PRICELESS!
Vol 19 No 6

the WholeNote™

CONCERT LISTINGS | MARCH 1 – APRIL 7, 2014

Shauna Rolston

Symbiotic! MUSIC & DANCE

thewholenote.com

Tafelmusik
Baroque Orchestra and Chamber Choir

THE RIVAL QUEENS WITH ISABEL BAYRAKDARIAN AT KOERNER HALL

Apr 9 at 7pm
Apr 10, 12 at 8pm
Apr 13 at 3:30pm

DIRECTED BY JEANNE LAMON

Four-time Juno award winner Isabel Bayrakdarian takes to the stage with Tafelmusik for an exciting concert of music written for the famous "rival queens" of 18th-century London. Featuring stunning arias by Handel, Hasse, and Bononcini.

APR 9 & 12 SPONSORED BY
Deloitte.

APR 10 & 13 SPONSORED BY
CIBC MELLON

A NIGHT IN PARIS:
LE CONCERT SPIRITUEL

CECILIA BERNARDINI,
GUEST DIRECTOR AND VIOLIN SOLOIST
Chamber Choir Directed by Ivars Taurins

Mar 27-29 at 8pm
Mar 30 at 3:30pm
TRINITY-ST. PAUL'S CENTRE, JEANNE LAMON HALL

Transport yourself to a magnificent hall in the Tuileries Palace, as you indulge in a programme of sparkling concertos, symphonies, and motets. Featuring Vivaldi's Violin Concerto 'Tempeste di Mare', and music by Telemann, Leclair, and more.

Koerner Hall: 416.408.0208

Trinity-St. Paul's Centre,
Jeanne Lamon Hall: 416.964.6337

tafelmusik.org

MAR 27-30 SPONSORED BY BMO Financial Group

14/15

Tafelmusik
Baroque Orchestra and Chamber Choir

BEAUTIFUL BAROQUE

Subscribe Now & Save up to 25%!

ROYAL FIREWORKS

KENT NAGANO

ST. JOHN PASSION

VIVALDI GLORIA
HANDEL CORONATION ANTHEMS

HOUSE OF DREAMS

NEW BACH CONCERT BY ALISON MACKAY

ATTEND A FREE EXCLUSIVE CONCERT WHEN YOU SUBSCRIBE BY MARCH 14!

Discover our season:
416.964.6337
tafelmusik.org

SEASON PRESENTING SPONSOR

Sun Life Financial

MASSEY HALL

ROY THOMSON HALL

2013·2014
SEASON

LOS ANGELES PHILHARMONIC

GUSTAVO DUDAMEL, CONDUCTOR

WED, MAR 19, 2014 8PM
ROY THOMSON HALL

Corigliano: Symphony No.1
Tchaikovsky: Symphony No. 5

Sponsored by

Media Sponsor

SPANISH SUPERSTAR

ESTRELLA MORENTE

TUE MAR 11, 2014 8PM
MASSEY HALL

AMANDA MARTINEZ

SAT APR 05, 2014 8PM
WINTER GARDEN THEATRE

ZAKIR HUSSAIN AND THE MASTERS OF PERCUSSION

SAT APR 05, 2014 8PM
ROY THOMSON HALL

CALL 416.872.4255

MASSEYHALL.COM | ROYTHOMSON.COM

the WholeNote

Volume 19 No 6 | March 1, 2014 – April 7, 2014

FOR OPENERS

6. In My Prism Cell | DAVID PERLMAN

FEATURES

8. Symbiotic! Music & Dance | PAULA CITRON

BEAT BY BEAT

14. Classical and Beyond | PAUL ENNIS
16. Art of Song | HANS DE GROOT
17. On Opera | CHRISTOPHER HOILE
19. Jazz Notes | JIM GALLOWAY
21. Choral Scene | BENJAMIN STEIN
24. Early Music | DAVID PODGORSKI
26. In With the New | WENDALYN BARTLEY
28. World View | ANDREW TIMAR
29. Bandstand | JACK MacQUARRIE
45. In the Clubs | ORI DAGAN

LISTINGS

30. A | Concerts in the GTA
42. B | Concerts Beyond the GTA
44. C | In the Clubs (Mostly Jazz)
47. D | The ETCeteras

MUSICAL LIFE

50. We Are *All* Music's Children | MJ BUELL
51. Seeing Orange | ALLAN PULKER

DISCOVERIES: RECORDINGS REVIEWED

52. Editor's Corner | DAVID OLDS
54. Vocal
55. Classical & Beyond
57. Strings Attached | TERRY ROBBINS
57. Modern And Contemporary
58. Jazz & Improvised
58. Something in the Air | KEN WAXMAN
59. Pot Pourri
60. Jazz, Eh? | STUART BROOMER
62. Old Wine, New Bottles | BRUCE SURTEES

MORE

6. Contact Information & Deadlines
7. Index of Advertisers
49. Classified Ads

Cover Photograph **ROLLAND PROULX**

IN THIS ISSUE

CLASSICAL AND BEYOND 14

SHEILA JORDAN IN THE CLUBS 29

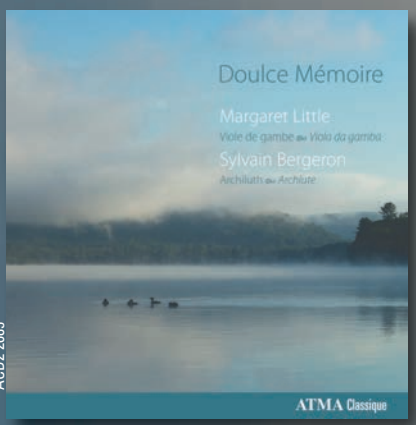
WHO IS THIS MONTH'S MYSTERY CHILD 50

SERGEI PROKOFIEV
Sonatas for violin and piano 1 & 2
Five Melodies for violin and piano

ACD2 2535

JONATHAN CROW VIOLIN
PAUL STEWART PIANO

DOULCE MÉMOIRE



ACD2 2685

MARGARET LITTLE VIOLA DA GAMBA
SYLVAIN BERGERON ARCHLUTE

ATMA Classique
AVAILABLE IN HD AT ATMACLASSIQUE.COM
STUDIO QUALITY MP3 CD QUALITY
Canada SODEC Québec
Select ATMA titles now on sale

toronto superstore hmv
333 YONGE STREET 1-800-567-8HMV

PRICELESS!

"We made it possible right from the start, almost 20 years ago, for presenters of live music to list what they were doing free of charge so that audiences could be confident they were getting the whole story, not just the money story. Now we are offering educators the same opportunity— to be found by anyone interested in studying music, from beginner to professional, casual to committed. So what will it take? To start, about ten minutes ..."

Allan Pulker

See page 51.

FOR OPENERS | DAVID PERLMAN

In My Prism Cell

I like to think there is a particular point on the narrow spiral catwalk inside the large-chimneyed incinerator of hell reserved for art critics who have somewhere in their twisted souls a fierce and thirsty love for the paintings of Seurat or Manet. At this particular point on the interior wall of hell's chimney, therefore, is a large painting by one or the other of these two painters. Hell, by definition for the aforementioned critic lies in the fact that he cannot step back far enough from the painting to get it in focus, without falling over the railing of the catwalk into the fiercest fires at the very bottom of the chimney, which are reserved for ex-mayors and people who use "walking ovations" to be the first out of the opera or symphony hall.

I particularly enjoy thinking about other people's hells when I am sitting nailed to a computer screen, contemplating in little prismatic flashes all the pleasures of the musical month ahead that will, alas, for the most part be denied to me, because after a day to catch my breath I will be plunged into the next publishing cycle, sitting on my bum behind a computer screen.

But oh how pretty the little flashes are.

For example, there's noticing that Shauna Rolston (who found her way onto the cover of the magazine this month because of her involvement in Peggy Baker Dance Projects *he:she*) will demonstrate her passion and versatility at least twice in other contexts this month: Monday March 10 at U of T with the Cecilia Quartet and soprano Stacie Dunlop, and March 7 as part of the TSO's tenth annual New Creations Festival. Has it really been ten years since Peter Oundjian arrived on the scene?

And there's noting (with double pleasure) not only that the Toronto New Music Alliance is back at the Toronto Reference Library March 3, 10 and 17 with *New Music 101* but also that John Terauds will be hosting the series. (See the very end of our ETCETERA FILE, which starts on page 47, for information on the series.) Terauds' involvement is a treat. He has the ability to ask the kinds of straightforward questions an expert in the field wouldn't condescend to.

Speaking of Terauds, I noticed that he shows up in an entirely unexpected capacity this issue, as librettist for a short opera called *Etiquette* (composer, Toy Piano Collective's Monica Pearce) which will be one of three presented April 5 at Heliconian Hall by Essential Opera.

I could go on. But the reality is I won't make it out to more than a fraction of the world of musical fulfillment that's out there for the taking. But you will, won't you? So write me when you do.

publisher@thewholenote.com

The WholeNote™

VOLUME 19 NO 6 | MARCH 1 – APRIL 7, 2014
Centre for Social Innovation
720 Bathurst St., Suite 503, Toronto ON M5S 2R4
PHONE 416-323-2232 | FAX 416-603-4791

Publisher/Editor In Chief | **David Perlman**
publisher@thewholenote.com
Chairman of the Board | **Allan Pulker**
directors@thewholenote.com

EDITORIAL

Managing Editor | **Paul Ennis**
editorial@thewholenote.com
Recordings Editor | **David Olds**
discoveries@thewholenote.com
Social Media Editor | **Sara Constant**
editorial@thewholenote.com
Listings Editor | **David Perlman** (acting)
listings@thewholenote.com
Club Listings Editor | **Ori Dagan**
jazz@thewholenote.com

SALES, MARKETING & MEMBERSHIP

Concerts & Events/Membership | **Karen Ages**
members@thewholenote.com
Retail Sales/Marketing | **Garry Page**
marketing@thewholenote.com
Directories | **Adam Weinmann**
education@thewholenote.com
Advertising/Production Support/Operations
Jack Buell | adart@thewholenote.com
Classified Ads | classad@thewholenote.com

Website/Systems | **Bryson Winchester**
systems@thewholenote.com
Circulation/Subscriptions | **Chris Malcolm**
circulation@thewholenote.com
SUBSCRIPTIONS
$35 per year + HST (9 issues)

THANKS TO THIS MONTH'S CONTRIBUTORS

Beat Columnists
Hans de Groot, Jack MacQuarrie, Benjamin Stein, Paul Ennis, David Olds, Dave Podgorski, Ori Dagan, Wendalyn Bartley, Jim Galloway, mJ buell, Christopher Hoile, Andrew Timar, Allan Pulker

Features
Paula Citron

CD Reviewers
Alex Baran, Stuart Broomer, Hans de Groot, Daniel Foley, Jim Galloway, Wallace Halladay, Tiina Kiik, Roger Knox, Lesley Mitchell-Clarke, Christina Petrowska Quilico, Allan Pulker, Cathy Riches, Terry Robbins, Bruce Surtees, Ken Waxman

Proofreading
John Sharpe, Paul Ennis, Sara Constant, Karen Ages

Listings
David Perlman, Ori Dagan, Adam Weinmann, Tilly Kooyman, JennieLea McLeish, Ruth Atwood Felix Deak, Bryson Winchester

Circulation Team
Abram Bergen, Asa Perlman, Beth Bartley, Bob Jerome, Dagmar Sullivan, Dave Taylor, Gero Hajek, Jack Buell, Jack Suttaby, Jeff Hogben, Joan Andrews, John Dodington, Lorna Nevison, Micah Herzog, Niamh Malcolm, Patrick Slimmon, Paul Ennis, Randy Weir, Rebecca Carpenter, Robert Faulkner, Sharon Clark, The Giang Nguyen, Tom Sepp, Vicki Stainton, Wende Bartley

Layout & Design
Bryson Winchester & Uno Ramat

ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO
THE ONTARIO ARTS COUNCIL IS AN AGENCY OF THE GOVERNMENT OF ONTARIO

Upcoming Dates & Deadlines

Free Event Listings Deadline
6pm Saturday March 8
Display Ad Reservations Deadline
6pm Saturday March 15
Classifieds Deadline
6pm Saturday March 22
Advertising Materials Due
6pm Tuesday March 18
Publication Date
Friday March 28
Volume 19 No 7 covers
April 1, 2014 to May 7, 2014

WholeNote Media Inc. accepts no responsibility or liability for claims made for any product or service reported on or advertised in this issue.

Printed in Canada
Couto Printing & Publishing Services
Circulation Statement
March 2014: 30,000 printed & distributed

Canadian Publication Product Sales Agreement 1263846
ISSN 14888-8785 WHOLENOTE
Publications Mail Agreement #40026682

Return undeliverable Canadian addresses to:
WholeNote Media Inc.
Centre for Social Innovation
503–720 Bathurst Street
Toronto ON M5S 2R4

COPYRIGHT © 2014 WHOLENOTE MEDIA INC

thewholenote.com

INDEX OF ADVERTISERS

Adam Sherkin 30
Amadeus Choir / Elmer Iseler Singers 64
Associates of the TSO 14, 29
ATMA 5
Ault Sisters 45
Aurora Cultural Centre 34
Canadian Chopin Society 51
Canadian Music Centre 48
Canadian Opera Company 49
Cantemus Singers 34
Cathedral Bluffs Symphony Orchestra 32
Christ Church Deer Park Jazz Vespers 20
Eglinton St. George's United Church 37
Essential Opera 39
Etobicoke Centennial Choir 39
Exultate Chamber Singers 34
Georgetown Bach Chorale 34
Grace Church on-the-Hill 22, 48
Heliconian Hall 47
I FURIOSI Baroque Ensemble 35
Kitchener Waterloo Chamber Music Society 41
Larkin Singers 39
Liz Parker 50
Long & McQuade 51
Masterworks of Oakville 24
Miles Nadel JCC 47
Mississauga Festival Choir 37
Mississuaga Symphony 34
Moeller Organs 49
Mooredale Concerts 32
Music at Metropolitan 24, 36
Music at Metropolitan – Noon at Met 30
Music Gallery 27
Music Toronto 9, 13, 31, 33, 38
Musicians in Ordinary 32
Nagata Shachu 32
National Ballet of Canada 7
New Music Concerts 11, 26, 29
Norm Pulker 50
NYCO 32
Off Centre 38
ORGANIX 19
Orpheus Choir 10
Pasquale Bros 48
Pax Christi Chorale 22
Peter Mahon 22
Remenyi House of Music 27
Roy Thomson Hall 4
Royal Conservatory 15
Royal Conservatory / Glenn Gould School Opera Division 18
Sheila McCoy 50
Sinfonia Toronto 40
Sony Centre 23
Spiritus Ensemble 21, 41
St Olave's Church 31
St. James' Cathedral 48
St. Philip's Anglican Church 20
Steinway Piano Gallery 11
Syrinx 14, 40
Tafelmusik 2, 3, 30, 36
Talisker Players 32
The Sound Post 17
Toronto All-Star Big Band 39
Toronto Consort 25, 39
Toronto Jazz Festival 16, 17, 19, 44
Toronto Mendelssohn Choir 23
Toronto Symphony 29, 33, 61, 63
TorQ Percussion Quartet 33
Trio Arkel 31
Ukrainian Art Song Project 11
Univox Choir 37
Vesnivka Choir 35
Victoria Ballet Company 37
VOICEBOX - Opera in Concert 18
Women's Musical Club of Toronto 33
York University Department of Music 35

Don't miss a note –
INQUIRE ABOUT DEADLINES!

ORANGE PAGES
Printed in **APRIL** new and expanded
music education opportunities – year-round and seasonal
education@thewholenote.com

CANARY PAGES
Printed in **MAY**: our 12th annual
guide to choral opportunities for everyone in Southern Ontario.
canaries@thewholenote.com

GREEN PAGES
Printed in **JUNE**: our annual guide
for a wealth of summer music – Ontario-wide, across Canada, and beyond.
summer@thewholenote.com

All directories online
All the time
thewholenote.com

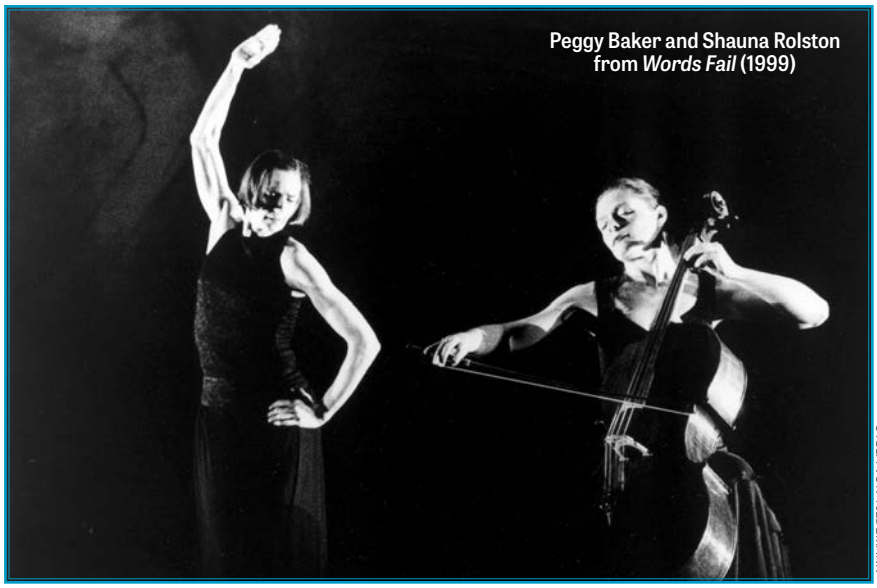
Symbiotic! Music & Dance

BY PAULA CITRON

Peggy Baker has a firm principle concerning her choreographic relationship with music. She will not allow tape if the piece was meant to be performed live. If she commissions work from a composer who is a devotee of electronica, that is a different story. "Music is the fastest way to connect to your own physicality," she states, "and it is magical when live music vibrates through your body."

In Baker's new dance show, *he:she*, which opens at the Betty Oliphant Theatre on March 29, the worlds of acoustic and electronic music come together in compositions by Chan Ka Nin, Heather Schmidt and Alain Thibault. Joining the six dancers will be clarinetist Max Christie, cellist Shauna Rolston, and composer/pianist John Kameel Farah. The latter will provide the improvised score for the world premiere of *Aleatoric Duet No. 2*.

Not surprisingly, Baker has had a connection with live music her whole life. When she was in training, her dance classes had live accompaniment. Two husbands, Michael J. Baker and Ahmed Hassan, were composers and musicians. When she performed with the White Oak Dance Project, founded by dancer Mikhail Baryshnikov and choreographer Mark Morris, a chamber orchestra toured with the company.



Peggy Baker and Shauna Rolston from *Words Fail* (1999)

CYLLA VON TIEDEMANN

"I love the human body. Working with dancers makes me think about how movement translates into my own body." Shauna Rolston

Baker returned from her years in New York with a gift. As a testament to her enormous talent, Morris had given her his solo *Ten Suggestions*, set to *Bagatelles, Op. 5* by Alexander Tcherepnin. To perform the work, she needed a pianist, and that is how Baker met Andrew Burashko. What followed has been many fruitful years of collaboration between live music and dance. Says Baker: "Andrew said that if we were going to work together, we had to choose important music, and I made dances to Brahms, Prokofiev, Poulenc, Philip Glass. Andrew introduced me to a fantastic world of music."

For his part, Burashko admits that he approached his accompaniment for *Ten Suggestions* as just another gig, but then Baker took him by surprise. "When we met," he explains, "she told me to play the music the way I felt it, at whatever tempi and emotional level I wanted. She put the piano on the stage. I was featured with the dancer. Peggy was literally asking me to step outside the classical music bubble."

Through his work with Baker, Burashko explored the music repertoire beyond what he calls the muscular, flashy stuff that is at the heart of a solo piano career. He is currently artistic director of the Art of Time Ensemble, which presents an adventurous series combining music and other disciplines in innovative ways.

"I grew as an artist," he says. "Peggy gave me a whole new universe. Art of Time could not have happened without her. She exposed me to lighting and staging and a sense of theatre, elements that play a large part in what I do now."

Baker also learned something from collaborating with musicians that has influenced the way she looks at her own approach to choreography. "In dance, we tend to concentrate on the whole piece by playing the music from the beginning to the end, and hope each time we do it better. Musicians practice differently. They pull things apart. They try to discover the architecture of the score. This has led me to look at details like dance in relation to space, the rhythmic expression of the body, floor patterns, dynamics, themes and variations. Musicians aren't afraid to work on one small musical element over and over again. It's an amazing work model."

Bringing the acoustic and electronic worlds together is the new music commission from composer Schmidt which features tape and live cello. It was Rolston who introduced Baker and Schmidt to each other. In the piece, Rolston will be joined on stage by three male dancers.

Baker began the collaboration by telling Schmidt her ideas about the new piece, mandating that the length should be between 20 to 30 minutes. (In fact, it is roughly 24 minutes.) One of her inspirations was the photographs of Edward Watson and his highly eroticized natural world. The title, *stone leaf shell skin*, comes from Watson's images.

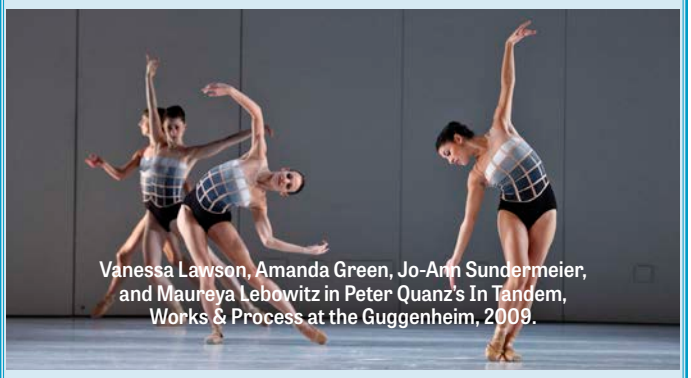
Calgary-born Schmidt lives in Los Angeles. She and Rolston have a long connection. Their concertizing began in 1998 with Schmidt's Cello Concerto. "Adding in the dance element takes collaboration to a whole new level," Schmidt says. In fact, Schmidt has a dance background, and has worked with choreographers before.

From the Watson photographs, Schmidt took the concept of light and dark. The musical themes embrace both a light tone and a darker one. When Baker sent Schmidt videos of the preliminary dance vocabulary, the composer looked at them, then set them aside. Says Schmidt: "I created musical sketches inspired by the choreography, but not specific to any one dance section, which I sent back to Peggy. In looking at the video again, I mentally matched the music to the dance sections based on what worked best together from my point of view. What's amazing is that Peggy matched the same dance sections with the music exactly as I had done."

It was Baker who wanted an electronic component. After discussions, Schmidt decided on a drone effect, with the cello part played above and below the drone line. To blend with the acoustic cello, the four drone segments are keyed to the open strings of the cello – C, G, D and A.

Rolston has worked with many choreographers over the years and finds it a stimulating collaboration. "I love the human body," she says. "Working with dancers makes me think about how movement translates into my own body. I'm aware of shape and lines. Dancers have such a passion for music that I feel part of the dance. What we are creating at the moment is organic, fresh, direct and vital. New music means sizzling energy. Incidentally, Peggy loves my carbon fibre cello. It's black, shiny and sleek. She likes striking visual effects."

Ballet and New Music



RICHARD TERMINE

Vanessa Lawson, Amanda Green, Jo-Ann Sundermeier, and Maureya Lebowitz in Peter Quanz's In Tandem, Works & Process at the Guggenheim, 2009.

In the ballet world, live music is the rule and not the exception. The audience expects an orchestra in the pit. Karen Kain, artistic director of the National Ballet of Canada, states that while the company is committed to new music, it is much easier if the choreographer uses an extant composition. "New music has to be orchestrated which is expensive and time consuming," she says.

Conductor David Briskin is the National's music director. He outlines the rules concerning new music: "The score has to come before the steps, which means a lot of back and forth has gone on between the choreographer and the composer. There has to be a piano reduction for the studio, or at least, a mini recording. Also, the tempi have to be fixed because the dancers need to know the parameters."

Next season, the Royal Winnipeg Ballet is premiering a new full-length ballet choreographed by Mark Godden about the Aboriginal Truth and Reconciliation Commission. Acclaimed author Joseph Boyden has written the scenario, while Christos Hatzis is composing the music.

As RWB artistic director André Lewis points out, with today's technology, a composer can simulate the sound of an acoustic orchestra on a midi file to use in rehearsals. For its home season, the RWB always has an orchestra. When it goes on tour, however, the dancers perform to tape.

To prepare for that eventuality, Hatzis is creating several mixes. Part of his score incorporates the Northern Cree Singers. Says Hatzis: "When the singers perform live on tour, the tape will just be instrumental. When they are not scheduled, the tape will include the entire score."

How the dancers react to tape after the live experience is interesting. Vanessa Lawson and Tara Birtwhistle are both former prima ballerinas with the RWB. They describe how the tempi never change in a recording, and in order to keep the dance fresh, they had to find ways to work against muscle memory auto pilot. For example, they would hang on to a note, and then speed up running to a lift. The main thing was to not lose track of the music.

Feisty Ballet British Columbia has limited resources and tape is the norm. In order to give her dancers the live music experience, artistic director Emily Molnar has built up a relationship with Vancouver's famed new music orchestra the Turning Point Ensemble. Says Molnar: "It's thrilling for the dancers to have a conversation between music and dance. Live music is a gift."

Their recent February concert featured music by John King, Lera Auerbach and Owen Underhill, the Turning Point's co-artistic director and conductor. The Underhill piece that Vancouver choreographer Wen Wei Wang used for his ballet *In Motion* was titled *Geometry of Harmony*.

Says Underhill: "Because it was a concert piece, the musicians couldn't imagine it with dance. Now they can't imagine it without dance. He even put us on stage. We were in a line at the back. His choreography was a revelation. Wen Wei picked up on qualities, rhythms and humour in the music that I never could have predicted. His imagination was enormous. For the ten different movements, he created ten different worlds. "

Paula Citron

Music TORONTO

DAVID JALBERT, Pianist

J. S. Bach, The Goldberg Variations
Tuesday, March 11 at 8 pm

ARDITTI QUARTET

Co-produced with
NEW MUSIC CONCERTS
Thursday, March 20 at 8 pm

ALEXANDRE DA COSTA
Violinist, with Pianist
HÉLÈNE MERCIER

fiery violinist and elegant pianist

Thursday, April 3 at 8 pm

Music TORONTO
www.music-toronto.com

TORONTO ARTS COUNCIL

Canadian Heritage Patrimoine canadien

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

at
Jane Mallett Theatre
St. LAWRENCE CENTRE FOR THE ARTS

416-366-7723 • 1-800-708-6754
order online at www.stlc.com

JOHN LAUENER

Pianist/composer John Kameel Farah regards himself as Burashko's successor in terms of working with Baker. He was reached in Berlin where he lives for part of the year. If Baker's collaboration with Burashko was discovering great music, with Farah her focus is on a new choreographic direction. The key word is aleatoric.

Says Farah: "The word describes the element of chance, and Peggy is embarking on a series of dances involving chance. Andrea Nann and Sean Ling were given the task of creating solos built on snippets of Peggy's choreography, in other words, of pieces of hers that they have performed. She then shaped the solos into a duet. During the performance, I'm improvising on an electric piano, a synthesizer and a computer with samples. There are three distinct sections, cued by the dance, when I have to do a big shift and change the quality of the sound. My job, overall, is to react to the dancers and bathe them in sound."

At 61, Baker has given up performance except for the occasional appearance. At her March concert, she is performing Paul-André Fortier's solo, *Box, la femme au carton*, because it was a gift from the Montreal choreographer. For Baker, musicians with their instruments exude honesty, a quality she tries to emulate. "I want to make the same sense with my body, or my dancers' bodies, as the moving bow of a cellist makes sense. There is an authenticity to musicians when they play."

(Peggy Baker Dance Projects runs at the Betty Oliphant Theatre, March 28 to April 6.)

Paula Citron is a Toronto-based arts journalist. Her areas of special interests are dance, theatre, opera and arts commentary.

Dance and Live Music: Flamenco and African

Esmeralda Enrique

Some forms of dance are unthinkable without live music. For example, flamenco is forever coupled with guitar and *cantaor* (singer), while traditional West African rituals are anchored in the drums (*djembe* and *doundoun*). What is fascinating is that these two very different genres of dance share a rigid structure of performance.

Flamenco is governed by the *palo* or rhythm. Each *palo* has a prescribed number of beats or *compás*. Within the palo, certain beats have musical accents. For example, in the 12-beat soleá, the emphasis is on beats 3, 6, 8, 10 and 12. In the 8-beat farruca, the musical accents are beats 1, 3, 5 and 7.

When the dancer wants to make a change, perhaps to slow down or to speed up, or to bring in the singer, he or she indicates the shift

Expect Something Different!

Orpheus Choir of Toronto 50 years

DVORAK REQUIEM

Canadian Institute for Czech Music

2014 year of czech music

3:00 p.m. Sunday, May 4, 2014
Koerner Hall, TELUS Centre, 273 Bloor Street West

Robert Cooper, *Artistic Director*
Edward Moroney, *Accompanist*

Tickets:
$50, $42, $35
www.performance.rcmusic.ca
416 408 0208
Koerner Hall Box Office
273 Bloor Street West
www.orpheuschoirtoronto.com

The Orpheus Choir of Toronto's 50th Anniversary Season reaches a dramatic climax with a rare opportunity to hear Dvořák's richly expressive *Requiem* in Koerner Hall. By turns powerful and sublime, Dvořák has created an "especially eloquent and moving contemplation of the mystery of human existence."

A stellar solo quartet, the 160 voices of the Orpheus Choir and Chorus Niagara and the Talisker Players orchestra, all under the direction of Robert Cooper, join forces for this gala celebration.

Johane Ansell
soprano

Adam Luther
tenor

Lauren Segal
mezzo-soprano

Giles Tomkins
bass baritone

Koerner Hall

BMO Financial Group
Orpheus Choir's season sponsor

Ontario Arts Council / Conseil des arts de l'Ontario

Toronto Arts Council

The Jackman Foundation • The Michael and Sonja Koerner Charitable Foundation
The Mary-Margaret Webb Foundation

through a pre-arranged llamada or call. A typical llamada might be three sharp beats in succession, which breaks away from the usual palo format.

Like flamenco, West African dance also has prescribed rhythms, each with a name particular to a tribe. For example, among the Sousou people of Guinea, the *sofa* rhythm originated in the hunt, while the *makuru* rhythm is associated with celebration. The number of drums is also set by a particular rhythm, and more to the point, the drums are chosen to produce the correct sound. Nonetheless, within the structure of both dance forms, the dancers and musicians play off each other in a spontaneous artistic symbiosis.

(Compiled from interviews with composer/guitarist Roger Scannura and choreographer/dancer Valeria Scannura of Ritmo Flamenco, choreographer/dancer Esmeralda Enrique and guitarist Nicolas Hernandez of Esmeralda Enrique Spanish Dance Company, Patrick Parson of Ballet Creole and BaKari I. Lindsay of COBA, Collective of Black Artists.)

Paula Citron

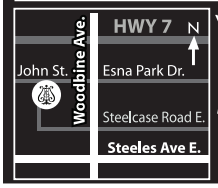
STEINWAY PIANO GALLERY
TORONTO

GRAND YEAR END
SALE

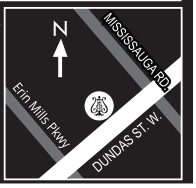
STEINWAY & SONS
Boston
Essex

0% FINANCING
o.a.c.*

Visit our store and enter to **win a trip for 2 to Steinway New York****



www.steinwaypianogallery.ca
MARKHAM: (905) 940-5397
8 - 2651 John Street
MISSISSAUGA: (905) 822-9000
29A -1900 Dundas Street West
* See in-store for details.
**No purchase necessary.



arditti quartet

music by
Elliott **Carter**
Hilda **Paredes**
Brian **Ferneyhough**
Helmut **Lachenmann**

thursday march 20 | jane mallett theatre
co-produced with Music Toronto

reservations
416.366.7723 **NewMusicConcerts.com**

UKRAINIAN ART SONG PROJECT

Pavlo Hunka Bass-Baritone

Shevchenko
200th Anniversary Tour

DREAMS
DESPAIR
DESIRES

Shevchenko & Shakespeare

A concert of Art Songs based on Shevchenko's poems and the world première of Oleksandr Jacovchuk's composition *Song of Love*, a cycle of Shakespearean sonnets

March 8, 8 pm, New York
UKRAINIAN INSTITUTE OF AMERICA

March 11, 8 pm, Cambridge MA
SWEDENBORG CHAPEL

April 6, 5 pm, Kyiv
TCHAIKOVSKY CONSERVATOIRE

Shevchenko 200 Concerts

March 15, 7 pm, Edmonton
WEST END CHRISTIAN REFORMED CHURCH
Choral cantatas *The Raging Rivers* by Mykola Lysenko and *Testament* by Mykhailo Verbytskyj

March 23, 3 pm, Toronto
KOERNER HALL
World première of *The Dream*,
a newly commissioned work by Bohdana Frolyak
featuring PAVLO HUNKA and the GRYPHON TRIO

April 13, 11 am, Kyiv
PATRIARCHAL CATHEDRAL OF THE RESURRECTION OF CHRIST
Kyrylo Stetsenko's liturgy officiated by Patriarch Sviatoslav and conducted by PAVLO HUNKA followed by
Taras Shevchenko – From Poetry to Art Song
featuring the BULAVA CHORUS and students from the Royal Northern College of Music, England

theWholeNote
MEDIA SPONSOR

Visit www.uasp.ca for more information
and to purchase the CD
"Taras Shevchenko - From Poetry To Art Song"

Symphonic Adventurers

Dudamel & Outwater

PAUL ENNIS

Gustavo Dudamel is widely considered the most exciting and gifted young conductor working today. His meteoric rise – he was appointed music director of the Simón Bolívar Youth Orchestra in 1999 at the age of 18 and he's now already in his fifth year as music director of the Los Angeles Philharmonic -- has been well documented. Winning the inaugural Bamberger Symphoniker Gustav Mahler competition at 23 was the first international signpost; being named one of *Time* magazine's 100 most influential people five years later bumped up his media quotient. Two years later readers of *Gramophone* voted him Artist of the Year; two years after that *Music America* named him 2013 Musician of the Year.

Toronto audiences will welcome him and the LA Philharmonic March 19 when he returns for the first time since 2009. Then, he conducted the Simón Bolívar Youth Orchestra in support of his mentor José Antonio Abreu, at the time Abreu was awarded the Glenn Gould Prize for his monumental music education work in Venezuela. Having celebrated its 39th anniversary on February 12 – and yes, Dudamel was in Caracas that day, leading a youth orchestra from his hometown of Barquisimeto – El Sistema is thriving with more than 500,000 students.

Dudamel spoke to the *Los Angeles Times* about the experience of conducting the orchestra in which he grew up playing violin, the orchestra he had conducted at age 12.

"'All these young people,' Dudamel enthused. 'I felt like I was still one of them. [In Sistema] . . . We teach tolerance and respect. Whatever you think, you have to work together to play in an orchestra. Whatever your differences are, you have to solve problems to make harmony. The best example there is of what a community can be is the orchestra. . . Elsewhere in the world, music is a philanthropic enterprise. In Venezuela it is a right."'

He's fully committed to music as an engine for social change.

Abreu's Glenn Gould Prize sparked David Visentin to launch Sistema Toronto in September 2011 with Abreu's's blessing. (You can read about it in *The WholeNote*'s March 2013 issue.) About 150-175 students of Sistema Toronto will not only be attending the LA Philharmonic concert but performing in the Roy Thomson Hall lobby for gala attendees in advance of the show. The Corporation of Roy Thomson and Massey Hall is bringing them to the concert free of charge as part of its Share The Music program.

Toronto is the fifth stop on a seven-city nine-concert L.A. Philharmonic North American tour, six concerts of which are comprised of John Corigliano's *Symphony No. 1* (1989) and Tchaikovsky's *Symphony No. 5*. It's a heavily romantic program, the two works written about a century apart. Corigliano has written that his symphony "was generated by feelings of loss, anger and frustration" after the loss of many of his friends and colleagues to the AIDS epidemic affected him deeply. He decided to relate the first three movements of the symphony to three lifelong musician friends and recall still others in the third movement "in a quilt-like interweaving of motivic melodies." He pointed out that Berlioz, Mahler and Shostakovich were also inspired by important events in their lives.

The current tour follows the LA Philharmonic's recent Tchaikovsky Fest in which the orchestra split the six Tchaikovsky symphonies with Dudamel's other ensemble, the Simón Bolívar Orchestra (it lost its "Youth" tag in 2011 as its members aged), so we should expect the

Gustavo Dudamel conducting the LA Philharmonic

players to have an even greater familiarity with this symphonic staple with its famous recurring Fate motif and iconic slow movement. (One can't help wondering what Tchaikovsky's fate would have been had he been born 100 years later.) Dudamel's ability to reveal the soul of a piece of music will be put to the test. But watching the conductor rehearsing Tchaikovsky's *Romeo and Juliet* without a score (!) on YouTube inspires great confidence and anticipation of a passionate and uninhibited performance.

Edwin Outwater and the KWSO: California-born Edwin Outwater, the music director of the Kitchener-Waterloo Symphony since 2007, has also been celebrated for his work in music education and community outreach. In 2004 his education programs at the San Francisco Symphony were given the Leonard Bernstein Award for Excellence in Educational Programming. At the San Francisco Symphony, he conducted Family Concerts as well as Adventures in Music performances, heard by more than 25,000 students from San Francisco schools each year; and Concerts for Kids, which reached students throughout Northern California. In Florida, Outwater designed the Florida Philharmonic Family Series and its Music for Youth program, attended annually by more than 40,000 fifth-grade students in South Florida.

In Kitchener-Waterloo, he redesigned the orchestra's education series and initiated myriad community connections. He's known for his Intersections program. Blogging about it last November he called it "a place for artists who didn't fit into a particular musical category — people like violinist/fiddler Gilles Apap, composer/DJ Mason Bates, Western/Indian musician Suba Sankaran and others."

He continued: "But it quickly became a home for people who wanted to *try something* with orchestra: saxophonists, scientists, chefs, yogis, videographers, you name it. It became a place where an orchestra can do anything, and by my estimation, one of the coolest, riskiest endeavors attempted by any orchestra in North America.

"From the beginning, people took notice. A lot of our shows were played at Koerner Hall in Toronto, thanks to the good faith and adventurous spirit of Mervon Mehta. I'll never forget when our music/neuroscience show with Daniel Levitin, *Beethoven and Your Brain,* sold out there a week in advance... It confirmed my belief that orchestras don't exist in a vacuum, but in the world of thought, emotion, and ideas."

His innovative approach to programming is evident in the way he constructs and rationalizes a more traditional concert such as the one featuring Jon Kimura Parker on March 21 and 22. He's subtitled the *Piano Concerto No. 1 in D minor* "Brahms the Progressive" and

Music TORONTO

2014 ~2015 Subscription Series

43rd Season

GREAT CHAMBER MUSIC *DOWNTOWN*

QUARTETS $343, $311

ST. PETERSBURG QUARTET
Th. Oct. 9

BELCEA QUARTET
Th. Oct. 23

DAEDALLUS QUARTET
Th. Nov. 20

JUILLIARD QUARTET
Th. Jan. 8

ST. LAWRENCE QUARTET
Th. Jan. 29

GRYPHON TRIO
Th. Feb. 26

ELIAS QUARTET
Th. Mar. 19

LAFAYETTE QUARTET
Th. Apr. 16

PIANO $219, $199

JANINA FIALKOWKSA
Tu. Oct. 28

SIMON TŘPCESKI
Tu. Nov. 25

BARBARA PRITCHARD
Tu. Jan. 20

DÉNES VÁRJAN
Tu. Feb. 17

TILL FELLNER
Tu. Mar. 10

DISCOVERY All seats $55

TRIO D'ARGENTO
Th. Dec. 11

BERTOLI-MARLEYN DUO
Th. Feb. 12

ELLIOT MADORE
baritone
Th. Mar. 26

Full season of 16 concerts $531, $485. Other combinations available All concerts at 8 pm

Subscription prices include Handling Charges and HST

Jane Mallett Theatre
St. LAWRENCE CENTRE FOR THE ARTS

416-366-7723 • 1-800-708-6754
order online at www.stlc.com

Canadian Heritage Patrimoine canadien

TORONTO ARTS COUNCIL

ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO
50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS

Ediwin Outwater

Verklärte Nacht "Schoenberg the Romantic," seemingly turning conventional wisdom upside down – until it sinks in that Schoenberg's "Transfigured Night" is one of the most romantic pieces in the repertoire.

Two Recent Concerts: Benjamin Grosvenor's Music Toronto recital was a revelation, more than justifying the acclaim that preceded his debut last month. The first half of his program consisted of Mendelssohn, Schubert and Schumann pieces written within 12 years of each other ending in 1839. The 21-year-old Englishman played with a sensitivity and finely calibrated tonal palette coupled with a technical prowess that was always at the service of his exceptional musicianship. Schubert's *Impromptu in G flat, Op. 90 No. 3 (D899)* evoked memories of Dinu Lipatti with its warm sound. After intermission came three superbly spacious miniatures by Mompou, two Medtner "Tales," the second of which, "March of the Knights" was a favourite of Horowitz, himself a favourite of Grosvenor. Ravel's *Valses nobles et sentimentales* shimmered but was not insubstantial while Liszt's *Valse de l'opéra Faust de Gounod* showed off the pianist's chops without sacrificing any part of the music's well-entrenched musical lines.

Kent Nagano's coherent, exciting performance of Mahler's *Symphony No. 7* with the Montreal Symphony Orchestra at Roy Thomson Hall not long ago has me looking forward to his forthcoming appearance with Tafelmusik next January when he will be conducting Beethoven's insdispensable *Symphony No. 5* and underrated *Mass in C Major*.

Two Parts of Triple Forte: When he hosted *This Is My Music* on CBC Radio 2, Ottawa-based pianist David Jalbert spoke about how he had been intimidated by Glenn Gould's *Goldberg Variations* until hearing Murray Perahia's version showed him that there are other ways to play the piece. On March 11 the Music Toronto audience will get a chance to hear how Jalbert's interpretation of Bach's seminal masterpiece has evolved since his CD of it was released to wide acclaim (including Christina Petrowska Quilico's review in the May 2012 *WholeNote*) two years ago.

Coincidentally, on March 20 the Women's Musical Club of Toronto is presenting the impressive cellist Yegor Dyachkov, Jalbert's partner in the Triple Forte trio (violinist Jasper Wood is the third member), in a tantalizing program with pianist Jean Saulnier that includes the world premiere (and WMCT commission) of *Atonement* by Christos Hatzis.

Beethoven's middle cello sonata as well as Britten and Shostakovich's contributions to the repertoire complete the afternoon's recital.

And More: The redoubtable Kitchener-Waterloo Chamber Music Society has six concerts on tap this month and two in the first week of April. Of particular interest: James Campbell performs Brahms' second sonata for clarinet and piano (with Leopoldo Erice) then joins the Penderecki String Quartet for the composer's sublime *Clarinet Quintet*. Trio Voce includes Marina Hoover, founding cellist of the St. Lawrence String Quartet, violinist Jasmine Lin and pianist Patricia Tao. Their March 21 evening features trios by Haydn, Dvorák and Brahms.

On March 16, Mooredale Concerts presents Guillermo González performing his own edited version of Albéniz's *Iberia Suite*. Judging by his 1998 Naxos recording, González clearly transmits the Spanish character of this keyboard masterpiece in an engaging rough-hewn manner compared to the more elegant style of his fellow Spaniard Alicia de Larrocha. (For sheer virtuosity, Marc-André Hamelin's luminous, impressionistic version is unmatched, however.)

Angela Hewitt continues her recent foray into Beethoven's universe (see this month's DISCoveries) with her TSO appearance March 20 and 22 playing the composer's *Piano Concerto No. 5 "Emperor."* Guest conductor Hannu Lintu also leads the orchestra in Sibelius' thrilling *Symphony No 5*.

Paul Ennis is managing editor of The WholeNote.

Syrinx concerts toronto

April 6, 2014

Arthur LeBlanc Quartet

with Gregory Oh, piano

Heliconian Hall 35 Hazelton Ave

www.syrinxconcerts.ca 416.654.0877

Each concert highlights a Canadian composition together with familiar classical repertoire.

Associates of the Toronto Symphony Orchestra

Five Small Concerts

Monday March 3, 7:30 p.m.

Ensembles from the Toronto Symphony Youth Orchestra

Antiphony #1 Palestrina (Anthony)
Funeral March in Memory of Richard Nordraak Grieg (Emerson)
Fugue for Percussion Harrison
Flute Quartet No. 1 in D major, K285 Mozart
Quintet in G minor, Op.39 Prokofiev
Serenade in E flat Major, K375 Mozart

Monday April 28, 7:30 p.m.

