

Daniel Taylor
Contre-ténor, fondateur et directeur artistique du TEM



Biographie

" Contre-ténor étoile du Canada....on le sent parfaitement convaincu et honnête, ce qui le distingue de tous les autres" (Globe and Mail).

Artiste exclusif à **Sony classical/Bmg Masterworks**, Daniel Taylor est aujourd'hui l'un des contre-ténors les plus en demande au monde. Ses débuts à Glyndebourne dans le Theodora de Handel (enregistré pour ERATO) ont été accueillis par les éloges de la critique, ceci après ses débuts renversants à l'opéra dans la production de Jonathan Miller du Rodelinda de Handel. (enregistré pour EMI) Ses débuts nord-américain à l'opéra se firent dans le Cesare de Handel au Metropolitan Opera de New York. Il est sollicité par un nombre grandissant des meilleurs ensembles de musique ancienne et contemporaine, se produisant à l'opéra (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian opera, Opera North et Munich); dans des oratorios (Gabrieli Consort, Monteverdi Choir et English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Collegium vocale de Ghent, Orchestra of the Age of Enlightenment, The Academy of Ancient Music, The King's consort, Berlin Akademie fur Alte Musik) dans des oeuvres symphoniques (Cleveland, St. Louis, Lisbon, Philadelphie, Toronto, Gothenburg, Rotterdam, Montréal), en récital (Konzerthaus de Vienne; Frick Collection, New York; Cité interdite, Beijing; Lufthansa Baroque Festival et Wigmore Hall, Londres) ainsi qu'au cinéma (Five Senses de Podeswa pour Fineline - gagnant à Cannes ainsi que d'un prix Génie).

Festival Des Musiques Sacrées De Québec.

Chœur du Theatre of Early Music.
Direction musicale: Daniel Taylor

"Le public du Festival des musiques sacrées flottait comme sur un nuage à la sortie du concert d'ouverture offert par le contre-ténor Daniel Taylor et son chœur du Theatre of Early Music. Imaginez. Avant la pause, au contact de la pureté angélique de cette vingtaine de voix, certains avaient déjà versé quelques larmes de joie.

C'est au Festival et à Saint-Roch que le chœur du TEM a officiellement lancé sa carrière, il y a deux ans. Je n'y étais pas, mais je peux dire que la qualité de ce qu'on a pu entendre, hier soir dans cette même église, classe le chœur parmi les bons, sinon les meilleurs. Le mélange de ces timbres droits et légers conserve une texture lisse et à l'occasion véritablement onctueuse. Le texte est soutenu et accentué dans le respect de la musique de la langue.

Comme environnement acoustique, on peut difficilement trouver mieux que l'église Saint-Roch pour écouter chanter un chœur a cappella. La Renaissance anglaise, avec Tallis et Purcell, a dominé la première partie. L'intonation est stable, l'équilibre vocal aussi. L'unité et la cohésion semblent plus fortes dans la polyphonie de Palestrina. Une œuvre particulièrement bien fondue signée Gombert, truffée d'originalités harmoniques et dans laquelle on trouve même des sections aux accents quasi-modernes, a conclu la première partie.

Daniel Taylor dirige comme il chante, c'est-à-dire de façon détendue et avec un minimum de gestes. Le mouvement d'ensemble n'en est que plus souple, plus paisible. En exécutant quelques courts solos à intervalles réguliers tout au long du concert, le chef-chanteur a réussi à installer une ambiance propice au repos, à la relaxation et à la méditation. En tout cas, la forme a semblé plaire et répondre parfaitement à ce que les gens sont venus chercher. "Path to Paradise" disait le titre du spectacle. Apparemment, plusieurs en ont trouvé la route."

Richard Boisvert

Le Soleil, 24 Octobre 2008

Coupures de Presse

Daniel Taylor - The Voice of Bach

"What sets this recording apart right away is the transparency and intimacy of texture.....Taylor's voice doesn't dominate the texture..... it feels much more integrated into the texture of the ensemble as a whole.

"The Voice of Bach" feels like a celebration of Bach's instrumental and choral writing as much as it is a celebration of Taylor's countertenor voice....the TEM Choir.....a vocal ensemble of the highest order - their sense of authenticity isn't just an academic exercise, but a journey into details of text, voice-leading and harmony that one can actually feel.

Taylor also sings two meticulously prepared duets with Agnes Zsigovics..."

