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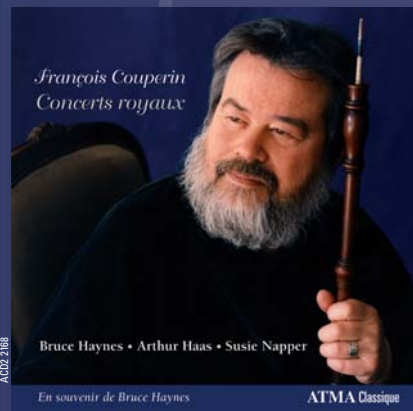
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## In memory of Bruce Haynes

(1942-2011)



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# Fable Manners

**J**UST ABOUT EVERYONE I know has, somewhere tucked away inside their brain, some version of the fable of the grasshopper and the ant. You know the one: the grasshopper spends the warm months singing away, while the ants (and even sometimes the uncles) work like the dickens, planting, reaping, harvesting. Come the winter the shivering grasshopper, dying of hunger, asks for food and instead gets the moral of the story rammed down its throat.

Growing up, I had a talent for standing stories on their head, like the one in the bible about the bratty kid with the slingshot picking on the big lumpy guy with the thyroid problem. But I don't think it ever occurred to me to question that the angels were on the side of the ants, and the grasshopper got what he (or more often she, especially in the paintings) deserved.

So, it's a fable that's always been particularly tough on me, especially at this time of year. Here at The WholeNote, you see, we've just put out a combined July/August issue instead of the habitual one a month. We took a whole two weeks off—a veritable binge of idleness... tainted almost from day one with the certainty that, as for the grasshopper, there would be a deadly reckoning somewhere up ahead.

It's always tough to enjoy the gentle slipping of summer into fall when

one has a chronic case of G.A.S. (grasshopper apprehension syndrome). But it's ten times worse at a historic moment like this when, as happens from time to time, it's the ants that are in government at almost every political level. There they go in their ugly black limo carapaces, quivering in anticipation at the thought of all the tongue lashings they will get to deliver once the legislature or house or hall reconvenes in the fall; looking forward to taking down a peg or two the indigent and the artists—all those who don't know what "real" work is.

It's time I think to stand *this* story on its head too. In my new ending the ant waggles its antennae at the grasshopper and makes its speech about "Idleness bringing want," and how "To work today is to eat tomorrow." And the grasshopper says to the ant, in the vernacular, "F\*\*k off and die, dude. Here I spend the whole goddamn summer playing my mandola so you have music to work to, and now *you* tell me to go get a job!?"

So all hail the pickers and players and singers, slip-sliding your way from summer to fall, rejuiced and rejuvenated and ready to roll! Rest assured, there's an extra seat at the just society's table for anyone who can sing for their supper as sweetly as you-all do. And may all *your* seats be full of bums. ○

—David Perlman, publisher@thewholenote.com



SN BIANCA

## The WholeNote™

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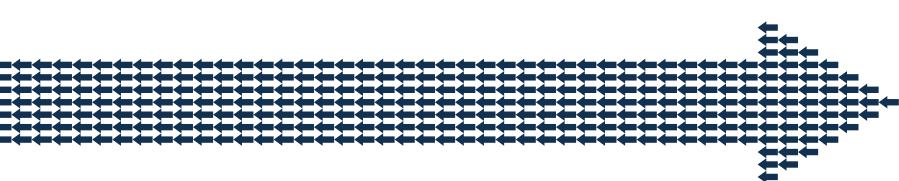
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Philip Glass

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# Robert Carsen: The Way I Direct



PAMELA MARGLES

American mezzo-soprano Susan Graham in the 2006 Lyric Opera of Chicago production of *Iphigenia in Tauris*. Below: Robert Carsen.

**W**HEN ROBERT CARSEN came to Toronto last spring to direct Gluck's *Orfeo ed Euridice* for the Canadian Opera Company, it was the first time he had worked in his home town in almost 20 years. In 1992 he had directed the world premiere of Harry Somers' *Mario and the Magician* for the COC. At that point, he was already being recognized as one of the most imaginative and exciting directors around. Today he is one of the busiest—last year alone he worked on 21 new productions and revivals.

I spoke with Carsen backstage at the Four Seasons Centre for the Performing Arts a few days before the opening of *Orfeo ed Euridice*. Though his work is controversial, he does not reveal any desire to confound or outrage anyone, least of all his audiences. Instead he seems intensely concerned about being understood.

*Orfeo ed Euridice* was a huge hit in Toronto. At the two performances I attended, the audience stood up and cheered at the end. Performances sold out, and it went on to win two Dora awards. But Carsen was already well aware of what a powerful production he was bringing to Toronto, since it had been first presented at Chicago Lyric Opera in 2006, and had been revived elsewhere a number of times.

Carsen was born in Toronto in 1954 and lived here until he was 20, when he moved to England. He stayed in Europe, living in London and Paris. But his ties to Toronto remain strong, since he still has close family here. Though his mother died a few years ago, his father, arts patron Walter Carsen, is, at 98, remarkably active.

When I ask whether Toronto was a good place for him to grow up, he says without hesitation, “Yes, it was. It all started here for me—all my first experiences in opera, classical music, dance, theatre, everything, were in Toronto. So it was formative. I was lucky because my parents loved different art forms, so my brother and I were exposed to everything. I was taken to the opera when I was seven. At first I used to go so that I could stay up late—I figured out that it was a good way to not have to go to bed early. But I remember almost everything I saw when I was little, all the operas at the COC, all the theatre.”

It was clear to him from an early age that he wanted to be an actor. “I became obsessed with the theatre.” Carsen went to Upper Canada College, then finished high school at a Canadian school in Switzerland.



“At UCC I was in all the plays and musicals I could get into. In those days, because it was a boys’ school, the boys played both male and female roles. So I played Katisha in *The Mikado*, and Archibald Grosvenor when we did *Patience*.” It turned out there was a lot to learn from playing both.

Carsen then went to York University to study theatre. “But one day I suddenly had an epiphany—I realized that I had to not be doing this. It was my one brave action, to get up in the middle of an exam at York University, put my papers in the bin, go home and tell my mother I was going to London. I had never even been to England, and I knew absolutely nobody. But I wanted to immerse myself completely in the world of theatre, and I wanted conservatory training as an actor. So I left the next day.”

Six years ago, both Carsen and his father, who is beloved in the Toronto arts community for his wide-ranging philanthropic support, were awarded honorary doctorates by York University. “I had to point out in my thank-you speech that in fact what York University had taught me was that I didn’t want to stay in Canada getting a liberal arts education, which was educating me to be able to do something else when being an actor doesn’t work out.”

After two years of training to be an actor at the Bristol Old Vic, one of his teachers said he thought Carsen had the makings of a director. “At first I thought he was trying to tell me I was a terrible actor, but in fact he was saying, ‘I think you’re actually a director—how your mind works, and the way you contribute to what everyone else is doing.’ That got me thinking.”

So he started looking for work as an assistant director. “Maybe because it was a little disappointing not to be acting, I thought I would start in a parallel domain. I worked as an unpaid assistant at the Spoleto Festival and then at Covent Garden.”

Lotfi Mansouri brought him back to Canada when he was 25 to work at the COC as assistant director on *Tristan und Isolde*. “But the person who gave me my first real job here was Niki Goldschmidt. I directed two shows for him at the Guelph Spring Festival, *The Lighthouse* by Peter Maxwell Davies, with the young and very brilliant Ben Heppner, and Benjamin Britten’s *The Prodigal Son*.”

When Brian Dickie took over the COC, Carsen directed two productions, *Katya Kabanová* and *Mario and the Magician*. “Brian had known me when I was an assistant director at Glyndebourne.” But after Richard Bradshaw replaced Dickie as head of the COC, Carsen was never invited back. Why, he doesn’t know, especially since Bradshaw had been the conductor for Carsen’s two COC productions.

“I had at times made suggestions to Richard, particularly about productions I had done with designer Michael Levine.” (Levine had designed the *Ring* for Bradshaw and directed the first opera in the cycle, *Das Reingold*.) “Since Michael and I are both from Toronto, and we’ve done well over 20 productions together, we both thought how nice it would be to bring various productions of ours here. But it never happened.”

Alexander Neef invited Carsen here soon after he took over the COC following Bradshaw’s untimely death. Neef had seen Carsen’s work frequently at the Paris Opera, where Neef had been casting director. “When Alexander started talking to me about projects, he told me he wanted to bring my two Gluck productions here. I thought that was great, so I didn’t inquire why he chose those. Then later I discovered that the COC had never done anything by Gluck. I was amazed—and delighted, because *Orfeo ed Euridice* is one of the most important works in all of the opera canon as the first of Gluck’s reform operas, and *Iphigenia in Tauris* is Gluck’s masterpiece. It’s a fabulous, fantastic opera, one of my favourites.” So the pairing of the two operas makes a kind of mini-cycle, he points out. “I call it a bi-cycle.”

Just as these two works are radically different, so are his productions of them, though he uses the same design team for both. “I think when you see them both it would be quite difficult to think that the same people had done them.”

When I ask Carsen what distinguishes his stagings as his work, he says, “If I had to answer, it would be that not one resembles the next one. To me they are all different, depending on what the works themselves are like.”

Carsen’s work is often categorized as *regietheater* (director’s theatre) because, like most other European-based directors working today, he tends to stage operas in time periods and locales that are different from what the score indicates or from how they are traditionally done.

The production of *Orfeo ed Euridice* that was staged at the Four Seasons Centre was set on a barren hill with a pit in front. Orfeo wore a business suit, Euridice a simple unadorned dress. But any description of the setting hardly does justice to the beauty and emotional impact of the production. Carsen used meaningful details of staging to illuminate his overall concept, and created a show that was both intellectually coherent and incredibly moving.

Carsen’s staging of *Il Trovatore*, one of his most controversial, is set in a flame-spewing factory which blows up at the end. *Katya Kabanová*, one of his most exquisite, takes place on a series of movable docks set in a stage flooded with water to represent the Volga river. His *Manon Lescaut* is set in a shopping mall, providing a fair comment on the title character, while *Tosca* and *Capriccio* take place in theatres. His most notorious flourish, so far, has been to send out on the stage of *Candide* a chorus of dancing politicians, wearing masks to represent then-current world leaders like Bush, Putin and Berlusconi and dressed in boxer shorts made from the flags of their respective countries. For *Candide* he rewrote the libretto—though not, he emphasizes, the lyrics. Since the libretto had always been problematic, and had already been rewritten, he was able to obtain the approval of the estate of the composer, Leonard Bernstein.

It’s evident that Carsen pays careful attention to the music, something one can’t always assume with directors. “I’m passionate about music, and I care deeply about the score in doing an opera—otherwise there’s no point for me in directing opera. The music completely shapes how the piece is told. The way you feel the work emotionally is conveyed by the music.” Having studied piano for many years, he reads the scores, and never lets his stagings obstruct the music... well, almost never. Yet even when it appears that he is sacrificing the music for a dramatic effect, it inevitably turns out that he is actually illuminating

ROBERT KUSEL

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Photo of Marcus Nance by Brian Mosoff [www.brianmosoff.com](http://www.brianmosoff.com)

the music. As an example he mentions how, when Renée Fleming starts singing the extended aria *Ah, mio cor* in his production of *Alcina* with William Christie and Les Arts Florissants, she is at the back of the stage in a dark corner with her back to the audience. You can barely see her, but you can certainly hear her. As the lights gradually come up, she moves forward. It's very effective — and moving.

Carsen handles a broad range of repertoire. Earlier in his career he directed two shows by Andrew Lloyd Webber, *Sunset Boulevard* and *The Beautiful Game*. A show that he wrote and directed 20 years ago, *Buffalo Bill's Wild West Show*, is still playing at Disneyland Paris. He has done a Ring cycle, a Janáček cycle, a Puccini cycle, a Verdi-Shakespeare trilogy, plenty of Strauss, bel canto (except for Rossini, the only com-

**"The way I direct, I feel like I'm the camera ... I want the audience to follow the story in a certain way."**

poser who doesn't interest him), some Britten, including a stylish *Midsummer Night's Dream*, and a strong showing in baroque opera, especially in his 10 productions with the masterful William Christie. His production of *The Sound of Music* in Paris this year is heading to the Marinsky in St. Petersburg. He has also done a number of contemporary operas. Next year for the Geneva Opera, he directs a new opera by French composer Philippe Fenelon for the celebration of the 300th anniversary of the birth of Jean-Jacques Rousseau. He is already booked to return to the COC — a revival of his exquisite production of *Dialogues des Carmélites*, designed by Levine, is planned for an upcoming season.

As versatile as Carsen's repertoire is, so too is his ability to handle various aspects of a project, such as lighting, which he co-designs with lighting designer Peter Van Praet. For his upcoming production of Britten's *Turn of the Screw* at the Theater an der Wien in Vienna, he'll be not only directing and co-designing the lighting, but, for the first time, designing the sets and costumes with Luis Carvalho as well.

Carsen's interest in the visual arts has recently led him to design art exhibitions, so far just in Paris, about Marie Antoinette and Charles Garnier, architect of the old Paris opera house, the splendid Palais Garnier. His next exhibition, "Bohèmes," will explore how artists during the past 500 years have treated the theme of gypsies. At one point he had been in discussion with the Art Gallery of Ontario to design their recent show on artists and the theatre, though unfortunately that fell through.

What makes him decide to accept a project? "If it is interesting and I think I can contribute to it, and if I'm able to make it work, then it's something that is nice to do."

What would make him not accept? "You can't really say it like that — that isn't how it works. Sometimes I think, 'Well, I don't think I'm going to be able to make an interesting piece of theatre in collaboration with that conductor, because he's only going to come for the last week,' or whatever, and so I might not want to do that job. Or sometimes singers might already be cast and you think they are not going to work out — but that's not so often, I have to say. If the casting is still underway, it's normal for a director to say what he sees — and of course not just sees, but hears. But if a singer has already been cast, and I don't think it's going to work, I would never dream of saying, 'Well, you'd better fire them.' I'd say, 'It's not for me.'"

"There are so many other factors. But whether the theatre is large or small is not one of them. Of course it's great to work at big companies like the Met, Covent Garden, La Scala and the Vienna State Opera. But I also love to work with smaller theatres like the Flemish Opera in Antwerp and Ghent, where I've done more productions than anywhere, and Opera du Rhin in Strasbourg. With smaller theatres you don't have the same pressures. The large theatres tend to do so much repertoire that you don't have as much time with the artists, especially if they are very big stars, or on the stage because you have to share it with the ballet and everything else that's going on in these houses."

He pauses, then says, "But for me there's only one theatre in the world anyways, and that's the theatre I'm working in. Each artistic creation seems unbelievably important when you are working on it — a matter of life and death."

*continued on page 70*

### QUARTETS \$323, \$294



**TOKYO QUARTET**  
Th. Sept. 15  
with  
**MARCUS GROH**  
pianist

**LAFAYETTE  
QUARTET**  
Th. Jan. 19



**JERUSALEM  
QUARTET**  
Th. Oct. 13

**TOKYO  
QUARTET**  
Th. Mar. 15



**GRYPHON TRIO**  
Th. Nov. 17

**QUATUOR  
BOZZINI**  
Th. Apr 5



**ST. LAWRENCE  
QUARTET**  
Th. Dec. 1

**ARTEMIS  
QUARTET**  
Th. May 3



### PIANO \$206, \$188



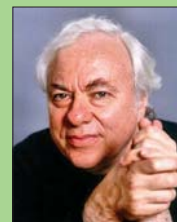
**MARCUS GROH**  
Tu. Sept 20

**LISE  
DE LA SALLE**  
Tu. Nov. 8



**LOUISE  
BESSETTE**  
Tu. Dec. 6

**RICHARD  
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**MARC-ANDRÉ  
HAMELIN**  
Tu. Mar. 27

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**ERICA GOODMAN**, harpist  
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Th. Mar. 1



**VÉRONIQUE MATHIEU**, violinist  
with pianist  
**ANDRÉE-ANNE PERRAS-FORTIN**  
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Tuesday October 25, 2011  
Roy Thomson Hall

### CHRISTMAS with ADRIANNE

An evening of seasonal cheer featuring Adrienne Pieczonka, one of the world's most stunning operatic sopranos, in Toronto's premier concert venue, Koerner Hall.



Wednesday December 21, 2011  
Koerner Hall

### BEETHOVEN, BEVAN AND THE BARD

The premiere of *No Mortal Business*, by Allan Bevan, blends choir, orchestra and narration by Geraint Wyn Davies into a lyrical large-scale creation. Paired with Beethoven's *Mass in C Major*.



Sunday March 4, 2012  
Metropolitan United Church

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We Are All Music's Children



## September's Child Ofra Harnoy

What would you say now to the Ofra in the childhood photo of you we published in *The WholeNote* last month?

Fasten your seatbelt, it's going to be a wild ride!

**O**FRA HARNOY was born in Hadera, Israel on January 31st, 1965. Her mother played the piano and her father played the violin. They travelled a lot during her childhood: Harnoy lived in Israel, France, England and then Canada. She attended an alternative independent high school in Canada called Aisp, which allowed her to tour while being in school. She studied with her father, Vladimir Orloff and with William Pleeth, and later participated in master classes with Mstislav Rostropovich, Pierre Fournier and Jacqueline du Pré.

Harnoy's solo debut with The Boyd Neel Orchestra (at 10) was followed by solo engagements with the Toronto and Montreal Symphony Orchestras. At 17 she was the youngest ever to win an International Concert Artists Guild award, followed by concerto and recital debuts in Carnegie Hall. In 1983 she was named Young Musician of the Year by *Musical America* magazine. She was 18 years old, and the "wild ride" was already well underway.

About a decade ago, in the midst of a vigorous international career, with her name on dozens of highly-regarded recordings, Ofra Harnoy gave up performing in public.

On September 25th at Toronto's Walter Hall she will make her long-awaited return to the Toronto stage for the opening of Mooredale Concerts season.

What do you think of when you look at that childhood photo?

Now looking at this picture, it looks almost exactly like my daughter!

I don't actually remember it being taken but it brings back strong memories of playing piano trios with my parents in our living room...

*continued on page 57*

GRAMMY Lifetime Achievement Award Winners

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Joseph Lin (violin), Joel Krosnick (cello), Ronald Copes (violin), Samuel Rhodes (viola), present two intimate programs which include Haydn's "Quartet in G Major, Op. 54, No. 1", Elliot Carter's "Quartet No. 5", Donald Martino's "Quartet No. 5" and Beethoven's "Quartet in B-flat Major, Op. 130 with Grosse Fuge".



Wednesday, March 28  
Markham Theatre\*\*  
Markham, ON, 905-305-7469  
[www.markhamtheatre.ca](http://www.markhamtheatre.ca)

Friday, March 30  
Centre for the Arts, Brock University\*  
St. Catharines, ON, 1-866-617-3257  
[www.Arts.BrockU.ca](http://www.Arts.BrockU.ca)

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## GIDON KREMER TRIO

Friday, October 14, 2011 8pm  
Koerner Hall

World-renowned Latvian violinist Gidon Kremer and his trio perform works by Bach and Shostakovich alongside a new work celebrating composer Sofia Gubaidulina's 80th birthday.



## ARC ENSEMBLE

Sunday, September 11, 2011 4pm  
Mazzoleni Concert Hall

The twice Grammy-nominated ARC Ensemble (Artists of The Royal Conservatory) performs Finzi, Mendelssohn, Ben-Haim, and Elgar with "passion, polish and vitality." (*The New York Times*)



## THE ENGLISH CONCERT

Friday, October 21, 2011 8pm Koerner Hall

One of the finest Baroque orchestras in the world makes its Toronto debut with a performance that includes works by Purcell, Telemann, and Vivaldi, under artistic leadership of harpsichordist Harry Bicket.



## SMITHSONIAN CHAMBER PLAYERS & FRIENDS WITH RUSSELL BRAUN

Saturday, October 22, 2011 8pm  
Koerner Hall

Baritone Russell Braun and an ensemble of virtuosi artists honour the centenary of Mahler's death with *Das Lied von der Erde* and *Kindertotenlieder*.



## SUSAN HOEPPNER AND SIMON WYNBERG

Sunday, October 23, 2011 2pm  
Mazzoleni Concert Hall

"An expressive and articulate flutist" (*The Washington Post*) Susan Hoeppner and guitarist Simon Wynberg present works by Marin Marais, Toru Takemitsu, Robert Beaser, and Astor Piazzolla.



## ROYAL CONSERVATORY ORCHESTRA CONDUCTED BY JOHANNES DEBUS

Friday, October 28, 2011 8pm  
Koerner Hall

Johannes Debus conducts the RCO and pianist Connie Kim-Sheng in a performance of *Little Suite* by Lutosawski, Piano Concerto No. 2 by Rachmaninov, and Symphony No. 8 by Dvořák.



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# MUSIC IN THE AFTERNOON

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THURSDAY, OCTOBER 27, 2011 • 1.30 PM

**ADRIANNE PIECZONKA**, *soprano***STEPHEN RALLS**, *piano*

THURSDAY, DECEMBER 1, 2011 • 1.30 PM

**ROGER CHASE**, *viola***MICHIKO OTAKI**, *piano*

THURSDAY, FEBRUARY 23, 2012 • 1.30 PM

**CECILIA STRING QUARTET**

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# Summer On, Fall In

SHARNA SEARLE

**F**INALLY, YOU SAY, the fall concert season has arrived! No more lovely, warm, breezy ... windblown, rain-drenched, too-hot/ too-cold, outdoor venues, right? Time to put away your festival folding chairs, straw hats and sunscreen and head for the comfort of the concert hall. Not so fast. There remain a few summer series and festivals "in the game," reminding us, in the words of Yogi Berra that, "It ain't over 'til it's over." However, for those of you itching to put away your daypack of festival gear, do not despair; there's a handful of presenters off to a flying start with their 2011/12 concert seasons, ready to lure you inside.

## FALL FLYERS

Mooredeale Concerts' September 25 season opener at Walter Hall will be a milestone moment in Canadian music history. It will mark the return of celebrated cellist Ofra Harnoy to the concert stage after a 10-year hiatus. For *The WholeNote's* "On the Road" project, Mooredeale's artistic director, Anton Kuerti, himself an eminent pianist, told us this when asked about his plans beyond the summer: "I will perform at the opening Mooredeale Concert ... with the extraordinary cellist Ofra Harnoy, who has not performed in Canada for about 10 years, and whom I have long admired but never played with." Now is his chance. At 3:15pm, Harnoy will begin the programme with Bach's *Unaccompanied Cello Suite No.3 in C Major*. Kuerti will then join her in a performance of Beethoven's *Cello Sonata in A Major Op.69* and César Franck's *Cello Sonata*. Earlier, at 1:15pm, Harnoy and Kuerti will offer an hour-long, interactive "Music and Truffles" concert geared toward 5 to 15 year olds. Welcome back Ofra!

In contrast to Harnoy's 10-year sabbatical, distinguished actor Christopher Plummer has continued to grace the stage, non-stop, for close to 60 years. He will grace Roy Thomson Hall, as narrator, when the Toronto Symphony Orchestra opens its season with a performance of William Walton's music for the film *Henry V*, on September 22.

Music Toronto marks the beginning of its 40th season on September 15 with the Tokyo String Quartet and pianist Markus Groh performing works by Brahms, Debussy and a world premiere by MT composer advisor Jeffrey Ryan; (and then, cannily, invites Groh back for a solo recital on September 20).

Over the Labour Day long weekend, you might want to consider the Kitchener-Waterloo Chamber Music Society's opening concert on September 4. KWCMS begins its jam-packed season with pianist Anne Louise Turgeon and flutist Ron Korb in works by Prokofiev, Rachmaninoff, Liszt, Korb and others. Did I say "jam-packed?" Not only does KWCMS produce eight concerts in September, alone; it presents over 70 a year! And they're held in the KWCMS Music Room—a large room in a private home in Waterloo, with an 1887



Toronto Music Garden



**2011~2012**  
**new music concerts**

**Sunday September 25, 2011**  
Introduction 7<sup>15</sup> • Concert 8<sup>pm</sup>

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Accordes quartet • Gregory Oh piano • Ryan Scott solo percussion  
Xin Wang soprano • NMC Ensemble • Robert Aitken direction

Ann Southam (Canada 1937–2010) Quintet for piano and strings (1986) **N**  
Andrew Staniland (Canada 1977) *Pentagrams: 5 Pieces for 2 accordions* **N** (2010) **N**  
Alice Ping Yee Ho (Hong Kong/Canada 1960) *Ballade for An Ancient Warrior* **N** (2011) **N**  
Nicolaus A. Huber (Germany 1939) *Auf Flügeln der Harfe* for accordion (1985)  
Hope Lee (Taiwan/Canada 1953) *Secret of the Seven Stars* **N** (2011) **N**

World premiere | **N** NMC commission

**2011~2012 season**  
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Rachel Harnisch, *Love from Afar*, Vlaamse Opera, 2010. Photo: Annemie Augustijns. Creative: Endeavour



# Celebrating 40 Years

## 2011-2012 CONCERT SEASON 40th Anniversary Celebration

### Maestro John Barnum Takes a Bow

After a legacy of 34 years of making music with the MSO, Maestro John Barnum enters his final year with the Symphony. John will pass the baton on at a **Season Finale Gala Concert in May 2012** to one of the three guest conductor candidates scheduled this season.



### The Season at a Glance

#### The Sorcerer's Apprentice - Oct 15, 2011 | 8 PM

Guest Conductor: Matthew Kraemer  
with Jamie Parker on Piano

- Rhapsody on a Theme of Paganini - Rachmaninoff
- The Sorcerer's Apprentice - Dukas
- The Firebird Suite - Stravinsky



#### From Bizet to Beethoven - Nov 26, 2011 | 8 PM

Guest Conductor: David Bourque  
with Ian Feenstra on Tuba

- Symphony No. 5 - Beethoven
- Barbara York Tuba Concerto, and more



#### Voices of Christmas - Dec 17, 2011 | 4 PM

With Maestro John Barnum  
and Cawthra Park's Concert Choir "The Ritz"  
Chamber Choir directed by Bob Anderson

- No clapping! Ring your fave bell instead!
- Long & McQuade Instrument Petting Zoo



#### Bohemian Voyage - Feb 11, 2012 | 8 PM

Guest Conductor: Misha Roháč  
with Adrian Fung on Cello

- Concerto for Cello - Dvořák
- Sarka from Ma Vlast - Smetana
- And more

#### French Connection - March 24, 2012 | 8 PM

With Maestro John Barnum  
And Elaine Hou on Piano

- Piano Concerto in G minor - Ravel
- Petite Suite - Debussy
- And more



#### The Grand Finale - May 5, 2012 | 8 PM

With Maestro John Barnum  
And Ruth Fazal on Violin

- From the Planets - Holst
- Enigma Variations Op. 38 - Elgar
- Ruth Fazal's Songs from The River, and more



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Apr 5, 2012 | 8 PM

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Steinway. Is there a nicer way to hear chamber music?

And here's one final lovely fall season opener. For the first event of the Canadian Opera Company's 2011/12 Free Concert Series, on September 27, artists of the COC Orchestra will perform music by Debussy, Mozart and Puccini, in a tribute to their late, great and beloved music director, Richard Bradshaw — in the magnificent amphitheatre that bears his name.

### SUMMER REFRAIN

And now back to summer. The one series that braves the elements in September is Summer Music in the Garden, hosting its 12th season in the enchanting Toronto Music Garden. The series winds up with three concerts in September; there's one on the 8th, followed by two Sunday afternoons. Interestingly, the first concert features baroque cellist, Kate Bennett Haynes, performing Bach's *Unaccompanied Cello Suite No.1 in G Major*, the piece that was the inspiration for the design of the Toronto Music Garden! ([www.harbourfrontcentre.com/thewaterfront/parks/musicgarden.cfm](http://www.harbourfrontcentre.com/thewaterfront/parks/musicgarden.cfm))

Music Mondays has four concerts on offer this month, in downtown Toronto's acoustically superb Church of the Holy Trinity, bringing their extended 20th anniversary season to a close on September 26. Jerome Summers, clarinet, Sharon Kahan, flute, and Angela Park, piano, perform works by Debussy, Shostakovich and Bizet.

The following summer festivals serve up an impressive array of chamber music and all three take place beyond the GTA, where the churches of Barrie, Leith, Owen Sound and Picton are alive with the sound of music festivals in September!

For its 10-day event (September 23 to October 2), Barrie's Colours of Music has assembled outstanding recitalists and chamber musicians in ensembles ranging from duos to orchestras. A few highlights: the Ames Piano Quartet plays works by Saint-Saëns, Fauré and Hahn on the 24th; violinist Brian Lewis and pianist Valerie Tryon will tackle Milhaud, Brahms and Schumann on September 28; and the finale, a "Concerto Celebration," features Tryon and Sinfonia Toronto in works by Turina, Vaughan Williams, Dvořák and Mendelssohn. See [www.coloursofmusic.ca/schedule.html](http://www.coloursofmusic.ca/schedule.html) for more.

With the "dream team" of artistic director/violinist Mark Fewer and guest directors, cellist Roman Borys and clarinetist James Campbell, programming this year's SweetWater Music Festival, you know it's going to be a stellar event. Over three days (September 16 to 18, in Leith and Owen Sound), they will be joined by violinist Annalee Patipatanakoon and pianist John Novacek, and others, to perform works by Dohnanyi, Schulhoff, Messiaen, Bach, Mozart, Tchaikovsky, Turina and Cam Wilson's *A Tribute to 20th Century Jazz Violin*.

Over in Picton, the Prince Edward County Music Festival presents seven concerts between September 16 and 24, with Ana Sokolovic as composer-in residence. On September 23, at the Oeno Gallery in Bloomfield — the only non-Picton concert — you'll be able to catch SweetWater's Fewer, again, this time with the SuperNova String Quartet, playing Ravel's *String Quartet* and Beethoven's *String Quartet Op. 59 No.3*; another SuperNova member, recently named TSO concertmaster, Jonathan Crow, will also be in Bloomfield. And on September 24, Marie Bérard, concertmaster of the COC orchestra, will join the ubiquitous Fewer and his other two SuperNova mates, violist Douglas McNabney and cellist Denise Djokic, along with PECMF's artistic director Stéphane Lemelin on piano, for Dvořák's *Piano Quintet in A Major*.

Clearly, there is much from which to choose in these latter days of summer and early days of autumn. Can't decide? Here's a suggestion: Drop everything, right now, hang a "GONE FISHIN'" sign on your office door, then head up to Barrie to catch the Colours of Music's concert of the same name. It includes works by Gershwin. With any luck, maybe they'll play *Summertime*. ☪

*Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is Listings Editor on The WholeNote team. She can be contacted at [classicalbeyond@thewholenote.com](mailto:classicalbeyond@thewholenote.com).*



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(after September 19)



### The 30th Anniversary Sunday Series

October 16: Clair de lune (songs of Gabriel Fauré)  
November 27: The Great Comet (Franz Liszt at 200)  
March 18: Schubert and the Esterházy  
April 29: A Country House Weekend (an English idyll)

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### 2011 2012 SEASON

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Sunday October 30, 2011

### Russia in Two Acts

**Act I: Shostakovich, the non-conforming conformist**

**Act II: Who was Onegin?**

"Time traveling" between Act I in 1934 and Act II in 1879 are soprano **Lindsay Barrett**, mezzo soprano **Erica Iris Huang**, tenor **Ryan Harper**, baritone **Geoffrey Sirett**, cellist **Winona Zelenka** and pianists **Ricker Choi**, **Inna Perkis** and **Boris Zarankin** with host **Sheila Heti**.

Sunday February 5, 2012

### Schubertiad: the composer *Contemplates & Twitters*

Schubert was a master of both "grander-scale" contemplative sonatas and lieder of concise intensity (that we've come to think of as 19th Century *twittering!*). Soprano **Charlene Santoni**, baritone **Vasil Garvanliev**, and violinist **Jacques Israelievitch** join pianists **Inna Perkis** and **Boris Zarankin**, in *contemplation and twittering*.

Sunday March 25, 2012

### Si: Serena Farnocchia is back!

March in this city can be a touch gloomy but we've come up with a solution: just say "si"! Off Centre presents the Toronto premiere of Mascagni's light and sunny operetta-in-concert "Si," starring the great Italian soprano **Serena Farnocchia**. Under **Semyon Rozin's** musical direction, the cast also includes tenor **Keith Klassen**, tenor **Rocco Rupolo**, soprano **Ilana Zarankin** and accordionist **Joe Macerollo**.

Sunday May 6, 2012

### Spanish Ballade with a Russian Interlude

*Love and Suffering* are equal parts Russian and Spanish. Considered side by side, hear the music of each country complement the other, with soprano **Joni Henson**, baritone **Peter McGillivray** and mezzo soprano **Leigh Anne Martin**.