Quintessential Quintets

String quartet #3 in C major K515 Mozart
String quartet #2 in G major Op.111 Brahms
Amanda Goodburn, violin
Sydney Chun, violin
Tèng Li, viola
Theresa Rudolph, viola
Emmanuelle Beaulieu Bergeron, cello

Five Small Concerts
Series $75 / $65 | Single tickets $20 / $17
Trinity-St. Paul's Centre, 427 Bloor St. W.
Box Office 416-282-6636 www.associates-tso.org

2014.15 Concert Season

KOERNER HALL'S FIFTH ANNIVERSARY

The Royal Conservatory®
The finest instrument is the mind.

Richard Galliano Quartet with Special Guests the Dominic Mancuso Group

FRI., MAR. 7, 2014 8PM KOERNER HALL

One of the world's greatest accordionists plays the music of Nino Rota, who wrote the music for *La Dolce Vita, The Godfather,* and other famous films.

Andrés Díaz & Friends

SUN., MAR. 23, 2014 AT 2PM MAZZOLENI CONCERT HALL

Internationally renowned cellist Andrés Díaz (Koerner Chair in Cello at The Royal Conservatory) leads a chamber program with fellow faculty members. This performance will include Alfred Schnittke's Sonata for Cello and Piano, Chen Yi's *Sound of the Five* for cello and string quartet, and other works.

Rebanks Family Fellowship Concert Series

TUES., APR. 1, APR. 8, APR. 15, 2014 7:30PM MAZZOLENI CONCERT HALL

The Glenn Gould School presents seven outstanding artists on the cusp of major careers, in three concerts. Each concert features solo and chamber works performed by Rebanks Fellows currently enrolled in the special one year program.

Presented with the generous support of the Rebanks Family Fellowship Program.

The Glenn Gould School Chamber Competition Finals

WED., APR. 2, 2014 7:30PM MAZZOLENI CONCERT HALL

Hear the talented ensembles of The Glenn Gould School compete for over $11,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall preceding a Royal Conservatory Orchestra performance.

Presented in honour of R.S. Williams & Sons Co.

Khatia Buniatishvili

SUN., APR. 6, 2014 3PM KOERNER HALL

"Buniatishvili's technical prowess enables her to combine energy with precision at a level comparable to Argerich." (*Limelight*) She will perform works by Liszt, Chopin, and Stravinsky.

The Glenn Gould School New Music Ensemble

THURS., APR. 10, 2014 7:30PM CONSERVATORY THEATRE

Brian Current conducts the world premiere of *Behind the Sound of Music,* Nicole Lizée's multimedia composition for orchestra and video.

TICKETS START AT ONLY $25! 416.408.0208 www.performance.rcmusic.ca

TELUS centre
for performance and learning

273 BLOOR STREET WEST (BLOOR ST. & AVENUE RD.) TORONTO

Canadian Heritage Patrimoine canadien Canada

The Canadian Art Song Project

HANS DE GROOT

There have been a number of suggestions in recent months that in Toronto the vocal recital is in a very delicate state. The music critic John Terauds referred in his blog to "the near extinction of the vocal recital from Toronto's concert scene over the past two seasons." It is easy to back up that statement: the Aldeburgh Connection ceased to be after 31 glorious seasons; the celebrity recitals at Roy Thomson Hall all but disappeared a few years ago; the four-recital series at the Glenn Gould Studio, which was not well publicized and which was poorly attended, has gone. Mervon Mehta, RCM's executive director of performing arts, said in a recent interview that Koerner Hall was simply not the right place for vocal recitals. He mentioned that the tenor Ian Bostridge, whose 2005 recital in Roy Thomson Hall had been well attended, drew only a small audience there.

But not everything is doom and gloom. As Terauds acknowledged, there have been many vocal recitals in the (free) lunchtime series in the Richard Bradshaw Amphitheatre in the Four Seasons Centre; Music Toronto, although its programs centre on the piano and on chamber music, has in the last two years presented Erin Wall and Phillip Addis; a new (four-concert) series has started at Rosedale Presbyterian Church directed initially by Rachel Andrist and John Greer and now by Andrist and Monica Whicher. Vocal recitals have also come back to Koerner Hall: recently we had the bass-baritone Luca Pisaroni and the baritone Dmitri Hvorostovsky will be singing there on June 1; the 2014-15 season promises the tenor Marcello Giordani, the baritone Christian Gerhaher and the mezzo-soprano Anne Sofie von Otter. Last summer Toronto Summer Music gave us Philippe Sly and Sanford Sylvan. Their line-up for the summer of 2014 has not yet been announced but we already know that the baritone François Le Roux and the collaborative pianist Graham Johnson will be among the mentors. And we should not forget that young singers (or their agents) from time to time book venues like the Heliconian Hall for song recitals.

Wiliford and Philcox: One of the most interesting recent developments is the Canadian Art Song Project, initiated and directed by the tenor Lawrence Wiliford and the collaborative pianist Steven Philcox. The aims of the Project are best given in its mission statement: "To foster the creation and performance of Canadian repertoire by commissioning Canadian composers to write for Canadian singers; to facilitate a collaborative process between the composer and the performer; and to promote artistic excellence and the Canadian experience in the living art of song." Past commissions have included Sewing the Earthworm by Brian Harman (2012; sung by the soprano Carla Huhtanen), Cloud Light by Norbert Palej (2013) and Extreme Positions and Birefringence by Brian Current (also 2013; recently performed by the soprano Simone Osborne). 2014 brings us Moths by James Rolfe (text by Andre Alexis) and a new work by Peter Tiefenbach (text by James Ostine; to be performed by the baritone Geoffrey Sirett). For 2015 Marjan Mozetich will be writing a new work to be sung by the mezzo Allyson McHardy; for 2016 there are plans to perform and perhaps record unpublished songs by Healey Willan (apparently 100 or so exist!); for 2017 Canada's sesquicentennial will be marked by a new composition by Ana Sokolović for soprano, mezzo, tenor and bass with texts from across Canada, to be performed by members of the Ensemble Studio of the Canadian Opera Company.

This month the Canadian Art Song Project will unveil its first CD, on the Centredisc label. All the works on the disc are by Derek Holman and they include Ash Roses (1994; written for the young

Canadian Art Song participants Carla Huhtanen and Lawrence Wiliford when they appeared in Opera Atelier's production of *Abduction from the Seraglio* in 2008

BRUCE ZINGER

Karina Gauvin), Now Sleeps the Crimson Petal (2007), The Four Seasons (2009; written in commemoration of Richard Bradshaw) and three Songs for High Voice and Harp (2011). The CD will be launched at a recital by Mireille Asselin, soprano, Lawrence Wiliford, tenor, Liz Upchurch, piano, and Sanya Eng, harp (Canadian Music Centre, March 7). The songs performed by Wiliford were written with his voice in mind; he also gave the first performances of The Four Seasons (with Upchurch) and the Songs for High Voice and Harp (with Eng). The Holman disc will also be available at "A Celebration of Canadian Song" in the free lunchtime series at the Richard Bradshaw Amphitheatre on March 27. At this concert the premiere performance of James Rolfe's Moths will be given by Brett Polegato, baritone, and Steven Philcox; Colin Ainsworth will be singing excerpts from Derek Holman's A Play of Passion; the soprano Monica Whicher will perform songs by the young British Columbia composer Matthew Emory as well as a set by Pierre Mercure. Ainsworth and Whicher will be accompanied by the pianist Kathryn Tremills.

Clearly this is a very worthwhile project; it deserves everyone's support. Tax-deductible donations can be made through the Project's website (canadianartsong project.ca). Anyone interested in commissioning a new work should contact Wiliford or Philcox (canadianartsongproject@gmail.com).

The Ukrainian Art Song Project: a recording of songs based on the poetry of Taras Shevschenko is now available. It features the bass-baritone Pavlo Hunka and a number of Canadian singers: Russell Braun, Krisztina Szabó, Benjamin Butterfield, Allyson McHardy, Elizabeth

Turnbull, Colin Ainsworth, Monica Whicher and Isabel Bayrakdarian. A second CD with 80 Galician songs will be launched in November. Hunka will also sing on March 23, along with local Ukrainian choirs and the Gryphon Trio (Koerner Hall).

Other Events in the GTA:

On **March 8** Measha Brueggergosman will sing works by Brahms, Ravel, Turina, Copland, Ellington and Joni Mitchell at the Flato Theatre, Markham.

March 16 and 18:The Talisker Players present "Creature to Creature: A 21st-Century Bestiary," with Norine Burgess, mezzo, and Geoffrey Sirett, baritone; works by Poulenc, Rappoport and Hoiby (Trinity-St. Paul's Centre, March 16 and 18).

March 26: Jennifer Taverner and Lesley Bouza, soprano, Jennifer Enns Modolo, mezzo, Isaiah Bell, tenor, and Michael York, baritone, are the soloists in the Toronto Mendelssohn Choir's performance of Bach's B Minor Mass at Koerner Hall.

On **March 30** Kristine Dandavino, mezzo, and Dillon Parmer, tenor, will be the soloists in a performance of Mahler's Das Lied von der Erde at the Kingsview United Church, Oshawa.

On **April 3** Claire de Sévigné, soprano, Charlotte Burrrage, mezzo, Andrew Haji, tenor, and Gordon Bintner, bass-baritone, are the singers in Brahms' Liebeslieder Walzer, a free noon-hour concert at the Richard Bradshaw Amphitheatre.

And beyond the GTA:

On **March 8** Leslie Fagan will be the soprano soloist in Schubert's Shepherd on the Rock. The program will also include Brahms' Clarinet Sonata no.2 and his Clarinet Quintet at the Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo.

March 22: Mendelssohn's Elijah. Daniel Lichti sings Elijah and other roles are taken by Anne Marie Ramos, soprano, Sophie Roland, alto, and Chris Fischer, tenor at River Run Centre, Guelph.

March 23: Allison Angelo, soprano, Jennifer Routhier, mezzo, Christopher Mayell, tenor, and Bruce Kelly, baritone, will be the soloists in Mozart's Requiem at the Kingston Gospel Temple.

A Correction: A mistake crept into my February column as it moved from an e-mail attachment into print. I had tried to make a distinction between the Purcell Consort directed by Grayston Burgess and the Deller Consort directed by Alfred Deller (and after his death, by his son Mark). In the printed version of the column the two were conflated.

Hans de Groot is a concertgoer and active listener. He also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.

Beat by Beat | **On Opera**

January's News, March's Bounty

CHRISTOPHER HOILE

January 2014 was so full of opera news it was impossible to cover all of it in a single column. As reported last issue, the Canadian Opera Company announced its 2014/15 season on January 15; on January 7 it had announced the launch of the Canadian Opera Orchestra Academy. Developed in collaboration with the Glenn Gould School at the Royal Conservatory of Music and the University of Toronto's Faculty of Music, the COC Orchestra Academy is a mentorship program led by COC Music Director Johannes Debus to offer student musicians professional insight and experience in their pursuit of a career in an opera orchestra. As Debus puts it, "What we're creating with the COC Orchestra Academy is an opportunity to pass on the wealth of experience that the members of the COC Orchestra possess to the next generation of musicians coming up through the ranks. The students selected for the launch of the program represent some promising talent and I'm very interested to see how they will blend in with our players and the perspective they'll gain on the world of the orchestra pit."

Against the Grain: On January 16, the COC announced that it would partner with the upstart Toronto company Against the Grain, best known for presenting operas like *La Bohème* in pubs. The point of the new training program organized by the Banff Centre is to take opera off the stage and into the community. Following auditions in Toronto and Vancouver, eight emerging professional opera singers will be invited to the intensive. They will workshop skills that challenge the conventions of opera performance, production and design, and develop a modern interpretation of Mozart's *Don Giovanni* for presentation at venues throughout the Banff community.

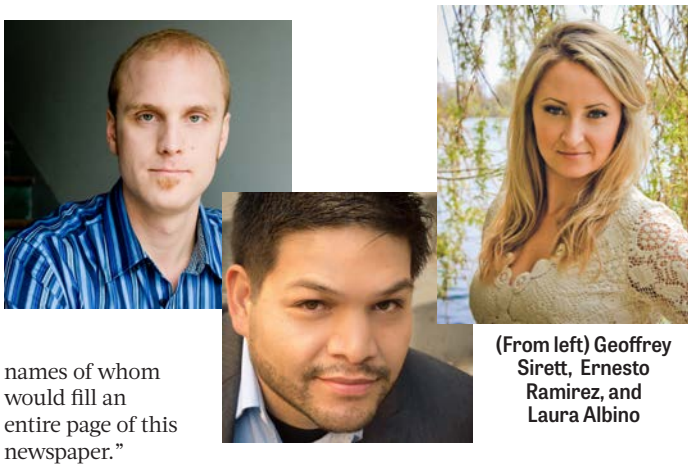
Opera Atelier: The COC was not the only company to announce its 2014/15 season. On January 21, so did Opera Atelier. It will present two new productions – the first fully staged production of Handel's *Alcina* in Canada from October 23 to November 1, 2014 and the Berlioz 1859 version of Gluck's *Orphée et Euridyce* from April 9 to 18, 2015. The latter will mark the Tafelmusik Baroque Orchestra's furthest foray into the 19th century.

Tapestry changes guard: On January 28, Tapestry Opera announced Michael Mori as its new artistic director. Mori has been working alongside Tapestry founder Wayne Strongman for the past two years to deepen his understanding of opera creation and the challenges facing the company and the sector. Strongman has said, "It is very satisfying to hand over the artistic reins of Tapestry to Michael Mori, who is a colleague of like aesthetic and human values. You can imagine the pride as I watch the achievements of Tapestry being celebrated and continued with fresh energy and insight."

Opera Hamilton sad end: Amid all this positive news, the announcement that sent a shudder through the Ontario opera world came on January 8. On that date Opera Hamilton announced that it would be ceasing operations and that it would cancel its upcoming performances of *Popera* on January 11 to 18 and *Carmen* from April 19 to 26. Co-chair and treasure Peter Uffelmann stated: "We simply do not have the financial resources to continue." He added, "We had hoped a large donation from an individual would arrive in time, but regrettably it did not materialize, and in the absence of any other funding, the Board had no choice but to cancel the rest of the season and cease operations."

Readers will recall that between 1992 and 1994 Opera Hamilton expanded to become Opera Ontario to include performances in Kitchener. That expansion, however, did not prove economically viable and Opera Ontario went bankrupt. In 2008 Opera Hamilton re-emerged from the ruins of Opera Ontario and switched its performance venue from Hamilton Place to the more congenial Dofasco Centre, where Theatre Aquarius performs. It still had a large accumulated deficit and was unable to pay the orchestra for what would prove its final production, Verdi's *Falstaff* in 2013.

In *The Hamilton Spectator*, Leonard Turnevicius stated what many were feeling when he wrote, "It's a sad end to an organization that over the years has featured some of this country's finest singers, established artists plus the up-and-comers as well as a number of international imports, but also conductors, directors and designers, the names of whom would fill an entire page of this newspaper."



(From left) Geoffrey Sirett, Ernesto Ramirez, and Laura Albino

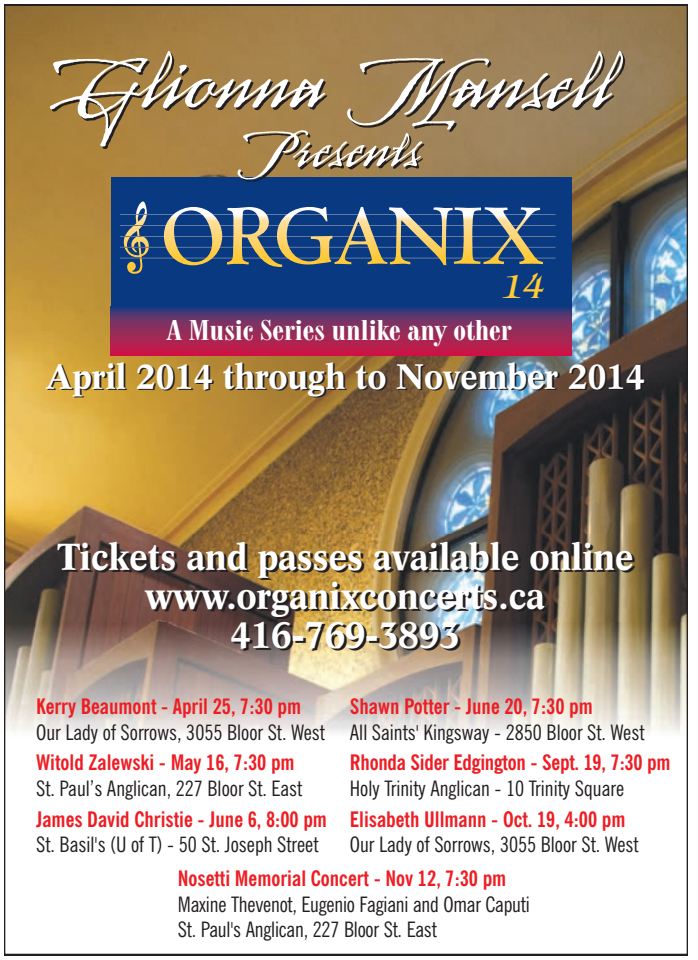
From its inception in 1980 to its last production in 2013, Opera Hamilton provided not only live opera for the residents of the Niagara peninsula, but a way for Toronto inhabitants to augment the offerings of the COC. The company presented several productions of operas the COC has so far never staged – like Verdi's *I due Foscari* in 1989 and 1994, Verdi's *Nabucco* in 1992, Carlisle Floyd's *Susannah* in 2000, Bizet's *Les Pêcheurs des perles* in 2002 and 2013 and Delibes *Lakmé* in 2003 – and some it is likely never to stage like the unusual double bill of Poulenc's *La Voix humaine* and Massenet's *Le Portrait de Manon* in 2004. Opera Hamilton provided a way to hear a number of Canadian singers just before their careers took off and incidentally hired a number of established opera singers from Quebec who seldom or never appear at the COC. In January Opera Hamilton co-chair Dennis Darby said, "We're hopeful that maybe something will emerge in the next few months and we'll re-emerge." We can only hope that just as Opera Hamilton survived its near-death experience in 2008 it can do so again, otherwise Ontario audiences and emerging artists will have lost an invaluable cultural asset.

GGS *Vixen*:On a more positive note, March is unusually filled with opera productions, most of them in concert, yet still a means of offering audiences a way to hear a wider range of works and for singers to display their skill. The only fully staged opera on offer in March is the Glenn Gould School's production of Leoš Janáček's comic opera *The Cunning Little Vixen* (1924) on March 19 and 21 at Koerner Hall.Toronto has not seen this beautiful work since the COC presented it in 1998. The opera is conducted by Uri Mayer and directed by Ruth Madoc-Jones and will be performed in English with English surtitles.

Voicebox *Stiffelio*: For those still celebrating the bicentennial of the birth of Giuseppe Verdi (1813-1901), Voicebox: Opera in Concert is the perfect choice. It is presenting the unjustly neglected opera *Stiffelio* (1850) that Verdi wrote in tandem with *Rigoletto*. The contemporaneous subject matter about a Protestant minister with an adulterous wife, so scandalized the political and religious powers of the day that Verdi eventually withdrew the work and his autograph copy went missing. In 1992 the Carrara family gave access to their collection of Verdi's papers to scholar Philip Gossett, who discovered the autograph copy among them. This led to the first complete performance of the score by the Metropolitan Opera in 1993, and it will be this version that Voicebox will perform on March 23. The title role will be sung by Ernesto Ramirez, his wayward wife by Laura Albino and her lover by Geoffrey Sirett. The cast will be led from the piano by Michael Rose.

Opera by Request has an especially busy March with performances of *Don Giovanni* on March 7, *La Bohème* on March 8 and Massenet's *Werther* on March 29. All three will take place at the College St. United Church in Toronto and all three will be accompanied on the piano by the indefatigable William Shookhoff.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.



Beat by Beat | **Jazz Notes**

Duke, Bill Clifton Not Forgotten

JIM GALLOWAY

It's time to celebrate The Duke and I don't mean John Wayne. I do mean Duke Ellington and the annual Duke Ellington Society fund raising concert at 8pm on Saturday April 26 at Walter Hall in the Edward Johnson Building, Queen's Park Crescent, featuring Martin Loomer's Orange Devils, a 14-piece band specializing in Ellington's early period. This is an important event in the jazz calendar celebrasting the music of perhaps the greatest all-round musical figure of the 20th century. I know that I'm getting ahead of myself since the concert doesn't take place this month, but over the years this has been a sold-out event and if you are interested in attending the concert – and you should be – it is better to buy your tickets now. Ticket price is $35 available by contacting Alan Shiels at 416-239-2683

Net proceeds go to the Duke Ellington Society Scholarship Fund.

Gone But Not Quite Forgotten: I have a CD review of Bill Clifton in this month's issue but would like to make some additional comments on this highly talented pianist. He was born in Toronto in 1916 and began his musical training at the Royal Conservatory. He was a real talent and he knew both fame and fortune throughout the 1940s and 50s. He earned the respect of jazz legends including pianists Bill Evans and Oscar Peterson

He eventually moved to the States where he worked with a number of the "name" bands including Benny Goodman, Ray Noble, Woody Herman and Paul Whiteman. Able to play in any key he was active in the studios including CBS where he accompanied all kinds of performers.

After World War II, two new competing recording formats came onto the market and gradually replaced the standard 78 rpm – remember them? They were the 33 1/3 rpm (usually referred to as just 33 rpm) and the 45 rpm (sometimes referred to as "singles" or "seven singles" based on the content they could accommodate and the diameter, in inches, of the discs). The 33 1/3 rpm LP (for "long play") format was developed by Columbia Records and marketed in 1948.

I mention this because it so happens that Bill Clifton was among the first musicians ever to make a long-playing record. In 1948 Columbia launched a series of "Piano Moods." Twenty albums were eventually released. With the advent of the CD, Mosaic Records selected the jazz

Martin Loomer's Orange Devils

content from the original LPs and issued a seven-album set, no longer available, although I have seen a brand-new set offered on Amazon for a mere $750!

The artists featured on this box set are Earl Hines, Errol Garner, Ralph Sutton, Jess Stacy, Teddy Wilson, Joe Bushkin, Eddie Heywood, Max Miller – and to all of you fans of British Music Hall, it's not that Max Miller! – Buddy Weed .. and Bill Clifton.

Clifton was active on the New York club scene into the 60s. But fashions change and maybe with the exception of emerging artists like Dave Brubeck, Bill's style of melodic, accessible jazz was "square." So work dried up for Bill and lack of funds forced him to take jobs on cruise ships, a demoralizing, unfulfilling and depressing experience for a musician of his background and ability, playing for passengers who wanted to hear songs like " If You Knew Susie"and "The Whiffenpoof Song" or who might say, "Play something like Lawrence Welk."

One night it was all too much. After playing, Bill retired to his cabin, took an overdose of sleeping pills and died, leaving a note asking that he be buried at sea. The ship authorities honoured his request.

Ability and Vulnerability: Bill Clifton's sad end made me ask myself the question – are there more suicides by gifted people? Are high ability people more vulnerable? One expert source notes, "There seems to be a greatly increased rate of depression, manic-depressive illness, and suicide in eminent creative people, writers and artists especially. The incidence of mental illness among creative artists is higher than in the population at large."

A 2012 study by Swedish researchers also found that artistic production can be used as therapy in helping individuals to cope with psychological conditions

For several centuries, stories of famous painters, writers and musicians who were depressed and took their lives made people wonder. Only in the last 25 years has scientific evidence demonstrated that creative people are more vulnerable to depression and suicide, regardless of whether or not they become famous.

Some high profile jazz artists who took their own lives include:-

J. J. Johnson. On February 4, 2001, he committed suicide by shooting himself.

Sonny Criss. By 1977, Criss had developed stomach cancer and did not play again. As a consequence of this painful condition, Criss committed suicide (self-inflicted gunshot) in 1977.

Susannah McCorkle. A survivor of breast cancer, McCorkle suffered for many years from depression and committed suicide at age 55 by leaping off the balcony of her 16th-floor apartment on West 86th Street in Manhattan.

Ben Pollack. In later years, Pollack grew despondent and committed suicide by hanging in Palm Springs in 1971

Frank Rosolino. Rosolino committed suicide after shooting his two sons in 1978.

Gallow(ay)'s Humour: So far this has been an atypically serious piece, and I feel I have to lighten things up a bit. So here are a few famous last words:-

"Mozart! Mozart!"
Who: Gustav Mahler, according to his wife, Alma.
"Die, my dear? Why, that's the last thing I'll do!"
Who: Groucho Marx
"Every damn fool thing you do in this life you pay for."
Who: Edith Piaf
"Dying is easy, comedy is hard."
Who: George Bernard Shaw, said on his death bed.

And, finally, to round it off, a few epitaphs:

In a Ruidoso, New Mexico, cemetery:
Here lies
Johnny Yeast
Pardon me
For not rising.

Fields, W.C.
Here lies W.C. Fields. I would rather be living in Philadelphia.

On a dentist's grave in Edinburgh, Scotland:
Stranger, tread
This ground with gravity:
Dentist Brown is filling
His last cavity.

And finally, on the grave of one Jonathan Fiddle, Hartscombe, England:
On the 22nd of June
Jonathan Fiddle
Went out of tune

I wish you happy listening and try to make some of it live – and don't go out of tune.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.

jazz Vespers
Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy
Sunday, March 9
'KIND OF BLUE' TRIBUTE TO MILES DAVIS
Steve McDade - trumpet ; David Braid - piano
Perry White - saxophone; Scott Alexander - bass; Brian Barlow - drums
Sunday, March 23
'A LOVE SUPREME' TRIBUTE TO JOHN COLTRANE
Kirk MacDonald, Pat LaBarbera - saxophones; Brian Dickinson - piano
Neil Swainson - bass; Bob McLaren - drums
Sunday, April 6 - TBA
Christ Church Deer Park, 1570 Yonge St. 416-920-5211
(north of St. Clair at Heath St.)
www.thereslifehere.org *Admission is free; donations are welcome.*

St. Philip's Anglican Church
jazz vespers
- Sunday, March 9, 4pm | Dixieland Vespers **Bob DeAngelis Band**
- Sunday, March 16, 4pm | Jazz Vespers **Hilario Duran Trio**
- Sunday, March 30, 4pm | Jazz Vespers **Nathan Hiltz Quartet**

St. Philip's Anglican Church | Etobicoke
25 St. Phillips Road (near Royal York + Dixon)
416-247-5181 · stphilips.net · free will offering

Great Works, Fresh Ears

BENJAMIN STEIN

Ever heard a purported "Great Work of Art" and been thoroughly underwhelmed? At least one of the well-known compositions I've written about this year – perhaps even in this column – has regularly left me cold, either when performing or listening to it. I won't say which, because I don't have any intention of stepping on other musicians' hard work and dedication. But on occasion I've recalled Glenn Gould's remark about one composer's reputation being based entirely on gossip, and wondered if there isn't something about that in our approach to certain works by certain names.

It's relevant to this column's exploration of new choral works, which are not to be found overmuch in this month's listing – the mid-season part of the year is often when choirs essay the well-known works of the choral repertoire, and exploration of new music gets left for another time.

When hearing a new work, our attitude is often, "Okay, impress me" – or to use a sports phrase, "You got game?". But when encountering masterworks, we expect to be impressed or even overwhelmed, to feel a sense of connection to transcendence that we know others before us have undoubtedly experienced. Our thought is something like – to carry the sports analogy back to its schoolyard roots – "Can I play too? Pick me!".

This is not a bad thing, of course – a sense of openness and receptiveness to music is vital for a satisfying listening experience. The key is to carry that sensibility into the realm of the unfamiliar, even the uncomfortable. In this season of masterworks there are still ways to do it – attend a concert that features music you have never heard live, or find a choir in your region that you have not heard perform. Or pick a composer whose works you have never liked, and go to the concert with that sense of receptiveness you reserve for your favourite music alone.

Rant Maggie Rant performs in London, Hamilton, Toronto, Waubaushene, Caledon, Brantford and Stratford from March 7 to 17.

Elijah in Guelph: Speaking of masterworks, I am pleased to see that Guelph is going to be treated to a performance of Mendelssohn's *Elijah* on March 22, by the Guelph Chamber Choir, Western University Singers and the Musica Viva Orchestra, with Daniel Lichti in the role of Elijah.

Greatly popular in the 19th century, Mendelssohn's reputation suffered in the century that followed. His oratorio *Elijah* has never

Spiritus Ensemble

Bach/Kaiser/Handel
St. Mark Passion (1747)
First Canadian performance!

Daniel Lichti, Jesus
Lenard Whiting, Evangelist
Stephanie Kramer, soprano
Jennifer Enns Modolo, mezzo soprano
Steve Surian, tenor
Kirk Lackenbauer, bass

Kenneth Hull, conductor

Spiritus Ensemble Choir
Nota Bene Baroque Players

St John the Evangelist Anglican Church
Duke & Water Streets, Kitchener

Adults & Seniors $20 / Full-time Students $10
Tickets available at: Eventbrite.com, Words Worth Books, Music Plus

Sunday, March 30, 2014, 7PM

Conrad Grebel University College

region of waterloo ARTS FUND

left the repertory, but it always seems to lack the must-see/can't-miss quality that attends any live performance of Handel's *Messiah*, Mozart's *D Minor Requiem* or Beethoven's *Ninth Symphony*. This is a shame, because it's a more coherent work than the first two pieces listed above and is easily as dramatic as the final one.

Elijah was first performed at the legendary Birmingham Music Festival in 1846, with an English text. Structurally it is modelled on the oratorios of Bach and Handel that Mendelssohn had studied and admired and in the case of Bach, revived for a 19th century audience.

The Oxford Christ Church Cathedral Choir, special guests in a choral workshop April 7, perform the next day at Grace Church on-the-Hill.

Based on the performances it sometimes receives, it's easy to mistake *Elijah* for a grandiose hunk of early Victorian Anglo-choral stodge. But when performed with rhythmic elan and suppleness, it has a kick like a mule, in part because of the tremendous energy of the choruses and the dramatic scope of the baritone role of Elijah. Mendelssohn's Elijah is an intensely flawed and human character, pious and savage by turns, brought low but ultimately redeemed. Baritone Daniel Lichti is one of Canada`s most accomplished oratorio singers and his Elijah is not to be missed.

Elijah is also one of the relatively few European oratorios that tells the story of a Jewish protagonist, written by a Jewish composer. Mendelssohn was baptized as a child by his assimilated parents, of course, but the energy of *Elijah* (contrasted with the dullness of his *St. Paul*) makes a case for residual pride in and understanding of his family`s religious background.

On to the listings:

March 15: Joseph Haydn's *Creation* is a lively interpretation of the Genesis story, filled with programmatic depictions of the world's birth, the creation of plants and animals and a childishly romantic Adam and Eve as yet untouched by the snake's temptation. The NYCO Symphony Orchestra performs this work with the choral sections handled by the Hart House Chorus and Oakville Choral Society.

On **March 16** the Hart House Singers perform Mozart's famous *Requiem in D Minor*. The evening also provides an opportunity to hear Franz Schubert's setting of the *Stabat Mater* text. The concert is free, and food donations to the University of Toronto foodbank are welcome.

The Amadeus Choir performs *Celtic Celebration* on **March 22**, in both the afternoon and the evening. This concert is a fundraiser for the choir, and will include a silent auction as well as a tasty selection of Scottish, Irish and Maritime tunes. The Celtic trio North Atlantic Drift are guest players. Another Celtic instrumental and choral summit takes place earlier in the month in London on March 7, when the Canadian Celtic Choir teams up with the Celtic fusion group Rant Maggie Rant.

Also on **March 22** Ron Ka Ming Cheung's Voices Chamber Choir performs Brahms' *German Requiem*. Usually scored for full romantic orchestra, there is also a chamber version for two pianos that Brahms himself created. Although piano accompaniment lacks the varied timbres and grandeur of an orchestra, it also gives listeners an opportunity to hear more clearly the interplay of the work's different choral parts, which can easily be obscured (obliterated, actually) in orchestral

GRACE CHURCH ON-THE-HILL
presents
Christ Church Cathedral Choir, Oxford UK
with **Dr. Stephen Darlington**, conductor in a programme of Sacred English Choral Music – the concluding concert of their 2014 Canada and US tour.
Tuesday April 8th, 7:30 pm
Tickets $30 • 416-488-7884 or online at **gracechurchonthehill.ca**
Dr Darlington and the choir will also give a choral workshop on April 7 – please see workshop listings!

PAX CHRISTI CHORALE
Stephanie Martin, Artistic Director
with True North Brass
Passion & Peace
Gabriel Fauré – *Messe Basse*
Jean Langlais – *Missa Salve Regina*
Randall Thompson – *The Peaceable Kingdom*
Stephanie Martin – *Now the Queen of Seasons*
Saturday April 26, 7:30pm
St. Peter's Lutheran Church, Kitchener
Sunday, April 27, 3:00pm
Grace Church on-the-Hill, Toronto
PAXCHRISTICHORALE.org 416-491-8542
TORONTO ARTS COUNCIL | FUNDED BY THE CITY OF TORONTO
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

PETER MAHON
Sales Representative
416-322-8000
pmahon@trebnet.com
www.petermahon.com
BOSLEY
REAL ESTATE

OUR 13|14 SEASON

March 26, 2014 | 7:30 pm

Koerner Hall, TELUS Centre for Performance and Learning
273 Bloor St. West

MASS IN B MINOR

The TMC's clarity of expression and Conductor Noel Edison's artistry at combining choral and orchestral forces will create an emotionally and intellectually uplifting experience of Bach's monumental work.

Noel Edison *conductor*
Jennifer Taverner *soprano*
Lesley Bouza *soprano*
Jennifer Enns Modolo *mezzo-soprano*
Isaiah Bell *tenor*
Michael York *baritone*
Festival Orchestra

BOX OFFICE
416-408-0208 | www.tmchoir.org/bminor

TICKETS $35–$87 | SENIORS $35–$81 | VOX TIX $25 FOR 30 & UNDER

"SENSUAL. FIERY. FLUID AND DAZZLING!"

SUNDAY HERALD SUN

APRIL 10, 2014 · 8:00PM · 1-855-872-SONY (7669) · SONYCENTRE.CA

settings. Brahms' choral writing is almost unparalleled in its inventiveness and challenge. Like Bach and Mozart, it can actually benefit from stripped-down choral forces.

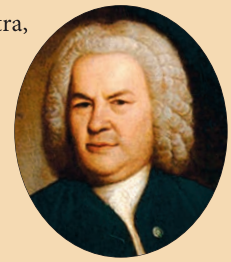
On **March 23** the Ukrainian Canadian Congress sponsors a gala concert commemorating the 200th birthday anniversary of Taras Shevchenko. Shevchenko (1814-1861) was a pivotal cultural figure in the development of Ukrainian culture, as a writer, painter and political actor. The concert is a summit of Ukrainian-Canadian choirs, and features the Vesnivka Choir, Orion Men's Choir, Levada Women's Choir and the Toronto Ukrainian Male Chamber Choir.

March 26: If there is an ultimate masterwork in the choral repertoire, it's probably Bach's *Mass in B Minor*. The challenge for any choir, as with the Brahms *Requiem*, is to forget that it is a masterwork and look instead for the human qualities that bring it to life – exuberance, pathos and a questioning spirit. The Toronto Mendelssohn Choir performs this work on March 26, with an excellent group of soloists.

On **April 7** Grace Church on-the-Hill, which boasts a lively and extensive choral program, hosts a workshop with special guests the Oxford Christ Church Cathedral Choir. This choir is the newest version of an ongoing tradition of choral cathedral music that stretches back five hundred years. The workshop allows Toronto choral singers and conductors to work on repertoire with this ensemble, taking part in a performance at the end of the day. It sounds like a fascinating event, especially for students and aficionados of the English cathedral sound. The choir also performs on **April 8**, and there are group rates available for groups who attend the workshop. (www.choirsontario.org/index.jsp)

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.

Fauré
Requiem
Saturday, April 12/8 pm
Sunday, April 13/3 pm
St. John's United Church
262 Randall St, Oakville
Morten Lauridsen: *Lux Aeterna*
Arvo Pärt: *Credo* from the Berlin Mass
Tickets $30 adult, $25 senior, $20 student/child
tickets at www.masterworksofoakville.ca
Masterworks of Oakville chorus & orchestra

Good Friday, April 18 at 7:30 pm
Music at Metropolitan
presents J. S. Bach's
PASSION ACCORDING TO ST. JOHN
(sung in German with English translation)
Metropolitan Festival Choir and orchestra, conducted by Dr. Patricia Wright
Soloists: Lesley Bouza, Daniel Taylor, Christopher Mayell, James Baldwin
Evangelist: Charles Davidson
Christus: Clarence Frazer
Admission: $30/$10 ages 18 and under

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
Tickets: 416-363-0331 (ext. 26) www.metunited.org

Beat by Beat | **Early Music**

Playlist Masters

DAVID PODGORSKI

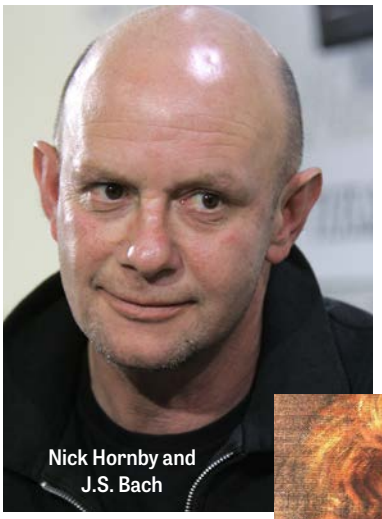
THE WRITER NICK Hornby is, to the members of Generation X and the millennials, the leading authority on the art of the mix tape, and in his novel *High Fidelity,* he defined the poetic frustration of creating a playlist for someone, now rendered irrelevant in our current era of iTunes playlists and YouTube channels: "To me, making a tape is like writing a letter– there's a lot of erasing and rethinking and starting again. A good compilation tape, like breaking up, is hard to do. You've got to kick off with a corker, to hold the attention (I started with "Got to Get You Off My Mind," but then realized that she might not get any further than track one, side one if I delivered what she wanted straightaway, so I buried it in the middle of side two), and then you've got to up it a notch, or cool it a notch…" Anyone who's ever made a mix tape knows this feeling. There's a sense of curatorial omnipotence that making a mix tape confers on its maker: I may not play in a band, I may not know how to write any songs, but damn it, I've got taste!

If you thought mix tapes were a generational flash in the pan, you'd be wrong. Long before the compact disc and cassette tape, music nerds were compiling playlists of their favourite songs and sharing them, except these geeks were either composers or performers of music and were perfectly capable of making music of their own. There's a substantial amount of evidence that Brahms, Beethoven and Mendelssohn were passionate music collectors who wanted to share their discoveries, but one composer stands above all other connoisseurs and arbiters of good taste as an obsessive hoarder, cultural pack rat, and literal all-out, all-time violator of copyright – none other than Johann Sebastian Bach.

Bach's reputation for near-autistic complexity and perfect detail as a contrapuntalist is well-known and I won't bore you by repeating it here. Less appreciated, though, is the obsession he had with collecting music – either for personal consumption or to share with friends and colleagues. In the last 40 or so years of Bach scholarship, scholars have focused less on Bach the immortal master of counterpoint and more on Bach the music collector, virtually to the point where every composition and theme of Bach was thought to be originally written by another composer or else was derivative of some other style of music. It's gotten a bit out of hand, and there isn't a whole lot of direct cause and effect linking Bach's musical taste with what he composed.

Bach's St. Mark's Mix: It's for this reason that we are very fortunate to have actual evidence of a real playlist of songs that Bach collected, assembled into a concert program and had performed for a live audience. A particular version of the *St. Mark Passion* was one of a few concerts that Bach had performed while employed as the *Thomaskantor* in Leipzig; Bach not only thought highly enough of the music to have performed it three different times in his career, but reworked the concert order, cut arias and added new pieces by different composers, with just as much care (and possibly frustration) as Nick Hornby described as being part of the process of making a good mix tape. The final cut, completed just three years before he died, included songs by Handel (the leading composer of Bach's day) and a composer lost to history but whom Bach evidently liked – known only as Kaiser.

The man responsible for bringing this mix of Bach's to the Canadian concert stage is none other than Kenneth Hull, the director of the Spiritus Ensemble, and he will be leading a performance of the Bach compilation at St. John the Evangelist Anglican Church in Kitchener on March 30. When I ask him about some of the great composer's favourites, Hull is able to provide me with some clues. "Up to now we've known very little of what Bach had actually performed besides his own music," Hull explains. "We know for sure that J.S. Bach performed music by his second cousin, Johann Ludwig Bach, and music composed by his relatives. Bach came from a very musical



Nick Hornby and J.S. Bach

family and he had inherited a lot of family connections to good composers." Besides the advantage of promoting family members, Bach had to select composers that were easier than his own music for the musicians at his church to perform, and playing the "Kaiser" *St. Mark Passion* is certainly easier than playing Bach, Hull admits.

Hull is also quick to mention that he is in fact giving this *Passion* its Canadian premiere – and that this is just the second time this *St. Mark* is being performed in North America. "The Bach Society of Houston was able to obtain a copy of the *St. Mark Passion* because they are the sister city of Leipzig," he says. "I'm fortunate enough to have a close connection with the Bach Society and was able to hear about this discovery."

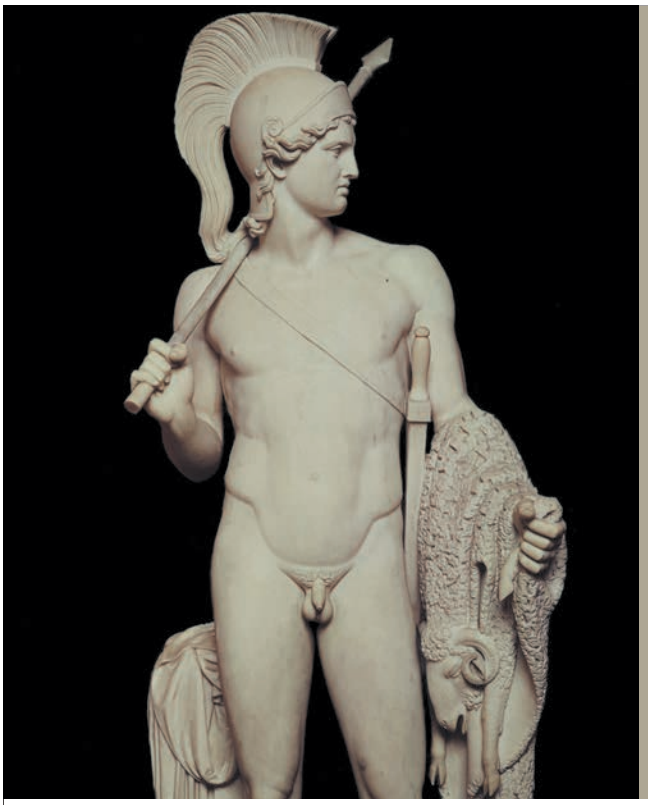
I Furiosi, Biber, Lent: If you aren't interested in Bach's favourite composers, or if you can't make it to Kitchener for a concert, consider checking out a few Toronto-based ensembles instead. I Furiosi, still the best classical band you can hear for ten dollars (if you're a student, senior or just plain broke), will be joined by organist Stephanie Martin and mezzo-soprano Vicki St. Pierre to perform Giovanni Battista' Pergolesi's *Stabat Mater* on March 22 at Windermere United Church. It will be well worth it to hear this work be performed by an ensemble that can play with verve, and well, fury.

This is your last chance to catch Chris Verrette and Musicians in Ordinary play Biber's *Mystery Sonatas* on March 14 at St. Michael's College's Madden Hall. They'll be playing the sonatas based on the *Sorrowful Mysteries*, so if you're an observant Christian, this is an excellent program for Lent – if not, be prepared to hear something sad.

Speaking of Lent, on March 1 at Trinity-St. Paul's Centre, the Toronto Consort will perform music leading up to the 40 days' fast with a program devoted to the Venetian Carnival represented by Italian composers Monteverdi, Banchieri and Vecchi.

Finally, Tafelmusik has a couple of programs well worth hearing: Alison McKay's audience favourite "The Four Seasons: A Cycle of the Sun," featuring music by Antonio Vivaldi and Mychael Danna, at Trinity-St. Paul's Centre on March 6 to 9, 11 and 12. Tafelmusik will be doing another program later in March –"A Night in Paris" – on March 27 to 30 also at Trinity-St. Paul's Centre. This concert will feature superb music by Telemann and Leclair as well as Vivaldi's violin concerto "Tempeste di Mare."

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.



THE TORONTO CONSORT

PRESENTS

GIASONE

by Francesco Cavalli

AN OPERA IN CONCERT

The single most popular opera of the 17th century, Cavalli's *Giasone* is an irreverent telling of the story of Jason and the Golden Fleece.