Chris Foley - Sunday, 05 octobre 2008

Daniel Taylor est reçu avec ravissement à Wroclaw, Pologne:

"Un artiste renversant...Une voix puissante, séduisante, émouvante et excitante...Un maître de son répertoire... pas surprenant que l'auditoire de 8000 personnes était debout pour crier "BRAVO"..."

Wratistavia Cantans Festival
Concert en plein air à Wroclaw
6 Septembre 2008

A Master's Recital

"The Oratorium Marianum was certainly not large enough for all these people who wanted to hear on Tuesday the Wroclaw Baroque Orchestra and the excellent countertenor Daniel Taylor. In the program there were offered a selection of Handel arias from the operas. The not so successful overture played by the orchestra was quickly forgotten when the phenomenal Daniel Taylor, countertenor, appeared - - this is the artist we had already seen and heard on Saturday in Ostrow Tumski in the open air concert for 8,000 ! With him the orchestra was revived! A man of great knowledge (aside from music, his studies included philosophy, literature, and religious studies) Daniel Taylor has the ability to charm those people who would otherwise declare their dislike to the so called "serious" "classical" music; and to his concerts are streaming the masses. When he is singing we are feeling with him every word of the text. The voice of this countertenor is able to break down all barriers. Taylor's charisma, humour and the talent of dramatic art had a profound effect on the listeners. The public was extraordinarily enthusiastic and called for several encores. The thoughtful Daniel Taylor acknowledged them with pleasure and, looking discreetly at a piece of paper, he gave thanks in Polish, to those in audience, for coming to this memorable concert. "

Wroclaw gazeta 11 Septembre 2008 - English translation from the the culture-page

Le festival de musique de chambre 2008 de Ottawa - "soul-soothing performance....superb music-making."

".. it was the superb performance by Ottawa countertenor Daniel Taylor and the choir of his Theatre of Early Musicthat will rank as another of my festival highlights this year. After a busy and tiring two weeks, I couldn't have asked for a more soul-soothing performance..... Taylor has assembled a group of superb singers, who blend and shape their sounds with precision under his direction.

In Allegri's Miserere, five dancers from Coleman Lemieux and Compagnie performed a quietly expressive piece by choreographer David Earle. The performance included a superb vocal quartet... the sound was angelic, even in the highest and most difficult passages.

There were two standing ovations.....this was superb music-making, and it wasn't surprising to see the audience on its feet."

Ottawa Citizen Blog par Steven Mazey, 12 août 2008

Atma CD - "Best of Taylor"

"... excellent - there is never any doubt about the quality of Taylor's singing....

The instrumental accompaniment is also of excellent quality....most of them are accompanied by Taylor's own Theatre of Early Music,"

Richard Todd, The Ottawa Citizen, 02 août 2008

Toronto Summer Music Festival - 26 juillet - "yet another shining evening"

Theatre Of Early Music - Helene Plouffe et Olivier Breault, violons; Kathia Robert, alto; Melisande Corriveau, violoncelle; Eric Milnes, clavecin et Reuven Rothman, contrebasse.

Dirigé par Daniel Taylor, contre-ténor

avec Suzie Leblanc, Soprano

"Soprano Suzie LeBlanc, countertenor Daniel Taylor and the instrumentalists of Taylor's Theatre of Early Music took the stage at the MacMillan Theatre and enchanted their audience..... Both singers were in top form. Both have technique to burn, but they use it entirely to serve the music they are singing. Both are impeccable musicians, and their musicianship encompasses not only the drama inherent in their operatic material but also the blessed alleviation of quietness when it suits.

Taylor's performance of the ravishing Cara sposa from Rinaldo was profoundly lyrical and moving, and his rapt pianissimo at the return of the main melody imprinted itself on our susceptibilities as nothing else could have done.

The team ended the evening, with all six instrumentalists in a deft and diaphanous reading of the Duet Scherzando from Rinaldo, blending their nuances as though they came from a single mind, meeting both the music's rhythmic imperatives and its need for the most refined dynamic flexibility..... The house erupted. What a concert. "

Toronto Globe and Mail

Ken Winters, 28 juillet 2008

101st Bethlehem Bach Festival, mai 2008

"Six vocal soloists participated in the concerts: sopranos Kendra Colton and Rosa Lamoreaux, countertenor Daniel Taylor, tenor Benjamin Butterfield, baritone William Sharp and bass-baritone Christòpheren Nomura. In whatever combination they appeared they were a particularly well-matched ensemble. One mention: Taylor's not-to-be-forgotten rendition of the Agnus Dei at the end of the Mass."

