



UNIVERSITY OF TORONTO

FACULTY OF MUSIC

Music in the Castle of Heaven

Daniel Taylor, *conductor*
with Charles Daniels, *tenor*
Rebecca Genge, *soprano*
Peter Harvey, *baritone*
Ryan McDonald, *countertenor*
and the University of Toronto Schola Cantorum

Friday, January 24, 2020
7:30 pm
Trinity College Chapel, 6 Hoskin Avenue

*The Historical Performance area concerts are made possible
in part by a generous gift from Ethel Harris.*

We wish to acknowledge this land on which the University of Toronto operates.
For thousands of years it has been the traditional land of the Huron-Wendat,
the Seneca, and most recently, the Mississaugas of the Credit First Nation.
Today, this meeting place is still the home to many Indigenous people from across
Turtle Island and we are grateful to have the opportunity to work on this land.

PROGRAM

BWV 140 “Wachet auf, ruft uns die Stimme”

J. S. Bach
(1685-1750)

Intermission

Concerto for Recorder and Flute “TWV52:e1”
Largo-Allegro

G.F. Telemann
(1681-1787)

Concerto “Op. 9 No. 2”
Largo-Allegro Spiritoso-Leutement-Aria Cantabile

Charles Avison
(1709-1770)

BWV 7 “Christ unser Herr zum Jordan kam”

J. S. Bach

ARTISTS

Daniel Taylor, *conductor*

SCHOLA CANTORUM

Sopranos:

Frances Beg
Saige Carlson
Anna-Julia David
Alexandra Delle Donne
Maria Deng
Jane Fingler
Rebecca Genge
Loren Graziano
Salena Harriman
Roanna Kitchen
Clara Krause
Camille Labonte
Grace Liang
Michaela O'Connor
Kayla Ruiz
Erica Simone
Amanda Singh
Emily Zixin Wang
Sierra Ward-Bond
Jennifer Wilson

Altos:

James Dyck
Yelena Gavrilova
Peter Koniers
Nikki Puchkov
Ryan McDonald
Danielle Nicholson
Elisabeth Ritthaler
Karis Tees

Tenors:

Nathan Gritter
Arieh Sacke
Jacob Thomas
Nick Veltmeyer
David Walsh

Basses:

Wesley Hui
Matthew Tissi

MEMBERS OF THE CHOIR OF THE THEATRE OF EARLY MUSIC

Soprano:

Teresa Mahon

Altos:

Shane Hanson
Jessica Wright

Tenor:

Valdis Jevtetevs

Baritones:

Adam Kuiack
David Roth

PROGRAM NOTES

BWV 140 Wachet auf, ruft uns die Stimme

For Whittaker it represents the 'glorious ripeness of Bach's maturity'...it is a cantata without weakness, without a dull bar, technically, emotionally and spiritually of the highest order'. Once again the autograph score is missing, though thankfully a full set of Bach's manuscript performing parts has survived. Judging by the number of manuscript copies of the score made in the half century after Bach's death, this cantata bucked the trend and held its place in the repertoire, as well as being among the first to appear in print, in 1847. The festive, expectant mood that he creates in his opening chorus is based on exploiting the inherent textural antiphony between his two 'choirs' of strings and double reeds and on extrapolating the full majesty of the French overture style, double-dotted in triple rhythm. From this a rising syncopated figure emerges, taken up later on by the altos as they lead off with their 'alleluia' figure and adopted by all the other singers. With its Gregorian origins, Philipp Nicolai's popular tune and poem (1599) form the bedrock of Bach's invention. As in a number of other cantatas, you sense that several time-frames are here being

telescoped: an ageless appeal for watchfulness as 'the Bridegroom comes', an evocation of the historic Jerusalem, with the night-watchmen doing their rounds, and the contemporary framework of Bach's Leipzig.

The mood returns in the other two chorale settings 'Zion hört die Wächter singen' (No. 4), with its beguiling violin/viola obbligato and the plain but gorgeously satisfying finale chorale, 'Gloria sei dir gesungen'. Flanked by these public, pillar-like outbursts are two fine recitatives, one secco for tenor, the other *accompagnato* for bass, and two intimate duets for soprano and baritone drawing heavily on references to The Song of Solomon. The first of these is a slow siciliano in which the flickering lamps 'lit with burning oil' find perfect illustration in the arabesques of the violin solo. The second duet (No. 6), with its oboe *obbligato*, has a jauntier air.