FRIDAY, APRIL 4 & SATURDAY, APRIL 5, 8PM
SUNDAY, APRIL 6, 3:30PM

Trinity-St. Paul's Centre, 427 Bloor St. West

TICKETS $21 - $61 • CALL 416-964-6337
ONLINE AT TORONTOCONSORT.ORG

Generously supported by Vivian Pilar

Canada Council for the Arts · Conseil des Arts du Canada · Ontario Arts Council Conseil des arts de l'Ontario · Toronto Arts Council · Metcalf Foundation · theWholeNote · New Classical 88.3 fm · Grigorian www.grigorian.com · Istituto Italiano di Cultura Toronto

In the Spirit of *Gaudeamus*

WENDALYN BARTLEY

Back in the December 2013 issue of *The WholeNote*, I wrote about the developing collaboration amongst new music presenters in Toronto. This desire to build community and mutual support gets a big boost in early April when the Music Gallery, Continuum Contemporary Music and Arraymusic team up to present "Gaudeamus: Deconstructed and Reconstructed." To understand more about the significance of this Dutch-Canadian contemporary music summit, it's important to look at the legacy of the Gaudeamus Music Week in Holland.

Right after World War II in 1945, a yearly festival and competition for new music was held in a village called Bilthoven, located near Utrecht. Imagining what Holland must have been like emerging out of the war, I find it remarkable that not only was a festival created to promote Dutch composers in such a climate, but that also it was named "*gaudeamus*" – from the Latin phrase *gaudeamus igitur*, meaning "Therefore let us rejoice." The title of a popular academic song performed at university graduation ceremonies in many European countries since the early 18th century, the phrase is in the same spirit as *carpe diem* (seize the day) with its exhortation to enjoy life. So the Gaudeamus festival is a celebration, an invitation for hope, renewal and rejuvenation, an antidote to the fear and terror of the war years. The Gaudeamus Music Week eventually opened up to include international composers and has now become one of the premiere forums for presenting the latest developments in the global contemporary music scene. The prestigious Gaudeamus competition is open to composers under 30 with the prize money going towards a commission for a new work.

And now this spirit makes its way to Toronto bringing together members from the Continuum and Arraymusic ensembles with several Dutch musicians to present two nights of concerts at the Music Gallery. On April 3, Gaudeamus will be "Deconstructed" during two sets of improvised music featuring both Canadian and Dutch improvisers. Part of the evening will feature three comprovised works by Holland's Michiel van Dijk and Koen Kaptijn, along with Canada's Allison Cameron. And in case you aren't familiar with the term "comprovise," it refers to a mixture of composed and improvised material and is the name of an American music series in the Boston and New York areas that aims to avoid or shatter genre barriers and explore the boundaries between composition and improvisation. Sounds like a perfect goal for a night of deconstruction.

Then on April 4, Gaudeamus is "Reconstructed" again with composed works by composers who have either won the Gaudemus award or had pieces selected to be performed at the festival. The lineup includes Louis Andriessen and Yannis Kyriakides from Holland and eldritch priest and Michael Oesterle from Canada. Louis Andriessen who turns 75 this coming April, is one of Holland's most celebrated composers. Back in the 1970s, he turned minimalism upside down with his radical musical responses to American experimentalists Reich, Riley and Glass. He challenged these composers' trance-like states with a European sense of edginess and angularity, creating powerful and aggressive results. Toronto audiences will be able to hear his high-voltage piece *Hout*, a work that embodies his trademark style of combining the rigours of complex chromaticism with rhythms derived from jazz and pop. The "reconstruction" continues with Cyprus-born composer and sound artist Yannis Kyriakides' piece *Tinkling*, which is based on Thelonius Monk's *Trinkle Tinkle*. Kyriakides left his native Cyprus to live in Holland and study with Andriessen and no doubt was influenced by Andriessen's embracing of jazz influences. Kyriakides is also drawn to interdisciplinary combinations of musical forms and digital media, as is Canadian Michael Oesterle who will present a newly commissioned work. Rounding out the evening will be a piece by Canadian composer, sound artist and author eldritch priest whose interests lie in sonic culture and experimental aesthetics.

Koen Kaptijn

Louis Andriessen

Another feature of the Gaudeamus summit will be a roundtable conversation during the late afternoon of each evening's performance to discuss whether there is still such a thing as a local sound identity, given that we can all be so instantly connected in the wired world.

www.NewMusicConcerts.com

2013 2014 new music concerts

Robert Aitken artistic director

Sunday March 2, 2014 • 8pm | A Percussive Evening with Jean-Pierre Drouet
The Music Gallery | 197 John St.

Thursday March 20, 2014 • 8pm | An Evening with the Arditti String Quartet
Jane Mallett Theatre | 27 Front St. E. | 416.366.7723 *co-production with Music Toronto*

Friday April 18, 2014 • 8pm | A Portrait of Jörg Widmann | Jörg Widmann, clarinet/direction
Betty Oliphant Theatre | 404 Jarvis

Wednesday May 21, 2014 • 8pm | Beijing Composers with Wei-wei Lan
Mazzoleni Hall, Royal Conservatory | 273 Bloor St. W. | 416.408.0208 *co-production with 21C Music Festival*

Introductions @ 7:15pm
Concerts @ 8:00pm

Individual Tickets $35 regular | $25 seniors / arts workers | $10 students
[Call Box Office numbers above for March 20 and May 21 co-production single ticket prices]
Pick 3 (or more) each $28 reg | $18 senior/arts | $8 students | Call NMC @ 416.961.9594

Canada Council for the Arts | Conseil des Arts du Canada | Canadian Heritage | Patrimoine canadien | Ontario Arts Council Conseil des arts de l'Ontario | Toronto Arts Council | Fondation SOCAN Foundation | Music Toronto | The Royal Conservatory

These conversations will include a collection of musicians, composers, programmers and a sociologist to weigh in on the topic. And finally, if you'd like an opportunity to play with some of the visiting Dutch improvisers, a free workshop with members of Trio 7090 will be happening at the Music Gallery on April 5, from 10am to 1pm.

New Opera: There is a new voice for contemporary opera arising on the scene, and its name is FAWN. Collaborating with emerging composers to create contemporary chamber operas, the opera and new music collective will be presenting excerpts of two of their produced operas by David Foley and Adam Scime, along with a new work by composer Cecilia Livingston on March 14. This concert is part of the Emergents Series at the Music Galley curated by saxophonist Chelsea Shanoff. Adding to the experience of FAWN's repetoire will be a selection of compositions by Michael Vincent, who is also writing an opera for FAWN's upcoming season. One characteristic of this new company's vision is to foster and support emerging musical and visual Canadian artists. Their "Synesthesia" concerts offer previews of new works in local art galleries.

And then there is Tapestry which has been championing new Canadian opera for over 30 years. On April 4 and 5, they will be collaborating with Volcano Theatre in a showcase of work titled "Explorations" combining theatre, opera and dance. Volcano is known for their physical energy and vision of creating work that explores identity, politics, history, and the contemporary human condition. With both FAWN and Tapestry, we are witnessing another example of genre expansion through the fusion of opera with other artistic sensibilities and forms.

Arditti String Quartet: New Music Concerts and Music Toronto present the Arditti String Quartet on March 20. Well-known for their spirited and technically refined interpretations of contemporary and earlier 20th century music, the contemporary string quartet repertoire would be unimaginable without them. The program includes works by some of the most venerable composers of our times, Elliott Carter, Hilda Paredes, Brian Ferneyhough and Helmut Laschenmann, each of which is part of their standard repertoire. Carter's *String Quartet No. 5* is a perfect example of his signature technique of metric modulation, which can be described simply as a change in pulse rate or tempo where each of the two tempos have a shared relationship, rather than a sudden shift. Hilda Paredes, originally from Mexico, wrote her second quartet "Cuerdas del Destino" in 2007-08, dedicating it to the Arditti Quartet. Brian Ferneyhough, the master of the "new complexity," wrote his *Dum Transisset Quartet* in 2006-07; it has been widely performed and recorded by the quartet.

Additional Noteworthy Concerts (see Listings for Details) :

March 3: Wendalyn Bartley and Tina Pearson: Tales from the Sonic Labiatory, Musideum.

March 6: AIM Toronto, Musideum.

March 7: Canadian Art Song Project CD launch, with works by Derek Holman. Canadian Music Centre.

March 16 and 18:Talisker Players: "Creature to Creature: A 21st-Century Bestiary."

March 19: Les Amis: Duo X[iksa] from Japan.

March 19: University of Waterloo: Music by Carol Ann Weaver with Rebecca Campbell.

March 20: University of Guelph: Time and Space in Time. Slowpitch (turntablism and visual aesthetics).

April 5: Essential Opera: Trio of new Canadian works.

Wendalyn Bartley is a Toronto based composer and electro-vocal sound artist. sounddreaming@gmail.com

CONTINUUM CONTEMPORARY MUSIC, ARRAY MUSIC AND THE MUSIC GALLERY PRESENT

GAUDEAMUS DECONSTRUCTED/ RECONSTRUCTED

THURSDAY APRIL 3
GAUDEAMUS: DECONSTRUCTED
A DUTCH-CANADIAN IMPROV INTERFACE

FRIDAY APRIL 4
GAUDEAMUS: RECONSTRUCTED
CONTINUUM AND ARRAYMUSIC PEFORM
GAUDEAMUS-CONNECTED COMPOSERS
ANDRIESSEN, KYRIAKIDES, OESTERLE & PRIEST

SATURDAY APRIL 5
ROUNDTABLE DISCUSSION AND WORKSHOP
EVENTS FEATURING TRIO 7090

TICKETS AND INFO AT MUSICGALLERY.ORG

continuum contemporarymusic
ARRAY music
theMusicGallery Toronto's Centre for Creative Music

REMENYI
HOUSE OF MUSIC

CANADA'S SHOWCASE OF FINE EUROPEAN PIANOS
EXPERTS SINCE 1890

BALDWIN BECHSTEIN BLÜTHNER FAZIOLI
AUGUST FÖRSTER HOFMANN IRMLER
PEARL-RIVER PRAMBERGER SEILER

New upright pianos starting from $3,595

Visit our website soon for news of upcoming sales, performances and special offers
www.remenyi.com

210 BLOOR STREET WEST 416-961-3111
(west of Avenue Road. City parking in rear, off Bedford Rd.)

A Small World After All

ANDREW TIMAR

In this column I've often showcased concerts produced or presented by the Small World Music Society, the feisty Toronto institution dedicated to showcasing world music in its ever-evolving flavours. On February 8, 2014 Small World took a decisive new step in its 15-year evolution. It opened the doors of the Small World Music Centre (SWMC) to the public with a sold-out concert by Gustavo Santaolalla and Quiquie Escamilla. Located in Artscape's new Youngplace building, Small World's evolution also resonates in the building's bricks and mortar too. Artscape's transformation of the former school into Youngplace was completed last year just prior to the building's centenary. It's billed as a "community cultural hub" with spaces for individual artists and small organizations, as well as major ones like the Luminato Festival.

SWMC's Alan Davis: Seeking insight into SWMC's design and what its presence will mean for Toronto's world music performers and fans, I called Alan Davis, Small World's founder and executive director. Davis began the interview by describing the new space as "a world music hub, featuring professional quality sound, staging, lighting, flexible seating and recording capability." A full lighting system with wrap-around draping "helps create the perfect acoustic environment for both amplified and acoustic presentations," Davis adds. It's also the right size "to host intimate concerts, workshops, incubator residencies and multimedia productions to engage a diverse range of artists and cultural communities." SWMC aims to service Small World's "diverse partners, from performers in all genres to community groups as well as our new [Queen West] neighbourhood."

Davis enthusiastically described a key feature of the new facility: the "virtual concert hall." This consists of a "suite of high-quality video and audio capture technology, enabling what takes place in the SWMC to be experienced beyond its four walls," potentially by international audiences. With all the technology in place, "performances, workshops, lectures and more can be fully documented and edited into finished video content."

Another important aspect of the SWMC's programming is what he calls its "incubator function … an intentional mixing of musical cultures, a result of perhaps four or five artists [from different traditions] in a residency," sharing common musical idioms and perhaps differences too, and designed to allow for "opportunities to create new fusions and to collaborate."

His hope is that having a permanent presentation space will lend continuity to staging of global musical genres, and will "spell some relief to the presenter's constant roller coaster ride." Some world music performance genres' preferred venues are experiencing a geographic shift to the 905, he explains; others are experiencingt a general decline in audience; while yet others, emerging or still attracting large audiences, are now represented by several competitive presenters.

To close, he offers some modestly realistic circumspection: "As to the future of the Small World Music Centre, we'll certainly learn as we go," he says.

Nana Mouskouri: you can hear her on a Wednesday: April 2, Massey Hall and Roy Thomson Hall present "Nana Mouskouri: The Happy Birthday Tour." With her trademark black-framed glasses, proud Greek island roots, ringing mezzo-soprano and multinational popular song repertoire, the internationally top-selling singer has racked up impressive numbers. For beginners she's recorded some 1,500 songs and sold several hundred million records over her more than five-decade long career.

From her professional start in the late 1950s Mouskouri chose to add various types of songs to her repertoire including folk song and other popular styles. For a time she sang jazz standards in Athens nightclubs, leaning toward Ella Fitzgerald's repertoire. Then in 1957 she recorded her first single, *Fascination*, in both Greek and English. She quickly became identified with performing songs in multiple languages, thereby appealing to several national commercial record and concert hall markets. Her repertoire likewise draws on varied regional and national sources.

Nana Mouskouri

These features taken together, it strikes me that an argument could be made for Mouskouri as a prototypical world music singer before the term became an academic or commercial tag.

She sang on German and French film soundtracks. Impressed with what he heard on her early albums, Quincy Jones brought her to NYC to record a jazz album *The Girl from Greece Sings* (1962), while the American singer Harry Belafonte, then best known as the "King of Calypso," included her on his 1966 tour and teamed with her for a duo album. A perennially prolific recording artist, her MTV entry claims that "globally speaking, Nana Mouskouri is the biggest-selling female artist of all time. Her fluency in multiple languages (Greek, French, English, Spanish, Italian, Portuguese, plus nine more in her albums) enabled her to reach audiences all over Europe, the Americas and even Asia."

Well into a very successful singing career and with a punishing touring schedule which connected to fans worldwide, Mouskouri translated her fame into politics, sustained social activism and pacifism. It's a move few singers have negotiated with grace. She served as a member of the European Parliament (1994 to1999) and is a longtime UNICEF ambassador. A recipient of many European honours, she was recently awarded two in Canada. In 2013 the distinguished National Order of Québec, as well as the Doctor of Letters degree from McGill University were conferred.

At an age when most divas have long hung up their flowing concert gowns Mouskouri's fan power is such that retirement is not in the cards. She tried. From 2005 through 2008 she conducted an extended intercontinental farewell concert tour. That retirement didn't last long, however. She kicked off a new world tour in Athens last fall. Toronto audiences at the Roy Thomson Hall concert, billed "The Happy Birthday Tour," can expect a selection of Mouskouri's hits performed in a richly textured voice, distinctively accented with her native Greek. Still ringing with passion, today it's a voice lacquered with the patina of some 60 years of experience of life lived, of concert arenas and intimate stages, of life on the international road.

Other picks:

March 5, at the Lula Lounge, you will find Sierra Maestra, called "guardians of the Cuban *son* music tradition." Named after the eastern Cuban mountain range where son originated, Sierra Maestra has avidly preserved this ancestor of salsa, playing at clubs and festivals around the world. *The Guardian* observed that the band at its heart is revivalist, yet unafraid of "constantly changing styles, from 50s pop to 40s big-band and 30s jazz styles, through to percussive, African-influenced songs from the last century." Sierra Maestra has played a prominent role in the recent re-popularity of Cuban music. Juan de Marcos González, its ex-leader, was a key player in the creation of the

Buena Vista Social Club. That's the group, a certified mega-phenomenon, which brought mid-century son and its veteran soneros to international fame via its eponymous 1997 album.

March 7 the Small World Music scene moves to the Baltic Avenue Dance Club, 875 Bloor St. W. with "Electro East: Mahmood Schricker & DOORJA." Touted as a "party with Electro World Musicians," the sets commence with the Toronto-based DOORJA producing pulsing electronica with live percussion and vocals. Also local are Mahmood Schricker and his band, with Reza Moghaddas (keyboard, programming), Oriana Barbato Guerrero (bass) and guest vocalists performing "electronic music influenced by Persian sounds." In every promotional photo I've seen Schricker is holding a setar, one of Iran's iconic lutes, a clear badge of his cultural roots.

March 15 Nagata Shachu presents Alcvin Ryuzen Ramos at the Brigantine Room, Harbourfront. BC-based Ramos, the guest soloist in the concert, is a leading North American performer of the shakuhachi, the end-blown Japanese bamboo flute. A multi-instrumentalist, composer and shakuhachi craftsman, Ramos is collaborating with the group Nagata Shachu and its leader Kiyoshi Nagata. The program includes new works, improvisations, traditional Japanese folk songs and physically demanding ensemble drumming for which Nagata Shachu is justly acclaimed.

April 5 Amanda Martinez and her band perform at the Winter Garden Theatre. Mexican and South African roots are mashed up with flamenco soul in Toronto-based singer/songwriter Martinez's music. Her solo CDs have resulted in several Latin Jazz Performer of the Year nominations. No longer a Canadian secret, she's appeared internationally too, headlining at the NYC Blue Note jazz club, the 2010 FIFA World Cup festivities in South Africa and at the 2011 Pan American Games in Mexico.

Zakir Hussain

Also **April 5**, Small World Music, in conjunction with Roy Thomson Hall, presents "Zakir Hussain and The Masters of Percussion." A rare drummer-celebrity in his native India, Zakir Hussain has arguably become the world's best-known performer of the Hindustani tabla. I attended a previous concert of his touring group a few years ago. I came away impressed with the program's variety and high performance level, as well as with the boldness of Hussain's fusion experiments and showmanship.

This visit Hussain has invited a new cadre of outstanding percussionists to join him on stage. While the full lineup was not available at press time, two Hindustani string instrumentalists will provide melodic content on sarangi and sitar. On the other hand two other drummers, each representing differing cultures, have been given billing. V. Selvaganesh, Hussain's fellow member of the fusion group Remember Shakti is one. He's a virtuoso Indian percussionist based in the Carnatic tradition playing the ghatam (clay pot drum), kanjira (small frame drum) and the mridangam (barrel drum). Kit drummer Steve Smith, formerly of the top-charting rock group Journey, is a respected member of the Modern Drummer Hall of Fame. Smith represents drumming prowess in Western popular music and jazz within Zakir Hussain's spicy Indian rhythm masala.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com

Blasts Icy and Otherwise!

JACK MACQUARRIE

As I sit down to the keyboard to write this month's column, there is one matter first and foremost in my mind. When will ***IT*** end? Having just come into the house after a liberal application of salt to the ice-coated sidewalk which followed several days of snow shovelling, I'm looking for an end to wintry blasts and white mountains of snow. I have been assured that there is a light at the end of the tunnel and that it is not the light of an oncoming train.

International Horn Day: While the weatherman isn't very reassuring, there certainly are many signs of spring in the musical world. The brightest musical light on the near horizon is the Toronto International Horn Day on Sunday, March 30. Founded in 2006 by Joan Watson and Gloria Ratcliffe, this year's event will be held at Humber College, 3199 Lakeshore Blvd W, Toronto.

The inaugural International Horn Day event was held in Toronto in November of 2006. Since then, this has grown into a major annual event bringing together professional, amateur and student horn players to share their love and enthusiasm for the majesty of the horn. This year it will be an all-day event starting at 9am and continuing until the final concert from 4:30 to 6:30. For horn aficionados of all levels this is a must-attend event. Artistic director Ron George will be ably assisted by artistic advisors Joan Watson, James MacDonald and George Lloyd.

The day will begin with a Morning Warm-Up. Ron George, who is horn professor at the University of Western Ontario, will lead everyone through his daily maintenance routine which explores all aspects of horn playing. Then, from 11am to noon there will be Jazz Horn with James MacDonald, for all levels from beginners to seasoned jazz performers to learn the basic 12-bar blues form and the basics of improvisation.

A Mock Audition will be conducted from 10:30am to noon followed by a Feedback Session from 2pm to 3:30. This will have participants performing a mixture of operatic and symphonic excerpts, plus a solo piece. There will also be a masterclass with guest clinician, Chris Gongos, a student horn ensemble with Gary Pattison, principal horn of the National Ballet Orchestra plus several options to perform in the concert and/or the grand finale.

The principal attraction for me would be the "Wagner Tuba Petting Zoo." Scott Wevers and Bardhyl Gjevori from the Canadian Opera Company will be on hand to demonstrate the instrument and show some basics of how to play it.

There are simply too many opportunities for participants in this one-day event to detail here. For complete details visit the website at hornday.ca.

Clarinet Day March 2: Not to be outdone by the brass folks, the woodwinds are having their special day as well. Sunday March 2 will be Clarinet Day at Walter Hall in the Edward Johnson Building of the University of Toronto. The day will start at 10am with clarinet workshops conducted by a number of clarinet clinicians. At 1:45pm there will be coaching sessions with James Campbell, the U of T Clarinet Ensemble and the Wychwood Clarinet Choir. At 7:30pm there will be a concert by the two combined ensembles. This time almost all of the many members of the clarinet family will be heard in performance. If you're not familiar with the sounds of a contrabass clarinet or any of its small relatives, attend the concert for an unusual treat. As an added plus there is no charge for any event. The Edward Johnson Building is at 80 Queens Park Crescent. Visit wychwoodclarinetchoir.com for more details.

Bandstand continues on page 50

the WholeNote LISTINGS

The WholeNote listings are arranged in four sections:

A. **GTA (GREATER TORONTO AREA)** covers all of Toronto plus Halton, Peel, York and Durham regions.

B. **BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in **Barrie, Brantford, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Midland, Owen Sound, Peterborough, Picton, Prescott, St. Catharines, Stratford, Waterloo and Waubaushene.** Starts on page 42.

C. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 44.

D. **THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 47.

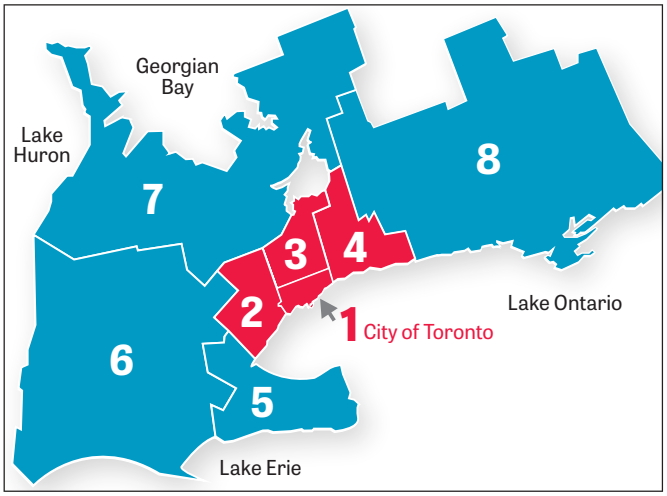
A GENERAL WORD OF CAUTION. A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

HOW TO LIST. Listings in *The WholeNote* in the four sections above are a **free service** available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the **8th of the month prior** to the issue or issues in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from **April 1, 2014 to May 7, 2014**. All listings must be received by **6pm Saturday March 8**.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: **thewholenote.com**.



A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Markham, Milton, Mississauga, Newmarket, Oakville, Richmond Hill, Sharon and Whitby:

Saturday March 1

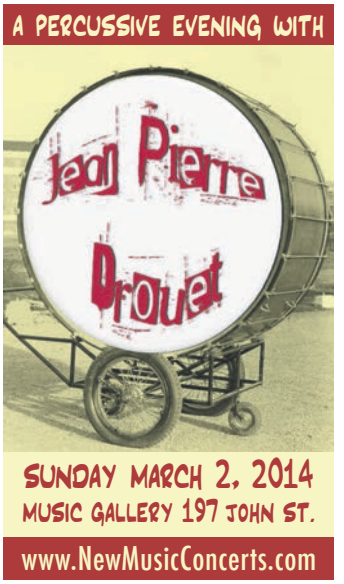
- 1:30: **Peter Margolian and Friends**. *Chamber Music*. Coulthard: Sketches From a Mediaeval Town for violin, viola, cello, piano; Willem Pijper: Sonata for Flute and Piano; Vittorio Rieti: Variations on Two Cantigas de Santa Maria. Steven Prime, violin; Brandon Wilkie, cello; Peter Margolian, piano; Sybille Marquardt, flute; Hazel Boyle, oboe; Neil Bishop, bassoon; Alan Shantz, cello; Jesse Morrison, viola. Canadian Music Centre, 20 St. Joseph St. 416-250-5475. Free.
- 2:00: **Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming**. *Same Same But Different*. Anita Majumdar (Aisha/Kabira); Nicco Lorenzo Garcia (Ben/Felipe); Reza Jacobs, (Mr. Director/Sound Engineer); Brian Quirt, director; Anita Majumdar, playwright and choreography. Theatre Passe Muraille, 16 Ryerson Ave. 416-504-7529. $32.50; $27.50(sr/artsworker); $15(under 30); PWYC(Sat mats only). Also Mar 6(mat), 8(mat & eve).
- 4:30: **Beach United Church**. *Gratitude*. Emily Steinwall, tenor sax; Luan Phung, guitar. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 7:00: **Music On The Donway**. *Danny's 11 Little Big Band*. Swing tunes and popular songs from the 40s, 50s, 60s and 70s. Sharon Smith and Vincent Wolfe, vocals. Donway Covenant United Church, 230 The Donway W. 416-444-8444. $20; $12(st/under12).
- 7:30: **Counterpoint Community Orchestra**. *200th Birthday of Taras Shevchenko*. Tchaikovsky: Symphony No.2 in c Op.17; Lysenko: Taras Bulba; Ukrainian songs and opera. Schevchenko Ensemble. St. Luke's United Church, 353 Sherbourne St. 416-762-9257. $20/$18(adv); $15(st); $10(child).
- 7:30: **Grace Church on-the-Hill**. *Musicworks for Faithworks*. Art songs, arias, duets and other works. 300 Lonsdale Rd. 416-488-7884. PWYC. All proceeds to benefit Faithworks, an annual charity appeal of the Anglican Diocese of Toronto.
- 7:30: **Life and Music at St. Andrew's**. *Mardi Gras 2014*. Heather Bambrick, jazz vocalist; Regent Park Children's Choir; Cadence; Jordan Klapman and his All-Star Jazz Quintet. St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. $20; $10(st).
- 7:30: **Mississauga Choral Society**. *Mozart for Mississauga*. Mozart: Coronation Mass; Selection of motets and orchestral sonatas. MCS Chorus; MCS chamber orchestra; Mervin William Fick, conductor. First United Church (Port Credit), 151 Lakeshore Rd W., **Mississauga**. 905-278-7059. $20; $10(under 18).
- 7:30: **Musikay**. *Stabat Mater*. Pergolesi. Catherine Arcand-Pinette, soprano; Erika Bailey, alto; Stéphane Potvin, conductor. St. John's United Church of Oakville, 262 Randall St., **Oakville**. 905-825-9740. $35; $30(sr); $15(st); $70(family). Also Mar 2(mat, Mary Mother of God Church).
- 7:30: **Oakville Chamber Orchestra**. *Sweet Serenade*. Beethoven: Violin Concerto; Brahms: Serenade No.1 in D. Jacques Israelievitch, violin. Central Baptist Church, 340 Rebecca St., **Oakville**. 905-483-6787. $30, $25 (sr/st); $20 (youth).
- 7:30: **Tallis Choir**. *Requiem for Richard III*. A recreation of a requiem mass for Richard III as it may have been celebrated on August 22, 1499. Brumel: Requiem; music from the Eton Choir Book; medieval carols. Peter Mahon, conductor. St. Patrick's Church, 141 McCaul St. 416-286-9798. $30; $25(sr); $10(st).
- 7:30: **Toronto City Opera**. *Mozart's Cosi Fan Tutte*. Carrie Parks and Tammy Short, sopranos (Fiordiligi); Arlene D'Souza and Elizabeth McLeod, mezzos (Dorabella) and others; Beatrice Carpino, stage director; Adolfo De Santis, music director. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. $28; $20(sr); $15(st). Also Feb 12, 15, 21, 23(mat), 26.
- 7:30: **Toronto Symphony Orchestra**. *New Creations Festival: Adams' Doctor Atomic*. Lau: New Work (TSO Commission/World Premiere); John Adams: Doctor Atomic Symphony; Magnus Lindberg: Piano Concerto No.2 (Canadian Premiere). Peter Oundjian, conductor and host; Yefim Bronfman, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$105. Post-concert party in the lobby.
- 8:00: **Academy Concert Series**. *Mendelssohn: The Young and the Wise*. Mendelssohn: String Quartet No.1 in Eb Op.12; String Quartet No.6 in f Op.80; String Octet in Eb Op.20. Lumière Quartet: David Stewart, violin; Paule Préfontaine, violin; Stephen Marvin, viola; Christina Mahler, cello; ACS quartet. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(sr/st). Group rates available.
- 8:00: **Canadian Sinfonietta**. *Wine and Cheese Series: Esch Lai Duo Recital*. Tak-Ng Lai: Romance No.2 for Violin and Piano; Prayer for Solo Violin; Beethoven: Piano Sonata Op.110; Franck: Sonata for Violin & Piano. Joyce Lai, violin; Michael Esch, piano. Heliconian Hall, 35 Hazelton Ave. 647-223-2286. $35; $30(sr); $20(st).
- 8:00: **Gallery 345**. *Nicole Byblow and Paula Griffith*. Piano-based pop. 345 Sorauren Ave. 416-822-9781. $20.
- 8:00: **Mirvish Productions/BASE Entertainment**. *Arrabal*. Based on true story of Argentina in the 1970s, narrative is told through dance. Music by Santoalalla and Bajofondo; book by Weidman. Micaela Sina (Arrabal); Carlos Rivarola (El Puma); Soledad Buss (Nicole); Verónica Alvaranga (Berta); Marianella (Abuela); Mario Rizzo (El Duende); Julio Zurita (Rodolfo/choreographer); Juan Cupini (Juan/dance captain); Orquesta Bajofonderos; Sergio Trujillo, director and co-choreographer. Panasonic Theatre, 651 Yonge St. 416-872-1212 or 1-800-461-3333. $44-$84. Runs to Apr 20. Check website for performance dates and times.
- 8:00: **MOonhORsE Dance Theatre**. *Older & Reckless - Edition #31 - ALL DUETS*. A collaborative performance featuring seven dance artists, a poet and a five-piece band in four duets. Michael Marye; Suzette Sherman; Vivine Scarlett; Michelle Muir; Stelio Calagias; Tim Spain; Yvonne Ng; Robert Glumbek.

Dancemakers Studio 313, Distillery District, 9 Trinity St. 416-504-6429 x30. $25; $22(st/sr/CADA). $10 belly dance workshop at 5:30pm. Also Feb 28 at 8pm, Mar 2 at 2pm.

- 8:00: **Music Gallery**. *Pop Avant Series: LAL*. Dub Fantasy. 197 John St. 416-204-1080. $15/$12(adv); $10(underwaged/arts workers).
- 8:00: **Musideum**. *One Nation Under Many Grooves*. Sharron McLeod. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Opera York**. *The Barber of Seville*. By Rossini. Dion Mazerolle, baritone (Figaro); Iasmina Pataca, mezzo (Rosina); David Menzies, tenor (Count Almaviva); Renee Salewski, stage director; Geoffrey Butler, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $40–$50; $25(st). Also Feb 27.
- 8:00: **Sinfonia Toronto**. *The Emperor*. Beethoven: Piano Concerto No.5 (chamber version); Sharafyan: Suite (North American premiere); Khachaturian: Gayane Ballet Suite (string version). Mauro Bertoli: piano; Karen Ouzounian, cello; Nurhan Arman, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $49; $39(sr); $19(st).
- 8:00: **St. Jude's Celebration of the Arts**. *Montreal Guitar Trio MG3*. World music, folk, classical and jazz fusion. Marc Morin, Sebastien Dufour and Glenn Levesque. St. Jude's Anglican Church, 160 William St., **Oakville**. 905-844-3972. $30.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. Sondheim: Rainbows (Canadian premiere); and other songs. Craig Lucas and Norman René, conception and development; Elodie Gillett and Adrian Marchuk, vocals; Adam Brazier, director; Paul Sportelli and Scott Christian, musical directors. Tarragon Theatre Mainspace, 30 Bridgman Ave. 416-531-1827. $21-$53. Runs Tues-Sun until Apr 6; start times vary.
- 8:00: **Toronto Consort**. *Carnival Revels*. Vecchi: Selva di varia ricreatione; Monteverdi: L'incoronazione di Poppea; Banchieri: Il Festino nella sera del Giovedi Grasso avanti cena. Guest: Gabrielle Houle, mask maker performance artist. Trinity-St. Paul's Centre, 427 Bloor St. W. (416) 964-6337. $19-54. Also Feb 28.

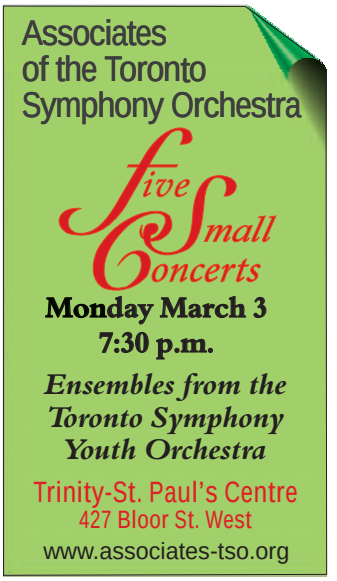
Sunday March 2

- 10:30am: **Humbercrest United Church**. *Transfiguration Sunday*. Vivaldi: Gloria. Jennifer Krabbe and Grace Lee, sopranos; Lyndsay Promane, mezzo; Melvin J. Hurst, conductor. 16 Baby Point Rd. 416-767-6122. Freewill offering. Religious service. Wheelchair accessible.
- 2:00: **Markham Concert Band**. *Favourites Old and New*. Haydn: Concerto for Bb Cornet; Sibelius: Finlandia; Gershwin medley. Markham Concert Band Trumpet Competition Winner. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. $22; $17(sr/st).
- 2:00: **MOonhORsE Dance Theatre**. *Older & Reckless - Edition #31 - ALL DUETS*. See Mar 1 at 8pm.
- 2:00: **Toronto City Opera**. *Bizet's Carmen*. Tetyana Shkymba, soprano (Carmen); Hassan Anami and Nicolas Rhind, tenors (Don Jose); Jarret Wright, baritone (Escamillo); Beatrice Carpino, stage director; Adolfo De Santis, music director. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. $28; $20(sr); $15(st). Also Feb 14, 16, 19, 22. 28(start times vary).
- 2:00: **Visual and Performing Arts Newmarket**. *Wallis Giunta, Mezzo-soprano*. Newmarket Theatre, 505 Pickering Cres., **Newmarket**. 905-953-5122. $26; $20(sr); $10(st).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 3:00: **Musikay**. *Stabat Mater*. By Pergolesi. Catherine Arcand-Pinette, soprano; Erika Bailey, alto; Stéphane Potvin, conductor. Mary Mother of God Church, 2745 North Ridge Tr., **Oakville**. 905-825-9740. $35; $30(sr); $15(st); $70(family). Also Mar 1(eve, St. John's United Church of Oakville).
- 3:00: **Neapolitan Connection**. *Musical Matinées at Montgomery's Inn*. Anastasia Rizikov, piano. Community Room, Montgomery's Inn Museum, 4709 Dundas St. W. 647-955-2108. $30; $12.50(sr/st/child). Historical tour, tea and cookies included.
- 3:00: **Oakville Chamber Orchestra**. *Sweet Serenade*. Beethoven: Violin Concerto; Brahms: Serenade No.1 in D. Jacques Israelievitch, violin. St. Simon's Anglican Church, 1450 Litchfield Rd., **Oakville**. 905-483-6787. $30, $25 (sr/st); $20 (youth).
- 3:00: **Orpheus Choir of Toronto**. *Songs of the Stars: a "Choral "Tapas" of Latin American and Spanish Music*. Granados: Cant de les Estrelles (Canadian premiere); Bacalov; Cozens; Piazzolla; Escalada; and others. Joseph Macerollo, accordion; Katy Felt, piano; Alberto Munarriz, bass; Alejandro Cespedes, percussion; U of T Women's Chamber Choir. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-530-4428. $30; $25(sr); $15(st); $75(family).
- 3:00: **Royal Conservatory**. *Stephen Hough, piano*. Hough: Piano Sonata No.2, "notturno luminoso"; works by Schoenberg, Brahms and Chopin. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45-$85.
- 3:00: **Syrinx Concerts Toronto**. *A Celebration of Canadian Composers*. Kreisler: Tambourin Chinois; Beethoven: Kreutzer Sonata; Papineau-Couture: Trois Caprices; Corigliano: Sonata. Mark Djokic, violin; Julien LeBlanc, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. $25; $20(st).
- 3:00: **Toronto Chamber Choir**. *Kaffeemusik: Pärt and Purcell*. Settings of Magnificat and Nunc Dimittis texts. Lucas Harris, guest conductor. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. $30; $25(sr); $12.50(under 30).
- 4:00: **Cathedral Church of St. James**. *Weekly organ recital: David Briggs*. St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.
- 4:00: **Church of St. Mary Magdalene**. *Organ Music by Bach, Buxtehude and Sweelinck*. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Toronto Classical Singers**. *In Concert*. Handel: Dettingen Te Deum; Haydn: Mass in the Time of War. Sheila Dietrich, soprano; Sandra Boyes, mezzo; James McLennon, tenor; Matthew Zadow, baritone; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(sr/st).
- 4:00: **Vivace Vox**. *A Cole Porter Afternoon*. Linda Eyman, conductor. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-455-9238. $15; $10(sr/st); $35(family).
- 4:30: **St. Timothy's Anglican Church (North Toronto)**. *JazzEvenSong*. St. Timothy's Anglican Church, 100 Old Orchard Grove Rd. 416-488-0079. Freewill offering.
- 7:30: **Victoria Scholars**. *Male Voices*. Rheinberger: Mass in F for Male Choir and Organ, Op.190; works by Elgar; Thompson; Strauss. Our Lady Of Sorrows, 3055 Bloor St. W. 416-761-7776. $30, $25(st/sr).
- 7:30: **Wychwood Clarinet Choir and U of T Clarinet Ensemble**. *In Concert*. Greaves: Canadian Folk Song Suite; Mozart: Serenade in Eb; R. Byrd: Jubilation. Michele Jacot, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 647-668-8943. Free.



- 8:00: **New Music Concerts**. *A Percussive Evening with Jean-Pierre Drouet*. Kagel: Exotica (selections); Globokar: Toucher; Aperghis: Le corps à corps; Rzewski: To the Earth; Battistelli: Il Libro Celibe; Drouet: Improvisations on the Zarb. Jean-Pierre Drouet, solo percussion. Music Gallery, 197 John St. 416-961-9594. $35; $25(sr/arts worker); $10(st). 7:15: Illuminating introduction.

Monday March 3



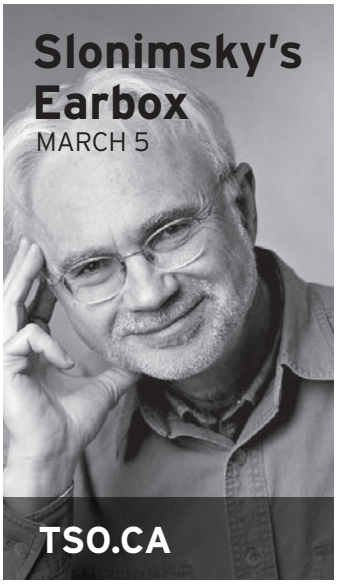
- 7:30: **Associates of the Toronto Symphony Orchestra**. *Ensembles from the Toronto Symphony Youth Orchestra*. Palestrina: Antiphony No.1; Grieg: Funeral March in Memory of Richard Nordraak; Harrison: Fugue for Percussion; Mozart: Flute Quartet No.1 in D, K.285; Serenade in Eb, K.375; Prokofiev: Quintet in g, Op.39. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. $20, $17(st/sr).
- 8:00: **Musideum**. *Wendalyn Bartley and Tina Pearson*. Experimental music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.

Tuesday March 4

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Piano Virtuoso Series: New Creations: John Adams and Hans Thomalla*. Collaboration with the Toronto Symphony Orchestra's New Creations Festival. Adams: Hallelujah Junction: Thomalla: Noema. Claudia Chan and Ryan MacEvoy McCullough, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **Cathedral Church of St. James**. *Weekly organ recital: Jan Overduin*. St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Wednesday March 5

- 5:30: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Jazz Series: Take 2*. Two jazz piano masters come together in the space of their first collaboration. Robi Botos and Hilario Durán, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 8:00: **Musideum**. *Sandbox*. Improv comedy. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $5.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.



- 8:00: **Toronto Symphony Orchestra**. *New Creations Festival: Slonimsky's Earbox*. Adams: Slonimsky's Earbox (Canadian Premiere); Bjarnason: Bow to String; Zosha Di Castri: Lineage (Canadian Premiere); Esa-Pekka Salonen: Violin Concerto (Canadian Premiere). Leila Josefowicz, violin; Saeunn Thorsteinsdottir, cello; John Adams, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$145. Post-concert party in the lobby.

A. Concerts in the GTA

Thursday March 6

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Piano Virtuoso Series: Sirens*. Original arrangements of Chinese folk themes and new Canadian work for two pianos. Caravassilis: Sirens. Duo Volando: Michael Berkovsky and Lang Ning Liu, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/ Christ Church Deer Park**. *Lunchtime Chamber Music: Rising Stars Recital*. University of Toronto Faculty students. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon*. Opera Spotlight: Fifty Operatic Years in the MacMillan Theatre. Britten: Albert Herring (excerpts). Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan**. *Noon at Met*. John Paul Farahat, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 1:30: **Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming**. *Same Same But Different*. See Mar 1(mat). Also Mar 8(mat & eve).
- 2:00: **Miles Nadal JCC**. *A Klezmer Purim Celebration with The Yiddish Swingtet*. Jewish jazz, Yiddish Theatre hits and traditional klezmer. Jonno Lightstone, clarinet; Jordan Klapman, piano; Tony Quarrington, guitar. Al Green Theatre, 750 Spadina Ave. 416-924-6211. $4(pre-registration required). Traditional Purim cookies, hamentashen, will be served. Door open at 1:30.
- 7:00: **Spotlight on Israeli Culture/ Toronto Downtown Jazz/Toronto Ashkenaz Foundation**. *Israeli Jazz Showcase*. Gilad Hekselman Trio, Shai Maestro Trio and David Buchbinder Ensemble. The Rex Hotel, 194 Queen St. W. 416-598-2475. $15.
- 7:00: **Stephen Cera presents**. *Jacques Israelievitch and Friends*. Mozart: Trio in Eb K498 "Kegelstatt"; Schubert: Sonata in a for viola and piano D821 "Arpeggione". Jacques Israelievitch, viola; Patricia Wait, clarinet; Stephen Cera, piano. Remenyi House of Music, Music Room, 210 Bloor St. W. 416-961-3111. $20. Also Feb 25 (Briton House).
- 7:30: **York University Department of Music**. *York University Jazz Orchestra and JAZZFM91 Youth Big Band*. Works by Duke Ellington, Count Basie, Oliver Nelson, Bob Brookmeyer, Stan Kenton and others. Mike Cadó and Jules Estrin, conductors. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st).
- 8:00: **Heavyweights Brass Band**. *Brasstronomical CD Release*. Street Brass opens. Guests: Jane Bunnett, Jay Douglas, Luis Orbegoso; DJ General Eclectic, host. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $10; $20(with CD). 7:00: doors open. Dinner reservations guarantee seating.
- 8:00: **Musideum**. *AIMToronto*. Experimental music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.