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# A Good Glass House?

DAVID PERLMAN

**O**VER THE PAST 15 or 16 years we've seen Toronto's new music community taking a wider and wider detour around the 11 days (September 8–18) during which the Toronto International Film Festival is the biggest circus in town. Some sneak in ahead, like InterSection, this year's fifth annual New Music Marathon, which runs noon till 10pm, Saturday September 3 at Yonge/Dundas Square. (We'll be there!) But after that, with one notable exception, it's mostly bits of this and that until New Music Concerts' Opening Gala on September 25. After which it's into October before some of the other local heavyweights like Soundstreams and Esprit kick into action.

The notable exception is Kitchener-Waterloo based presenter NUMUS Concerts, which rolls into town September 17—the day before TIFF folds its tents—with a Glenn Gould Studio concert featuring the Manitoba Chamber Orchestra in a program of the film music of Philip Glass.

Founded in the mid-80s by composer Peter Hatch, NUMUS has become a catchword in Kitchener-Waterloo, where the organization is associated with contemporary music productions, occasionally on the wild side, like Jeremy Bell's production—Nude Show—a few years ago. "The poster for that concert," says current artistic director, composer Glenn Buhr, "showed composer Omar Daniel shirtless and hanging upside down from a trapeze pole while he manipulated some electronics. That was our all time best seller."

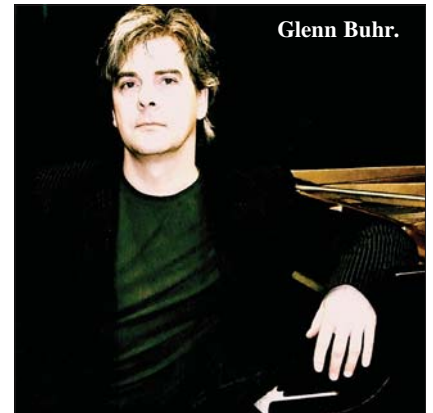
Toronto audiences may also remember their more recent "Battle of the Bands" concert last January at the Music Gallery. "I curated that show," says Buhr, "and it featured my progressive jazz/blues ensemble the Ebony Tower Trio (Rich Brown, electric bass, Daniel Roy, drums, and myself on piano) doing battle with the Penderecki String Quartet. The idea was to contrast contemporary music with roots in old Europe alongside new music with roots in the blues and jazz traditions of North America. I think it's still there on CBC's Concerts on Demand."

I joked with Buhr about invading Toronto during TIFF. The plan, I suggested, was a) crazy like a fox, b) just plain crazy, or c) a stroke of genius. But he refused to rise to the bait.

"NUMUS is a presenter as well as a producer," he said, "so I'm always looking for projects to buy in to our season. I was approached by the Manitoba Chamber Orchestra about the Philip Glass program. I was particularly interested in the new *Piano Concerto* adapted by Michael Riesman from Glass's music for the film *The Hours*. Riesman has been playing those Philip Glass arpeggios for quite a while and has developed a formidable technique."

"So my answer is neither. It's pure accident. The MCO wanted to tour this material in preparation for a recording and was looking for a presenter. The fee was so reasonable that we decided to present them in Toronto and Guelph as well as Kitchener-Waterloo. The overlap with TIFF is serendipity; this was the only possible date for the MCO. I have no idea if TIFF will work in our favour or otherwise."

The September 17 concert will be the first of two NUMUS visits to the Glenn Gould Studio within this issue's listings period. The second, October 6, will also ring bells for Toronto audiences. Titled



Glenn Buhr.

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"Song of the Earth," it was presented August 10, 2010, at Walter Hall—one of Agnes Grossmann's final programs as artistic director of Toronto Summer Music. It paired a new commission, *Song of the Earth*, by Buhr himself, with Mahler's master work. "Yes. I vowed to repeat that program if I was given the opportunity," says Buhr, "because I felt that it could be curated a bit differently—by ending with the contemporary work and beginning with the Mahler. Also, we've hired popular songstress Sarah Slean to sing, and also record my work. I'm more interested in contemporary singing styles than I am in European classical singing, and I've worked with Sarah before. She was soloist in my third symphony (a choral symphony). Her presence on stage, and also the Margaret Sweatman libretto—which alludes to the Gulf of Mexico oil disaster in 2010—puts the Mahler masterpiece into a more contemporary context. The new work is still a 'Song of the Earth,' but it poetically underlines our more current concerns." You can read more about NUMUS at [www.numus.on.ca](http://www.numus.on.ca).



Sarah Slean.

### OTHER TIFF TAMERS

Though it's fun to think of NUMUS as the only new music mouse brave enough to bell the TIFF cat, I don't want to overstate the case. There is new music throughout the middle of the month, if you pick your spots. Sunday September 11, the Music Gallery's Pop Avant series presents Esmerine with guest Muh-he-con. Music Toronto's Thursday September 15 season opener (the Tokyo String Quartet with Markus Groh, piano) features a world premiere of a new work by Music Toronto's composer advisor Jeff Ryan. And on September 18, Contact Contemporary Music presents "Walk on


Water," at Gallery 345, with Wallace Halladay, saxophone, Mary-Katherine Finch, cello, Ryan Scott, percussion and Allison Wiebe, piano.

Once the curtain falls on TIFF, the pace picks up: Friday September 23 Tapestry New Opera's "Opera Briefs" gets under way at the Theatre Passe Muraille Main Space, with new works from their annual Composer-Librettist Lab. And the same day the Toronto Heliconian Club presents *Emily, The Way You Are*, a one-woman opera celebrating the life and work of Emily Carr,

with music by Jana Skarecky and libretto by Di Brandt.

The following day, Sunday September 25, will see many of us back at the Glenn Gould for the opening gala concert of New Music Concerts' 41st season—a concert titled "Secret of the Seven Stars" that will showcase not only NMC's stellar players, but a numinous constellation of Canadian composers and works.

Friday September 30 and Saturday October 1 bring two concerts by AIM Toronto in their "Interface Series" at Gallery 345, featuring Sylvie Courvoisier, piano and composer.

To close, it would be remiss of me not to mention several out of town festivals that not only extend the summer well into September, but pay more attention to new music than one might expect. The Prince Edward County Music Festival, September 16 to 24, has Ana Sokolovic as composer-in-residence; and Barrie's Colours of Music, September 23 to October 2, has the forward looking Ames Quartet on board, and several other notably adventurous programs on display. 

David Perlman can be reached at [publisher@thewholenote.com](mailto:publisher@thewholenote.com).



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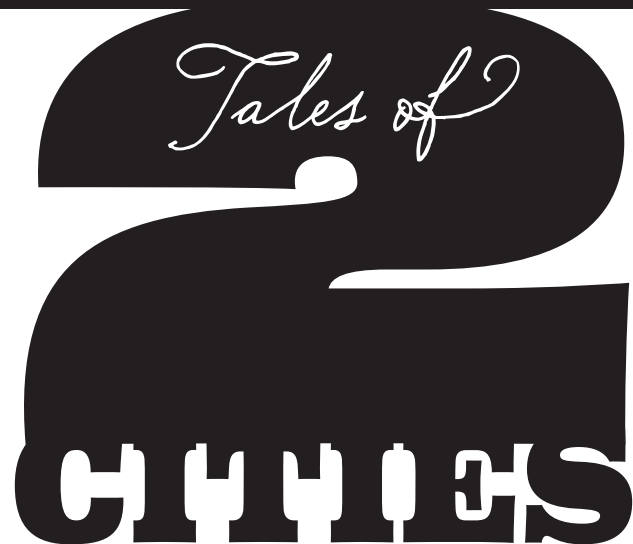
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# Schola Launch

SIMONE DESILETS

**A**ND SO A NEW SEASON begins. From late summer's vantage point, I can already see a huge range of early music activities shaping up in the coming year, from Scaramella's "Hit and Run" in November, featuring triple harp and clown among other things, to the Royal Conservatory's presentation of French soprano-countertenor Philippe Jaroussky with Cleveland's baroque orchestra Apollo's Fire, also in November; to Tafelmusik's period performance of Beethoven's *Eroica Symphony* in May; to Nadina Mackie Jackson's developing project "Vivaldi's Lost Girls" (a celebration of Vivaldi bassoon concertos); and much in between. But first to the events of the present month.

## SCHOLA MAGDALENA

A small ensemble of six women's voices, expressive and pure in intonation, produces an ethereal sound not too often heard in concert. Schola Magdalena is just such an ensemble, founded in 2007 and based in Toronto. You can hear them twice in the coming month, as they'll be launching a new CD at their home venue of the Church of St. Mary Magdalene and then performing at Barrie's Colours of Music.



The five original members of Schola Magdalena. Not pictured: Gillian Howard.

The group's director, Stephanie Martin, is organist and director of three choirs at St. Mary Magdalene, director of Pax Christi Chorale and a professor at York University. Interested in knowing what prompted her to add yet another ensemble to her very busy life, I asked her to talk a bit about Schola Magdalena's formation and its projects.

Schola Magdalena gives her great satisfaction, she told me, "because it is a democratic group. My other ensembles require a leader/follower model, and, although a totalitarian system is efficient, it can be an undue burden on the leader. I enjoy solving musical problems with Schola Magdalena since we work as peers. Everyone is a leader; everyone is a follower... Six voices allow us to sing early polyphony which is often three parts; that gives us a nice balance of two voices on each part... Coming up with our interpretation takes a while, but we arrive at an interpretation we all like. It's a great model for problem solving."

Regarding plans for the future: "We'd like to tour back to Quebec where many of our French-speaking supporters are. We've included notes and translations in French in the CD booklet because we often sing to French-Canadian audiences — often Roman Catholic church choirs, who have a deep connection to Gregorian chant. We have an invitation to visit Spain but we need to find baby sitters for six children!"

And as for that above-mentioned CD, titled *Virgo Splendens*, it includes "quite a bit of Hildegard, some wonderful early English polyphony — a setting of the Magnificat — some traditional Gregorian chants which we still use in our liturgy at St. Mary Magdalene. There are also fragments from a mass by Dufay. One important element is the recording of the four "Marian anthems" that are sung throughout the liturgical year."

Both the CD launch on September 24 and the Barrie concert on October 1 feature a selection of the above repertoire. And

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St. Patrick's Catholic Church, Mississauga

**mcs-on.ca or 905-278-7059**



besides the beauty of the music on this disc, you'll treasure it also for its cover: a reproduction of a beautiful icon—Madonna and Child—lurking obscurely in the Church of St. Mary Magdalene.


### A RANDOM MENTION OF OTHERS:

Two concerts highlighting English music for voices occur this month: On September 16, Aradia Ensemble's "Music of the English Chapels Royal" presents anthems from the time of Charles II—music by Purcell, Turner, Blow, Locke and Humfrey. On September 24 and 25, the 16-voice Cantemus Singers offer a programme called "Rule Britannia"—madrigals, motets and bar songs from the times of Henry VIII all the way to George I's reign.

From September 21 to 25, you can hear music for courtly celebrations at the baroque courts of Poland, Sweden, England, France, Germany, Spain, Russia and Austria, presented by Tafelmusik Baroque Orchestra.

On September 10 in Waterloo: Nota Bene Baroque holds a "Fundraising Extravaganza" to celebrate its 10th Anniversary Season and the launching of its new name, with mini-concerts, Baroque-inspired refreshments, an instrument petting zoo, and guest, baroque dancer Daniel Garipey.

At the Toronto Music Garden: On September 8, you can let dusk fall over you joyfully, as baroque cellist Kate Bennett Haynes inaugurates a cycle of Bach's *Six Suites for Unaccompanied Cello* with *Suite No.1 in G Major*. On September 18, the Vesuvius Ensemble closes the season with "I canti a Maria—Music for the Madonna," passionate traditional songs to the Madonna from some of the many sanctuaries in the region of Naples.

There's more! Do peruse *The WholeNote's* listings to discover all that's out there. 

*Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at [earlymusic@thewholenote.com](mailto:earlymusic@thewholenote.com).*

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DOMINIC LIPINSKI, WPA POOL/GETTY IMAGES

Royal sing song.

# Royal Rant

BENJAMIN STEIN

**S**URVEYING THE FIRST group of concerts out of the gate this fall, I notice that three of them have a royal theme.

Considering the degree to which Western choral music is intertwined with the history of European royalty, this kind of theme might be considered obvious, even uninventive. But the degree to which pretty much the entire world raptly followed the latest House of Windsor wedding last April (followed by the new couple's tour of Canada) gives these concerts an added resonance. It makes us enjoy anew not only the thoroughly inventive music of the master composers that found employment at royal courts, but raises questions as to what the meaning of royalty is at the beginning of a new century.

For some, the very existence of a British royal family is worse than an anachronism in a democratic world—it is an insult to the idea of human equality, a desecration to the memory of the legions of innocent people that perished over the centuries through royal exploitation, neglect, intrigue and war. To others, it is a fun diversion, well worth the generous stipend paid to the royal family. Canadian writer Robertson Davies saw modern royalty in archetypal terms—a connection to a collective past that combines historical reality with myth and legend.

What does this mean in terms of music? The English royal court was a fecund ground for composers and performers well into the 18th century. The resurgence that began with Elgar and culminated with Britten continues strongly with the work of Tavener. A strong argument can also be made against the received wisdom that British music died in the 19th century; modern church musicians continue to find value in the choral works of Parry and Stanford.



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On September 16 Kevin Mallon's Aradia Ensemble will perform "Music of the English Chapels Royal," with verse anthems by Locke, Humfrey and Purcell, among others. Verse anthems are a particular sub-species of choral composition in which full choruses alternate with solo passages. English composers of the Reformation found both contemplative and dramatic elements inherent in this form and the challenge for choirs is to execute them in a manner which avoids the monochromatic sound that is the bane of church music performance.

The Cantemus Singers is a relatively new Toronto choir, conducted by Michael Erdman. They specialize in secular music of the Renaissance, though for their "Rule Britannia" concert on September 24 and 25 they will be performing sacred works by Taverner and Gibbons as well as secular music by familiar Elizabethan composers. They will also be performing rounds by Purcell, fun and rowdy works that are most enjoyable in a live setting.

From September 21 to 25, Tafelmusik Baroque Orchestra and Chamber Choir perform "Music Fit for a King." This concert takes a pan-national approach to regality, showcasing music that was part of the French court of Louis XIV and the Viennese court of Emperor Leopold I, as well as the music of Purcell and that of Frederick the Great, who wrote at a time when we prized royalty for their artistic talent rather than their polo skills or their shapeliness in a bikini.

One historical source reports that Frederick the Great received a standing ovation from the audience every time a composition of his was performed. This seems entirely plausible to me. What critic would dare risk royal censure by remaining seated? Still, the source in which I found this information is a comic book published in the 1970s, so I can't vouch for its accuracy with complete certainty.

As the makeup of Canadian society changes and our connection to our British Commonwealth past becomes increasingly remote, will we see less of concerts with a royal theme? In the meantime, what

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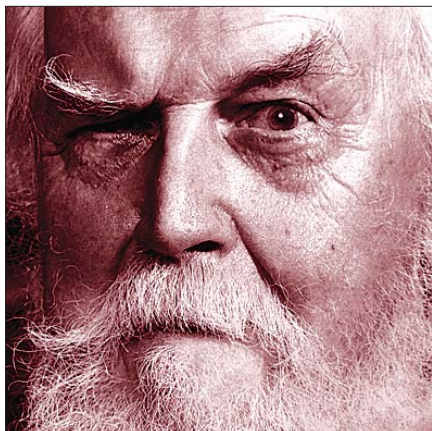
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**Robertson Davies.**

explains our ongoing fascination with the recent royal marriage? Was it simply part of our People Magazine-fueled general preoccupation with those we consider rare and glamorous? Or, watching the union of what may be our future king and queen, did we enact a connection with our ancestors — peasants, for the vast majority of us — that approached something primal and ancient?

GREG TJEKEMA

Let the last word in this first column of autumn 2011 belong to the Canadian writer mentioned above who was by no means uncritical of either royalty or privilege, but who also had a keen eye for the hypocrisy that can underpin even the best of modern egalitarian intentions. In *High Spirits*, his wonderful, humorous collection of ghost stories, Robertson Davies describes a meeting between himself and the spirit of one of the current English queen's most illustrious ancestors:

"I am a democrat. All my family have been persons of peasant origin, who have wrung a meagre sufficiency from a harsh world by the labour of their hands. I acknowledge no one my superior on grounds of a more fortunate destiny, a favoured birth. I did what any such man would do when confronted by Queen Victoria; I fell immediately to my knees." ○

*Ben Stein is a Toronto tenor and theorbist. He can be contacted at [choralscene@thewholenote.com](mailto:choralscene@thewholenote.com).*

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**Sunday, October 23, 2011 – 3:00 pm**

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## BRITTEN - SAINT NICOLAS

**Saturday, December 3, 2011 – 7:30 pm**

**Sunday, December 4, 2011 – 3:00 pm**

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### Autumn Classics

Saturday, October 22<sup>nd</sup>, 2011, 8.00 pm  
Pratik Gandhi / conductor  
Calvin Presbyterian Church

Beethoven - *Triple Concerto in C Maj*  
Sibelius - *Symphony No 3 in C Maj*  
Caitlin Nishimura - *New work premiere*  
Jennifer Burford / violin,  
Samuel Bisson / cello  
Elissa Miller-Kay / piano

### Joy to the World

Saturday, December 17<sup>th</sup>, 2011, 8.00 pm  
Jean Michel Malouf - conductor  
Calvin Presbyterian Church

Shostakovich - *Festive Overture*  
Shari - *Carol of the bells*  
Reed - *Greensleeves*  
MacMillan - *Christmas Carols*

### Spring Pops

Saturday, March 3<sup>rd</sup>, 2012, 8.00 pm  
David Fallis / conductor  
Columbus Center

Rossini - *Overture "Italian in Algiers"*  
Vivaldi - *Winter from 4 Seasons*  
Wolf - *Italian Serenade*  
Haydn - *Symphony No. 60, "Il Distratto"*  
Entela Galanxhi / violin

### Fridays @ 8

Friday, May 11<sup>th</sup>, 2012, 8.00 pm  
Floyd Ricketts - Conductor  
Lawrence Park Church

Music by Mozart, Bernstein, Cole Porter  
Kimberley Briggs  
& Sarah Whalen / soprano  
Glyn Evans / tenor  
Alastair Smyth / baritone.

# Aloha, CNE

ANDREW TIMAR

SEPTEMBER HAS COME around again, yet many of us are eager to squeeze as much summer as possible out of this swing season month. While the fall concert season in the past has typically begun this month, in recent years it seems the lines between summer and fall seasons are becoming less defined.

An example of this is the CNE. This quintessential end-of summer celebration for generations of Ontarians has for decades been the Canadian National Exhibition, affectionately known as the "Ex." Founded in 1879, this year it continues until September 5. Those of us who associate it with fond childhood fairground memories may have missed the news that these days, in addition to the midway, fair food and pavilions, the Ex hosts more than 80 performances of music and dance from around the world. The concerts mounted on the Transat Holidays International Stage located in Hall B of the Direct Energy Centre feature both local and visiting acts. In the words of the CNE, their programming "represents Canada's vibrant cultural mosaic."

The majority of the concerts take place in August but I found a few this month, which are of interest to world music aficionados. On Saturday, September 3 at 6:30pm "Hawaiian Pacific Magic," a music and dance troupe, will take you on a tour of Polynesian culture. Their repertoire includes the Hawaiian *hula* along with its ancient chants, the magic *poi* dances of New Zealand and the drum-driven performance arts of Tahiti (the *otea*), Fiji and Samoa. I've experienced some of these performances on their home turf and when done with skill and passion they leave tacky Hollywood and TV stereotypes in the sand. There has long been a special place in my heart for this music and dance—a longing that only the island spirit of *aloha* can fill. Sadly it's a balm much too rare in our town, and I'll be sure to dip into it on this occasion.

On Sunday September 4 at 3pm, Bryant and Faye Lopez appear as "Tango Soul" on the Transat Holidays International Stage. They will be dancing the Argentine tango to the virtuosic and emotive music which bonds so completely with this archetypal couple dance that it's



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Saturday, February 4 7:30 pm **BachFest II**

*Jam Sessions with Bach*

Benjamin Stein, theorbo; Sara-Anne Churchill, keyboard;

Daniel Rubinoff, saxophone, and guests

Admission: \$20

Friday, March 16 7:30 pm **BachFest III**

*Bach and the King of Instruments*

Patricia Wright, organ

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Good Friday, April 6 7:30 pm **BachFest IV**

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impossible to determine which accompanies which. Tango is a thrill to watch, only exceeded by the thrill experienced by those performing. Frank disclosure: I fall into the former armchair category.

If I were in town on the first weekend of September and got a hankering for Latin culture, I'd visit the "Hispanic Fiesta," now in its 30th year, at North York's Mel Lastman Square. The Fiesta features the music, dance and food of 20 different Spanish-speaking countries, and boasts over 300 local and international performers. Over the years the Fiesta has quietly garnered a reputation as one of the best-organized ethnic festivals in Toronto.




Hafez Nazeri, among Iran's younger generation of composers, is currently based in Toronto. His "Rumi Symphony Project," based on the poetry of the famous Persian Sufi bard, is marking its Canadian debut at the Sony Centre for the Performing Arts on September 10. The project has received glowing reviews from leading American dailies. Hafez Nazeri will perform alongside an international ensemble of musicians including his father, the noted vocalist Shahram Nazeri. The concert will



also feature the world premiere of new compositions pairing the classical music of Iran and the West, from his upcoming album on Sony Classical. The composer aims to create a new genre that unifies these two distinct cultures and their musics.

From left clockwise: Faye and Bryant Lopez; David Buchbinder; Hafez Nazeri at the Sony Centre.

Later on in the month, on September 27, a new music project called "Andalusia to Toronto" launches at the Royal Conservatory's Koerner Hall. This concert, presented in partnership with Small World Music, mixes traditional and jazz-accented Arabic, Jewish and Afro-Cuban music, each of which celebrates roots on the Iberian Peninsula. Some of Toronto's leading exponents of these genres are involved including David Buchbinder, trumpet and flugelhorn; Bassam Bishara, vocals and oud; Michal Cohen, vocals; Amanda Martinez, vocals; Hilario Durán, piano; Aleksandar Gajic, violin; Roberto Occhipinti, double bass; Jamie Haddad, percussion; and Roula Said, dance and voice.

My bet is that this outstanding group of musicians will take their audience on a thought-provoking and exhilarating multi-cultural musical excursion. I plan to be there. It will be a fine way to mentally prepare for the crisp fall weather coming all too soon. 

Andrew Timar is a Toronto musician and music writer. He can be contacted at [worldmusic@thewholenote.com](mailto:worldmusic@thewholenote.com).



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### LES HUGUENOTS

GIACOMO MEYERBEER

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Laura Whalen, Edgar Ernesto Ramírez,  
Alain Coulombe, Iasmina Patoca

November 27 at 2:30 p.m.

### OBERTO

GIUSEPPE VERDI

Alison d'Amato, Music Director and Pianist  
Giles Tomkins, Joni Henson,  
Michèle Bogdanowicz, Romulo Delgado

March 4 at 2:30 p.m.

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**S**O FAR over 35 productions have been announced for the 2011/12 opera season. Since so many of these are Toronto premieres or unfamiliar repertoire this looks to be quite an exciting season.

The Canadian Opera Company has several fascinating offerings. The fall season opens with Gluck's *Iphigénie en Tauride* (1779) starring Susan Graham — the world's foremost Iphigénie. The production, running September 22 to October 15, continues Robert Carsen's series of interpretations of Gluck that began last season with his highly acclaimed *Orfeo ed Euridice*.

February brings the Canadian premiere of *Love from Afar* (*L'Amour de loin*) (2000) by

Finnish composer Kaija Saariaho. This continues COC General Director Alexander Neef's plan to include a contemporary work every season and it will also mark the first time the COC has staged a work by a female composer. In April, the COC will mount *A Florentine Tragedy* (1917), its first-ever opera by Alexander Zemlinsky, on a double bill with Puccini's *Gianni Schicchi*. And in May, the company will stage its first-ever *Semele* (1744) by George Frideric Handel. For more information visit [www.coc.ca](http://www.coc.ca).

Opera Atelier's season premieres a new production of Mozart's *Don Giovanni*, October 29, and remounts Jean-Baptiste Lully's *Armide* (1686) in April, last seen in 2005. Toronto has to count itself as very spoiled to have a second chance to see an opera like *Armide*. In January, Opera Atelier Co-Artistic Director Marshall Pynkoski will direct a concert production of Handel's oratorio *Hercules* (1744) with Tafelmusik at Koerner Hall. For more see [www.operaatelier.com](http://www.operaatelier.com) and [www.tafelmusik.org](http://www.tafelmusik.org).

Toronto Operetta Theatre charts new ground with its first-ever staging of Imre Kálmán's *Die Csárdásfürstin* (1915), in late December. The TOT has presented other Kálmán works but strangely not *The Gypsy Princess* (as it is known in English), even though it's regarded as one



First time around: Tenor Keith Klassen and soprano Carla Huhtanen in *Oksana G.*, March 2006.

of the pinnacles of "Silver Age" Viennese operetta. In February it will present the first professional staging of John Beckwith's opera *Taptool!*, an opera with a War of 1812 theme given its world premiere by the University of Toronto Opera Division in 2003. Toronto Masque Theatre coincidentally will stage another opera by Beckwith, also to a libretto by James Reaney, *Crazy to Kill* (1989), earlier in November. For more information see [www.torontooperetta.com](http://www.torontooperetta.com) and [www.toronto-masquetheatre.com](http://www.toronto-masquetheatre.com).

Normally, the double bill of Mascagni's *Cavalleria Rusticana* (1890) and Leoncavallo's *Pagliacci* (1892) would not count as unusual, except that the COC last staged this traditional

pairing way back in 1966. Since then, the company has yoked one or the other to various parts of Puccini's *Il Trittico* (1918). This season, those who would like to "*Cav* and *Pag*" together have three choices: Opera Lyra Ottawa has scheduled them for September 10 to 17; Opera Belcanto presents them October 19 and 21; and Opera Hamilton has them on April 21 and 23. See [www.operalyra.ca](http://www.operalyra.ca), [www.operabelcanto.net](http://www.operabelcanto.net) and <http://operahamilton.ca> for more.

The tradition of presenting operas in concert has immeasurably widened our knowledge of works now rarely staged. This year two companies offer some especially unusual items. Opera in Concert has planned Giacomo Meyerbeer's once-popular *Les Huguenots* (1836) for November 27, Verdi's first opera *Oberto* (1839) for March 4 and for April 1, Franz Schubert's virtually unknown *Die Freunde von Salamanka* (written in 1815 but not performed until 1928). Meanwhile, Opera by Request has scheduled Handel's *Orlando* (1733) for October 21, Massenet's *Hérodiade* (1881) for November 4 and Giancarlo Menotti's *The Saint of Bleecker Street* (1955) for November 23. Look for more information at [www.operainconcert.com](http://www.operainconcert.com) and [www.operabyrequest.ca](http://www.operabyrequest.ca).

Tapestry New Opera has three unusual offerings. Its season opener, "Opera Briefs,"

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gives us exciting new works from the Composer Librettist Laboratory, "Liblab," September 23 and 24, at Theatre Passe Muraille. In November, it presents *Pub Operas* by Gareth Williams that premiered in Glasgow in July earlier this year. The libretto (by David Brock) is based on the stories of the patrons of Sloan's Bar, Glasgow's oldest pub, that has played host to the citizens' betrothals, weddings, christenings and wakes. Then in June 2012, it will mount the first full workshop production of *The Enslavement and Liberation of Oksana G.* by Aaron Gervais and Colleen Murphy, excerpts of which have been tantalizing audiences for several seasons now. See [www.tapestrynewopera.com](http://www.tapestrynewopera.com) for more.

Those with a taste for ground-breaking new operas will have much to cheer them. On February 2, Soundstreams will present



Composer Kaija Saariaho.

North American premiere of the first new production of the work in 20 years, will be the centrepiece of Luminato 2012 that runs from June 8 to 17. More information will become available. [www.luminato.com](http://www.luminato.com).

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at [opera@thewholenote.com](mailto:opera@thewholenote.com).

*The Sealed Angel* (1988) a liturgical work by Russian composer Rodion Shchedrin that will be staged at Koerner Hall as choral opera with choreography by Lars Schreiber and sung by the combined forces of the Elmer Iseler Singers and the Amadeus Choir. See [www.soundstreams.ca](http://www.soundstreams.ca) for more.

The 2011/12 season ends with a bang with the Canadian premiere of Philip Glass's seminal 20th-century opera *Einstein at the Beach* (1976). This, the

Beat by Beat / Jazz Notes

## Lights, Camera, Jazz

JIM GALLOWAY

### SOUND JUDGEMENT

WITH THE Toronto International Film Festival coming up I thought it would be good timing to have a look at some aspects of jazz on film.

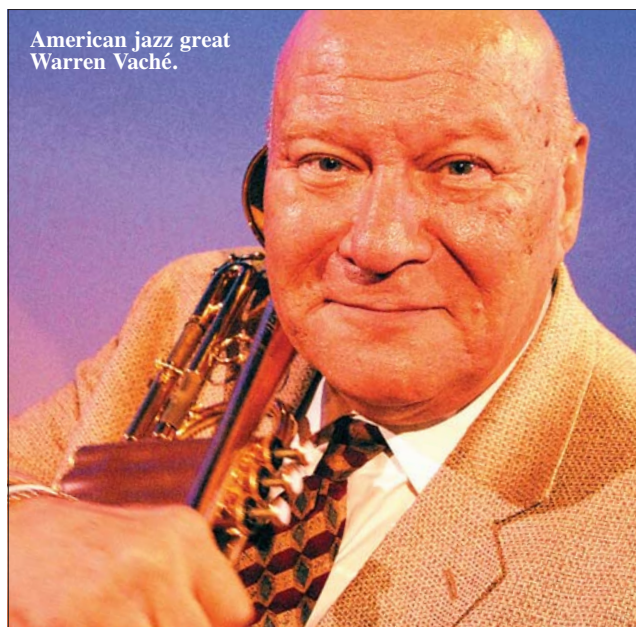
It would seem that even back in 1927 there was some confusion about what constitutes jazz. Why else would they have called the movie *The Jazz Singer* when its star, Al Jolson—certainly a great entertainer—was no more a jazz singer than W.C. Fields was a spokesman for the temperance movement.

But long before that, a less well-known fact is that the group known as The Original Dixieland Jazz Band showed up in a rare 1917 film titled *The Good For Nothing*. It was, of course, a silent movie so the ODJB could be seen but not heard; but pianist Eubie Blake and singer Noble Sissle made some experimental short sound films in the early 1920s.

The remarkable video collection *At The Jazz Band Ball* (Yazoo Video)

has some of the best clips of the 1925–1933 period. The most famous so-called jazz film of the period is Paul Whiteman's *The King Of Jazz*. There is a short sequence showing violinist Joe Venuti and guitarist Eddie Lang, but overall the movie is disappointing. Also worth looking for is the pioneering 1929 black movie *Hallelujah* which in one

American jazz great  
Warren Vaché.



COURTESY OF WARREN VACHÉ

nightclub segment features Curtis Mosby's Blue Blowers on had purchased a Panoram machine, a full 1,889 soundies were released. Add to this number the jukebox shorts made by the producers of other presentation systems and the number of shorts is well over 2,000. It is the most complete audiovisual picture available of popular music in the 1940s. Obviously a sound investment.

But the first merging of a motion picture projector within a jukebox device was developed in 1938 by Los Angeles dentist Gordon Keith Woodard and tested in several Los Angeles area taverns. In fact, over the next few years close to 30 projection systems and/or film products were on the market.

Along with television came Snader telescriptions in 1950, made specifically as fill-in programming — TV's very first music videos. They were around for three or four years and all of the top jazz/pop/country stars made these three and four minute films in the thousands and almost all of them were filmed with multi-cameras and live mics. No playbacks or lip-syncing!




**The Jazz Singer (1927).**

Moving into the 40s, Hollywood gave us *Birth of the Blues* (1941) which features the Jack Teagarden band; *Cabin in the Sky* (1943) with Ethel Waters and Lena Horne, Duke Ellington's music and Louis Armstrong; and *Stormy Weather* (1943) with Lena Horne, Bojangles, Cab Calloway, Fats Waller and the Nicholas Brothers.

In the 50s along came the bio-pic: *Young Man with a Horn* (1950), loosely based on the life of Bix Beiderbecke; *The Glenn Miller Story* (1953); *The "Benny Goodman Story"* (1955); *The Five Pennies* (1959), about Loring "Red" Nichols; and *The Gene Krupa Story* (1959). They were all highly fictionalized but probably did introduce a lot of people to jazz.

