

TEMPO Newsletter Fall 2017



Toronto Early Music Players Organization
Charitable Reg BN 11926 6419 RR0001

September 2017

TEMPO Newsletter Fall 2017

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A Word from the Editor

Welcome to a new and exciting season of T.E.M.P.O. (TEMPO) and our wonderful newsletter. Contributions to the newsletter have been a little light this round because I hope many of you have been incredibly busy. I know that several members attended CAMMAC this summer, some went to Pinewood Early Music Week, some attended the Tafelmusik Summer Academy and others attended the Viola da Gamba Society of America Conclave. It would be wonderful to hear from you and see you in action. In this edition we have an interesting collection of articles about our summers and some listening suggestions. Pictures of events are always wonderful to include. If you were thinking of something that you would like to write about, please don't hesitate to email me with your idea. Writing the article immediately is best and then send it along to me. I would be delighted to include more active voices in the letter so to create a consort of TEMPO activities!!

Coral Brennauer
Editor, TEMPO Newsletter

Cover: (follower of) Hieronymus Bosch, 1475-1480

Meaning from Wikipedia "Concert in the Egg"

The group of singers forms the "yolk" of the egg, which symbolizes "fool" as in "[yokel](#)". The eel resembles a form of beer (ale). The scene is reminiscent of the similar [Ship of Fools \(painting\)](#). One of the singers is so intent on his song (pointing towards the book) that he doesn't notice that the lute player is robbing him.

Modern attribution of the painting (to an as yet anonymous follower of Bosch) was based on an analysis of the music in the open book, which shows notes by [Thomas Creccquillon](#) from 1549.^[2] The work was bought in 1890 for 400 francs by the [Palais des Beaux-Arts de Lille](#) from *Morhange*, a parisian art dealer.^[1] It was featured with the Dutch title *Zangers en musici in een ei* in an exhibition in 2008 at the [Noordbrabants Museum](#), 's-Hertogenbosch.

*T.E.M.P.O. Newsletter is a semi-annual publication of
Toronto Early Music Players' Organization (T.E.M.P.O.)*

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President's Message

By Frank Nevelo

Welcome to a new season of TEMPO after an August of chilly weather! I was camping in Brighton in late August and the temperature in my tent repeatedly reached down to 12 and 13 Celsius each night. My week there started with summery high temperatures of 27, but after 20 mm of rain fell, the highs dropped to around 21 for the remainder of the week. Other campers were dressed in shorts and T-shirts but were probably not enjoying the cold. I ended up wearing the very small amount of autumn clothing I had brought, and my summer clothes were largely left unworn.

We welcome two brand new coaches to TEMPO this season, Stéphane Potvin and Justin Haynes! Stéphane Potvin is a vocal coach and conductor as well as a baroque specialist. He directs such groups as the Rosewood Consort of recorders, Villanella and Musikay vocal ensembles, and the Brott Festival Singers. He is a stickler for tuning individual notes in a piece, so we will have a good opportunity to see just how he tunes those notes. Justin Haynes is a founding member of Elixir Baroque Ensemble and has performed on viola da gamba with Tafelmusik, Opera Atelier, Les Voix Humaines, Toronto Masque Theatre, and the Toronto Consort. He studied instrument making in London and has constructed the viola da gamba he performs on.

Over the summer, TEMPO was able to help out with a weeklong music camp in Jamaica by purchasing 30 plastic soprano recorders for students attending the camp, which were afterward donated to local schools. The Maggotty Music Day Camp Mission Trip was held August 6-14 and allowed rural southwest Jamaican primary and high school students to learn music literacy and theory, and learn how to play a musical instrument, some for the first time and some who are in a grade at school where they have no access to music resources. The organization Equip to Serve, based in Oakville, assembled a team of musicians to teach various instruments at the camp. One of these musicians was a student studying recorder at Wilfrid Laurier University who was selected to teach recorder technique. A man from Vancouver used two 40-foot steel shipping containers to create practice cubicles, a classroom, and an amphitheatre for this camp.

Throughout most of the summer, preparations for the new TEMPO season were running smoothly up until the end of August when our Treasurer, Sharon Geens, had to undergo some emergency back surgery, and then two of the venue bookings she made at Armour Heights Community Centre were overturned to allow some other event to use our space. Sharon had a successful surgery and she will need about two months of recovery time at home. We hope to see her again at workshops later in 2017. At the moment, I have found a new venue for our October 1st workshop. It will be in the sanctuary of St. Leonard's Anglican Church, 25 Wanless Avenue, 2 blocks north of Yonge/Lawrence and Lawrence subway station. Depending on how we like the venue, we might book it again for our April 8th workshop.