- 8:00: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. Vivaldi: Spring, Summer, and Fall concertos; Danna: Winter. Wen Zhao, Chinese pipa; Aruna Narayan Kalle, Indian sarangi; Aqsarniit, Inuit throat singer. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. $39-67. Also Mar 7, 8, 9 (3:30pm), 11, 12 (7:00pm).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Informal concerts on Thursdays from 12:15 to 12:45 pm

Music at Metropolitan

'NOON AT MET'

March 6	John Paul Farahat organist
March 13	Han Mi Kang organist
March 20	Andrew Ager organist
March 27	Dr. Alexander Jacob pianist
April 3	Arnold Tirzits, pianist

Metropolitan United Church
56 Queen Street E.,Toronto
416-363-0331 (ext. 26)
www.metunited.org

Friday March 7

- 12:10: **Life & Music at St. Andrew's**. *Noontime Recital*. Gianmarco Segato, baritone; Jennifer Yu, piano. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 1:10: **Gordon Murray, piano**. *Piano Potpourri*. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Mar 21, 28.
- 7:30: **Canadian Music Centre**. *Winter Warmer Art Song Series: Ash Roses - Songs for Soprano and Tenor by Derek Holman*. Canadian Art Song Project CD Launch. Mireille Asselin, soprano; Lawrence Wiliford, tenor; Liz Upchurch, piano; Sanya Eng, harp. 20 St. Joseph St. 416-961-6601 x201. $35/$30(adv); $20(st).
- 7:30: **Opera by Request**. *Don Giovanni*. Mozart. Giovanni Spanu, baritone (Don Giovanni); Gregory Finney, bass-baritone (Leporello); Deena Nicklefork, soprano (Elvira); Natalya Matyusheva, soprano (Donna Anna); Mark Atherton, tenor (Don Ottavio); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: **Toronto Symphony Orchestra**. *New Creations Festival: Absolute Jest*. Current: New Work (TSO Commission/World Premiere); V. Ho: City Suite - Concerto for Amplified Cello and Orchestra; Adams: Absolute Jest (Canadian Premiere). Peter Oundjian, conductor; Gary Kulesha, conductor; John Adams, conductor; Shauna Rolston, cello; St. Lawrence String Quartet. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33-$145. Post-concert party in the lobby.
- 8:00: **Aurora Cultural Centre**. *schoolHouse Song Circle: In Concert*. 22 Church St., **Aurora**. 905 713-1818. $15.
- 8:00: **Flato Markham Theatre**. *Romeo and Juliet*. Ballet Jörgen Canada. 171 Town Centre Blvd., **Markham**. 905-305-7469. $150.
- 8:00: **Royal Conservatory of Music**. *Richard Galliano Quartet*. Works by Rota. Guests: Dominic Mancuso Group. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.
- 8:00: **Musideum**. *Patricia Duffy*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
- 8:00: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. See Mar 6. Also Mar 8, 9 (3:30pm), 11, 12 (7:00pm).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:00: **Toronto Heliconian Club/Association of Canadian Women Composers**. *Ones, Twos and Threes*. Works by Southam, Estelle, Marshall and Pearce. Christina Petrowska Quilico, piano; Janet Catherine Dea, soprano. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; $20(st/sr).

Saturday March 8

- 2:00: **Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming**. *Same Same But Different*. Also 7:30. See Mar 1(mat).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. Also 8:00. See Apr 1.
- 7:30: **Opera by Request**. *La Bohème*. Puccini. Erin Armstrong, soprano (Mimì); Naomi Eberhard, soprano (Musetta); Ryan Harper, tenor (Rodolfo); John Conlon, baritone (Marcello); Peter Bass, baritone (Schaunard); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: **Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming**. *Same Same But Different*. See Mar 1(mat).
- 7:30: **Westwood Concerts**. *In Concert*. Gershwin: Rhapsody in Blue; Brahms: Trio Op.114; Horvat: If Not Us, Then Who? (premiere). Michael Westwood, clarinet; Millar Piano Duo; Erika Nielsen, cello. Heliconian Hall, 35 Hazelton Ave. 289-987-3097. $20.
- 8:00: **Dancetheatre David Earle**. *Silent Voices: In Honour Of Women's Day*. Works by Shostakovich and Schroer; Thirteenth-Century Sephardic Folk Music. Emilyn Stam, piano. Guests: Kate Alton, Danielle Baskerville, Bill Coleman, Michael English, Evadne Kelly and others. Al Green Theatre, 750 Spadina Ave. 519-837-2746. Tickets available online at dtde.ca from Feb 17. Also Mar 9(mat).
- 8:00: **Flato Markham Theatre**. *Measha Brueggergosman*. Works by Brahms, Copland, Ellington, Mitchell, Ravel and Turina. Measha Brueggergosman, soprano; Christopher Mokrzewski, piano. 171 Town Centre Blvd., **Markham**. 905-305-7469. $54-59.

- 8:00: **Adam Sherkin**. *Exquisite Departure*. Bach: Capriccio on the Departure of a Beloved Brother BWV992; Sawer: The Melancholy of Departure (1990); Beethoven: Sonata, Op.81a "Les Adieux", Sherkin: Exquisite Departure (2014). Adam Sherkin, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $45; $30(35 & under). 7:15: pre-concert chat.
- 8:00: **Musideum**. *Patricia Cano*. World jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Royal Conservatory**. *The Manhattan Transfer*. Jazz-pop vocal quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. $55 and up.
- 8:00: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. See Mar 6. Also Mar 9 (3:30pm), 11, 12 (7:00pm).
- 8:00: **Weston Silver Band**. *Jubilation!* Guests: Toronto Mass Choir. Glenn Gould Studio, 250 Front St. W. 416-504-7529. $20; $15(sr); $10(st).

Sun. 9th March at 4 p.m.
Choral Evensong
for the First Sunday in Lent
with the Choir of St. Peter's, Erindale
including
ALLEGRI'S MISERERE
Clem Carelse directs the choir, followed by refreshments; then he looks at the dramatic move from mediæval to Reformation music for Lent, right up to Gregorio Allegri (1582-1652)
St. Olave's Church
Bloor and Windermere
416-769-5686 stolaves.ca

Sunday March 9

- 2:00: **Dancetheatre David Earle**. *Silent Voices: In Honour Of Women's Day*. See Mar 8(eve).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 3:00: **Hart House Music Committee**. *Sunday Concerts: 665th Concert*. Featuring music with Latin-inspired rhythms. Canadian Guitar Quartet: Julien Bisaillon, Philip Candelaria, Bruno Roussel and Louis Trepanier. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free.
- 3:00: **Mooredale Youth Orchestras**. *Music from the Baroque and Romantic Eras*. Dvorák: Serenade in E Op.22; Sammartini: Concerto Grosso in g; Offenbach: Orpheus in the Underworld; Handel: Marche in D. William Rowson and Clare Carberry, conductors. Laidlaw Auditorium, Upper Canada College, 200 Lonsdale Rd. 416-922-3714 x103. $15; $10(sr/st).
- 3:00: **Musideum**. *Poli's Jazz Salon*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $25.
- 3:30: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. See Mar 6. Also Mar 11, 12 (7:00pm).
- 4:00: **St. Olave's Anglican Church**. *Allegri's Miserere*. Choral Evensong for First Sunday in Lent. Choir of St. Peter's, Erindale; Clem Carelse, conductor. 360 Windermere Ave. 416-769-5686. Contributions appreciated.
- 4:00: **St. Philip's Anglican Church**. *Dixieland Vespers*. Bob DeAngelis Band. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Free will offering.
- 4:30: **Christ Church Deer Park**. *Jazz Vespers: Kind of Blue*. Tribute to Miles Davis. Steve McDade, trumpet; David Braid, piano; Perry White, saxophone; Scott Alexander, bass; Brian Barlow, drums. 1570 Yonge St. 416-920-5211. Freewill offering. Religious service.
- 4:30: **Church of the Incarnation**. *Jazz Vespers: Beverly Taft Quartet*. 15 Clairtrell Rd. 416-221-7516. Freewill donation. Reception follows.
- 5:00: **Grace Church on-the-Hill**. *Lenten Concert*. Works by Allegri, Pergolesi, Sanders and Tallis. Choir of Grace Church on-the-Hill. 300 Lonsdale Rd. 416-488-7884. Free.
- 7:00: **Trio Arkel**. *Land of the Kalevala*. Sibelius: Two String Trios; Saariaho: Cloud Trio; Lindberg: Quintet for Clarinet and Strings. Marie Bérard, violin; Teng Li, viola; Winona Zelenka, cello. Guests: National Arts Centre Orchestra performers. Church of the Holy Trinity, 10 Trinity Sq. 416-409-6824. $20; $10(sr).
- 8:00: **Musideum**. *Robi Botos, Solo Piano*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

TRIO Arkel
Marie Berard · Teng Li · Winona Zelenka
Presents
LAND OF THE KALEVALA
Works by Sibelius, Saariaho and Lindberg
Guest Leading Artists from the NAC Orchestra
Sunday, March 9
7 p.m.
Church of the Holy Trinity, next to Eaton Centre

Monday March 10

- 1:00: **Music Toronto**. *Gryphon Trio*. Church of the Holy Trinity, 10 Trinity Sq. 416-366-7723. Free, donations welcome. In support of the organ and piano maintenance fund.
- 7:00: **University of Toronto Faculty of Music**. *Monday Evening Concert: Cecilia String Quartet with Stacie Dunlop and Shauna Rolston*. Harsh: Down from Heaven for String Quartet and Soprano; Schoenberg: String Quartet No.2 with Soprano; Schubert: String Quintet in C. Cecilia String Quartet; Guests: Stacie Dunlop, soprano; Shauna Rolston, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st).

Tuesday March 11

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre World Music Series: Rain, Wind, Clouds and Lightning*. Interactive program featuring stories and information about Korean instruments and music. Jeng Yi Korean Drumming and Dance Ensemble. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:00: **North York Central Library**. *Handel with Flare*. Chamber duets and folk tales about Handel discussed. Jennifer Krabbe, soprano; John Holland, baritone; Duncan Chisholm, musicologist. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.
- 8:00: **Music Toronto**. *David Jalbert, Piano*. Bach: Goldberg Variations BMV988. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $50-$55; $10(st/accompanying adult ½ price); Pay your age(18-35). 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Estrella Morente*. Flamenco singer. Massey Hall, 178 Victoria St. (416) 872-4255. $39.50-$69.50.
- 8:00: **Musideum**. *John Lettieri, Accordion Virtuoso*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. See Mar 6. Also Mar 12 (7:00pm).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Music TORONTO
DAVID JALBERT
Pianist

March 11 at 8 pm

Wednesday March 12

- 12:30: **Yorkminster Park Baptist Church**. *Noonday organ recitals*. Conrad Gold, organ. 1585 Yonge St. 416-922-1167. Free.
- 12:30: **York University Department of Music**. *World at Noon*. Lemon Bucket Orkestra. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100x 22926. Free.
- 7:00: **Tafelmusik**. *The Four Seasons: A Cycle of the Sun*. See Mar 6.
- 7:30: **York University Department of Music**. *York University Chamber Choir*. Martin: Messe Pour Double Choeur. Mélisande Sinsoulier, piano; Dr. Lisette Canton, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st).
- 8:00: **Musideum**. *Mike Gennaro*. Experimental music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Thursday March 13

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Vocal Series: Opera Interactive*. Operatic arias and sing-along choruses. Artists of the COC Ensemble. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows/Christ Church Deer Park**. *Lunchtime Chamber Music*. Andréa Tyniec, violin. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Student Chamber Ensembles*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 12:15: **Music at Metropolitan**. *Noon at Met*. Han Mi Kang, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music**. *Faculty Spotlight: Classical Instrumental Recital*. Patricia Wait, clarinet; Mark Chambers, cello; Elizabeth Acker, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 5:30: **Canadian Music Centre**. *A Composer's Canvas: Music from Canada's West Coast*. Works by Morlock, Korndorf and Newsome. Lawrence Wiliford, tenor; Mireille Asselin, soprano; Liz Upchurch, piano; Sanya Eng, harp. 20 St. Joseph St. 416-961-6601 x201. $20; $15(adv).
- 8:00: **Musideum**. *Allyson Morris*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Friday March 14

- 12:10: **Life & Music at St. Andrew's**. *Noontime Recital*. Aaron Chow, piano. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Keb' Mo'*. Blues guitar. Massey Hall, 178 Victoria St. 416-872-4255. $39.50-$69.50.
- 8:00: **Music Gallery**. *Emergents III: FAWN Opera and New Music with Michael Vincent*. Opera and electronics. Foley: Cryptomnesia (excerpt); Scime: L'homme et le ciel (excerpt); other works by C. Livingston and M. Vincent. 197 John St. 416-204-1080. $12; $8(members).
- 8:00: **Musicians in Ordinary**. *Rosary Sonatas Finale: The Sorrowful Mysteries*. Biber. Hallie Fishel, soprano; Christopher

Music TORONTO at Holy Trinity
Monday March 10 at 1 pm
GRYPHON TRIO
Monday March 24 at 1 pm
EYBLER QUARTET
Informal concerts about an hour in length
Free – or donation at the door
in support of the organ & piano maintenance fund
Music TORONTO
www.music-toronto.com
Church of the Holy Trinity
Trinity Square
at the Eaton Centre

A. Concerts in the GTA

Verrette, baroque violin; Patricia Ahern, violin; Philip Fournier, organ; John Edwards, theorbo. Madden Hall, Carr Building, St. Michael's College, 100 St. Joseph St. 416-535-9956. $25; $20(sr/st). 7:30: pre-concert talk.

- 8:00: **Musideum**. *Alexis Baro*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Saturday March 15

- 2:30: **Tarragon Theatre**. *Marry Me A Little*. Also 8:00. See Apr 1.

NAGATA SHACHU
Japanese taiko ensemble
ALCVIN RYUZEN RAMOS
Shakuhachi, bamboo flute
Harbourfront Centre
Sat, March 15, 8 pm
www.nagatashachu.com

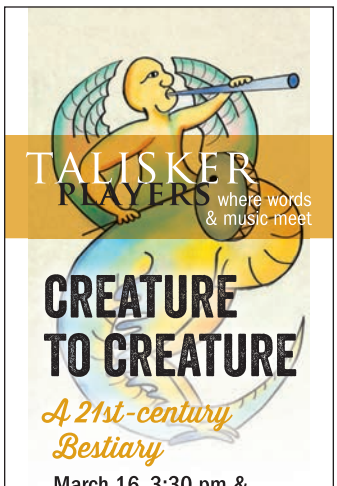
- 8:00: **Nagata Shachu**. *Alcvin Ryuzen Ramos*. New works, improvisation, traditional Japanese folk songs and drumming. Alcvin Ryuzen Ramos, shakuhachi; Kiyoshi Nagata, conductor. Brigantine Room, Harbourfront Centre, 235 Queens Quay W. 416-973-4000 x1. $24; $17(sr/st).
- 8:00: **Cathedral Bluffs Symphony Orchestra**. *In Concert*. Brahms: Tragic Overture, A German Requiem. University of Toronto Scarborough Campus Concert Choir; Margo Le Vae and Avo Kittask, voice; Norman Reintamm, conductor. PC Ho Theatre, 5193 Sheppard Ave. E. 416-879-5566. $32-$52; $27-$42(sr/st); children under 12 are free.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Randy Bachman's Vinyl Tap*. Massey Hall, 178 Victoria St. 416-872-4255. $29.50-$69.50.
- 8:00: **Musideum**. *One Big Song Group*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

nyco Symphony Orchestra
David Bowser, Music Director and Conductor
13 | 14 SEASON
Franz Joseph Haydn
The Creation
featuring
Ania Hejnar, *soprano*
Charles Sy, *tenor*
Michael Nyby, *bass-baritone*
In collaboration with
Hart House Chorus *and*
Oakville Choral Society
March 15, 2014 8:00 pm
Centre for the Arts
St. Michael's College School
10 % off with promo code WN1503 on online purchases
nyco.on.ca

- 8:00: **NYCO Symphony Orchestra/ Hart House Chorus/Oakville Choral Society**. *The Creation*. By Haydn. David Bowser, conductor; Ania Hejnar, soprano; Charles Sy, tenor; Jon-Paul Décosse, bass-baritone. Centre for the Arts, St. Michael's College School, 1515 Bathurst St. 416-628-9195. $30; $26(online); $25(sr); $10(st). 7:30: Pre-concert chat.
- 8:30: **Rant Maggie Rant**. *4th Annual St. Patrick's Day Celebration*. Celtic Fusion. Hugh's Room, 2261 Dundas St. W. 416-531-6604. $27.50; $25(adv).

Sunday March 16

- 1:15: **Mooredale Concerts**. *Music and Truffles: Guillermo González, piano*. Interactive performance for young audiences. Albéniz: Iberia Suite. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. $13(includes a chocolate truffle at conclusion).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 3:00: **Hart House Singers**. *Mozart's Requiem and Schubert's Stabat Mater*. Orchestra and soloists; David Arnot-Johnston, conductor. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free. Food donations to UofT Foodbank welcome.
- 3:00: **Musideum**. *Poli's Jazz Salon*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $25.
- 3:15: **Mooredale Concerts**. *Guillermo González, piano*. Albéniz: Iberia Suite (complete; edited by González). Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714x103. $30; $20(under 30).
- 3:30: **Talisker Players**. *Creature to Creature: A 21st-Century Bestiary*. Gideon: Creature to Creature; Poulenc: Le Bestiaire; Rapoport: New Work (based on Archy and Mehitabel by Don Marquis); Hoiby: Rainforest; and readings from Beastly Tales from Here and There by Vikram Seth. Norine Burgess, mezzo; Geoffrey Sirett, baritone; Ross Manson, actor/reader. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1800 or 416-978-8849. $35; $25(sr); $15(st/un(der)employed).



March 16, 3:30 pm &
March 18, 8:00 pm
www.taliskerplayers.ca

Also Mar 18(eve).

- 4:00: **St. Philip's Anglican Church**. *Jazz Vespers*. Hilario Duran Trio. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Free will offering.
- 7:00: **Rant Maggie Rant**. *St. Patrick's Day Celebration*. Celtic Fusion (unplugged). Claude Church, 15175 Hurontario St., **Caledon**. 888-403-4444. $25/$20(ticketscene).

Monday March 17

- 12:30: **York University Department of Music**. *Music at Midday: Classical*

THE MUSICIANS IN ORDINARY FOR THE LUTES AND VOICES

8:00PM March 14, 2014
Madden Auditorium, Carr Hall,
St Michael's College
100 St. Joseph St. near Queen's Park Circle

~ The Sorrowful Mysteries ~

Sonatas from Biber's Rosary Cycle for violin and continuo with Baroque motets on the Mysteries of the Rosary

Christopher Verrette, Baroque violin,
Hallie Fishel, Soprano, Philip Fournier, organ,
John Edwards, theorbo

Tickets $25, students & seniors $20 at the door
Lecture at 7:30

Cathedral Bluffs
SYMPHONY ORCHESTRA
Norman Reintamm
Artistic Director/Principal Conductor

Saturday March 15 at 8 pm
BRAHMS: Tragic Overture
BRAHMS: A German Requiem
University of Toronto Scarborough Campus Concert Choir
with Margo Le Vae & Avo Kittask
P.C. Ho Theatre 5183 Sheppard Ave. East, Scarborough
SUBSCRIPTION CONCERT NO. 4
$32 adult, $27 st/sr (under 12 free) | Premium $52 adult, $42 st/sr (under 12 free)
TORONTO ARTS COUNCIL
THE ONTARIO TRILLIUM FOUNDATION
LA FONDATION TRILLIUM DE L'ONTARIO
ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO
The Ontario Trillium Foundation is an agency of the Government of Ontario
cathedralbluffs.com | 416.879.5566

Mooredale Concerts
Anton Kuerti, *Artistic Director*
Guillermo González
"A pianist who...exceeds absolute virtuosity."
- La Liberté, Switzerland
3:15pm Sunday March 16
Acclaimed Spanish pianist makes his Canadian debut with the Albéniz masterwork
IBERIA
Walter Hall - UofT
Music & Truffles for families 1:15-2:15 pm
$30/$20 under 30, M&T $13
416-922-3714x103
www.mooredaleconcerts.com

Instrumental Recital. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

Tuesday March 18

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Piano Virtuoso Series: Virtuoso Masterworks*. Works by Chopin, Debussy and Ravel. Haiou Zhang, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music**. *Music at Midday: York University Men's Choir*. Works by Bach, Poulenc, Schubert, Sullivan and others. Mélisande Sinsoulier, piano. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:00: **All Saints' Anglican Church**. *The Three Cantors*. Canadian Anglican priests David Pickett, William Cliff and Peter Wall; Angus Sinclair, conductor. 235 Ribidge St., **Peterborough**. 705-742-0042. $25. Benefit for The Primate's World Relief and Development Fund.
- 7:30: **University of Toronto Faculty of Music**. *Student Composers Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Pat Metheny Unity Group*. Jazz. Massey Hall, 178 Victoria St. 416-872-4255. $55-$85.
- 8:00: **Talisker Players**. *Creature to Creature:* See Mar 16(mat).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Wednesday March 19

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Chamber Music Series: International Scenes*. Original brass chamber music by Russian, Armenian, American and Canadian composers. National Ballet Brass Quintet: Richard Sandals and Robert Weymouth, trumpets; Derek Conrod, horn; David Pell, trombone; Sasha Johnson, tuba. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **Yorkminster Park Baptist Church**. *Noonday organ recitals*. Imre Olah, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:30: **Royal Conservatory**. *Cunning Little Vixen*. Janáček. Glenn Gould School vocal students; Royal Conservatory Orchestra. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up. Also Mar 21.
- 7:30: **University of Toronto Faculty of Music**. *Jazz Concerts: Vocal Jazz Ensemble*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Los Angeles Philharmonic*. Corigliano: Symphony No.1; Tchaikovsky: Symphony No.5. Gustavo Dudamel, conductor. Roy Thomson Hall, 60 Simcoe St. (416) 872-4255. $69.50 - $169.50.
- 8:00: **Les AMIS**. *Duo X[iksa] of Japan*. Works by Hosokawa, Takemitsu, Takunaga, Messiaen and Pepa. Yassutaka Hemmi, violin/viola; Takayo Matsumura, harp; Erika Crino, piano. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. $25; $20(sr/st).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:00: **TorQ Percussion Quartet**. *Broken Beats*. Improv Concert. New works for percussion. Guests: Ben Reimer and Nicole Lizée; Dinuk Wijeratne; Jason Nett; Erik Patterson and others. Tranzac Club, 292 Brunswick Ave. 416-788-8272. $25; $20(sr/arts wrkr); $10(st). Also Mar 20(main event).

Thursday March 20

- 12:00_noon to 9pm: **York University Department of Music**. *World Music Festival*. Klezmer Ensemble, Brian Katz (dir); West African Ghana, Kwasi Dunyo/LarrY Graves (dir.); Escola de Samba, Rick Lazar (dir.), West African Mande, Anna Melnikoff (dir.); Japanese Ensemble, Linda Caplan, (dir.), Cuban Ensembles, Rick Lazar (dir.); Bossa Nova Ensemble, Roy Patterson (dir.). Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free. Continued Mar 21.
- 9:00: **York University Department of Music**. *World Music Festival*. Klezmer, West African Ghana, Japanese, and Cuban ensembles will perform. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 ext 22926. Free. Limited seating.
- 12:10: **Nine Sparrows/Christ Church Deer Park**. *Lunchtime Chamber Music: Rising Stars Recital*. Students from U of T Faculty of Music. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:15: **Music at Metropolitan**. *Noon at Met*. Andrew Ager, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

Women's Musical Club of Toronto
Music in the Afternoon

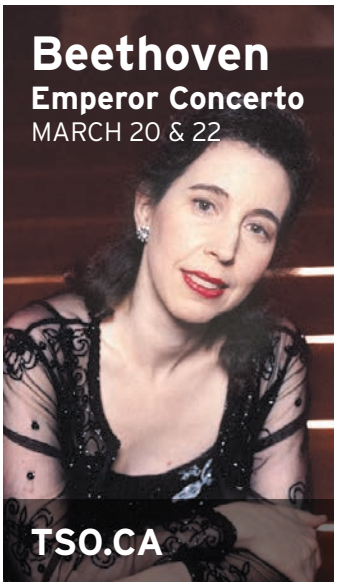
Thursday
March 20, 1.30 p.m.
YEGOR DYACHKOV, cello
JEAN SAULNIER, piano
www.wmct.on.ca

- 1:30: **Women's Musical Club of Toronto**. *In Concert*. Works by Beethoven, Britten, Shostakovich, and newly commissioned work by Christos Hatzis. Yegor Dyachkov, cello; Jean Saulnier, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. $45.
- 7:30: **University of Toronto Faculty of Music**. *Opera: Britten: Albert Herring*. Les Dala, conductor; Joel Ivany, stage director; Camellia Koo, set design. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25(sr); $10(st). Also March 21, 22, 23(mat).

Music TORONTO
ARDITTI QUARTET

Co-Produced with
New Music Concerts
March 20 at 8 pm

- 8:00: **Music Toronto/New Music Concerts**. *Arditti Quartet*. Carter: String Quartet No.5; Paredes: Quartet No.2 "Cuerdas del Destino"; Ferneyhough: Dum Transisset I-IV; Lachenmann: Grido. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $50-$55; $10(st/accompanying adult ½ price); Pay your age(18-35).
- 8:00: **Musideum**. *AIMToronto*. Experimental music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.



- 8:00: **Toronto Symphony Orchestra**. *Beethoven Emperor Concerto*. Whittall: Solen (North American premiere); Beethoven: Piano Concerto No.5, "Emperor"; Sibelius: Symphony No.5. Angela Hewitt, piano; Hannu Lintu, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29 and up. Also Mar 22.
- 8:00: **TorQ Percussion Quartet**. *Broken Beats*. New works for percussion. Guests: Ben Reimer and Nicole Lizée; Dinuk Wijeratne; Jason Nett; Erik Patterson and others. Tranzac Club, 292 Brunswick Ave. 416-788-8272. $25; $20(sr/arts wrkr); $10(st). Also Mar 19(improv concert).
- 8:30: **JAZZ.FM91**. *Cabaret Series: The Songs of Sondheim*. Sondheim's melodies and lyrics in the style of Shorter and Blanchard. Alex Samaras, vocals; Bobby Hsu(saxophone). Hugh's Room, 2261 Dundas St. W. 416-595-0404. $45; $40(adv).

Friday March 21

- 12:00_noon to 9:30pm: **York University Department of Music**. *World Music Festival*. Chinese Orchestra, Kim Chow-Morris (dir.); Caribbean Ensemble, Gareth Burgess and Lindy Burgess (dir); Korean Drum Ensemble, Charles Hong (dir.), Flamenco Guitar Ensemble, Roger Scannura (dir.); Balkan Music Ensemble, Irene Markoff (dir.). Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free. Limited seating.
- 12:10: **Life & Music at St. Andrew's**. *Noontime Recital*. Jialiang Zhu, piano. St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.
- 1:10: **Gordon Murray, piano**. *Piano Potpourri*. See Mar 7. Also Mar 28.
- 7:30: **Royal Conservatory**. *Cunning Little Vixen*. See Mar 19.
- 7:30: **Tze Yeung Ho**. *Bequest: The Chamber Music of Tze Yeung Ho*. Impressions based on a Korean Tradition; Sonatina for

MARCH 22, 2014
CLASSICAL ORIGINS
8:00PM

MISSISSAUGA SYMPHONY ORCHESTRA

BEETHOVEN
OVERTURE TO FIDELIO
MOZART
SYMPHONY No. 41 IN C, K.551 "JUPITER"
BRAHMS
PIANO CONCERTO No. 2 IN Bb MAJOR OPUS 83

WITH: MAESTRO DENIS MASTROMONACO
&
GUEST SOLOIST: PETER LONGWORTH - PIANO

Join us for a night of wonderful symphonic music experienced in the world class acoustics of Hamemrson Hall - Living Arts Centre
Tickets on sale NOW - 905.306.6000 - mississaugasymphony.ca

Cantemus Singers Present
"The Faerie Queene"
Henry Purcell's Semi-Opera in Concert

Church of the Holy Trinity, Eaton Centre
March 22 at 7:30 p.m.; March 23 at 3:00 p.m.
Tickets at the Door: Adults $20
Students/Seniors $15, Children $10
Info: 416 578 6602 or www.cantemus.ca

A. Concerts in the GTA

Flute and Piano; String Quartet No.2; Sonatina for Clarinet and Piano; Operetta Scene "Xerxine, Wendelle and Myrtyl". Elizabeth Hetherington, soprano; Katherine Watson, flute; Petra Nikolaou, clarinet; Rosalind Zhang, cello; Elina Mereli, piano; and others. Array Space, 155 Walnut Ave. 647-678-4804. $12. Refreshments.

- 7:30: **University of Toronto Faculty of Music**. *Opera: Britten: Albert Herring*. See March 20. Also Mar 22, 23(mat).

aurora cultural centre
John Sheard presents
The Great Reunion
with Terra Hazelton

Friday, March 21
8pm
auroraculturalcentre.ca

- 8:00: **Aurora Cultural Centre**. *John Sheard in The Great Reunion with Terra Hazelton*. 22 Church St., **Aurora**. 905-713-1818. $30; $25(adv). Cash bar.
- 8:00: **Etobicoke Community Concert Band**. *Give Our Regards To Broadway*. Music from Cats, Hair, Puttin' On the Ritz, What Kind of Fool Am I?, Fiddler On the Roof, Miss Saigon and others. John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., **Etobicoke**. 416-410-1570. $20; $18(sr); $5(st); free(child).
- 8:00: **Exultate Chamber Singers**. *Meditations*. Daley: Requiem. Hilary Apfelstadt, conductor. St. Thomas's Anglican Church, 383 Huron St. 416-971-9229. $25; $20(sr); $10(st).
- 8:00: **Musideum**. *Ali Berkok*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Saturday March 22

- 2:00: **Amadeus Choir**. *Celtic Celebration*. Annual fundraising concert in support of the artistic initiatives of the Amadeus Choir. Favourite Scottish, Irish and Maritime Songs. Lydia Adams, conductor; guest: Celtic trio North Atlantic Drift. Jubilee United Church, 40 Underhill Dr. 416-446-0188. $40; $30(sr/st). Refreshments and silent auction; Also at 7:30.
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. Also 8:00. See Apr 1.
- 7:30: **Amadeus Choir**. *Celtic Celebration*. See at 2:00.
- 7:30: **Cantemus Singers**. *The Fairie Queene*. Purcell. Iris Krizmanic, soprano(Juno); Maria Soulis, soprano(Mopsa); Michael Pius Taylor, tenor(Phoebus) and others; Michael Erdman, stage director. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(sr/st); $10(child). Also Mar 23(mat).

Georgetown Bach Chorale

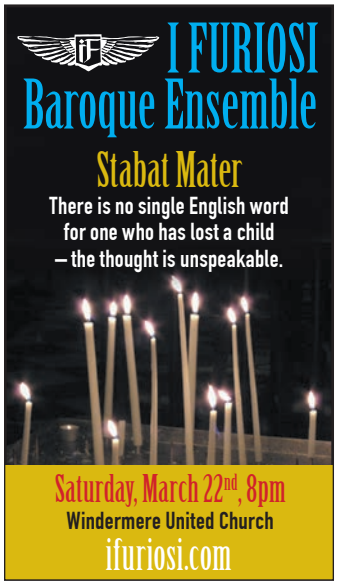
presents
Vivaldi's Four Seasons & choral works for double chamber choir and strings
featuring
Edwin Huizinga and Chris Verrette, violins
Saturday, March 22, 7:30pm
Knox Presbyterian Church, Georgetown

- 7:30: **Georgetown Bach Chorale**. *Vivaldi's Four Seasons*. Vivaldi: Four Seasons; Kyrie Eleison; Domine ad adiuvandum me festina; Lauda Jerusalem; and other works. Edwin Huizinga and Chris Verrette, violins. Knox Presbyterian Church, 116 Main St. South, **Georgetown**. 905-873-9909. $35; $10(st).
- 7:30: **University of Toronto Faculty of Music**. *Opera: Britten: Albert Herring*. See March 20. Also Mar 23(mat).
- 8:00: **Acoustic Harvest**. *Suzie Vinnick*. Roots-based music branching into blues, folk and pop. St. Nicholas Anglican

Exultate
CHAMBER SINGERS
HILARY APFELSTADT ARTISTIC DIRECTOR
Meditations
Friday, March 21, 2014, 8pm
Saint Thomas's Anglican Church
416-971-9229 www.exultate.net

Church, 1512 Kingston Rd. 416-264-2235. $25/$22(adv).

- 8:00: **Arraymusic**. *Rick Sacks Solo Electronic Concert*. Gobeil: Golem, for Mallet-Kat (world premiere); Copeland: Mallet Walk; other works. Array Space, 155 Walnut Ave. 416-532-3019. $20.
- 8:00: **Gordon Murray, piano**. *Piano Soirée*. Works arranged for piano by G. Murray. Gershwin: But Not For Me (from Girl Crazy); Romberg: One Alone (from The Desert Song); Rachmaninoff: Piano Concerto No.2 (first movement); and other works. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. $10; $5(st).



- 8:00: **I FURIOSI Baroque Ensemble**. *Stabat Mater*. Includes works by Pergolesi and Biber. Guests: Vicki St. Pierre, mezzo; Stephanie Martin, organ. Windermere United Church, 356 Windermere Ave. 416-910-8740. $20; $10(st/sr/underemployed).
- 8:00: **Mississauga Symphony Orchestra**. *Classical Origins*. Beethoven: Fidelio Overture; Mozart: Symphony No.41 in C K551, "Jupiter"; Brahms: Piano Concerto No.2 in Bb Op.83. Peter Longworth, piano; Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. $48–$62; $20(15 and under).
- 8:00: **Musideum**. *Laurance Tan Sings Disney*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Paskke String Quartet**. *In Concert*. Works by Mozart, Mendelssohn, and Borodin. Aurora Cultural Centre, 22 Church St., **Aurora**. 416-720-9041. $15; $10(sr/st); free(5 and under).
- 8:00: **Sharon Hope United Church**. *Ron Korb Spring Concert in Sharon*. Music from latest CD "Europa.". Ron Korb, world flutes; Soohyun Nam, cello; Bill Evans, piano; Russ Boswell, bass; Ben Riley, drums. 18648 Leslie Street, **Sharon**. 905-478-2231. $25; $15 (students under 18).
- 8:00: **Toronto Symphony Orchestra**. *Beethoven Emperor Concerto*. See Mar 20. Pre-concert chat.
- 8:00: **Voices Chamber Choir**. *Ein deutsches Requiem*. Brahms's own chamber version for piano 4 hands. Brahms: Deutsches Requiem. Giovanni Spanu, baritone; Dorothy Yu & John Stephenson, piano; Ron Ka Ming Cheung, conductor. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15(sr/st). 7:30pm pre-concert chat.

Sunday March 23

- 2:00: **Royal Conservatory**. *Andrés Díaz and Friends*. Schnittke: Sonata for Cello and Piano; Chen Yi: Sound of the Five for Cello and String Quartet; other works. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 2:30: **University of Toronto Faculty of Music**. *Opera: Britten: Albert Herring*. See March 20.
- 2:30: **VOICEBOX/Opera in Concert**. *Stiffelio*. Verdi. Laura Albino, Ernesto Ramirez, Geoffrey Sirett and Guillermo Silva-Marin, vocals; Robert Cooper and VOICEBOX/Opera in Concert Chorus; Michael Rose, conductor and piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $40-$52. 1:45: pre-concert chat with Iain Scott.
- 3:00: **Cantemus Singers**. *The Fairie Queene*. By Purcell. Iris Krizmanic, soprano(Juno); Maria Soulis, soprano(Mopsa); Michael Pius Taylor, tenor(Phoebus) and others; Michael Erdman, stage director. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(sr/st); $10(child). Also Mar 22(eve).
- 3:00: **Koffler Chamber Orchestra**. *From Europe to Israel*. Works by Chajes, Shostakovich, Pártos, and Tchaikovsky. Jacques Israelievitch, conductor. Beth David Synagogue, 55 Yeomans Rd. 647-925-0643 x229. $25/$20(adv); $20(st)/$15(adv).
- 3:00: **Musideum**. *Poli's Jazz Salon*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $25.
- 3:00: **Oriana Women's Choir**. *The World Around Us: A Concert for the Beauty of the Earth*. Works by Sirett, Daley, Hatfield, Chatman, Raminsh and others. Narmina Afandiyeva, piano; Tanya Charles and Deborah Pady, violins; Mitchell Pady, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-461-7410. $25; $20(sr); $10(st).
- 3:00: **Tapestry Chamber Choir/York Chamber Ensemble/Trinity Festival Chorus**. *Mozart's Requiem Mass in d*. Serenade for Winds "Gran Partita". Marylake Shrine, 13760 Keele St., **King City**. 905-836-8589. $20; $15(sr).
- 3:00: **Vesnivka Choir/Ukrainian Canadian Congress (Toronto Branch)**. *Gala Concert Commemorating the 200th Anniversary of the Birth of Taras Shevchenko*. Pavlo Hunka, bass-baritone; Gryphon Trio; Canadian Bandurist Capella; Orion Men's Choir; Levada Women's Choir; Toronto Ukrainian Male Chamber Choir. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35 and up.
- 4:30: **Christ Church Deer Park**. *Jazz Vespers: A Love Supreme*. Tribute to John Coltrane. Kirk MacDonald and Pat LaBarbera, saxophones; Brian Dickinson, piano; Neil Swainson, bass; Bob MacLaren, drums. 1570 Yonge St. 416-920-5211. Freewill offering.
- 5:00: **Nocturnes in the City**. *Duo Ventapane*. Works by Dvořák and Beethoven. Marine Karlicek, piano; Mana Shiraishi, violin. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7294. $25; $15(st).
- 7:30: **Canadian Music Centre**. *Clear Music*. Selections from Wine Dark Sea; works by Buhr, Maxwell, Lizotte and Staniland. Heidi Krutzen, harp; Ariel Barnes, cello. 20 St. Joseph St. 416-961-6601 x201. $35/$30(adv);$20(st).

- 8:00: **Musideum**. *Michael Lynn - "the birth of troubling forms"*. New music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.

Monday March 24

- 1:00: **Music Toronto**. *Eybler Quartet*. Church of the Holy Trinity, 10 Trinity Sq. 416-366-7723. Free, donations welcome. In support of the organ and piano maintenance fund.
- 7:00: **York University Department of Music**. *Bach: St. John Passion*. York U Chamber & Concert Choirs; Jacques Israelievitch, concertmaster; Dr. Lisette Canton, conductor; Evangelist: Nils Brown, tenor; Jesus: Michael Donovan, baritone. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $20; $10(sr/st).
- 8:00: **Musideum**. *Jeru-4-tet*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 12:30: **York University Department of Music**. *Music at Midday: R&B Ensemble*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

Tuesday March 25

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Dance Series: Nature studies for dancers and musicians*. Choreographer Peggy Baker shares insight behind creation of two works by Canadian composers. Works by Heather Schmidt and Chan Ka Nin. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music**. *Music Music at Midday: Chamber Strings*. Mark Chambers, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **University of Toronto Faculty of Music**. *Guitar Orchestra Concert*. Jeffrey McFadden, director. U of T Art Centre, 15 Kings College Circle. 416-978-0492. Free.
- 7:30: **University of Toronto Faculty of Music**. *Brass Chamber Ensembles Concert*.

Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.

- 8:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. Adaptations of works by Weill. Bruno Bouchard, Gabrielle Bouthillier, Jasmin Cloutier, Simon Drouin, Simon Elmaleh and Danya Ortmann. Theatre Centre, 1087 Queen St W. 416-538-0988. $30; $25(sr/st/arts worker). Also Mar 26, 27, 28, 29(mat and eve).
- 8:00: **Musideum**. *Bob Cohen's Birthday Jam*. Jazz jam. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Wednesday March 26

- 12:30: **Yorkminster Park Baptist Church**. *Noonday organ recitals*. William Maddox, organ. 1585 Yonge St. 416-922-1167. Free.
- 5:30: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Jazz Series: Jazz 606*. Original repertoire written and performed by Humber College faculty members Brian Dickinson, piano; Ted Quinlan, guitar; Mike Downes, bass; Mark Kelso, drums; Kirk MacDonald, saxophone; Denny Christiansong, trumpet. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:30: **Toronto Mendelssohn Choir**. *Bach: Mass in B Minor*. Jennifer Taverner and Lesley Bouza, sopranos; Jennifer Enns Modolo, mezzo; Isaiah Bell, tenor; Michael York, baritone; Festival Orchestra; Noel Edison, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$87, $35-$81(sr), $25(VoxTix 30 and under).
- 7:30: **University of Toronto Faculty of Music**. *gamUT Ensemble Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 8:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. See Mar 25. Also Mar 27, 28, 29(mat and eve).
- 8:00: **Musideum**. *Ardene Shapiro and Kiki Misumi*. Ardene Shapiro: vocals/guitar; Kiki Misumi: cello/vocals; Bob Cohen: guitar/bass; Donald Quan: piano/percussion. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:00: **Toronto Symphony Orchestra**. *Schumann Symphony 2*. Beethoven: Overture to Fidelio; Aho: Siedi, Concerto for Solo Percussion and Orchestra (Canadian premiere). Colin Currie, percussion; John Storgaards, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29 and up. Also Mar 27(mat).

Thursday March 27

- 12:00_noon: **Canadian Opera Company**. *Richard Bradshaw Amphitheatre Vocal Series: A Celebration of Canadian Art Song*. Rolfe: Moths (premiere); Holman: Passion Play; Emery: Three Songs of Mourning. Monica Whicher, soprano; Lawrence Wiliford, tenor; Colin Ainsworth, tenor; Brett Polegato, baritone; Kathryn Tremills and Steven Philcox, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows/Christ Church Deer Park**. *Lunchtime Chamber Music*. Lyndsay Promane, mezzo. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Student Chamber Ensembles*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 12:15: **Music at Metropolitan**. *Noon at Met*. Alexander Jacob, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 2:00: **Toronto Symphony Orchestra**. *Schumann Symphony 2*. See Mar 26(eve). Pre-concert chat.
- 7:30: **University of Toronto Faculty of Music**. *Jazz Concerts: UTJO and 11 O'Clock Jazz Orchestra*. Guest: Mike Holober, piano; Mike Murley, saxophone. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-0492. PWYC.
- 7:30: **York University Department of Music**. *Symphony Orchestra*. Mozart: Flute Concerto; Copland: Fanfare for the Common Man; Liszt: Concerto for Piano and Orchestra No.1 in Eb; Dvořák: Symphony No.9 in e Op.95. William Bellehumeur, piano; Jonelle Sills, voice; Tetsuya Kobayashi, flute; Mark Chambers, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st).
- 8:00: **Coleman Lemieux & Compagnie**. *Dichterliebe: The Poet's Love*. Sixteen choreographies for one dancer set to music by Schumann; Schumann: Fantasie in C; Schubert: Schwanengesang. Laurence Lemieux, dancer; Alexander Dobson, baritone; Jeanie Chung, piano. The Citadel, 304 Parliament St. 416-364-8011. $35; $25(st/artist); for PWYC performances call box-office. Also Mar 28.
- 8:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. See Mar 25. Also Mar 28, 29(mat and eve).
- 8:00: **Musideum**. *Paige Cora and Headlines*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $15.
- 8:00: **Steppin' Out Theatrical Productions**. *Into the Woods*. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. $32; $27(sr/st). Also Mar 28, 29(eve & mat).

- 8:00: **Tafelmusik**. *A Night In Paris: Le Concert Spirituel*. Vivaldi: Violin Concerto "Tempeste di Mare"; other works by Telemann, Leclair and choral selections. Guest: Cecilia Bernardini, conductor and violin; Ivars Taurins, conductor. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. $39-$87; $29-$78(over 65); $15-$78(under 35). Also Mar 28, 29, 30(mat).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

Friday March 28

- 12:10: **Life & Music at St. Andrew's**. *Noontime Recital*. Younggun Kim, piano. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 1:10: **Gordon Murray, piano**. *Piano Potpourri*. See Mar 7.
- 7:30: **Royal Canadian College of Organists/Music at Metropolitan**. *Ken Cowan, organ*. Metropolitan United Church, 56 Queen St. E. 316-363-0331 x26. $20; $10(18 and under).
- 7:30: **Whitby Brass Band**. *Spring Celebration Concert*. Guest: Durham Regional Police Pipes and Drum Band. Hebron Christian Reformed Church, 4240 Anderson St., **Whitby**. 905-666-2049. $15; $10(sr/st). Pre-show by Whitby Junior Band at 6:45.
- 7:30: **York University Department of Music**. *Gospel Choir*. Works by Franklin, Cage and Smallwood. Corey Butler, music director; Karen Burke, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st). Also Mar 29.
- 8:00: **Coleman Lemieux & Compagnie**. *Dichterliebe: See* Mar 27.
- 8:00: **Jeunesses Musicales Ontario**. *La Bohème*. Puccini. Milton Centre for the Arts, 1010 Main St. E., **Milton**. 905-875-5399. $42; $37(sr/st/child). Also Mar 29 (Prescott), Apr 6 (7:30, Midland).
- 8:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. See Mar 25. Also Mar 29(mat and eve).
- 8:00: **Musideum**. *Conrad Gayle*. Christian Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
- 8:00: **Steppin' Out Theatrical Productions**. *Into the Woods*. See Mar 27. Also Mar 29(mat & eve).
- 8:00: **Tafelmusik**. *A Night In Paris: Le Concert Spirituel*. See Mar 27. Also Mar 29, 30(mat).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:00: **Toronto Organ Club**. *Don Malcolm, organ*. St. James United Church, 400 Burnhamthorpe Rd. 905-824-4667. $15; free(under 10). Refreshments to follow.
- 8:15: **York University Department of Music**. *Baroque Ensemble*. Stephanie Martin, conductor. Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. PWYC.
- 8:30: **Peggy Baker Dance Projects**. *he:she*. Farah(improvised): Aleatoric Duet No.2 (world premiere); Nin: Sylvan Quartet; Box, la femme au carton; Schmidt: stone leaf shell skin. John Kameel Farah, piano; Shauna Rolston, cello; Max Christie, clarinet; Sean Ling and Andrea Nann, dancers, and others; Peggy Baker, dancer/choreographer. Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. $28/$20(before Mar 7 with code); $23(sr/st/CADA). Pre-show chat with Peggy Baker 30 minutes prior to each performance.