Somewhat closer to reality were *The Gig* (1985) with Warren Vaché, *Round Midnight* (1986) and *Bird* (1987).

Limitations of space mean that I can only scratch the surface of this fascinating topic, but mention should be made of a few of the many significant documentaries: *The Last of the Blue Devils*, a feature-length portrait of Kansas City's old-time jazzmen made by Bruce Ricker, who died in May of this year; and a couple by Toronto filmmaker Brigitte Berman, *BIX* (1981) and *Time Is All You've Got* (1986), about Artie Shaw, which received an Academy Award for Best Documentary. Nowadays, there is a vast amount of jazz available on the internet. All you need is time.

Mention of *The Gig* and Warren Vaché gives me a natural lead-in to the fact that Vaché and an all-star line-up of Canadian and US musicians will be in Toronto for The Ken Page Memorial Trust Gala on September 15. The KPMT supports Canadian jazz and jazz musicians with an emphasis on education. It will be held again at The Old Mill and you can find all the details in the ad in this issue of *The WholeNote*. Please check it out and I'll hope to see you there for this worthy cause. 

*Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at [jazznotes@thewholenote.com](mailto:jazznotes@thewholenote.com).*

# jazz

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# jazz

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- Sunday, October 2, 4:00 pm  
**Jazz | Lara Solnicki Quartet with Pat LaBarbera, Reg Schwager, + Neil Swainson**
- Sunday, October 16, 4:00 pm  
**Jazz | Laura Fernandez Quartet**
- Sunday, October 30, 4:00 pm  
**Jazz | Kate Schutt**
- Sunday, November 13, 4:00 pm  
**Jazz | Jorge Lopez Trio**
- Sunday, November 27, 4:00 pm  
**Jazz | Mike Murley Quartet**
- Sunday, December 11, 4:00 pm  
**Jazz | Graham Howes Quartet**

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# Have Shell Will Travel

JACK MACQUARRIE

**A**S I SIT DOWN to put pen to paper, or fingers to keyboard, the days are getting shorter and fall is almost on the horizon. There could be a temptation to do a bit of crystal ball gazing about what musical treats may be looming on the fall horizon. On the other hand, there are still several more weeks left before fall officially arrives, so let's stay in the present for community music in the summer. For the most part, community orchestras take the summer off while for most community bands, public performance activity increases during the summer.

Having resisted the strong temptation to look at what may be on the fall horizon, I decided to get retrospective. How has the role of community bands evolved over the past century, and, in particular, how have their activities changed since I first produced sounds on an instrument out in public? Let's look at performance venues, band activities, band membership, dress, influences of technology and repertoire.

Although concerts were a part of our activities when I first started in the band world, parades and tattoos were a much bigger part. During the summer months our band participated in many small town tattoos, but rarely mounted a stage for a concert. Local tattoos are almost a thing of the past, except for major ones such those in Quebec City and Halifax. With a few notable exceptions, most community bands today would decline any invitations to parade. They are "concert bands," and many members would consider parading to be demeaning. So! Where do they perform their summer concerts? As for band membership, that has changed dramatically. My first band was a "boys' band" as were most junior bands. As a rule, girls

didn't play in bands, but ours was an exception. We had two girls; it did help a bit that their father was the bandmaster.

A century ago most towns in this country had a town bandstand, most often in the style of a gazebo open on all sides. At some point some clever architect decided that it would be possible to focus the music and direct the sounds towards the audience. Eureka! The bandshell was born! When? I could find no literature on when or where the first bandshell was built. The earliest that I could find in this part of the world was opened in Cobourg in 1934. The most prominent bandshell in Canada, the great Art Deco structure at the Canadian National Exhibition, opened in 1936. It featured daily performances by the band of Knellar Hall, The Royal Military School of Music. With the exception of the years during WWII, daily band concerts on the shell were



Markham's new inflatable bandshell.

highlights of the CNE. During the 1950s and into the 1960s there were four concerts a day on the shell. Two of these were by featured bands from around the world and two each day were by local bands. That ended sometime in the 1960s. In the words of a CNE official, the role of the bandshell shifted to "pop culture." This year, instead of four band concerts a day, there are only two scheduled for the entire period of the CNE. These, by a Canadian Forces Band, are for the opening ceremonies and on Warriors Day. Personally, this summer I performed at two shells and attended a concert at a third. The first of these was an afternoon performance in the town of Markham's new portable, inflatable bandshell. Later that same day I travelled to one of the best known shells in Ontario, The Orillia Aqua Theatre.

The Markham event warrants special attention. The brainchild of Markham Band members Peter Ottensmeyer and John Webster, the



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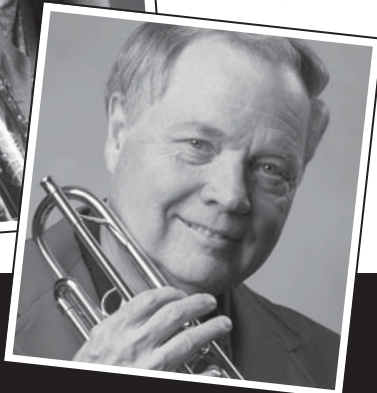
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"Sunday Afternoon Band Series," referred to as "Concerts, Cakes and Coffee," encourages people to listen to the concert and then stroll through the older Markham Village to visit the shops, galleries and restaurants. Full concert programs available at the shell include discount coupons and a map showing all participating merchants. The bright yellow and green inflatable shell was funded through an Ontario Trillium grant. From a performer's vantage point, it was not possible to evaluate its acoustic properties but people in the audience spoke very favourably of the new shell.



Oshawa's bandshell.

so that members may practice at home by playing along with the recordings. Helpful perhaps, but how does that influence their sight reading skills? Alternatively, a concert that I played a week ago was recorded and is available for me as an MP3 file to download to see how we sounded. Finally, on the technological front, the Uxbridge Community Concert Band is having a video documentary produced that will focus on the preparation of a new work by local composer Don Coakley, commissioned to celebrate the band's 20th season.

I had intended to take a look at the changes in how bands present themselves both in terms of dress and repertoire. However, the space limitations have caught up with me. That will be grist for the mill in a future edition.

## DEFINITION DEPARTMENT

This month's lesser known musical term is **Placebo Domingo**: a *faux tenor*. We invite submissions from readers.

## COMING EVENTS

Please see the listings section. 

*Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at [bandstand@thewholenote.com](mailto:bandstand@thewholenote.com).*

Changing technology has transformed many aspects of the activities of a modern community band. Who could have imagined an inflatable bandshell when the Cobourg bandshell was erected? Now many bands not only have websites, they post recordings

of their current repertoire so that members may practice at home by playing along with the recordings. Helpful perhaps, but how does that influence their sight reading skills? Alternatively, a concert that I played a week ago was recorded and is available for me as an MP3 file to download to see how we sounded. Finally, on the technological front, the Uxbridge Community Concert Band is having a video documentary produced that will focus on the preparation of a new work by local composer Don Coakley, commissioned to celebrate the band's 20th season.

I had intended to take a look at the changes in how bands present themselves both in terms of dress and repertoire. However, the space limitations have caught up with me. That will be grist for the mill in a future edition.

JACK MACQUARRIE

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# The WholeNote Listings

The *WholeNote* listings are arranged in four sections this issue:

**A. GTA (GREATER TORONTO AREA)** covers all of Toronto plus Halton, Peel, York and Durham regions (zones 1, 2, 3 and 4 on the map below).

**B. BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). In the current issue, there are listings for events in Barrie, Bloomfield, Bracebridge, Brantford, Guelph, Hamilton, Kitchener, Leith, London, Owen Sound, Picton, Port Hope and Waterloo. Starts on page 43.

**C. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 46.

**D. THE ETCETERAS** is for galas, fundraisers, screenings, lectures, symposia, master classes, workshops and other music-related events (except performances) that may be of interest to our readers. Starts on page 49.

**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; and 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 15th of the month prior to the issue or issues in which your listing is eligible to appear.

**UPCOMING DEADLINES:** The next issue covers the period from October 1, 2011 to November 7, 2011. All listings for that period must be received by **6pm Thursday September 15.**

**LISTINGS** can be sent by e-mail to [listings@thewholenote.com](mailto: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: [www.thewholenote.com](http://www.thewholenote.com).



## A. Concerts in the GTA

### Thursday September 01

- 3:00: **Canadian National Exhibition.** *Toronto All-Star Big Band.* Music of the 1930s and 40s big band era. Transat Holidays International Stage, Hall B, Direct Energy Centre, Exhibition Place. 416-263-3000 or 416-393-6300. Free with CNE admission; \$16; \$12(sr/children 13 and under); free(4 and under).
- 7:00: **Brampton Concert Band.** *Investors Group Thursday Night Concert Series: Coming Home: A Tribute to Our Veterans.* "Last Post," "Reveille," "Over the Rainbow," and other selections. Lindsey Duggan, vocals and oboe; guests: The Pipes and Drums of the Lorne Scots. Gage Park, corner of Main St. S. and Wellington St. W., Brampton. 905-451-0174 or 416-919-6389. Free.

### Friday September 02

- 6:30: **Canadian National Exhibition.** *Toronto All-Star Big Band.* Music of the 1930s and 40s big band era. Transat Holidays International Stage, Hall B, Direct Energy Centre, Exhibition Place. 416-263-3000 or 416-393-6300. Free with CNE admission; \$16; \$12(sr/children 13 and under); free(4 and under).
- 7:30 and 8:45: **Hispanic Fiesta.** *Havana Express Latin Band. Fantasia.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.

### Saturday September 03

- 12:00 noon to 10:00: **Contact Contemporary Music.** *InterSections: 5th Annual New Music Marathon.* Ten hours of music with more than 50 artists. Featuring music by Copeland, Crump, Dennehy, Flett, Jarvis,

Glass and others. Performances by Continuum, Flowers of Hell, Nick Storrington, John Kameel Farah, Tiina Kiik, Disguises, Contact and more. Yonge-Dundas Square. 416-902-7010. Free.

- 1:30: **Canadian National Exhibition.** *Grupo Folklorico Viva México.* Authentic Mexican music, dances and costumes from various regions. Transat Holidays International Stage, Hall B, Direct Energy Centre, Exhibition Place, 100 Princes' Blvd. 416-263-3000 or 416-393-6300. Free with CNE admission; \$16; \$12(sr/children 13 and under); free(4 and under).
- 6:30: **Canadian National Exhibition.** *Hawaiian Pacific Magic.* Music and dance of the South Pacific including Hawaiian Hula, New Zealand Poi dances, Tahitian Otea and dances of Fiji and Samoa. Transat Holidays International Stage, Hall B, Direct Energy Centre, Exhibition Place, 100 Princes' Blvd. 416-263-3000 or 416-393-6300. Free with CNE admission; \$16; \$12(sr/children 13 and under); free(4 and under).
- 7:15 and 8:15: **Hispanic Fiesta.** *Puente del Diablo; Gabriel Romero (Columbia).* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.

### Sunday September 04

- 3:00: **Canadian National Exhibition.** *Tango Soul.* Traditional Argentine tango music and dance. Bryant and Faye Lopez, tango dancers. Transat Holidays International Stage, Hall B, Direct Energy Centre, Exhibition Place, 100 Princes' Blvd. 416-263-3000 or 416-393-6300. Free with CNE admission; \$16; \$12(sr/children 13 and under); free(4 and under).

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Sept. 5

**The Cafe Ole**

Toronto-based flamenco/jazz ensemble.

Sept. 12

**Angela Park, piano**

Sept. 19

**Cardinal Consort of Viols**

Sheila Smyth, treble viol  
Linda Deshman, tenor viol  
Sara Blake, bass viol  
Valerie Sylvester, bass viol

Sept. 26

**Jerome Summers, clarinet**

Sharon Kahan, flute  
Angela Park, piano





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**Russell Braun** *baritone*

**Darbazi** *Georgian vocal ensemble*

**Festival Winds**

**Pura Fé** *world music artist*

**Gryphon Trio**

**Judy Loman** *harp*

**Donny McCaslin** *saxophone*

**Kirk MacDonald** *saxophone*

**NEXUS** *percussion*

**Steven Philcox** *piano*

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Joe Cascone and Finnie Jesson in Civic Light Opera's production of Rodgers & Hammerstein's

## CAROUSEL

Sept. 7 – 24,  
Fairview Library Theatre  
(416) 755-1717

- 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free. Also Sep 11, 18, 25.
- 4:00: **Hispanic Fiesta.** *Café Cubano.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.
- 7:00: **Hispanic Fiesta.** *Imbayakunas: Andean and Latin Music.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.
- 8:15 **Hispanic Fiesta.** *Luis Felipe Gonzalez.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.

### Monday Sep 05

- 12:15: **Music Mondays.** *The Cafe Ole, flamenco/jazz ensemble.* Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. \$5 suggested donation.
- 4:15: **Hispanic Fiesta.** *Sol de Cuba.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.
- 7:15: **Hispanic Fiesta.** *Mariachi Viva México.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.
- 8:00: **Hispanic Fiesta.** *Carlos Cruz.* Mel Lastman Square, 5100 Yonge St. 416-240-9338. Free.

# GALLERY 345

345 Sorauren Avenue  
[Dundas/Roncesvalles]

■ **Nicolas Caloia Quartet, David Berlin, Music On The Edge, Circuit Gallery:** Group Photo Show, ■ **Contact Contemporary Music:** Wallace Halladay & Mary-Katherine Finch ■ **Aaron Keele, Lynn Loftus Glazer, John Farah & Attila Fias, Eddie & Quincy Bullen, Sylvie Courvoisier/ AIM Toronto** for monthly performances go to [www.gallery345.com/performances](http://www.gallery345.com/performances) ■ 416.822.9781 for reservations  
Modern, Classical, Jazz, Folk, World

## A. Concerts in the GTA

### Tuesday September 06

- 1:00: **Cathedral Church of St. James.** *Music at Midday: Bach Series VIII.* Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.

### Wednesday September 07

- 7:00: **Civic Light Opera Company.** *Caroussel.* Rodgers and Hammerstein. Joe Cascone (Billy Bigelow); Finnie Jesson (Julie Jordan); Caroline Moro-Dalicandro (Carrie Pipperidge); Peter Loucas (Mr. Snow); David Haines (Jigger Craiglin); and others. Fairview Library Theatre, 35 Fairview Mall Drive. 416-755-1717. \$28. Also Sep 8–11, 14–18, 21–24.
- 8:00: **Gallery 345.** *Nicolas Caloia Quartet.* Jean Derome, saxophone; Isaiah Ceccarelli, drums; Guillaume Dostaler, piano; Nicolas Caloia, bass. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

### Thursday September 08

- 7:00: **Summer Music in the Garden.** *Short Concert: Bach at Dusk.* Bach: Unaccompanied Cello Suite No.1. Kate Bennett Haynes, cello. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free (weather permitting).
- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 8:00: **Royal Conservatory.** *Richard Thompson, guitar.* Koerner Hall, 273 Bloor St. W. 416-408-0208. \$39 and up.
- 8:00: **Russian Alexandrov Red Army Choir and Ensemble.** *In Concert.* Sony Centre for the Performing Arts, 1 Front St. E. 855-872-7669. \$52-\$110.

### Friday September 09

- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.

### Saturday September 10

- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 8:00: **Gallery 345.** *Northern Lights.* Landscape inspired sounds. Susie Hodder-Williams, flute/alto flute; Chris Caldwell, soprano saxophone/bass clarinet/singing bowl. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Shahram and Hafez Nazeri.** *Rumi Symphony Project.* Based on Rumi's Persian Sufi poetry and integrating classical Iranian and Western musical traditions. Shahram Nazeri, vocals; Hafez Nazeri, compositions; with international ensemble. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. \$25–\$200.

### Sunday September 11

- 2:00: **Alicier Arts Chamber Music.** *Café Des Arts CD Release Concert.* Haydn: London Trios; Borodin: Nocturne for String Quartet; Handel-Halvorsen: Passacaglia for violin & cello; Paubon: Duets for flute and soprano; Piazzolla: Tango Etudes for solo violin; and other works including classical jazz and experimental folk. Phoebe Tsang and Sarah Boyer, violin; Cameron Oglivie, viola; Peter Cosbey and Monica Fedrigo, cello; Stephanie Chua, toy piano; Anna Atkinson, violin/viola/accordion; and others. The Central, 603 Markham St. 416-731-3599. Pwyc.
- 2:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* See Sep 4.

- 4:00: **Royal Conservatory.** *ARC Ensemble.* Finzi: Elegy for Violin and Piano in F Op.22; Mendelssohn: Sonata Movement in d from an unpublished manuscript fragment (arr. D. Louie); Ben-Haim: Quintet for Clarinet and String Op.31a; Elgar: Piano Quintet in a Op.84. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$31.50.
- 4:00: **Summer Music in the Garden.** *Belonging.* Music by Mozart, Rameau and Nin. Ton Beau Quartet; Ina Henning, accordionist. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free (weather permitting).
- 4:00: **St. Philip's Anglican Church.** *Jazz Vespers: Mariachi.* Mexico Amigo Band. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Pwyc.
- 4:30: **Christ Church Deer Park.** *Jazz Vespers: Dixie Demons.* Brigham Phillips, trumpet; Ross Wooldridge, clarinet; Dan Douglas, trombone; Chris Lamont, drums; Phil Disera, banjo; Doug Burrell, tuba. 1570 Yonge St. 416-920-5211. Free, donations welcome.
- 7:00: **Music Gallery.** *Pop Avant Series: Esmerine.* Guest: Muh-he-con. 197 John St. 416-204-1080. \$15/\$12(adv); \$10(st).

### Monday September 12

- 12:15: **Music Mondays.** *Angela Park, piano.* Mozart: Sonata in B-flat K333; Ravel: Miroirs (excerpts); Liszt: Vallée d'Obermann. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. \$5 suggested donation.

### Tuesday September 13

- 1:00: **Cathedral Church of St. James.** *Music at Midday.* Simon Walker, organ. 65 Church St. 416-364-7865 x231. Free.

### Wednesday September 14

- 12:00 noon: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Angus Sinclair, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.

### Thursday September 15

- 12:15: **Metropolitan United Church.** *Noon at Met.* Simon Walker, organ. 56 Queen St. E. 416-363-0331. x26. Free.
- 2:00: **Northern District Public Library.** *Orchardviewers: Classic Music Performance with Alison Melville.* Baroque music for recorders and flutes. Works by Bach, van Eyck, Telemann and Oswald. Rm. 224, 40 Orchard View Blvd. 416-393-7619. Free.
- 5:00: **Ken Page Memorial Trust.** *Annual Fundraising Gala and Swinging Jazz Party.* George Masso, trombone; Houston Person, saxophone; Warren Vaché, cornet; Allan Vaché, clarinet; Guido Basso, trumpet and flugelhorn; Reg Schwager, guitar; John Sherwood, piano; Terry Clarke, drums; Neil Swainson, bass; and others; Jim Galloway, saxophone and director. The Old Mill Inn, 21 Old Mill Rd. 416-515-0200. \$170(includes cocktail reception and dinner). For further details, see Listings Section D, "The ETCeteras," under Galas & Fundraisers.
- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 8:00: **Music Toronto.** *Tokyo String Quartet and Markus Groh, piano.* Works by Brahms, Debussy and J. Ryan (world premiere). Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$52; \$10(st; accompanying adult pays

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pianist



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half price); pay-your-age (ages 18-35, plus \$6 facility and handling charges and taxes).

### Friday September 16

- 8:00: **Aradia Ensemble.** *Music of the English Chapels Royal.* Locke: Full anthem "How doth the city sit solitary"; Humfrey: Verse anthem "O Lord my God"; Purcell: Verse Anthem "My Beloved Spake"; and other works. Kevin Mallon, director. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$35; \$25(sr); \$15(st).
- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.

### Saturday September 17

- 7:30: **Opera by Request.** *L'Elisir d'Amore.* Tsu-Ching Yu, soprano (Adina); Jay Lambie, tenor (Nemorino); Henry Irwin, baritone (Dulcamara); Douglas Tranquada, baritone (Belcore); Karla Escalante, soprano (Gianetta); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
- 8:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 8:00: **Guitar Society of Toronto.** *Rafael Aguirre, guitar.* Heliconian Hall, 35 Hazelton Ave. 416-964-8298. \$25; \$20(sr); \$15(st).
- 8:00: **NUMUS Concerts.** *The Film Music of Philip Glass.* Glass: Piano Concerto based on music from the film "The Hours"; 2007 score for the 1931 film "Dracula"; Symphony No.3. Manitoba Chamber Orchestra, Anne Manson, conductor; Michael Riesman, piano. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$45.

### Sunday September 18

- 2:00: **Civic Light Opera Company.** *Caroussel.* See Sep 7.
- 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* See Sep 4.
- 4:00: **Summer Music in the Garden.** *I canti a Maria.* Vocal music to the Madonna performed by the Vesuvius Ensemble. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free (weather permitting).
- 5:00: **Nocturnes in the City.** *In Concert.* Works by Beethoven, Chopin, Janáček, Smetana and Mahler. Boris Krajny, piano. St. Wenceslaus Church, 496 Gladstone Ave. 289-234-0264. \$25.
- 8:00: **Contact Contemporary Music.** *Walk on Water.* Wallace Halladay, saxophone; Mary-

# Kevin Mallon Performs

September 2011

September 10th, 8pm  
Launch of the West Side Chamber Orchestra  
St. Peter's Episcopal Church, New York  
Tickets: 212-942-0469



September 16th, 8pm  
Aradia Ensemble 2011/2012  
Season Premier  
Music of the English  
Chapels Royal  
(See Right)

September 21st, 8pm  
Orchestra London:  
Opening Night:  
Bella Italia Concert  
includes Cherubini  
Symphony in D  
and Respighi  
Ancient Airs  
and Dances

# Aradia Ensemble

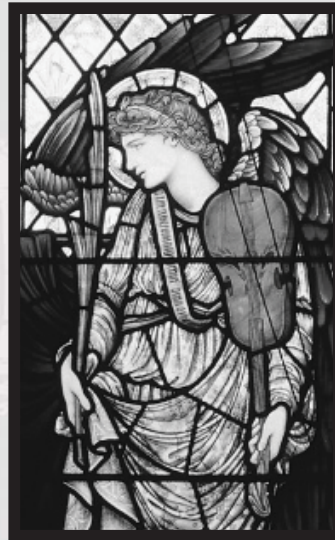
Director Kevin Mallon presents:

## MUSIC OF THE ENGLISH CHAPELS ROYAL

September 16th, 8pm

Mathew Locke: Full  
anthem "How doth  
the city sit solitary"  
Pelham Humfrey: Verse  
anthem "O Lord my God"  
Henry Purcell: Verse  
Anthem "My Beloved Spake"

Glenn Gould Studio  
250 Front St. West  
Tickets (\$15-\$35) at the  
Roy Thomson Box Office  
416-872-4255  
[www.aradia.ca](http://www.aradia.ca)



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Charles Richard-Hamelin  
Winner of the 2011 TSO  
National Piano Competition



Bernie Senensky  
Three-time Juno Award  
nominated Jazz Pianist

**Date:** Tuesday, September 20, 2011  
**Time:** 7:30pm  
**Address:** Glenn Gould Studio  
250 Front Street West  
Toronto, ON

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Japan Earthquake/Asia-Pacific  
Tsunami Fund

*Attendees can enter to win a  
Roland F-110 Digital Piano*



## A. Concerts in the GTA

Katherine Finch, cello; guests: Ryan Scott, percussion; Allison Wiebe, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

### Monday September 19

• 12:15: **Music Mondays. Cardinal Consort of Viols.** Farina: Pavana à 4; Jenkins: A Suite of Dances; and other works. Sheila Smyth, treble viol; Linda Deshman, tenor viol; Sara Blake, bass viol; Valerie Sylvester, bass viol. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. \$5 suggested donation.

### Tuesday September 20

• 12:00 noon: **Canadian Opera Company.** *Vocal Series: Meet the Young Artists.* Arias

performed by young artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• 12:10: **University of Toronto Faculty of Music. Vocal Studies: Welcome and Vocal Showcase.** Guests: Adrienne Pieczonka, soprano; Kammersängerin. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

• 12:30: **York University Department of Music. Music at Midday.** Student showcase, including original compositions. Martin Family Lounge, Accolade East Building, Rm. 219, 4700 Keele St. 416-736-2100 x22926. Free.

• 1:00: **Cathedral Church of St. James.** *Music at Midday: Jazz Organ Works.* Andrew

Adair, organ. 65 Church St. 416-364-7865 x231. Free.

• 7:30: **Roland Canada. A Grand Experience.** Charles Richard-Hamelin, piano; Bernie Senensky, piano. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$20; \$10(sr/st).

## Music TORONTO

### MARKUS GROH

#### pianist



Thursday  
Sept. 20 at 8 pm

• 8:00: **Music Toronto. Markus Groh, piano.** Schumann: Papillons Suite; Chopin: selected Waltzes; Brahms: Variations and Fugue on a Theme by Handel. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$47.50-\$52; \$10(st; accompanying adult pays half price); pay-your-age (ages 18-35, plus \$6 facility and handling charges and taxes).

### Wednesday September 21

• 12:00 noon: **Yorkminster Park Baptist Church. Noon Hour Organ Recital Series.** Daniel Norman, organ. 1585 Yonge St. 416-922-1167. Free.

• 12:30: **Yonge-Dundas Square. Toronto Tabla Ensemble.** 1 Dundas St. E. 416-703-5479. Free.

• 7:00: **Civic Light Opera Company. Carousel.** See Sep 7.

• 7:00: **Tafelmusik. Music Fit for a King.** Works by Delalande, Graupner, Schmelzer, Purcell, Scarlatti and Frederick the Great. Tafelmusik Baroque Orchestra and Chamber Choir, Jeanne Lamont, director. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$35-\$84; \$15-\$20(30 and under). Also Sep 22-24; Sep 25(mat).

## NOCTURNES IN THE CITY



www.nocturnesinthecity.com

### Program 2011 - 2012 Season

#### September 18, 2011 at 5 pm

**BORIS KRAJNY, piano**  
Always a favourite and much in demand.

#### November 5, 2011 at 6 pm

**IVAN ZENATY, violin**  
**STAN BOGUNIA, piano**  
The superb violin virtuoso who showed his talents our very first season.

#### November 27, 2011 at 5 pm

**JAN NOVOTNY, piano**  
One of the best interpreters of Czech composers

#### January 22, 2012 at 5 pm

**Professor IAIN SCOTT**  
**CZECH OPERAS**  
An audio-visual presentation

For further information please contact:  
Dagmar Benedik at (289) 234-0264  
dagmar.benedik@lamberhurst.net  
80 Walkview Crescent  
Richmond Hill, Ontario L4E 4H6

#### February 19, 2012 at 5 pm

**DUO VENTAPANE**  
**MARTIN KARLICEK, piano**  
**MONA SHIRASHI, violin**  
One of the finest piano and violin duos from Montreal.

#### March 25, 2012 at 5 pm

**MARTA HERMAN,**  
*mezzo soprano*  
**PIANIST, tba**  
An outstanding Canadian talent.

#### April 15, 2012 at 5 pm

**KAROLINA KUBALEK,**  
*piano*  
An excellent young and growing major talent.

All concerts are in  
St. Wenceslaus Church  
on 496 Gladstone Ave.  
(Bloor & Dufferin)

## Music Fit for a King

A regal season opener!  
Sept 21 - 25  
**tafelmusik.org**

*Tafelmusik*  
Baroque Orchestra and Chamber Choir  
Jeanne Lamont, Music Director

### Thursday September 22

• 12:00 noon: **Canadian Opera Company. World Music Series: Mediterranean Journey.** Music from Spain, Greece and the Middle East. Pavlo, guitar. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• 12:10: **University of Toronto Faculty of Music. Thursday at Noon: Michelle Colton, percussion.** Dyens: Tango en Skai; Ewazen: Concerto for Marimba; Ferchen: A Farewell to Those Left Behind (Canadian premiere); traditional African: Gahu. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

• 12:15: **Metropolitan United Church. Noon at Met.** Bruce Kirkpatrick Hill, organ. 56 Queen St. E. 416-363-0331. x26. Free.

• 7:30: **Canadian Opera Company. Iphigenia in Tauris.** Gluck. Susan Graham, mezzo (Iphigenia); Katherine Whyte, mezzo (Iphigenia - Oct 15); Russell Braun, baritone (Orestes); Joseph Kaiser, tenor (Pylades); Mark Doss, bass-baritone (Thoas); Robert Carsen, stage director; Pablo Heras-Casado, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12-\$318; \$22(under 30). Also Sep 25, 28, Oct 1, 4, 7, 12, 15; start times vary.

• 7:30: **Toronto Symphony Orchestra. Christopher Plummer in Walton's Henry V.** Tchaikovsky: Romeo and Juliet Fantasy Overture; Kuzmenko: Behold the Night for Children's Chorus and Orchestra (world premiere); Walton: Music

TORONTO PHILHARMONIA



# VIVALDI

Arcadian Court  
Hudson Bay,  
401 Bay Street, 8th Fl.  
Toronto

Dinner & Concert  
\$150, per person



*Venetian Gala Fundraiser*

September 23, 2011 at 7. pm

JACQUES ISRAELIEVITCH, VIOLIN SOLOIST  
JOHN VAN BUREK AS MR. VIVALDI  
TORONTO PHILHARMONIA ORCHESTRA

# SEASONS

www.torontophilharmonia.com



info: 647 439 8787

for the film Henry V. Peter Oundjian, conductor; Christopher Plummer, narrator; Toronto Mendelssohn Choir; Toronto Children's Choir. Roy Thomson Hall, 60 Simcoe St. 416-593-4828; 416-593-0688(Chinese hotline). \$49-\$179. Also Sep 24.

• 8:00: **Civic Light Opera Company.** *Carousel.* See Sep 7.

• 8:00: **Tafelmusik.** *Music Fit for a King.* See Sep 21.

#### Friday September 23

• 7:00: **Toronto Philharmonia Orchestra.** *Venetian Gala Fundraiser.* Vivaldi: The Four Seasons. Jacques Israelievitch, violin. Arcadian Court, 401 Bay St., 8th floor. 647-439-8787. \$150. For further details, see Listings Section D, "The ET Ceteras," under Galas & Fundraisers.

• 7:30: **Tapestry New Opera.** *Opera Briefs.* New work from the Composer-Librettist Lab. Sue Miner, director. Theatre Passe Muraille Main Space, 16 Ryerson Ave. 416-537-6066 x222. \$25. Also Sep 24.

• 8:00: **Civic Light Opera Company.** *Carousel.* See Sep 7.

• 8:00: **Hart House Theatre.** *The Great American Trailer Park Musical.* Toronto Premiere. Music and lyrics by D. Nehls. Book by B. Kelso. Will O'Hare, director; Kieren MacMillan, music director; Ashleigh Powell, choreographer. 7 Hart House Circle, U of T. 416-978-8849. \$25; \$15(sr/st); \$10(student tickets every Wed); \$15(alumni tickets every Thurs) Also Sep 24, 28-30; Oct 1; Oct 5-8; Oct 8(mat).

• 8:00: **Tafelmusik.** *Music Fit for a King.* See Sep 21. Pwyc for this performance only.

• 8:00: **Toronto Heliconian Club.** *Emily, The Way You Are: A One-Woman Opera Celebrating the Life and Work of Emily Carr.* Skarecky (music) and Brandt (libretto). Ramona Carmelly, mezzo; Joseph Ferretti, piano; Victoria Hathaway, oboe; John Brownell, percussion; and others. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$25; \$20(sr/st).

• 8:00: **Aaron Keele.** *CD Release.* Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

#### Saturday September 24

• 2:00 and 8:00: **Civic Light Opera Company.** *Carousel.* See Sep 7.

• 7:30: **Canemus Singers.** *Rule Britannia.* English motets, madrigals and songs from the 16th to 18th centuries. Works by Taverner, Gibbons, Purcell, Dowland, Farnaby and others. Michael Erdman, conductor. Hope United Church, 2550 Danforth Ave. 416-578-6602. \$20; \$15(sr/st).

• 7:30: **Schola Magdalena.** *Virgo Splendens: Medieval Music for Women's Voices - CD Launch Party and Concert.* Works by von Bingen, Dufay and Gregorian chant. Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. Free.

• 7:30: **Tapestry New Opera.** *Opera Briefs.* See Sep 23.

• 7:30: **Toronto Symphony Orchestra.** *Christopher Plummer in Walton's Henry V.* See Sep 22.