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Workshops: Sundays, 1:30–4

EXCEPT WHERE NOTED, workshops are held at Armour Heights Community Centre, 2140 Avenue Road, North York, M5M 4M7.

September 10: Avery MacLean is a recorder soloist and teacher in Toronto, a founding member of the Aradia Baroque Ensemble and Recordare, and a regular performer with Toronto Masque Theatre.

October 1: Betsy MacMillan, viola da gamba, is a founding member of Ensemble Arion. She has toured extensively in Europe, Mexico, Ireland, England, Brazil, the US, and Canada. Betsy teaches at McGill University and at various early music workshops. **New location: sanctuary of St. Leonard's Anglican Church, 25 Wanless Ave., 2 blocks north of Yonge/Lawrence and Lawrence subway station**

November 5: Stéphane Potvin brings a wealth of experience in education, with more than 20 years' of conducting orchestras, choirs, and chamber ensembles. A respected composer, arranger, and clinician, he is also the founder and artistic director of Musikay.

December 3: Vincent Lauzer, recorder, is the winner of numerous awards and a member of Flûte Alors! Vincent teaches at the Jocelyne Laberge music school, as well as for the Montreal Recorder Society, and is on the faculty for CAMMAC Early Music Week in Quebec.

January 14: Joëlle Morton violas da gamba, violoni and double basses, works in the US, Canada, Brazil, and Europe. She directs Scaramella in Toronto and appears regularly with, among others, Tafelmusik, I Furiosi, and the Musicians in Ordinary. She teaches violas da gamba, violoni and double basses at the University of Toronto.

February 4: Colin Savage, recorder and clarinet, plays with Ensemble Polaris and with the Mississauga Symphony. He has toured widely in Canada, the US, and Japan and has recorded on numerous labels.

March 4: Justin Haynes, viola da gamba, is a founding member of Elixir Baroque. He performs with many leading early music ensembles, including the Santa Monica-based Ensemble Bizzaria.

April 8: Janos Ungvary, recorder and flute, has performed widely in Europe and in Canada. He currently teaches music for the Toronto District School Board, as well as privately, and is a coach of chamber groups. **Location to be announced.**

May 6: Francis Colpron, recorder and baroque flute, is the founder of Les Boréades de Montréal. He has toured extensively and has recorded more than 40 CD's for ATMA. He teaches at the Université de Montréal and at prestigious music camps in Canada and the US.

TEMPO Tea, Sunday, May 27, 3 to 6

Our annual fundraising event will be held once again at Grace Church on-the-Hill, 300 Lonsdale Road, northeast of Spadina/St. Clair.

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Avery MacLean "Old Wine, New Bottles"

TEMPO started its 34th season Sunday, September 10th with Avery MacLean as our coach. Avery is a recorder soloist and teacher in Toronto, a founding member of the Aradia Baroque Ensemble and Recordare, and a regular performer with Toronto Masque Theatre.

The theme of the workshop was "Old Wine, New Bottles" and included some contemporary composers' and arrangers' takes on ancient themes. We played the Gawain Suite by John Rimmer (New Zealand), a music theatre work composed specifically for the Kynges Companye for recorders, percussion, and bass strings, plus a suite in Irish Melodies for recorder ensemble, including soprano (viols could double) written in 1986 by Albert de Klerk (Netherlands) on ancient Irish tunes.

We all had a great time and enjoyed fabulous snacks and great company. We also welcomed several new members. We had a mandolin and a bassoon join us too.



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Baroque Music after a Downpour

by Frank Nevelo

Starting this year, St. Joseph's Oratory at the top of Mount Royal in Montreal began holding short Wednesday night summer concerts on its mezzanine terrace which gives a spectacular view of the city while the sun sets. The inaugural "Sunshine and Music" concert was held August 2nd and featured the Mercator Ensemble who specializes in baroque music. Angélique and I thought this was a great venue to visit and a great concert to see, so we walked 5 km mostly uphill in the summer heat from the student residence at UQAM where the rooms were stiflingly hot.

We got to the mezzanine well before the 7 p.m. concert start time and strolled through the nearby gardens until 6:50 when it started raining, and then we quickly ran inside the mezzanine lobby. For the next 10 minutes, we experienced a torrential downpour. Luckily, the rain completely stopped and the sun came out, but the musicians were huddled with their instruments in the lobby wondering what to do next. It wasn't until 7:15 that they moved outside and started climbing the steps leading to the terrace. We followed them, and I was surprised that dozens of people were already seated on the terrace expecting a concert to begin.