Music at Metropolitan

Music at Metropolitan
presents
KEN COWAN, organist
Friday, March 28 7:30 pm

Photo by Lisa-Marie Mazzucco

Canadian organist Ken Cowan is one of North America's finest concert organists and currently teaches at Rice University in Houston, Texas

Admission: $20
$10 ages 18 and under

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
Tickets: 416-363-0331 (ext. 26) www.metunited.org

MFCC
MISSISSAUGA FESTIVAL CHAMBER CHOIR
TRANSFORMATION
SATURDAY MAR 29 2014 8 PM
A special evening of music and multi-media performances-dance, film and spoken word.
FIRST UNITED CHURCH PORT CREDIT
Tickets: $25 at the door or from info@mississaugafestivalchoir.com

Also Mar 29(PWYC), 30(mat), Apr 2, 3, 4, 5, 6(mat).

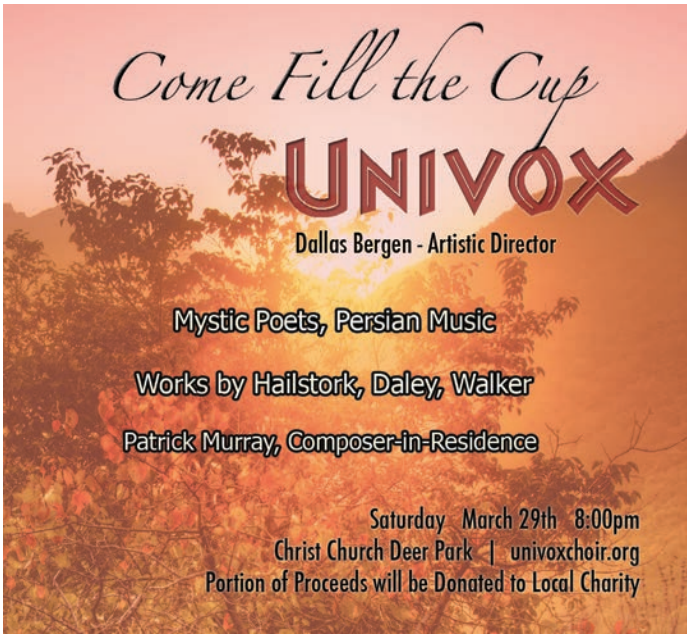
Saturday March 29

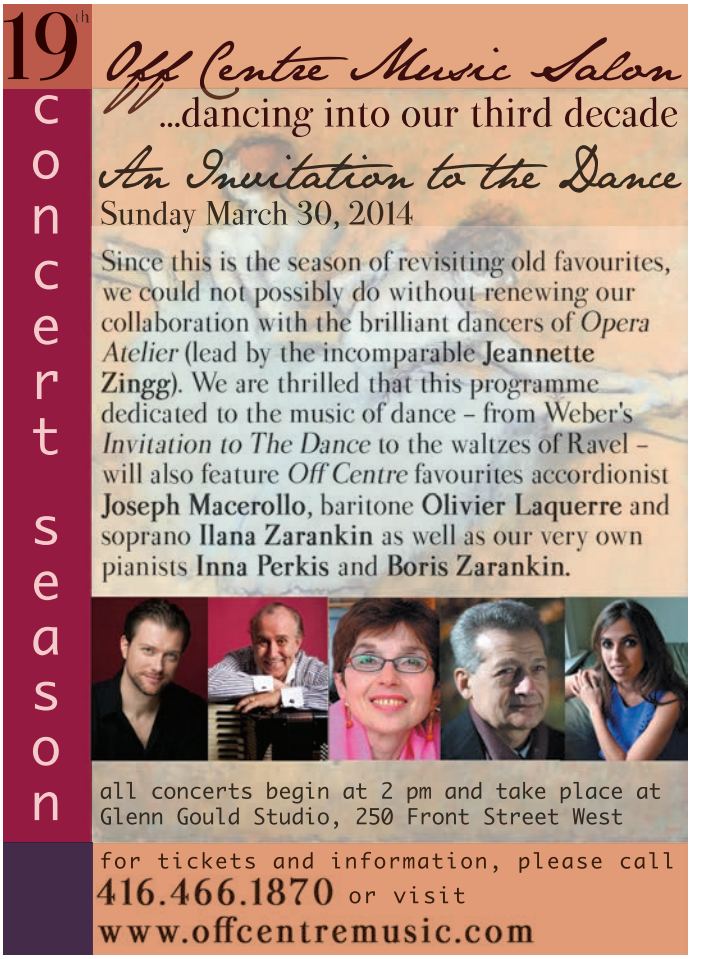
- 1:30 and 3:30: **Toronto Symphony Orchestra**. *Family Concert: Case Closed*. Schifrin: Theme from Mission Impossible; Rimsky-Korsakov: Flight of the Bumblebee; Grieg: "In the Hall of the Mountain King" from Peer Gynt; Mancini: Main Theme from The Pink Panther; Nathaniel Stookey: The Composer is Dead(text by Lemony Snicket). Kevin Frank, host/narrator; Shalom Bard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $20–$36. Also 3:30.
- 2:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. See Mar 25. Also 8:00.
- 2:00: **Steppin' Out Theatrical Productions**. *Into the Woods*. Also 8:00. See Mar 27.
- 7:00: **Arts and Events Programming at the University of Toronto Scarborough**. *Spring Awakening*. Featuring classical and contemporary repertoire. UTSC Concert Choir and Concert Band. Academic Resource Centre, University of Toronto Scarborough, 1265 Military Trail, **Scarborough**. 416-208-2931. Free.

- 7:00: **Victoria Ballet Company**. *Cinderella*. Prokofiev. Anastasia Loskutov, dancer; and others; Rostislav Zakharov and Victoria Mironova, choreography; Victoria Mironova, artistic director. Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000 or 1-888-805-8888. $49-$79.
- 7:30: **Cantabile Chamber Singers**. *Bach and Beyond!* Bach: Cantata BWV131 "Aus der tiefe ruhe ich"; Mendelssohn: Psalm 100; Gibbons: Drop, Drop Slow Tears; and other works. Giovanni Maria Spanu, baritone; SATB choir; Cheryll J. Chung, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-566-8193. $25; $20(sr/st).
- 7:30: **Opera by Request**. *Massenet's Werther*. Jeff Boyd, tenor (Werther); Jean-E Hudson, mezzo (Charlotte); Norman Brown, baritone (Albert); Nicole Bower, soprano (Sophie); Gianmarco Segato, baritone (Le Bailli); and others; Children's Chorus, Nicole Bower, conductor; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:30: **University of Toronto Faculty of Music**. *Choirs in Concert/Wind Ensemble: Bruckner's Mass*. Mackey: High Wire; Kulesha: The Greatness of the New-Found Night; Colgrass: Dream Dancer; Bruckner: Mass in e for chorus and winds. Men's Chorus; Women's Chorus; MacMillan Singers; Wind Ensemble; Kevin Shen, alto sax; Hilary Apfelstadt, conductor; Gillian MacKay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).
- 7:30: **York University Department of Music**. *Gospel Choir*. Works by Franklin, Cage and Smallwood. Corey Butler, music director; Karen Burke, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st). Also Mar 28.
- 8:00: **L'Orchestre d'Hommes-Orchestres**. *Cabaret Brise-Jour*. See Mar 25.
- 8:00: **Mississauga Festival Choir**. *Transformation*. A concert of multimedia performances including dance, film and spoken word. First United Church (Port Credit), 151 Lakeshore Rd W., **Mississauga**. 905-306-6000. $25.
- 8:00: **Music at Islington**. *Earth Hour by Candlelight: An Organ Celebration*. Celebrating the 20th anniversary of the Schoenstein organ with performance and discussion. John Derksen, organ. Islington United Church, 25 Burnhamthorpe Rd. 416-239-1131. $20; $10(st); free(under 12). Food Bank donation appreciated.
- 8:00: **Musideum**. *Onkar Singh*. Indian Spiritual Kirtan. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
- 8:00: **Royal Conservatory**. *Israel Galván*. Flamenco dance. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45 and up.
- 8:00: **Scarborough Philharmonic Orchestra**. *Masterpieces of French Music*. Ravel: Le Tombeau de Couperin; Debussy: Prélude à l'après-midi d'un faune; Chabrier: Suite Pastorale; Fauré: Requiem for Choir and Orchestra. Ronald Royer and Geoffrey Butler, conductors. Guests: Toronto Choral Society. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., **Scarborough**. 416-429-0007. $30; $25(sr); $15(st); $10(under 10).
- 8:00: **Steppin' Out Theatrical Productions**. *Into the Woods*. See Mar 27.
- 8:00: **Tafelmusik**. *A Night In Paris: Le Concert Spirituel*. See Mar 27. Also Mar 30(mat).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:00: **Univox Choir**. *Come Fill the Cup*. Settings of mystical poets including Rumi, Khayyam, Kalidasa and Gibran. Persian music and storytelling; works by Hailstork, Daley, Walker and composer-in-residence Patrick Murray (premiere). Tahirih Vejdani, soprano; Sina Bathaie, santur; Dallas Bergen, conductor. Christ Church Deer Park, 1570 Yonge St. 416-697-9561. $25/$20(adv/sr/st); free(under 18). Portion of proceeds donated to local charity that supports newcomers.
- 8:00: **Windmill Theatre**. *The Next Voice*. Annual Pat Anderson Vocal Scholarship Finals fundraiser and silent auction. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., **Mississauga**. 905-483-5702. $30.
- 8:30: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Mar 30(mat), Apr 2, 3, 4, 5, 6(mat).

Sunday March 30

- 2:00: **Off Centre Music Salon**. *An Invitation to the Dance*. Works by Weber, Ravel and others. Joseph Macerollo, accordion; Olivier Laquerre, baritone; Ilana Zarankin, soprano; Inna Perkis and Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr/st); $25(youth); $15(child).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 3:00: **Musideum**. *Poli's Jazz Salon*. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $25.
- 3:00: **Opera by Request/Oshawa Opera**. *Das Lied von der Erde (Song of the Earth)*. Mahler. Kristine Dandavino, mezzo; Dillon Parmer, tenor; William Shookhoff, piano. Kingsview United Church, 505 Adelaide Ave. E., **Oshawa**. 416-455-2365. $20.
- 3:00: **York University Department of Music**. *Wind Symphony*. works by Whitacre, Hanson, Tichelli, McClary, Vaughan Williams and others. William Thomas, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $5(sr/st).





- 3:30: **Tafelmusik**. *A Night In Paris: Le Concert Spirituel*. See Mar 27.
- 4:00: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Apr 2, 3, 4, 5, 6(mat).
- 4:00: **St. Philip's Anglican Church**. *Jazz Vespers*. Colleen Allen Trio. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Free will offering.
- 7:30: **Eglinton St. George's United Church**. *Out of Darkness, Light*. In Commemoration of the 100th Anniversary of WWI. Willcocks: Lux Perpetua; Watson Henderson: From Darkness to Light. Eglinton St. George's United Church choir with orchestra and organ; Ted Barris, host. Eglinton St. George's United Church, 35 Lytton Blvd. 416-481-1141. $35; $25(st).
- 7:30: **University of Toronto Faculty of Music**. *Early Music: Schola Cantorum and the Theatre of Early Music*. Schütz: Musikalische Exequien; Buxtehude: Jesu Meines Lebens Leben. Daniel Taylor, conductor. Trinity College Chapel, 6 Hoskin Ave. 416-408-0208. $30; $20(sr); $10(st).
- 7:30: **University of Toronto Faculty of Music**. *Percussion Ensemble Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 8:00: **Musideum**. *Brownman Plus 1*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Monday March 31

- 12:30: **York University Department of Music**. *Music at Midday: Instrumental Masterclass Concert*. Patricia Wait, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 12:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Lorne Lofsky and Mark Eisenman, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 3:30: **York University Department of Music**. *World Music Festival*. World Music Chorus; Judith Cohen, conductor. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **University of Toronto Faculty of Music**. *Woodwind Chamber Ensembles Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.

Tuesday April 1

- 12:00_noon: **Canadian Opera Company**. *Chamber Connections: Corigliano*. Brian Current, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music**. *Jazz Festival: Jazz Vocal*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 12:30: **York University Department of Music**. *Music at Midday: New Ensemble*. Original compositions. Students of Matt Brubeck. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Avi Hoffman**. *Still Jewish After All These Years*. Original songs and stories. Beth Tikvah Synagogue, 3080 Bayview Ave. 416-221-3433. $36.
- 7:30: **Royal Conservatory**. *Rebanks Family Fellowship Concert Series*. First of three concerts featuring six career-edge artists. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $15.
- 7:30: **York University Department of Music**. *Jazz Festival: Jazz Choirs*. Mim Adams, conductor. Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Kelly Jefferson, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

Wednesday April 2

- 12:00_noon: **Hart House**. *Midday Mosaics: Dale Sorensen, Trombone*. Hart House, East Common Room, 7 Hart House Circle. 416-978-7585. Free. Complimentary light refreshments.
- 12:30: **Yorkminster Park Baptist Church**. *Noonday organ recitals*. Andrew Adair, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:30: **Royal Conservatory**. *Glenn Gould School Chamber Competition Finals*. Ensembles compete for over $9,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free (ticket required).
- 7:30: **University of Toronto Faculty of Music**. *World Music Ensembles Concert*. African Drumming and Dancing Ensemble, Kwasi Dunyo, director; Latin-American Percussion Ensemble, Mark Duggan, director; Steel Pan Ensemble, Joe Cullen, director. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Frank Falco; Artie Roth; Anthony Michelli, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Nana Mouskouri: The Happy Birthday Tour*. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $69.50-$89.50.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:30: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Apr 3, 4, 5, 6(mat).

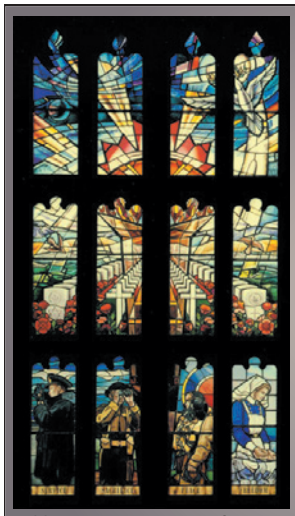
Thursday April 3

- 12:00_noon: **Canadian Opera Company**. *Love Song Waltzes*. Brahms: Liebeslieder Walzer. Claire de Sévigné, soprano; Charlotte Burrage, mezzo; Andrew Haji, tenor; Gordon Bintner, bass-baritone; Liz Upchurch and Michael Shannon, pianos. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows/Christ Church Deer Park**. *Lunchtime Chamber Music*. Works by Pimienta. Trio Sol: Alheli Pimienta, flute/viola/voice; Heather MacDonald, oboe; Andre Valerio, guitar. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: High and Lo!* Bach: Solo Suite No.1; Grieg: Three Songs; Sonata in a; Kurtz: The Last Contrabass in Las Vegas; Bottesini: Two Songs for High Voice, String Bass and Piano; Capriccio di Bravura. Lorna MacDonald, soprano; David Murray, double bass. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 12:15: **Music at Metropolitan**. *Noon at Met*. Arnold Tirzits, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 4:00: **University of Toronto Faculty of Music**. *Opera: Role Study Presentation*. Informal presentation of staged operatic scenes. Geiger-Torel Room, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.
- 7:00: **Downtown Vocal Music Academy of Toronto**. *Night at the Pops*. An Evening of Jazz, Musical Theatre and Pop Music. Ori Carmona, Sarah Parker, Abby Pierce and Meghan Stock, conductors; Marjorie Wiens, piano. Ryerson Community School Auditorium, 96 Denison Ave. 416-393-1340. Free.
- 7:00: **Toronto Tabla Ensemble**. *Next Generation*. New works. Ritesh Das, director. Palmerston Library Theatre, 560 Palmerston Ave. 888-958-2252. $20.
- 7:30: **York University Department of Music**. *Jazz Festival: Jazz Combos*. Jim Vivian, Roy Patterson, Kevin Turcotte, conductors. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **Continuum Contemporary Music**. *Gaudeamus: Deconstructed*. Featuring a new structured improvisation by Allison Cameron, an existing work by a Dutch composer (TBA) and a free improvisation, in honour of the Netherlands' Gaudeamus Muziekweek. Michiel van Dijk, saxophone; Nicole Rampersaud, trumpet; Koen Kaptijn, trombone; Josh Cole, bass; Rick Sacks, drums; and others. Music Gallery, 197 John St. 416-924-4945. $30; $20(sr/arts workers); $10(st).

- 8:00: **Music Toronto**. *Discovery: Alexandre Da Costa with Hélène Mercier*. De Falla: Suite Populaire Espagnole; Brahms: Sonatensatz FAE Sonata Op.5 (Scherzo); Sonata for Violin and Piano No.3 Op.108; and work by Beethoven TBA. Alexandre Da Costa, violin; Hélène Mercier, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $21.50; $10(st).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 8:30: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Apr 4, 5, 6(mat).

Friday April 4

- 12:10: **Life & Music at St. Andrew's**. *Noontime Recital*. Gjergji and Piro Gaqi, pianos. St. Andrew's Church, 73 Simcoe St. 416-593-5600x231. Free.
- 3:00: **University of Toronto Faculty of Music**. *Opera Rara: Pedro Malazarte*. North American premiere of a one-act comic opera by Camargo Guarnieri. Lula Lounge, 1585 Dundas St. W. 416-978-0492. Free.
- 7:00: **Toronto Tabla Ensemble**. *Next Generation*. New works. Ritesh Das, director. Cedarbrae Library Theatre, 545 Markham Rd., Scarborough. 888-958-2252. $18.
- 7:30: **Tapestry Opera**. *Explorations*. Featuring Volcano Theatre and Tapestry in a physical theatre meets opera arena. Ernest Balmer Studio (315), Distillery District, 9 Trinity St. 416-537-6066 x225. $35. Also Apr 5.
- 7:30: **University of Toronto Faculty of Music**. *Winds and Brass: Wind Symphony*. Calvert: Suite on Canadian Folk Songs; Venter: Dancing Lights of the North; Márquez:


Soldiers Tower, University of Toronto

IN COMMEMORATION OF THE 100TH ANNIVERSARY OF WWI

OUT OF DARKNESS, LIGHT

Sunday March 30, 2014
7:30pm

presented by the choir at Eglinton St. George's United Church with orchestra and organ

featuring **Ted Barris**, author and broadcaster and with the support of the **ESG Peace with Justice Group**

Lux Perpetua by John Willcocks and ***From Darkness to Light*** by Ruth Watson Henderson

EGLINTON ST. GEORGE'S UNITED CHURCH • 35 LYTTON BLVD. TORONTO
Tickets $35, Students $25
416.481.1161 or at esgunited.org

Danz'n; Stamp: Bandancing; Bennett: Symphonic Songs for Band; Copland: El Salón México. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).

- 7:30: **York University Department of Music**. *Jazz Festival: Jazz Orchestra*. Mike Cadó, conductor. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **Continuum Contemporary Music**. *Gaudeamus: Reconstructed*. Music by winners of the Netherlands' Gaudeamus Musiekweek. Andriessen: Hout; Kyriakides: Tinkling : or, Killing time in an airport lounge (and being arrested); Priest: Glossolalia; Oesterle: new commission. Continuum Ensemble; Array Ensemble; and others. Music Gallery, 197 John St. 416-924-4945. $30; $20(sr/arts workers); $10(st).
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Buddy Guy*. Blues. Guest: Jonny Lang. Massey Hall, 178 Victoria St. (416) 872-4255. $49.50 - $69.60.
- 8:00: **Rose Theatre Brampton**. *Amy Helm, singer/songwriter*. Original works. Rose Theatre, 1 Theatre Ln., **Brampton**. 905-874-2800. $38-$48.
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.

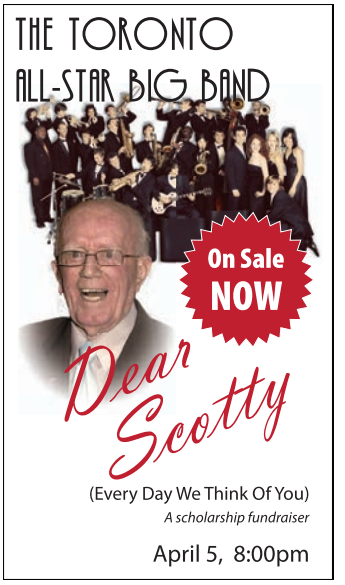
- 8:00: **Toronto Consort**. *Giasone*. by Cavalli. Laura Pudwell, contralto(Giasone), Kevin Skelton, tenor(Aegus); Michelle DeBoer, soprano(Medea) and others. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. $21–$61. Also Apr 5, 6(mat).
- 8:30: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Apr 5, 6(mat).

Saturday April 5

- 2:00: **Toronto Northern Lights Chorus**. *Building a Dream*. Featuring barbershop, jazz, gospel and folk-hip-hop-fusion. Guest: Lunch Break. George Weston Recital Hall, 5040 Yonge St. 1-866-744-7467. $25-30; $15(st). Also 7:30.
- 4:00: **Larkin Singers**. *Modern Mystics*. Works by Tavener, Dove, Briggs and others. David Briggs, organ. Church of the Holy Trinity, 10 Trinity Sq. 416-895-0651. $30; $25(sr); $15(under 30).
- 4:30: **Beach United Church**. *Artistry in Rhythm*. Malvern Collegiate Dance Band and Choir Ensembles. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 6:30: **Opera by Request**. *Siegfried*. Wagner. Lenard Whiting, tenor (Siegfried); Oliver Dawson, tenor (Mime); Andrew Tees, baritone (Wotan, the Wanderer); Margarete von Vaight, soprano (Brünnhilde); John Holland, baritone (Alberich); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.
- 7:00: **Chinguacousy Concert Band/Chinguacousy Swing Orchestra**. *Spring Infusion*. Jamie Jarvie and Al Bourke, conductors. North Bramalea United Church, 363 Howden Blvd., **Brampton**. 416-795-8458. $15; $10(sr/st).
- 7:00: **Toronto Children's Chorus Training Choir III/Elise Bradley, artistic director**. *2014 Junior Treble Choirs Festival concert: Flights of Fancy - No Parachute*. 10 Ontario children's choirs. Guest: Stephen Hatfield, composer/conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-932-8666 x231. $20; $10(sr/st/child).

- 7:30: **Etobicoke Centennial Choir**. *Hidden Treasures: Renaissance to Romantic*. Franck: Mass in A; Mozart: Nocturnes; Schumann: Songs on Poems of Robbie Burns; a selection of Madrigals; and other works. Jo-Ann Dawson, soprano; Olga Tylman, alto; Keenan Viau, tenor; Christopher van Wyck, baritone; Simon Walker, organ; and others; Henry Renglich, conductor. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-769-9271. $20.
- 7:30: **Jubilee United Church**. *A Mozart Festival*. Missa Brevis in D; Horn Concerto in E-flat; Piano Concerto in C. Arthur Wenk, conductor. 40 Underhill Dr. 416-447-6846. $15.
- 7:30: **Music On The Donway**. *Countermeasure*. A cappella. Aaron Jensen, composer/arranger. Donway Covenant United Church, 230 The Donway W. 416-444-8444. $20; $12(st/12 & under).
- 7:30: **Tapestry Opera**. *Explorations*. See Apr 4.
- 7:30: **Toronto Northern Lights Chorus**. *Building a Dream*. Also 2:00.
- 8:00: **Acoustic Harvest**. *Ennis Sisters*. Celtic, roots and country pop music. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $25/$22(adv).
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall/Small World Music**. *Zakir Hussain & The Masters of Percussion*. Roy Thomson Hall, 60 Simcoe St. (416) 872-4255. $49.50 - $99.50.
- 8:00: **Corporation of Massey Hall and Roy Thomson Hall**. *Amanda Martinez*. Latin, jazz. Winter Garden Theatre, 189 Yonge St. (416) 872-4255. $29.50-$49.50.

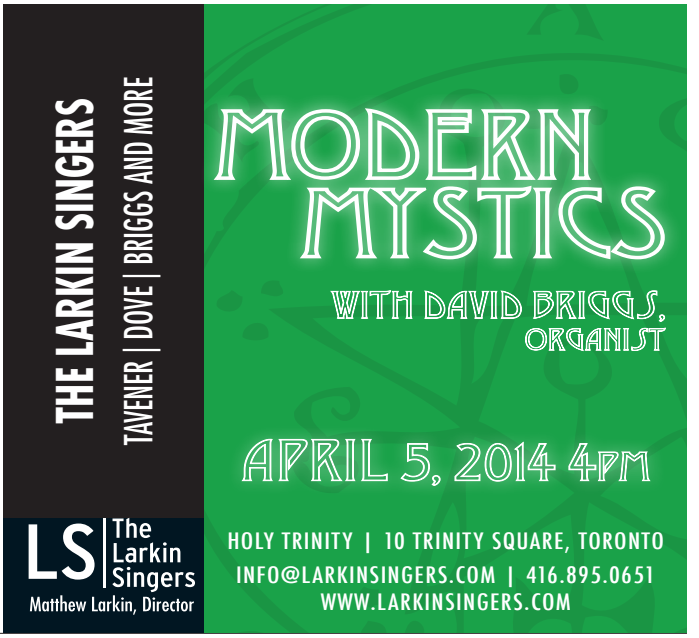
- 8:00: **Essential Opera**. *Trio of New Canadian Works*. Etiquette (Pearce, composer; Terauds, libretto); Regina (Denburg, composer; Rabinovitch, libretto); Heather (Thornborrow, composer; Tepperman, libretto). Julia Morgan, mezzo; Erin Bardua and Maureen Batt, sopranos; Keith O'Brien and Jesse Clark, baritones; Cheryl Duvall, conductor. Heliconian Hall, 35 Hazelton Ave. 647-290-7970 or 416-827-3009. $20.
- 8:00: **Oakville Symphony Orchestra**. *The Romantic Violin*. Dvořák: Symphony No.6; Mendelssohn: Violin Concerto in e. Leslie Ashworth, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021 or 1-888-489-7784. $51; $46(sr); $26(st). Also Apr 6(mat).
- 8:00: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.



- 8:00: **Toronto All-Star Big Band**. *Dear Scotty: Every Day We Think Of You*. 2nd Annual Scholarship Concert. Assembly Hall, 1 Colonel Samuel Smith Park Dr., **Etobicoke**. 416-231-5695. $30.
- 8:00: **Toronto Consort**. *Giasone*. See Apr 4. Also Apr 6(mat).
- 8:30: **Peggy Baker Dance Projects**. *he:she*. See Mar 28. Also Apr 6(mat).

Sunday April 6

- 2:00: **Oakville Symphony Orchestra**. *The Romantic Violin*. See Apr 5(eve).
- 2:30: **Tarragon Theatre**. *Marry Me A Little*. See Apr 1.
- 2:30: **University of Toronto Faculty of Music**. *Choirs in Concert: In High Voice*. Works by Nunez, Szymko, Smallman and Guillaume. Women's Chorus; Melissa Morgan, conductor; Young Voices Toronto; Zimfira Poloz, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20(sr); $10(st).
- 3:00: **Orchestra Toronto**. *Diamonds are Forever*. Shore: Lord of the Rings; Bernstein:



A. Concerts in the GTA

West Side Story Symphonic Dances; Barry: James Bond Theme "Diamonds are Forever." George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $39-$43; $34-$37(sr); $19(OTopus 16-29); $15(child). 2:15: Pre-concert chat; raffle for diamond bracelet.

- 3:00: **Royal Conservatory**. *Khatia Buniatishvili, piano*. Liszt: Piano Sonata in b S178; Ravel: La valse; Chopin: Piano Sonata No.2 in b-flat Op.35; Stravinsky: Three Movements from Petrushka. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.

- 3:00: **Syrinx Concerts Toronto**. *Arthur Le Blanc Quartet with Gregory Oh*. Kreisler: Tambourin Chinois Op.3; Beethoven: Sonata No.9 "Kreutzer"; Papineau-Couture: Sonata for violin and piano. Gregory Oh, piano and conductor. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. $25; $20(st). Reception follows.
- 3:30: **Toronto Consort**. *Giasone*. See Apr 4.
- 4:00: **Church of St. Mary Magdalene**. *Organ Music by Elgar*. "Prelude and Angel's Farewell" from the Dream of Gerontius. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Peggy Baker Dance Projects**. *he:she*. See Mar 28.
- 4:30: **Church of the Incarnation**. *Jazz Vespers: Reg Schwager Guitar Trio*. 15 Clairtrell Rd. 416-221-7516. Freewill donation. Reception follows.
- 7:30: **University of Toronto Faculty of Music**. *Percussion Ensemble Concert*. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.

SINFONIA TORONTO
Johannes Rieger, Conductor

KYOUNG-JOO SUNG Violinist
Friday, April 11, 8 pm
Glenn Gould Studio
sinfoniatoronto.com
Toll free 1-866-943-8849

B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Brantford, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Midland, Owen Sound, Peterborough, Picton, Prescott, St. Catharines, Stratford, Waterloo and Waubaushene.

Saturday March 1

- 7:30: **Chorus Niagara**. *Cinema: The Passion of Joan of Arc*. Live choral soundtrack. Edward Moroney, organ. St. Thomas Anglican Church, 99 Ontario St., **St. Catharines**. 1-866-617-3257 or 905-688-5550x3257. $35; $33(sr); $25(under 30); $15(st). Also Feb 28.
- 7:30: **Stratford Symphony Orchestra**. *Dramatic Beethoven*. Beethoven: Overture to Coriolanus; Symphony No.6 "Pastoral"; Bruch: Romance for Viola and Orchestra; Weber: Andante and Hungarian Rondo. Guest: Keith Hamm, viola; Daniel Warren, conductor. Knox Presbyterian Church (Stratford), 142 Ontario St., **Stratford**. 519-271-0990. $35; $20(st); $10(child).

Sunday March 2

- 2:30: **Kingston Symphony**. *Brahms, Mozart and Elgar*. Brahms: Variations on a Theme by Haydn; Elgar: Enigma Variations; Mozart: Bassoon Concerto. Richard Hoenich, bassoon. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. $20-$50.
- 3:00: **Bach Elgar Choir**. *Requiem*. Fauré: Requiem; Vaughan Williams: Mass in g. Jennifer Taverner, soprano; Andrew Tees, bass; Michael Bloss, organ; Alex Cann, conductor. Christ's Church Cathedral, 252 James St. N., **Hamilton**. $25. 905-527-5995. Also Feb 28(eve).
- 3:00: **Georgian Bay Symphony**. *Swoboda Piano Quartet*. Ewa Swoboda, piano; Witold Swoboda, violin; Matt Swoboda, cello; Marcin Swoboda, viola. Harmony Centre, 890 4th Ave. E., **Owen Sound**. 519-372-0212. $19; $17(sr); $5(under 25 years).
- 3:00: **John Laing Singers**. *The Poet's Corner*. Choral music based on poetically substantial texts. Ager: Invisible Harps; Williams: Three Shakespeare Songs; Gjeilo: Dark Night of the Soul; Whitacre: Five Hebrew Love Songs; Fauré: Cantique de Jean Racine. St. Paul's United Church, 29 Park St. W., **Dundas**. 905-628-5238. $16-26.

Tuesday March 4

- 12:00_noon: **Brock University Department of Music**. *Music@Noon Recital: Instrumental students*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

Wednesday March 5

- 12:00_noon: **Midday Music With Shigeru**. *Catherine Robbin, mezzo*. York University Students. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $5; free(st).
- 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Performance Art on African Child Soldiers*. Jason White, piano; Pam Patel, vocals. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

Thursday March 6

- 10:30am: **Peterborough Symphony**. *Peter and the Wolf...and other musical tales*. Academy Theatre, 2 Lindsay St. S., **Lindsay**. 705-742-1992. $7; free(teachers/guardians). Also 1:00.
- 12:00_noon: **University of Guelph**. *Thursday At Noon Concert Series: Soundscapes*. Part of the 7th annual Creative Music Symposium. Electronic improvisations with D'Arcy Gray and James Harley. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120x5299. Free.
- 1:00: **Peterborough Symphony**. *Peter and the Wolf...and other musical tales*. Academy Theatre, 2 Lindsay St. S., **Lindsay**. 705-742-1992. $7; free(teachers/guardians). Also 10:30am.

Friday March 7

- 7:30: **Brock University Department of Music**. *ENCORE! Concert Series: Andrew Downing Ensemble: The Cabinet of Dr. Caligari*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. $28.50; $22.50(sr/st); $5(eyeGo high school program).
- 7:30: **Rant Maggie Rant**. *Shades of the Shamrock (Spirit of St. Patrick)*. Celtic Fusion. Canadian Celtic Choir. Aeolian Hall, 795 Dundas St. E., **London**. 519-672-7950. $30/$25(adv).
- 8:00: **McMaster School of the Arts**. *Celebrity Concert Series: 3rd Coast Percussion Ensemble*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x24246. $20; $15(sr); $5(st).

Saturday March 8

- 7:00: **Shiori Kobayashi presents**. *Masterworks featuring the Clarinet*. Works by Weber, Ravel, Saint-Saëns, von Kreisler and de Wailly. Shiori Kobayashi, clarinet; Seiichi Ariga, flute; Homer Seyward, flute and oboe; Ian Green, piano. Hamilton Mennonite Church, 143 Lower Horning Road, **Hamilton**. 905-628-4980. $15; $10(sr/st).
- 7:30: **Brantford Symphony Orchestra/ Grand River Chorus**. *Some Enchanted Evening*. Works by Rodgers and Hammerstein. Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford**. 1-800-265-0710 or 519-758-8090. $30-$40; $20(st).
- 7:30: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *She Rises*. Women's choirs from Brock and McMaster Universities. St. Thomas Anglican Church, 99 Ontario St., **St. Catharines**. 905-688-5550 x3817. $17; $12(sr/st); $5(under 13/ eyeGo high school program).
- 8:00: **DaCapo Chamber Choir**. *Journey Into The Night*. Habibi: Black Riders; Glick: Yiddish Suite(selections). St. John the Evangelist Church, 23 Water St. N., **Kitchener**. 519-725-7549. $20; $15(sr/st); $5(child/ eyeGO). Also Mar 9(mat, Waterloo).
- 8:00: **Kitchener-Waterloo Chamber Music Society**. *James Campbell, clarinet*. Schubert: Shepherd on the Rock; Brahms: Clarinet Sonata No.2 in Eb; Brahms: Clarinet Quintet. Leslie Fagan, soprano; Leopoldo Erice, piano; Penderecki String Quartet. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

Sunday March 9

- 3:00: **DaCapo Chamber Choir**. *Journey Into The Night*. See Mar 8(eve).

Tuesday March 11

- 12:00_noon: **Brock University Department of Music**. *Music@Noon Recital: Piano students*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.
- 12:15: **St. Paul's Anglican Cathedral**. *Stephanie Burgoyne and William Vandertuin*. Organ solo and organ four hands. 472 Richmond St., **London**. 519-752-0965. Free.

Wednesday March 12

- 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Brass Essentials Quintet - Music for March*. Debra Lacoste and friends. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.
- 2:30: **Seniors Serenade**. *Amanda McLeod, Piano and Vocals*. Works by Rodgers & Hammerstein and Chopin. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. Free.
- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Heidi Wall, piano*. Gershwin: Three Preludes; Chopin: Ballade No.4; Beethoven: Sonata No.15 "Pastorale"; Ravel: Miroirs. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $20; $15(sr); $10(st).

Thursday March 13

- 12:00_noon: **University of Guelph**. *Thursday At Noon Concert Series: Musical Mysticism*. Schubert: Fantasie in C; other works by Medtner and Pärt. Emily Westell, violin; Jean Desmarais, piano. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120x5299. Free.

Friday March 14

- 8:00: **Rant Maggie Rant**. *St. Patrick's Day Celebration*. Celtic Fusion. Pearl Company, 16 Steven St., **Hamilton**. 905-524-0606. $20.

Sunday March 16

- 2:00: **Rant Maggie Rant**. *Live in the Livingroom House Concert*. Celtic Fusion (unplugged). Zen Waffle Inn, Call for address details, **Waubaushene**. 705-538-1463. $15.
- 2:30: **Niagara Symphony Orchestra**. *Masterworks 4: Celestial Serenades*. Mozart: Eine Kleine Nachtmusik; Bartók: Music

for Percussion, Strings and Celesta; Dvořák: Serenade for Strings. Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. $10-$53; $5(eyeGO); $12(PSSTnso).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Arkady Yanivker, violin and Elina Kelebeev, piano*. Delius: Sonata; Nielsen: Sonata No.2; Brahms: Sonata No.3. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $25; $20(sr); $15(st).

Monday March 17

● 2:00: **Rant Maggie Rant**. *St. Patrick's Day Celebration*. Celtic Fusion. Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford**. 1-800-265-0710. $41.

Tuesday March 18

● 12:00_noon: **Brock University Department of Music**. *Music@Noon Recital: Voice students*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

● 12:30: **McMaster School of the Arts**. *Lunchtime Concert Series: Kirk Starkey, Cello*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x27038. Free.

● 7:00: **All Saints' Anglican Church**. *The Three Cantors*. Canadian Anglican priests David Pickett, William Cliff and Peter Wall; Angus Sinclair, conductor. 235 Ribidge St., **Peterborough**. 705-742-0042. $25. Benefit for The Primate's World Relief and Development Fund.

Wednesday March 19

● 12:00_noon: **Music at St. Andrews**. *Tom Loney, Organ*. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. $5; free(st).

● 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Music by Carol Ann Weaver with Rebecca Campbell*. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

Thursday March 20

● 12:00_noon: **University of Guelph**. *Thursday At Noon Concert Series: Time and Space in Time*. With turntablism and visual aesthetics, Slowpitch examines sounds within sounds and space within time. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120 x5299. Free.

● 8:00: **Kawartha Concerts**. *Marjorie Porter Memorial Concert*. Music written for cello and harp. Ariel Barnes, cello; Heidi Krutzen, harp. All Saints' Anglican Church, 235 Ribidge St., **Peterborough**. 705-878-5625. $35-$40; $5(st).

Friday March 21

● 7:30: **Brock University Department of Music**. *Student Recital: Leanne Vida, soprano and Leslie Kingham, piano*. St. Barnabas Anglican Church, 31 Queenston St., **St. Catharines**. 905-688-5550 x3817. Free.

● 8:00: **Edwin Outwater/Jon Kimura Parker**. *Brahms the Progressive, Schoenberg the Romantic*. Brahms: Piano Concerto No.1 in d; Schoenberg: Verklärte Nacht (Transfigured Night); multimedia presentation and discussion. Kitchener-Waterloo Symphony. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. $19 and up. 7:00: pre-concert prelude. Also Mar 22.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Trio Voce*. Haydn: Trio No.24 in E-flat; Dvořák: Trio No.4 "Dumky"; Brahms: Trio No.1 in B. Jasmine Lin, violin; Marina Hoover, cello; Patricia Tao, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

● 8:00: **McMaster School of the Arts**. *Celebrity Concert Series: Johannes Linstead, Flamenco Guitar*. Convocation Hall (UH213), McMaster University, 1280 Main St W., **Hamilton**. 905-525-9140 x24246. $20; $15(sr); $5(st).

Saturday March 22

● 2:30: **Kitchener-Waterloo Symphony**. *Tenors, Trumpets and La Traviata! An Introduction to Opera*. Evan Mitchell, conductor. Guests: Opera Five. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. $18; $11(child). 1:15: pre-concert activities.

● 7:30: **Barrie Concerts**. *Hamilton Children's Choir*. Zimfira Poloz, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. $85 or by subscription.

● 7:30: **Georgian Bay Symphony**. *In the Key of D*. Dvořák: Symphony No.7 in d; Haydn: Cello Concerto in D; Burge: The Canadian Shield. Thomas Wiebe, cello; John Barnum, conductor. OSCVI Regional Auditorium, 1550 8th St. E., **Owen Sound**. 519-372-0212. $28; $26(sr); $15(z-seats); $5(st).

● 7:30: **University of Waterloo Department of Music**. *East West Ensemble and Menno Singers*. Gerard Yun, conductor. Waterloo North Mennonite Church, 100 Benjamin Road, **Waterloo**. 519-885-0220 x24226. Free.

● 8:00: **Edwin Outwater/Jon Kimura Parker**. *Brahms the Progressive, Schoenberg the Romantic*. See Mar 21.

● 8:00: **Guelph Chamber Choir**. *Elijah*. Mendelssohn. Daniel Lichti (Elijah); Anne Marie Ramos, soprano; Sophie Roland, alto; Chris Fischer, tenor; Western University Singers; Musica Viva Orchestra; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. $30/$25(4 or more); $10(st); $5(eyeGo). 7:00: pre-concert Podiumtalk!

● 8:00: **Kawartha Concerts**. *Marjorie Porter Memorial Concert*. Music written for cello and harp. Ariel Barnes, cello; Heidi Krutzen, harp. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., **Lindsay**. 705-878-5625. $35-$40; $5(st).

● 8:00: **Ontario Philharmonic**. *Hungarian Impressions with Haiou Zhang*. Works inspired by Hungary. Pieces by Liszt and more. Haiou Zhang, piano. Regent Theatre, 224 Main St., **Picton**. 905.721.3399 x2. $45-$56; $34-$45(st).

Sunday March 23

● 2:30: **Kingston Symphony**. *Mozart's Requiem*. Mozart: Symphony No. 1; Overture to the Magic Flute; Requiem. Allison Angelo, soprano; Jennifer Routhier, mezzo;Christopher Mayell, tenor; Bruce Kelly, baritone; Glen Fast, conductor; Kingston Choral Society. Kingston Gospel Temple, 295 Princess St., **Kingston**. 613-530-2050. $20-$50.

● 4:00: **King Edward Choir**. *Choral Festival Spectacular*. Dvořák: Te Deum; Loch Lomond (arr. Quick); Lennon/McCartney: All You Need is Love; Dett: Chariot Jubilee; and other works. King Edward Choir, Lyrica Chamber Choir, Bravado Show Choir, Barrie high school singers and Huronia Symphony Orchestra; Oliver Balaburski, Scott Boyer, Floydd Ricketts and Steve Winfield, conductors. Barrie Central Collegiate, 125 Dunlop St. West, **Barrie**. 705-739-4228. $25; $20(sr); $10(st); $5(13 & under).

Monday March 24

● 8:00: **Jeffery Concerts**. *Susan Hoeppner, flute and Angela Park, piano*. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. $30; $25(sr); $15(st).

Tuesday March 25

● 12:00_noon: **Brock University Department of Music**. *Music@Noon Recital: Instrumental students*. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Michael Kolk, guitar*. Works by Albéniz, Hétu, Debussy, Scarlatti, Pärt and Barrios. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

Thursday March 27

● 12:00_noon: **University of Guelph**. *Thursday At Noon Concert Series: Student Soloist Day*. Featuring applied music students. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120x5299. Free.

Friday March 28

● 7:30: **Brock University Department of Music**. *Public Performance: The Fugue*. Ensemble Vivant. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. $15.04; $10(sr/st); $5(eyeGo); free(MIWSFPA students).

● 7:30: **Perimeter Institute**. *Classical World Artists Series*. Christian Poltera, cello. Mike Lazaridis Theatre of Ideas, 31 Caroline St. N., **Waterloo**. 519-883-4480. $78; $50(st).

● 8:00: **Kitchener-Waterloo Symphony**. *The Music of ABBA*. Dancing Queen, Mamma Mia, Super Trouper, Take a Chance on Me and other works. Guests: Arrival from Sweden. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. $28-$88; $27-$84(sr); $14(st); $11(child). Also Mar 29.

Saturday March 29

● 7:30: **Grand Philharmonic Chamber Singers**. *Chamber Series: Music of the North*. Works by Pärt, Schafer, Vasks and others. Mark Vuorinen, conductor. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 1-800-265-8977 or 519-578-1570. $40; $36(sr); $16(under 30).

● 7:30: **Kingston Symphony**. *Sweet & Hot*. Classics and jazz. Guest: Andy Stein, violin. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. $20-$50.