• 8:00: **Esperanza Music Project.** *Fundraising Concert.* Works by Haydn, Mendelssohn, Casella, Martinu and Dring. Cooksville United Church, 2500 Mimosa Row, Mississauga. 905-279-3138 or 905-822-4877. \$25; \$15(sr/st). Proceeds to fund new music program for underprivileged children.

• 8:00: **Hart House Theatre.** *The Great American Trailer Park Musical.* See Sep 23.

• 8:00: **Lynn Loftus Glazer.** *In Concert.* Cabaret fundraiser for Heart and Stroke. Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 8:00: **Tafelmusik.** *Music Fit for a King.* See Sep 21.

• 8:00: **DeAngelis Entertainment/University of Toronto Faculty of Music.** *John MacLeod and The Rex Hotel Orchestra Present The Music of Rick Wilkins.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30. Proceeds to benefit U of T jazz scholarships.

#### Sunday September 25

• 1:15: **Mooreddale Concerts.** *Music & Truffles.* Works by Bach, Beethoven and Franck. Ofra Harnoy, cello; Anton Kuerti, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. \$12.

• 2:00: **Canadian Opera Company.** *Iphigenia in Tauris.* See Sep 22.

• 2:00: **Cathedral Bluffs Symphony Orchestra.** *Young Artists.* Mozart: Piano Concerto No.23; Puccini: Che gelida manina; Verdi: O Figli Miei; Massenet: Pourquoi me reveiller; Reintamm: Finale to an Unwritten Ballet (world premiere); and other works. Romulo Delgado, tenor; Amy Kim, piano; Andrea Van Pelt, piano. Rotunda, Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-879-5566. Free.

• 3:00: **Eddie and Quincy Bullen.** *Father and Son: Duelling Pianos.* Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 3:00: **Canemus Singers.** *Rule Britannia.* English motets, madrigals and songs from the 16th to 18th centuries. Works by Taverner, Gibbons, Purcell, Dowland, Farnaby and others. Michael Erdman, conductor. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-578-6602. \$20; \$15(sr/st).

• 3:00: **Oakville Symphony Orchestra.** *Young People's Concert.* Featuring young performers in a concerto setting. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-0221 or 1-888-489-7784. \$17; \$15(sr); \$7(st).



### SCHOLA MAGDALENA "Virgo Splendens"

CD Launch Party  
and Mini Recital

Saturday September 24  
at 7:30 p.m.

Church of Saint Mary  
Magdalene, Toronto  
477 Manning Avenue

Free admission

www.scholamagdalena.ca  
(416) 531-7955

**Canemus Singers Present**

# Rule Britannia

English Songs Sacred & Profane  
from the 16th to 18th centuries

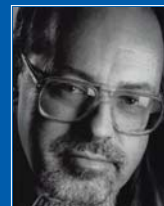
Saturday, Sept. 24 at 7:30 p.m.  
Hope United Church,  
Danforth Ave. at Main St.

Sunday, Sept. 25 at 3:00 p.m.  
Church of St. Martin-in-the-Fields  
Keele St. at Glenlake

Adults \$20 Students \$15  
Tickets at the Door  
or call 416-578-6602  
www.canemus.ca

## John MacLeod & The Juno Award Winning Rex Hotel Orchestra Present

### The Music Of Rick Wilkins One of Canada's all time great arrangers



They say Rick's charts practically play themselves,  
So what's left for 20 of Canada's top jazz musicians to do?

Simply sound fantastic!!!

Saturday, September 24th, 8:00 P.M.  
Walter Hall  
Edward Johnson Building, 80 Queens Park

General Admission \$30.00

Tickets are available at the Box Office or through our website [Johnsjazz.ca](http://Johnsjazz.ca)

A percentage of the proceeds will go towards the establishment of an arranging scholarship.

## A. Concerts in the GTA

• 3:15: **Mooredale Concerts.** *Ofra Harnoy, cello and Anton Kuerti, piano.* Bach: Unaccompanied Cello Suite No. 3; Beethoven: Cello Sonata in A Op. 69; Franck: Cello Sonata. Walter Hall, Edward John Building, 80 Queen's Park. 416-922-3714 x103. \$30; \$25(sr/st).

• 3:30: **Tafelmusik.** *Music Fit for a King.* See Sep 21.

• 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* See Sep 4.

• 4:00: **St. Philip's Anglican Church.** *Jazz Vespers: Klezmer.* The Yiddish Swingtet. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Pwyc.

• 4:00: **St. Olave's Church.** *Choral Evensong with the Choir of St. Peter's, Erindale.* Clem Carelse, music director. 30 Windermere Ave. 416-769-5686. Contributions appreciated. Post-concert chat and Peach Tea. For further details, see Listings Section D, "The ETCeteras," under Lectures & Symposia.

• 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Joe Sealy, piano; Paul Novotny, bass. 1570 Yonge St. 416-920-5211. Free, donations welcome.



**SECRET OF THE SEVEN STARS**

**NEW MUSIC CONCERTS**  
SUNDAY SEPT. 25 8pm  
GLENN GOULD STUDIO

• 8:00: **New Music Concerts.** *Opening Gala: Secret of the Seven Stars.* Southam: Quintet for piano and strings (1986 NMC commission); Staniland: Pentagrams - Five Pieces for Two Accordions (2010); A.P.Y. Ho: Ballade for An Ancient Warrior for solo percussion, soprano and mixed ensemble (2011); Huber: Auf

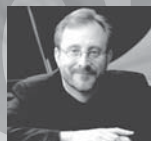
Flügel der Harfe for solo accordion (1985); H. Lee: Secret of the Seven Stars for accordion, percussion and string orchestra (2011). Joseph Macerollo and Ina Henning, accordions; Accordes string quartet; Gregory Oh, piano; Ryan Scott, percussion; Xin Wang, soprano; New Music Concerts Ensemble, Robert Aitken,

director. Glenn Gould Studio, 250 Front St. W. 416-961-9594. \$35; \$25(sr/arts workers); \$10(st). 7:15: Introduction.

**Monday September 26**

• 12:15: **Music Mondays.** *Jerome Summers, clarinet, Sharon Kahan, flute and Angela Park,*

## CATHEDRAL BLUFFS SYMPHONY ORCHESTRA



**2011-2012**

**NORMAN REINTAMM** artistic director

**SUNDAY at 2 pm**  
**September 25, 2011**

**Rotunda, Scarborough Civic Centre**

150 Borough Drive, Scarborough  
(Ellesmere/McCowan)

### YOUNG ARTISTS

**Amy Kim** piano

**Romulo Delgado** tenor

**Andrea Van Pelt** piano

Mozart Piano Concerto no. 23

Puccini Che gelida manina I Verdi O Figli Miei

Massenet Pourquoi me reveiller

Shostakovich Piano Concerto no. 1

Chatenoga Choo Choo, The Nearness of You, Somewhere Over the Rainbow

Reintamm "Finale to an Unwritten Ballet"

\* Premiere performance



**SATURDAY at 7:30 pm**  
**October 22, 2011**

**St. Timothy's Anglican Church**

4125 Sheppard Ave E, Scarborough

### NORMAN REINTAMM & FRIENDS

**Alexander Volkov** violin

**Eugenia Volkova** viola

**Oleg Volkov** cello

**Norman Reintamm** piano

with **Carrie Gray** soprano

Mozart Piano Trio in G major, K 496

Songs by R. Strauss, Brahms & Schumann



**Admission \$20** or pay what you can

**cathedralbluffs.com | 416.879.5566**

# Mooredale Concerts

**Anton Kuerti, Artistic Director**

- 2 orchestras • 2 string quartets
- 2 famed violinists • 2 star pianists
- a bewitching soprano & a celebrated cellist resurfaces

**4 Sundays, 1 Saturday**  
**at 3:15 pm + a Tuesday night**

\*8:00 pm, Koerner Hall, Brahms Violin Concerto

**ONLY \$125/\$110**

**Children (and adults!)**

**Music & Truffles 1:15-2:15 pm**

**6 concerts for \$50**

\*Sunday Feb. 12 replaces Feb. 28 for M&T

## Toronto's Best Bargain for Great Music!

**Sept. 25 Ofra Harnoy, cello and Anton Kuerti, piano**

**Nov. 12 New Zealand String Quartet Sat.** plays Beethoven, Bartok, Haydn

**Jan. 15 Dmitri Berlinsky, violin with Int'l Chamber Soloists**

**\*Feb. 28 Ontario Philharmonic with Tues.** **Roman Simovic, violin**

**Apr. 1 Stéphane Lemelin, piano and Donna Brown, soprano**

**Apr. 15 Afiara String Quartet** plays Schubert's Two Cello Quintet

**SUBSCRIBE NOW - guarantee your seats, save up to 46%!**  
**www.mooredaleconcerts.com or call 416-922-3714x103**

piano. Works by Debussy, Shostakovich and Bizet. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. \$5 suggested donation.

- 7:30: **University of Toronto Faculty of Music. Chamber Music Series: Lara St. John, violin.** Debussy: Violin Sonata; Bartók: Violin Sonata No.2; Corigliano: Stomp; Herskowitz: Freilach No.19; Pritsker: Russian Evening Trilogy; traditional: Ca La Breaza. With Matt Herskowitz, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40; \$30(sr/st).

## Tuesday September 27

- 12:00 noon: **Canadian Opera Company. Chamber Music Series: Tribute to Richard Bradshaw.** Debussy: Syrinx for solo flute; Mozart: Clarinet Quintet; Puccini: Elegy for String Quartet "Cristantemi." Artists of the Canadian Opera Company Orchestra, Johannes Debus, music director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **Cathedral Church of St. James. Music at Midday.** Giles Bryant, organ. 65 Church St. 416-364-7865 x231. Free.
- 8:00: **Royal Conservatory. Andalusia to Toronto.** Traditional and jazz-inflected Arabic, Jewish and Afro-Cuban music. David Buchbinder, trumpet and flugelhorn; Bassam Bis-hara, vocals and oud; Michal Cohen, vocals; Amanda Martinez, vocals; Hilario Durán, piano; and others. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$39 and up.

## Wednesday September 28

- 12:00 noon: **Yorkminster Park Baptist Church. Noon Hour Organ Recital Series: Organ Duets.** Andrew Adair and Simon Walker, organists. 1585 Yonge St. 416-922-1167. Free.
- 12:30: **Yonge-Dundas Square. The Monkey Bunch.** 1 Dundas St. E. 416-703-5479. Free

## Women's Musical Club of Toronto Music in the Afternoon



**Wednesday  
September 28, 1.30 p.m.**

**WEILERSTEIN TRIO &  
BARRY SHIFFMAN, viola**

Walter Hall, U. of T.  
Tickets \$45, call 416-923-7052  
[www.wmct.on.ca](http://www.wmct.on.ca)

- 1:30: **Women's Musical Club of Toronto. Weilerstein Trio with Barry Shiffman, viola.** Works by Schumann, Ives and Dvořák. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. \$45.
- 7:30: **Canadian Opera Company. Iphigenia in Tauris.** See Sep 22.
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.

## Thursday September 29

- 12:00 noon: **Canadian Opera Company. World Music Series: The Heartbeat of Japan.** Nagata Shachu, taiko ensemble. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Mozart's Gran Partita.** Mozart: Serenade in B-flat K361. Clare Scholtz and Richard Dorsey, oboe; Max Christie and Peter Stoll, clarinet; David Bourque and Stephen Pierre, basset horn; and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Metropolitan United Church. Noon at Met.** Ashley Tidy, organ. 56 Queen St. E. 416-363-0331. x26. Free.
- 2:00: **Northern District Public Library. Orchardview: World of Music.** Latin rhythm and flamenco. Nuno Cristo and Alvaro Oyarc. Rm. 224, 40 Orchard View Blvd. 416-393-7619. Free.
- 7:30: **Canadian Opera Company. Rigoletto.** Verdi. Quinn Kelsey, baritone (Rigoletto - Sep 29, Oct 2, 5, 8, 14, 16, 18, 22); Lester Lynch, baritone (Rigoletto - Sep 30, Oct 13, 17, 20); Ekaterina Sadovnikova, soprano (Gilda - Sep 29, Oct 2, 5, 8, 14, 16, 18, 22); Simone Osborne, soprano (Gilda - Sep 30, Oct 13, 17, 20); Dimitri Pittas, tenor (Duke of Mantua - Sep 29, Oct 5, 14, 16, 18, 22); David Lomeli, tenor (Duke of Mantua - Sep 30, Oct 2, 8, 13, 17, 20); Christopher Alden, stage director; Johannes Debus, conductor (Sep 29, 30, Oct 2, 5, 8, 14, 16, 18, 20, 22); Derek Bate, conductor (Oct 13, 17). Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12-\$318. Also Sep 30, Oct 2, 5, 8, 14, 16 - 18, 20, 22; start times vary.
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.
- 8:00: **Toronto Symphony Orchestra. Emanuel Ax Plays Brahms.** Brahms: Piano Concerto No.1; Symphony No.1. Emanuel Ax, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828; 416-593-0688(Chinese hotline). \$35-\$145. Also Oct 1.

## Friday September 30

- 7:30: **Canadian Opera Company. Rigoletto.** See Sep 29.
- 7:30: **Toronto Symphony Orchestra. Exposed: Unveiling Great Music: Peter & the Symphony.** Brahms: Symphony No.1. Peter Oundjian, conductor and lecturer. Roy Thomson Hall, 60 Simcoe St. 416-593-4828; 416-593-0688(Chinese hotline). \$23-\$76.
- 8:00: **AIM Toronto. Interface Series: Sylvie Courvoisier, piano and composer.** Evening of improvisation with Courvoisier and Pamela Attariwala, violin and viola; Matt Miller, samples and electronics; Muskox; Kyle Brenders, soprano saxophone; Rick Sacks, percussion; Heather Segger, trombone. Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.
- 8:00: **Royal Conservatory. Royal Conservatory Orchestra conducted by Uri Mayer with Jan Lisiecki, piano.** Wagner: Overture to The Flying Dutchman; Chopin: Piano Concerto No.2 in f Op.21; Mussorgsky: Pictures at an Exhibition. Koerner Hall, 273 Bloor St. W. 416-408-0208. Free. A Culture Days event.

# PATRICIA O'CALLAGHAN GRYPHON TRIO BROKEN HEARTS & MADMEN SUNDAY, OCTOBER 2, 2011 8PM



Juno Award winning Gryphon Trio and vocalist Patricia O'Callaghan celebrate the release of *Broken Hearts & Madmen*, a groundbreaking recording produced by jazz bassist Roberto Occhipinti. Featuring songs by Leonard Cohen, Nick Drake, Lhasa de Sela, and Laurie Anderson alongside traditional melodies from Mexico, Argentina, and Chile, the album is global in spirit and is a haunting exploration of the romantic soul inside us all.

## CD RELEASE CONCERT

Every ticket gets a *Broken Hearts & Madmen* CD

**Sunday, October 2, 2011 8pm**

**Lula Lounge**

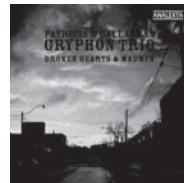
**1585 Dundas West (Block West of Dufferin)**



Patricia O'Callaghan



Gryphon Trio



Broken Hearts & Madmen

**6:30pm doors open**

**8:00pm show**

**\$39 - online advance at [www.lula.ca](http://www.lula.ca) (incl tax and CD)**

**\$45 - at the door (incl tax and CD)**

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**Tickets available at [www.lula.ca](http://www.lula.ca)**

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## Saturday October 01

- 4:30: **Beach United Church. Jazz Vespers: We Are One.** Howard Rees' Toronto Jazz Chorus. St. Aidans on the Beach, 60 Silverbirch Ave. 416-691-8082. Freewill offering. Proceeds to Beach United Church.
- 4:30: **Canadian Opera Company. Iphigenia in Tauris.** See Sep 22.
- 6:00: **Collegium Musicum. Culture Canada.** Borjana Hrelja, piano; Chris Malone, guitar. Chopin Room, Collegium Musicum Conservatory of Music, 12 Peter St., Port Credit. 905-274-6100. Free.
- 6:59pm to Oct 02 7:16am: **Nuit Blanche.** Detailed listings in October issue.
- 7:30: **Quintessence Handbell Ensemble. Benefit Concert for the James Fund for Neuroblastoma Research.** English handbell, solo and small ensembles. Quintessence Handbell Ensemble; soloists Heather Keith and David Keith. St. Andrew's Presbyterian Church, 115 St. Andrew's Rd., Scarborough. 905-686-5676. Freewill offering; \$10 suggested donation.
- 8:00: **AIM Toronto. Interface Series: Sylvie Courvoisier, piano and composer.** Evening of improvisation with Courvoisier and Marilyn Lerner, piano; Tania Gill Quartet; Justin Haynes, guitar; Nicole Rampersaud, trumpet; Joe Sorbara, drums and percussion. Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.
- 8:00: **I Furiosi. Julie's Big Adventure.** Lysiane Boulva, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 416-910-8740. \$20; \$10(sr/st).
- 8:00: **Stephen Tam. Twentieth Century Flute Travels.** Music by Amirov, Bowen, Fukushima, Villa-Lobos and others. Stephen Tam, flute; Ellen Meyer, piano. Heliconian Hall, 35 Hazelton Ave. 905-886-6662. \$20; \$15(sr/st).
- 8:00: **Toronto Symphony Orchestra. Emanuel Ax Plays Brahms.** See Sep 29.

## Sunday October 02

- 2:00: **Canadian Opera Company. Rigoletto.** See Sep 29.
- 2:30: **Opera in Concert. L'accordeoniste: Latin Heat.** Kimberly Barber, mezzo; Peter Tifefenbach, piano; Carol Bauman, percussion; Mary-Lou Vetere, accordion. Jane Mallett Theatre, St. Lawrence Centre for the Arts,

- 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$40-\$52.
- 3:00: **Toronto Symphony Orchestra. Emanuel Ax Plays Brahms.** Brahms: Piano Concerto No.1; Symphony No.1. Emanuel Ax, piano; Peter Dundjian, conductor. George West Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$35-\$145.
- 4:00: **Elmer Iseler Singers. Gloria! Sounds of Thanksgiving!** Somers: Gloria; works by Halley, Glick, Robertson, Watson Henderson, Tiedebach, and others. Elmer Iseler Singers, Lydia Adams, conductor; guests: Robert Venables and Robert DiVito, trumpet; Shawn Grenke, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-216-0537. \$40; \$35(sr); \$15(st).
- 4:00: **St. Philip's Anglican Church. Jazz Vespers.** Lara Solnicki Quartet with Pat LaBarbera, saxophone; Reg Schwager, guitar; Neil Swainson, bass. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Pwyc.
- 8:00: **Gryphon Trio. CD Release Concert: Broken Hearts & Madmen.** Featuring songs by L. Cohen, N. Drake, Lhasa, L. Anderson and traditional melodies from Mexico, Argentina and Chile. With Patricia O'Callaghan, vocals. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$45/\$39(adv); \$10(st). Ticket includes CD.

## Monday October 03

- 8:00: **Jazz.FM91. Sound of Toronto Jazz Concert Series: It's Impossible to Sing and Play the Bass.** Jay Leonhart, bass and compositions. The Old Mill Inn Dining Room, 21 Old Mill Rd. 416-595-0404. \$37; \$32(st).
- 8:00: **Theatre 20. Amelia: The Girl Who Wants to Fly.** J. Gray. Eliza-Jane Scott; Michael Barber, music director; Sarah Phillips, stage director. Panasonic Theatre, 651 Yonge St. 416-872-1212. \$59-\$69.

## Tuesday October 04

- 12:00 noon: **Canadian Opera Company. Vocal Series.** University of Toronto's Young Artists, Sandra Horst, chorus master; Michael Albano, stage director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music. Singers and the Spoken Word.** Poetry, recitations, monologues and dialogues. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:30: **York University Department of Music. Music at Midday.** Student showcase, including original compositions. Martin Family Lounge, Accolade East Building, Rm. 219, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Canadian Opera Company. Iphigenia in Tauris.** See Sep 22.
- 7:30: **York University Department of Music. Faculty Concert Series.** Trichy Sankaran, mridangam; guests: members of Autorickshaw. Tribute Communities Recital Hall, Accolade East Building, Rm. 112, 4700 Keele St. 416-736-2100 x22926. \$15; \$5(sr/st).

## Wednesday October 05

- 12:00 noon: **Yorkminster Park Baptist Church. Noon Hour Organ Recital Series.** Peter Nikiforuk, organ. 1585 Yonge St. 416-922-1167. Free.
- 12:30: **Yonge-Dundas Square. The Happy Pals New Orleans Party Orchestra.** 1 Dundas St. E. 416-703-5479. Free.
- 7:30: **Canadian Opera Company. Rigoletto.** See Sep 29.

- 7:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Upper Jazz Studio, 90 Wellesley St. W. 416-408-0208. Free.
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.

## Thursday October 06

- 12:00 noon: **Canadian Opera Company. Vocal Series: Mélodies Françaises.** COC Ensemble Studio, Liz Upchurch, director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music. Music and Poetry.** Berg: Seven Early Songs. Monica Whicher, soprano; Che Anne Loewen, piano; Eric Domville, speaker. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:10: **University of Toronto Faculty of Music. The Romantics.** Wagner: Prelude to Die Meistersinger; Liszt: Piano Concerto No.1 in E-flat; Franck: Symphony in d. Jacqueline Mokrzewski, piano; University of Toronto Symphony Orchestra, David Briskin, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$20; \$15(sr/st).
- 12:15: **Metropolitan United Church. Noon at Met.** Elisa Mangina, organ. 56 Queen St. E. 416-363-0331. x26. Free.
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.
- 8:00: **NUMUS Concerts/PSQ Projects. Song of the Earth.** Mahler: Das Lied von der Erde (arr. Schönberg); Buhr: Red Sea (Song of the Earth). Sarah Slean, mezzo; Adam Luther, tenor; Kimberly Barber, mezzo; Penderecki String Quartet; Paul Pulford, conductor. Glenn

Gould Studio, 250 Front St. W. 416-872-4255. \$45.

## Friday October 07

- 7:30: **Canadian Opera Company. Iphigenia in Tauris.** See Sep 22.
- 8:00: **Hart House Theatre. The Great American Trailer Park Musical.** See Sep 23.
- 8:00: **York University Department of Music. Improv Soiree.** Improvisational evening in a participatory open mic set up. Sterling Beckwith Studio, Accolade East Building, Rm. 235, 4700 Keele St. 416-736-2100 x22926. Free.



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 Calvin Presbyterian Church  
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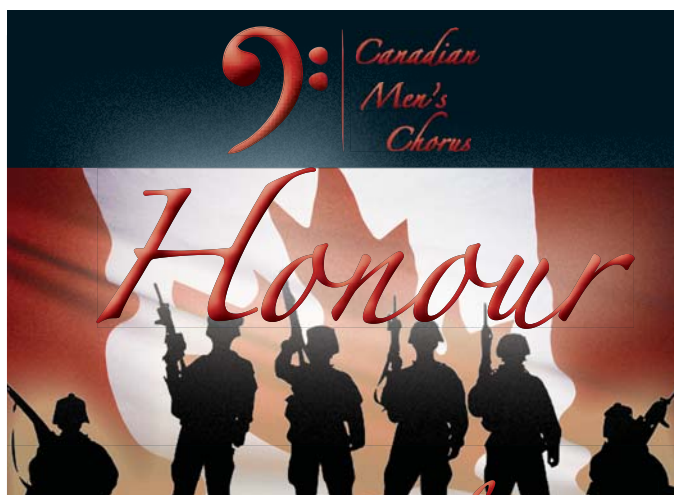
admission - at door  
 \$20 regular \$10 seniors/underemployed  
 reception to follow - cds available for sale

## Elmer Iseler Singers Opening Concert of the 2011-2012 Season Gloria! Sounds of Thanksgiving!



**Sunday  
 Oct. 2  
 4 pm**

**All Saints Kingsway  
 Anglican Church  
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 Greg Rainville, Artistic Director  
 Sunday, October 16 2011 at 4:00PM  
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 416-872-4255 or online: [www.canadianmenschorus.ca](http://www.canadianmenschorus.ca)

## B. Concerts Beyond the GTA

### Sunday September 04

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Anne Louise Turgeon, piano, and Ron Korb, flute.* Prokofiev: Sonata for flute and piano; Szpilman: The Life of the Machines; Rachmaninoff: selected Etudes; Liszt: Un Sospiro; Korb: Mozart's Wedding; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

### Wednesday September 07

• 8:00: **Guelph Jazz Festival.** *The Rent.* Music by Steven Lacy. Macdonald Stewart Art Centre, Gallery #2, 358 Gordon St., **Guelph.** 519-763-3000 or 877-520-2408. \$15; \$10(sr/st).

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Andrew Sords, violin, and Cheryl Duval, piano.* Schumann: complete sonatas for violin and piano. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

### Thursday September 08

• 8:00: **Guelph Jazz Festival.** *Double Bill: TILTING – The Nicolas Caloia Quartet and Pimley, Parker & Hemingway.* Macdonald Stewart Art Centre, Gallery #2, 358 Gordon St., **Guelph.** 519-763-3000 or 877-520-2408. \$29; \$25(sr/st).

### Friday September 09

• 7:30: **Speak Music.** *Coming Home with Nonie Crete, Hotcha! and Grainne.* Triple bill of singer-songwriter, hillbilly swing and roots. Registry Theatre, 122 Frederick St., **Kitchener.** 519-745-6565. \$20.

• 5:00: **Guelph Jazz Festival.** *Marianne Trudel Septet.* Macdonald Stewart Art Centre, Gallery #2, 358 Gordon St., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 8:00: **Guelph Jazz Festival.** *Double Bill: Trygve Seim and Andreas Utnem and Christine Duncan and the Element Choir Project with William Parker.* Sanctuary, St. George's Anglican Church, 99 Woolwich St., **Guelph.** 519-763-3000 or 877-520-2408. \$35; \$25(sr/st).

• 8:00: **Russian Alexandrov Red Army Choir and Ensemble.** *In Concert.* Hamilton Place, 1 Summers Lane, **Hamilton.** 905-546-4040. \$52.80–\$99.80.

• 11:30pm: **Guelph Jazz Festival.** *Stretch Orchestra (formerly Tallboys).* Mitchell Hall, St. George's Anglican Church, 99 Woolwich St., **Guelph.** 519-763-3000 or 877-520-2408. \$35; \$25(sr/st).

### Saturday September 10

• 10:30am: **Guelph Jazz Festival.** *Trevor Watts and Varyan Weston.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph.** 519-763-3000 or 877-520-2408. \$20; \$15(sr/st).

• 11:30am: **Guelph Jazz Festival.** *Sound One.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 1:00: **Guelph Jazz Festival.** *Jane Bunnett and KidsAbility Youth Ensemble.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 2:00: **Guelph Jazz Festival.** *Double Bill: The Necks and Lotte Anker, Craig Taborn and Gerald Cleaver.* Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph.** 519-763-3000 or 877-520-2408. \$35; \$25(sr/st).

• 2:30: **Guelph Jazz Festival.** *Jayne Stone.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 4:15: **Guelph Jazz Festival.** *The Opposite of Everything.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 6:00: **Guelph Jazz Festival.** *Shane Phillips: A Tribute to Gil Scott-Heron.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 7:45: **Guelph Jazz Festival.** *Mash Potato Mashers.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 8:00: **Guelph Jazz Festival.** *Double Bill: Henry Threadgill's Zoid and Hypnotic Brass Ensemble.* Main Stage, River Run Centre, 35 Woolwich St., **Guelph.** 519-763-3000 or 877-520-2408. \$39; \$35(sr/st).

• 8:00: **Muskoka Concert Association.** *Ryan Jackson.* Gala Fundraiser. Rene Caisse Theatre, 100 Clearbrook Trl., **Bracebridge.** 705-645-8400. \$45; \$20(17 and under). Includes post-concert reception.

• 8:00: **Sanderson Centre for the Performing Arts.** *Charlie Sizemore.* Bluegrass songwriter and vocalist. 88 Dalhousie St., **Brantford.** 519-758-8090. \$30.

• 9:30: **Guelph Jazz Festival.** *Rebel Rhythm with Jane Bunnett.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 11:15pm: **Guelph Jazz Festival.** *Minotaurs.* Upper Wyndham Street Jazz Tent, Wyndham St. N., **Guelph.** 519-763-3000 or 877-520-2408. Free.

• 11:30pm: **Guelph Jazz Festival.** *Esmerine.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph.** 519-763-3000 or 877-520-2408. \$20.

### Sunday September 11

• 10:30am: **Guelph Jazz Festival.** *Creative*

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• 7:30: **Cuckoo's Nest Folk Club.** *Muddy York: Music of Old Ontario.* Nineteenth century grassroots songs, jigs and reels. Featuring Anne Lederman, Ian Bell and Jeff Bird. Chaucer's Pub, 122 Carling St., **London.** 519-672-1967 or 519-472-2099. \$18/\$15(adv).

### Wednesday September 14

• 12:15: **St. Andrew's Presbyterian Church.** *Wednesday Noon Concerts.* Douglas Haas, organ. 54 Queen St. N., **Kitchener.** 519-576-2129. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Eric Himy, piano.* Liszt: Harmonies du Soir; Valse oubliée No.1; Chopin: Fantasy Impromptu Op.66 in c-sharp; Debussy: La plus qu lente; Golliwog's Cakewalk; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

### Thursday September 15

• 12:00noon: **Wilfrid Laurier University.** *Music at Noon.* WLU Faculty Showcase. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710x2150. Free.

• 8:00: **NUMUS Concerts.** *The Film Music of Philip Glass.* Glass: Piano Concerto based on music from the film "The Hours"; 2007 score for the 1931 film "Dracula"; Symphony No.3. Manitoba Chamber Orchestra, Anne Manson, conductor; Michael Riesman, piano. River Run Centre, 35 Woolwich St., **Guelph.** 519-763-3000 or 1-877-520-2408. \$38; \$32(sr); \$24(under 29); \$10(student rush); \$5(eyeGO with valid ID).

### Friday September 16

• 5:00: **Prince Edward County Music Festival.** *Words on Music.* Brahms: Trio in B Op.8; Sokolovic: City Songs. Trio Hochelaga; also Tom Allen in conversation with composer-in-residence Sokolovic and festival artistic director Stéphane Lemelin. Waring House, 375 Sandy Hook Rd., **Picton.** 613-471-1991 or 1-866-584-1991. \$30; \$15(st).

• 8:00: **SweetWater Music Festival.** *Concert One.* Mozart: String Quintet No.3 in C K515; Dohnanyi: Serenade for Violin, Viola and Cello; Schulhoff: String Sextet. Mark Fewer, violin; Roman Borys, cello; Annalee Patipatana-koon, violin; James Campbell, clarinet; and others. Leith Church, 419134 Tom Thomson Ln., **Leith.** 1-888-446-7699. \$40.

• 8:00: **NUMUS Concerts.** *The Film Music of Philip Glass.* Glass: Piano Concerto based on music from the film "The Hours"; 2007 score for the 1931 film "Dracula"; Symphony No.3. Manitoba Chamber Orchestra, Anne Manson, conductor; Michael Riesman, piano. Wilfrid Laurier University, Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710x2150. \$38; \$32(sr); \$24(under 29); \$10(student rush).

### Saturday September 17

• 2:00: **SweetWater Music Festival.** *Children's Concert.* Gregory Oh, piano and conductor; dancing guest. Leith Church, 419134 Tom Thomson Ln., **Leith.** 1-888-446-7699. \$10; \$1(child).

• 7:00: **Kitchener-Waterloo Symphony.** *Gala Concert: Edwin and Friends.* Barber: excerpts from Violin Concerto; Gershwin: Rhapsody in Blue; Rodgers: excerpts from Carousel;

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## B. Concerts Beyond the GTA

Friml and Stothart: "Indian Love Call" from *Rose Marie*; Copland: *Rodeo*; and other works. Megan Latham, mezzo; Tai Murray, violin; Kenneth Olsen, cello; Ian Parker, piano; Hugh Russell, baritone; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$19–\$85. Followed by After Party. For further details, see Listings Section D, "The ETCeteras," under Galas & Fundraisers.

• 7:30: **Prince Edward County Music Festival.** *Beethoven and the Slavs.* Beethoven: Trio No.1 Op.70; Sokolovic: Portrait parle; Smetana: Trio Op.15. Trio Hochelaga. Church of St. Mary Magdalene, 339 Main St., **Pictou**. 613-471-1991 or 1-866-584-1991. \$30; free(st).

• 8:00: **Jeffery Concerts.** *Tokyo String Quartet.* Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. \$30; \$25(sr); \$15(st).

• 8:00: **SweetWater Music Festival.** *Concert Two.* Mozart: Divertimento in F K138; Bach: Brandenburg Concerto No.3; Messiaen: Quartet for the End of Time. Mark Fewer, violin; Roman Borys, cello; Annalee Patipatanakoon, violin; James Campbell, clarinet; John Novacek, piano; and others. Division Street United Church, 997 4th Ave. E., **Owen Sound**. 1-888-446-7699. \$40. 6:30: Pre-concert chat.