The Mercator Ensemble played J.S. Bach's Orchestral Dance Suite and some sonatas by Vivaldi and Handel. Near the end of the concert, a few pages of music flew off the double bass player's music stand and landed in a puddle. A staff

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person propped the wet pages against the terrace railing to allow them to dry out. At 7:45, the ensemble announced that they were ending the concert, as they did not want to push their luck with the sky starting to darken again. We bought some nice cheese, olives, pate and bread at the nearby Metro Cote-des-Neiges and then hopped on the metro at Cote-des-Neiges station to return to our stifling student room where a nice bottle of chilled wine awaited us.



The Key to Saving a Seagull

by Frank Nevelo

Angélique and I spent a week camping at Presqu'île Provincial Park south of beautiful downtown

Brighton in late August. This park had suffered extensive damage from flooding earlier in the spring as did nearby Sandbanks Provincial Park. By the middle of our camping week,

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the beaches at Presqu'île were starting to be reopened, so we decided to walk along them to see the effects of the flooding. After a little while, Angélique spotted a seagull near the shore with something in its mouth. She recognized it as a fishing lure and vigorously commanded the seagull to drop it. I took my binoculars to get a closer look at the seagull and I could tell the lure was hooked in its beak and the bird obviously could not drop it. The seagull tried backing away from Angélique but could not escape. It then became apparent to me that the seagull was caught in some fishing line. My heart sank as I saw little hope of us releasing the bird from its entrapments. It would likely die of starvation.



Seagull with white lure attached to beak.

Only a minute later, a man and woman came walking by, and the man nonchalantly picked up the seagull and examined its beak. It turned out this man was a veterinarian out for a stroll with his daughter! He said the bird was definitely underweight and was in the process of starving. He asked Angélique to hold onto the bird while he devised a strategy. He wanted to start by cutting the fishing line that was holding its beak shut. The sharpest thing at hand was the key to the cash box used at the TEMPO Tea last June. The key eventually cut the line, but the seagull was reacting as if it were having a bad day at the dentist!



Seagull freed of lure and line!

The veterinarian then asked his daughter and me to try finding things like scissors, knives, and pliers. Since I had only just started my

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beach walk, my car was not too far away and I was able to find there a dainty pair of trimming scissors and a couple of pairs of electrical pliers, but no knives. I ran along the path connecting parking lot to beach while dodging other people on the path. They probably wondered why I was running with scissors and pliers in my hand but they didn't scold me or even mention anything.

My scissors were small enough to get inside the beak to cut the fishing line, but it took a long time for the line to fray and then finally break. In the meantime, the vet's daughter had found a man with a sharp knife, and this knife was able to quickly cut through the remaining fishing line. All that was left to remove was the fishing hook. The veterinarian decided against backing the hook out as it would cause serious damage to the seagull's beak. Instead, he took a pair of electrical pliers and used its wire-cutting edges to cut the hook inside the seagull's mouth. It was tough to cut the hook, but he eventually cut through it and the seagull was finally released from its hook-and-line prison.

After having held onto the seagull for about 15 minutes, Angélique was finally able to set it free. The first thing it did was to get a long drink of water close by and then it stood contentedly for a little while. It then flew away to join its other seagull friends out in the water. The

veterinarian gave me the fishing lure as a souvenir. The remaining hooks on the lure were so sharp that they caught into my fingers, so I wrapped the lure in paper and put it in a box with my camping batteries. The man with the sharp knife was concerned that the cut hook tip was lying somewhere on the beach for someone to step on, but then he reasoned it would eventually rust out in the wet sand. I was so happy to have saved the seagull and it has made me reconsider the tools I need to keep in my car for future camping trips!



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TEMPO TEA Music Programme June 4, 2017

Prepared and organized by Christine McClymont

The Tea was a wonderful event attended by many at the Northern District Library. Angélique and Frank coordinated the refreshments. Sharon Geens collected the many generous donations. There were many interesting items for sale. Below is a list of the wonderful and talented musicians who performed for the event. Without these artists the event wouldn't have been so much fun. Next year I hope that we have someone who will take a few photos!!



Fantasia in G minor

Orlando Gibbons (1583–1625)

Pagan in B flat for viol trio

Thomas Lupo (1571–1627)

**Le Novi Marrone: Margaret Huggett, Shaunie Young,
Simone Desilets – viols**

Concert Royal No. 4

François Couperin (1668–1733)

Prelude, Allemande, Courante a l'Italienne, Forlane en Rondeau

Marianne Khurana, flute, Christine McClymont, keyboard

Sonate 12 from *Opus 2*

Benedetto Marcello (1686–1739)

Adagio, Minuet Allegro, Gavotta Allegro, Largo, Ciaccona Allegro

Frank Nevelo, recorder; Gian Pileri, bassoon

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Excerpts: *Peasant Songs and Dances* Bela Bartok (1881–1945)
Passamezzo Elias Nikolaus Ammerbach (1530–1597)
Scott Paterson, Hans de Groot, Adrian Carpenter – recorders

