performed in Jonathan Miller's staging of Bach's *St-Matthew Passion* at the Brooklyn Academy of Music (NY) and performed with major symphony orchestras on both sides of the border. She also toured in Europe, Canada, the US and South America with Canadian ensembles Arion, Les Voix Humaines, Les Voix Baroques, L'Orchestra Métropolitain, Music of the Baroque, Early Music Vancouver, Festival Vancouver, The Theatre of Early Music, Tempest Baroque Ensemble, and the Blue Engine String Quartet, as well as giving workshops and performances with her own ensemble, Le Nouvel Opéra. She has taught at the Banff Centre for the Arts and the Orford Arts Centre, and was the baroque vocal instructor at the Université de Montréal for four years. Suzie is part of the recent exhibition *The Fashion World of Jean-Paul Gaultier* which is traveling the world: Montreal, Brooklyn, London, Paris, Amsterdam.

In 2011, she turned her attention to a musical program that commemorates the connection between Great Village, Nova Scotia, and the distinguished American poet Elizabeth Bishop. Ms. LeBlanc commissioned four of Canada's top composers to set Bishop's poems for her to sing with The Elizabeth Bishop Players (Dinuk Wijeratne, Conductor) and Blue Engine String Quartet. The program of original compositions was first performed on the occasion of the Bishop centenary celebrations. It is one of five nominees for the Nova Scotia Masterworks Awards, being announced November 22, 2014. In addition, Ms. LeBlanc has explored the art of improvisation with the ensemble *Mélosphère* on the CD "Tempi con Variazioni"

which won an Opus Award for best World Music recording in 2010.

Her recordings, numbered at 70, have received international praise and several prestigious awards: a Grammy nomination for Lully's *Thésée* and a CINI award (Italy) for the opera "Orfeo" by Sartorio, in which she sings the leading role. She has recorded for ATMA, Analekta, Harmonia Mundi, Hyperion, Chandos, Teldec and Das Alte Werk, among others. Suzie has been the subject of several music documentaries, including "More than a thousand kisses," and "Suzie LeBlanc and a man named Quantz", both produced by the late Robert Chesterman for Prometheus Productions, and "Suzie LeBlanc: A Musical Quest" by Donald Winkler.

In 2010, she was awarded a prestigious Career Grant from the Quebec Arts Council (CALQ), which helped her in the creation of several new projects, including the "Awakened Rose" project with recitals in Ontario in 2013 with pianist Julius Drake (London), and first steps towards the creation of a programme in honour of her mother, singer Marie-Germaine LeBlanc. Marie-Germaine sang professionally from age 13 and won national contests when she was only 17. She came from a small village in New Brunswick, but she had a special gift of song, and her small-town upbringing didn't stop her. Suzie is creating this program to inspire young people to dream big.

Suzie's upcoming engagements include a tour of Seattle, Edmonton and Greece with Ensemble Constantinople in November, December concerts in Nova Scotia to launch and promote her new Acadian Christmas CD, "La Veillée de Noël!", as well as performances and a recording in January and February of Karen Young's "Missa Campanula." In addition, she will perform her Elizabeth Bishop songs in concert with the Victoria and New Brunswick Symphonies in February and April, and a concert conducted by Alexander Weimann and Symphony Nova Scotia in March.

In addition to her busy schedule as a performer and recording artist, Suzie LeBlanc is artistic director of Le Nouvel Opéra (www.lenouvelopera.com), and the honorary patron of the Elizabeth Bishop Society of Nova Scotia.