### Sunday September 18

• 2:00: **SweetWater Music Festival.** *Concert Three.* Turina: Scene Andalouse; C. Wilson: A Tribute to 20th Century Jazz Violin; Tchaikovsky: Souvenir de Florence. Mark Fewer, violin; Roman Borys, cello; Annalee Patipatanakoon, violin; John Novacek, piano; and others. Division Street United Church, 997 4th Ave. E., **Owen Sound**. 1-888-446-7699. \$40.

• 3:00: **Prince Edward County Music Festival.** *Breezes on a Sunday Afternoon.* Nielsen: Wind Quintet; Sokolovic: Chansons à boire; Ravel: Tombeau de Couperin; Debussy: Children's Corner. National Arts Centre Orchestra Winds. Church of St. Mary Magdalene, 339 Main St., **Pictou**. 613-471-1991 or 1-866-584-1991. \$30; \$15(st).

### Tuesday September 20

• 7:30: **Prince Edward County Music Festival.** *Young Musicians in Concert.* Church of St. Mary Magdalene, 339 Main St., **Pictou**. 613-471-1991 or 1-866-584-1991. \$30; free(st).

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Mercer-Oh Trio.* Haydn: Piano Trio Nos. 9, 21, 22, 41. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Wednesday September 21

• 12:00 noon: **Music at St. Andrew's.** *Paul Gockel, organ.* St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. \$5; free(st).

• 12:15: **St. Andrew's Presbyterian Church.** *Wednesday Noon Concerts.* Kuo Nakajima Duo, violin and piano. 54 Queen St. N., **Kitchener**. 519-576-2129. Free.

• 8:00: **Orchestra London.** *Cathedral Series: Bella Italia.* Cherubini: Symphony in D; Respighi: Ancient Airs and Dances; Rossini: The Barber of Seville; arias by Rossini, Donizetti and others. Monica Whicher, soprano; Kevin Mallon, conductor. St. Paul's Cathedral, 472 Richmond St. **London**. 519-679-8778. \$47-\$49.

### Thursday September 22

• 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 7:30: **Prince Edward County Music Festival.** *The Lovely Miller Maid: a multi-media presentation.* Schubert: Die Schöne Müllerin. Peter McGillivray, baritone; Stéphane Lemelin, piano. Church of St. Mary Magdalene, 339 Main St., **Pictou**. 613-471-1991 or 1-866-584-1991. \$30; \$15(st).

### Friday September 23

• 6:30: **All Canadian Jazz Festival.** *Friday Night Party.* Downchild Blues Band. Memorial Park, Queen St., **Port Hope**. 905-885-1938. Free.

• 7:30: **Colours of Music.** *American Holiday.* Works by Schoenfeld, Foote and Cadman. Ames Piano Quartet; Brian Lewis, violin. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **Prince Edward County Music Festival.** *The Shape and Colour of Music.* Beethoven: Quartet in C Op.59 No.3; Sokolovic: Blanc dominant; Ravel: String Quartet. SuperNova String Quartet. Oeno Gallery, 2274 County Rd. 1, **Bloomfield**. 613-471-1991 or 1-866-584-1991. \$40.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Anya Alexayev, piano.* Gubaidulina: Chaconne; Bach: Overture in French Style; Seixas: selection of keyboard sonatas; Brahms: Variations on the Theme of Paganini, books 1 and 2. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Saturday September 24

• 12:15 to 5:15: **All Canadian Jazz Festival.** *Tenth Anniversary: Day 1.* Blow Your Own Horn Jazz Parade; Ambassador Dixie Band; Rémi Bolduc; Michelle Grégoire Quintet; The Lost Fingers; Young Jazz Showcase. Memorial Park, Queen St., **Port Hope**. 905-885-1938. \$20 day pass; \$10(8-17); free(under 8).

• 2:30: **Colours of Music.** *Romance in France.* Works by Saint-Saëns, Fauré and Hahn. Ames Piano Quartet. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **All Canadian Jazz Festival.** *Headline Concert: Aspects of Oscar.* Dave Young, bass; Robi Botos, piano; Kevin Turcotte, trumpet; Terry Clarke, drums; Reg Schwager, guitar. Memorial Park, Queen St., **Port Hope**. 905-885-1938. \$40.

• 7:30: **Colours of Music.** *Brahms Celebrated German Requiem.* Tallis Choir; King Edward Choir; Andrew Love, baritone; Allison Arends, soprano; Peter Tiefenbach and Robert Kortgaard, duo pianos; Peter Mahon, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$35. Festival Passports available.

• 7:30: **Prince Edward County Music Festival.** *The Glory of Old Vienna.* Mahler: Lieder eines fahrenden Gesellen; Sokolovic: Tanzer Lieder; Dvořák: Piano Quintet. Mark Fewer and Marie Bérard, violin; Douglas McNabney, viola; Denise Djokic, cello; Peter McGillivray, baritone; Ellen Wieser, soprano; Stéphane Lemelin, piano; and others. Church of St. Mary Magdalene, 339 Main St., **Pictou**. 613-471-1991

or 1-866-584-1991. \$30; \$15(st).

### Sunday September 25

• 11:30 to 5:30: **All Canadian Jazz Festival.** *Tenth Anniversary: Day 2.* Sharon Riley and Faith Chorale; Young Jazz Showcase; Planet Earth; Brownman Electryc Trio; Kellylee Evans; Galaxy Orchestra feat. Ross Woolldridge. Memorial Park, Queen St., **Port Hope**. 905-885-1938. \$20 day pass; \$10(8-17); free(under 8).

• 2:00: **Chamber Music Hamilton.** *Alcan Quartet.* Works by Mozart, Mendelssohn and Beethoven. Hamilton Conservatory for the Arts, 126 James St. S., **Hamilton**. 905-528-5628. \$30; \$27(sr); \$10(st).

• 2:30: **Colours of Music.** *Balalaika Virtuoso – Russian Duo.* Rhythms of Russia. Oleg Kruglyakov, balalaika; Terry Boyarsky, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **Colours of Music.** *Soaring Strings.* Mozart: First Violin Concerto; also works by Beethoven and Elgar. Brian Lewis, violin; Sinfonia Toronto, Nurhan Arman, conductor. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$35. Festival Passports available.

• 7:30: **Cuckoo's Nest Folk Club.** *Gavin Davenport, guitar and concertina.* Celtic music. Chaucer's Pub, 122 Carling St., **London**. 519-672-1967 or 519-472-2099. \$18/\$15(adv).

### Monday September 26

• 12:00 noon: **Colours of Music.** *Toy Pianos – junctQin.* Baroque to Beatles. Elaine Lau, Joseph Ferretti and Stephanie Chua, toy pianos, harmonica and music boxes. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$15. Festival Passports available.

• 2:30: **Colours of Music.** *Peter McGillivray and Friends.* Works by Finzi, Barber and Vaughan Williams. Peter McGillivray, baritone; Brian Lewis, violin; Ames Piano Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **Colours of Music.** *Schubert's Octet – The Masterpiece.* Penderecki String Quartet; James Campbell, clarinet; Louis-Philippe Marsolais, French horn; Ian Whiteman, double bass; Mathieu Lussier, bassoon. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. \$25. Festival Passports available.

### Tuesday September 27

• 12:00 noon: **Colours of Music.** *Six Hands One Piano – junctQin.* Works by Gardiner, Raisen and Sherkin. Elaine Lau, Joseph Ferretti and Stephanie Chua, piano. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$15. Festival Passports available.

• 12:15: **Cathedral Church of St. Paul.** *Noon Organ Recital.* Stephanie Burgoyne and William Vandertuin, organ solo and four hands. 472 Richmond St., **London**. 519-752-0965. Free.

• 2:30: **Colours of Music.** *The Happy Sound.* Works by Beethoven, Mozart and Brahms. Valerie Tryon, piano; Brian Lewis, violin; Louis-Philippe Marsolais, French horn. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Beethoven Complete Sonatas for Violin and Piano: Concert One.* Wolfgang David, violin; Mauro Bertoli, piano. Sonata No.1 Op.12; Sonata No.2 Op.12; Sonata No.3 Op.12; Sonata No.5 Op.24 "Spring." KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Wednesday September 28

• 12:00 noon: **Colours of Music.** *The Storied Harp.* Schafer: The Crown of Ariadne. Lori Gemmell, harp; Tom Allen, narrator. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. \$15. Festival Passports available.

• 12:15: **St. Andrew's Presbyterian Church.** *Wednesday Noon Concerts.* Diana Dumlavwalla, piano. 54 Queen St. N., **Kitchener**. 519-576-2129. Free.

• 2:30: **Colours of Music.** *The Singing Violin.* Works by Milhaud, Brahms and Schumann. Valerie Tryon, piano; Brian Lewis, violin. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **Colours of Music.** *Music on the Grand Scale.* Works by Reicha, Rheinberger and Vezina. Penderecki String Quartet; Pentaèdre Wind Quintet; Ian Whiteman, double bass. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Beethoven Complete Sonatas for Violin and Piano: Concert Two.* Wolfgang David, violin; Mauro Bertoli, piano. Sonata No.6 Op.30 No.1; Sonata No.7 Op.30 No.2; Sonata No.8 Op.30 No.3. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Thursday September 29

• 12:00 noon: **Colours of Music.** *Barrie's Own Marilyn Reesor.* Works by Bach, Mendelssohn, Rheinberger, Chopin and Scriabin. Marilyn Reesor, organ and piano. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. \$15. Festival Passports available.

• 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Leslie Fagan, voice; Lorin Shalanko, piano. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 2:30: **Colours of Music.** *Kimberly Barber and Friends.* Works by Bizet, Debussy, Janáček and Mahler. Kimberly Barber, mezzo; James Campbell, clarinet; Pentaèdre Wind Quintet; Lori Gemmell, harp. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25. Festival Passports available.

• 7:30: **Colours of Music.** *La Bohème – Puccini's Beloved Opera in Concert.* Jennifer Carter, soprano (Mimi); Paul Williamson, tenor (Rodolfo); Allison Arends, soprano (Musetta); Philip Kalmanovitch, baritone (Marcello); Keith O'Brien, baritone (Schaunard); and others; William Shookhoff, music director. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$35. Festival Passports available.

### Friday September 30

• 12:00 noon: **Colours of Music.** *Songs My Mother Taught Me.* Works by Dvořák, Barber, Schubert and Gershwin. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. Free.

• 2:30: **Colours of Music.** *Legendary Liszt.* Valerie Tryon, piano. Hi-Way Pentecostal

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## B. Concerts Beyond the GTA

Church, 50 Anne St. N., **Barrie**. 705-726-1181. Free.

- 7:30: **Colours of Music.** *Those Distant Isles – Songs of Britain.* “Loch Lomond,” “Linden Lea,” and others. Peter McGillivray, baritone; Leigh-Anne Martin, mezzo; Allison Arends, soprano; Peter Stoll, clarinet; Robert Kortgaard, piano. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. Free.
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Beethoven Complete Sonatas for Violin and Piano: Concert Three.* Wolfgang David, violin; Mauro Bertoli, piano. Sonata No.4 Op.23; Sonata No.9 Op.47; Sonata No.10 Op.96. KW-CMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Saturday October 01

- 12:00 noon: **Colours of Music.** *Schola Magdalena – Inspired Song.* Works by von Bingen and Gregorian chant. Stephanie Martin, Julia Armstrong and Janet Reid Nahabedian, voice. Trinity Anglican Church, 24 Collier St., **Barrie**. 705-726-1181. \$15. Festival Passports available.
- 2:30: **Colours of Music.** *Gone Fishin’.* Works by Gershwin, Milhaud, Wagner, Finzi and Q. Nachoff (world premiere). Peter Stoll, clarinet and saxophone; Cecilia String Quartet. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. \$25.
- 7:30: **Colours of Music.** *Angels in Song.* Works by Hatfield, Rutter, Daley (world premiere). Bach Children’s Chorus; Eleanor Daley, piano; Linda Beaupré, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$35. Festival Passports available.

### Sunday October 02

- 12:00 noon: **Wilfrid Laurier University.** *Sing Fires of Justice.* Choral concert; Dr. Lee Willingham, director. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. \$10; \$5(sr/st).
- 2:30: **Colours of Music.** *Graceful Song.* Works by Scarlatti, Schumann, Barber, Fauré, Ravel and Britten. Monica Whicher, soprano; Judy Loman, harp. Burton Avenue United Church, 37 Burton Ave. St. N., **Barrie**. 705-726-1181. \$25. Festival Passports available.
- 7:30: **Colours of Music.** *Concerto Celebration.* Turina: Rhapsodia Sinfonica; Saint-Saëns: Wedding Cake, caprice-valse for piano and strings; also works by Vaughan Williams, Dvořák and Mendelssohn. Valerie Tryon, piano; Sinfonia Toronto, Nurhan Arman, conductor. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$35.
- 7:30: **Cuckoo’s Nest Folk Club.** *Kieran Halpin.* Irish folksinger. Chaucer’s Pub, 122 Carling St., **London**. 519-672-1967 or 519-472-2099. \$18/\$15(adv).

### Monday October 03

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Till Fellner, piano.* Haydn: Sonata in C; K. Armstrong: Half of One, Six Dozen of the Other; Schumann: Scenes from Childhood; Liszt: Années de pèlerinage II: Italie. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$25(st).

### Wednesday October 05

- 12:15: **St. Andrew’s Presbyterian Church.** *Wednesday Noon Concerts.* John Vandertuin, organ. 54 Queen St. N., **Kitchener**. 519-576-2129. Free.

### Thursday October 06

- 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Irshad Khan, world ensemble (sitar, tanpoora, keyboards, western and latin drums). Maureen Forrester Recital Hall, 75

### Alleycatz

2409 Yonge St. 416-481-6865  
www.alleycatz.ca  
**Every Mon** 8pm *Salsa Night w DJ Frank Bischen, w lessons.* **Every Tue** 8:30pm *Carlo Berardinucci and the Double A Jazz Swing Band, w lessons,* \$5 Cover. **Every Wed** 8:30pm *Swingin’ Jazz and Blues, Funky R&B w Grayceful Daddies.* **Every Thu** Soul, R&B and Reggae; \$4 Refreshments. No Cover. **Fri and Sat** Funk, Soul, Reggae, R&B, Top 40; \$10 Cover w/out dinner reservations. **Sep 1** *Local Music is Sexy.* **Sep 2**, 3 *Lady Kane.* **Sep 8**, 9 *Graffiti Park.* **Sep 10** *Luscious.* **Sep 15** *Domisani Headliners.* **Sep 16**, 17 *Lady Kane.* **Sep 22**, 23, 24 *Ascension.* **Sep 29** *Soular.* **Sep 30** *Graffiti Park.*

### Annex Live, The

296 Brunswick Ave. 416-929-3999  
www.annexlive.com

### Aquila Restaurant

347 Keele St. 416-761-7474  
Live Blues Wednesday to Saturday Nights 9pm.  
Open Jam Sundays 4-8pm.

### Azure Restaurant and Bar

at the Intercontinental Hotel  
225 Front St. W. 416-597-3701  
www.azurerestaurant.ca  
**Every Thu, Fri, Sat** 5:30-10:30pm *Dan Bonanis, Bernie Senensky and Steve Wallace.*

### Black Swan, The

154 Danforth Ave. 416-469-0537  
**Every Wed** 9:30pm *The Danforth Jam w Jon Long and Friends.*

### Bon Vivant Restaurant

1924 Avenue Rd. 416-630-5153  
www.bonvivantdining.com  
**Every Thu** *Bill Naphan Solo Guitar* 6-9pm.  
**Every Fri** 6-9pm *Margaret Stowe Solo Guitar.*

### Castro’s Lounge

2116 Queen St. E. 416-699-8272  
No Cover.  
**Every Sun** 6-9pm *Jeremy Rouse Trio (Jazz/Roots).* **Every Mon** 9:30pm *Smokey Folk (Bluegrass/Rockabilly).*

### C’est What

67 Front St. E. 416-860-9000  
www.cestwhat.com  
**Sep 10**, 24 3-6pm *Del Dako & Friends.*  
**Sep 17** 3-6pm *Hot Five Jazzmakers.*

### Chalkers Pub Billiards & Bistro

247 Marlee Ave. 416-789-2531  
www.chalkerspub.com (full schedule)  
**Every Wed** 8pm-midnight *Girls Night Out Vocalist-Friendly Jazz Jam w host Lisa MacIntelli (vocals/flute), Peter Hill (piano), Ross MacIntyre (bass), Norman Marshall Villeneuve (drums);* No Cover/Pwyc. **Sep 17** *Dave Young Quartet.* **Sep 24** *Lorne Lofsky Trio.*

University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

### Friday October 07

- 8:00: **NUMUS Concerts/PSQ Projects.** *Song of the Earth.* Mahler: Das Lied von der Erde (arr. Schönberg); Buhr: Red Sea (Song of the Earth). Sarah Slean, mezzo; Adam Luther,

## C. In the Clubs (Mostly Jazz)

### Classico Pizza & Pasta

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

### Cobourg, The

533 Parliament St. 416-913-7538  
Jazz Sundays 9pm. No Cover.

### Coco Rogue Chocolate Lounge

2097 Yonge St. 416-901-2626  
www.coco-rogue.com  
**Sep 16**, 23, 30 5-8pm *Ori Dagan and Mark Kieswetter.* No Cover.

### Communist’s Daughter, The

1149 Dundas St. W. 647-435-0103  
**Every Sat** 4-7pm *Gypsy Jazz w Michael Johnson & Red Rhythm: Michael Louis Johnson (trumpet/vocals) Roberto Rosenman (guitar) Terry Wilkins (bass).*

### DeSotos

1079 St. Clair Ave. W. 416-651-2109  
**Every Thu** 8pm-midnight *Open Mic Jazz Jam,* hosted by Double A Jazz. **Every Sun** 11am-2pm *Brunch w Double A Jazz and Guest.*

### Dominion on Queen

500 Queen St. E. 416-368-6893  
www.dominiononqueen.com  
**Every Sun** 11am-3pm *Rockabilly Brunch.* **Every Tue** 8:30pm *Corktown Django Jam w host Wayne Nakamura.* Pwyc. **Every Wed** *Corktown Uke Jam.* **Every Thu** 5:30-8pm *John T. Davis on B3.* No Cover. **Every Sat** 3-7pm *Ronnie Hayward.* **Sep 9** *Elmer Ferrer.* **Sep 10** *Michael Schatte Band.* **Sep 16**, 17, 18 *Rockabilly Weekend.* **Sep 23** *Havana to Toronto with Joaquin Nunez Hidalgo.* **Sep 24** *Downtown Fun Connection.* **Sep 29** *Myriad: Chris Donnelly Trio.* **Sep 30** 9pm *Ori Dagan Sings the Crooners w Ryan Oliver and the Cookers.*

### Dovercourt House

805 Dovercourt Rd. 416-537-3337  
www.odd-socks.org (full schedule)  
**Every Sat** *Saturday Night Swing: Dance featuring Live Swing Bands and dance lessons.*

### EDO

484 Eglinton Ave. W. 416-322-3033  
www.edosushi.com. No Cover.  
**Every Thu** *Guitarist Tony Quarrington* 7:30-10:30pm with guests: **Sep 1** *Lynda Covello (voc) Jordan O’Connor (bass).* **Sep 8** *Sam Broverman (voc) George Koller (bass).* **Sep 15** *Sharon Smith (vocals) Shelley Miller (bass).* **Sep 22** *Russell Drago (vocals) Clark Johnston (bass).* **Sep 29** *Donna Greenberg (vocals) Jordan Klapman (keyboards).*

### Emmet Ray, The

924 College St. 416-792-4497  
All shows 9pm. Pwyc.  
www.theemmetray.com (full schedule)  
**Sep 1** *The John Wayne Swingtet.* **Sep 4** *Lina*

tenor; Kimberly Barber, mezzo; Penderecki String Quartet; Paul Pulford, conductor. Wilfrid Laurier University, Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. \$38; \$32(sr); \$24(under 29); \$10(student rush).

• **YOUR LISTING COULD BE HERE**  
listings@thewholenote.com

*Allemano’s Composer’s Collective.* **Sep 5** *Dan V Dan.* **Sep 7** *Peter Boyd & the Mutant Duo Blues.* **Sep 8** 9pm *Box Full of Cash.* **Sep 11** *PRAM Trio.* **Sep 12** *Dan V Dan.* **Sep 14** *Mark Martyre.* **Sep 15** *Ken Yoshioka Blues.* **Sep 18** *The Crossways Band.* **Sep 19** *Dan V Dan.* **Sep 21** *Ori Dagan.* **Sep 22** *Echo & Twang.* **Sep 25** *Tom Richards.* **Sep 26** *Dan V Dan.* **Sep 28** *Trace Elements.* **Sep 29** *James Carroll & Liam Ward.*

### Gallery Studio, The

2877 Lake Shore Blvd., Etobicoke  
416-253-0285  
http://www.thegallery-5th-ave.blogspot.com/  
**Every Tue** *Humber College Alumni/Open Mic.* **Every Sat** 4:30-7pm *The Cooking Channel.* **Every Sun** 1:30pm *Birds of a Feather;* 4pm *Fair Trade;* 7pm *Elizabeth Martins Quartet.*

### Gate 403

403 Roncesvalles Ave. 416-588-2930  
www.gate403.com  
All shows: Pwyc  
**Sep 1** 5pm *Liam Ward Jazz Trio;* 9pm *Roberta Hunt Jazz & Blues Band.* **Sep 2** 5pm *Robert David: Bang Howdy;* 9pm *Fraser Melvin Blues Band.* **Sep 3** 12 noon *Jessica Sturrrup Jazz Band;* 5pm *Andy Malette Piano Solo;* 9pm *Melissa Boyce Jazz & Blues Band.* **Sep 4** 12 noon *Melissa Lauren Jazz Band;* 5pm *Kristen Au Jazz Band;* 9pm *Jarek Dabrowski Jazz Band.* **Sep 5** 5pm *Jordan Lazaruk Jazz Duo;* 9pm *Vincent Bertucci Jazz Band.* **Sep 6** 5pm *Kelsey McNulty Jazz Band;* 9pm *Richard Whiteman and James Thompson Jazz Band.* **Sep 7** 5pm *Zaynab Wilson Jazz Band;* 9pm *Kurt Nielsen and Richard Whiteman Jazz Band.* **Sep 8** 5pm *Alex Samaras Jazz Band;* 9pm *Kevin Laliberté Jazz & Flamenco Trio.* **Sep 9** 5pm *Bobby Hsu Jazz Band;* 9pm *Café Olé Latin Jazz Band.* **Sep 10** 12 noon *Damien Villeneuve Piano Solo;* 5pm *Bill Heffernan and Friends;* 9pm *Six Points Jazz Orchestra.* **Sep 11** 12 noon *Joel Diamond Jazz Duo;* 5pm *Aj Ing Fusion Jazz Band;* 9pm *Suitcase Sam.* **Sep 12** 5pm *Denis Schingh Solo;* 9pm *Jorge Gavidia Blues Band.* **Sep 13** 5pm *Donné Roberts Band;* 9pm *Kurt Nielsen and Richard Whiteman Jazz Band.* **Sep 14** 5pm *Joshua Goodman Jazz Band;* 9pm *Ilios Steryannis Jazz Trio.* **Sep 15** 5pm *Denise Leslie Jazz Band;* 9pm *String Theory Collective.* **Sep 16** 5pm *Kyla Tingley Jazz Band;* 9pm *Sweet Derrick Blues Band.* **Sep 17** 12 noon *Sandy Blakeley Duo;* 5pm *Bill Heffernan and Friends;* 9pm *Dennis Gaumont Blues Duo.* **Sep 18** 12 noon *Gabriel Palatchi Latin Jazz Band;* 5pm *Grayceful Daddies;* 9pm *Framework Collective.* **Sep 19** 5pm *Jaehoon Yoon Jazz Band;* 9pm *Jorge Gavidia Blues Band.* **Sep 20** 5pm *Jake Koffman Jazz Band;* 9pm *Kurt Nielsen and Richard Whiteman Jazz Band.* **Sep 21** 5pm *Brian Cober and Aslan Gotov Blues Duo;* 9pm *Ken Kawashima & Bob Vespaziani; Snake Oil Johnson.* **Sep 22** 5pm *Jacky Bouchard Jazz Trio;* 8pm *Christopher Simmons Jazz Trio.* **Sep 23** 5pm *Denielle Bassels Jazz Band;* 9pm *Patrick Tevlin’s New Orleans Rhythm.* **Sep 24** 12 noon *Toronto Jazz Chorus;* 5pm *Bill Heffernan*

# September Songs

ORI DAGAN

## NEW VENUE, NEW MENU, NEW PIANO!

THREE YEARS AGO, Derek Houghton purchased a broken down Etobicoke building with the intention of renovating and reselling it. He changed his mind about the latter part of the plan when he discovered Lakeshore Village's artistic community and opened a brand new venue—complete with grand piano and drum set—called the Gallery Studio.

“I wanted to create a venue for serious artists...an art gallery slash jazz club—my two passions...I also wanted to create a setting where jazz students and recent grads could play and where the big names could also play, so there is more of a cross-pollination of talent, young and mature, so that the experience is less predictable...I want to emphasize as well the entertainment aspect of jazz as much as the very important academic aspect. I think that both are richer when brought together.”

Recently the venue has been home to the Al Henderson/Kurt MacDonald Duo, the Dave Restivo/Kelly Jefferson Quartet, Mike Murley and other greats. There is no shortage of jazz talent in the vicinity of the Gallery Studio, especially since it is just a few blocks from the Humber College Lakeshore campus. Check *The WholeNote's* jazz listings to find its complete schedule, including three regular bands on Sunday and a weekly open mic hosted by Humber College Alumni. [www.thegallery-studio-cafe.com](http://www.thegallery-studio-cafe.com)



## APPLAUSE FOR THE CAUSE

The Ken Page Memorial Trust presents its 13th annual fundraising gala on September 15 at The Old Mill, and once again the music director of this fantastic event is *The WholeNote's* own Jim Galloway. The wholly noteworthy lineup will prove heavenly for lovers of swing. In memory of distinguished television executive and fervent jazz enthusiast Ken Page, this is an event well worth supporting; since 1998, the trust fund has been strongly committed to the health of jazz by funding various initiatives year-round with a focus on education. [www.kenpagememorialtrust.com](http://www.kenpagememorialtrust.com)

In a similar mindset, the Archie Alleyne Scholarship Fund presents its seventh annual fundraiser, “Syncopation: Life in the Key of Black,” September 18 at the Al Green Theatre. “This event will bring us back to the era when there were jam sessions at the 355 every Sunday and where most of the black musicians in Toronto developed their careers,” says Alleyne, who will be formally honoured with the 2011 Lifetime Achievement Award from the Toronto Musicians’ Association at the event. “We were not welcome to perform in the mainstream entertainment mecca on Yonge Street until 1944 because of discrimination.” The afternoon will feature a rare photo exhibit of subjects such as Syd Blackwood, Don Carrington and Cy McLean, known as “Canada’s Count Basie” and

### Latinada Restaurant & Jazz Bar

1671 Bloor St. W. 416-913-9716  
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### Liberty Bistro, The

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**Every Tue Open Mic w Big Rude Jake. Every Wed Noah Zacharin.**

### Lula Lounge

1585 Dundas St. W. 416-588-0307  
[www.lula.ca](http://www.lula.ca)  
**Sep 1 Le Hot Jazz: Ella Fitzgerald Tribute; The Arsenals. Sep 2 Ladies Night with Luis Mario Ochoa & DJ Gio. Sep 3 Café Cubano, DJ Suave. Sep 4 Salon Noir: Dark Vaudeville. Sep 9 Friday Jazz Series: Dominic Mancuso Trio. Sep 10 Salsa Saturday: Son Ache. Sep 11 Salsa Brunch w Luis Mario Ochoa. Sep 12 GraceKaya CD Release. Sep 15 Access Education Guatemala Children's Fund Gala with Conjunto Lacalu, guests Aviva Rajskey and Tom Bellman. See The ETCeteras (Listings Section D). Sep 17 Salsa Saturday w Conjunto Lacalu and DJ Jimmy Suave. Sep 18 Salsa Brunch w Luis Mario Ochoa. Sep 22 Small World Music Festival: Prince Enoki's Insect Orchestra and The Lemon Bucket Orchestra. Sep 23 Small World Music Festival: Funkete. Sep 24 Salsa Saturday with Café Cubano and DJ Suave. Sep 25 Small World Music Festival: Hilario Duran, B Mundo Discos. Sep 28 Small World Music Festival: Canzoniere Grecanico Salentino. Sep 29 Small World Music Festival: Siki Touré.**

### Manhattan's Music Club

951 Gordon St., Guelph. 519-767-2440  
[www.manhattans.ca](http://www.manhattans.ca)

### Mezzetta Middle Eastern Restaurant

681 St. Clair Ave. W. 416-658-5687  
[www.mezzettareastaurant.com](http://www.mezzettareastaurant.com)  
**Every Wed Jazz Series: sets at 9pm and 10:15pm. \$7-\$10 Cover.**

### Momo's Bistro

664 The Queensway, Etobicoke 416-252-5560  
[www.momosbistro.com](http://www.momosbistro.com)  
**Every Wed 8pm Open Mic.**

### N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958  
[www.nawlins.ca](http://www.nawlins.ca)  
**Every Tue Stacie McGregor; Every Wed Jim Heineman Trio; Every Thu Blues Night w Guest Vocalists; Every Fri/Sat All Star Bourbon St. Band; Every Sun Brooke Blackburn.**

### Old Mill, The

21 Old Mill Rd. 416-236-2641  
[www.oldmilltoronto.com](http://www.oldmilltoronto.com)  
**The Home Smith Bar:** No Reservations. No Cover. \$20 minimum per person. All shows 7:30-10:30pm. **Every Thu Sizzling Solo Piano Series. Every Fri Something to Sing About Series. Every Sat Jazz Masters Series. Sep 2 Bob DeAngelis (clarinet); Danny McErlain (piano); Ron Johnston (bass). Sep 3 Bruce Cassidy (trumpet and EVI); Reg Schwager (guitar); Shelly Berger (bass). Sep 9 Russ Little (trombone); Rob Piltch (guitar); Pat Collins (bass). Sep 10 Gary Benson (guitar); Jon Maharaj (bass); Joel Haynes (drums). Sep 15 Joe Sealy (piano). Sep 16 Barbra Lica (vocals); Reg Schwager (guitar); Paul Novotny (bass). Sep 17 Chase Sanborn (trumpet); Mark Kieswetter (piano). Sep 22 John Sherwood (piano).**

& Friends; 9pm Donné Roberts Band. **Sep 25** 12 noon Olga: The Gimlets; 5pm Brownman Akoustic Jazz Trio; 9pm McGyle Madness. **Sep 26** 5pm Erica Romero Trio; 9pm Carol Oya Jazz Band. **Sep 27** 5pm Michael Keith Blues; 9pm Kurt Nielsen and Richard Whiteman Jazz Band. **Sep 28** 5pm Noah Sherman Jazz Band; 9pm Sean Bellaviti Jazz Band. **Sep 29** 5pm Jeff La-Rochelle Quartet; 9pm Cyndi Carleton Jazz & Swing Band. **Sep 30** 5pm Tina Nodwell Jazz Band; 9pm Joanna Moon Flamenco-Latino with Quebec Edge.