Duo Concertant Ernest Krähmer (1795-1837)
Scott Paterson, recorder; Christine McClymont, keyboard

Excerpts from *Acht Zwiefache* Karl Fegers (1926–1977)
Ave Regina Guillaume Dufay (1397–1474)
Jane Adshead, Frank Ingold, Scott Paterson – recorders

Gai le rosier / Gay is the rose, *arr.* Anne Eggleston, pub. 2003
Penny Ulster, Julie Goldstein, Christine McClymont – recorders

Sicilienne Gabriel Fauré (1845–1924)
Marianne and Christine

Trio No. 2: James Hook (1746–1827)
Allegretto, Andantino Siciliano, Menuetto spiritoso
Penny, Julie, and Christine

Echos – *Adagio, Allegro* Jacques Hotteterre (1674–1763)
Frank Nevelo – solo flute

La vielle bastringue ca. 1790, Québec
La bastringue trad. Québec
Reel de Ste-Anne Joseph Allard, 1930

F-Zero: U of T Linguistics Department Band

Sarah Clarke, violin
Elizabeth Cowper, keyboard
Elan Drescher, recorder, harmonica, guitar
Daniel Currie Hall, cello
Jake Szamosi, recorder, guitar
Michael Szamosi, percussion



The Amherst Music Festival 2017

by Coral Brennauer

This year I attended the Amherst Early Music Festival that is held in New London, Connecticut at Connecticut College. This year's theme was English and Spanish music. The festival also hosted the Lute Society of America and the New London Dance Ensemble. I attended both weeks and attended as many events as I could manage.

"The Amherst Early Music Festival is a workshop offering the **largest program of classes** for early music enthusiasts, from amateur to professional, in the US. But it is more than a workshop. The **Festival Concert Series** presents 8 highly-acclaimed evening concerts, including a fully-staged Baroque Opera, which are open to the public and free for participants. There are also Salon concerts in the late evenings and several other performances of vocal music, instrumental music, and dance on the weekends. The Music and Instrument Exhibition hosts instrument makers, music shops, experimental projects, and more over the middle weekend. Lectures, English Country Dances, madrigal singing, and other events provide a wealth of choices for participants and outside guests."

The concerts take place in a beautiful theatre and all the classrooms are comfortably air-conditioned. The cafeteria food was wonderful. The festival is amongst the largest early music festivals in the world and it prides

itself in the mixture of artists and music lovers from all spectrum of ages: professionals, pre-professionals, students, life-long amateurs and beginners.

I attended eight intense classes. There were in most cases 6 people in the class with the exception of the Baroque orchestra. The classes either focussed on English consort music or Spanish polyphony. Most of the Spanish composers were generally not that well known. One of my favourite classes was focussed on Jenkins and Lawes 6-part music. Loren Ludwig and John-Mark Rosendaal taught the class. The other wonderful class was learning how to work with divisions to improve fluency and musicality. We used the wonderful books of Diego Ortiz, including *Trattado de Glosas* written for the viola da gamba in 1553. Brent Wissick and John-Mark Rosendaal led this class. The melodies could all be played in consort with the beautiful ornamented version playing a division as a solo part. I also took a consort class with the renowned Erin Headley. We took a meticulous look at several Dowland songs and their complicated inner parts and harmonies. We tried to match the bowing and phrasing to the meaning of the words. It was very challenging and the result was wonderful after all the hard work! Loren Ludwig led one of the most fascinating courses and he guided the 6 of us through the development of Cantus firmus in English and Spanish music. Most of the music he had arranged himself and was exploring it with us in class. One of the pieces that we tried ended up in the faculty concert:

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"Tiento de primo tono" by Juan Cabanilles (1644-1712).



I also tried to explore arranging and broken consorts. I took a very intense course with Nina Stern and we learned how to arrange medieval melodies for a variety of instruments and how to create or improvise parts to accompany the melody.



We had an amazing set of Renaissance recorders and a vielle. The Baroque Orchestra was awesome. The viols played in a string section without violins. We

played the tenor and bass lines. We had oboes, recorders, cellos, a violone, and a harpsichord.