DANIEL TAYLOR, COUNTER TENOR

An exclusive recording artist for Sony Classical Masterworks, Daniel Taylor is one of the most sought-after

countertenors in the world. Daniel appears on more than 100 recordings which include Bach Cantatas/Monteverdi Choir/Gardiner (for Deutsche Grammophone Archiv and SDG); Renaissance duets with Bowman / Actor Ralph Fiennes/TEM (BIS); Handel's Rinaldo with Bartoli /AAM/Hogwood (Decca); Cantatas "Before Bach" with Collegium Vocale /Herrewege (Harmonia Mundi); Sakamoto's pop-opera "Life" with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas with Bach Collegium Japan (BIS); a Bach recital with the Theatre of Early Music and a recital of Shakespeare's songs (Sony); Vivaldi Gloria with the Bethlehem Bach Choir/Funfgeld (Analekta); Vivaldi's Stabat Mater (BIS); four recordings of Handel's Messiah, these being with the Kammerchor Stuttgart/Bernius (Carus), with the American Bach Soloists/Thomas(Koch) and most recently a CD/DVD with Tafelmusik (Bravo Television) as a live recording with the New York Philharmonic/Rilling, and . Daniel has recorded the CD/DVD of the Bach B minor Mass with the Ensemble Orchestral Paris/Nelson (EMI Virgin) and also a CD with the Kammerchor Stuttgart/Bernius (Carus). Upcoming recordings also include Bach Cantatas with the Magdalena Consort/Channel and Messiah with Boston's Handel & Haydn Society/Christophers (Coro). Daniel recorded the Children's disc 'Angel Heart' with Frederica Von Stade, Matt Haimovitz and the Actor Jeremy Irons (Oxingale) - this disc won a GRAMMY.

In his role as a Conductor, Daniel debuted as the first Guest Conductor in the history of the Tallis Scholars. He debuted recently with the Kammerchor Stuttgart and also with the Gabrieli Consort. Daniel's debut at Glyndebourne in Peter Sellar's staging of Handel's *Theodora* (recorded for Erato) followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (EMI). He took the title role in Gluck's *Orfeo* at the Edinburgh Festival. His North American

operatic debut was in Handel's *Cesare* at the New York Metropolitan Opera. Daniel receives invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, Opera North, Montreal Opera and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Berlin Akademie für Alte Musik, Orchestra of the Age of Enlightenment, King's Consort); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montreal); recital (Vienna Konzerthaus, Frick Collection, New York, Forbidden Concert Hall, Beijing, Lufthansa Baroque Festival, Carnegie and Wigmore Hall, London) and film (Podessa's *Five Senses for Fineline* - winner at Cannes and also of a Genie). Daniel Taylor is now recognized as "Canada's star countertenor" and "Canada's most prolific recording artist".

Highlights of past engagements include Handel's *Messiah* with San Francisco Symphony/Christophers; Handel's *Rinaldo* with the Academy of Ancient Music/Hogwood, Handel's *Israel in Egypt* with the Cleveland Orchestra/McGegan; Orff's *Carmina Burana* with the Toronto Symphony/Oundjan; *Messiah* with the St. Louis Symphony/Christophers; Bach *Christmas Oratorio* with the National Arts Centre/Pinnock; Handel's *Rinaldo* at the Munich Opera House/Bickett; Bernstein's *Chichester Psalms* with the Philadelphia Orchestra/Dutoit; Handel's *Saul* with Bachakademie Stuttgart/ Rilling (for Hänssler Classics); Buxtehude Cantatas with the Amsterdam Baroque Orchestra/Koopman (Channel Classics); Orff's *Carmina Burana* with the Taiwan National Symphony/Grossman (Koch), Bach Cantatas with the Bethlehem Bach Choir/Fumfgeld (Analekta) and Schnittke's *Faust Cantata* with the Rotterdam Philharmonic/Gergiev. Daniel sang at a Pow-Wow of First Nations in Alberta and on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada. He appeared on German Television for the Prime Minister of Germany, on Spanish Television for the Queen of Spain and in a recital for the King and Queen of Sweden. With the Gabrieli

Consort/McCreesh, he toured Europe in Purcell's *Odes*, appeared in recital on Polish Television and toured Purcell's *Dido and Aeneas*. With the Madrid National Orchestra/Goodwin, he sang in the Bach St. Matthew Passion on Spanish Television. With the Monteverdi Choir/Gardiner, Daniel appeared on the Bach Cantata Pilgrimage joining in concerts and recordings across Europe and North America. With the English Baroque Soloists/Gardiner, he appeared in Handel's *Messiah* and Handel's *Israel in Egypt* at the BBC Proms; returning to the BBC Proms in recital with the Berlin Akamus.