### Grossman's Tavern

“Toronto’s Home of the Blues”  
379 Spadina Ave. 416-977-1210  
[www.grossmantavern.com](http://www.grossmantavern.com) (full schedule)  
All shows: No Cover  
**Every Sat 4-8pm The Happy Pals matinee; Every Sun 9:30pm-2am The Nationals w Brian Cober: Double Slide Guitar Open Stage Jam; Every Wed 9:30pm Ernest Lee & Cotton Traffic. Sep 3 Chloe Watkinson and the Crossroad. Sep 9 Anthony Salvatore and the Cause. Sep 10 Grayceful Daddies. Sep 16 The Fullerton. Sep 17 Cross Eyed Cat. Sep 23 The Swingin’ Blackjacks. Sep 24 Caution Jam. Sep 30 Frankie Foo.**

### Harlem Restaurant

67 Richmond St. E. 416-368-1920  
[www.harlemrestaurant.com](http://www.harlemrestaurant.com) (full schedule)  
All shows: No Cover (except where noted otherwise)  
**Every Mon 8pm-1am Open Jam Night. Every Fri/Sat 7:30-11:30pm Jazz/Blues. Sep 2 Gabriel Palatchi. Sep 3 James King Trio. Sep 9 Mike Field. Sep 10 Gibbran. Sep 16 Robert Ball. Sep 17 Jill Peacock. Sep 23 ZimZum. Sep 24 Quique Escamilla. Sep 30 SoJay.**

### Harlem Underground Restaurant /Bar

745 Queen St. W. 416-366-4743  
[www.harlemrestaurant.com/underground](http://www.harlemrestaurant.com/underground)  
**Every Mon Chris Weatherstone Trio. Every Tue John Campbell. Every Thu Carl Bray. Every Fri Chris Weatherstone Trio. Every Sat Carl Bray.**

### Home Smith Bar, The - see Old Mill

### Hot House Café

35 Church St. 416-366-7800  
[www.hothousecafe.com](http://www.hothousecafe.com). No Cover.  
**Every Sun 11am-3pm. Brunch with Jazz Zone.**

### Hugh's Room

“Toronto’s home of live Folk and Roots”  
2261 Dundas St. W. 416-531-6604  
[www.hughssroom.com](http://www.hughssroom.com) (full schedule)  
All shows start at 8:30pm.  
**Sep 1 Eliza Gilkyson. Sep 2 Twist and Shout: A Tribute to the Beatles. Sep 7 J.P. Cromier & the Elliott Brothers. Sep 8 Amelia Curran. Sep 9 Ron Nigrini. Sep 13 Ridley Bent. Sep 15 Eric St. Laurent Trio CD Release. Sep 16 John Prine Tribute. Sep 17 Rita Chiarelli. Sep 20 Joy Kills Sorrow. Sep 22 Double Bill: The Roofhoppers CD Release, The Boxcar Boys. Sep 23 Madison Violet. Sep 24 Ramblin’ Jack Elliott. Sep 25 Paul Brady. Sep 28 Triple Bill: Paul James, Jack de Keyzer and Danny Marks. Sep 29, 30 David Francey CD Release.**

### Joe Mama's

317 King St. W. 416-340-6469  
Live music every night  
All shows: No Cover  
**Every Sun 7-11pm Nathan Hiltz & Special Guests.**

## C. In the Clubs (Mostly Jazz)

**Sep 23** Carol McCartney (vocals); Chris Robinson (sax); John Sherwood (piano); Kieran Overs (bass). **Sep 24** Mark Eisenman (piano); Neil Swainson (bass); John Sumner (drums). **Sep 29** John Sherwood (piano). **Sep 30** Terra Hazelton (vocals) Nathan Hiltz (guitar); Jordan O'Connor (bass).

### The Orbit Room

580 College St. 416-535-0613  
www.orbitroom.ca  
**Sep 15** 9:30 Alysha Brillinger and Kristen Bussandri \$20.

### Painted Lady, The

218 Ossington Ave. 647-213-5239  
www.thepaintedlady.ca (updated schedule)  
No Cover/Pwyc  
**Every Mon** 10pm-late *Open Mic*, all genres.

### Pantages Martini Bar and Lounge

200 Victoria St. 416-362-1777  
**Every Fri** Robert Scott; **Every Sat** Solo Piano: Various artists.

### Pero Lounge

812 Bloor St. W. 416-915-7225  
www.perorestaurant.com  
**Every Fri** 7-11pm *African Vibe*.  
**Every Sat** 8-11pm Archie Alleyne's Kollage.

### Pilot Tavern, The

22 Cumberland Ave. 416-923-5716  
www.thepilot.ca (full schedule)  
Jazz Saturdays 3:30pm–6:30pm. No Cover.  
**Sep 3** Don Palmer Quartet. **Sep 10** Pat Collins Quartet. **Sep 17** Kirk MacDonald Quartet. **Sep 24** Ryan Oliver CD Release Party.

### Quotes

220 King St. W. 416-979-7697  
Fridays at Five w Canadian Jazz Quartet: Gary Benson (guitar), Frank Wright (vibes), Duncan Hopkins (bass) Don Vickery (drums) and featured guest: **Sep 16** Alex Dean (saxophone). **Sep 23** Laurie Bower (trombone). **Sep 30** Dave Caldwell (saxophone).

### Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474  
www.reposadobar.com  
Fridays \$5 Cover; all other nights Pwyc.  
**Every Wed** Spy vs. Spy vs. Sly **Every Thu, Fri** The Reposadists.

### Reservoir Lounge, The

52 Wellington St. E. 416-955-0887  
www.reservoirlounge.com  
**Every Mon** Sophia Perlman and the Vipers; **Every Tue** Tyler Yarema and his Rhythm; **Every Wed** Bradley and the Bouncers; **Every Thu** Dave Murphy Band. **Every Fri** DeeDee & the Dirty Martinis; **Every Sat** Tyler Yarema and his Rhythm. "Après Work" Series Tuesdays, Wednesdays, Thursdays 7-9pm. **Sep 1** Alex Pangman and her Alleycats (appearing the first Thu of every month) **Sep 23** Jill Peacock.

### Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475  
www.therex.ca (cover charge applies to select evening shows, call ahead)  
**Sep 1** 6:30pm Kevin Quain; 9:30pm Stillman/Bullock 5. **Sep 2** 4pm Hogtown Syncopators; 6:30pm Lester McLean; 9:45pm Shirantha Beddage. **Sep 3** 12 noon Danny Marks & Friends; 3:30pm Chris Hunt Tentet + 2; 7pm Justin

Bacchus; 9:45pm Mr. Marbles. **Sep 4** 12 noon Excelsior Dixieland Jazz; 3:30 Dr. Nick & the Rollercoasters; 7pm Tom Reynolds; 9:30pm Scott Marshall. **Sep 5** 6:30pm Peter Hill Quintet; 9:30pm Mike Malon Jazz Orchestra: Remembering Dave McMurdo. **Sep 6** 6:30pm Trevor Giancola Trio; 9:30pm Classic Rex Jazz Jam. **Sep 7** 6:30pm Worst Pop Band Ever; 9:30pm Doug Burrell CD Release. **Sep 8** 6:30pm Kevin Quain; 9:30pm Trevor Watts Trio. **Sep 9** 4pm Hogtown Syncopators; 6:30pm Lester McLean; 9:45pm Andre White Sextet CD Release. **Sep 10** 12 noon Danny Marks & Friends; 3:30pm Laura Hubert; 7pm The Maisies; 9:45pm Andre White Sextet CD Release. **Sep 11** 12 noon Excelsior Dixieland Jazz; 3:30 Club Django; 7pm Tom Reynolds; 9:30pm Jon Challoner; **Sep 12** 6:30pm Peter Hill Quintet; 9:30pm Dave Young & Terry Promane Big Band. **Sep 13** 6:30pm Trevor Giancola Trio; 9:30pm Classic Rex Jazz Jam. **Sep 14** 6:30pm Worst Pop Band Ever; 9:30pm Mike Rud Quartet. **Sep 15** 6:30pm Kevin Quain; 9:30pm Mike Rud Quartet. **Sep 16** 4pm Hogtown Syncopators; 6:30pm Lester McLean; 9:45pm Dan Weiss Duo. **Sep 17** 12 noon Danny Marks & Friends; 3:30 Swing Shift Big Band; 7pm The Maisies; 9:45pm Dan Weiss Duo. **Sep 18** 12 noon Excelsior Dixieland Jazz; 3:30pm Bob Cary Orchestra; 7pm Tom Reynolds; 9:30pm Ted Quinlan Trio. **Sep 19** 6:30pm Peter Hill Quintet; 9:30pm Jazz in the Point. **Sep 20** 6:30pm Trevor Giancola Trio; 9:30pm Classic Rex Jazz Jam. **Sep 21** 6:30pm Worst Pop Band Ever; 9:30pm Maria Farhina Band. **Sep 22** 6:30pm Kevin Quain; 9:45pm Pat LaBarbera and Kirk MacDonald's Annual Tribute to John Coltrane. **Sep 23** 4pm Hogtown Syncopators; 6:30pm Melissa Boyce; 9:45pm Pat LaBarbera and Kirk MacDonald's Annual Tribute to John Coltrane. **Sep 24** 12 noon Danny Marks & Friends; 3:30pm Jerome Godboo; 7pm Justin Bacchus; 9:45pm Pat LaBarbera and Kirk MacDonald's Annual Tribute to John Coltrane. **Sep 25** 12 noon Excelsior Dixieland Jazz; 3:30pm Freeway Dixieland; 7pm Tom Reynolds; 9:30pm Blue Note Series hosted by Jake Wilkinson. **Sep 26** 6:30pm U of T Student Jazz Ensembles; 9:30pm Justin Grey's Monsoon. **Sep 27** 6:30pm Trevor Giancola Trio; 9:30pm Classic Rex Jazz Jam. **Sep 28** 6:30pm Worst Pop Band Ever; 9:30pm Jonathan Kreisberg. **Sep 29** 6:30pm Kevin Quain; 9:30pm Jonathan Kreisberg. **Sep 30** 4pm Hogtown Syncopators; 6:30pm Lester McLean; 9:45pm Rick Rosato CD Release.

### Ristorante Roma

1090 Bloor St. W. 416-531-4000  
All shows: Pwyc booking  
**Live Jazz Every Fri & Sat** 8pm. **Every Sun** 6pm.

### Saint Tropez, Le

315 King St. W. 416-591-3600  
Live piano jazz 7 days a week  
www.lesainttropez.com

### Statlers on Church

487 Church St. 647-351-0957  
www.statlersonchurch.ca  
**Every Mon** SINGular Sensation Open Mic w Jenni Walls and Donovan LeNabat **Every Tue** Chris Tsujiuchi; **Every Wed** Bram Zeidenberg; **Every Thu** Open Mic w Donovan LeNabat; **Every Fri** Julie Michels & Kevin Barrett; **Every Sat** Alex Hopkins. **Every Sun** James Moyer.

the first black member of the Toronto Musicians' Protective Union.  
www.aasf.ca

## PEACOCK STRUTS SOME SOUL!


Vocalist and songwriter Jill Peacock recently relocated to Toronto after a life-changing experience studying at Boston's prestigious Berklee College, where she initially enrolled as a piano major. "I had played classical piano all my life... but once I was there, I found myself more drawn to the vocal department and auditioned for a transfer... I had to work hard to keep up with students who had been singing for a long time but I loved every minute of the challenge!"

Infused with a unique sweetness, Peacock's voice is gentle as a kitten's meow and every bit as precious. Skilled in jazz, soul, Motown and R&B standards, she is also a promising songwriter. Jill Peacock will be performing at Harlem, 67 Richmond St. E., on the night of September 17 and also at the Reservoir Lounge from 7-9pm on September 23. [www.jillpeacock.com](http://www.jillpeacock.com)

## RUBY A GEM TO BE SURE!

Montreal-born guitarist and composer Eric St. Laurent spent considerable time honing his craft in Berlin and New York City before settling in Toronto a few years back, and appropriately, his engaging music tells the tales of a traveller. Layered with influences from around the globe, this music is energetic, intelligent and full of energy. Augmented by two extraordinary musical forces—bassist Jordan O'Connor and percussionist Michel DeQuevedo—the Eric St. Laurent trio is one of this country's most exciting new musical acts. *Ruby* is the title of the trio's second CD, which will be released at Hugh's Room on September 15. [www.ericst-laurent.com](http://www.ericst-laurent.com)

## REMEMBERING TRANE (1926–1967)

Jazz icon John Coltrane would have turned 85 this month, and his musical legacy lives on with multiple tributes in Toronto. Named after the master, The Trane Studio in The Annex will play host to a pair of Coltrane tributes: the Michael Arthurs Quartet on September 23 and the Scott Marshall Quartet on September 24. And as is the annual tradition at the Rex Hotel for longer than we have been in print, tenor saxophonists and local luminaries Pat LaBarbera and Kirk MacDonald will be paying tribute to the master with a three-nighter, September 23–25. [www.tranestudio.com](http://www.tranestudio.com), [www.therex.ca](http://www.therex.ca) 

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

### Ten Feet Tall

1381 Danforth Ave. 416-778-7333  
www.tenfeettall.ca. All shows Pwyc  
**Every 2nd and 4th Tue** Dunstan Morey & the Toronto Fingerstyle Guitar Association. **Every Thu** East End Jazz Jam hosted by Brendan Davis Quartet.: **Sep 4** 3:30pm Henry Heillig. **Sep 10** 8pm Samantha Clayton. **Sep 11** 3:30pm Steve Koven. **Sep 17** 8pm Donna Greenberg. **Sep 18** 3:30pm Kingsley Etienne. **Sep 24** 8pm Bill MacLean. **Sep 25** 3:30pm Debbie Fleming Trio.

### Trane Studio

964 Bathurst St. 416-913-8197  
www.tranestudio.com (full schedule)  
**Sep 3** 9:30pm Solana African Palm Wine Band. **Sep 8** 8:30pm Andrew Damelin. **Sep 9** 8:30pm Benjamin Amason. **Sep 16** 8pm Justin Grey's Monsoon. **Sep 21** 8pm Peter Kauffman. **Sep 23** 8pm Coltrane Weekend: Michael Arthurs Quartet. **Sep 24** 8pm Coltrane Weekend: Scott Marshall Quartet. **Sep 27** 8pm Luanda Jones & Baile Boom. **Sep 30** 8pm Eliana Cuevas.

### Tranzac

292 Brunswick Ave. 416-923-8137  
www.tranzac.org (full schedule) Mostly Pwyc.

**Every Mon** 7pm *This is Awesome*; 10pm *Open Mic*. **Every Fri** 5pm *The Foolish Things*. Multiple performances nightly; following is one selection from each night: **Sep 1** 7:30 *Hounds-tooth Bluegrass & Oldtime*. **Sep 2** 10pm *Extra Happy Ghost!* **Sep 3** 10pm *The New Heaven and the New Earth*. **Sep 4** 5pm *Monk's Music*. **Sep 6** 10pm *The Rent*. **Sep 7** 10pm *Andrew Downing & Jayme Stone: Banjo/Cello Duet*. **Sep 8** 10pm *Cletus Carlyle Bluegrass Band*. **Sep 9** 7:30 *Jean Doench*. **Sep 10** 6:30pm *Scott B. Sympathy*. **Sep 11** 10:30pm *Lina Allemano Four*. **Sep 13** 7:30pm *Peripheral Vision*. **Sep 14** 10pm *Stop Time*. **Sep 15** 10pm *Shawn Clarke*. **Sep 16** 10pm *My Home the Stars*. **Sep 17** 10pm *Nightjars CD Release*. **Sep 18** 2pm *Composer's Workshop*. **Sep 21** 10pm *DirT Elementary School*. **Sep 22** 6pm *Songs by Bert*. **Sep 23** 10pm *Pat LePoidevin*. **Sep 24** 6:30pm *Joe Hall*. **Sep 25** 10:30pm *Steve Ward Presents*. **Sep 27** 7:30pm *Drumheller*. **Sep 28** 7:30 *Horables*. **Sep 30** 10pm *Ryan Driver Quartet*.

### Zemra Bar & Lounge

778 St. Clair Ave. W. 416-651-3123  
www.zemrabarlounge.com  
**Every Wed** *Open Mic and Jam*.  
**Every Fri** *Live Music Fridays*.



Thanks to Culture Days (Sep 30, Oct 1 and 2) there are no fewer than eight open rehearsals listed here, including one with Brainerd Blyden-Taylor's Nathaniel Dett Chorale, seen above.

See our new ETCETERA! categories below: OPEN HOUSE, OPEN JAM and OPEN REHEARSAL (thank you, Culture Days!).

#### GALAS & FUNDRAISERS

- Sep 10 6:00: **Nota Bene Baroque**. *New Decade, New Name, Big Celebration*. Mini-concerts followed by baroque-inspired refreshments, silent auction, period costumes, 50/50 draw, petting zoo, baroque dancing and more. Button Factory, 25 Regina St. S., **Waterloo**. 519-745-0766 or info@notabenebaroque.ca
- Sep 15 5:00: **Ken Page Memorial Trust**. *13th Annual Fundraising Gala and Swinging Jazz Party*. Performance, cocktail reception, dinner and raffle prizes in support of the fund's dedication to Canadian jazz and jazz artists. Old Mill Inn, 21 Old Mill Rd. 416-515-0200. \$170.
- Sep 15 7:00: **Access Education Guatemala Children's Fund**. *Annual Gala*. In addition to performance, silent auction raises funds to build schools in Guatemala. Lula Lounge, 1585 Dundas St. W. 416-537-9459. \$50.
- Sep 17 9:00: **Kitchener-Waterloo Symphony**. *Gala Concert After Party*. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$80.
- Sep 23 7:00: **Toronto Philharmonia Orchestra**. *Venetian Gala Fundraiser*. Cocktails, dinner, and concert, featuring a performance of Vivaldi's Four Seasons by violinist Jacques Israelievitch introduced by John Van Burek as Mr. Vivaldi. Arcadian Court, 401 Bay St., 8th floor. 647-439-8787. \$150.
- Sep 18 1:00: **Archie Alleyne Scholarship Fund**. *7th Annual Gala: "Syncopation: Life in the Key of Black"*. Rare photographs of Toronto-based jazz musicians of the 1930s; performance of an original jazz suite by Archie Alleyne and Dr. Andrew Scott. With Jackie Richardson, Kellylee Evans, Shawne Jackson, Jay Jackson and others. Al Green Theatre, Miles Nadal Jewish Community Centre, 750 Spadina Ave. 647-859-3674. \$100(VIP); \$50(photo exhibit and performance). [www.aasf.ca](http://www.aasf.ca)

#### SCREENINGS

- Sep 18 2:00: **Toronto Opera Club**. *Five Murderers and Three Saints*. Preview this fall's "Live in HD from The Met." DVD presentation; speaker Iain Scott. Edward Johnson Building, 80 Queen's Park. 416-924-3940. \$10.

#### LECTURES & SYMPOSIA

- Sep 08 7:00: **Canadian Opera Company**. *Opera Talks: Gluck's Iphigenia in Tauris*. Lecture

by a member of COC's Education and Outreach team on history of the opera, with guided listening, images and production insights. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.

- Sep 13 2:30 and 7:00: **Opera Is**. *Basic Fundamentals of Opera: "What is the Circle, the Line and the Square?"* Lecture by Iain Scott. Royal Canadian Yacht Club City Clubhouse. 416-486-8408. [iaim@opera-is.com](mailto:iaim@opera-is.com). \$50.

- Sep 15, 22, 29 12:00 noon: **Opera Is**. *Preview of Upcoming Operas*. Weekly lecture series about upcoming productions at MetOpera, COC, Opera School and others. Arts & Letters Club, 14 Elm St. 416-486-8408. \$50.

- Sep 20 2:30 and 7:00: **Opera Is**. *Basic Fundamentals of Opera: "Bel Canto: What is virtuoso display singing?"* Lecture by Iain Scott. Royal Canadian Yacht Club City Clubhouse. 416-486-8408. [iaim@opera-is.com](mailto:iaim@opera-is.com). \$50.

- Sep 25 5:00: **St. Olave's Church**. *Peach Tea and Lively Talk: William Boyce*. Following Choral Evensong concert by St. Peter's Choir, music director Clem Carelse gives post-concert chat on William Boyce (1711-1779). 30 Windermere Ave. 416-769-5686. Contributions appreciated.

- Sep 27 2:30 and 7:00: **Opera Is**. *Basic Fundamentals of Opera: "Why is Verdi the 'heart' of Italian operas?"* Lecture by Iain Scott. Royal Canadian Yacht Club City Clubhouse. 416-486-8408. [iaim@opera-is.com](mailto:iaim@opera-is.com). \$50.

- Sep 29 10:00am: **Colours of Music**. *Talk on Music of the Day*. Music presented at the festival discussed by musicologist Kerry Stratton. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$15.

- Sep 30 7:00: **StageToneScape**. *Classical Music – What is it for Us?!* Brief concert by pianist Valentin Bogolubov; discussion: the impact of music. 10201 Yonge St., Richmond Hill. 647-351-5134. A Culture Days event.

- Oct 01 9:30am: **Canadian Opera Company**. *Opera Exchange: A Greek Family Reunion: Gluck's Iphigenia in Tauris*. Social, political and artistic implications explored with international academics and members of the COC teams. Lecturers: Martin Revermann, Nathan Martin and Steven Philcox. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-363-8231. \$23; \$12(st).

- Oct 02 1:30: **Sharing a Significant Music Heritage**. *Ennio A. Paola: Significant Music*.

# OPERA IS – TRAVEL with Iain Scott



- PACIFIC NORTH WEST**  
Victoria, Seattle and Vancouver  
15 – 23 October 2011
- ST. PETERSBURG, RUSSIA**  
3 operas at the Mariinsky (6-star hotel)  
12 – 19 December 2011
- CHICAGO WEEKEND** Renée Fleming,  
Dmitri Hvorostovsky, Opera, Symphony, Theatre  
5 – 9 January 2012
- STUTTGART and MUNICH**  
Simon Keenlyside, 5 Operas  
20 – 26 March 2012
- WILLIAM TELL'S SWITZERLAND**  
Operas in Lausanne, Geneva, Bern and Zurich  
27 March – 3 April 2012
- SPRING IN BERLIN, DRESDEN, and PRAGUE**  
5 operas (including Rienzi) and 2 ballets  
17 – 27 April 2012
- TEATRO AMAZONAS FESTIVAL, MANAUS**  
A once-in-a-lifetime incredible experience!  
Sometime in first 2 weeks of May 2012
- CARMEN at MASADA**  
And 9 day tour of northern and coastal Israel  
5 – 14 June 2012  
Optional extension to PETRA, Jordan  
and ST. CATHERINE'S MONASTERY, Mount Sinai  
14 – 17 June 2012
- COVENT GARDEN, AMSTERDAM and PARIS**  
Unusual operas, including Trojans, Parsifal, Arabella  
25 June – 5 July 2012
- IAIN SCOTT'S SCOTLAND**  
The Edinburgh Festival, golf, whisky, etc.  
30 August – 10 September 2012

## OPERA IS – TRAVEL

6 Blythwood Gardens, Toronto ON, M4N 3L3

Travel arrangements made through NEW WAVE TRAVEL Tico # 01337762

## OPERA IS – LEARNING plans for 2011-2012

(See next page for details)

### 3 COURSES

to learn THE BASIC FUNDAMENTALS

### 12 COURSES

for those who wish to  
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IN-DEPTH WEEKEND SEMINARS

[www.opera-is.com](http://www.opera-is.com)

# Royal Canadian College of Organists

presents

## Organ Skills Workshops

September 17, 2011  
and November 19, 2011



**The Toronto Centre of the RCCO** is presenting two full day workshops for organ skills development. These are FREE "boot camp" style sessions for new and not-so-

new music people charged by their pastors and church organizations to provide organ hymn accompaniment, service music, preludes, interludes and postludes. Hands-on instruction, playing techniques, registration (the sounds and colours of the organ), finding appropriate music for every occasion, working with soloists and choirs, employment issues, rehearsal tips, and much more will be presented by skilled and experienced professional organists with teaching experience. Participants are encouraged to bring lots of questions, and an optional hymn or short voluntary to play or to use as an example.

The locations for each workshop are:

**September 17, 2011:**  
**10:00 – 3:00**

Richmond Hill United Church  
10201 Yonge Street  
Richmond Hill, ON L4C 3B2  
(905) 884-1301  
Pipe Organ: Two-manual, 15-stop Casavant Frères, Opus 990

**November 19, 2011:**  
**10:00 – 3:00**

St. Clement's Anglican Church  
59 Briar Hill Ave  
Toronto, ON M4R 1H8  
(416) 483-6664  
Pipe Organ: Three-manual, 46-stop Casavant Frères, Opus 1289

*The second session will build upon ideas presented at the first, so please plan to attend both sessions if possible.*

To register for these FREE workshops, please visit our website [www.rccotoronto.ca](http://www.rccotoronto.ca) or contact Lydia Pedersen either by phone 416-236-5085 or email at [lydia.pedersen@sympatico.ca](mailto:lydia.pedersen@sympatico.ca).

## D. The ETCeteras

Discussion of ragtime music. Call for location. 905-509-3815. A Culture Days event.

•Oct 03 7:30: **Toronto Concert Orchestra.** *A Little Night Music: In the Shadow of Brahms.* Performance and informal discussion on the Vienna of Brahms and his relationships with Max Bruch and Joachim Raff. Kerry Stratton, lecturer; guests: Kornel Wolak, clarinet and Younggun Kim, piano. Gallery Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-733-0545. \$35.25; series of 6 for \$160.50.  
•Oct 04 2:30 and 7:00: **Opera Is.** *Basic Fundamentals of Opera: "Why almost everybody starts with Puccini."* Lecture by Iain Scott. Royal Canadian Yacht Club City Clubhouse. 416-486-8408. [iain@opera-is.com](mailto:iain@opera-is.com). \$50.

### MASTERCLASSES

•Sep 25 2:00: **Singing Studio of Deborah Staiman.** *Masterclass.* Musical theatre/audition preparation, using textual analysis and other interpretive tools for the sung monologue. Yonge & Eglinton area – call for exact location. 416-483-9532. [www.singingstudio.ca](http://www.singingstudio.ca).  
•Sep 24 12:00 noon: **Colours of Music.** *Masterclass with Valerie Tryon, piano.* Featuring three piano contestants of the Barrie Kiwanis Music Festival. Hi Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. \$15.  
•Sep 27 10am, Sep 28 6pm: **U of Toronto Faculty of Music.** *Master Class with Lara St. John, violin.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

### WORKSHOPS

•Sep 02 7:00: **Contact Contemporary Music.** *In C Open Workshop.* Workshop/pre-hearsal for anyone wanting to participate in performing *In C* at Toronto New Music Marathon September 3. Some music reading skills recommended. Arraymusic Studio, 60 Atlantic Ave., Suite 218. 416-902-7010.  
•Sep 09 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque Workshop.* Informal, uncoached session for recorder and other early instrument players. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. \$12; \$10(members).  
•Sep 11 1:30: **Toronto Early Music Players Organization.** *Workshop coached by Scott Paterson.* Bring recorders, early instruments and music stand; music available at the door. Armour Heights Community Centre, 2140 Avenue Rd. 416-245-3413. \$20.  
•Sep 17 10am-3pm: **Royal Canadian College of Organists.** *Organ Skills Workshop, Part I.* Hands-on instruction, playing techniques, registration, repertoire, working with soloists and choirs, and much more. Participants encouraged to bring lots of questions. Richmond Hill United Church, 10201 Yonge St., Richmond Hill. Register: 416-236-5085. [Lydia.pedersen@sympatico.ca](mailto:Lydia.pedersen@sympatico.ca). Free. NOTE: Part two is November 19 at St. Clement's Anglican Church; second session will build upon the first; participants encouraged to attend both.  
•Sep 18 2:00: **CAMMAC Toronto Region.** *Reading for Singers and Instrumentalists.* Poulenc: Gloria. Gerard Yun, conductor. Christ Church Deer Park, 1570 Yonge St. 416-787-4745. \$10.  
•Sep 30 5:00: **Mo Jamal.** *Violin Playing and Improvisation.* Beginners will get an introduction to violin basics; more advanced students will receive instruction on free jazz, world and middle eastern music. Bring your own instrument. North York Central Library, 5120 Yonge St. 416-393-7508. A Culture Days event.  
•Sep 30 7:00: **Randolph Academy of the Performing Arts.** *Bathurst Street Theatre Building Tour and Arts Workshops.* Tour the theatre and participate in a workshop. Age level: 17+. Minimum participants required: 10. Maximum: 25. To register: 736 Bathurst St. 416-924-2243 x240. A Culture Days event.  
•Sep 30 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque Workshop.* Informal, uncoached session for recorder and other early instrument players. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. \$12; \$10(members).  
•Sep 30 8:00: **Markham Arts Council.** *Modern Latin Soundscapes: Live Performances plus a World Beat Workshop.* Tradition, transition and modern fusion of Latin American music; limited percussive instruments provided. Main St., Unionville. 647-455-9565. Culture Days event.  
•Oct 01 9am-1pm: **Riverside Celtic College.** *Cultural Crossroads.* Acoustic performances, presentations, demonstrations and workshop by traditional Irish and Scottish performers; concertina, border pipes, fiddle, mandolin, button accordion, low whistle and more. All ages. County Rd 46 and Brock Rd. S., Aberfoyle. 519-848-5970. A Culture Days event.  
•Oct 01 10:00am: **The Grand Theatre.** *Learn a Song or Two from Hair! Aquarius and Let the Sunshine In.* Workshop led by Rick Kish and Marque Smith. 471 Richmond St., London. 519-672-9030 x247. A Culture Days event.  
•Oct 01 10:30am: **Kir Stefan the Serb Choir.** *Did You Think it Was Easy to Sing in a Choir?* Backstage preview of concert preparation and elements of vocal practice and performance. North York Central Library, 5120 Yonge St. 416-393-7508. A Culture Days event.  
•Oct 01 11:00am: **Kayonan Gamelan Orchestra.** *Balinese Music and Dance Workshop.* Indonesian usic and dance followed by demonstration of playing techniques and a short dance class. Deer Park Library, 40 St. Clair Ave. E. 416-393-7508. A Culture Days event.  
•Oct 01 11:00am: **Roisin Caideux.** *French Folk Songs & Stories.* Listen to stories and learn some traditional French folk songs; all songs and stories will be introduced in English. All ages welcome. Richview Library, 1806 Islington Ave. 416-393-7508. A Culture Days event.  
•Oct 01 1:00: **Echo Women's Choir.** *Performance and Sing-Along.* The choir invites participants to listen to a performance of a short set, and learn a South African song in four-part harmony. Richview Library, 1806 Islington Ave. 416-393-7508. A Culture Days event.  
•Oct 01 1:00: **Kyle MacDonald.** *Jazz Workshop.* Rudiments of improvisation, jazz theory and song forms. All skill levels welcome. McGregor Park Library, 2219 Lawrence Ave. E. 416-393-7508. A Culture Days event.  
•Oct 01 1:00: **Morningstar River.** *Aboriginal Cultural Session.* Song session featuring traditional Anishnaabe songs; audience invited to participate and share in a closing round dance. York Woods Library, 1785 Finch Ave. W. 416-393-7508. A Culture Days event.  
•Oct 01 1:00: **Paul Donat.** *Learning to Play Guitar and Bass.* Learning to play guitar and/or bass, intended for potential students of guitar and/or their parents, featuring short demonstrations. High Park Library, 228 Roncesvalles Ave. 416-393-7508. A Culture Days event.  
•Oct 01 1:00: **Shannon Thunderbird.** *Spirit Thunder First Nations Drumming & Vocals.* Ages 6 and up, how to play, have fun, and raise one's

spirit through First Nations drumming and singing. Black Creek Library, 1700 Wilson Ave. 416-393-7508. A Culture Days event.

•Oct 01 2:00: **Innisfil Public Library/TJ's School of Music. Musical Instruction and Demonstration.** Introduction to playing guitar and drums. 2282 4th Line of Innisfil. 705-458-1273 x106. A Culture Days event.

•Oct 01 2:00: **Kindermusik Music & Movement Class. Music and Movement Workshop.** Class led by Mandi Galer; songs, dances, fingerplays, stories, instrument play. Suitable for children newborn to age 7; parents participate throughout. 56 Lake St., Mississauga. 416-388-8787. A Culture Days event.

•Oct 01 2:00: **Pan Piper. Steelpan Workshop.** Learn about the origins, history and evolution of the steelpan drum. Alderwood Library, 2 Orianna Dr. 416-393-7508. A Culture Days event.

•Oct 01 2:00: **Stratford Symphony Orchestra. Orchestra Petting Zoo.** Care of strings, wind, brass, percussion. 163 King St., Stratford. 519-273-4954. A Culture Days event.

•Oct 01 3:00: **Association of Improvising Musicians of Toronto. Performance and Demonstration.** An improvised performance followed by a discussion with audience and a Q&A with demonstration of particular strategies to follow. Mimico Library, 47 Station Rd. 416-393-7508. A Culture Days event.

•Oct 01 3:00: **Joanna Moon. French World Café: Interactive performance.** Songs from France, Quebec, Africa and Louisiana. Participants will learn to play Quebecois spoons, dance a traditional French dance and sing a few songs. Parkdale Library, 1303 Queen St. W. 416-393-7508. A Culture Days event.

•Oct 01 4:00: **Malhar Group. Note Ornamentations on Sitar.** Demonstration of various note ornamentation techniques on sitar for presentation of classical raga, followed by Q&A. Instructor: Partha Bose, sitar; accompaniment by Indranil Mallick, tabla. Health Sciences Centre, Ewart Angus Room 1A, 1280 Main St. W., Hamilton. 905-627-7496. A Culture Days event.