The other aspect of Amherst is the opportunity to attend amazing concerts throughout the festival. I attended 22 concerts!! Every evening there is a Salon concert around 5:00. These are intimate concerts for about 100. Every evening there were Madrigal singing sessions in the courtyard. Most evenings there were also drop-in sessions led by one of the teachers. One could also find rooms to gather with friends and play music. Then of course there were dancers every night with a live band. This was led by the New

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London Dance Ensemble. Here are a couple of photos:



Then of course there are main events for the larger community. There were two staged operas, four faculty concerts, two lectures with musical examples, one choral concert, one silent film with live music and a couple of entertaining evenings with fundraising events. The operas that were staged were cleverly adapted for the opera school: King Arthur or The British Worthy (1691) by John Dryden and Henry Purcell, and the Beggar's Opera (1728) by John Gay

with a new script by Lawrence Rosenwald. The faculty concerts included ensembles of talented professionals playing an incredible variety of music. The Baroque Soloists included Saskia Coolen, Han Tol, recorders; Sandra Miller, flute; Meg Owens, oboe; Na'ama Lion, flute; Julie Andrijeski, Jane Starkman, violin; Sarah Freiberg, cello; Heather Lardin, violone and viol; Wouter Verschren, bassoon; Tracy Mortimore, double bass; Nigel North, lute; Aaron Sheehan, tenor; Erin Headley, Paolo Pandolfo, viol; Arthur Haas, Peter Sykes, harpsichord!! The Choral Workshop concert directed by Kent Tritle was an exquisite selection of scrumptious English choral music: William Byrd, Thomas Tallis, Elvey and Parsons. My favourite was Salvator Mundi. The performance was in the 19th-century Harkness chapel on campus. One of the Faculty concerts featured smaller ensembles and a large broken consort, which had viols, lutes, flutes, bandora and bass viol along with singers. They sang madrigals from Byrd, Morley, and Dowland. Nina Stern did a concert with the Amherst Music Festival Choir and this concert featured medieval Spanish music, Sephardic tunes from a time when people of three faiths lived and thrived in relative harmony for 700 years.

I look forward to more musical adventures next year!

Canada 150 Dreamcatchers at the Charlottetown Festival

by John Wall

In the Confederation Centre in Charlottetown, PEI hangs an enormous Dreamcatcher made up of smaller Dreamcatchers of young Canadians from all thirteen provinces and territories. A Dreamcatcher is a small handmade hoop containing sacred elements of a person's life. It is particular to North American indigenous peoples and sometimes misappropriated by the rest of us. Its focus is on dreams, unity and protection. During late winter and spring, three artists from the Confederation Centre travelled throughout Canada to explore the hopes and dreams of young people using the Dreamcatcher to focus their thoughts and feelings about Canada's next 150 years. Topics of inclusion, diversity, reconciliation and environment were explored during workshops conducted by Mary Francis Moore (director and playwright), and Nick Huard and Watio Splicer (aboriginal artists). Several of Canada's most exciting artists added music, song, dance, and spoken word to match and enhance the overall experience of the young people. Scott Christian arranged and coordinated the music and song. Each teen produced a small Dreamcatcher under the direction and inspiration of Nick and Watio. Mary Francis, my daughter-in-law, pulled all of

this together in her script and The Dream Catcher musical was born. With brilliant direction and choreography, the result was a celebration of joy, unity, reconciliation and our precious earth. It also revealed the heartbreak of present ills especially within our aboriginal communities, and the hopes and dreams for the future that conditions will improve for the earth and all its people. Throughout the summer, The Young Company, a group of very talented actors/singers/dancers, performed the show (free, thanks to Canada 150) at noon each day at the Charlottetown Festival. A travelling troupe also performed in each province and territory. I was delighted to see the show in Toronto and again in Charlottetown. It was very exciting to meet and chat with some of the performers. As explained in their brochure, "The Dreamcatcher musical will take you on a quest to find hope for the future and dares you to believe that no dream is too small." I have no doubt that the hopes and dreams of our young people, presented so beautifully in this great production, will be fulfilled.

Thank you – artists, directors, composers, musicians, actors and dreamers! Thank you – **Canada 150!**