At this crucial turning point in the Church year, there seems to be pagan mythology lying behind these mid-winter celebrations, of which Bach shows that he was aware. This is the darkest time of the year when the autumn-sown cereals lie dormant in appropriate state of what plant pathologists call 'vernalization'.

BWV 7 Christ unser Herr zum Jordan kam

It is a monumental piece, especially its opening choral fantasia, a stirring setting of Luther's baptismal hymn with the melody in the tenors over a French overture for two oboes d'amore, solo violin and strings, replete with grandiloquent baroque gestures to suggest both the processional entrance of Jesus and the powerful flooding of the River Jordan. Getting the tempo right is just one of the interpretive challenges - one that can accommodate the natural momentum for the violin *barriolage* representing the surging of the river, yet remain spacious enough for the rhetorical gestures to make maximum impact.

In No 2, an aria for bass and continuo ('Mark and hear, ye children of men'), Bach does the preacher's job for him to perfection, with varied inflection, lengths and stresses - and a dash of humour (was there a particular Leipzig cleric whose mannerisms and delivery were being parodied here?). A tenor recitative (No. 3) prepares us for Christ's teaching, in an aria (No. 4) which describes, through its pair of soaring violins, the circling flight of the Holy Spirit as a dove. The bass returns with an *accompagnato* (No. 5) to remind the listener that Christ's passion and resurrection were the inspiration behind the conversion

and baptism of the heathen. This leads to an unusual, terse aria (No. 6) for alto (with the two oboes d'amore doubling the violins) exhorting mankind to be cleansed by faith and baptism and not to 'perish in the pit of hell'. That seems to be a theological kernel of what is otherwise a rather depressing doctrinal dismissal of the benefits of good works and a blameless life. Johann Walther's tune, heard in the opening chorale fantasia, then returns with Luther's baptismal words about faith alone being capable of understanding 'the power of the blood of Christ.'

© John Eliot Gardiner 2004

From a journal written in the course of the Bach Cantata Pilgrimage

Charles Daniels, Peter Harvey and Daniel Taylor were soloists on recording for DG Archiv and SDG capturing live performances of the Bach Cantata Pilgrimage

BIOGRAPHIES



Photo credit: Annelies van der Vegt

Charles Daniels

The tenor Charles Daniels is best known as an interpreter of Baroque music, but his narrative gifts have been praised for music as diverse as Machaut Virelais from the 1360s and Graham Treacher's *Divine Madness* (2016). He was born in Salisbury and studied at King's College Cambridge and under Edward Brooks at the Royal College of Music.

His extensive discography includes Bach's *Matthäus-Passion* with the Bach-Stiftung, Monteverdi *L'Orfeo* with Andrew Parrott, Handel *Messiah* and Schütz' *Christmas Story* with the Gabrieli Consort, Wojciech Kilar's *Missa Pro Pace* with the Warsaw Philharmonic, much Purcell and Bach, and more intimate discs such as Senfl *Tenorlied* with Fretwork, *Heracleitus* with the Bridge

Quartet, Lambert airs with Fred Jacobs.

Recent concert appearances include Lawes songs with Les Voix Humaines in Utrecht, St Matthew Passion semi-staged in the York Early Music Festival, Handel Chandos Anthems in their original setting of the Canons Estate church, domestic music of Bach for the Nederlandse Bach Vereniging, previously unheard Vivaldi in Venice with La Serenissima and the Academy of Ancient Music's radical look at Purcell *King Arthur*.

He is delighted to collaborate frequently with Canadian musicians and besides these concerts, future projects include the St Matthew Passion in Halifax N.S. and a tour of an ornithologically themed programme with Les Voix Humaines.

Charles' completion of Purcell's *Ode Arise my Muse* was performed in Montreal in 2009 and his reconstructions of Gesualdo's *Sacrae Cantiones à6* have been performed in Amsterdam's Muziekgebouw. He is married with two daughters and is an avid cyclist.