**The Early Childhood Music Association presents Music For Our Youngest Musicians with internationally renowned music educator Dr. Lorna Zemke**



For info and registration visit [www.ecmaontario.ca](http://www.ecmaontario.ca)

•Oct 02 10:30 **Early Childhood Music Association of Ontario. Music for our Youngest Musicians.** Workshop on the use of music to stimulate the unborn and newborn; the importance of music in early childhood through age five. Early Bird registration by Sep. 23. Edward Johnson Building, 80 Queen's Park.,

Rm. 330. 416-240-8573. \$85/\$75 (Early Bird).

•Oct 02 11:00am: **Rick Sacks. Hands On Percussion Workshop.** Group improvisation, rhythm exercises, different grooves. Workshop will be recorded; participants can bring storage devices or receive a free CD. Array Music Studio, 60 Atlantic Ave. 416-532-3019. A Culture Days event.

•Oct 02 12:00 noon: **Hart House. Play the Drums.** Workshop by Dave Clark. Enrolment limited to 30; no pre-registration, seats provided on a first-come first-served basis. 7 Hart House Circle. 416-978-5363. A Culture Days event.

•Oct 02 3:00: **Hart House. Play the Ukulele.** Workshop led by Thomas Dean. Enrolment limited to 30; no pre-registration, seats provided on a first-come first-served basis. 18 ukuleles available; participants welcome to bring their own. 7 Hart House Circle. 416-978-5363. A Culture Days event.

•Oct 02 4:00: **Art With A Heart. Musical Play with Handmade Instruments.** 1007 Walton Blvd., Whitby. 905-430-7339. A Culture Days event.

#### GIVEAWAYS

•Humber Valley United Church wishes to donate to any choir 26 rust coloured gowns and 18 cream collars. 76 Anglesey Blvd. 416-231-2263 x22. cheryl@hvuc.ca

#### OPEN HOUSE

•Sep 30 4:00: **Collegium Musicum Conservatory of Music. Open House.** Public invited to observe piano lessons. Chopin Room, 12 Peter St. S., Mississauga. 905-274-6100. A Culture Days event.

•Oct 01 10am-4pm: **Metalworks Group. Open House.** Tour the recording studio, entertainment arts institute and live event company. 3611 Mavis Rd. 905-615-3200 x4063. A Culture Days event and Doors Open Ontario event.

•Oct 01 2:00: **Music & Opera Appreciation Inc. Open House.** Multimedia display, afternoon tea and information about club history and current season. 1144 Ontario St., Stratford. 226-921-0082. A Culture Days event.

•Oct 02 10am: **Burlington Performing Arts Centre. The Keys to the Future Committee Open House.** Public invited to view the Shigeru Kawai piano recently acquired through community fundraising; includes performances and tour of the venue. 440 Locust St., Burlington. 905-331-8701. A Culture Days event.

•Oct 02 12:00: **Michael Johnston Music Studio. Open House.** Tour of the music studio, opportunity to meet teachers, students and parents. 119A Roncesvalles Ave. 416-516-9186. A Culture Days event.

#### OPEN JAM

•Sep 30 12:00 noon: **Perth Arts Connect/ North Perth Arts and Culture Council. North Perth Unplugged ... But Connected!** Musical jam open to all skill levels. Christ Anglican Church, 295 Main St. W., Perth. 519-291-6322. A Culture Days Event.

•Sep 30 8:00: **Array New Music. Improvisational Open Jam.** Free, experimental, real time composition. Array Music Studio, 60 Atlantic Ave. 416-532-3019. A Culture Days event.

•Oct 01 1:00: **Schinbein's Music/Perth Arts Connect/Hermione. Random Acts of Music.** Live jam at Schinbein's Music featuring country, folk, blues and singalong. 117 St. Andrew St., Perth. A Culture Days Event.

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- 1. OPERA 101: what to listen for in ITALIAN OPERA**  
4 Tuesday afternoons from 2:30 to 4:30 or evenings 7 to 9pm  
September 13, 20, 27, and October 4, 2011  
at the Royal Canadian Yacht Club, 141 St. George St., Toronto
- 2. OPERA 102: what to listen for in OTHER FORMS OF OPERA** (French, German, Russian)  
3 Tuesday afternoons from 2:30 to 4:30 or evenings 7 to 9pm  
October 25, November 1 and 8, 2011  
at the Royal Canadian Yacht Club, 141 St. George St., Toronto
- 3. OPERA WITHOUT FEAR** (Roles, Bel Canto & Verdi)  
5 Monday afternoons from 1 to 3pm  
January 16, 23, 30, February 6, and 13, 2012  
at the Prosserman Jewish Community Centre, uptown Bathurst St.

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**GREAT "MATURE PERIOD" OPERAS OF GIUSEPPE VERDI**  
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Prosserman Jewish Community Centre, 4588 Bathurst Ave. W. at Finch.  
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**"LA STUPENDA" Dame Joan Sutherland and Friends**  
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November 15 to December 6  
Royal Canadian Yacht Club, 141 St George St. \$200

**THE GHOSTLY OPERAS OF SCOTLAND**  
4 Tuesday afternoons from 2:30 to 4:30, or evenings 7 to 9 pm  
January 10 to January 31, 2012  
Royal Canadian Yacht Club, 141 St George St. \$200

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## IN-DEPTH WEEKEND SEMINARS

- Sunday, October 2 at 2pm to Tuesday October 4 at 3 pm  
Langdon Hall Country House and Spa, Cambridge, ON  
**MOZART: THE DON JUAN MYTH IN OPERA**
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## OCTOBER 3 ...

**In The Shadow of Brahms**  
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**& his colleagues.**

Guests: Kornel Wolak, clarinet  
& Younggun Kim, piano.



## OCTOBER 17 ...

**Franz Liszt: Prophet & Charlatan**  
**The influential bravura pianist,**  
**conductor, composer & thinker.**

Guest: Adam Zukiewicz performs  
Liszt's Piano Sonata in B Minor.



## OCTOBER 24 ...

**The Programme Symphony:**  
**Hector Berlioz, Symphony Fantastique,**  
**Harold In Italy.**

Berlioz wrote for orchestra as no one  
before him had imagined.

Guest: Jonathan Craig, viola.



## NOVEMBER 7 ...

**Music as Mirror:**  
**A composer speaks.**

Guests: Norbert Palej  
& Joseph Macerollo.



## NOVEMBER 14 ...

**Strauss & Vienna: The Magic of 3/4 Time.**  
**What is it about the Viennese master**  
**that continues to charm?**

Guests: Iris Rodrigues, soprano, & friends.



## NOVEMBER 21 ...

**Early 20th Century Modernism:**  
**Debussy Violin Sonata.**

Inspired by poetry – "I am dreaming of  
characters who submit to life!"

Guest: Corey Gemmell, violin.



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### OPEN REHEARSAL

- Sep 06 7:15: **Etobicoke Centennial Choir.** *Annual Open House Rehearsal.* SATB community choir; interested singers invited to participate in a choir rehearsal, meet the music director and choristers. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-622-6923 or 416-779-2258. [www.etobicoke-centennialchoir.ca](http://www.etobicoke-centennialchoir.ca)
- Sep 07 7:30: **Etobicoke Philharmonic Orchestra.** *Passion Plus: Open Rehearsal.* Morawetz: Carnival Overture; Strauss: Rosenkavalier Suite; Brahms: Piano Concerto No.1. Scarlett Heights Entrepreneurial Academy, 15 Trehorne Dr., Etobicoke. 416-232-2275. [www.eporchestra.ca](http://www.eporchestra.ca)
- Sep 07 7:30: **Village Voices.** *Come Sing Messiah!* Participate in an open rehearsal to read through Handel's Messiah. Possible opportunity to join the choir in performing this oratorio with the Kindred Spirits Orchestra on December 15 at Markham Theatre. All voices welcome, particularly tenors and basses. 905-640-8540. [info@villagevoices.ca](mailto:info@villagevoices.ca)
- Sep 10 10:30am: **Scarborough Society of Musicians.** *Open Rehearsal: Wind Ensemble.* Seeking new members, open to wind musicians of all levels. Jacky Siu, director. Norman Bethune Collegiate Institute, Room C103. 416-421-4184. [noramr@sympatico.ca](mailto:noramr@sympatico.ca)
- Sep 30 1:00: **Sinfonia Toronto.** *Open Rehearsal.* Maestro Nurhan Arman. Willowdale United Church, 349 Kenneth Ave. 416-499-0403. A Culture Days event.
- Sep 30 6:00: **Nathaniel Dett Chorale.** *Sing with the Nathaniel Dett Chorale.* Members of the public invited to sit in on a rehearsal, instructed and conducted by Brainerd Blyden-Taylor. 100 Old Orchard Grove. 416-340-7000. A Culture Days event.
- Oct 01 3:00: **Mississauga Children's Choir.** *Open Rehearsal.* Junior Choir (ages 8-11) rehearses; information available about all five MCC choirs (ages 6-17). Westminster United Church, 4094 Tomken Rd., Mississauga. 905-624-9704. A Culture Days event.
- Oct 02 7:00: **Wellington Winds.** *Open Rehearsal.* Participants will meet the conductor and players, and learn about the preparation that goes into the ensemble's performances. 22 Dupont St. E., Waterloo. 519-579-3097. A Culture Days event.

### ANNOUNCEMENTS

- Late Sep–Early Dec: **Canadian Opera Company.** *After School Opera Program.* Weekly community arts program for children 7-12 focused on creation and presentation of opera under the guidance of composer Dean Burry. Participants will collectively create, rehearse and perform their own mini-production; no previous experience with opera is required. Four location options across Greater Toronto Area. 416-306-2392. \$15 for 10-week term.
- Sep 06 7:30: **North Toronto Players.** *Starship Pinafore: Orientation Evening.* A twist on Gilbert & Sullivan's HMS Pinafore will be staged in 2012; chorus rehearsals will follow every Monday evening (Thanksgiving excepted). All welcome. Edithvale Community Centre, Gibson Room A, 151 Finch Ave. W. 416-998-9229.
- Sep 13 7:00: **Canada Sings!|Chantons Canada! Toronto-Riverdale.** *Neighbourhood Singalong.* Canadian folk songs, rock, ballads. Mark Bell, songleader; Marjorie Wiens, piano. Ralph Thornton Centre, 2nd floor auditorium, 765 Queen St. E. 416-778-0796. Free, donations welcome.
- Sep 24 1:00: **Royal Canadian College of Organists.** *Used Music Sale.* Musical scores, books and CDs. St. Andrew's United Church, 117 Bloor St. E. 416-789-1175 or [dweind@hotmail.com](mailto:dweind@hotmail.com). Fundraiser for the RCCO.
- Naxos Music Library using your Toronto Public Library card. Free streaming access from home, iPhone or iPod Touch. Go to [www.torontopubliclibrary.ca](http://www.torontopubliclibrary.ca) and type Naxos in the search box. For more information, call 416-393-7131.

### ETCETERA!

- Sep 12 7:30: **Soundstreams. Salon 21: Sea-son Opening Party.** Meet and greet; space limited, register early. Lawrence Cherney, artistic director. Gardiner Museum, 111 Queen's Park. 416-504-1282. Donations welcome.
- Sep 30 6:00: **Kingsville Arts & Culture Development Association.** *Not Quite Carnegie Concert.* Local musicians entertain, inviting audience members to participate using instruments provided. "Bring your lawn chair and kazoo." 28 Division St. S., Kingsville. 519-733-6250. A Culture Days event.
- Oct 01 10am-10pm: **Elmer Iseler Singers.** *Culture Days Celebration.* Choral treasure hunt,

## Come Sing Messiah!

Village Voices of Markham invites choristers to participate in an **Open Rehearsal** on Wednesday, September 7, 2011 at 7:30 pm, to read through Handel's "Messiah".

Participants in this special reading may have the opportunity to join us in performing this classic oratorio with the **Kindred Spirits Orchestra** on December 15, 2011, at **Markham Theatre**. All voices are welcome, particularly tenors and basses. For details please call 905.640.8540 or e-mail: [info@villagevoices.ca](mailto:info@villagevoices.ca)



composer's talk and organ recital. Lydia Adams, conductor and Shawn Grenke, organist. All Saints' Kingsway, 2850 Bloor St. W. 416-217-0537. A Culture Days event.

•Oct 01 12:00 noon: **Toronto Early Music Centre. Early Music Fair.** Exhibits, CDs, books, information on historical performance, and live music. Montgomery's Inn, 4709 Dundas St. W. 416-464-7610. A Culture Days event.

•Oct 01 1:00: **Perth Arts Connect/North Perth Arts and Culture Council. Join a Choir for a Day!** Inviting all school, church and community choirs to join together for the learning and performance of a new piece. Christ Anglican Church, 295 Main St. W., **Perth.** 519-291-6322. A Culture Days Event.

•Oct 01 3:00: **StageToneScape. Let's Sing Classical Music!** Calling all singers – amateur, student, professional, old and young. Free individual coaching session with Valentin Bogolubov. To qualify, prepare in advance a classical piece (provide Stagetonescape with a copy of music by Sep 15). Participants may be invited to participate in the gala concert (Oct 2 at 7pm). 10201 Yonge St., Richmond Hill. 647-351-5134. A Culture Days event.

•Oct 01 7:00-sunrise: **Soundstreams. John Cage Fontana Mix.** Celebration of 100th birthday of American composer John Cage with a night of music, dance, readings, visual art and more. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free. As part of Nuit Blanche.

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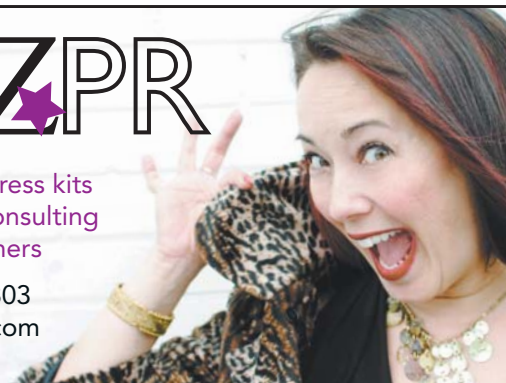
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Think you know who our mystery child is?

Send your best guess to [musicschildren@thewholenote.com](mailto:musicschildren@thewholenote.com).

Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by September 20, 2011.

*"This is my Professor face ..."  
(He's already practising his Facebook persona.) Burnaby,  
British Columbia, 1966.*



SEPTEMBER'S CHILD OFRA HARNOY continued from page 12

### Your earliest musical memory?

I remember being moved to tears at the age of 2 ½ when hearing the recording of the Cimarosa oboe concerto. I can still remember the melody.

### Where did hearing music fit into your life as a child?

Listening to music was probably the most influential part of my musical training as a child. Either listening to multiple recordings, going to classical music concerts or participating in chamber music sessions; music was always part of my life like eating, breathing or sleeping.

➤ Read the full interview at [thewholenote.com](http://thewholenote.com).



MYLES CRAWFORD / UCC

Ofra Harnoy, pictured above, at a recent private performance for young people. Harnoy lives in the GTA with her family and a dog. She paints, is an avid reader, loves to travel and enjoys live theatre and film.

## CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

- **Allison Meistrich** (Toronto) wins a pair of tickets to attend the opening of Mooredale Concerts' 23rd season, Sept 25 (3:15pm, Walter Hall): Ofra Harnoy makes her return to the Toronto concert stage with artistic director, Anton Kuerti, at the piano. This is their first-ever joint performance and includes Bach's Suite No. 3 for solo cello, Beethoven's Cello Sonata in A Major, Op. 69, and the Cello Sonata by César Franck.
- **Leslie Toy** (Toronto) and a young-at-heart friend will be Mooredale's guests when Harnoy and Kuerti give a one-hour, interactive concert, at Music & Truffles, September 25 (1:15 pm, Walter Hall). While this series seeks to engage younger people (ages 5–15), adults wishing to learn more about music-making are welcome.
- **Joan McGorman** (Ottawa) and **Alison McTavish** (Oakville) will be among the first to hear *Ofra Harnoy Plays Vivaldi*. This 5 CD boxed set, released August 2011, is a feast of Vivaldi concerti with The Toronto Chamber Orchestra, conductors Paul Robinson and Richard Stamp: RCA Red Label recordings made between 1988 and 1994. **SONY 88697-88412-2**
- **Terry Lander** (Toronto) and **Patrick Huziak** (Toronto) will receive Ofra Harnoy's *Imagine*: 19 Beatles classics featuring Harnoy on solo cello accompanied at times by the Orford String Quartet or the Armin String Quartet. These are live performances recorded at Glenn Gould Studio, Flora McRae Auditorium, and St. Timothy's in 1984 and 1985. **SONY 68376**

Mooredale  
Concerts



Music's Children thanks Linda, Liz, Christina, Katie, Steve, Robert, David, Myles.



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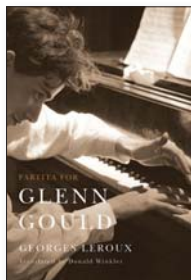
Fall term starts September 12<sup>th</sup> 2011

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# Book Shelf

PAMELA MARGLES

**Partita for Glenn Gould:  
An Inquiry into the Nature of Genius  
by Georges Leroux  
McGill-Queens University Press  
256 pages; \$34.95**



● IT'S ALMOST thirty years since Glenn Gould died, yet there's no let-up in the number of books written about him. This study by Georges Leroux, a philosopher who taught at the Université du Québec à Montréal, is one of the best. In what he calls a personal meditation, Leroux throws light on aspects of both Gould's art and his life. Ultimately he shows how inseparable they were, since right from an early age, Gould devoted his whole life unreservedly to his art.

For all the extraordinary piano recordings, radio and television documentaries and writings Gould left us, he remains famous for giving up live concerts early in his career. Leroux argues that Gould was not abandoning anything, least of all his audience. Gould was searching for disembodied musical perfection, which he couldn't achieve with live concerts, to share with audiences. This means that his pioneering radio documentaries, like the *Idea of the North* trilogy, which Leroux rightly calls an 'unequalled masterpiece', deserve the same consideration as his piano recordings like the second *Goldberg Variations*.

Gould's humming, which can be clearly heard on many of his recordings, would drive recording engineers, critics, conductors, and listeners crazy. But Leroux offers another side, asking, "What is this unsettling song if not a message, a compassionate signal designed to draw in to him those who might risk feeling excluded?" For Leroux, it represents Gould wanting "everyone, through him, to draw near to what is sublime in the work."

By providing philosophical underpinnings for Gould's artistic dilemmas, Leroux is able to offer an appreciation of Thomas Bernhard's, provocative, revealing and often misunderstood novel about Gould, *The Loser*. Bernhard altered the facts of Gould's life in significant ways, but he captured what made him an inspiring, visionary genius.

This book is not an introduction to Glenn Gould. Leroux assumes at the least a familiarity with Gould's playing. Nor is it a biography, though he does discuss events in Gould's life like his love affair with Cornelia Foss.

Gould's famous description of art as a

"state of wonder and serenity" resonates strongly with Leroux, and shapes his view of Gould's work. But when Leroux looks at the extraordinary diaries Gould kept from 1977 to 1978 — in one of the most fascinating sections of this book — he sees Gould engulfed by anxiety. Surprisingly, these diaries documenting Gould's crisis have never been published in their original English, only in a French translation.

Leroux is well-served by his translator, Donald Winkler, who presents the original French text in elegant and lucid English. The English version of the full title, however, is misleading. The original subtitle, *Musique et forme de vie*, neatly sums up Leroux's purpose, which he has fulfilled brilliantly, "to study the shape of a life as it is reflected in acts and words, to view it in the context of music as an art, and to take the measure of its generosity." But *An Inquiry into the Nature of Genius* describes a different concern, and it's not Leroux's here. The absence of footnotes for Leroux's many references is regrettable — to be unable to track down quotations not just from Gould but from everyone Leroux mentions, from Wittgenstein to Robert Fulford, is frustrating. There is, fortunately, a useful bibliography and detailed index.

**Monument Eternal:  
The Music of Alice Coltrane  
by Franya J. Berkman  
Wesleyan University Press  
148 pages, photos, score excerpts;  
\$27.95 paper**



● IN 1965, McCoy Tyner left John Coltrane's legendary quartet, so Coltrane asked his wife, Alice Coltrane, to take over as pianist. Alice was an equally virtuosic, but more meditative player. John Coltrane died two years later, but the grumblings that she had ridden her husband's coat-tails to success never stopped.

In this first study of Alice Coltrane's music, musicologist Franya Berkman leads Alice Coltrane out from under the shadow of her husband and treats her as a musician in her own right. When she met John Coltrane she was already an accomplished pianist and organist with her own distinctive sound. Berkman documents her early work as a church organist, gospel player, and jazz musician, and her studies with her mentor, Bud Powell, in Paris. She only had five years with John Coltrane before his early death,

but she shared fully in his final explorations, not just musical but spiritual as well.

After John Coltrane's death, Alice Coltrane pursued her own path altogether. When she became the spiritual leader of an Ashram in Southern California, she even forged a new identity. She changed her name to Swamini Turiyasangitananda, and concentrated on writing ecstatic hymns influenced by Hindu and other eastern rhythms and harmonies. In bringing attention to the depth and beauty of her later devotional music, Berkman is able to show that even here Alice Coltrane never strayed far from her roots in gospel, blues, be-bop, and the classical music she studied when young.

Berkman's study is considerably enriched by the series of interviews she did with Coltrane before her death in 2007. Berkman paints a compelling portrait of an extraordinary woman. Fortunately Coltrane made many recordings — over twenty-five jazz albums alone — providing plenty of material for Berkman's thoughtful musical analyses.

Alice Coltrane stopped recording and performing in public in 1979. Then, after twenty-five years away from jazz, she gave a concert with her sons Ravi and Oran Coltrane on saxophones. It was a triumphant return, but the recording which resulted, *Translinear Light*, turned out to be her final album. Berkman has produced a fascinating and important study, showing that it's Coltrane's years away from the jazz scene, rather than any musical shortcomings, that have led to her being so frequently overlooked. In fact, it's because Berkman offers such a powerful defence of Coltrane's oeuvre, including the liturgical music of her last years, that I would have welcomed more attention to what *Translinear Light* accomplished, and where it pointed. ○

✎ Ravi Coltrane performs in Koerner Hall at the Royal Conservatory of Music on Saturday February 4, 2012 at 8.00.

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# Editor's Corner

DAVID OLDS

**A**BOUT A YEAR AGO in this column I raved about hearing American string band **Joy Kills Sorrow** at Hugh's Room and their "Darkness Sure Becomes This City" which has since stayed in regular rotation on my stereo throughout the past year. Their sophomore release **This Unknown Science** (Signature Sounds SIG 2041 [www.signaturesounds.com](http://www.signaturesounds.com)) has rarely been far from the CD player since arriving on my desk last month. Whereas the previous outing was squarely rooted in the "new grass" camp with its busy mandolin, banjo, flat-picking guitar and plucked bass arrangements, this new disc incorporates that sensibility into a broader approach encompassing indie-rock and new folk (the genre from which Canadian lead singer Emma Beaton originates). While my initial response to the introspective and generally more subdued material was disappointment, repeated listening has easily changed my mind and I find a number of the haunting new songs—in particular *When I Grow up* (...I'll get better) and the strangely disturbing *Somewhere over the Atlantic* in which the protagonist dreams of plane crashes and finds comfort from the fact that she will be "sleeping on the ocean floor"—pursuing me through my days. The instrumentation on this album has expanded too, with Beaton adding cello and bass-player, chief

song-writer Bridget Kearney, using a bow with some frequency (and agility) and also adding piano and organ to the mix. This is not to say that there are no up tempo, good-time numbers—*One More Night* is a case in point—and even the slow melodies are often laid over fast, rhythmic accompaniments.

In spite of my hankering for "more of the same" in this new release I congratulate these young artists for the growth shown here and for not resting on their laurels.


**Concert Note:** I'm very pleased to say that Joy Kills Sorrow will return to Hugh's Room on September 20. I'll be there with bells on.

I find it almost strange that Joy Kills Sorrow does not have a fiddler in the band, although they are none the worse for that. But perhaps that is one reason I was so pleased to receive, around the same time as their new disc, **That's How We Run**, the latest from Ottawa Valley fiddler extraordinaire **April Verch** (Slab Town Records STR11-01 [www.aprilverch.com](http://www.aprilverch.com)). Verch, the first woman in history to win both of Canada's most prestigious fiddle championships, the Grand Masters and Canadian Open, is renowned as a performer of traditional Canadian music.

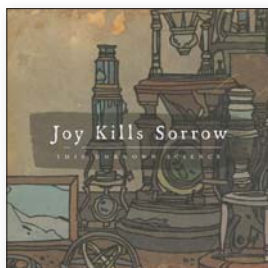
She has branched out in this latest release which was recorded in North Carolina and mastered in Colorado and here embraces the musical traditions of our neighbour to the south. Although there are several traditional old-timey tunes and such writers as Lester Flatt are represented, most of the 17 tracks were composed by April Verch in the styles of Appalachia, the Ozarks, the Mid-Western States and Louisiana. Her scratchy descant vocals are particularly well suited to the medium and the claw-hammer banjo accompaniment on many songs is very effective. There's plenty to tap your toes to too, not to mention the stellar fiddling!

It is a bit unusual to find an award-winning guitarist from Newfoundland who has devoted his energy to developing in Django Reinhardt's style and technique. On his latest CD **Dwayne Andrews** is joined by violinist **Dwayne Côté** ([www.dwayneandrews.ca](http://www.dwayneandrews.ca) and [www.dwaynecote.com](http://www.dwaynecote.com)) for an outing that

pays tribute to the heyday of the Hot Club of France when Reinhardt performed with Stéphane Grappelli, interspersed with traditional Scottish and East Coast melodies, jigs and reels. Dwayne & Duane each contribute a couple of original compositions, although these too are couched in the language of tradition. Andrews' *The Chocolatier's Lament* is so convincing in its Reinhardt stylings I could swear I've heard it before, played by the master himself. My only quibble with the recording is that Côté's occasional pizzicato accompaniments to the guitar are not very effective. That said this is still a superior and invigorating adventure and the swing arrangement of Hank Snow's hit *A Fool such as I* (written by Bill Trader) makes a wonderful closer.

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**A Lesson in Love**  
**Kate Royal; Malcolm Martineau**  
**EMI 9 48536 2**

● No, Kate Royal is not a stage name of the Duchess of Cambridge. It is the real name of a young English soprano, whose ascent to fame has accelerated since one special evening in 2004, when as an understudy in *The Magic Flute* at Glyndebourne Festival Opera she got to sing Pamina when a diva got sick. Sounds like a typical operatic story, except there is nothing typical about Ms. Royal. The child of singers, she studied at the Guildhall School and won the Kathleen Ferrier trophy. Her happy association with Glyndebourne continues, with great results such as the recently-reviewed *Don Giovanni*, with Royal as Donna Elvira.

Her lyric soprano seems particularly adept at conveying emotion—her heartbroken and confused Elvira was, well, haunting. But Ms. Royal also reserves five months of the year for concert performances and rather than relying on existing song cycles, she has created her own—with some great collaborators. “A Lesson in Love” is an extensive cycle of songs penned by Schumann, Wolf, Schubert, Tosti, Bridge, Copland, Ravel, Fauré, Britten, Debussy and Strauss. They are artfully woven into four stages of a woman’s life, being “Waiting,” “The Meeting,” “The Wedding” and “Betrayal.” These phases are neatly spanned by two versions of William Bolcom’s *Waitin* (sic). Royal navigates without effort through English, German and French texts, infusing each song with her personal mark. How personal? Well, dear reader, listen to Candeloube’s “Tchut, tchut” from the *Songs of the Auvergne* and judge for yourself!

—Robert Tomas

**Berg – Lulu**  
**Laura Aikin; Cornelia Kallisch; Alfred Muff;**  
**Peter Straka; Zurich Opera;**  
**Franz Welser-Möst**  
**ArtHaus Musik 101 565**

● Since its premiere in Zurich in 1937 *Lulu* cannot escape controversy. Granted, in 1937 the subject-matter of a sociopathic prostitute was as controversial as it is today, but there is so much more at stake here. Left unfinished by Berg, the opera was completed in the 1970s from Berg’s sketches



and discarded drafts. Even so, this recording features the original, unfinished score, both to commemorate the 65th anniversary of its premiere and to satisfy those, who claim that Berg left the work unfinished on purpose.

It is an opera with probably the most complex female character in history. In parts Violetta, Lady Macbeth and Mélisande, Lulu is as conflicted as she is beguiling. The production takes a deep, psychological view of her character. She is a victim of childhood sexual abuse, illuminated by silent vignettes projected throughout. She also is treated by her husbands and lovers in a proprietary, misogynistic way—illustrated by female mannequin body parts encased in plastic that populate the stage. Like some macabre Damien Hirst sculptures, the body parts point to the commodification of Lulu and explain her coldness and at times hatred towards others. This approach actually works, portraying the heroine as damaged beyond repair and thus tragic, not just loathsome. As the principals sing the difficult music of Berg with ease (with Laura Aikin and Alfred Muff deserving of a special mention), Franz Welser-Möst handles the orchestra beautifully. Fair warning, though: given the graphic nature of the projections, this may be difficult for some viewers to watch. This *Lulu* is not for the faint of heart.

—Robert Tomas

**Songspin**  
**Juice vocal ensemble**  
**Nonclassical Recordings**  
**(www.nonclassical.co.uk)**

● Traditional, classical and new music meet head on in the debut album by a cappella vocal trio Juice. Bringing art music forward to a hip, modern sensibility, their performances are enjoyed from Wigmore Hall to Austin’s SXSW festival. Despite arrangements that are incredibly complex and vocally demanding, their delivery is crystal clear, clean and precise whether mimicking the babbling brook in Paul Robinson’s *Triadic Riddles of Water* or a pointillistic, northern lights-like brilliance in Elisabeth Luyten’s *Of the Snow*. With the use of breath, sighs, sonorous and dissonant harmonies, these women demonstrate how the primal resonance of the human voice has the ability to shape (or even bend) our psyches. Downright eerie are arrangements of the traditional English folksong *Cruel Mother* as well as group member Kerry Andrew’s compositions *Lullaby for the Witching Hour* and *luna-cy*. Both a sense of wonder, and fear of the tenuous relationship between mother and child is evoked through the use of punctuated breath and long, languorous sighs in an arrangement of Gillian Welch & T-Bone Walker’s *Didn’t Leave Nobody but*



*the Baby*. Extremes in rhythmic complexities are perfectly executed in James Lindsay’s *Sanbiki No Kasikoi Saru* sounding almost like a game of skill in which none of the three voices trip or falter. They end off the recording with seven playful, quirky remixes; having already taken the listener to the edge, they then extend far beyond.

—Dianne Wells

**CLASSICAL & BEYOND**

**Jadin – Quatuors à cordes, Œuvre 1**  
**Quatuor Franz Joseph**  
**ATMA ACD2 2610**

● Child prodigy Hyacinthe Jadin premiered his own piano concerto at the age of 13 during the French Revolution, an event which both inspired and overshadowed him. He composed in almost every contemporary genre, including harpsichord and piano pieces, revolutionary hymns, conventional sonatas and trios and chamber music when it was exclusive to the aristocracy.

Quatuor Franz Joseph is certainly conventional: two violins, viola and cello. However, it introduces us to Jadin’s first quartet with a largo which very soon becomes an allegro that is tackled with relish by the quartet. The allegro and following adagio, minuet and second allegro combine to create chamber music at its most exhilarating.

Much less serious in tone are the two other quartets, in A major and F minor. Both exemplify the conventional chamber music of the pump room, albeit enlightened with the demands of the presto last movement of the A major and the folkloric quality of the F minor’s *polonaise*.

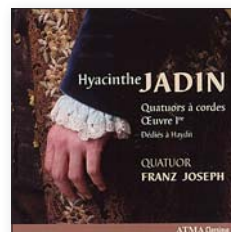
Jadin is said to have been influenced by Haydn, highly likely as Haydn’s influence was by then ubiquitous. Jadin was unique first in that he wrote chamber music when it was almost never publicly performed and second in that he was influenced by Haydn’s slow introductions to his symphonic works. All from a 19-year-old!

We are lucky that Quatuor Franz Joseph is bringing Jadin to the ATMA label; his spirited music makes his death at 24 all the more tragic.

—Michael Schwartz

**Beethoven – Piano Sonatas 8; 17; 23**  
**Ingrid Fliter**  
**EMI 0 94573 2**

● Beethoven’s 32 piano sonatas, with his symphonies and string quartets are among the supreme achievements of civilization in the same sphere as the work of Shakespeare,



Dante and Michelangelo. The best pianists have recorded them, like Schnabel, Backhaus, Gieseking, Kempff, Rubinstein, Horowitz and Richter to name only a few. Now a new challenger by the name of Ingrid Fliter has arrived to add to the roster.