During the last season, new recordings were released: Handel *Messiah* with the Montreal Symphony/Nagano (for Universal), Bach St. John Passion with the Bethlehem Bach Choir/Fumfgeld (Analekta); Daniel also appeared on the new soundtrack with the Cirque du Soleil (Universal). *Messiah* performances included Dallas Symphony/Rilling, Tafelmusik and a return to Los Angeles and San Francisco Philharmonia Baroque/McGegan. Highlights also included Orff *Carmina Burana* with National Arts Centre Orchestra /Matheus. Recital appearances across the United States culminated in his return to New York's Carnegie Hall followed by his return to the Teatro Colon in Buenos Aires for Handel's *Rinaldo*. Recent engagements include the World Premiere of Robert Lepage's production of Aeschylus' *The Tempest*, Britten *Canticles* at Lincoln Centre and Daniel's latest recording on SONY was the new recital disc "Come Again, Sweet Love" on Sony.

In 2014-2015, Daniel returns to Washington's Kennedy Centre for the Bach B minor Mass, debuts at the Vienna Musikverein with the Wiener Akademie/Haselbock in Bach Cantatas, appears with Tafelmusik in Bach's St. John Passion, tours to Italy, Spain and Germany in Handel's *Messiah* and returns in recital to London's Wigmore Hall.

As an educator, Daniel has offered master classes at the Beijing Conservatory, the Sao Paulo Conservatory, at the Royal Academy, the Guildhall and the Royal College of Music. He has also given classes at leading Universities across North America. This year he begins in his role as Visiting

Professor at the University of Vienna. The University of Toronto recently appointed Daniel Taylor to the position of Head of Historical Performance in the Faculty of Music. Daniel's responsibilities include directing the Schola Cantorum Choir and Orchestra at the University of Toronto as well as coaching students in the Opera Department and maintaining a Voice Studio. Daniel is Artistic Director of the Quebec International Festival of Sacred Music and Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world.



ADRIAN BUTTERFIELD, VIOLIN

Adrian is a violinist, director and conductor who specializes in performing music from 1600-1900 on period

instruments. He is Musical Director of the Tilford Bach Society and Associate Director of the London Handel Festival and regularly directs the London Handel Orchestra and Players as well as working as a guest soloist and director in Europe and North America.

The London Handel Players perform regularly at the Wigmore Hall and throughout Europe and North America and their Handel recordings have received glowing reviews. The Revolutionary Drawing Room specializes in classical and romantic music on period instruments and has also performed in North America and Europe. A new recording of quartets by Haydn, Mozart, Vanhal and Dittersdorf will be released in the autumn of 2014 and RDR will be celebrating their 25th anniversary in 2015. Other recent CD releases include Mozart's Clarinet Quintet with Colin Lawson on Clarinet Classics and Geminiani's Op.1 sonatas (SOMM) in 2012. Adrian's world premiere complete recordings of Leclair's Books 1 and 2 violin sonatas were released in 2009 and 2013 on Naxos Records.

He works annually with the Southbank Sinfonia, is Professor of Baroque Violin

at the Royal College of Music in London, gives masterclasses in Europe and North America and teaches on the Aestas Musica International Summer School of Baroque Music and Dance in Croatia.

Recent highlights have included conducting the LHO in Bach's B Minor Mass, St. John Passion and *Magnificat* at Tilford and Handel's *Israel in Egypt* at St. George's, Hanover Square and *La Resurrezione* at the Wigmore Hall, directing the London Mozart Players in Bach and Mendelssohn and appearing on Croatian Television with LHP as well as appearances at the Brighton, Gregynog, Kings Lynn and Buxton Festivals.

