

FOR IMMEDIATE RELEASE

Early Music Studio presents

Before Gadgets: Music of 17th Century France

When: Sunday April 19, 7:30 p.m.

Where: Mary Irwin Theatre at the Rotary Centre for the Arts

Tickets: 250-717-5304 www.selectyourtickets.com

17th Century French court music for lute, theorbo, guitar and harpsichord Couperin, Le Roux, d'Angelbert, de Visée and Dufaut, played by Clive Titmuss and Susan Adams

KELOWNA, BC, April 1, 2015 – Most people think that cult figures in music are a recent phenomenon, but near the end of the 1600's in France, a group of musicians rose to become the best-paid performers of their time. The aristocrats of France had long before given up playing music themselves, but had long evenings to fill, creating a market for a class of great composers and players of solo music for the harpsichord, the lute and a new toy – the guitar.

In upcoming concert by at the Mary Irwin Theatre, in the Rotary Centre for the Arts, **Early Music Studio** gives this period new life. Professional musicians Clive Titmuss and Susan Adams specialize in this virtuoso music, created for wealthy patrons and their discriminating ears. The music languished in obscurity for centuries until it was recently re-discovered. According to Titmuss, "Very few people were privileged to hear these extraordinary works when they were written, but anyone may enjoy them now."

The harpsichord was the most important keyboard instrument – sophisticated technology, full of resources, elegant and commanding. It inspired an entire generation of composers to write works of art intended to highlight its power. Just then, the French lute style reached its peak, just as the guitar began to gain favour. The trends crossed over: Guitar tricks showed up in lute music – and the elevated mood of the lute was heard in the best guitar music. Flashy music for the harpsichord copied both instruments and contributed new tricks of its own.

Audiences will be able to hear just how this brilliant cross-pollination worked, when lute, theorbo, early guitar and harpsichord share the stage on April 19, at 7:30 p.m.

Early Music Studio is a not-for-profit society, which has called Kelowna home for 13 years, advancing the knowledge of 17th and 18th Century music in the community. The musicians play live, make recordings, act as a cultural bank and promote awareness of live music on period instruments, having won national and international attention as performers, teachers and scholars.

Tickets are available from the Rotary Centre Box Office or online at www.selectyourtickets.com, by phone at 250-717-5304. More info at [Early Music Studio](http://www.earlymusicstudio.com), phone 250-769-2884.

About Early Music Studios

The Society of Friends of the Early Music Studio is a registered non-profit organization dedicated to the performance of and education about music written before 1800. Principals Susan Adams and Clive Titmuss, of Early Music Studios, produce concerts and recordings on a variety of instruments that display the beauty of this period music for audiences.

Susan Adams was born in Ottawa into a family that encouraged music study. She began playing at the age of five, and started taking lessons when she was six years old. Adams studied the piano privately in Ottawa with Jaromey Anderson and then under Boris Roubakine at the University of Calgary. Later she studied early keyboard instruments at the Schola Cantorum in Basel, Switzerland, majoring in harpsichord with Jean-Claude Zehnder. Adams studied early piano with Klaus Linder, and her travels to Holland offered her the opportunity to receive coaching from Gustav Leonhardt. Returning to Canada, Adams has continued to perform the works of Bach, Couperin, Rameau and Scarlatti on harpsichord, and the music of Haydn, Beethoven, Mozart, and J.C. Bach on the early piano.

Clive Titmuss was born in London, England arriving in Canada in 1955. He studied music history and guitar at the University of Calgary. Later Titmuss studied the lute in California and England, and finally at the Schola Cantorum in Basel, Switzerland with Eugen Dombois and Hopkinson Smith. Titmuss began his study of lutherie in 1980 and since then has concentrated on building instruments from the 16th-19th centuries, performing hundreds of recitals using instruments he has rafted. Musicians from around the world play on instruments Titmuss has made. As a scholar, he has produced editions of early lute and guitar music, made freely available on the web.

For high-res images, to access previous recordings, or to arrange an interview please contact:

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