Rebecca Genge

Rebecca Genge is a Toronto-based soprano, originally from Victoria, BC. She performs frequently in both cities, with ensembles such as Theatre of Early Music, the Trinity Choir, University of Toronto's Schola Cantorum, the Elora Singers, the Pacific Baroque Orchestra and the Victoria Baroque Players. In 2017 she made her operatic debut as Papagena in *The Magic Flute* with Pacific Opera Victoria and returned to the company as Jano in Janacek's *Jenufa* in October. As an avid choral singer, she has been a part of several recordings including Trinity Choir's *Four Thousand Winter* for SONY, on which she is a featured soloist. Upcoming engagements include her debut with the Grand Philharmonic Choir. Rebecca studies with Mary Morrison and Daniel Taylor and is currently pursuing a Doctorate in Historical Performance at the University of Toronto.



Photo credit: Kim Hardy

Peter Harvey

Peter Harvey arrived at Magdalen College, Oxford to study French and German, and though he soon afterwards changed course to music, his love of languages has always remained at the heart of his singing. He went on to study at the Guildhall School of Music, where he won prizes in a number of international singing competitions. He has made well over a hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque. He works regularly with the English Baroque Soloists and Monteverdi Choir, directed by John Eliot Gardiner, Gabrieli Consort and Paul McCreesh, King's Consort, Netherlands Bach Society, Purcell Quartet and London Baroque, as well as appearing with The Sixteen and Harry Christophers, Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales

and BBC Symphony. A fluent French speaker, he works and records with La Chapelle Royale/ Collegium Vocale Ghent and Philippe Herreweghe, Les Talens Lyriques and Christophe Rousset and Le Concert Spirituel and Hervé Niquet. His long association with Michel Corboz, has taken him throughout France, Switzerland and Japan. Other conductors he has worked with include Ivan Fischer, Gustav Leonhardt, Colin Davis, Kent Nagano, Herbert Blomstedt, Masaaki Suzuki, Ton Koopman and Bernard Haitink (with the Boston Symphony Orchestra). He founded and directs the Magdalena Consort, which focuses on the vocal music of J.S. Bach and they have given performances in Spain, Germany and the UK.



Ryan McDonald

A recent Encouragement Award winner from Metropolitan Opera National Council Audition, counter

tenor Ryan McDonald has been seen on stage as Athamas in Handel's *Semele*, First Witch in Purcell's *Dido and Aeneas*, Cobweb in Britten's *A Midsummer Night's Dream*, the Spirit in Purcell's *Dido and Aeneas*, L'enfant in Ravel's *L'enfant et les sortilèges*, Cupid in John Blow's *Venus and Adonis* and Jack in Sondheim's *Into the Woods*. In concert Ryan has been a featured soloist in Orff's *Carmina Burana*, Mozart's *Requiem*, Bach's *B Minor Mass* with the London Handel Orchestra and Handel's *Messiah* with the Schola Cantorum. He can be heard on Sony's Juno-nominated series with the Trinity Choir: *Four Thousand Winter*, *The Tree of Life* and *The Path to Paradise* as well multiple discs for the ATMA label. Ryan studies with Daniel Taylor and Mary Morrison. Ryan, along with other queer artists, recently launched their own opera company focusing specifically on presenting queer theatre, by queer artists for queer audiences. Ryan led the reimaged production of Purcell's *Dido and Belinda* as the titular character, Dido.



Daniel Taylor

“Beauty of his voice will stop you in your tracks” (*Gramophone Magazine*, UK)

A Sony Classical artist, conductor/ countertenor Daniel Taylor is sought-after for his portrayals on the opera and concert stage, on CD/DVD and in film. Appearing on more than 120 recordings, his projects have been recognized by a Grammy as well as with the Juno, Opus and ADISQ prizes. Daniel has appeared at Glyndebourne, Rome Opera, Welsh National, Canadian Opera, Opera North, in Munich and at the New York Metropolitan Opera. He has joined leading orchestras including the San Francisco, Los Angeles, St. Louis, London, Lisbon, Cleveland, the New York Philharmonic, Gothenburg, Scottish National. Daniel has performed for Canadian Prime Ministers, for the Queen of England, for the King and Queen of Sweden and for the King and Queen of Spain; he recently

sang at the investiture ceremony of Her Excellency Governor General of Canada Julie Payette at the Senate’s Red Chamber for an estimated audience of 5 million. His devotion to sacred music has been recognized by the award of the Queen’s Jubilee Medal. Daniel has appeared with the Dala Lama, Salman Rushdie, Ryūichi Sakamoto, Dame Emma Kirkby, Jonathan Miller, Cecilia Bartoli, Joyce Didonato and Gerald Finley, as well as actors Ralph Fiennes, Jeremy Irons, Malcolm McDowell and Chris Noth. Daniel Taylor was recently named Head Vocal Consultant and Chorus Master at the Opera Atelier, and is Head of Historical Performance and Associate Professor, Early Music, Opera and Voice Studies, at the University of Toronto.