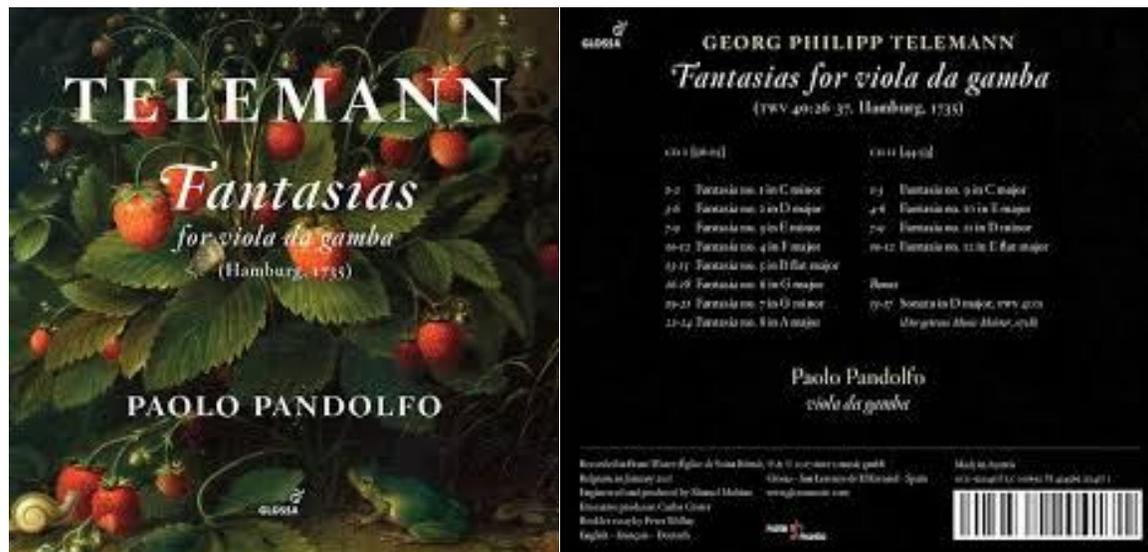


Good Listening

by Coral Brennauer

This is a new section where I thought members or contributors could comment about what they are listening to in terms of new recordings and artists.

For the solo viol players, there have been two very important releases that have major repertoire in them that hasn't previously been recorded. The 12 Telemann fantasies for solo viol created quite a bit of excitement last year when the first recording of these newly discovered virtuosic pieces had been created. Thomas Fritzsch prepared the modern edition and recorded the Fantasies first. His recording was helpful but to me seemed to lack artistic interpretation and imagination. Paolo Pandolfo recently released his version of the 12 Fantasies and he explores the full range of possibilities and imaginative interpretation. In many of the sections, Pandolfo shows a virtuosic mastery of the instrument. For the viol player it is good to have two interpretations to guide development of a piece. This recording is available on iTunes.



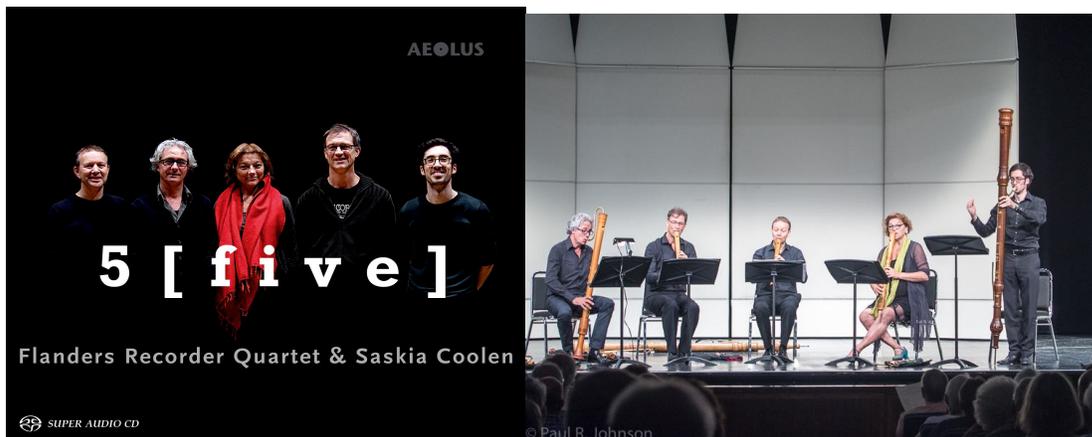
The next exciting item that I have been enjoying is the recording of the Bach Cello Suites arranged for viola da gamba. Paolo Pandolfo arranged these wonderful suites for viola da gamba. The completion of this project took him 10 years. The keys are changed and chords are added which naturally explore the chordal possibilities of the viol. He also has released a beautiful Marais stylebook for these pieces. The edition is written in the style of the French solo viol music

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of Marin Marais. The music book is well notated with fingerings and bowings. The recording of these arrangements, I believe, might make even cello players wonder which instrument Bach really had in mind when he wrote the Cello Suites. Pandolfo correctly reminds us that, at the time that the cello suites were written, the viol was falling out of popularity but it already had about 500 suites written for it. The cello was the new instrument and he wanted to sell copies of this music, so it made sense to write for the newer instrument. Last year at Amherst, Pandolfo did a solo concert that included two of these suites.



The next amazing release that I have been listening to is from the Flanders Recorder Quartet and Saskia Coolen. The title is simply 5 [f i v e]. This is the Flanders Recorder Quartet's last recording. This quartet has been in existence for 30 years. In 2016, I saw them perform a wonderful concert with so many recorders there was hardly enough room for them on the stage. This recording contains an impressive range of recorder music from modern composers Pieter Campo and Soren Stieg to early composers Bach, Schein, Ward, Lully, Boismortier and others. The CD details which of the 29 recorders they are using for each track. The entire CD is very enjoyable listening. It is available on iTunes.