● 7:30: **Oriana Singers/Concert Band of Cobourg**. *Blast into Spring!* Sirett: Things That Never Die; Tanner: For the Fallen; and works by Williams, Parry, and Jenkins. Trinity United Church, 284 Division St., **Cobourg**. 1-855-372-2210. $25.

● 8:00: **Jeunesses Musicales Ontario**. *La Bohème*. Puccini. St. Andrew's Presbyterian Church (Prescott), 425 Centre St., **Prescott**. 613-925-0737. $20; $5(st); free(under 12). Also Mar 28 (Milton), Apr 6 (7:30, Midland).

You thought you'd heard it all, but you have to come to Waterloo March 29 to hear the chamber music of

Alkan!

K-W Chamber Music Society
www.k-wcms.com

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Chamber Music of Charles-Valentin Alkan*. Lynn Kuo, violin; Rachel Mercer, cello; Shoshana Telner, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $35; $30(sr); $20(st).

● 8:00: **Kitchener-Waterloo Symphony**. *The Music of ABBA*. See Mar 28. 2:00: **Bobcaygeon Music Council**. *Ken Lavigne, tenor*. Broadway cabaret including selections from operas and popular music. Trinity United Church (Bobcaygeon), 42 William St., **Bobcaygeon**. 705-731-9661. $25; free(st/child).

Sunday March 30

● 2:00: **University of Waterloo Department of Music**. *Stage Band*. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. $10; $5(sr/st).

● 2:30: **Georgian Music**. *Germany's Vogler String Quartet*. Works by Schubert and Dvořák. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. By subscription or free to new purchasers of 2014-15 series.

● 3:00: **Guelph Symphony Orchestra**. *People's Choice*. Mozart: Le Nozze di Figaro Overture; Wallace: Acacia Street; Dukas:

Spiritus Ensemble

Bach/Kaiser/Handel
St. Mark Passion (1747)

Sunday, March 30, 2014, 7PM

St John the Evangelist Anglican Church
Duke & Water Streets, Kitchener

B. Concerts Beyond the GTA

Villanelle for Horn and Orchestra; Mahler: Adagietto from Symphony No.5; Burge: Flanders Fields Reflections and an audience request. Sharlene Wallace, harp; Tony Snyder, horn. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. $35; $17(under 30); $10(child); $5(eyeGO).

● 7:00: **Spiritus Ensemble**. *Bach/Kaiser/Handel: St. Mark Passion*. Canadian premiere. Spiritus Ensemble; Nota Bene Baroque Players; Daniel Lichti, Jesus; Lenard Whiting, Evangelist; Kenneth Hull, conductor. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 519-743-0228. $20; $10(st).

● 7:30: **University of Waterloo Department of Music**. *Instrumental Chamber Ensembles*. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

Wednesday April 2

● 12:30: **University of Waterloo Department of Music**. *Noon Hour Concerts: Gamelan Music*. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Jethro Marks, viola and Mauro Bertoli, piano*. Rota: Intermezzo for viola and piano; Glinka: Viola Sonata; Enescu: Konzertstuck for viola and piano; Vieuxtemps: Viola Sonata Op.36. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

Thursday April 3

● 12:00_noon: **University of Guelph**. *Thursday At Noon Concert Series: Student Soloist Day*. Featuring applied music students. MacKinnon Room 107, University of Guelph, 50 Stone Rd., **Guelph**. 519-824-4120x5299. Free.

Friday April 4

● 7:30: **Kitchener-Waterloo Symphony**. *Alex Cuba*. An evening of Latin soul. Edwin Outwater, conductor. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 888-745-4717. $35. Also Apr 5.

● 8:00: **Jeffery Concerts**. *James Ehnes, violin*. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. $30; $25(sr); $15(st).

● 8:00: **University of Waterloo Department of Music**. *Chamber Choir: Earth Teach Me*. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 519-885-0220 x24226. $10; $5(sr/st).

Saturday April 5

● 10:30am: **Kitchener-Waterloo Symphony**. *Tunes and Tarantellas: Music and Dance for Tots*. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 888-745-4717. $11-$13.

● 7:30: **Kitchener-Waterloo Symphony**. *Alex Cuba*. See Apr 4.

● 8:00: **University of Waterloo Department of Music**. *University Choir: Carmina Burana*. St. Michael's Catholic Church, 240 Hemlock St., **Waterloo**. 519-885-0220 x24226. $10; $5(sr/st).

Sunday April 6

● 2:00: **Gallery Players of Niagara**. *In the Shadow of the Volcano*. Portrait of Naples in the Renaissance and Baroque periods. Margaret Gay, cello; Vesuvius Ensemble: Francesco Pellegrino, voice and chitarra battente; Marco Cera, Baroque guitar and ciaramella; Ben Grossman, colascione and percussion. St. Barnabas Anglican Church, 31 Queenston St., **St. Catharines**. 905-468-1525. $5-$32.

● 6:00: **INNERchamber Concerts**. *Movement*. Works by Pärt, Piazzolla, Bolt-Martin and others. Neesa Kenemy, dancer; Andrew Chung, violin; Ben Bolt-Martin, cello; Liesel Deppe, flute; Graham Hargrove, percussion. Factory 163, 163 King St., **Stratford**. 1-800-656-0713. $40; $10(st). Tickets purchased before Friday midnight, include a light dinner.

● 7:30: **Jeunesses Musicales Ontario**. *La Bohème*. Puccini. Midland Cultural Centre, 333 King St., **Midland**. 705-527-4420. $48.19-$60.50; $24.60(st). Also Mar 28 (Milton), Mar 29 (Prescott).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Ensemble Vivant*. Fugues by Bach, Shostakovich, Romero, Piazzolla, Dobrin and Coghlan. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. $30; $25(sr); $20(st).

ISRAELI JAZZ SHOWCASE

MARCH 6

GILAD HEKSELMAN TRIO
SHAI MAESTRO TRIO
with special guests
DAVID BUCHBINDER ENSEMBLE

The Rex Hotel, 194 Queen Street West, 7pm, $15 cover

www.spotlightonisraeliculture.ca

spotlight ON ISRAELI CULTURE · ASHKENAZ · Canada-Israel Cultural Foundation La Fondation Culturelle Canada-Israel · Consulate General of ISRAEL TORONTO and Western Canada

C. In the Clubs (Mostly Jazz)

Alleycatz

2409 Yonge St. 416-481-6865 alleycatz.ca
Every Mon 8pm *Salsa Night w/ Frank Bischun and free lessons.* **Every Tue** 8:30pm *Carlo Berardinucci Band.* No Cover. **Every Wed** 8:30pm *City Soul Swinging Blues & Vintage R&B.* No Cover. **Every Thu** 9pm *Soul and R&B* (bands alternate weekly). **Every Fri/Sat** 9:30pm *Funk, Soul, R&B, Top 40.* $10 after 8:30pm. **Mar 1** *Graffiti Park.* **Mar 6** *Taxi.* **Mar 7** *Ascension.* **Mar 8** *Soular.* **Mar 13** *Black Movy.* **Mar 14** *Ascension.* **Mar 15** *Soular.* **Mar 20** *Kristie Dos Santos.* **Mar 21, 22** *Graffitti Park.* **Mar 26** *Electric Soul Circus.* **Mar 27** *Blush Band.* **Mar 28, 29** *Lady Kane.*

Annette Studios

566 Annette St. 647-880-8378
annettestudios.com
Every Mon 9:30pm *Jazz Jam w/ Nick Morgan Quartet.* Suggested donation $12/$9(st).

Artword Artbar

15 Colbourne St., **Hamilton**. 905-543-8512
artword.net (full schedule)

Bloom

2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
Mar 13 7pm *Julie Michels Trio* $35 (dinner & show package).

Castro's Lounge

2116 Queen St. E. 416-699-8272
castroslounge.com No Cover/PWYC.
Every Sun 4pm *Live jazz.* **Every Mon** 9pm *Rockabilly Night w/ the Cosmotones.* **Every Tue** *8pm* rotating bluegrass bands; 10:30pm *blueVenus.* **Every Wed** 8pm *Mediterranean Stars.* **Every Thu** 9pm *Jerry Leger & the Situation.* **Every Fri** 5pm *Ronnie Hayward.* **Every Sat** 4:30pm *Big Rude Jake.*

C'est What

67 Front St. E. 416-867-9499
cestwhat.com
Mar 1 3-6pm *Boxcar Boys.* PWYC.
Mar 8 3-6pm *Hot Five Jazzmakers* $5. **Mar 15** 3-6pm *Boxcar Boys.* PWYC. **Mar 20** 9:30pm *Suzana d'Amour* $8. **Mar 22** 3-6pm *Hot Five Jazzmakers.* $5. **Mar 23** 3pm *Judy Marshak* $10; 7pm *Suzana d'Amour* $8. **Mar 29** 3-6pm *Boxcar Boys.* PWYC. **Mar 30** 3pm *Cadre.* PWYC. **Mar 31** 8:30pm *Jessica Stuart, Angela Saini, Myke Mazzei.* PWYC.

Chalkers Pub, Billiards & Bistro

247 Marlee Ave. 416-789-2531
chalkerspub.com
Every Wed 8pm-midnight *Girls Night Out Jazz Jam w/ host Lisa Particelli.* PWYC. **Mar 1** 6-9pm *Lorne Lofsky Trio* $10. **Mar 8** 6-9pm *Dave Young Quartet* $10. **Mar 15** 6-9pm *Nancy Walker / Kirk McDonald Duo* $10. **Mar 21** 7-10pm *Sheila Jordan w/ Don Thompson & Neil Swainson* $30. **Mar 22** 6-9pm *Sheila Jordan w/ Don Thompson & Neil Swainson* $30. **Mar 23** 2-6pm *Sheila Jordan Vocal Jazz Workshop* $75(participate); $30(audit). **Mar 27, 28, 29** 8pm *Bucky Pizzarelli and Frank Vignola* $35.

Classico Pizza & Pasta

2457 Bloor St. W. 416-763-1313
Every Thu 7pm *Nate Renner.* No Cover.

Communist's Daughter, The

1149 Dundas St. W. 647-435-0103
Every Sat 4-7pm *Gypsy Jazz w Michael Johnson & Red Rhythm.* PWYC.

DeSotos

1079 St. Clair Ave. W. 416-651-2109
Every Thu 8pm-midnight *Open Mic Jazz Jam, hosted by Double A Jazz.*

Dominion on Queen

500 Queen St. E. 416-368-6893
dominiononqueen.com (full schedule)
Every Sat 4-7:30pm *Ronnie Hayward.* **Every Sun** 11am-3pm *Rockabilly Brunch w/ Alistair Christl and the Cosmotones.* No Cover. **Every Tue** 8:30pm *Hot Club of Corktown Django Jam w/ host Wayne Nakamura.* PWYC. **Every Wed** 8pm *Corktown Ukelele Jam* $5. **Mar 1** 9pm *Paul James Band* $10. **Mar 6** 7pm *Wee Folk Club* $10. **Mar 7** 9pm *Havana to Toronto Safari* $10. **Mar 8** 9pm *The Imposters.* **Mar 9** 4:30pm *Wintergarten Orchestra* $10. **Mar 14** 9pm *Mojo Stars* $10. **Mar 15** 9pm *Sonic Blues BBQ* $10. **Mar 20** 7pm *Wee Folk Club* $10. **Mar 21** 9pm *Leyland Gordon Band* $10. **Mar 22** 9pm *Glendale One Reinterpreting the Beatles* $10. **Mar 23** 4:30pm *Toronto Art Orchestra* $10. **Mar 29** 9pm *Al Lerman* $10. **Mar 30** 5pm *York Jazz Ensemble* $10.

Dovercourt House

805 Dovercourt Rd. 416-537-3337
odd-socks.org (full schedule)
Every Sat 9pm-1am *Saturday Night Swing: Dance featuring Live Swing Bands and two pre-party dance classes.* Dance $13; $15 with one class, $18 with both. **Mar 1** *Hot Five Jazzmakers.* **Mar 8** *Tia Brazda Swing Band.* **Mar 15** *Combo Royale, Heidi Lange Band.* **Mar 22, 29** bands TBA.

Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No Cover/PWYC.
Mar 2 9pm *Graham Playford.* **Mar 3** 7pm *Nate Renner;* 9pm *Greg DeDenus Trio.* **Mar 5** 9pm *Kevin Butler & Friends.* **Mar 6** 9pm *John Wayne Swingtet.* **Mar 9** 9pm *Jon Shearsmith.* **Mar 10** 7pm *Jared Goldman Trio;* 9pm *Trevor Falls Collective.* **Mar 12** 9pm *Peter Boyd.* **Mar 13** 9pm *Bossa Tres.* **Mar 16** 8pm *Circles.* **Mar 17** 9pm *Tara Kanangara.* **Mar 19** 9pm *Kevin Butler & Friends.* **Mar 20** 9pm *Vokurka's Violin.* **Mar 23** 9pm *Derek Gray.* **Mar 24** 7pm *Karl Silveira Quartet;* 9pm *Allison Au Quartet.* **Mar 26** 9pm *Peter Boyd.* **Mar 31** 7pm *Anna Atkinson & David Occhipinti;* 9pm *Trevor Giancola.*

Fionn MacCool's

181 University Ave. 416-363-1944
fionnmaccools.com
Every Sun 6pm *Classical Social, hosted by Simon Capet.* No Cover.

Flying Beaver Pubaret, The

488 Parliament St. 647-347-6567
pubaret.com (full schedule)
Mar 7 9pm *Nathalie Nadon: "Du coq à l'âme"* $20/$15(adv). **Mar 9** 7pm *Peter Donato: Tibian Blues Redux* $15/$10(adv). **Mar 22** 7pm *Vincent Wolfe & Mark Kieswetter: "Just the Two of Us"* $20/$15(adv). **Mar 28** 9pm *Ryan G. Hinds: Comedy, Cabaret & Coffee Talk*

$15/$10(adv).

Gate 403

403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
Mar 1 5pm *Bill Heffernan & Friends;* 9pm *Melissa Boyce.* **Mar 2** 5pm *Rob Thaller & Joanna Reynolds;* 9pm *Paul Llew-Williams: Brickhouse Trio.* **Mar 3** 5pm *Mike Daley*; 9pm *Michael O'Grady.* **Mar 4** 5pm *Howard Willett Duo;* 9pm *Danny Marks & Alec Fraser.* **Mar 5** 5pm *Melissa Lauren;* 9pm *Michelle Rumball.* **Mar 6** 5pm *Roberta Hunt;* 9pm *Melanie Brulee Band.* **Mar 7** 5pm TBA; 9pm *Tevlin Swing Band.* **Mar 8** 5pm *Bill Heffernan & Friends;* 9pm *Sweet Derrick Blues Band.* **Mar 9** 5pm *Joel Hartt;* 9pm *Chloe Watkinson.* **Mar 10** 5pm *Jay MacDonald;* 9pm *Michael O'Grady.* **Mar 11** 5pm *Tom McGill;* 9pm *Danny Marks & Alec Fraser.* **Mar 12** 9pm *Michelle Rumball.* **Mar 13** 5pm *Roland Racz;* 9pm *Kevin Laliberté.* **Mar 14** 5pm *Doc Barrister;* 9pm *Denielle Bassels.* **Mar 15** 5pm *Bill Heffernan & Friends;* 9pm *Donne Roberts.* **Mar 16** 5pm *Joanne Morra & the France Street Trio;* 9pm *Brown-Talsky Quintet.* **Mar 18** 5pm *David Rubel;* 9pm *Danny Marks & Alec Fraser.* **Mar 19** 5pm *Chelsea McBride;* 9pm *G Street.* **Mar 20** 5pm *Richard Whiteman;* 9pm *Tiffany Hanus.* **Mar 21** 5pm *Sam Broverman;* 9pm *Fraser Melvin.* **Mar 22** 5pm *Bill Heffernan & Friends;* 9pm *John Deehan w/ Zoe Chilco.* **Mar 23** 5pm *Jeff Taylor & SLT;* 9pm *Felix Wong.* **Mar 24** 5pm *Danny B & Brian Gauci;* 9pm *Michael O'Grady.* **Mar 25** 9pm *Danny Marks & Alec Fraser.* **Mar 26** 5pm *Leigh Graham;* 9pm *Michelle Rumball.* **Mar 27** 5pm *Jocelyn Barth;* 9pm *Annie Bonsignore.* **Mar 28** 5pm *Elizabeth Martins;* 9pm *Jason Raso.* **Mar 29** 5pm *Bill Heffernan & Friends;* 9pm *Root Down.* **Mar 30** 5pm *John Wayne Swingtet;* 9pm *Harry Vetro.* **Mar 31** *Michael O'Grady.*

Gladstone Hotel

1214 Queen St. W. 416-531-4635
gladstonehotel.com (full schedule)
Mar 29 9pm *Don River Blues Band.*

Grossman's Tavern

379 Spadina Ave. 416-977-7000
grossmanstavern.com (full schedule)
No Cover/PWYC.
Every Sat 4:30pm*The Happy Pals;* 10pm featured band. **Every Sun** 4:30pm *New Orleans Connection Allstars;* 10pm *The Nationals.* **Every Mon** 10pm *No Band Required.* **Every Wed** 10pm *Bruce Domoney.* **Every Fri/Sat** 10pm featured band.

Habits Gastropub

928 College St. 416-533-7272
habitsgastropub.com
No Cover, $20 food or drink minimum.
Mar 7 9pm *Max Forster & Joshua Smiley.* **Mar 15** *Blues & Troubles.* **Mar 22** *Art & Woodhouse.* **Mar 29** *Birds of Bellwood.*

Harlem Restaurant

67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm. No Cover/PWYC.
Mar 1,8 *Mike Field* **Mar 6** *Treble Attack*. **Mar 7** *Unbuttoned.* **Mar 10** *Neil "Bee" Brathwaite.* **Mar 14** *Dane Hartsell.* **Mar 15** *Joanna Mohammed.* **Mar 21** *Gyles ft. James King Trio.* **Mar 22** *Madette.* **Mar 24** *Neil "Bee" Brathwaite.* **Mar 28** *Kristin Fung.* **Mar 29** *Ania Soul.*

Hirut Restaurant

2050 Danforth Ave. 416-551-7560

Home Smith Bar – See Old Mill, The

Hugh's Room

2261 Dundas St. W. 416-531-6604
hughsroom.com (full schedule)
All shows: 8:30pm (unless otherwise noted).
Mar 6 *The Grand Slambovians* $22.50/$20(adv). **Mar 8** *Tribute to Joni Mitchell* $27.50/$25(adv). **Mar 9** *Shari Ulrich CD Release* $25/$22.50(adv). **Mar 13** *Tribute to Ray Charles* $30/$27.50(adv). **Mar 14** *The Two Sides of Carole King* $30/$25(adv). **Mar 15** *Rant Maggie Rant* $27.50/$25(adv). **Mar 16** *De Temps Antan* $22.50/$20(adv). **Mar 18** 9:30am *Toronto Ravel* $25/$22.50(adv); 8:30pm *Sharon Corr* $30/$28.50(adv) **Mar 19** *Jacob Moon CD Release.* **Mar 20** *Songs of Sondheim: Alex Samaras & Bobby Hsu w/ guest Sophia Perlman* $45/$40(adv). **Mar 21, 22** *David Wilcox* $35/$32.50(adv). **Mar 23** *Ashley MacIsaac* $40/$35(adv). **Mar 26** *Sam Baker* $25/$22.50(adv). **Mar 27** *Catherine MacLellan & Guests* $25/$22.50(adv). **Mar 28** *Sweet Sounds of the 70s* $27/$25(adv). **Mar 29** *Fred Eaglesmith's Traveling Steam Show* $40/$35(adv). **Mar 30** 2pm *Ken Whiteley & Guests* $22.50/$20(adv); 8:30pm *Bianca* $30/$25(st 2 for 1/child half price).

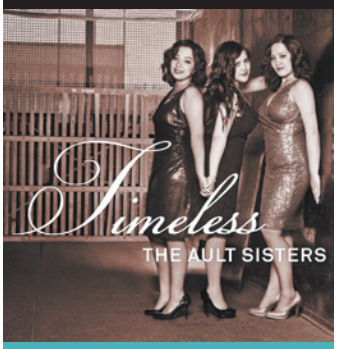
Inter Steer Tavern

357 Roncesvalles Ave. 416-588-8054
All events: PWYC.
Every Wed 8-11pm *Fraser Daley.* **Every Thu** 8-11pm *Ronnie Hayward.* **Mar 1, 15** 4-7pm *Laura Hubert Trio.*

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca
Every Wed 8pm *The Soul Nannies: R&B, Funk*

Official CD release



with
Robi Botos, piano;
George Koller, bass;
Nathan Hiltz, guitar;
Ben Riley, drums

Tuesday March 11, 8pm

Jazz Bistro, 251 Victoria Street
Doors open 5:30pm;
8:00pm show, $15 cover
Reservations: 416.363.5299

aultsisters.com
jazzbistro.ca

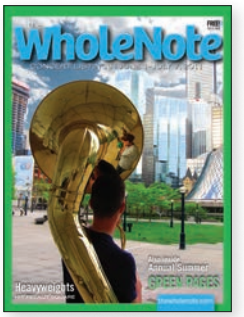
WELCOME RETURNS

ORI DAGAN

Lisa Particelli's commitment to what she does week after week since January of 2005 is inspiring to anyone who has ever hosted a jazz jam. In her newsletter, the creator and host of the Wednesday night Girls Night Out (where gentlemen are welcome too) at Chalkers thanks her audience for supporting live music and living musicians.

"Live music improves the quality of our lives," she writes. "Whether we choose to simply listen or to participate in the creation of live music, we wire our brains to pay attention, we create social connections and best of all, we truly experience the full range of human emotion."

With that in mind, before I get to an exciting story at Chalkers, I'd like to single out a group that *WholeNote* readers might remember from our 2011 summer double issue cover story (and if you haven't read it yet — no worries, it's googleable).



Heavyweights: In just a few years, the Heavyweights Brass Band has fused traditional and contemporary jazz into a sound all its own. Their first album introduced listeners to a group both light-hearted and hard-working: Christopher Butcher (trombone); Paul Metcalfe (saxophone); Jon Challoner (trumpet); Lowell Whitty (drums); and Rob Teehan (sousaphone). *Don't Bring Me Down* certainly brought these five young guys way up, with festival appearances across the country and a sold-out show at Koerner Hall with Grammy-winning percussionist Giovanni Hidalgo. Now the group releases *Brasstronomical*, their sophomore release on the new Lulaworld label, which features several surprises, including the addition of a sixth member.

"Our original trumpet player Jon Challoner was back and forth between Toronto and NYC to study at Juilliard," says Heavyweight trombonist, composer, arranger Christopher Butcher. "We had long-time friend and fellow former Winnipegger John Pittman filling in for Challoner while he was away. Then we had a couple big gigs where we could fly Challoner up and we decided to ask both trumpets to join us. One more trumpet makes a huge difference and they really complement each other while making our sound bigger, thicker, more intricate and well, heavier. I would say all those adjectives could be used to describe *Brasstronomical*. It sounds bigger and is bolder than our first record. We also experimented with some production techniques. Paul brought the baritone saxophone into our arsenal and there are points where you may even hear two Christopher Butchers."

The group is increasingly innovative, but firmly steeped in the jazz tradition. *Brasstronomical* features guest appearances by Giovanni Hidalgo and Jane Bunnett. Just what did the band learn from performing with these masters?

"Working with two international artists on the level of Giovanni Hidalgo and Jane Bunnett has been a dream come true," asserts Butcher. "Our concert at the Royal Conservatory's Koerner Hall was the highlight of our career. There aren't words to describe how it feels to share the stage with the pre-eminent percussionist of all time. Someone who has played with not only jazz legends Dizzy Gillespie and Art Blakey but with Tito Puente, Paul Simon, Phish and D'Angelo brought something out of our music and pushed us to new heights. When he agreed to play on our record and be part of *Brasstronomical* we were elated! Jane is a national treasure and a true inspiration to all of us in the group. She has constantly taken chances throughout her

career and her playing is similar, it always sounds fresh. She is likely the most important musician after Dizzy Gillespie in fusing elements from Afro-Cuban music with jazz. This cultural collaboration is really interesting to us."

The *Brasstronomical* CD release concert takes place at Lula Lounge on Thursday March 6.

GREG KING

Back to Chalkers Pub and Lisa Particelli, who is excited to be presenting NYC-based jazz master Sheila Jordan for the second time. Jordan has called herself a late bloomer; inspired by Charlie "Bird" Parker, she sang throughout her teens but recorded her first album at the age of 32. It wasn't until she was 58 that she quit her day job. An underground sensation, she continued to record throughout the 1970s and 80s and today has over 25 albums to her credit. Since the 1990s, Jordan's career has really picked up and she has toured this earth many times over. Now 85, this sweet and brilliant little woman is a wonder of the jazz world.

The two evening concerts at Chalkers will find Jordan in fine musical company: Don Thompson on piano and Neil Swainson on bass.

"I have worked with Don and Neil before and it's a real joy to be able to sing with them again. Don is a fantastic accompanist, and being a lover of the bass I am thrilled to be singing with Neil. Great guys who put their heart and soul into the music. How lucky can I get?"

Recently named a Jazz Master by the National Endowment of the Arts for her contributions as a performer and educator, Jordan has been teaching jazz since the 1970s. She will be giving a Sunday afternoon vocal jazz workshop for singers of all levels; there are limited spots to participate but ample seating for auditors.

"I was first able to observe Sheila teach during an Art of Jazz workshop and was impressed at her warmth and insights as she carefully listened to each student participate," recalls Particelli. "She handled every singer with warmth, gentle care and keen observations coupled with super advice. This woman's wisdom, heart, positive attitude, great ears and genuine passion to spread the message of jazz is contagious. Sheila sings from the heart, and she teaches from there, too."

Don't be surprised if Jordan drops by the Wednesday night jazz jam at Chalkers on March 19 — she sings GNO's praises:

"I am so happy that Lisa's jam session is still happening," says Jordan. "I believe that jam sessions are the most important part of the jazz tradition. Singers can learn all these wonderful tunes from their teachers but if you don't have a place to try out what you've learned and a place to take chances what does it all mean? We need places to try out tunes; even if we fall on our faces we can pick ourselves up and start all over again like the song says! With jam sessions like this one, all of this is possible. We need more Lisa Particellis on the jazz scene."

Sheila Jordan appears at Chalkers Friday March 21, 7-10pm, Saturday March 22, 6-9pm and the workshop is Sunday March 23 from 2-6pm. Tickets are available at TicketWeb.ca.

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com

C. In the Clubs (Mostly Jazz)

& Soul $15 **Every Thu/Fri/Sat** 6pm *Young Artist Series.* No Cover.
Mar 1 9pm *Adrean Farrugia Quintet* $20. **Mar 2** 12:30pm *Peter Cavanagh Duo.* PWYC. **Mar 5** 8pm *Havana to Toronto Safari feat. Horacio Hernandez* $15. **Mar 6, 7, 8** 9pm *Grant Stewart-Bernie Senensky Quartet* $15(Thu/Fri); $20(Sat). **Mar 9** 12:30pm and 7pm *Canadian Men's Chorus* $20. **Mar 11** 8pm *The Ault Sisters: "Timeless" CD Release* $15. **Mar 12** 8pm *Soul Nannies* $10. **Mar 13, 14, 15** *Colin Hunter & Joe Sealy Quartet.* No Cover (Thu); $10(Fri/Sat). **Mar 16** 12:30pm *WIBI;* 7pm *Josh White Jr.* $18/$15(adv). **Mar 19** 8pm *Patricia Cano* $15. **Mar 20, 21, 22** 9pm *Amy McConnell & William Sperandei* $15(Thu/Fri); $20(Sat). **Mar 23** 12:30pm and 7pm *Countermeasure* $15. **Mar 25** 7pm *Andrea Superstein* $15/$10(st). **Mar 26** 8pm *Soul Nannies* $10. **Mar 27, 28, 29** 9pm *Broadsway* $20. **Mar 30** 12:30pm *FreePlay Duo* $15; 7pm *Lara Solnicki: "Whose Shadow" CD Release* $15.

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., **Waterloo.** 226-476-1565
kwjazzroom.com (full schedule)
Attendees must be 19+, shows 8:30-11:30pm
Mar 1 8:30pm *Greg Runions Quintet* $18. **Mar 5** 8pm *Gilad Hekselman* $20. **Mar 6** 8pm *St. John's Jam.* **Mar 14** 8:30pm *Harley Card Quintet* $18. **Mar 15** 8:30pm *Gray Matter feat. Ingrid Jensen* $20. **Mar 21** 8:30pm *Dave O'Neil Quartet* $15. **Mar 22** 8:30pm *Alex Dean Quintet* $20. **Mar 28** 8:30pm *Dave Wiffen Quartet* $15. **Mar 29** 8:30pm *Allison Au Quartet* $18.

Joe Mama's

317 King St. W. 416-340-6469
Live music every night; All shows: No Cover.
Every Mon 7:30-11:30pm *Soul Mondays.* **Every Tue** 7-11pm *Blue Angels.* **Every Wed** 8pm-12am *Blackburn.* **Every Thu** 8:30pm-12:30am *Blackburn.* **Every Fri** 10pm-2am *The Grind.* **Every Sat** 10pm-2am *Shugga.* **Every Sun** 6-10pm *Organic: Nathan Hiltz* (guitar); *Bernie Senensky* (organ); *Ryan Oliver* (saxophone); *Morgan Childs* (drums).

KAMA

214 King St. W. 416-599-5262
All shows: 5-8pm. No Cover, $20 food/beverage minimum.
Every Thu *Thursdays at Five:* Members of the Canadian Jazz Quartet: *Frank Wright* (vibraphone); *Duncan Hopkins* (bass); *Don Vickery* (drums) and special guests: **Mar 6** *Richard Underhill* (saxophone); Ted Quinlan (guitar). **Mar 13** *Denny Christianson* (trumpet); *Andrew Scott* (guitar). **Mar 20, 27** TBA.

Local Gest, The

424 Parliament St. 416-961-9425
Jazz Sundays 4:30-7:30pm. No Cover, $20 food/beverage minimum.

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
Mar 6 8pm *Heavyweights Brass Band: "Brasstronomical" CD Release* $10/$20 with CD. **Mar 7** 8pm *Carlos Bernardo Trio* $15. **Mar 14** 8pm *Jay Danley Ethio-Jazz Project* $15. **Mar 19** 8pm *Ron Davis: Symphronica* $20. **Mar 27** 8:30pm *Motown Madness* $10.

Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440
manhattans.ca
All shows: PWYC

MAY Cafe

876 Dundas St. W. 416-568-5510
maytoronto.com (full schedule)
Mar 14, 15 9pm *Ori Dagan Quintet feat Brownman: Cole Porter Tribute* $10.

Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687
mezzettarestaurant.com
Sets at 9pm and 10:15pm. *Jazz Series*: Cover $8-$10.

Monarchs Pub

At the Delta Chelsea Hotel
33 Gerrard St. W. 416-585-4352
monarchspub.ca (full schedule)
All shows: 8pm-midnight. No Cover.
Mar 5 *Michael Bell.* **Mar 6** *Jerome Godboo.* **Mar 12** *Chuck Jackson.* **Mar 13** *J.W. Jones Band.* **Mar 19** *Melissa Boyce.* **Mar 20** *The Distillery.* **Mar 26** *Michael Danckert Quartet.* **Mar 27** *Jack de Keyzer Band.*

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com
Sunday Brunch, 2-5pm, No Cover
Mar 2 *Thyron Lee Whyte.* **Mar 9** *Jordana Talsky.* **Mar 16** *Lisa Particelli's Girls Night Out Jam.* **Mar 23** *Pat Murray.* **Mar 30** *Allyson Morris.*

Musideum

401 Richmond St. W., Main Floor
416-599-7323
musideum.com

Nawlins Jazz Bar & Dining

299 King St. W. 416-595-1958
nawlins.ca
Every Tue *Stacie McGregor;* **Every Wed** *Jim Heineman Trio.* **Every Thu** *Nothin' But the Blues w/ guest vocalists.* **Every Fri/Sat** *All Star Bourbon St. Band*; **Every Sun** *Brooke Blackburn.*

Nice Bistro, The

117 Brock St. N., **Whitby**. 905-668-8839
nicebistro.com
Mar 26 7-9pm *Zoey Adams* $39.99 (includes dinner).

Old Mill, The

21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar: No Reservations. No Cover. $20 food/drink minimum. All shows: 7:30-10:30pm unless noted otherwise.
Mar 1 *Bernie Senensky Trio.* **Mar 6** *Carol McCartney Quartet.* **Mar 7** *Brigham Phillips Trio.* **Mar 8** *Joe Sealy/Paul Novotny Duo.* **Mar 13** *Faith Amour Trio.* **Mar 14** *John Sherwood Duo.* **Mar 15** *Mark Eisenman Trio.* **Mar 20** *Luis Mario Ochoa Quartet.* **Mar 21** *Richard Whiteman Trio.* **Mar 22** *Bruce Harvey.* **Mar 27** *Michele Mele Trio.* **Mar 28** *Brian Barlow Trio.* **Mar 29** *John Sherwood Duo.*

Paintbox Bistro

555 Dundas St. E. 647-748-0555
paintboxbistro.ca

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca All shows: 3:30pm. No Cover.
Mar 1 *Ted Quinlan Quartet.* **Mar 8** *Sugar Daddies Sextet.* **Mar 15** *Darryl Orr Quartet.* **Mar 22** *Chris Butcher Quartet.* **Mar 29** *Dave Young Quartet.*

Poetry Jazz Café

224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com All shows: PWYC.
Every Wed 9:30pm *Spy vs Sly vs Spy.* **Every Thu, Fri** 10pm *The Reposadists Quartet.*

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule).
Every Tue 7-9pm *Apres Work Series*; 9:45pm *Tyler Yarema and his Rhythm.* **Every Wed** 7-9pm *Apres Work Series;* 9:45pm *Bradley and the Bouncers.* **Every Thu** 7-9pm *Apres Work Series* (**Mar 6** *Alex Pangman)* 9:45pm *Mary McKay*. **Every Fri** 9:45pm *Dee Dee and the Dirty Martinis.* **Every Sat** 9:45pm *Tyler Yarema and his Rhythm.*

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca (call for cover charge info)
Mar 1 12pm *Danny Marks & Friends;* 3:30pm *T.J.O. Big Band;* 7:30pm *Bacchus Collective;* 9:45pm *David Buchbinder's Odessa.* **Mar 2** 12pm *Excelsior Dixieland Jazz;* 3:30pm *Club Django;* 7pm *Richard Whiteman;* 9:30pm *Sean Bray Trio.* **Mar 3** 6:30pm *U of T Student Jazz Ensembles;* 9:30pm *Humber College Student Ensembles.* **Mar 4** 6:30pm *David Hutchison Quartet;* 9:30pm *Classic Rex Jazz Jam.* **Mar 5** 6:30pm *Griffith/Hiltz;* 9:30pm *Myriad Trio.* **Mar 6** 7pm *Israeli Jazz Showcase: David Buchbinder, Gilad Hekselman, Shai Maestro.* **Mar 7** 4pm *Hogtown Syncopators;* 6:30pm *Sara Dell;* 9:45pm *Al Henderson.* **Mar 8** 12pm *Danny Marks & Friends;* 3:30pm *Swing Shift Big Band;* 7:30pm *Bacchus Collective;* 9:45pm *Gia & the Unpredictable.* **Mar 9** 12pm *Excelsior Dixieland Jazz;* 3:30pm *Red Hot Ramble;* 7pm *Richard Whiteman;* 9:30pm *Amina Figarova.* **Mar 10** 6:30pm *U of T Student Jazz Ensembles;* 9:30pm *Humber College Student Jazz Ensembles.* **Mar 11** 6:30pm *David Hutchison Quartet;* 9:30pm *Classic Rex Jazz Jam.* **Mar 12** 6:30pm *Griffith/Hiltz Trio;* 9:30pm *Alex Goodman/Jon Challoner.* **Mar 13** 6:30pm *Kevin Quain;* 9:45pm *Ingrid Jensen w/ Gray Matter.* **Mar 14** 4pm *Hogtown Syncopators;* 6:30pm *Sara Dell;* 9:45pm *Ingrid Jensen w/ Gray Matter.* **Mar 15** 12pm *Danny Marks & Friends;* 3:30pm *The Mojo Stars;* 7:30pm *Bacchus Collective;* 9:45pm *Mike Downes Quartet.* **Mar 16** 12pm *Excelsior Dixieland Jazz;* 3:30pm *Dr. Nick Blues;* 7pm *Richard Whiteman;* 9:30pm *Strictly From Prehistoric.* **Mar 17** 6:30pm *U of T Student Jazz Ensembles;* 9:30pm *Humber College Student Jazz Ensembles.* **Mar 18** 6:30pm *David Hutchison Quartet;* 9:30pm *Tomas Janzon Quartet.* **Mar 19** 6:30pm *Griffith/Hiltz Trio;* 9:30pm *Max Senitt Trio.* **Mar 20** 6:30pm *Kevin Quain;* 9:45pm *Barry Elmes Quintet.* **Mar 21** 4pm *Hogtown Syncopators;* 6:30pm *Sara Dell;* 9:45pm *Barry Elmes Quintet.* **Mar 22** 12pm *Danny Marks & Friends;* 3:30pm *Jerome Godboo;* 7:30pm *Bacchus Collective;* 9:45pm *Jake Chisholm.* **Mar 23** 12pm *Excelsior Dixieland Jazz;* 3:30pm *Satin Dolls;* 7pm *Richard Whiteman;* 9:30pm *Trombone Summit.* **Mar 24** 6:30pm *U of T Student Jazz Ensembles;* 9:30pm *John Cheesman Jazz Orchestra.* **Mar 25** 6:30pm *David Hutchison Quartet;* 9:30pm *Dave Young.* **Mar 26** 6:30pm *Griffith/Hiltz Trio;* 9:30pm *Paul DeLong's Bucket of Fish Orchestra.* **Mar 27** 6:30pm *Fabio Ragnelli Trio;* 9:45pm *Mark Eisenman Quintet.* **Mar 28** 4pm *Hogtown Syncopators;* 6:30pm *Sara Dell;* 9:45pm *Mark Eisenman Quintet.* **Mar 29** 12pm *Danny Marks & Friends;* 3:30pm *Laura Hubert Band;* 7:30pm *Bacchus Collective;* 9:45pm *Kollage.* **Mar 30** 12pm *Excelsior Dixieland Jazz;* 3:30pm *Freeway Dixieland Jazz;* 7pm *Richard Whiteman;* 9:30pm *Aimee Butcher.*

Salty Dog Bar & Grill, The

1980 Queen St. E. 416-849-5064
saltydogbarandgrill.ca
All shows 7-10pm, No Cover.
Mar 4, 18 *Greg Pilo Quartet.*

Seven44

(Formerly Chick n' Deli/The People's Chicken)
744 Mount Pleasant Rd. 416-489-7931
seven44.com (full schedule)
Every Sat 4-7pm *Climax Jazz Band* $5. **Every Mon** 7:30pm *Big Band Night.* No Cover.

Statlers

487 Church St. 416-922-0487
All Shows: No Cover/PWYC
Every Mon 9:30pm-1am *SINGular Sensation: Musical Theatre Open Mic w/ Jennifer Walls, Donovan LeNabat & Jamie Bird.* **Every Tue** 10pm *Top Star Tuesday: Talent Night.* **Every Wed** 6-10pm *Kendall Partington.* **Every Thu** 9:30pm *Open Mic w/ Donovan LeNabat & Jamie Bird.* **Every Sat** 10pm-1:30am *Kendall Partington.*

Tranzac

292 Brunswick Ave. 416-923-8137
tranzac.org (full schedule)
3-4 shows daily, various styles. Mostly PWYC.
Every Mon 7pm *This is Awesome*; 10pm *Open Mic.* **Every Fri** 5pm *The Foolish Things.* **Every Sat** 3pm *Jamzac.* This month's shows include: **Mar 2** 5pm *Monk's Music.* **Mar 4** 10pm *Peripheral Vision.* **Mar 7** 10pm *Jim Lewis & DOG Ensemble.* **Mar 9** 10pm *Lina Allemano Four.* **Mar 11** 7:30pm *The Aurochs;* 10pm *Stop Time.* **Mar 12** 10pm *Jay Danley's Ethio-Jazz Project.* **Mar 18** 10pm *Ken McDonald Quartet.* **Mar 21** 10pm *Ryan Driver Quartet.* **Mar 25** 10pm *Nick Fraser Presents.* **Mar 28** 10pm *Ryan Driver Quartet.* **Mar 30** 10pm *Steve Ward Presents.*

Victory Café, The

581 Markham St. 416-516-5787
Every Wed 9:30pm-12am *Hot Jazz String Quartet*: *Drew Jurecka* (violin); *Jesse Barksdale* (guitar); *Chris Bezant* (guitar); *Chris Banks* (bass). **Every Sun** 9pm *Open Mic.*

Zipperz

72 Carlton St. 416-921-0066
All shows: No Cover/PWYC.
Every Tue 10-12am *Effervescence w/ Donavon LeNabat & Natasha Buckeridge.* **Every Fri** 7-9pm *Roxxie Terrain w/ Adam Weinmann.*

D. The ETCeteras

GALAS & FUNDRAISERS

- Mar 29, 7:00: **Mariposa in the Schools/ Echo Women's Choir**. *Night Songs*. Live music, wine tasting, food, silent auction and prizes. Performances by Jowi Taylor, The Dovercourts, Melanie Doane, Echo, and Gurpreet Chana. Fundraiser to benefit Mariposa in the Schools and Echo Women's Choir and celebrate Earth Day. Church of the Holy Trinity, 10 Trinity Square. 416-462-9400. $35.

COMPETITIONS

- Deadline to Apply: Mar 28: **Domenic Troiano Guitar Awards**. Three prizes of $5000 to be awarded to Canadian guitarists in the categories of Jazz, Multi-genre (rock, blues, country, etc.) and Classical. Submit a 3 to 4 minute video on Sonicbids. 416-367-0178. For details: www.domenictroiano.com.

LECTURES & SYMPOSIA

- Mar 1, 7:00: **Toronto Gilbert and Sullivan Society**. *Illustrated Talk on Peter Pratt.* Canon Michael Burgess highlights the life of Peter Pratt, principal comedian for the D'Oyly Carte Opera Company. St. Andrew's United Church, 117 Bloor St. E. 416-763-0832. Free.
- Mar 2, 2:00: **Toronto Opera Club**. *The Ultimate Love-Hate Relationship Between Opera and the Recording.* Robert Harris, lecturer. Room 330, Edward Johnson Building, 80 Queen's Park. 416-924-3940. $10.
- Mar 10, 17, 24, 31 and Apr 7, 12:00 noon: **Saint Barnabas on the Danforth**. *Soundings in the Passions*. Listening, lecture and discussion series on Bach's St. John and St. Matthew Passions. Bring a lunch; texts provided. Continues weekly until Apr 7. 361 Danforth Ave. 416-463-1344. Free.
- Mar 18, 1:30: **Opera Appreciation with Iain Scott**. *Viva Puccini!: Tosca.* Video excerpts of great productions and performances of great singers with one of Canada's foremost opera educators. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x115. $36(full series)/$14(drop in).
- Mar 21, 7:00: **Soundtreams Salon 21**. *Meet John Farah: SoundMakers Composer in Residence*. John Farah discusses his process, with the premiere performance of his new work for piano and electronics. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free.
- Mar 25, 1:30: **Opera Appreciation with Iain Scott**. *Viva Puccini!: Madame Butterfly.* Video excerpts of great productions and performances of great singers with one of Canada's foremost opera educators. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x115. $36(full series)/$14(drop in).

- Apr 1, 1:30: **Opera Appreciation with Iain Scott**. *Viva Puccini!: Turandot.* Video excerpts of great productions and performances of great singers with one of Canada's foremost opera educators. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x115. $36(full series)/$14(drop in).
- Apr 5, 7:00: **Toronto Gilbert and Sullivan Society**. *Evening of Gilbert and Sullivan Talk and Song*. St. Andrew's United Church, 117 Bloor St. E. 416-763-0832. Free.
- Mar 12, 19 and 26; Apr 2 and 9, 1:00: **The Jubilee Living and Learning Lecture Series**. *From Medieval to Modern – A Listener's Guide to Classical Music.* Dr. Arthur Wenk, lecturer. Mar 12: The Middle Ages and the Renaissance; Mar 19: The Baroque Period; Mar 26: The Classical Period; Apr 2: The Romantic Period; Apr 9: The Modern Period. Jubilee United Church, 40 Underhill Dr. 416-447-6846. $25(series); $8(single lecture).