The University of Toronto Schola Cantorum

The University of Toronto Schola Cantorum aims to present the brilliant early choral and

instrumental repertoire from across the centuries to a new audience. The group's interpretations strive to recreate the original performances of musical works — interpretations led by the energy and insights of the gifted students themselves — in the belief that historical performance ideals and knowledge of the old world are essential for creating music anew. The Schola Cantorum includes students from all levels of study (bachelor in music, master in music and doctoral candidates), with students representing many voice studios in the Faculty. Canada has many university choral ensembles, however the Schola Cantorum is the only large-scale group using period instruments and historically informed performance practices to reveal the beauty of Baroque and early repertoire. In 2012, the Schola Cantorum made its inaugural performance with the famed Tallis Scholars. The ensemble also performed and toured central Canada presenting Handel's *Coronation Anthems* and recorded early German works including Buxtehude's *Jesu meines Lebens Leben*. The ensemble also appeared in concert touring with the Gabrieli Consort, presented Purcell's *Dido and Aeneas* on four evenings to capacity audiences, offered a reenactment of the coronation ceremony of King George II and

made their debut at the Stratford Summer Music Festival. The group presented Heinrich Schütz's three-movement *Musikalische Exequien* in concert, accompanied by the Theatre of Early Music orchestra.

The Toronto Star wrote: "St. Paul's Basilica at Queen & Power was packed with eager listeners, attracted no doubt by Tallis Scholars' wonderful discography, but also perhaps aware of the new kids in town, Taylor's two ensembles that shared the program and are now also recording for Sony... Tonight felt like a kind of affirmation of permanence in the face of change and disorder in the world."

Friends of Early Music

*The Early Music Program is grateful to the many donors
who support us.*

*We are pleased to acknowledge those donors who have made
annual gifts of \$500 or more between
September 1, 2018 to December 31, 2019:*

Anonymous
The M.H. Brigham Foundation
Alexandrina and Jeffrey Canto-Thaler
Caryl Clark
Jean Patterson Edwards
Robert and Mary Gore
Ethel Harris
William and Nona Heaslip Foundation
Kearns Mancini Architects Inc
Oliver Lennox-King
Janet and Charles Lin
William Acton and Susan Loubé

Jerry and Joan Lozinski
Chris and Tracy Makris
Sue Mortimer
Ruth Moses
Michael Nairne
Richard Phillips
Diana H. Reitberger
Brent Rinaldi
J. Barbara Rose
Elizabeth Smyth
Judith Tenenbaum
Larry Williamson

For information on Early Music giving opportunities please contact
Tyler Greenleaf, Alumni Development Officer,
at 416-946-3580 or tyler.greenleaf@utoronto.ca.

Up next for Historical Performance:

The Rachmaninoff Vespers – Slavic Chants
Fri Feb 28, 2020 at 7:30 pm
St. Anne's Anglican Church, 270 Gladstone Avenue

with the Clarion Choir
Steven Fox, *conductor*

Tickets: \$30, \$20 senior, \$10 student
416-408-0208 | music.utoronto.ca

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, and corporations who gave annual gifts of \$1,000 or more between May 1, 2018 and October 31, 2019, in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Mark Abbott
William Acton and Susan Loube
Clive and Barbara Allen
Dominick Amato and Joan Hodges
Raymond C. K. Ang
Anonymous (4)
Hilary J. Apfelstadt*
Ann H. Atkinson
Neville H. Austin*
Pamela Austin
Gregory James Aziz
John and Claudine Bailey
Sonia A. Baxendale
David Beach
John Beckwith* and Kathleen McMorro
Lynn Bevan
Bruce Blandford# and Ron Atkinson
The estate of Harald and Jean Bohne
Harvey Botting
The Late Walter M. Bowen and Lisa Balfour Bowen
Eliot Britton#
Ruth Budd
Melissa Campbell
Alexandrina and Jeffrey Canto-Thaler
CHIN Radio-TV International
Caryl Clark#
Terence Clarkson and Cornelis van de Graaff
Earlaine Collins
Marilyn E. Cook
Denny Creighton and Kris Vikmanis
Simone Desilets
Neil and Susan Dobbs
Vreni and Marc Ducommun
Sheila Margaret Dutton
Jean Patterson Edwards
Robin Elliott*#
Brigid Elson
David Fallis*#
Michael F. Filosa
Gladys and Lloyd Fogler
Gordon Foote#
Anne Geddes
George Gibbons
Rachel Gottesman
The estate of Morton Greenberg
Dawn Haberman
A Wallace Halladay*#
Nancy E. Hardy*

