

DEAN



ARTISTS
MANAGEMENT

IVARS TAURINS

CONDUCTOR

“Ivars Taurins, who portrays “Herr Handel” in the annual singalong, isn’t merely affecting a role... Taurins is every bit as invested in channeling the composer, in finding a pathway to the essence of this marvelous oratorio. Every time he seems to get deeper into the role, because he’s getting deeper into the work... I have to think that Taurins is the key, as he seems to be inviting his soloists to explore and probe, as each of them finds an intriguing place in their approach to the music and text, that is never an operatic portrayal but instead a kind of testimony or confession.”

Barczablog – Leslie Barcza

“Ivars Taurins conducted a passionate and subtle reading of this sprawling oratorio, which changes character with a new musical number about every ten minutes in an almost three hour performance and his orchestra warmed to the occasion.”

Globe and Mail – Robert Harris [Handel’s Saul]

“Ivars Taurins leads his ample cohort of musicians and singers to the summit of Handel’s monumentally expressive score.”

Opera Going Toronto [Handel’s Saul]

“I consider this to be, for me, the overall best *Messiah* I’ve ever heard... a terrific *Messiah*... both singing and playing are highly detailed, lyrical, yet energetic when it counts... this performance combines splendid scholarship with a really great, rousing, atmosphere...this is *the* performance of *Messiah* to own.”

Fanfare – Lynn Bayley

“... this is one of the best-played recordings of *Messiah*... a sensitively directed performance... exquisitely shaded string-playing... impeccably delicate phrasing.... as soon as the beautifully paced strings begin ‘Comfort ye’, one instantly knows this is going to be a finely played and sensitively directed performance.”

Gramophone Magazine – David Vickers

“Tafelmusik’s burnished, golden *Messiah*”

“This is as fine a period-instrument performance of *Messiah* as you are likely to experience anywhere in the world... The Tafelmusik Chamber Choir was beautifully balanced, the orchestra a burnished wonder of gentle texture and sharp rhythm.”

Musical Toronto – John Terauds

“Fulfilling all expectations for a historically informed performance on original instruments, Tafelmusik's *Messiah* is among the finest on the market. [It] radiates brilliance and energy, along with an emotional depth that fully enhances the work's expression.”

Blair Sanderson allmusic.com

“Extremely refreshing”

“Ho hum Handel? Not now, not hardly...”

Audiophile Audition – Steven Ritter

“Tafelmusik Delivers a Noble and Festive Messiah.”

“Crisp, taut and articulate.”

WQXR (New York) – Album of the Week

“Ivars Taurins has honed his choir into an ensemble that not only has a beautiful blend of voices, but one that reflects his personal, dramatic approach to music. Aggressive attack, clear articulation, powerful sweep of line balancing of drama and tonal colour that was quite beautiful and satisfying.”

Globe and Mail – Robert Harris, French Baroque Christmas

“In the final baroque concert of the season at St. Andrew’s United Church in Halifax, the players of Symphony Nova Scotia invented a vivid palette of timbres and sonorities that, with extraordinarily expressive physical gestures, Taurins drew from them like an artist squeezing pigment on canvas from a tube. Taurins feels the music so physically that, even in the audience, we can feel the energy flow through him like a mountain torrent. The musicians respond with every expressive device at their considerable command to his gestures”

Halifax Chronicle Herald – Stephen Pedersen

“Conductor Ivars Taurins led the Tafelmusik Chamber Choir and four exceptional vocal soloists, with the Tafelmusik Baroque Orchestra, in Bach’s overwhelming summation of his art and testimony to his faith. The music of this supreme *Mass* and its performance were simply out of this world.”

Globe and Mail – Ken Winters, Bach B minor Mass

“Conductor Ivars Taurins, who last presented the B Minor Mass with Tafelmusik five years ago, did everything he could to highlight every colour and texture in the orchestration and choral parts. He also had an iron clad sense of pacing – from the slowly deliberate unfolding of the great choral fugue that begins the *Kyrie* to the closing “give us peace” of the *Agnus Dei*.”

Toronto Star - John Terauds, Bach B minor Mass

“On Thursday night, at Tafelmusik’s second performance of the year, the voices, music and mood at Koerner hall melded in an uncommon alchemy as Taurins matched every detail of Charles Jennen’ text with a corresponding musical gesture. Put simply, it’s impossible to imagine this quasi-operatic score getting a more appropriate performance than this.”

Toronto Star – John Terauds, Messiah

“Taurins always seems to find some fresh concept to bring to his annual performances of Handel’s evergreen masterpiece.”

Calgary Herald – Kenneth DeLong, Messiah

“As on other occasions, conductor Ivars Taurins was the galvanizing force behind the excellence of the music-making, his grasp of the very speech of Baroque style evident at every turn.”