Philip A. Metzger, Special to The Morning Call, 8 mai 2008

"Countertenor Daniel Taylor...every phrase shimmered with vitality and comprehension. He's one reason to make the trip. "

David Patrick Stearns, Philadelphia Inquirer, 7 mai 2008

Purcell: Come Ye Sons of Arts; Dido and Aeneas

Gabrieli Consort & Players/Paul McCreesh

Wigmore Hall, London, 29 avril 2008

"... Daniel Taylor gave a dazzling performance as the Sorceress, also providing visual delights for the audience members who were greatly amused by the drama and comedy he brought to his portrayal, keeping it just within the lines of propriety. Each time he sang in this role, he unleashed his wayward, curly locks, and adapted a confidently wicked attitude that the audience relished. In comparison to his relatively restrained performance in the first half of the concert, he came alive as the Sorceress and his voice triumphantly boomed around the concert hall. Taylor made the witch's scenes dazzling highlights of the performance as a whole."encore...

Claudine Nightingale

"Countertenor Daniel Taylor, a mischievous mix of diva and zombie as the Sorceress"
Erica Jeal, The Guardian, 6 mai 2008

The Splendour of Bach with Ottawa Bach Choir - 18 avril 2008

"The large-calibre soloists included soprano Agnes Zsigovics, countertenor Daniel Taylor, tenor Benjamin Butterfield and bass Daniel Lichti.

The Motet, BWV 227, Jesu, meine freude, came together beautifully. The choral singing was particularly strong and expressive. ...the trio, So aber Christusin euch ist, for alto, tenor and bass, was outstanding.

The duet (from BWV 78, Jesu, der du meine Seele) was exquisitely sung by Zsigovics, and Taylor sang the duet to exquisite perfection".

Richard Todd, The Ottawa Citizen
Sunday, 20 avril 2008

Tafelmusik Baroque Orchestra with Daniel Taylor and Christine Brandes - avril 2008

"So think of this week's blend of fabulous performers with the creative genius of Baroque-era composer George Frideric Handel (1685-1759) as being the finest gold. Both Brandes and Taylor were not only in magnificent vocal form last night at Trinity-St. Paul's Centre, but also shaped the musical lines and tailored the delivery to the shifting moods with tremendous care and a dose of stagecraft. "

Toronto Star 11 avril 2008

Three odes for Saint Cecilia with the Gabrieli Consort & Players, London 21 février 2008

"The playing was exemplary, the singing extraordinary in its precision... A life-enhancing evening, every single second of it"

The Guardian

Dietrich Buxtehude - Vocal Works Volume 2 - Amsterdam Baroque Orchestra/Ton Koopman

"Jubilate Domino" is a lightly-scored chamber piece, written for just alto voice, viola da gamba and continuo. The alto part is sung by counter-tenor Daniel Taylor, making a welcome single appearance on the disc."

Robert Hugill

Here Let My Life - Analekta AN2 9948

"Wistful expression and visceral energy are brought together in this collection... performed by one of Canada's leading early music ensembles. Taylor And Bowman... complement each other as perfectly as coffee and cream. Bowman's darker voice, now burnished with autumnal tones, is well suited to the melancholy sound-world of his solos, while Taylor's light,

silvery countertenor is perfect for the intimacy of "Music for a While" or the lusciousness of "If Music be the Food of Love"

Kate Bolton BBC Music Magazine mars 2008

À propos de SAUL de George Frideric Handel - Hänssler Classic 98280

"A glorious David"

"No recording of Saul has it all, but Helmuth Rilling has a trump card in Daniel Taylor, whose honey-toned David is easily the best on disc. Each of the Canadian countertenor's lines is eloquently thought through and beautifully sung with the perfect sense of dramatic character: "O King, your favours with delight" is fittingly modest, and the assuaging words of "O Lord whose mercies numberless" are sung with peerless vocal beauty and remarkably sensitive ornaments."

Gramophone review by David Vickers

Bach's Christmas Oratorio

"The solo alto items were given to Daniel Taylor, one of the finest countertenors anywhere. Ottawa audiences were familiar with his work and he did not disappoint."

Ottawa Citizen Friday 14 décembre 2007

Daniel's first Analekta CD, "Here Let My Life"

"Two of today's finest countertenors join for a lovely and well-thought-out program of solo and duet music by Henry Purcell.the real interest here is the sensitive and ear-friendly singing, especially in Daniel Taylor and James Bowman's two duets..... Taylor's 'Music for a While' is a properly soulful pleasure..."