Plans for the 2014/15 season include a number of projects in Canada, LHP's debut at Carnegie Hall and the Halle Handel Festival in Germany as well as a return to the Wigmore Hall. He will appear again with the Croatian Baroque Ensemble in Zagreb and direct a programme of Leclair and Locatelli at the Greenwich Early Music Festival. RDR's 25th anniversary celebrations will open with concerts for the Tilford Bach Society and at St. John's, Smith Square. Adrian will also direct one singer per part performances of the St. Matthew Passion at the Tilford Bach Festival and at St. John's, Smith Square next June with the LHO.



JOHN LEBERG, NARRATOR

In a day and age when the divisions between us only seem to be growing more distinct, and many make it their

business to enhance and embolden those differences, the arts stand as a powerful unifying force that binds us to celebrate the joys of humanity, resulting in building a healthy and vibrant community.

John Leberg is recognized across North America for his work as the Director of Operations and Deputy General Director of the San Francisco, Managing Director of the Michigan Opera, Director of Operations, Director of Production and Deputy General Director of the Canadian Opera Company in partnership with his work as a Consultant

for leading orchestras and Stage Directors for major Opera Houses. John is the Founder and Artistic Director of Stratford Music and Opera and a Member of the Order of Canada.

John Leberg writes:

What was the goal of my work? What are my limits? These are questions prompted by childish egoism, or escaping from the ideals I have lived with too long; for they disguise a foolish yearning to be superior to others which is but a barren victory. Such goals may win Canada Council grants, Commemorative Medals or Orders of Canada but in the end they only provoke insipid conversations on art. Canada prides itself on institutions such as conservatories, art schools etc. They provide contests which are heralded by strict training and hard work. To win or not to win is a question of whether one did or did not possess real talent. Such are the rules that are taught in Conservatories which bring with them accreditation and financing.

I have peculiar views on music. I have noticed the hostility of a concert audience, studied their drugged expression of boredom and indifference. They endure the tedium of their position with patience. Why come? A good reason is perhaps their hatred of music.

The genuine appreciation of beauty can only result in silence. Have you ever thought of applauding the wonder of a sunset.

I dislike specialists- they attempt to narrow my universe. Nevertheless because I have studied music it has made me safe from every kind of surprise. So I try to forget music: why cling to something one knows too well. I am more interested in sincerely and honestly felt feelings than in criticism. Emotion is much more interesting than the fun in pulling apart music and performers, like curious watches.

The enthusiasm of society spoils an artist for me because I fear he will become merely an expression of society.

So I have left behind my association with the Canadian Opera, the San Francisco Opera, Michigan Opera and the dreadful business of making opera. I now prefer to live happily with my wife and our animals and study great works, good food and wine at my leisure.



SYLVAIN BERGERON, LUTE

Sylvain Bergeron has always been fascinated by the historical context of the things around him. His childhood

ambition of becoming an archeologist was eventually replaced by his interest in music, which like most teenage boys, started with the guitar. He listened to British bands like Jethro Tull, Gentle Giant, and Genesis, learning entire albums such as *Thick as a Brick* and *Fox Trot* by heart.

Bergeron still remembers the precise day he decided to switch from guitar to lute: listening to recordings in his older brother Alain's collection, which included music by Bartok, Bach and Stravinsky, he chanced upon a recording of Troubadour music by Thomas Binkley. "This was a revelation!", says Bergeron. "Discovering the sound of the medieval instruments, their nuances, languages, the creativity of the performers, the freedom of interpretation. Clearly, that was the «real» stuff I was looking for, and I became totally convinced this was what I wanted to do." He soon learned to read music and began formal lessons, and eventually devoted himself completely to the lute and its family of instruments. Bergeron went on to study with Paul O'Dette and Eugène Dombois. In 1991 he co-founded the ensemble *La Nef* and directed many of their productions, including *Perceval*, *The Quest for the Holy Grail*, *Montsegur*, *The Garden of Delights* and *Music for Joan the Mad*.