Ethel Harris
The William and Nona Heaslip Foundation
Paul T. Hellyer
Dianne W. Henderson
Marlon Herskop
Richard and Donna Holbrook
Jo-Anne Hunt
The K. M. Hunter Charitable Foundation
Michael and Linda Hutcheon
Jackman Foundation
Heather Jackson
JAZZ.FM91
The Norman and Margaret Jewison Charitable Foundation
Prabhat Jha O.C. and Varsha Malhotra
Ann Kadrnka
Marcia and Paul Kavanagh
Kearns Mancini Architects Inc
Keith Foundation
Ken Page Memorial Trust
Arthur Kennedy
Carol D. Kirsh
Hans Kluge
Ingeborg Koch
Midori Koga#
Vic Kurdyak
Carolyn and Robert Lake
Leslie and Jo Lander
Sheila Larmer
Sherry Lee#
Jim Lewis#
Janet and Charles Lin
Roy and Marjorie Linden
V. Lobodowsky
Jerry and Joan Lozinski
Gillian MacKay#
Gordon MacNeill
Chris and Tracy Makris
Manulife Financial
Ryan McClelland#
Robert McGavin
Donald R. McLean*# and Diane M. Martello
Douglas H. McNabney*
Esther McNeil
Ulrich Menzefricke
Merriam School of Music
Irene R. Miller
Modica Music Ltd
Delia M. Moog
Kit Moore
Sue Mortimer
Mike Murley#
Paul and Nancy Nickle
Gordon Nimeck
Reg Nimeck
Phillip Nimmons#
Cristina Oke
Naomi Oliphant*

James E. K. Parker#
Annalee Patipatanakoon#
Steven Philcox#
Richard D. Phillips
Adrianne Pieczonka* and Laura Tucker#
Brett A. Polegato*
Terry Promane#
Stephen Ralls and Bruce Ubukata
Paul E. Read*
Diana H. Reitberger
Jeffrey Reynolds#
Brent Rinaldi
Rodney and Evette Roberts
E. A. Robinson
Shauna Rolston# and Andrew Shaw
J. Barbara Rose
Maureen E. Rudzik
Mark Sallmen#
Chase Sanborn#
Annette Sanger and James Kippen
Longinia Sauro
June Shaw
Nora Shulman
Stephen and Jane Smith
Peter N. Smith*
David Smukler
Elizabeth Smyth
Joseph K. So
The Sound Post
Darrell Steele*
The Stratton Trust
Janet Stubbs*
Barbara Sutherland
Ann D. B. Sutton
Françoise Sutton
Almos Tassonyi and Maureen Simpson
Judith Tenenbaum
Richard Iorweth Thorman
Peter Timbrell
Riki Turofsky* and Charles Petersen
U of T Women's Association
Catherine Ukas
Sandra K. Upjohn
Ruth Watts-Gransden
Mary-Margaret Webb Foundation
Melanie Whitehead
Jack Whiteside
Larry Williamson
Nora R. Wilson
Thomas A. Wilson
Women's Art Association of Canada
Women's Musical Club of Toronto
Lydia Wong*#
Marina Yoshida
Micki Zafer
Paul Zafer*

*Faculty of Music alumnus

#Faculty of Music faculty or staff member

For information on giving opportunities at the Faculty of Music please contact Tyler Greenleaf at 416-946-3580 or make a gift online at <https://donate.utoronto.ca/music>.

Want to stay informed of our upcoming events?

**Sign up for our What's Happening
e-newsletter at bit.ly/UofTMusic-enews**

Follow us @UofTMusic

Visit music.utoronto.ca

*Please note that photography and recording are strictly
prohibited during the performance.*

*Kindly turn off all electronic devices
as a courtesy to the performers and your fellow patrons.*



The Faculty of Music is a partner of the Bloor St. Culture Corridor
bloorstculturecorridor.com