MASTERCLASSES

- Mar 9 and Apr 6, 2:00: **Singing Studio of Deborah Staiman**. *Masterclass*. Musical theatre/audition preparation, using textual analysis and other interpretative tools for the sung monologue. Yonge and Eglinton area, call for exact location. 416-483-9532. $55(participant)/$35(auditor). www.singingstudio.ca.
- Mar 30, 4:30: **Horn Day**. *Horn Day 2014: Tribute to Horn and Opera*. Concert in tribute

VENUE RENTAL
- in the heart of Yorkville
- historical heritage building
- Steinway Grand Piano
- recital and special events
- lighting and sound systems
- accomodates caterers
- reasonable rates

35 Hazelton Avenue, **Heliconian Hall**
416-922-3618 rentals@heliconianclub.org

to Joan Watson, Horn Day founder. Full day activities for horn players include masterclass, mock audition, jazz horn workshop and more. Ron George, director. Lakeshore Auditorium, Humber College, 3199 Lakeshore Blvd. W. 289-221-0229. $20; $15(st). www.hornday.ca.

● Various dates: **Royal Conservatory**. *Glenn Gould School Student Masterclasses*. Students of the Glenn Gould School work with guest artists. Open for auditors. Mar 3, 10:00am: Stephen Hough, piano; Mar 7 and Mar 8, 10:00am and 2:00pm: Leon Fleisher, piano; Mar 12, 10:00am: David Jalbert, piano; Mar 21, time TBD: Whitney Crockett, bassoon; Mar 21, time TBD: James Babor, percussion; Mar 25, time TBD: Colin Currie, percussion; Mar 28, time TBD, Brett Polegato, voice; Mar 28, 10:00am: Colin Carr, cello; Apr 4, time TBD: John W, Thorne, flute; Apr 4, 1:00: Neil Shicoff, voice; Apr 4, 10:00am and 2:00pm: David Perry, violin; Apr 4 and 5, 10:00am and 2:00pm: Richard Goode, piano. Mazzoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free.

WORKSHOPS

● Mar 1, 10:30am–1:00pm: **Toronto Mendelssohn Choir**. *Singsation Saturday Choral Workshop*. Sing with the choir. Latin American inspired choral music. Ana Alvarez Sandoval, guest conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x221. $10. Refreshments included. www.tmchoir.org.

● Mar 2, 10:15am: **Wychwood Clarinet Choir**. *Clarinet Festival/Workshop Day with Free Concert*. Guest clinicians: James Campbell, Steve Fox, Michele Jacot and Steve Pierre. Observe coachings and participate in workshops. 7:30: Free concert. Walter Hall, Edward Johnson Bldg., 80 Queens Park. 647-668-8943. Free. Sponsored by the University of Toronto Faculty of Music and the Toronto Arts Council. For details: www.wychwood-clarinetchoir.com.

● Mar 2, 1:30: **Toronto Early Music Players Organization.** *Early music workshop for woodwinds and strings.* Vincent Lauzer, conductor. Bring your recorders, early instruments and music stand; scores will be provided. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20.

● Mar 21, 7:30: **CAMMAC Recorder Players' Society**. *Renaissance and Baroque Workshop*. For recorders and other early instruments. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. $15; free (members). Refreshments included.

● Mar 22, 2:00: **CAMMAC Recorder Players' Society**. *Reading for Singers and Instrumentalists*. Chapman: Proud Music of the Storm. Lydia Adams, conductor. Christ Church Deer Park, 1570 Yonge St. 905-877-0671. $10; $6(members).

● Apr 5, time TBA: **Continuum Contemporary Music**. *Workshop with Trio 7090.* Dutch and Canadian composers and performers critiquing works, as part of Continuum's Gaudeamus Musiekwee tribute. Music Gallery, 197 John St. 416-924-4945. $30; $20(sr/arts worker); $10(st). For details: www.continuummusic.org.

• Apr 07 7:30: **Grace Church on-the-Hill.** *Christ Church Cathedral Choir from Oxford UK.* Workshop for choral singers

GRACE
CHURCH ON-THE-HILL
presents

a **Choral Workshop** with
Dr. Stephen Darlington
and
Christ Church Cathedral Choir, Oxford UK
Monday April 7th, 7:30 pm

and conductors. Stephen Darlington, conductor. 300 Lonsdale Rd. 416-488-7884. $15 ($10 with ticket to Apr 8 concert.) Group rate available for singers in local choirs who come with other members of their choir. Call church for details. Concert Apr 8(eve).

SCREENINGS

● Mar 31, 6:30: **Royal Conservatory/Hot Docs Film Festival.** *Music On Film Festival: Embracing Voices: The Woman Behind the Music of Jane Bunnett*. Bunnett's personal and musical triumph after depression and her journey to Cuba to reconnect with music. Post-screening guests: Mervon Mehta and Jane Bunnett. Bloor Hot Docs Cinema, 506 Bloor St. W. $15/$12(members). www.bloorcinema.com.

● Apr 3, 8:00: **Toronto Silent Film Festival.** *The Wind (1928); Silent Toronto Photoplays; Best of TUFF 2013*. Music by William O'Meara, piano. Innis Town Hall, 2 Sussex Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.

● Apr 4, 7:30: **Toronto Silent Film Festival.** *City Girl (1930); Silent Toronto Photoplays*. Music by Fern Lindzon, piano. Carlton Cinema, 2 Carlton St. 416-461-9287. $15. www.torontosilentfilmfestival.com.

● Apr 6, 4:00: **Toronto Silent Film Festival.** *1000 Laffs Comedy Shorts Programme*. Music by Laura Silberberg, piano. Fox Theatre, 2236 Queen St. E. 416-461-9287. $15. www.torontosilentfilmfestival.com.

● Apr 7, 6:30: **Royal Conservatory/Hot Docs Film Festival.** *Music On Film Festival: Wavemakers*. History of the electronic musical instrument, the Ondes Martenot with brief demonstration after the film by ondiste Genevieve Grenier. Bloor Hot Docs Cinema, 506 Bloor St. W. $15/$12(members). www.bloorcinema.com.

● Apr 7, 8:00: **Toronto Silent Film Festival/Toronto Theatre Organ Society.** *Seven Years Bad Luck, 1921*. Music by Clark Wilson, Wurlitzer Theatre Organ. Casa Loma, 1 Austin Terrace. 416-499-6262. $20. www.ttos.ca.

● Apr 8, 7:00: **Toronto Silent Film Festival/Revue Film Society.** *The Last Command (1928); Behind the Screen (1916)*. Music by Jordan Klapman, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.

OPEN REHEARSALS/SINGALONGS

● Mar 18, 7:00: **Canada Sings!/Chatons Canada! Toronto-Riverdale**. *Community Singalong*. Canadian folk songs, rock, Broadway and ballads. Mark Bell, song leader; Marjorie Wiens, piano. St. John's Presbyterian Church, 415 Broadview Ave. 416-778-0796. Free; donations accepted.

ANNOUNCEMENTS

● Mar 30: **Canadian Music Therapy Trust Fund**. *First National March for Music Therapy*. Call for volunteers. March to raise funds for local music therapy initiatives. For details: chrissy@musictherapytrust.ca.

ETCETERA: MISCELLANEOUS

● Mar 1, 9:00: **Swamperella.** *18th Annual Mardi Gras Costume Ball*. Swamperella (Cajun and Zydeco dance band), The Boxcar Boys (gypsy, jazz and klezmer) and Kristine Schmidt and her Special Powers (jazz, honky tonk). The Elmocambo Tavern, 494 Spadina Ave. 416-588-9227. $15. Doors open at 8:00.

● Mar 1 and Mar 4–8, 7:30: **Theatre Passe Muraille**. *Same Same But Different*. Production by Anite Majumdar highlighting the prejudices hidden in Bollywood film. Anita Majumdar, Nicco Lorenzo Garcia and Reza Jacobs, acting and dance; Suba Sankaran, music. 16 Ryerson Ave. 416-504-7529. $32.50; $27.50(sr/arts worker); $15(under 30). Also Mar 1 and 8 at 2:00.

● Mar 3, 10, 17 at 7:00: **Toronto New Music Alliance**. *New Music 101*. **Mar 3:** *Volume 1: New Music Concerts and junctQín Keyboard Collective.* NMC and French percussionist Jean-Pierre Drouet on performers who have developed unique repertoire by working directly with composers; junctQín Keyboard Collective gives an overview of their collaborative work and demonstrates their unique instrumentation. **Mar 10**: *Volume 2: Soundstreams and Spectrum Music.*

New Music 101
Explore new directions in contemporary music!
7pm on March 3, 10, 17
Toronto Reference Library
789 Yonge Street
FREE!
Presented by the Toronto New Music Alliance
Canada Council for the Arts · Conseil des arts du Canada · FONDATION SOCAN FOUNDATION

Session showcasing two digital initiatives: the application SoundMakers and the installation The Interface. **Mar 17**: *Volume 3: The Music Gallery and Continuum Contemporary Music*. Music Gallery technical director Paul Hodge demonstrates mic technique and mixing strategies with Continuum musicians; members of Continuum discuss continuity between Dutch music from the Renaissance and after WWII. All sessions hosted by John Terauds. Elizabeth Beaton Auditorium, Toronto Reference Library, 789 Yonge St. 416-961-6601 x207. Free. For details: www.music-centre.ca.

● Apr 4 and 5, 8:00: **dance Immersion**. *ExpressionsŠNow*. Showcase highlighting the Ohio company Azaguno and the Toronto company KasheDance. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. $25-$35; $18-$20(sr/st). Also Apr 5 at 1:00pm.

Assistant Organist Position

The Cathedral Church of St. James is accepting applications for the position of Assistant Organist to begin September 1, 2014. This position entails approximately 20 hrs per week for 34 weeks per year. Salary will be commensurate with RCCO guidelines and accommodation may be available. Please send CV and applicable support material (sound files, etc.) to David Briggs at **dbriggs@stjamescathedral.on.ca.**

PASQUALE BROS.
DOWNTOWN LTD.
PREMIERE SOURCE FOR HIGH QUALITY FOOD
(416) 364-7397 www.pasqualebros.com

AUDITIONS & OPPORTUNITIES

AVAILABLE PRO BONO POSITIONS for musicians at the KINDRED SPIRITS ORCHESTRA: Principal Oboist, Principal Bassoonist, Associate (or 2nd) Trumpeter, Associate (or 2nd) Trombonist, 3rd Trombonist, as well as sectional Violinists, Violists, Cellists and Contrabassists. The KSO is an auditioned-based community orchestra that rehearses once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region's residents and continues to attract avid audiences across the GTA. Guest soloists for the 2013.2014 concert season include pianists Anton Kuerti and James Parker, violinist Jacques Israelievitch and Canadian teenage sensation, violinist Nicole Li. The repertoire features symphonies by Brahms, Schumann and Shostakovich as well as masterworks by Handel, Wagner, Mendelssohn, Tchaikovsky and Saint-Saëns. Interested musicians are invited to e-mail General Manager Jobert Sevilleno at GM@KSOrchestra.ca and visit www.KSOrchestra.ca for more information.

COUNTERPOINT COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals, downtown Toronto. We're especially looking for trombones and strings. Email info@ccorchestra.org.

DIRECTOR OF MUSIC: The Unitarian Congregation in Mississauga, a liberal religious community, seeks an energetic Music Director to give leadership to our stylistically and spiritually varied musical life. www.uucm.ca Closing date: March 5, 2014

FOR SALE

FRENCH HORN: one owner, excellent condition, suitable for advanced student or working musician. mjbuell@gmail.com.

WASTING AWAY IN A CLOSET? Your lovely old violin / clarinet / trombone is crying out to be played! And there's someone out there who'd love to breathe new life into it. Sell, or donate your silent unused instruments! Contact classad@thewholenote.com to find out how.

INSTRUCTION

CLASSICAL GUITAR LESSONS: beginner to advanced from one of Toronto's finest classical guitar instructors and nationally renowned author of many guitar publications. Located in midtown Toronto. classicalguitartoronto.com, or howardwallach@hotmail.com.

EAST YORK HOUSE OF THE ARTS: Flute, piano, guitar, theory lessons, RCM and audition preparation. Contact 647-801-3456, music.eastyork@gmail.com, www.alhelipimienta.wix/eastyorkmusic.com

FLUTE, PIANO, THEORY LESSONS, RCM EXAM PREPARATION: Samantha Chang, Royal Academy of Music PGDip, LRAM, ARCT. 416-293-1302, samantha.studio@gmail.com. www.samanthaflute.com.

PIANO LESSONS: Beginners – advanced. All levels Royal Conservatory of Music and beyond. Intensive course for adults. Lessons are given on a 9 foot Steinway concert grand. 416-449-1665

PIANO LESSONS: personalized instruction by experienced teacher, concert pianist EVE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416- 603-4640.

WARM, SEASONED PIANO TEACHER, California immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown studio, with German grand piano and ample Kleenex. Testimonials: "I was paying $200/hour for therapy: Bach is better!" - Beaches man, 50s. "Sure beats studying with those Quebec nuns!" - downtown woman, 65+. "Best teacher ever!" - Riverdale girl, age 13. Peter Kristian Mose, 416-923-3060; pkmose@planeteer.com. My students have never won any prizes, except for love of music. (And loyalty.)

MUSICIANS AVAILABLE

ARE YOU A PARTY ANIMAL? The WholeNote gets inquiries from people looking for musicians to provide music for receptions, weddings and other festive occasions. We can't recommend your ensemble, but YOU can! Contact classad@thewholenote.com by February 21 and book your ad for the March edition!

BARD – EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mhpape@interhop.net.

SERVICES

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-251-0309 or 905-830-2985.

DO YOU HAVE PRECIOUS MEMORIES LOST ON OLD RECORDS, TAPES, PHOTOS etc.? Recitals-gigs-auditions-air checks-family stuff. 78's-cassettes-reels-35mm slides-etc. ArtsMediaProjects will restore them on CD's or DVD's. Call George @ 416-910-1091.

VENUES AVAILABLE / WANTED

ARE YOU PLANNING A CONCERT OR RECITAL? Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tina@bloorstreetunited.org.

PERFORMANCE / REHEARSAL / STUDIO / OFFICE SPACE AVAILABLE. Great acoustics, reasonable rates. College / Spadina. Phone 416-921-6350. E-mail ststepheninthefields@gmail.com

REHEARSAL / PERFORMANCE SPACE AVAILABLE: Yonge / Wellesley. Weekday rates: $20/hr., Evening (events) $100/night. Seats 40-60 people. Contact bookings@gladdaybookshop.com.

A WholeNote CLASSIFIED delivers!

Sing the right tune, reach the right audience.
Only $24 for the first 20 words or less, and $1.20 for each additional word.
Discounts for multiple insertions.
Deadline for the APRIL 2014 edition is Saturday March 22.
classad@thewholenote.com

MARKETPLACE

Moeller Pipe Organs Inc.
New Instruments and Additions
Tunings and Maintenance
Restorations and Repairs
Metal Pipes
2393 Gareth Rd., Mississauga, L5B 1Z4
www.moellerorgans.com
Tel/Fax (905) 277-2631

WE ARE **ALL** MUSIC'S CHILDREN

MJ BUELL

Who is April's Child?

Our Mystery Child's name has appeared in every WholeNote since September 2006.

Smiling to beat the band!
Near Maple, ON 1929

At 18 (at left) "every inch a sailor".
St Hyacinth QC, Navy Signal School, 1944

U of T-bone, 1949

Know our Mystery Child's name? Send your guess to musicschildren@thewholenote.com by March 24 and WIN PRIZES!

Beat by Beat | **Bandstand**

continued from page 29

Recruits on the Horizon! Having learned that Long and McQuade were having an Instrument Exploration Workshop to acquaint potential recruits for yet another New Horizons beginners' band in Toronto, I paid a visit, camera in hand. I soon learned that mine was not the only camera there. The event was being filmed for TV. Filmmaker and journalist Sarah Keenlyside of **Inkblot Media** was there with her crew filming the action and interviewing participants for a proposed one-hour documentary on the Toronto New Horizons groups. The production is slated to be aired on TV Ontario next fall. We chatted about the evolution of these bands, from the original beginners group to level 2 and level 3 groups, and wondered how many group levels there might eventually be. Sarah posed an interesting question: "Is there such a thing as graduation?" Good point!

While on the subject of New Horizons bands, I received an interesting phone call a few days ago. It was from a member of one of the Toronto bands who is contemplating a move to Peterborough. Could I put her in touch with the New Horizons folks in Peterborough? Playing in a band is now an important part of her life and she doesn't want to give that up if she moves.

Canadian Band Association campaign launched: As announced in last month's column, the Canadian Band Association (Ontario) formally announced their campaign to promote public awareness of the activities of wind bands in Ontario. The campaign was officially launched by the Honourable Brad Duguid, Ontario Minister for Training, Colleges and Universities. Supporting Mr. Duguid at the event were noted composer and conductor Howard Cable and Mr. Jack Long of Long and McQuade Music. Stay tuned.

Heavyweights performance call: In a recent conversation with Chris Butcher, leader of the Heavyweights Brass Band, he told me of an interesting event taking place this month. They are inviting anyone who plays brass instruments or saxophones to join in a Street Brass performance on Thursday March 6 at 6pm. Rehearsals and the performance will all be at Lula Lounge, 1585 Dundas St. W. If interested in joining in the fun, email Chris at chris@chrisbutchermusic.com for details.

Sarah Keenlyside with crew at New Horizons

Al Cheslo. It is with deep sorrow that I must report the passing of another stalwart from the community band scene. As is so frequently the case in the band world, I can't recall when I first met Al Cheslo. When one joins a group it usually takes some time to get to know those other members who don't play in one's section. I just know that Al had been in many groups that I have been associated with for over 25 years. In both big "swing bands" and concert bands Al was a regular member. The last time that I spoke with him he mentioned that he was downsizing from a house to an apartment and would miss the following week 's rehearsal. Rather than see him at our rehearsal in two weeks' time, I attended his funeral service. We miss him.

Definition Department. This month's lesser known musical term is: An Achoired Taste: An appreciation of choral music. We invite submissions from readers. Let's hear your daffynitions.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.

Sight-Singing with Sheila
Sheila McCoy
416 574 5250
smccoy@rogers.com
www.sightsingingwithsheila.com
(near Woodbine subway)

Children's Piano Lessons
Friendly, approachable – and strict!
Liz Parker
416.544.1803
liz.parker@rogers.com
Queen/Bathurst

NEED HELP WITH YOUR TAXES?
Specializing in personal and business tax returns including prior years and adjustments
HORIZON TAX SERVICES INC.
1-866-268-1319 • npulker@rogers.com
www.horizontax.ca
• free consultation • accurate work • pickup & delivery

PRICELESS!

Free Listings for Teachers. What's the Catch?

ALLAN PULKER

Back in 1995 when we started *The WholeNote*, or *Pulse* as it first was called, it was certainly possible to find out about the many concerts going on in our city. All you had to do was go to concert venues and pick up brochures, read and take notes on posters in places like the Edward Johnson Building, filch flyers from church and laundromat bulletin boards, and so on. Point was, it was so much work, that no one did it, and literally hundreds of concerts went unnoticed every season.

The idea of a monthly guide to concerts was new, radical and untested; and while we obviously liked the idea enough to dive in and do it, even we did not realize just how much music was going on in our city. By the spring of 1996, much to our amazement we were listing about 160 concerts a month, about half of what we list now. We had made it possible for potential audience members to know much more about what was going on — to actually find out *in time* about concerts and performers and repertoire that would be of interest.

The Educational Parallel: Consider the parallels between the world of concerts and recitals and the world of music teachers, music schools and education programs. There are more than ever of both; all, especially with the help of the internet, can be found. But how do you sort, compare, arrange? What if there is a perfect teacher for you or your offspring, but he or she just didn't come up in your search?

Just as there was a great desire among audiences for a comprehensive source of information on upcoming concerts, so also, we think, there is a desire among people wanting to learn music for comprehensive information on educators and programs.

We made it possible right from the start, almost 20 years ago, for presenters of live music to list what they were doing ***free of charge*** *so that audiences could be confident they were getting the whole story, not just the money story.*

Now we are offering educators the same opportunity— not in print, but in media which did not exist when we started *The WholeNote* — media which give anyone interested in studying music, from beginner to professional, casual to committed, the means to search, sift, sort and select the teacher or program that is right for them.

So what will it take? To start, about **ten minutes** from any teacher reading this who can see the potential benefits of being found this way; just ten minutes, to follow the instructions at the bottom of this article and fill out a simple questionnaire.

Think about it. All those wretched posters with tear-offs along the bottom, taping them to lamp posts, only to find them torn off two days later, suddenly as passé as the passenger pigeon!

Just as it was with the presenters in our concert listings, all you, the teacher, have to do is announce your presence. There is an audience out there hungry for information.

Allan Pulker, co-founder of The WholeNote, plays and teaches flute and recorder. You can contact him at allan@thewholenote.com.

ATTENTION!

All music teachers, studios, schools and providers of summer and continuing education programs:

To make yourself part of the *The WholeNote*'s searchable online education directory right from the start simply go to thewholenote.com/orange and fill out the questionnaire.

Long & McQuade UNIVERSITY

FREE CLINICS

DURING MARCH

A series of free career-enhancing clinics specifically tailored to the needs of musicians, songwriters, producers and home studio enthusiasts.

Long & McQuade MUSICAL INSTRUMENTS

At all Long & McQuade locations including 925 Bloor Street West, 416-588-7886. Visit long-mcquade.com for details.

CANADIAN CHOPIN SOCIETY

The Fourth Canadian Chopin Piano Competition

October 17 - 26, 2014
Mississauga, Ontario

Application deadline: June 27, 2014

For more information please visit:
www.canadianchopinsociety.com

Editor's Corner

Twin Passions

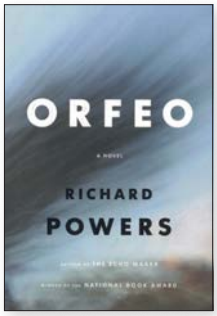
DAVID OLDS

If there's one thing I like as much as sitting in my easy chair with my feet up listening to music, it's sitting in that chair reading a great book. There was a time when my very favourite thing was doing both at once but I must confess that as my 60th birthday rapidly approaches it's getting harder and harder to multi-task in that way. So what is now a special treat is settling into the Lazy Boy and curling up with a book that takes me on a musical adventure.

Books: I first encountered the novels of **Richard Powers** in 1991 when my successor at CKLN-FM, local choral director and Georgian vocal specialist Alan Gasser, gifted me with *The Gold Bug Variations*, a spectacular tour-de-force interweaving themes of Bach's counterpoint and Poe's fiction with strands of molecular biology. It is a multi-layered masterpiece that juxtaposes two love stories, one set in the present and one in 1950s academe where the search for the DNA genome was in full swing. The *eminence grise*, always present but never mentioned by name, is a certain Canadian pianist whose youthful 1955 recording of Bach's *Goldberg Variations* stood the music world on its ear. If you haven't read it I urge you to do yourself a favour and pick up a copy at your earliest convenience.

Since that time I have read and re-read all ten of Powers' outstanding novels which, beginning in 1985 with *Three Farmers on Their Way to a Dance*, have appeared every two or three years to much critical acclaim (and to my delight). Some years ago in this column I raved about Powers' *The Time of Our Singing* (2003) in which, among other things, the development of the historically informed performance practices of the period-instrument movement was juxtaposed with just about every significant political happening of the 20th century through the eyes of a very special family whose members always seemed to be present, at least on the periphery, at these events. Again I would urge you to check it out.

Powers' subject matter is extreme in its diversity, from medical research and psychological disorders, to nuclear physics, environmental concerns, advanced technology, forced confinement and terrorism. Music is present in one way or another in most of his books, but for me it is those in which music is central to the plot that are the most satisfying. It was therefore a real pleasure to find that, after a publishing hiatus of nearly five years, his 11th book – **Orfeo (HarperCollins ISBN 978-1-44342-290-1)** – returns to the double theme of musical composition and genetic engineering. The main character is a composer, Peter Els, who comes of age in the 1950s and 60s, a tumultuous time when the post-war generation took Western art music to the very brink. I won't go into much detail of the plot, but will say that we follow Els on a protracted journey from his adolescent vision of composition as divine inspiration, through academic struggles with serial constraints and avant-garde freedoms, to minimalist structures and neo-Romantic regression, with many stops and side trips along the way. Ultimately Els is at a loss as to how to take music itself any further and he eventually returns to the scientific interests of his youth. In the decades that have passed genetic engineering has blossomed and the internet has made it possible for anyone with access to a computer to build a sophisticated home laboratory. In the end the aging composer decides that writing genetic code is the future of composition and sets about writing a work for the ages using DNA itself. Through a comedy of errors this leads to his being taken for a bio-terrorist and the chase (and fun) begins.



Powers is a master at describing and giving context to the examples of great music he chooses to include, and his insights are enlightening. Time and again I found myself rushing to my library to dig out a favourite recording and it was refreshing to re-visit the works in question and to hear them with "new ears" as it were. Els' own epiphany was a recording of Mozart's "Jupiter" symphony from his father's collection. I chose to go back to the recording I had grown up with, an LP of Otto Klemperer conducting the Philharmonia Orchestra (now available on CD from EMI Classics). (Realizing that using full-sized 20th century orchestral forces in 18th-century repertoire is no longer politically correct, I asked Bruce Surtees for a recommendation and he suggested Jos van Immerseel conducting the Anima Eterna Orchestra of Bruges on the Zig-Zag label.) As a burgeoning clarinetist Els is introduced to Zemlinsky's *Trio in D Minor, Op.3* by the young cellist who becomes his first love. I was glad to be reminded that I had Amici's version of this rarely recorded work in my collection and happy to have an excuse to revisit it (Summit Records). For Mahler's *Kindertotenlieder* I found that I was not overly satisfied with the recordings in my collection and once again went to an expert for advice. Daniel Foley says: "Among the women, Janet Baker's 1967 recording with the Hallé Orchestra under Barbirolli (EMI) is unquestionably the most moving interpretation of the dozens I know... My hero Fischer-Dieskau's recording with Karl Böhm and the Berlin Philharmonic was recorded in 1963 and remastered in 2011 (Deutsche Grammophon)."

For Messiaen's *Quatuor pour la fin du temps* I have many, more than a dozen, recordings to choose from, but once again I chose our local Amici ensemble. The complication was which of their recordings to select. Ultimately I decided to go with their original 1995 performance with violinist Shmuel Ashkenasi (Summit Records) rather than the 1999 recording with Scott St. John (Naxos). It was a tough choice that did not come down to the violinists, but rather cellist David Hetherington's performance of the fifth movement, marked *infiniment lent, extatique*, which is fully 15 percent slower (i.e. more infinitely *lent*) on the earlier disc. Both his performances however are totally convincing as are those of clarinetist Joaquin Valdepeñas and pianist Patricia Parr.

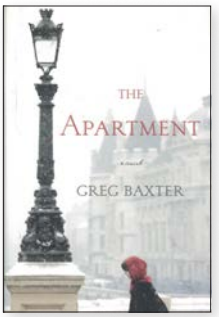
For the Shostakovich *Symphony No.5* I turned to a reissue of the set of complete symphonies recorded by West German Radio during the 1990s featuring Rudolf Barshai at the helm of the WDR Sinfonieorchester (Brilliant Classics). When it came to the extended descriptions of the John Cage "Happenings" *Musicircus* and *HPSCHD* I was left thinking, despite having an old Nonesuch vinyl record of the latter piece, that you probably had to have been there to really get it. I did turn back to my LP collection however for Harry Partch's classic *Barstow* (Columbia Music of Our Time). As far as I can tell this is not available on CD, but you should check it out on YouTube.

I have quite an extensive collection of Steve Reich recordings on vinyl and CD, but I missed *Proverb* – an extended riff on Ludwig Wittgenstein's sentence "How small a thought it takes to fill a whole life!" for three sopranos, two tenors, two vibraphones and two electric organs – when it came out in 1996. The disc seems to be out of print at the moment but is available as a digital download from Nonesuch, and again, is available for streaming on YouTube (accompanied by the following comment from Roger Brunyate: "Do read (preferably while simultaneously listening) Richard Powers' sublime description of this piece on pages 245–254 of his new novel *Orfeo*."

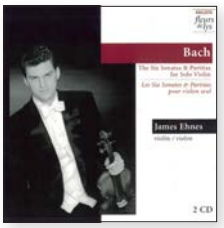
There are many other pieces mentioned in more or less detail during the book, including Berg's *Violin Concerto*, Strauss' *Four Last Songs*, Shostakovich's *String Quartet No.3* and, although not by name, Copland's *Appalachian Spring*. One of the most moving moments is the description of Peter Lieberson's *Neruda Songs*, written for his wife Lorraine Hunt Lieberson and premiered just a few months before her death, making the lyric "My love, if I die and you don't" even more poignant. I found that track on YouTube, but the whole cycle of five songs is featured on a Nonesuch recording with the Boston Symphony Orchestra under James Levine's direction. It was the soprano's final recording.

Perhaps the most intriguing description in *Orfeo* is of Els' own opera based on the Anabaptist uprising of 1534 in Münster. We

are presented with a very detailed *précis* of this imaginary opus and its premiere which coincided with the strikingly similar events that took place in Waco, Texas in 1993. As always, Powers' blending of fact and fiction keeps us on the edge of our seats. *Orfeo* the novel, and by extension its complex musical worlds – real and imagined – provided one of the most satisfying literary adventures I've had in a long time. I highly recommend it.

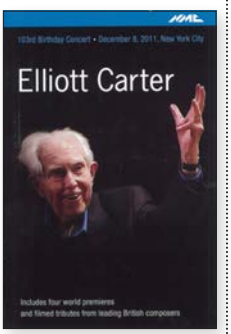


Another book I enjoyed over the recent holidays also led me to my music library. **The Apartment (Twelve ISBN978-1-4555-7478-0)** by the American author **Greg Baxter** who now makes his home in Germany, takes place over the period of one day in an unnamed European city. It is a book in which nothing of note happens except in the form of memories of the time the narrator spent in Iraq and of the life he abandoned in the United States. Nevertheless it is a compelling read. The musical interest here is a recital by Japanese violin students where the featured work is the *Ciaccona* (Chaconne) from Bach's *Partita for Violin No.2*. After the recital the narrator strikes up a conversation with Schmetterling, the German violin teacher, who launches into a lecture about how the *Ciaccona* encompasses "a profundity and intensity heretofore unknown in music. [...and which] resulted in the ascension of the violin as the most venerated of all Western instruments." There are five or six pages devoted to Schmetterling's appreciation of the work and his claim that "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings." However, he goes on to say "a spiritual sympathy with the piece ... [is] ... virtually non-existent in violinists under the age of thirty... perhaps forty." As taken as I was by the elegance and emotion of his speech, this last sounded like a challenge and off I headed to my CD shelves. What I came back with was a favourite of mine, a 2CD set of the **Bach Sonatas and Partitas** which **James Ehnes** recorded in 1999 at the tender age of 23 **(Analekta FL 2 3147-8)**. I am quite prepared to accept that his understanding and depth of knowledge of the *Ciaccona*, and the repertoire in general for that matter, will only increase with time, but I must say that if this early testament is any indication, we can all look forward to a truly awe-inspiring interpretation from Ehnes in the years to come.



Music: Books aside, sometimes it's enough just to focus on the music...

On the eve of **Elliott Carter**'s 102nd birthday back in December 2010 Toronto's New Music Concerts presented an evening of his recent works under the banner "Elliott Carter at 102." Were it not for last minute health and weather complications it would have been Mr. Carter's seventh visit to Toronto at the invitation of New Music Concerts. As it was, the concert went on as planned – including the world premiere of the *Concertino* for bass clarinet and chamber orchestra and the Canadian premiere of the *Flute Concerto* – and the audience was treated to a taped telephone message from the iconic composer expressing his delight. Carter recovered his health and went on to compose most of a dozen more works in the following year and a half before the final illness that led to his death just a month before his 104th birthday. New Music Concerts continued its practice of celebrating the long and creative life of this gentle man with Toronto premieres of *Trije glasbeniki* in 2011 and the *Double Trio* in 2012.



The New York premieres of these two works took place at the 92nd Street Y on December 8, 2011 as part of **Elliott Carter's 103rd Birthday Concert**. That festive occasion included world premieres of four new works ranging from *Mnemosyne* for solo violin (Rolf Schulte) to *A Sunbeam's Architecture*, a cycle of six songs on texts by E.E. Cummings for tenor (Nicholas Phan) and large chamber ensemble. The concert, organized by and under the artistic direction of cellist and long-time Carter associate **Fred Sherry**, has now been released on the British **NMC** label **(NMC DVD193)**. Other than the solo harp piece *Bariolage* from 1992, the 12 works featured all date from Carter's 11th decade. What a treat it is to see Carter fêted in such a creative way and to see the composer's pleasure in the performances. Still uncompromising in its rhythmic and harmonic complexity, the music is perhaps a bit more approachable than earlier works because of its vigour and gestural exuberance – an amazing testament to Carter's longevity and *joie de vivre*.

The concert concludes with a seemingly spontaneous performance of *Happy Birthday* and bows from the beaming centenarian. The film continues with moving tributes from leading British composers George Benjamin, Sir Harrison Birtwistle, Alexander Goehr, Oliver Knussen and Colin Matthews. The booklet contains an extensive biography and program notes. This is a wonderful celebration of the artist as an old man for those familiar with the work of Elliott Carter. It would serve as a wonderful point of entry to those who are not.

As someone who has spent much of my adult life (folk) singing and accompanying myself on the guitar it strikes me as a bit strange that such a thing is quite rare in the world of Art Song. Of course not many lieder singers accompany themselves on the piano either and I am willing to accept that in the world of classical music it is a life's work to master even one medium. So it was with pleasure that I received a new disc from Renaissance man **Doug MacNaughton** on which he accompanies his own distinctive baritone voice with panache on a beautiful-sounding classical guitar constructed by Edward Klein. **Guitarias (DougMacNaughton.com)** features original works written for MacNaughton by Canadian composers John Beckwith, Leslie Uyeda and William Beauvais (who it seems has also served as guitar teacher and mentor to the singer).

The most immediately appealing work on the album, *Shadows*, is a collection of songs by British composer John Rutter, best known for his lush choral settings. The appeal however turns out to be from familiarity; his settings of 16th-century poetry sound charmingly anachronistic in their mimicking of lute songs of that era. That being said they are lovely and provide a contrast to the more contemporary sounds of the preceding tracks. Which is not to imply that the other works are not lyrical. Beckwith's settings of Samuel Beckett's poetic texts are surprising to this auditor who is more familiar with the bleak prose writings of the Nobel laureate whose motto might well have been the final sentences from *The Unnamable*: "I can't go on. I"ll go on." Uyeda's *Flower Arranger* is a gently angular setting of a poignant poem from Joy Kogawa's collection *A Garden of Anchors*. The most idiomatic writing for the guitar, not surprisingly, comes from Beauvais in his cycle of songs on texts by Native American poet Linda Hogan. There are occasional extended techniques involved in the guitar writing which MacNaughton handles with apparent ease and without becoming distracted from his lyrical delivery of the vocal lines. I bet he could even walk and chew gum at the same time! My only quibble is the amount of reverb on the recording which seems a bit excessive. All in all though, an impressive solo release from a multi-talented artist. We welcome your feedback and invite submissions. CDs and comments should be sent to: *The WholeNote*, Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, and additional, expanded and archival reviews.

David Olds, DISCoveries Editor
discoveries@thewholenote.com.

VOCAL

Schubert – Winterreise
Jan Kobow; Christoph Hammer
ATMA ACD2 2536

The best live performance of *Die Winterreise* I ever heard took place in Edinburgh many years ago. The singer was a young German tenor, at that time completely unknown to me. His name was Jonas Kaufmann. I understand that Kaufmann's recording of *Winterreise* has just been released; I cannot wait to get my hands on it.

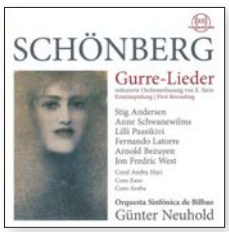
Winterreise was composed for a high voice. When sung by a lower voice, the songs have to be transposed. There is nothing wrong with that but the character of the songs changes. When performed by a singer with a dark voice like Hans Hotter or Thomas Quasthoff, there is a correspondence between the darkness of the songs and that of the singer's voice. But when we hear a tenor, the brightness of the voice and the sadness of the songs give us a poignant contrast. This tenor, Jan Kobow, is able to cope with the high tessitura of these songs but he also has a very even low register. The pianist Christoph Hammer is also very good; he plays not a modern grand but a fortepiano of the period (an early 19th century Brodmann).

The accompanying booklet is informative but the English translation is full of mistakes: "re majeur" is D major, not D flat major; C minor, not B minor, is the relative minor of E flat major; and so on. I also regret that the wanderer of the poems is called "a hiker."

Of the available recordings with a tenor, I think my personal preference is with Christoph Prégardien, but that may change once I hear the new Kaufmann!

Hans de Groot

Schoenberg – Gurrelieder (reduced orchestra by Erwin Stein)
Stig Andersen; Anne Schwanewilms; Lilli Paasikivi; Fernando Latorre; Arnold Bezuyen; Jon Frederic West; Orquesta Sinfónica de Bilbao; Günter Neuhold
Thorofon CTH2606/2



Schoenberg's magnum opus of 1911, as written, requires many more musicians on stage that the regular symphony orchestra employs, plus six soloists and an enormous choir. Erwin Stein, a one-time student of the composer, arranged the work for fewer players in order that it would reach a wider audience. He did this in consultation with Schoenberg in 1922/23. In addition to requiring smaller orchestral forces Stein also reduced the choir and did some transposing to make it less demanding. Schoenberg approved Stein's work, realizing the practicality of making performing *Gurrelieder* less demanding. In fact, in 1929 Schoenberg conducted Stein's version of the songs from "Part 1" for broadcast on Berlin radio.

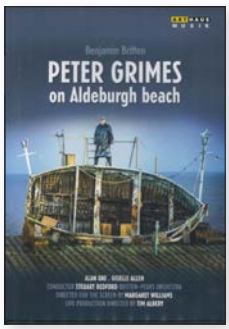
The strings in the original number 84, in Stein's version 60; flutes 8 vs. 4; oboes 5 vs. 3; clarinets 7 vs. 4; bassoons 5 vs. 3; horns 10 vs. 6; trumpets 7 vs. 4; trombones 7 vs. 4; harp 4 vs. 2. The two timpanists, six percussionists and single celeste remain untouched. However Stein introduces a piano. That is a final total of 156 players versus 102. Still, that is a formidable number to which must be added the six soloists and the choirs.

In this first recording of the reduced forces version conductor Günter Neuhold shows that he understands the work; the orchestra is right there and I hear no reason to be picky with any member of the ensemble. So how does it sound? There is clarification in the crowded passages and the only downside (to my ears) was the absence of the richness and texture of the larger version. But the lines are easier to follow now, although I missed the complex flavours of the original to which I am accustomed. Listeners less saturated with the original will be well pleased. The recorded sound is translucent and very impressive.

Recorded in concert in Bilbao at the Palacio Euskalduna on March 8 and 9, 2012 the enthusiastic applause from the audience after the glorious sunrise scene is well deserved.

Bruce Surtees

Britten – Peter Grimes on Aldeburgh beach
Alan Oke; Giselle Allen; Britten-Pears Orchestra; Steuart Bedford
ArtHaus Musik 102179



The troubled Aldeburgh fisherman Peter Grimes has rowed home at last in a unique production presented on the pebbly shores of the Suffolk village by the festival that Benjamin Britten established there in 1948. Lacking a facility large enough in the town to accommodate the large chorus and sets for the presentation of this most celebrated of Britten's stage works, Aldeburgh Music boldly proposed to celebrate the centennial of the composer's birth with "Grimes on the Beach." Compromises aside (a pre-taped orchestra and headset microphones to amplify the soloists), the weather co-operated and the risk proved well worth the effort.

The three evening performances of June 2013 have been expertly assembled by Margaret Williams into a cinemascope format film which amplifies the concert experience with close-ups, cutaways and specially commissioned atmospheric videos accompanying the four orchestral interludes. The title role is sung by the redoubtable Alan Oke in his first appearance in this role, ably abetted by Giselle Allen as the ever-sympathetic Ellen Orford. The cast also includes David Kempster as Balstrode, Robert Murray as Bob Boles and Catherine Wyn-Rogers as Mrs. Sedley.

Britten stalwart Steuart Bedford prerecorded the students of the Britten-Pears Orchestra in a raw yet energetic studio session. The excellent chorus is drawn from members of Opera North and the Guildhall. The static, multi-purpose set consists of a number of oddly angled fishing boats that serve as pub, church and shacks as needed while the costuming is vintage 1945 dowdiness. The overall solidity of the vocal ensemble and the exceptionally clear diction make for a most engaging evening best enjoyed indoors, comfortably far from the crashing waves and pesky seagulls of the rugged North Sea.

Daniel Foley

George Benjamin – Written on Skin
Christopher Purves, Barbara Hannigan; Bejun Mehta; Victoria Simmonds; Allan Clayton; Royal Opera; George Benjamin
Opus Arte OA 1125 D

Composer George Benjamin and British playwright Martin Crimp's latest project is the opera *Written on Skin*, produced to great acclaim in 2012. It recounts the legend of the 12th century Catalan troubadour Guillem de Cabestaing and his fatal ménage à trois, represented here by the principal roles of The Protector (baritone Christopher Purves), his wife Agnès (Canadian soprano Barbara Hannigan) and The Boy (countertenor Bejun Mehta). The Protector has hired The Boy (incongruously much balder than his employer in this production) to craft a manuscript about this medieval lord's mighty realm and deeds ("written on skin" refers to the vellum upon which medieval calligraphers crafted their illuminated manuscripts). Soon enough Agnès and The Boy fall in love and Agnès realizes how cruel her husband really is. The Protector himself also falls under his erotic spell. The affair ends quite messily with the husband killing The Boy and serving up his heart to his wife, who elects to throw herself off a balcony rather than submit to her misogynist husband ever again.

To the left of the stage a group of contemporary scholars in lab coats act as puppet masters, putting these characters from the past through their paces. The narrative of this psychodrama is abstract and freely poetic, with the characters referring to themselves in

the third person throughout and the action shifting rapidly between past and present. Benjamin's chromatic vocal writing is consistently mellifluous and his sensitive and radiant orchestration never fails to impress. Mehta's eerie male soprano perfectly conveys his otherworldly, angelic character, Purves' insightful interpretation lends an element of humanity to his nefarious character and Hannigan's moving portrayal of a woman coming to self-awareness is both vocally gorgeous and dramatically incisive.

In an age when contemporary British operas too often resort to shock-and-schlock tactics it is a pleasure to encounter such a concise and sophisticated jewel of an opera.

Daniel Foley

Editor's Note: Composer George Benjamin and soprano Barbara Hannigan will be the featured guests at all three concerts of next year's Toronto Symphony Orchestra New Creations Festival where an opera-in-concert version of *Written On Skin* will be performed with surtitles on March 7, 2015.

CLASSICAL AND BEYOND

Beethoven – Piano Sonatas Opp.22; 31/3; 101
Angela Hewitt
Hyperion CDA67974

It's no surprise that accomplished musicians develop such acute discernment of their composers' muses. One simply comes to expect that ongoing intimacy with the creative utterances of someone like Beethoven will produce a deep and evolving understanding of how the music must be played. It transcends academic debate and argument about historical authenticity. It's a conviction that doesn't waver. It's just "right."

Hewitt plays three sonatas which offer a historical progression clearly marked by Beethoven's evolving compositional form and musical language over 17 years. The unmistakable echoes of Haydn and Mozart, the classical turns of phrase and stylistic ornaments place the *Op.22* solidly at the end of the 18th century. But by the time we hear the *Op.101* there are serious rumblings in the depths and a hint of recklessness that we have come to recognize as the Beethoven of the fifth and ninth symphonies.

It must, however, be tempting to take the classical bait of the early work and play it as though we need to be reminded that Haydn and Mozart are standing behind us. Hewitt in fact does the opposite. With appropriate recognition of the classical architecture, Hewitt unleashes the spirit of the young Beethoven and shows us how the composer at mid-life has already seen his destiny. There is no mistaking the volcanic potential of this pen when it meets manuscript. Major keys and scherzos notwithstanding, this young composer is already shaking his fist at the universe.

Alex Baran

Concert Note: Angela Hewitt is featured in Beethoven's *Emperor Concerto* with the Toronto Symphony on March 20 and 22 at Roy Thomson Hall.

Mosaic – Classical Guitar Favourites
Michael Kolk
ALMA ACD11232 (almarecords.com)

The Toronto-based classical guitarist Michael Kolk provides an absolute master class on his second solo CD, *Mosaic*, with an outstanding recital of short compositions and transcriptions that stretch from Bach to Leo Brouwer, and which beautifully illustrate the guitar's range.

In addition to the Bach *Prelude, Fugue and Allegro BWV998* there are two pieces by Albéniz, four by Tárrega, one by Giuliani and two by Brouwer, along with *Preludes Nos.2 & 5* by Villa-Lobos and Agustin Barrios Mangoré's *La Catedral*. Transcriptions of two Debussy pieces – *La fille aux cheveux de lin* and *Danseuses de Delphes* – complete a highly satisfying program.