Described as "a supremely refined, elegant, cerebral musician who ... seems to find a spiritual home in these haunting, restrained-yet-achingly lyrical pieces" (*Ottawa Citizen*), Bergeron is a master of many other plucked-string instruments including theorbo, oud, and baroque guitar. He is in constant demand both as a soloist and ensemble player, and has accompanied such giants as viol player Jordi Savall in concert halls around the world including Amsterdam's Concertgebouw, Paris's Salle Gaveau and New York's Lincoln Center. Naturally, as a lutenist he has accompanied many singers

and has performed and recorded with such stars as Dame Emma Kirkby, David Daniels, Daniel Taylor, Suzie LeBlanc, Vivica Genaux, Agnès Mellon, and Charles Daniels.



THEATRE OF EARLY MUSIC

Founded
by Artistic
Director and
Conductor
Daniel Taylor

in 2002, the Theatre of Early Music (TEM) are sought-after interpreters of magnificent choral repertoire from five centuries. Their appearances include stunning a *cappella* programs, with practices and aesthetics of former ages informing thought-provoking, passionate and committed reconstructions of music for historical events and major works from the oratorio tradition. Through their concert performances and recordings, the 10-18 solo singers offer a purity and clarity in their sound which has resulted in invitations from an ever-widening circle of the world's leading stages. With Daniel Taylor, the Choir and Orchestra of the TEM are new visitors to the most renowned concert halls and festivals and are building an exciting discography in partnership with Sony Classical Masterworks and Analekta.

The Theatre of Early Music is an ensemble of some of the world's finest musicians, sharing a particular passion for early music. Its formation is the result of a search by instrumentalists and singers for opportunities that would allow devotion and dedication to enter into the creative process. The core of the TEM consists of an ensemble based in Canada that is primarily made up of young soloists. Their distinctive style, coupled with its artistic director Daniel Taylor's expertise and enthusiasm, leads to captivating readings of sacred music.

In various combinations, leading international musicians in the field perform on the platform provided by the Theatre of Early Music in concerts conducted by Daniel Taylor in its regular series in Montreal, Ottawa and Toronto, on tours around the world and on recordings. TEM appear in some thirty concerts every year, recently having

performed on stages in France, Argentina, Brazil, England and China. In recent seasons the TEM led a successful North American tours that culminated with their debut at New York's famous Carnegie Hall. The calendar also includes collaborations with Dame Emma Kirkby, with the Tallis Scholars and the Gabrieli Consort, concerts of Handel's Coronation Anthems and ancient German music, as well as tours of Canada, the United States and South America. In 2012, the TEM was named Visiting Ensemble-in-Residence at the University of Toronto.

Guest artists performing with the TEM include Nancy Argenta, Karina Gauvin, Dame Emma Kirkby, Suzie Leblanc, Carolyn Sampson, Deborah York, Robin Blaze, James Bowman, Michael Chance, Benjamin Butterfield, Charles Daniels, James Gilchrist, Michiel Schrey, Neal Davies, Alexander Dobson, Michael George, Peter Harvey, Daniel Lichti and Stephen Varcoe.

The TEM's first recording with BIS Records, *Leçons de Ténèbres* by Couperin, featured Taylor and Blaze and was released in 2005. The disc was received with critic acclaim: "Beauty of this recording bows to no other." This disc was followed in February 2006 by another BIS Records album featuring an original program of works from the Renaissance entitled *Love Bade Me Welcome*. The program presented the actor Ralph Fiennes reciting poetry as well as duets with counter-tenors James Bowman and Daniel Taylor. Critics unanimously praised "the legendary counter-tenor James Bowman in the magical duets with remarkable young star Daniel Taylor." In 2009, the TEM also released Vivaldi's *Stabat Mater* with BIS records, which also featured Bach's setting of Pergolesi's *Stabat Mater* featuring Dame Emma Kirkby.