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The Four Quarters of Jerusalem

Nina Stern has released several CD's of word music and Sephardic tunes. The Four Quarters of Jerusalem is a fascinating collection of songs and music. John Tritle made the recording with the choir of the Cathedral of Saint John the Divine. To quote from the CD cover:

"Our program offers music one might hear in walking through Jerusalem today, but it also interposes visionary works from other times and places. "

This CD is available on iTunes.



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TEMPO Donors 2017

Seraphim \$100+: Elan Dresher, John Ferth, Jim Geens, David Keenleyside, and Frank Nevelo (payments made to venue custodian in 2016).

Cherubim \$50-99: Gary Vivian.

Archangels \$25-49: Jane Adshead, Peter Chellew, Sarah Clarke, Hans de Groot, Frank Ingold, John Parkinson, and Brian and Shaunie Young.

Angels \$10-24: Elizabeth Cowper, Emily Gesner, Tina de Geus, John Gillies, Julie Goldstein, Daniel C. Hall, Michael Li Jr., Scott Paterson, Shirley Peck, Ester Reiter, Michael Ross, Chris Seidemann, and Penny Ulster.

Many thanks go to our donors for the June 2017 TEMPO Tea. With their help, we were able to raise \$3,333.83 net.

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TEMPO FINANCIAL STATEMENTS As at August 18, 2017

ASSETS: Cash \$8,382.07

LIABILITIES: \$0

INCOME

Membership fees	\$2,105.00	
Monthly workshop revenue	235.00	
Donations, miscellaneous	45.00	
Instrument rental	175.00	
Fundraising tea	2,910.00	
Fundraising: silent auction	345.00	
Fundraising sales	290.00	
TOTAL INCOME		\$6,105.00

EXPENSES

Instructors' fees and expenses	\$4,780.73	
Rent	200.00	
Office expense	296.94	
Refreshments	178.29	
Fundraising expense	211.17	
Insurance	108.00	
Miscellaneous expense	88.13	
Bank charges	89.85	
TOTAL EXPENSES		\$5,953.11
EXCESS OF INCOME OVER EXPENSES		151.89

STATEMENT OF CHANGES IN FINANCIAL POSITION

Fund balance September 1, 2016	\$8,230.18	
Plus excess of income over expenses	151.89	
Fund balance August 18, 2017		\$8,382.07

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TORONTO EARLY MUSIC PLAYERS ORGANIZATION

**Professionally Coached
Workshops for Amateur
Players of Medieval,
Renaissance, and Baroque
Music**

2017-18

What is T.E.M.P.O.?

We are the **Toronto Early Music Players Organization**, a registered non-profit group founded in 1984. Our members are enthusiastic players of early music instruments. We love getting together to play, as well as to encourage the appreciation of music from the Medieval, Renaissance, and Baroque periods.

We play a variety of instruments — recorders of all sizes, viols (violas da gamba), Renaissance and Baroque flutes, lutes, harps, sackbuts, cornetti, crumhorns, other early reeds, and percussion.

We hold nine Sunday afternoon workshops each year, in which we explore an aspect of early music repertoire under the guidance of a coach. We invite top-notch musicians and early music specialists from Toronto,

Montreal, and elsewhere to lead each workshop. Non-members are always welcome at our events. Your first monthly meeting is free!

For an annual fee of \$75, members receive free access to nine monthly workshops and the twice-yearly newsletter. To join, please complete the application form on page 24.

Except where noted, workshops are held on the first Sunday of the month, from 1:30 to 4. Refreshments are free. Our usual location is Armour Heights Community Centre, 2140 Avenue Road, just south of Wilson (west of York Mills station on the 96 Wilson or 165 Weston Road North bus). There is plenty of free parking.

Non-members are welcome to attend a regular workshop for a \$20 admission fee (your first visit is free!).

Recorders, viols (violas da gamba), and other early instruments are welcome! For further information, visit <http://www.tempotoronto.net/> or call (416) 779-5750.

T.E.M.P.O. members have borrowing privileges with the music library of the Toronto Recorder Players' Society. Members of the Toronto RPS may

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attend a T.E.M.P.O. meeting for \$5 off the \$20 single meeting fee.

Our annual end-of-season fundraising event is an exciting occasion for members to rehearse and perform musical selections in small groups. Friends and family are invited to attend, and everyone enjoys the home-made refreshments. We raise money with small donations at the door, and we organize a music-themed silent auction. Monies raised are used for fees for our professional coaches, rental of rehearsal

space, and production of our twice-yearly newsletter. Your contributions are sincerely appreciated, and receipts for income tax purposes are available for all donations. Our charitable registration number is BN 11926 6419 RR0001.