Kolk's technical mastery and musical sensitivity are evident on every track, and are perfectly captured by the intimacy of the recording. The tone is sumptuous across the instrument, with a rich resonance in the lower register and clarity and warmth in the high register, where, in some hands, the guitar can tend to sound somewhat tight and thin. Not here, though! Intonation is faultless throughout; the use of vibrato is beautifully judged, and there is a virtual absence of left-hand finger noise.

The CD was recorded by producer Peter Capaldi and engineer John "Beetle" Bailey, at Glenn Gould Studio where Kolk said it was "so quiet it was almost alarming at first. Every nuance comes out…" And what nuances they are! This is playing and musicianship of the highest order, and an absolute must-buy CD for anybody who wants to hear just how wonderful guitar playing can be.

Terry Robbins

Concert Note: Michael Kolk is featured with the Kitchener-Waterloo Chamber Music Society on March 25 at 8:00pm in the KWCMS Music Room.

Liszt at the Opera
Louis Lortie
Chandos CHAN10793

Louis Lortie and Chandos records have put together a wonderful Juno-nominated CD of Liszt's opera transcriptions. Lortie dazzles us with smooth, elegant virtuosity in *O du mein holder abendstern* (*Tannhauser*) and *Spinnerlied aus dem Fliegenden Hollander*.

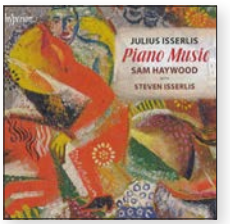
His scales, arpeggios and trills shimmer and sparkle with a light, feathery touch. The speed and flourish of his technique leave us breathless. The beautiful melodic lines are also performed with warm tone and sensitivity. His phrasing is sublime and his fingers sing out the arias.

What I really liked was the freedom with which he teased us with carefree cascades of orchestral sound. In the *Valse de L'opera Faust de Gounod* Lortie flirted with the music and the rhythms danced with devilish intricacy. His spectacular finger dexterity allows Lortie to play cleanly but with resonance. There is a natural flow that never overshadows the music but enhances it. He has immaculate control of dynamics and can perform pianissimos as gentle whispers and fortes like a full orchestra. His tone can be warm and gentle. The only minor moments of harsher tone were in two of the Wagner transcriptions. The *Overture to Tannhauser* and the *Prelude and Liebestod from Tristan und Isolde* are the only pieces in which I missed an actual orchestra. However, Louis Lortie is an extraordinary Liszt interpreter who definitely deserves that Juno nomination and a win for this CD.

The program notes are also excellent. They give a real insight into the era when opera transcriptions were numerous.

Christina Petrowska Quilico

Julius Isserlis – Piano Music
Sam Haywood
Hyperion CDA68025



The Isserlis family name is familiar to most by virtue of cellist Steven whose career has its own impressive discography. The music of his grandfather Julius is, however, a recent discovery and makes its first recorded appearance on this disc by pianist Sam Haywood.

Haywood is a long time friend of the Isserlis family. It was Haywood who found the manuscripts and early published music of Julius Isserlis among the family papers, and it was Haywood who set about editing, correcting and recording these works for Hyperion.

Born in 1888 in Moldova (then a part of Russia) Julius was a child prodigy who earned his admission to conservatories in Kiev and Moscow and the attention of the great musicians of the day such as Taneyev. The rise of Bolshevism and Nazism in Europe severely restricted career options for the young pianist and composer. He was fortunate to escape the continent with his family and settle in England where he spent the rest of his life

teaching and performing.

He seems to have been a master of the short form, writing brilliant little pieces of every kind, skillfully evoking a wide range of moods…very French and very Russian. The *Ballade in A Minor* for cello and piano, with a cameo by grandson Steven, is the longest work and offers some hint of what Isserlis might have achieved had he written more frequently on a larger scale.

This recording is something of an Isserlis family project, but offers a very fine example of hitherto unheard music.

Alex Baran

MODERN AND CONTEMPORARY

Hot
Ryan Muncy; Various Artists
New Focus Recordings NFR130

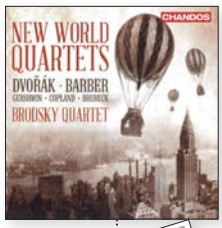
Chicago-based saxophonist Ryan Muncy has become a champion of new music, both as a soloist and as executive director of the fine new music ensemble, Dal Niente – if you have yet to hear this group deservedly dubbed "super-musicians" by the *Chicago Tribune*, check it out.

Muncy's debut recording is bookended with works by two composers that few performers tackle: Georges Aperghis and Franco Donatoni. The craft and wit of these composers are the highlights of the CD. Aperghis' *Rasch* for soprano saxophone and viola is almost conceptual in its difficulty; Muncy and violist Nadia Sirota give a meticulous reading, although I wish the gestures and

Strings Attached

TERRY ROBBINS

This has been a bumper few months for string quartet CDs, with some outstanding issues from several world-class ensembles.

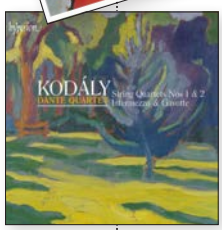


Britain's **Brodsky Quartet** adds another winner to its already extensive discography with **New World Quartets (Chandos CHAN 10801)**. The main works on the disc are Dvořák's *String Quartet Op.96* ("*American*") and Samuel Barber's *String Quartet Op.11*, best known for its slow movement that later became his *Adagio for Strings*; it remains extremely effective in its original version. The shorter works are Gershwin's *Lullaby*, Copland's *Two Pieces* and the *Hoe-Down* from *Rodeo* (here in a transcription by two of the Brodsky members) and Dave Brubeck's *Regret*, a hauntingly beautiful piece presented here in an arrangement that the classically trained Brubeck prepared specifically for the Brodsky Quartet.

Everything on this CD simply glows: the playing is warm, radiant and expressive, and the balance and sound quality are ideal.

The latest CD from the **Jerusalem Quartet** celebrates the Czech national school, with the first – and best known – of **Bedřich Smetana**'s two quartets, the *String Quartet in E minor "From My Life,"* and both quartets by his spiritual heir **Leoš Janáček (harmonia mundi HMC 902178)**.

The players take a thoughtful, carefully measured approach to the Smetana, with a steady underlying rhythm and a wide range of dynamics. Overall, though, the result seems more controlled than rhapsodic; there's no real outburst of joy and exhilaration at the start of the second movement, and little sense of desolation at the end of the finale.



The two Janáček quartets, however – subtitled the "*Kreutzer Sonata*" and "*Intimate Pages*" – are worth the price of the CD on their own, the Jerusalem Quartet capturing the wide emotional range and almost improvisatory rhythms of this astonishingly personal and achingly beautiful music in stunning performances.

Another British ensemble, the **Dante Quartet**, is now approaching its 20th year. Their latest CD on the **Hyperion** label is devoted to the music of the Hungarian composer **Zoltán Kodály**, and features the *String Quartets Nos.1 & 2* and the *Intermezzo for String Trio*, all three works dating from the first 18 years of the 20th century **(CDA67999)**. The very short *Gavotte* from 1952 completes the CD.

The quartets in particular are wonderful works, and the Dante Quartet displays a really terrific feel for this music in highly idiomatic performances.

The excellent booklet notes for the Dante CD stress the close relationship between Kodály and his friend and compatriot Béla Bartók, and the **Alexander String Quartet** take things to the logical conclusion with their 3-CD set of the **Complete String Quartets of Bartók and Kodály (Foghorn Classics CD2009)**.

Again, the Kodály works receive outstanding performances, with possibly even more depth in the slow movements than in the Dante recording.

The Bartók quartets are of an equally high standard, with a refined and polished feel to them, although the tougher, abrasive moments never lose their edge. All in all, a marvellous set, especially at the mid-range price.

I've probably received half a dozen different 2-CD sets of the **Bach Suites for Solo Cello** over the past three or four years, and I always find them difficult to review. It's not simply the sheer amount of music and its emotional and intellectual range and depth, but the almost limitless possibilities for phrasing, bowing, interpretation, ornamentation, tempo choice, style, tone and vibrato use available to the soloist. No two sets are ever the same, and there are so many available that to try comparison reviews would be almost impossible. All you can really do is give prospective listeners some idea of what to expect. After that, it just comes down to personal taste.

Rachel Mercer's new release on the **Pipistrelle** label **(PIP1403)** is her September 2011 recording from Walter Hall of the *Suites* on the 1696 Bonjour Stradivarius cello, which was on loan to her from the Canada Council from 2009 to 2012. Mercer felt an immediate affinity with the instrument, and began performing the Suites on it as often as possible. It certainly has a big, strong sound, with a good deal of bite that sounds almost rough in places. Mercer's approach is quite slow and introspective, although the dance movements have a nice line, and it's clearly a very personal journey for her.

Strings Attached continues at thewholenote.com with new violin discs featuring Laurent Korcia (Mister Paganini), Orsolya Korcsolan (Korngold and Goldmark) and Tianwa Yang (Sarasate), plus Beethoven Piano Trios with Alexander Melnikov, Isabelle Faust and Jean-Guihen Queyras and cello music of Hindemith performed by Sébastien Hurtaud.

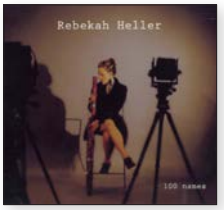
pauses were more erratic. Donatoni's *Hot* has become the most popular chamber concerto for saxophone and "jazz" ensemble. Muncy and Dal Niente perform this difficult score with ease, although the saxophone could be more present and wild in this concertante work.

Throughout the recording, Muncy shows his sensitivity and skill in works featuring instruments that the saxophone would normally overpower. In *Refrain from Riffing* by Anthony Cheung, the alto saxophone sweeps and quivers microtonally in tandem with the harp. Marcos Balter's *Strohbass*, in which the bass flute acts as resonance for the subtle key clicks of the baritone saxophone, is so skillful and almost electroacoustic.

It would be wrong not to mention *The Last Leaf*, the commission from established Israeli-born Harvard Professor, Chaya Chernowin, for sopranino (!) saxophone, highlighting the plethora of extended saxophone techniques that Muncy executes effortlessly.

Wallace Halladay

100 names
Rebekah Heller
Tundra Records 001



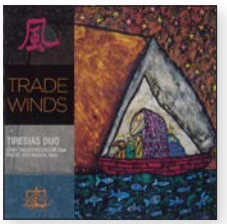
American bassoonist Rebekah Heller is a respected performer in both classical and contemporary music styles, and a core member of the U.S.-based International Contemporary Ensemble (ICE). In her debut solo release on ICE's own Tundra label, Heller performs with a sweet tone, precise attack and colourful phrases in six recent compositions written for her.

She is especially original in her witty musical repartees to the electroacoustic tapes, feedback effects and live processing. The gut-wrenching distortion and percussive bassoon make the opening track by Edgar Guzman loud and in-your-face memorable. Though more tape effects provide colourful backdrops to the bassoon in works by Marcelo Toledo and the bonus track by Du Yun, these are no match for the superb composition *On speaking a hundred names* by Nathan Davis. This strong composition for bassoon and live processing is a showpiece for Heller's sensitive interpretation and enviable breath control. The bassoon solo *Calling* by Dai Fujikura is a microtonal outing that demonstrates her strength as a soloist. Not only can Heller play the bassoon, she can fearlessly speak the text of Gertrude Stein's *Tender Buttons* and play percussion too in the moving work *...and also a fountain* by Marcos Balter.

100 names features a wide breadth of extended bassoon techniques, all performed beautifully, and sure to be enjoyed by new music lovers. Rebekah Heller needs to be congratulated for her dedication to the bassoon, and her ability to inspire composers.

Tiina Kiik

Trade Winds
Tiresius Duo (Mark Takeshi McGregor; Rachel Kiyo Iwaasa)
Redshift Records TK428 (redshiftmusic.org)



Having reviewed Mark Takeshi McGregor's CD of flute ensemble music, *Different Stones* back in November 2009, and now his most recent 2CD set, *Trade Winds*, I can say with conviction that I think he is a national treasure! It is not only that he is a great flutist and a truly engaging performer. I heard his recital at the Canadian Flute Association convention in June – it was truly memorable, not only because of his rapport with contemporary repertoire but also because he has a nose for that *je ne sais quoi* that makes a work a good piece of music. His choice of repertoire, and there is a lot of it – close to two hours – is unerringly good. The fact that the field was narrowed by limiting it to composers with some sort of connection with Japan makes his accomplishment even more remarkable.

There are discoveries here such as Kara Gibbs, whose *Untitled Scenes* covers the gamut from playful to meditative and serene; the flute sonata by Vancouver composer, Christopher Kovarik, reveals a unique compositional voice, forged through the study of Bach, Prokofiev and Shostakovich; and I was taken completely by surprise by the three works for solo flute by Paul Douglas, a flutist as well as a composer, and McGregor's teacher at UBC. Elliot Weisgarber was another Canadian composer I had never heard of. A clarinetist in the late 1960s, he spent three years in Japan, where he learned to play the shakuhachi. His *Miyako Sketches*, to me anyway, reveals a thorough absorption of the Japanese musical tradition convincingly transferred to the western tradition.

I would be remiss not to mention Rachel Kiyo Iwaasa, whose superb ease and sensitivity as McGregor's collaborator on the piano contribute substantially to the project. Canadian flutists, get this CD and then get the music performed on it and make it part of your repertoire! Everyone else, get it and start marvelling at the quality of the music of our composers.

Allan Pulker

Jörg Widmann – Violin Concerto; Antiphon; Insel der Sirenen
Christian Tetzlaff; Swedish RSO; Daniel Harding
Ondine ODE 1215-2

Orchestral works by contemporary German composer Jörg Widmann (b. 1973) receive fine readings here.

Widmann is a virtuoso clarinetist who understands the orchestra's newer sonic resources and has a performer's sense of the dramatic. The title of Christoph Schlüren's liner notes, *Hedonism of Danger*, indicates another aspect of this composer's voice.

The one-movement *Violin Concerto* (2007) has roots from the later 20th century German neo-Expressionists back to Alban Berg. Overall the work is the antithesis of "cool" – the violin writing is intense with broad lyrical gestures and sharp contrasts. Tetzlaff's tone is rich in the lower registers; harmonics are ethereal and intonation reliable. Harding's orchestra stays sonorous in extreme registers, never submerging the soloist's voice in its natural soundscape.

I particularly like *Insel der Sirenen* (Island of the Sirens) of 1997 for violin and 19 strings. It re-imagines the episode in Homer's *Odyssey* as experienced on a rickety boat in the harsh seascape, with periodic squeaks, honks and rustling over *tremolando* waves. The solo violin "siren's" vibrato is wide and *glissandi* wider; other sirens are high-pitched and the atmosphere is menacing.

Antiphon (2007-08) for full orchestra is the most hard-edged and dissonant work. Abrupt, aggressive gestures such as sharp attacks and *crescendi* suggest a post-industrial world where things are battered and torn at. In both this and the preceding work, innovations of Schafer, Penderecki and Ligeti are excitingly transformed by and for a new generation in a new millennium.

Roger Knox

Concert Note: Widmann is featured as composer, conductor and clarinetist when New Music Concerts presents "A Portrait of Jörg Widmann" on April 18 at the Betty Oliphant Theatre.

JAZZ AND IMPROVISED

Red Shadows
Bill Clifton
Cliftone Records CT 1667 (billcliftonpiano.com)

Toronto-born Bill Clifton is hardly a household name but at a time when some pianists were exploring a more modern approach to their playing using advanced harmonics, Clifton was one of them. Oscar Peterson, in his autobiography *A Jazz Odyssey*, makes mention of Clifton, describing his playing as "noticeably introspective, having an intuitive, languid

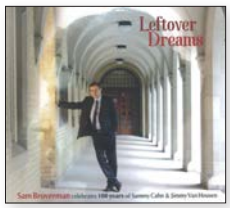
Debussy-esque feel to it." And indeed the ten original compositions on this CD have the feel of a series of etudes with strong jazz content.

Clifton's playing is sensitive without being overly sentimental and repeated listening heightened the pleasure I derived from his music. The one standard, the final track on the album, a popular song called *Little Girl* by Al Jolson, is performed before an audience and given a straight-ahead jazz treatment. The mood of the rest of the album is suggested by the titles of the pieces – *Sunny Brook*, *Mystic Mountain*, *A Minor Melancholy* and *Moon Valley* being a few examples. They suit late-in-the-day listening and give an insight into the composer's contemplative and searching mind.

If you are interested, you can learn more about Bill Clifton in my Jazz Notes column this month.

Jim Galloway

Leftover Dreams
Sam Broverman
Independent BR003 (brovermusic.com)



Astonishingly, it has been more than 100 years since the 1913 births of two of the most seminal and prolific film, stage and popular music composer/lyricists of the modern era – Sammy Cahn and Jimmy Van Heusen. Although in their later careers these two geniuses collaborated with other notables, their partnership yielded 11 Academy Award nominations and three Oscars. In *Leftover Dreams*, gifted and expressive vocalist Sam Broverman has presented a sumptuous buffet drawn from the work of Cahn and Van Heusen – carefully selecting not only their more familiar and beloved compositions, but also rarely performed gems including the poignant *All My Tomorrows* (a stunner) and the buoyant *It Could Happen to You*.

This well-produced recording is an immensely satisfying musical assemblage, and features a first-call jazz trio, including Mark Kieswetter on piano, producer and musical director Jordan O'Connor on bass and Ernesto Cervini on drums. Certainly one of the most moving and sumptuously arranged songs is Van Heusen's and Johnny Mercer's *Empty Tables*. In the annals of Hollywood legend, Mercer and Judy Garland carried on a long-term love affair (unbeknownst to their respective spouses). The two remained close for the duration of Garland's life, and she actually passed away only a couple of years before *Empty Tables* was composed. The ballad is said to reflect Mercer's deep feelings of grief and loss.

Another stand-out is *A Sammy Cahn Song* – an original composition by Broverman, whose silky smooth, pitch-perfect baritone

Something in the Air
Reed Blends

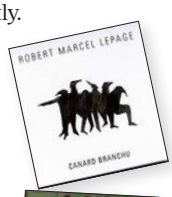
KEN WAXMAN

Reed sections have been part of jazz's performing vernacular since its earliest days. But only with the freedom that arose with modern improvised music in the 1960s were the woodwinds able to stand on their own. In the right hands, with the right ideas, a group consisting only of saxophones and/or clarinets can produce satisfying sounds that don't need the intervention of a rhythm section or even brass for additional colours. All of the fine discs here demonstrate that.

Chicago tenor saxophonist and bass clarinetist **Keefe Jackson** extends this concept on **A Round Goal (Delmark DE 5009 delmark.com)**, with his **Likely So** ensemble consisting of seven reed players. Including two of his Windy City associates – Dave Rempis and Mars Williams – three Swiss stylists – Thomas K.J. Mejer, Peter A. Schmid and Marc Stucki – plus Polish clarinetist Waclaw Zimpel – the septet members play two or three horns each, providing all the necessary contrast and colours for Jackson's 11-part suite. After leading the others in unison ostinato lines on *Round Goal* for instance, alto saxophonist Williams sparks the improvisation with jagged, bracing squeaks that inflate to dog-whistle-like glossolalia, without ignoring swing. Similarly while tenor saxophonist Stucki brings prototypical free jazz cries to *Was Ist Kultur*, the others' shifting modes ensure the compositional thread isn't lost. In contrast, tracks like *Neither Spin nor Weave* and the descriptively titled *Pastorale* confirm that experimentation doesn't have to be abrasive. The former, including contributions from five clarinetists, uses mellow architecture to construct a round of calming timbres. *Pastorale*, meanwhile, is a showcase for Zimpel. His bass clarinet adds a formal sheen to the proceedings, with tongue fluttering gradually giving way to unforced motions. Later, Mejer's contrabass saxophone is freed from its role providing pedal point textures with the other low-pitched reeds featured on *My Time is My Own*. Buzzing out notes that could come from a cello played *sul ponticello*, his smears and snorts are eventually knit into a tapestry of harmonized timbre with the other horns. By the CD's end it's obvious that harsh textures can arise from any reed register to build excitement, as can soothing harmonies. Overall, the key point is that individual showiness never takes the place of balanced interaction.

More restrained in execution, but with similar inspirations so that the program never flags, is **Itinéraire Bis (Between the Lines BTLCHR 71231 doublemoon.de)**. Blending two clarinet trios into the **Double Trio de Clarinettes**, the players use standard, alto, E-flat, bass and contrabass clarinets to highlight the woodwind's unique properties. Although the Berlin-based Clarinet Trio of Jürgen Kupke, Gebhard Ullmann and Michael Thiecke may be more oriented towards jazz and improvised music and the Paris-based Trio de Clarinettes, which includes Armand Angster, Sylvain Kassap and Jean-Marc Foltz, has more of a new music bent, no fissure exists here. Parameters are established as early as track one, *Almost Twenty-Eight*, with the reedists spending as much time vocalizing exuberant harmonies as playing. But while such ebullience is present throughout the disc, so is the sophistication that melds atmospheric textures, expressing individual instruments' rugged or shrill qualities as the pieces advance. Ullmann's *Desert... Bleue... East* for instance is a centred performance that includes an unfolding hint of menace, even as vibrating low tones and seagull-like cries are harmonized into a smooth flow. Meantime Kassap takes a more cerebral and musicological approach. His compositions, *Bizarre*, *FAK!* and *Charles Town, But Yesterday...* which follow one another, set up a distinctive continuum. Initially an essay in low pitches, he sabotages the first track's relaxation with chattering, slightly bizarre interjections ending with a kazoo-like cry; the next sequence deconstructs the line into shaking timbres only to have it snap back into shape following comfortable harmonies from the other players, standard clarinet in the lead; and concludes with a thorough re-examination of the theme. Rhino-like pedal points from the lower-pitched reeds balance the flighty aviary cries from the other woodwinds, with the result beautifully balanced polyphony that succinctly express the theme then stops instantly.

For information on how Montreal's Robert Marcel LePage deals with this configuration and a view of Britain's S.O.S., a 1970s all-reed trio, see the continuation of this column at thewholenote.com.



is the ideal expression for these superb and timeless compositions.

Lesley Mitchell-Clarke

Listen Both Ways
George Schuller's Circle Wide
Playscape PSR # 053112 (playscape-recordings.com)

A restrained percussionist and bandleader, George Schuller, who will be playing The Rex March 4 and 5 as part of an all-star aggregation featuring guitarist Michael Musillami and bassist Joe Fonda, exhibits his gift for composition and arrangements on this quintet session.

Most of the tunes sparkle with easy swing based on the clever juxtaposition of Peter Apfelbaum's tenor saxophone with Brad Shepik's guitar and Tom Beckham's vibes. Beside Schuller's drumming rebounds which often cuff and prod the soloists into an architecturally perfect presentation, Dave Ambrosio's bass holds the rhythm steady. The saxman, who suggests what Stan Getz would sound like had he sharpened his tone after the early 1960s, outputs a slurry efficiency on straightforward tunes such as *Could This Be the Year?* yet can also spew out dramatic split tones on *A Map Would Help* while backed by shaking guitar licks, cascading rustles from the drummer and popping aluminum bar resonation from the vibist.

As a switch, Apfelbaum plays melodica on the band's version of *Jesus Maria*. Using the key flute's tremolo range to put an individual stamp on the Carla Bley classic, his whistling stutter is enhanced by the smooth flow of Beckham's motor-driven continuum, with Shepik's downward strums defining the melodic line. Meanwhile *Edwin*, a juddering waltz and Schuller's own *Bed Head* also show off the band's combination of playful and precise creation. Although the guitarist gets a little raucous on the latter, it's the drummer's peppy rolls and centred timing prodding containment which keeps the improvisation from spinning out of control. With the overall sound picture buoyant yet complex, listening both or any way confirms the high quality of this CD.

Ken Waxman

POT POURRI

Sgt. Pepper
Art of Time Ensemble
Art of Time Recordings ATR 001
(artoftimeensemble.com)

It was 47 years ago that *Sgt. Pepper's Lonely Hearts Club Band* was unleashed on the planet. It was a major departure, not only for the Beatles but for the pop/rock world in general, because of its complex arrangements, overdubs and use of an orchestra. The Beatles had recently declared they were fed up with touring, so with *Sgt. Pepper* they were free to record whatever they wanted without the constraint of having to recreate it live later on. So the fact that Toronto's Art of Time Ensemble has not only recreated it, but also released a live recording, is a major feat. But this is no mere copy of the iconic album. The arrangers – all 11 of them from across the spectrum of pop, jazz and classical music – have written inventive treatments of the songs, building on the great songwriting and ideas of the Lennon/McCartney/Martin team.

Andrew Burashko, the force behind Art of Time, has gathered together a dozen of the best musicians in the land from a variety of disciplines including singers from some well-known Canadian bands. Steven Page (Bare Naked Ladies), Andy Maize (Skydiggers), John Mann (Spirit of the West) and Craig Northey (Odds) all bring their individual styles to the lead parts. Covering a much-loved work such as this is a delicate balancing act – needing to be different enough to be fresh, but not too far off to be unrecognizable – and they've done it admirably. Anyone who is a Beatles fan – or a music fan – should enjoy revisiting this great work through this CD.

Cathy Riches

Timeless
Ault Sisters
Independent AAA13001 (aultsisters.com)

The Ault Sisters are a fresh and vibrant vocal trio, featuring three youthful and charming vocalists – Amanda, Alicia and Alanna Ault. On their second outing as recording artists, long-time producer Greg Kavanagh has assembled a stellar band, including the thrilling Robi Botos on piano, George Koller on bass, Ben Riley on drums, John Johnson on saxophones, Ted Quinlan on guitar and the dynamic William Sperandei on trumpet. In addition, well-respected vocalist Debbie Fleming is responsible for all of the clever vocal arrangements (aside from a wonderful contribution by Dylan Bell on Van Morrison's perennial *Moondance*).

The Ault sisters have an almost supernatural vocal blend that can only be achieved when genetics are involved – and the sisters freely and effortlessly adopt different vocal parts depending on the material. Although the repertoire on *Timeless* tends to travel safely down the middle of the road, the Ault Sisters' purity of sound and musicianship easily make the most out of each neo-standard.

The peppy opener, *Back to You*, an original by Chris Smith and Kavanagh, sets the tone for this up-beat and entertaining recording. Other standouts include a stunning rendition of Joni Mitchell's *River*, featuring the great John Johnson on soprano saxophone; a lush, romantic arrangement of Stevie Wonder's gorgeous (and rarely performed) ballad *Ribbon in the Sky* and a crisp contemporary take on the Gershwins' immortal *They Can't Take That Away From Me*. These talented young artists have a tremendous future ahead of them and we should all look forward to what's next on their mutual dance card!

Lesley Mitchell-Clarke

Concert Note: The CD release for the Ault Sisters *Timeless* is March 11 at the Jazz Bistro.

More DISCoveries at thewholenote.com with the following additional new reviews:

David Olds gives an update on his "favourite band" Joy Kills Sorrow including a review of their new CD **Wide Awake.**

Janos Gordonyi finds magic in Marek Janowski's conducting of the Berlin Radio Symphony in a live concert performance of Wagner's **Tristan und Isolde**.

Hans de Groot praises the performances in Arcangelo's latest CD, a well-chosen selection from the last three books of madrigals by **Monteverdi**.

Allan Pulker finds Patrick Gallois' new CD of Flute concdertos by **Saverio Mercadante** to be engaging and beautifully produced.

Richard Haskell highly recommends the DVD set of the complete **Brahms Symphonies** by the Staatskapelle Dresden conducted by Christian Thielemann.

Alex Baran discovers much to like in a recording of the piano music of **Julius Isserlis** whose grandson Steven has forged an impressive career as a cellist.

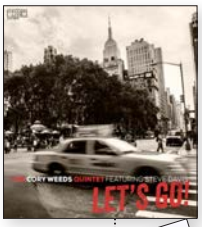
Bruce Surtees reviews a CD of hitherto unrecorded music for radio and theatre by **Benjamin Britten**, calling it "delightful and unusual."

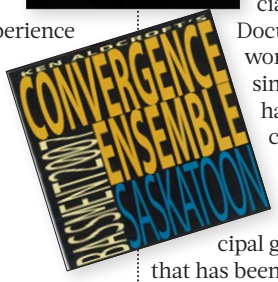
Roger Knox declares a new recording of ballet suites by the Azerbaijani composer **Kara Karayev** to be a significant addition to the recorded repertoire.

Cathy Riches examines the Swingle Singers in the context of their new CD **Weather to Fly** and the renewed interest in group singing brought about by Glee.

jAzZ,eh?

STUART BROOMER





Many musicians act as their own agents, produce and distribute their own recordings and promote their own concerts, but a few take on far greater roles, developing performance spaces and record labels, helping create vital scenes. Three such figures are Vancouver's Cory Weeds, Toronto's Ken Aldcroft and Rimouski's Éric Normand.

Tenor Saxophonist **Cory Weeds** is an all-purpose advocate for mainstream modern jazz, running Cory Weeds' Cellar Jazz Club and the very active **Cellar Live** label. Canada/U.S. musical exchanges figure in three recent releases. **Let's Go! (CL 013013 cellarlive.com)** documents Weeds' visit to New York's Smoke Jazz Club with his regular associates, pianist Tilden Webb, bassist Ken Lister and drummer Jesse Cahill, and adds New York trombonist Steve Davis. Recorded at the end of a 19-performance tour, the experience shows. The music is a pure distillation of hard-bop, featuring tight-knit, spirited playing throughout, highlighted by the muscular lyricism of the tenor/trombone combination. A highlight is a reflective rendering of the late trombonist/pianist Ross Taggart's ballad *Thinking of You*.

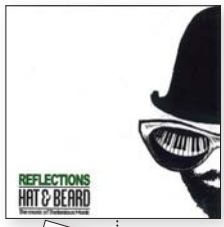
The recording venue switches to Weeds' own club for American guitarist **Peter Bernstein with the Tilden Webb Trio (CL 042613)**. Along with bassist Jodi Proznick, Webb and Cahill are once again models of support: Webb a worthy foil to Bernstein, turning out long lines that coil and twist, alive with melodic surprise, and Cahill providing animating drive and prodding rhythmic detail. With a distinctive singing tone, rare sustain and inspired virtuosity, Bernstein finds new dimensions in standards and jazz classics, from a heart-felt *Darn that Dream* to elegiac renderings of John Coltrane's *Wise One* and John Lewis' *Django*.

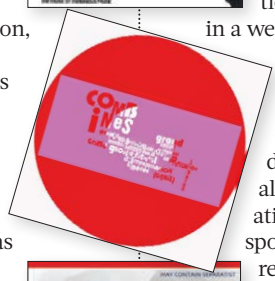
The cross-border emphasis continues with tenor saxophonist **Pete Mills' Sweet Shadow (CL 070813)**. Originally from Toronto (his CD includes a photo of Charlie Parker's autograph, collected at the 1953 Massey Hall concert by his father, Ernie), Mills, who teaches at Denison University in Ohio, is a wildly inventive player with a light, airy sound and solid fundamentals. Sam Rivers and Joe Henderson likely number among his inspirations, while his themes include Roland Kirk's *Serenade to a Cuckoo* and *Diamonds Are a Girl's Best Friend*. Aided by a first-rate New York band that includes guitarist Pete McCann and drummer Matt Wilson, Mills also plays two freely improvised duets with Wilson.

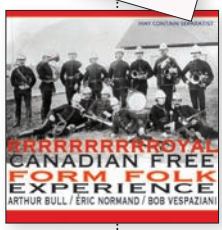
Since migrating from Vancouver more than a decade ago, guitarist **Ken Aldcroft** has become an essential figure in the Toronto improvised music scene, producing performance series and acting as one of the founders of AIMToronto, an association of improvisers. Documenting his own work on his **Trio Records** since 1997, Aldcroft has just released two contrasting sessions. **Aldcroft's Convergence Ensemble** is his principal group, a long-standing quintet that has been a laboratory for his developing compositional approach. **Saskatoon (TRP-017 kenaldcroft.com/triorecords.asp)** was recorded at the Bassment in 2007, so it's clearly an old performance with enduring significance. Alto saxophonist Evan Shaw, trombonist Scott Thomson, bassist Wes Neal and drummer Joe Sorbara share Aldcroft's commitment to the group, and it's apparent in every instant of this music, a consistent collective creation on Aldcroft's themes. *Our Hospitality* cleverly integrates free jazz, swing and instrumental click languages.

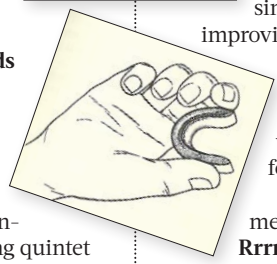
For sheer playfulness, there's Aldcroft's duo with drummer Dave Clark, **Hat and Beard: The Music of Thelonious Monk**. Their second all-Monk program, **Reflections (TRP-018)**, extends Monk's own assertive rhythms, clashing phrases and unlikely chord changes. The approach, with Clark's explosive, weirdly precise cacophony and Aldcroft's acid-toned minimalism, may owe as much to the members of Captain Beefheart's Magic Band as to Monk himself. It's all a delight, but *Pannonica* and *Monk's Dream* are stand-outs.

While Weeds and Aldcroft work in major population centres, bassist Éric **Normand**, through sheer creativity, commitment and energy, has somehow made Rimouski, Quebec a hotbed for free improvisation, producing concerts, drawing in international guests and releasing music in a welter of media on his **Tour de Bras** label.









The acronym **GGRIL** may identify the large ensemble Grand Groupe Régional d'Improvisation Libérée, but it also suggests "guerrilla," emblematic of Normand's adaptive and spontaneous rebellion. GGRIL has released one of the year's most beautiful records, **Combines** a red-vinyl LP in a clear plastic sleeve, **(TDB 990001LP tourdebras.com)**. There's a delightful sense of community get-together in the music, whether it's using chance methodologies or two conductors simultaneously leading a collective improvisation, and it extends to the unlikely combination of instrumentalists: multiple percussionists, bassists, and guitarists with an accordionist among the featured voices.

At the opposite pole of media, there's the insubstantial **Rrrrrrrrroyal Canadian Free Form Folk Experience (tourdebras.com)** by the trio of Normand, Halifax-based guitarist **Arthur Bull**, and Toronto percussionist **Bob Vespaziani**, also known as the Surruralisms. Available as a paid download or free streaming audio, the work consists of a single half-hour improvisation called *Batoche's Battle*, a brilliant realization of Normand's aesthetic, melding folk materials and instruments with the most radically concentrated, minimalist, electroacoustic improvisation. It's an invitation to sample one of Canada's most creative musical visions.

Normand has also released the latest music by the Montreal-based trio **Pink Saliva**, with trumpeter Ellwood Epps, bassist Alexandre St-Onge and drummer Michel F. Côté also exploring electronics. Available as a download or a micro-edition CD, **Il parait que... (TDBW0003)** is a tangled forest of vital distorted sound, Epps' amplified trumpet sounding like a raw nerve in the undergrowth.

TSO Toronto Symphony Orchestra | Peter Oundjian Music Director

BMO Financial Group
SEASON PRESENTING SPONSOR

UPCOMING CONCERTS

Don't miss these spectacular performances!

Beethoven Emperor Concerto

THU, MARCH 20 AT 8:00pm
SAT, MARCH 22 AT 8:00pm

Hannu Lintu, *conductor*
Angela Hewitt, *piano*

Matthew Whittall: *Solen* (NORTH AMERICAN PREMIÈRE)
Beethoven: Piano Concerto No. 5 "Emperor"
Sibelius: Symphony No. 5

Schumann Symphony 2

WED, MARCH 26 AT 8:00pm
THU, MARCH 27 AT 2:00pm

John Storgaards, *conductor*
Colin Currie, *percussion*

Beethoven: Overture to *Fidelio*
Kalevi Aho: *Sieidi:* Concerto for Solo Percussion and Orchestra (CANADIAN PREMIÈRE)
Schumann: Symphony No. 2

Goode Plays Mozart

FRI, APRIL 11 AT 7:30pm
SAT, APRIL 12 AT 8:00pm

Peter Oundjian, *conductor*
Richard Goode, *piano*
Jonathan Crow, *violin*

Vivian Fung: *Aqua* (CANADIAN PREMIÈRE)
Mozart: Piano Concerto No. 17, K. 453
R. Strauss: *Ein Heldenleben (A Hero's Life)*

Informative pre-concert chats in the lobby on March 22 & 27.
Post-concert chat onstage with Peter Oundjian on April 11.

TICKETS START AT $29
ROY THOMSON HALL

TSO.CA
416.593.4828

AIR CANADA
OFFICIAL AIRLINE

Invesco
MARCH 22 & APRIL 12
PERFORMANCE SPONSOR

VIA Rail Canada
MARCH 22
PERFORMANCE SPONSOR

Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

Long-playing discs were developed by Bell Laboratories in the early 1930s and a few recordings of Stokowski and the Philadelphia Orchestra were issued by Victor. The shellac discs of the time were not viable and they were withdrawn. In 1948 thanks to vinylite and other factors, LPs were perfected at Columbia Records under Peter Goldmark. By the early 1950s LPs were in common currency, to the chagrin of RCA, the final holdout, who tenaciously supported their "convenient" seven-inch 45s including multiple-disc sets. The transfers of existing 78 rpm masters to LPs were much sought after and required no costly recording sessions and Columbia and RCA had performances dating back to the turn of the century. Tape recorders had newly enabled anybody to inexpensively document performances anywhere... well anywhere but in the United States where the musicians' union held sway.

The **Westminster Recording Company**, founded in NYC in 1949, promptly looked to Europe to record those artists and ensembles that had not been signed up by producers such as Walter Legge for EMI. Through these Westminster recordings, new names became familiar to the record-buying public. Included in this exhilarating new collection of superb musicians was the German conductor Hermann Scherchen. Over the years into the stereo era he produced a Beethoven symphonies cycle, Haydn symphonies, Liszt tone poems, Mahler symphonies, Bach choral works, plus a body of work by Mozart, Berlioz, Tchaikovsky, Offenbach, Ravel, Honegger and others. Not only were the performances fresh and exciting but the sound, as heard on any and every Westminster recording, was the ultimate in realism and meticulously edited, on the best pressings in the industry.

In **The Westminster Legacy, The Collector's Edition (DG 4792343, 40 CDs)** music lovers and collectors alike will find some usual and lots of unusual repertoire not to be found in any other omnibus edition. Some examples: 14 songs by Henri Duparc sung by Léopold Simoneau; Sena Jurinac singing Schumann's *Frauenliebe & Leben* and *Liederkreis, Op.39*; Julian Bream playing Turina, de Falla and Sor; The Vienna Konzerthaus Quartet plays Schubert's *Quintet in C major, Op.163* and the *Octet Op.166;* Paul Badura-Skoda plays Schubert's *Wanderer Fantasie*, *Moments musicaux D780* and the four *Impromptus D899*; Jörg Demus plays César Franck and Fauré; the Smetana Quartet plays two Beethoven quartets and joins the Smetana Quartet for the Mendelssohn *Octet Op.20*. The venerable Egon Petri performs three Beethoven Sonatas, the *Pathetique*, the *Appassionata* and the *Hammerklavier;* the young Daniel Barenboim gives us Mozart's *Piano Concerto No.22* and the *Piano Sonatas No. 8 & 16*; Clara Haskil plays Mozart's *Piano Concerto No.20* and 11 *Scarlatti Sonatas*. Violinist Erica Morini plays the Brahms and Tchaikovsky concertos.

And there's more, a lot more, including Holst's *The Planets* (Boult), the complete *Nutcracker Ballet* (Rodzinski), Handel's complete opera *Rodelinda* (Priestman) and Beverly Sills singing *Bellini and Donizetti Heroines*. The sound on these discs remains as vital as when we first heard them. Check the complete track listing at deutschegrammophon.com/en/cat/4792343.

Martha Argerich is recognized as one of the finest pianists in the pantheon. From her early years when she was not yet 20, **Doremi** has unearthed four **Mozart** performances of works that she has not recorded commercially **(DHR-8024)**. The *21st Piano Concerto*, aka *Elvira Madigan*, with Peter Maag conducting the Cologne Radio Symphony was broadcast on September 8, 1960. From the same year she is heard in the only minor key *sonata, K.310 in C Minor and* also *K.333* and *K.576*. Argerich already possessed all the magic ingredients for outstanding Mozart interpretations: sensitivity, style, lilt, a pulse and breathing with captivating innocence. A Mozart lover's delight.

Doremi has happily restored to active duty the 1970 **Verdi Requiem** with **Gundula Janowitz** from Salzburg with **Karajan** conducting **(DHR-7734/5, 2 CDs)**. There is no commercial recording of the *Requiem* with

Janowitz which is surprising because the ethereal beauty of her voice that illuminates this performance is quite incomparable. On stage with her were Christa Ludwig, Carlo Bergonzi and Ruggero Raimondi.

On November 15, 1958 **Herbert von Karajan** made his first appearance with an American orchestra, The New York Philharmonic, in a program of Webern, Mozart and Richard Strauss (*Heldenleben*, of course). Their November 22 concert consisted of the **Beethoven Symphonies Nos.1 & 9** with the Westminster Choir and soloists Leontyne Price, Maureen Forrester, Léopold Simoneau and Norman Scott. **Archipel** has issued this concert **(ARPCD 0556, 2 CDs)**. I was not expecting the polish and suavity of the playing, after all these were New Yorkers, not Viennese or Berliners who were simpatico with Karajan. The *First* is immediately seamless and articulate, a quality that continues throughout. There is no lingering to smell the roses or make a point. Orchestral balances are ideal and the mono sound good enough to hear all in perspective.

The *Ninth* has the enormous sweep and drive, played with often astonishing fire and occasional raw energy. Unfortunately, the recorded balance seems to have been adjusted during the intermission as timpanist Saul Goodman often swamps his colleagues in the tuttis making the sound somewhat dense. The third symphony in the package is a Beethoven *Fifth* from Salzburg recorded August 18, 1948 with The Vienna Philharmonic. This Promethean performance from Salzburg has astonishing assurance and an unmistakable aura of optimism. Those familiar with Karajan's *Ninth* recorded eight months earlier in Vienna by EMI will know exactly what I mean. The monaural recording is dynamic and very satisfying. This performance is recommended without any hesitation. A must-have.

Subscribe to HalfTones
The WholeNote mid-month e-letter.
Breaking news, just-in listings, contests, special offers, discounts, and more.
Scan the code or go to **thewholenote.com/halftones** to register.

TSO Toronto Symphony Orchestra

Peter Oundjian
Music Director

BMO Financial Group
SEASON PRESENTING SPONSOR

Music speaks.

2014 / 2015 SUBSCRIPTIONS ON SALE NOW

Sept 2014 – June 2015

YO-YO MA • BEETHOVEN SYMPHONY 9 • JOSHUA BELL • VERDI REQUIEM
DISNEY FANTASIA LIVE IN CONCERT • MAHLER RESURRECTION SYMPHONY
BEN HEPPNER • ISABEL BAYRAKDARIAN • HILARIO DURÁN TRIO
BEST OF THE BEATLES • EMANUEL AX • THE DREAM OF GERONTIUS
WILLIAM TELL: TURIN ROYAL THEATRE

CONCERTS AT ROY THOMSON HALL
SAVE UP TO 20% WHEN YOU BUY A SERIES!

TSO.CA
416.598.3375

AIR CANADA
OFFICIAL AIRLINE

AMADEUS CHOIR OF GREATER TORONTO & THE ELMER ISELER SINGERS

PRESENT

J. S. Bach MASS IN B MINOR

Lydia Adams, conductor

Metropolitan United Church • 56 Queen Street East, Toronto

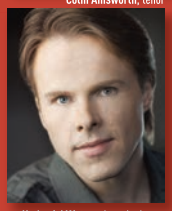
SAT. APRIL 12 • 2014 • 7:30pm

Adults: $45/ Senior: $40/ Under 30: $35/ Student: $20. Group rates available.

Meredith Hall, soprano

Catherine Wyn-Rogers, mezzo soprano

Colin Ainsworth, tenor



Nathaniel Watson, bass-baritone

FEATURING:
Meredith Hall, soprano
Catherine Wyn-Rogers,* mezzo soprano
Colin Ainsworth, tenor
Nathaniel Watson, bass-baritone
**Ms. Wyn-Rogers performs courtesy of Metropolitan Opera, New York.*

WITH ORCHESTRA

amadeus choir

ELMER ISELER SINGERS

FOR TICKETS: AMADEUS CHOIR 416-446-0188 amadeuschoir.com OR ELMER ISELER SINGERS 416-217-0537 elmeriselersingers.com

Toronto Arts Council · Ontario Arts Council · Ontario Trillium Foundation · Fondation Trillium de l'Ontario · Canada Council for the Arts · The Classical 96.3