The Choir and Orchestra of the Theatre of Early Music has released 14 CDs so far, and now records exclusively for Sony Classical Masterworks and Analekta. The best-selling debut disc on the Sony label entitled *The Voice of Bach* was praised in *Gramophone Magazine* as "serious music-making of the highest order". The disc received five stars from both *BBC Music Magazine* and *Classic Music CD*, was featured on BBC's "Desert

Island Discs” and received acclaim worldwide including reviews from the *Times* (London), the *Globe and Mail* (Toronto), the *New York Times*, the *Guardian* (London) and *La Scena Musicale* (Montreal). The TEM’s latest Sony disc, *Come Again Sweet Love*, was featured in *Gramophone UK*, *BBC Music Magazine* and in Canada’s national journals, on radio and television.

Most recently, the TEM released *The Heart’s Refuge* with Analekta. This disc featured the TEM Choir and Orchestra, joined by the University of Toronto’s vocal ensemble Schola Cantorum, led by Daniel Taylor interpreting vocal works of Buxtehude, J.C. Bach, Kuhnau and Bruhns as well as a short instrumental selection by Schmelzer. The CD was praised, “In perfect harmony, the choir, soloists and musicians of the TEM immediately transport us elsewhere and for quite sometime. Such sound, such purity and such recording quality alone would have justified the invention of high fidelity - Thank you Mr. Taylor”

The TEM became a registered non-profit organization in 2002 and a charitable organization in August 2004.

Quebec’s *Le Soleil* described the Choir of the TEM conducted by Daniel Taylor in concert:

“Listening to the 20 pure angelic voices had already moved many to tears. The mix of light but exact timbres conserves a texture that is lithe yet at times sumptuous. The text is sustained and respects the music of the language. Clear intonation and balance were in evidence: unity and cohesion particularly strong. Daniel Taylor directs as he sings, this is to say with an ease and economy of gestures. The result is a most moving ensemble that could not be more supple, more pleasing. Every moment spoke to the audience and answered perfectly, providing it seemed what the audience was searching for. At a concert entitled ‘The Path to Paradise’, apparently, many had found their path.”

YOUR SUPPORT IS HISTORICAL

Today’s concert is one of a series of performances highlighting Early Music at the University of Toronto. The U of T Early Music and Historical Performance program is one of the most comprehensive programs of its kind. Instructors in the Early Music Area include esteemed scholars and renowned guest performance instructors. Programs are structured to nurture and develop the artistry of young musicians by ensuring a healthy secure technique, stylistic and musical versatility, performance skills and comprehensive performance experience.

We need your support for this exciting initiative. Opportunities are available to sponsor concerts, visiting artists, master classes and to establish scholarships. For further information please contact Bruce Blandford, Director of Advancement at 416-946-3145 bruce.blandford@utoronto.ca.

Gifts may be made online at <https://donate.utoronto.ca/music>.

Thank you for your support!

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Path to Paradise

SCHOLA CANTORUM & THEATRE OF EARLY MUSIC

Daniel Taylor, conductor

A concert featuring music by Palestrina, Taverner, Britten, Tallis as well as a work by the celebrated choreographers David Earle and James Kudelka. Dancers from Coleman, Lemieux & Company join the ensemble for Bryar's "Jesus Blood Never Failed Me" and Allegri's forbidden "Miserere".

NOVEMBER 8, 2014 - 7:30 PM

**TRINITY COLLEGE CHAPEL
6 HOSKIN AVENUE, TORONTO, ON**

The Coronation of King George II

SCHOLA CANTORUM & THEATRE OF EARLY MUSIC

Daniel Taylor, conductor

A revival of the critically praised sold-out presentation of the Coronation Service! Violinist Cristina Zacharias leads the orchestra in music by Gibbons, Purcell, Tallis and Handel to reconstruct the magnificent evening honouring King George II that will capture the splendour of the occasion. "VIVAT REX"

NOVEMBER 9, 2014 - 7:30 PM

**TRINITY COLLEGE CHAPEL
6 HOSKIN AVENUE, TORONTO, ON**

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