T.E.M.P.O. supports the educational work of the American Recorder Society, and T.E.M.P.O. members are welcome to join ARS if they wish.

www.americanrecorder.org

TEMPO Executive 2017-18

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franknevelo@sympatico.ca

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Sharon Geens

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MEMBERSHIP APPLICATION FORM TORONTO EARLY MUSIC PLAYERS ORGANIZATION BN 11926 6419 RR0001

Name: _____ Date: _____

Address: _____ Postal Code: _____

Phone: _____ Email Address: _____

I play: Recorder: Soprano ___ Alto ___ Tenor ___ Bass ___ Other ___
Viol: Treble ___ Tenor ___ Bass ___ Other ___
Other Instruments: _____

Playing Ability: Advanced ___ Upper Intermediate ___ Intermediate ___

T.E.M.P.O. Membership Fee (\$75) _____ Tax-Deductible Donation to T.E.M.P.O. _____ TOTAL ENCLOSED: _____

Please send a cheque (payable to T.E.M.P.O.) and this application form to

Sharon Geens, 90 Wayland Avenue, Toronto, ON M4E 3C9. For more information, call (416) 699-0517.

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Teachers Available for Coaching and Individual Lessons

An advertising feature with listings of local recorder and viola da gamba teachers. Teachers of early musical instruments who wish to place a free ad in the TEMPO Newsletter (published twice a year) should contact: franknevelo@sympatico.ca

Robin Howell, Recorder, Baroque Bassoon, modern Bassoon, Oboe. Offering lessons in Toronto. Private lessons are \$60 per hour. Ensembles approx. \$35 per person. Also offering classes in Period Improvisation. Specialist in recorder voicing, tuning and repair. Reeds made for all instruments. Now offering Recorder Ensemble classes, Renaissance Reed Instruments Ensemble classes. Phone: 416-534-6538; email: robinhowell@rogers.com Web: www.robinhowell.com

Alison Melville, lessons on recorder or Baroque flute; Baroque ensembles and recorder consorts. Located about a minute's walk from the Ossington TTC station, and close to public parking. \$60/hr. alison@alisonmelville.com www.alisonmelville.com www.alisonmelville.com

Joëlle Morton, viola da gamba teacher (all sizes), as well as violone and period double bass. Private lessons \$80 per hour. Also available for ensemble coaching in her home or yours (GTA only, please) at \$120 per 90-minute session. Players at all levels welcome. Rental instruments are available-please enquire. Teaches in Bloor West Village. Phone 416-760-8610; email morton.joelle@gmail.com www.greatbassviol.com

Janos Ungvary Axeff, recorder teacher, offers individual and group lessons in the Yonge St./ Davisville area. Prices are 9 1/2-hour lessons for \$270 or 9 1-hour lessons for \$450. I am offering a 10% discount for students, seniors and unemployed individuals. Group recorder lessons are 1 1/2 hour long: 9 lessons for \$250 per Person with a minimum of 3 players per Group. Coaching for ensembles can be arranged for the same group price. Preparation for RCM examinations or recital performances arranged upon request. Easy parking and TTC access. Phone: 416-656-0518; cell: 416-893-8673; email: ungvary@rogers.com

Takayo Shimoda, recorder teacher, welcomes beginners. Private lessons \$20 per 1/2 hour. Accompaniment for lessons provided on a Flemish harpsichord. Teaches in Unionville (Markham). Phone: 905-940-2979; email: takayo.shimoda@gmail.com

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Resources

Toronto Recorder Players' Society Music Catalogue

Borrowing privileges will be granted **ONLY** to active members of the Toronto Recorder Players' Society and TEMPO (the Toronto Early Music Players Organization). Please forward your loan requests to Frank Nevelo (franknevelo@sympatico.ca). In some cases it may be possible to forward a PDF file by e-mail. Otherwise, arrangements can be made to deliver a print copy at a TEMPO or RPS session.

Viol Players Music

[Viol Consort music:](#)

<http://icking-music-archive.org/ByComposer1/Folop.php>

[Revoice Magazine - Scottish Baroque Music Link:](#)

<https://www.revoicemagazine.com/issue-2/2017/2/5/ensemble-hespero-scottish-baroque-music-your-questions-answered>

In Memoriam

We were saddened to find that Sharon Bider's husband, Jack Canfield, passed away August 6th after a lengthy illness. Jack received degrees from George Washington University and Brown University, and was awarded a Woodrow Wilson Fellowship and a Fulbright Scholarship. Jack taught at Cornell University and was a Professor Emeritus at the University of Toronto where he had a distinguished academic career. He was a well-known scholar of Wittgenstein. His work concentrated on philosophy of language and philosophy of mind, with a focus on the nature of the self, inspired both by Wittgenstein and his Buddhist practice. Jack pursued a spiritual practice in the Zen tradition and was a founding member of the Toronto Zen Centre and Springwater Center.