David Vernier, classicstoday.com novembre 2007

Discographie récente de Daniel Taylor



RCA RED SEAL
88697290312
October 2008

Agnes Zsigovics, soprano
Daniel Taylor, contre-ténor

Le Choeur et l'orchestre du Theatre of Early Music
Daniel Taylor, Directeur

Daniel Taylor - The Voice of Bach J S Bach:

1. Sinfonia from Cantata BWV 4 'Christ lag in Todesbanden'
2. Aria 'Erbarme Dich' from St Matthew Passion BWV 244;
3. Duet 'Wir eilen mit Schwachen' from 'Jesu, der du meine Seele' BWV 78
4. Motet from Cantata BWV 118b 'O Jesu Christ meines Lebens Licht'
5. Sinfonia from Cantata BWV 12 'Weinen, Klagen, Sorgen, Zagen'
6. Aria 'Es ist vollbracht' from St John Passion BWV 245
7. Duet from Cantata BWV 23 'Du wahrer Gott und Davids Sohn'
8. Chorale 'Vor deinen Thron tret ich hiermit' BWV 668
9. Aria 'Schliesse meine Herze, dies selige Wunder' Christmas Oratorio BWV 248
10. Sinfonia from Cantata BWV 21 'Ich hatte viel Bekümmernis'
11. Aria 'Bereite Dich, Zion' from Christmas Oratorio BWV 248



SDG 144 Volume 25
(2 cds)
April 2008

The Monteverdi Choir
The English Baroque Soloists
John Eliot Gardiner

Bach Cantata Pilgrimage

Cantates du Cinquième Dimanche après Pâques

BWV 86 - Wahrlich, wahrlich, ich sage euch
BWV 87 - Bisher habt ihr nichts gebeten in meinem Namen
BWV 97 - In allen meinen Taten
(enregistrement: Dresden)

Solistes: Katharine Fuge | Robin Tyson
Steve Davislim | Stephen Loges

Cantates du Premier Dimanche après le jour de l'Ascension

BWV 44 - Sie werden euch in den Bann tun I
BWV 150 - Nach dir, Herr, verlanget mich
BWV 183 - Sie werden euch in den Bann tun II
Fürchte dich nicht - Johann Christoph Bach
(enregistrement: Sherborne)

Solistes: Joanne Lunn | Daniel Taylor
Paul Agnew | Panajotis Iconomou

Daniel Taylor et Le Theatre of Early Music Prix & Distinctions

Daniel Taylor :

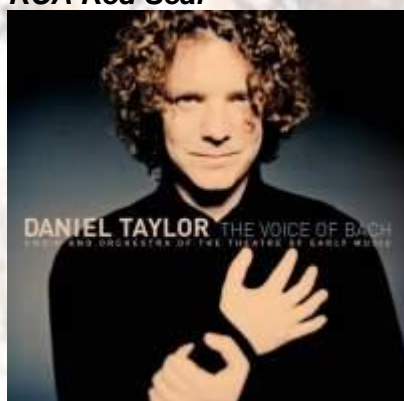
Prix Opus

Conseil québécois de la musique
Découverte de l'année 1999

Prix Opus

Conseil québécois de la musique
Artiste de l'année 2004

Sur étiquette Sony/BMG Masterworks
RCA Red Seal



RCA RED SEAL
88697290312
October 2008

Daniel Taylor - The Voice of Bach
J S Bach:

Billboard Soundscan Top Ten
BBC 5 Étoiles
Meilleurs Choix De **Gramophone**
BBC 10 Sur 10
Recommandé Par Classical Music
Magazine

"..his work here is stunning. His sound is pure, smooth, ethereal, and evocative, with excellent flexibility and perfectly placed - an ideal voice in Bach."

Sur étiquette BIS



BISCD 1446
2005-Love Bade Me Welcome
Songs and poetry from the
Renaissance
Goldberg 5 étoiles
Répertoire R
10/10 Classic Today
Gramophone Choice

"Le légendaire contre-ténor James Bowman dans une forme magique dans de glorieux duos avec le contre-ténor étoile du Canada, Daniel Taylor"



BISCD 1346
2005-Leçons de Ténèbres
François Couperin
Goldberg 5 étoiles
Répertoire R
10/10 Classic Today
Gramophone Choice

"La beauté de ce disque ne s'incline devant nulle autre"

Sur étiquette ATMA-



ACD22237
2005 -Scarlatti
Stabat Mater
Nomination aux Opus
Nomination à l'ADISQ
Nomination aux Juno



ACD22288
2003 -Bach Actus tragicus
BWV 106-200
Telemann-Du Aber, Daniel
Nomination aux Opus
Nomination à l'ADISQ