Calgary Herald

“Taurins’s reading is not merely lean and immaculate, which by now is no surprise to his many admirers, but is also sumptuous, vigorously articulate and profoundly thoughtful.”

The Globe and Mail

“The remarkable Ivars Taurins is both a highly disciplined musical thinker and an impassioned communicative artist, and both qualities found free rein in these vivid examples of Beethoven’s art.

Beethoven’s *Second Symphony* is very much a known quantity, through countless performances, but Taurins brought to it a fresh, neo-Toscaninian rhythmic propulsion, sculpting its dynamic and lyrical profiles with a sure hand, clarifying its textures and perspectives, and all without distorting its proportions.”

The Globe and Mail

“Key to this most sparkling and dramatic rendition of the perennial favourite [Handel’s *Messiah*] was the leadership of Toronto conductor Ivars Taurins. More than any live performance I have heard, Taurins was able to give a palpable sense of the rush of ongoing events, that this really is a story with passion and a marked human emotional element. Finally conducted by someone who remembers that the orchestra actually exists in an oratorio performance, the CPO . . . gave the instrumental sparkle that was the hallmark of this most memorable of Messiahs. This is a *Messiah* not to be missed.”

Calgary Herald

“...one is tempted to say that if Bach, who never heard the B Minor Mass in his lifetime, could choose a performance to listen to, this one by Tafelmusik would have been worth his while. Every aspect of the work was polished to a rare perfection. Ivars Taurins, a man who deserves more praise for his orchestral as well as his choral conducting, shaped every phrase of the two-hour work superbly, controlling his forces, allowing the many internal voices to be heard clearly, letting the music loose when Bach’s spirit called for it.”

Globe and Mail

“... with Taurins’ masterful shaping of the music ... you have the best-possible kind of concert experience — one that is not likely to be bettered anywhere else. From the slow, almost brooding fugue of the first part of the “Kyrie,” Taurins recreated Bach’s fabulous architecture note by note in its full glory.

The conductor extended the dynamic and rhythmic range as far as it would go without ever reducing it to cheap effect. In short, Taurins simply let the music speak — with clarity, elegance and, when necessary, ferocious passion. The combined effect was so beautiful that it was proof, in itself, that there is a higher power out there.”

The Toronto Star

“Taurins is an inspirational leader, mixing exuberant and broad gesture with precision and attention to detail.”

The Toronto Star

“Like a master weaver, Taurins combined the disparate orchestral elements into a seamless fabric of rich textures . . . simply a knockout!”

Saskatoon Star Phoenix

“The music took life from a crisp, vividly coloured, strongly punctuated projection of the texts it accompanied . . . Players as well as singers seemed completely caught up in the ebullience of Taurins’ approach to the music . . . Music pours out of him, and out of those with whom he keeps company.”

The Toronto Star

“Taurins was able to extract much ripe expressivity from his charges, with carefully delineated phrasing and abundant subtle detailing and the choristers delivered with splendid conviction, exceptional vigour and a panoply of richly-textured sound.”

The Toronto Star

“Ivars Taurins led a performance brimming with virtuosity. His choir maintained wonderful beauty of tone, clarity of diction, and intensity of inspiration throughout. What a standard of excellence they consistently achieve! The orchestra, too, participated in the performance’s cumulative heat.”

The Globe and Mail

“What this *Messiah* also offered, at the energetic insistence of its conductor, Ivars Taurins, was a consistently dramatic engagement with the text. . . . Filling phrases full of swells and dynamic contrasts, accenting rhythms at every opportunity and urging his colleagues to make the most of their expressive opportunities, he turned this into one of the most dramatically inflected *Messiah*’s in many a Toronto Christmas.”

The Toronto Star

“A superlative *Messiah* gives Handel lovers reason to rejoice

I cannot remember a *Messiah* presentation as uniformly "spot-on" as this year's by Ivars Taurins's Tafelmusik Chamber Choir and Baroque Orchestra...

In the first place, Taurins is a consummate Handelian, and he gives you the most of Handel's supreme score you'll ever hear in the time span of three hours. Most presentations take just as long, with great wads of music missing. Taurins's dynamic, lickety-split reading literally wastes not a second and thus is able to include numbers usually conspicuous by their absence... an unaccustomed joy for Handel lovers... one of the best *Messiahs* I have ever heard.”

The Globe & Mail

“Ivars Taurins is a true Handel evangelist (He) had put together a rare and delectable seamless continuum of arias, duets, and choruses from the oratorios, and so dovetailed these brief and beautiful excerpts that not a moment of our nearly two-and-a-half hours was wasted. It was all music, in a subtly coherent kaleidoscope, full of melody, rhythm, glorious harmony, contrasting textures and near magical musical satisfactions. . . . What a gift of Handel conductor Taurins has here devised for our delight.

Ken Winters