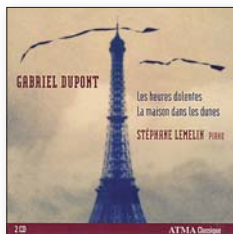
Born in Buenos Aires and having studied in Europe, she has already won prizes at numerous international competitions and received the prestigious Gilmore Award. This is her 3rd issue with EMI after two very successful Chopin recordings. Here she selected works that probably best suit her temperament, three of the Master's most turbulent and passionate sonatas, all with a nickname: *Pathétique*, *Tempest* and *Appassionata*.

She plays with great fervour, almost reckless passion, abandon, phenomenal technique, precision and imagination rarely found in other pianists. Nowhere does this come out better than in the performance of Op. 57, the "*Appassionata*", where the nearly deaf Beethoven with violent outbursts is virtually shaking his fist to the heavens. Interestingly, it is somewhat related to the 5th Symphony. Notice the four note motive in the bass—D flat, D flat, D flat, C—very similar to the Fate motive that permeates the 1st movement of the 5th. The whirlwind, turbulent last movement where the speed and excitement just builds and builds to the breaking point, ending with an even faster frantic gypsy dance coda is guaranteed to lift you out of your seat, that is if you are not already standing.

—Janos Gardonyi

**Gabriel Dupont – Les heures dolentes;  
La maison dans les dunes  
Stéphane Lemelin  
ATMA ACD2 2544**

● In this terrific 2-CD release, pianist Stéphane Lemelin makes a strong case for the remarkable piano music of French composer Gabriel Dupont (1878-1914).



These works amalgamate late romantic and impressionist elements into a personal voice that meaningfully conveys the composer's struggle with tuberculosis. Dupont was known in his day for operas; here too melody pours out and harmony is intriguing. The 14-piece set *Les heures dolentes* (Doleful Hours) is a diary from the composer's sickbed at a spa. Particularly touching is the charming "A Friend has Come with Some Flowers" at the work's midpoint. The last four pieces suggest confrontation and resolution: "Death Grinds," "Some Children Play in the Garden," the truly great "White

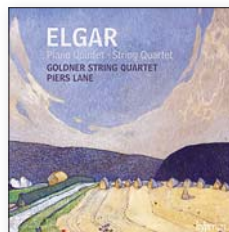
Night—Hallucinations" with its terrifying bass figurations and dissonant harmony, and finally "Calm."

The ten pieces of *La maison dans les dunes* (The House in the Dunes) reflect nature, especially the sea. Water has life-giving status in both the playful "The Sun Plays in the Waves" and the dissonant, surging menace in "Sea Swells at Night" where Lemelin delivers a tour de force of "maritime pianism." The penultimate "Star Light" I found to be the most spiritual piece of all, on the level of the "In Paradisum" from Fauré's *Requiem*. Whether the pianistic challenge is handling soft, rapid filigree around a singing melody, pedalling dense passages without getting waterlogged, or achieving transcendent calm, Lemelin can do it. Highly recommended.

—Roger Knox

**Elgar – Piano Quintet; String Quartet  
Piers Lane; Goldner String Quartet  
Hyperion CDA67857**

● Elgar has always been more famous for his large-scale orchestral and choral works than for his chamber music, but included among his output are a fine string quartet and a piano quintet. Both pieces were written



over a two year period between 1918 and 1919 when the aging composer was residing in a cottage in West Sussex—and both are presented here on this Hyperion recording by the Australian-based Goldner String Quartet with pianist Piers Lane.

The quartet is an appealing anachronism. After all, only six years before, Stravinsky's *Rite of Spring* had caused a scandal in Paris, while in Vienna, the Second Viennese School was making strides with serialism. Elgar himself admitted, "It is full of golden sounds... but you must not expect anything violently chromatic or cubist." Nonetheless, this is elegant music, elegantly played, and the Goldners handle the intricate string writing with its subtle harmonic shifts with great precision and warmth.

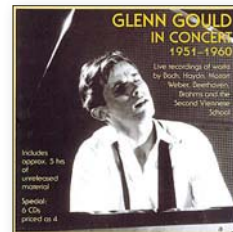
The more expansive piano quintet is equally conservative, but is marked by a considerably more serious tone. Piers Lane and the quartet are perfectly matched, treating the tempestuous opening movement with bold assurance. Similarly, the middle movement adagio is given the pathos and anguish it deserves, while the finale, with its mood of buoyant optimism, brings the disc to a satisfying conclusion.

Between the two chamber works are four hitherto unrecorded solo piano pieces, two dating from the early 1930s, and all of them, charming examples of Elgar's keyboard style. In all, this is an exemplary recording of music written by a composer who was nearing the final chapter of his creative life—there's hope for us all!

—Richard Haskell

**Glenn Gould in Concert 1951–1960  
Glenn Gould  
West Hill Radio Archives WHRA-6038**

● The tragedy of Glenn Gould as concert pianist is seldom discussed. He faced crippling performance anxieties he could not overcome, and abandoned his flourishing career in his early thirties. He then commenced to become even more famous in his subsequent life as a combination recording artist, CBC arts producer, music journalist, and general Toronto eccentric.



Here we have the Glenn Gould most of us never knew, the concert artist, in some five hours of previously unreleased recordings. All of this material is unedited, taken from radio broadcasts or private recordings: it is raw Gould, so to say, with the occasional smudges and wrong notes of all pianists, from an artist who in later life insisted on zealous control of his work, in his bid for edited perfection. The performances are from Canada, the USA, Russia, Austria, and Sweden. Gould biographer Kevin Bazzana has supplied lengthy biographical notes, in extremely small print. The release itself is Canadian/German and cryptic, except for a clear warning label: "Not available in the USA."

A 1958 Vancouver Festival performance of—guess what?—Bach's *Goldberg Variations* opens this boxed set. The Aria dances with tremendous musicality and contrapuntal verve. It feels more elastic and personal than the famous Columbia debut release of 1955. Variations 29 and 30 are electric and wild, and played interwoven as one.

There's a wonderful performance of the Beethoven Second Piano Concerto with Paul Paray and the Detroit Symphony, with an aching slow movement. We tend to put Gould in a cerebral, clinical camp of pianism: not here. With the same conductor and orchestra—on the same night, no less!—Gould then teamed up with the DSO's concertmaster Mischa Mischakoff and principal flutist Albert Tipton for a splendid, warm performance of the Fifth Brandenburg Concerto. Gould's long solo cadenza, written by Bach, is muscular and songful.

Other treasures abound, including a gentle reading of Beethoven's Sonata Op. 109 from a Vienna recital, Schoenberg's intimate, spiky Piano Concerto with the Cleveland Orchestra, and some gorgeous Beethoven chamber music from the Stratford Festival.

There's an oddly dreary Gould performance of the Brahms First Concerto—with a fine Winnipeg SO led by Victor Feldbrill—that then roars to life for our hero in the finale.

Swedish mezzo-soprano Kerstin Meyer joined him for Schoenberg's song cycle

*Book of the Hanging Gardens* at the 1960 Vancouver Festival. She tells us in the notes that Gould was a superb and deferential accompanist, who followed her “like a shadow.”

Sound quality throughout these CDs is so-so, yet very present and alive. Engineer Albert Frantz did the digital restorations: you

know right away these are dated performances, but you also feel like a time-traveller, sitting in a good seat at each concert venue.

It is sad to recall that this brilliant young Toronto pianist of the 1950s could still be concertizing today, had he lived, and had he continued a normal path. Gould would turn 80 next year. He was a contemporary of Paul

Badura-Skoda, Alfred Brendel and Martha Argerich. But something went wrong, and Gould’s retreat into the recording studio brought a more mannered musical trajectory that still confounds many.

Strongly recommended! Order online from [www.canadacd.ca](http://www.canadacd.ca) (\$52.99).

—Peter Kristian Mose

# Strings Attached

TERRY ROBBINS

**T**HROUGHOUT HIS LIFE, **Robert Schumann** tended to concentrate on one particular form of composition at a time, and in 1853 he produced his only three works for violin and orchestra, although only one—the Fantasy in C minor—was premiered before his death 3 years later.

**BIS** has released an outstanding SACD of the **Complete Works for Violin and Orchestra (BIS-SACD-1775)** featuring **Ulf Wallin** with the **Robert-Schumann-Philharmonie** under **Frank Beermann**. The Concerto in A minor is Schumann’s own transcription of his 1850 Cello Concerto, and it works remarkably well, given the two instruments’ differences in pitch and tone. It was premiered as recently as 1987 after a copy was found in the papers of the violinist Joseph Joachim, to whom both the Fantasy and the Violin Concerto in D minor were dedicated. The Fantasy, an attractive work with a striking cadenza, fell out of favour after Schumann’s death, and the D minor concerto fared no better, with several projected premieres being cancelled before Clara Schumann and Joachim lost faith in it and decided against publishing it. Joachim’s resistance was probably due to the concerto’s technical and musical challenges: it’s a large work with a beautiful slow movement, but has never really established itself in the repertoire since finally being published and premiered in 1937. If anything can change that, it’s this recording. Ulf Wallin (who also wrote the outstanding booklet notes) uses Schumann’s original solo part, wisely choosing to ignore the later unauthorized “corrections and alterations” apparently made by Joachim. The result is a definitive performance, full of strength and beauty, and perfectly displaying the mix of Classical and Romantic styles that typify the music of this still often misunderstood composer.

**CHANDOS** has issued **Volume 2** of the **Violin Concertos** of the Polish violinist and

composer **Grazyna Bacewicz (CHAN 10673)**, and it’s quite stunning. Bacewicz (1909–69) was that 20th century rarity—a world-class violin virtuoso with compositional skills to match. Volume 1 featured Concertos 1, 3 and 7, and this new CD completes the set with Nos. 2 (1945), 4 (1951) and 5 (1954)

(No. 6 exists only in manuscript, and has never been performed). The three works here range from the somewhat Prokofiev-like No. 2, with its mix of melodic and strongly rhythmic material, to the much tougher, terser world of No. 5, as Polish music began moving away from the “formalist” Communist days. All three demonstrate Bacewicz’s innate understanding of the instrument, and her assured grasp of form and orchestration. The Polish-born violinist **Joanna Kurkiewicz**, now resident in the United States, is wonderful throughout, and given terrific support by the **Polish Radio Symphony Orchestra** under **Lukasz Borowicz**. An absolutely essential addition to the 20th century violin concerto record catalogue.

**Bohuslav Martinu, Arthur Honegger and Paul Hindemith** lived almost exactly contemporaneous lives, being born within 5 years of each other in the early 1890s and all dying in their 60s between 1955 and 1963. As cellist **Johannes Moser** perceptively notes in the booklet for his latest CD, **Cello Concertos (Hänssler CLASSIC CD 93.276)** they had one other thing in common: they all consciously avoided the path of serialism and consistently developed their own very individual styles. Moser’s idea of bringing their cello concertos together in one programme is a real winner, and results in a terrific CD. All three works are in the traditional three-movement form and are immediately accessible, while clearly imbued with each composer’s individual voice. The Martinu, from 1930, has its roots firmly in the Czech tradition, with a soulfulness very reminiscent of Janáček at

times. The Honegger is a short (15 minutes) but very effective work from the same year. The Hindemith, from 1940, is classic Hindemith: a strong, rhythmic opening; an immediate melodic entry for the soloist; an instantly identifiable and highly personal use of tonality; stunning orchestration. It’s a wonderful partner for the Violin Concerto from the previous year. I’m completely at a loss to understand why Hindemith is still regarded in some circles as a dry, theoretical musician—it’s a view completely at odds with his mature orchestral works, and one completely destroyed by performances like this. Moser is outstanding throughout the disc. The recorded sound is warm and resonant, and the **Deutsche Radio Philharmonie** and conductor **Christoph Poppen** are ideal partners. ●

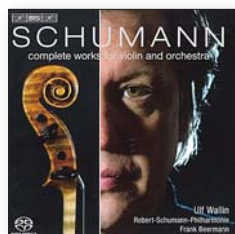
STRINGS ATTACHED continues at [www.thewholenote.com](http://www.thewholenote.com).

## MODERN & CONTEMPORARY

**Xenakis – Orchestral Works**  
**Orchestre Philharmonique du Luxembourg;**  
**Arturo Tamayo**  
**Timpani 5C1177**  
([www.timpani-records.com](http://www.timpani-records.com))

● **Iannis Xenakis** (1922–2001) was a Greek composer based in Paris, with a long relationship to Canada: four premieres and many visits going back to the 1960s. For all that, there have been just two orchestral performances in Canada. Luckily, next March Esprit Orchestra will reprise its 2006 performance of *Jonchaies* (1977), a major work included in this set.

Over the 40-some years of his career, Xenakis wrote 40 orchestral scores, an amazing output considering that he composed 100 or so other works as well. Until recently, few of the orchestral pieces were available on disc. Thankfully, in 2000, conductor Arturo Tamayo and the Orchestre Philharmonique du Luxembourg began recording these works for Timpani Records, a French label. Over the past decade, five discs have been released, now collected in a handy box set. Of the 23



works presented, only a few have been recorded before. The fifth disc includes *Achorripsis* (1957) for ensemble rather than orchestra. As it is out on disc already, one wonders why it was included. That quibble aside, this is an important collection, very well recorded and performed. Tamayo is a fine, intelligent conductor who performs a great deal of contemporary music all around Europe.

Xenakis's seminal scores, *Metastaseis* (1954) and *Pithoprakta* (1956), have long been available on disc through reissues of early recordings. This new one is a revelation, not only for the pristine quality but for the assurance of the string players, who now very well know how to perform the glissandi, steely non-vibrato, and other extended techniques that earlier musicians struggled with. *Hiketides* (1964) is a little-known orchestral suite derived from incidental music for the Aeschylus tragedy *The Suppliants*, and is a fascinating mixture of textural music and archaic-sounding modal passages.

The majority of the works recorded for this set date from the 1980s and 1990s. Most are scored for full orchestra, although *Syrmos* (1959) and *Shaar* (1983) are for strings alone, and *Akrata* (1965) is for winds. Two are concertante works for piano, dazzlingly performed by the young Japanese pianist Hiroaki Ooi: *Synaphai* (1969), where the piano part is infamously written on 10 staves, and *Erikhthon* (1974). The other work in this set featuring soloists is *Aïs* (1980), written for the extraordinary voice of Spyros Sakkas, jumping between baritone and falsetto. He is heard along with a solo percussion part ably performed by Béatrice Daudin. This work opens the set, and is truly evocative and emotionally gripping. The latest pieces included in the set date from 1991: *Rodäi*, *Kyania* and *Krinoïdi*. An extraordinary year! Even more amazing is the variety of character and material between these works. While Xenakis was at that time already suffering from ill health, it certainly does not show in these forceful, sophisticated, beautiful works.

In listening through all this music, various strands of the composer's thought and expression surface; some — like the glissando textures, the layered polyrhythms, or the modal melodies harmonized in blocks — reappear. Others appear then submerge, giving rise to new ideas. The evolution from one orchestral score to the next is quite organic, and the visceral intensity of the music remains constant. Try listening chronologically as well as following the order presented on the discs.

What is most apparent, in the end, is that all his life Xenakis drew extraordinary inspiration from the symphony orchestra. The important contribution he made to the genre can start to be understood and appreciated with this fine box set.

—James Harley

**S. C. Eckhardt-Gramatté –  
The Six Piano Sonatas  
Marc-André Hamelin  
Centrediscs CMCCD 16611**

● Outside Canadian music circles where her legacy lives on in a prestigious music competition, the colourful name of Sophie-Carmen Eckhardt-Gramatté (1899-1974) might not be particularly well known. But rest assured, this woman led an equally colourful life as performer, composer and pedagogue. Born in Moscow, she entered the Paris Conservatory at age eight, studying piano and violin, and went on to a successful concert career on both instruments. Later, two marriages brought her to Barcelona, Berlin, Vienna, and finally to Winnipeg where she settled in 1953 when her second husband Ferdinand Eckhardt became the director of the Winnipeg Art Gallery. There she broke new ground as a teacher and composer, her contemporary style very much steeped in the romantic tradition. Among her compositions are six piano sonatas, written between 1923 and 1952 — and who better to perform this technically challenging music than piano titan Marc-André Hamelin? This two CD Centrediscs set is a re-issue of an Altarus recording from 1991.

These sonatas, covering a thirty year period, display a wealth of contrasting styles. The first, written in 1923, pays homage to the Baroque period — think 1920s neo-classicism. Conceived as a two-part invention, the mood is buoyantly optimistic, and Hamelin easily meets the technical demands required to bring it off convincingly. Considerably more subjective is the second sonata, completed only a year later. In four movements, the piece aptly describes Eckhardt-Gramatté's emotional state over a two year period, from the dark days in Berlin during the Great War to the more cheerful time when she and her first husband, artist Walter Gramatté settled in Spain.

The mercurial nature of these sonatas, with their ever-changing moods presents no challenge to Hamelin. The vivacious finale from the fifth sonata is handled as deftly as the languorous Nocturne of the Sonata No.4.

Eckhardt-Gramatté's music might not be to everyone's taste. Some might find it too strident, while others, too deeply-rooted in late romanticism. Nevertheless, she occupies a unique place in 20th century music, and this set is a fine tribute to a composer who undoubtedly deserves wider recognition.

—Richard Haskell



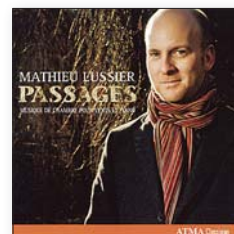
**Mathieu Lussier – Passages  
Pentaedre; Louise Lessard;  
Claudia Schaetzle; Fraser Jackson  
ATMA ACD2 2657**

● Bassoonist and composer Mathieu Lussier's compositions here feature wind instruments and piano in various combinations, some conventional and others unusual. Lussier writes fluently and eclectically for winds in solo and chamber music that has won support of major performers. His works align with the French neoclassical woodwind tradition, and add distinctive touches. I particularly like his Sextet for wind quintet and contrabassoon, a concise three-movement work in which the contrabassoon provides both weight and wit!

Lussier plays and conducts early music, and a baroque influence is noticeable. It shows up in harmonic progressions and in the presence of the *siciliano* and *chaconne*, for example. Also, there are popular elements along with the baroque; after all, repeated chord progressions in pop songs can be compared to the ground bass which appears in the last movement of the Sextet and in *Passages* for bassoon and piano. In the *White Rock Sonata* syncopation provides a rhythmic spark to the earlier style.

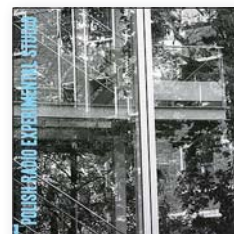
The latter two works show Lussier himself to be an expressive and technically facile bassoon soloist. I am also particularly taken with clarinetist Martin Carpentier's performance of the *Introduction and Sicilienne*. In fact the wind soloists are all of high calibre, including also flautist Danièle Bourget, oboe d'amore player Normand Forget, alto saxophonist Claudia Schaetzle, French horn player Louis-Philippe Marsolais, and contrabassoonist Fraser Jackson. Finally, Louise Lessard's exemplary pianism not only accompanies but periodically steers well-paced and convincing interpretations.

—Roger Knox



**PRES Revisited: Józef Patkowski  
in Memoriam  
Various Artists  
Bolt Records DUX 0812/13  
(www.boltrecords.pl)**

● Fascinating in its bravado, this set joins one CD of 1960s and 1970s recordings of important musique concrète by five Polish composers with another CD of acoustic improvisations on these themes by three British and two Polish players. The result not only captures cerebral variants of the compositions but also



affirms the originality of the sounds created in the days of bulky tape recorders and thick coaxial cables.

Honouring Józef Patkowski (1929-2005), co-founder of the Polish Radio Experimental Studio (PRES) in 1957 and its director for 28 years, the original recordings revisit the musical freedom offered by PRES during those Cold War years. For instance Krzysztof Penderecki's *Psalmus* (1961) uses electronic filtering and flanges to deconstruct vowels and consonants initially created by the bel canto gurgles and quivering yodels of male and female singers. John Tilbury's contemporary piano version is more chromatic, with vibrating and strumming strings resonating on top of basso keyboard rumbles. After the tune reaches satisfactory linearity, he shatters the mood by shrilling a life-guard's whistle.

Or compare Eugeniusz Rudnik's 1967 recording of his *Dixi* with cellist Mikolaj Palosz's reimagining of it four decades later. Originally a tape collage, the performance swells to forte as dissonant, processed delays almost visually pulsate then dissolves in gradually less audible undulations. Taking an opposite approach, Palosz's variant mixes strident, spiccato string squeaks at different tempos, reaching raucous volume that sound as if the strings are being splintered as he plays and concluding with string popping fading into dissolving shrills.

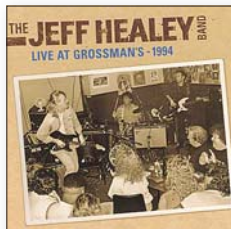
Appropriately the final track is a Hommage to Bogusław Schaeffer's *Symphony*. Here Tilbury, Palosz, violinist Phil Durrant, guitarist Maciej Śledziecki and percussionist Eddie Prévost combine to coalesce stretched string glissandi, snare ratcheting and cymbal clangs plus faux-romantic piano chording into an ever-shifting performance, which like the Polish composer's work is both aleatory and multiphonic.

—Ken Waxman

## JAZZ & IMPROVISED

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**Convexe ERN 28002**  
(www.convexorcanada.com)

● Phew! Wotta Scorch. That time-honoured Brit tabloid newspaper headline neatly sums up the inaugural release of the Convexe label, first in a series of unreleased Healey band CDs and DVDs culled from audio and video archives. With power trio regulars Joe Rockman on bass, drummer Tom Stephen plus on many cuts guitarist Pat Rush, the Canadian icon—stunningly proficient with guitar and voice—establishes a blistering pace from the start, storming through Alvin



Lee's *I'm Going Home* and maintaining the pace with *Killing Floor*, one of two Howlin' Wolf classics that Healey jokes are just part of "another session of sonic torture!"

Chinatown venue Grossman's has equally venerable status, one reason its hosting the Sunday jam sessions spawned the Healey band in 1985.

Today its blues and rock Mecca rep has faded, but this outing 17 years ago—one shared with local rockers The Phantoms—is fully energized though the crowd seems thin. The session was actually a rehearsal for Healey's fourth studio album "Cover To Cover."

The Albert King hit *As The Years Go Passing By* shows Healey's skills at their best, raw voice effortlessly locked onto the beat then a launch of a typically aching solo on guitar—once again you're reminded of how comfortable he is in blues, rock and jazz, resulting in a public appeal that was unquenchable until his death in 2008.

Vintage jukebox hit *Ain't That Just Like A Woman* gets thrusting treatment, followed by a rare Beatles tune, the Lennon-penned, melancholic *Yer Blues* with passionate Healey vocal and general ensemble fury setting the mood ablaze and then it's back to the Wolf for *Who's Been Talking* with Michael Pickett's vigorous harmonica.

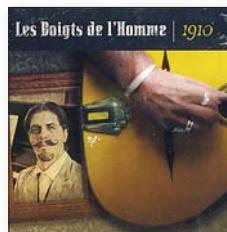
Robert Johnson's *Crossroads* has plenty of jump, as does Elmore James' *Dust My Broom*, this chestnut all urgent wailing, pleading crescendos and bouncing beat. Then, unpredictably, comes a smartly done extended encore with Dylan's *All Along The Watchtower*, more searing guitar work, rock lyrics and realization that a memorable hour has concluded with a grand flourish.

—Geoff Chapman

**1910**  
**Les Doigts de l'Homme**  
**Alma ACD61412**  
(www.almarecords.com)

● Les Doigts de l'Homme—guitarists Olivier Kikteff, Yannick Alcocer, and Benoit "Binouche" Convert, and acoustic bassist Tanguy Blum—is an amazing French band whose music is now available locally thanks to Alma records. Florid guitar lines, interesting solos, a great groove, and tight ensemble playing means these gentlemen could even make a C major scale sound inspirational if asked to do so!

Django Reinhardt was born in 1910, thus the name of this tribute CD. The band covers a number of the guitar legend's tunes like *Minor Swing*, interspersed with some classic numbers like Irving Berlin's *Blue Skies*, and originals by band member Kikteff. Each track is a work of aural art. The upbeat cover of the Kern/Hammerstein song *Ol' Man*



*River* is a surprising success with its punchy shots and zippy tempo. Reinhardt's *Swing 48* features Kikteff's technical wizardry and Convert's contrasting lush tonal quality in their solo work. The chromatic melody lines of Kikteff's *Niglo 1 Waltz* are reminiscent of French musette accordion music, one of the many influences on Reinhardt's own music. The scratchy vinyl record sound on the final track is a nice closing touch.

The liner notes describe the band's high regard of Django's music. "He is a perpetual source of inspiration and we are grateful that his music has made its way into our lives today." And this exactly how I feel about Les Doigts de l'Homme's "1910" too!

—Tiina Kiik

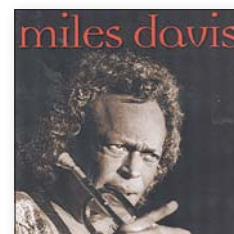
**Miles Davis – Live at Montreux 1973–1991**  
**Miles Davis**  
**Eagle Eye Media EE391949**

● The pleasing shock of seeing jazz genius Miles Davis up close and personal at Montreux in 1973 in striking colour—lip-licking in splendid white jacket, huge Afro, big shades, glittering vest, blue cravat—is matched by the misery of seeing him 18 years later on the same Swiss stage—frail, old, downcast, positively drab in demeanour with playing to match.

All of which makes this DVD, drawn from the archives that generated a 20-CD release in 2002, a valuable document indeed. On the 10 long tracks no line-up is the same, no line-up featured ever recorded in a studio, there's no remixing, no editing.

Mind you, the lead-up is odd. With roadies on stage there's around two minutes of shuffling, hints of percussion, an anonymous squawk. A minute later staccato trumpet sounds and instrument fiddling. At six, signs there may be a band at work. All is forgotten when the group, a youthful Dave Liebman on soprano sax and Al Foster drumming, rumbles into action for a very lengthy improv on *Ife*, Miles conjuring sounds with horn and wah-wah pedal from his recent groundbreaking offerings on seminal albums "Bitches Brew" and "In A Silent Way," using nods and hand signs to instruct sidemen, dabbling on Yamaha organ and creating ethereal magic over a four-note bass riff.

It's good, enhanced by the superb, superior visual clarity that easily captures the sweat on the master's face. Davis retired for six years in 1975 through ill-health but returned to Montreux in 1984 dressed in a sort of white sailor suit with Bob Berg on soprano and guitarist John Scofield. His trumpet was in fine shape, at times ferocious, on *Speak: That's What Happened*. 1985 had similar personnel save for stiff-armed Vince Wilburn, Davis' nephew, on drums, quickly followed in 1986 with banks of synths, alto



sax smoothie David Sanborn actually blowing hard and young guitarist Robben Ford thrashing blue notes on *Jean-Pierre* as the master delivered clean, quick lines. The next year's *Heavy Metal Prelude* was a tedious vehicle for percussionist Marilyn Mazur but alto Kenny Garrett was there and in 1989

for a potent big bass punch courtesy of Foley McCreary and tenor Rick Margitza on *Jo Jo*. 1990's *Hannibal* had fetching, understated Davis and raging Garrett.

The gloomy 1991 takes three months before Davis' death originated in "Sketches Of Spain" (*The Pan Piper, Solea*) with

over-packed stage and music collapsing into cacophony. It was hardly a fitting epitaph for a life of musical influence and revolution, whose constant was change and whose indelible mark will forever be clear on bop, cool jazz, modal jazz, electric jazz, funk and jazz fusion. The disc, however, is a must-have.

—Geoff Chapman

# It's Our Jazz

GEOFF CHAPMAN

**W**ELCOME BACK Jane Fair and Rosemary Galloway, last heard together nine years ago. Their new one—**Jane Fair Rosemary Galloway Quintet – Playin' Jane (JFRGQ-002 www.rosemarygalloway.com)**—has nine

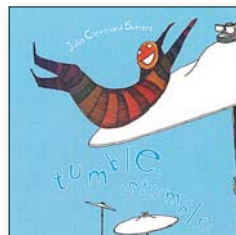
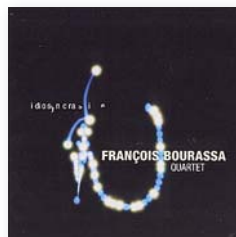
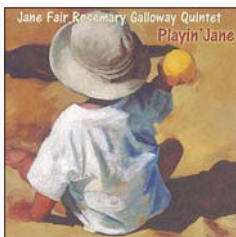
briskly-paced originals (five by Galloway, four by Fair) artfully executed alongside trumpeter Lina Allemano, pianist Nancy Walker and drummer Nick Fraser. Fair, a rare commodity on record, is adept on soprano and tenor sax, confidently setting the mood on her spirited title track opener, a harbinger of bright, unusual pieces

propelled by resonant Galloway bass and lively drums. Highlighted throughout are Walker's thrusting solos and comping as well as Allemano's impassioned avant garde notions that complement her comrades' bop inclinations. The Thelonious Monk-inspired *Green Roofs* features intricate exchanges and potent playing by soprano and trumpet, while *Circles And Lines* initially echoes his classic *Misterioso* before segueing into minor blues. Elsewhere, expect the unexpected on a terrific album celebrating the deep pool of Toronto-based talent.

**The Heavyweights Brass Band – Don't Bring Me Down (www.heavyweightsbrassband.com).**

This debut disc deserves the extensive air time it's garnered this summer. After all, who can resist a contemporary group showcasing a sousaphone, courtesy of Rob Teehan, especially if it's not just occupying rhythmic roles? Here's 13 tracks, six mostly upbeat originals alternating with tunes referencing popsters like Lady Gaga, Michael Jackson, Beyonce, and Stratford's Beeb, so think reincarnated Shuffle Demons. Trombonist Chris Butcher, trumpeter Jon Challenor and saxman Paul Metcalfe wail to great effect over tough, battering drums from Lowell Whitty. The ensemble's

tight, simple emphatic riffs abound and despite unvarying structures, the entirely unnecessary Cuban rapper and soulful blues singer (and bandsmen vocals) this is a most entertaining outing that updates vintage New Orleans marching combos.



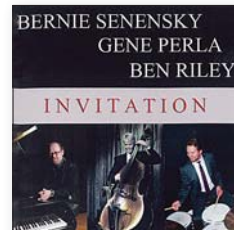
compositions that showcases slick unison play, bracing tenorman André Leroux, ever-churning bassist Guy Boisvert and stimulating drummer Philippe Melanson, followed by the long, mysteriously moody *Haiku-Darmstadt* that offers clipped phrasing, seductive piano-sax dialogue and choppy odd-meter beat. Then comes a three-part suite, among which the stirring *Pressiert* bests elegant balladry with the foursome consumed by focused urgency. The session guarantees both pleasure and curiosity—witness the closing *Chant Du P'tit Gny*.

Julia Cleveland, who studied jazz at Mohawk College after classical percussion at U of T, is Hogtown's heir to a new-ish tradition of female driving drummers such as Cindy Blackman and Susie Ibarra. Her debut jazz record is the melodious **Julia Cleveland Quintet – Tumble, Stumble (JC52011 www.juliacleland.com)**, which also headlines saxist Kelly Jefferson, bass Ross MacIntyre, pianist Adrian Farrugia and Mike Malone on trumpet and flugelhorn. Its 11 tunes and charts are by Cleveland, who more than holds her own in this well-integrated group. Farrugia often steals the limelight with smart, sometimes lavish statements, particularly effective on electric

Quebec pianist François Bourassa has enjoyed a stellar three-decade career yet his veteran team always plays with youthful urgency, as you quickly gather from *Isola*, the first cut on **François Bourassa Quartet – Idiosyncrasie (Effendi FND111 www.francoisbourassa.com)**. It's one of the leader's seven (of eight)

piano, but Cleveland defines the pulse, which underpins everything from the chirpy title tune to the elegiac *Obbink*. Malone is cool and clever, Jefferson powerfully inventive. *Going Back* is a tribute to late bandleader Dave McMurdo, who taught at Mohawk.

Bernie Senensky has long been a major player on the Canadian jazz scene but somehow remains undervalued, which is outrageous—he's always a fount of fresh ideas, an assured performer with incredible technique who honours jazz tradition. Thus on **Senensky-Perla-Riley – Invitation (P M Records PMR-033 www.PMRecords.com)** the pianist demonstrates his mastery of melodic, harmonic and improvisational possibilities, starting with two of his own—the hard-charging *Come To Me* and a potent *Blues For E.J.* Six standards adorn this get-together with bassist Gene Perla and drummer Ben Riley, with notably subtle Senensky approaches to *Old Folks* and *Young And Foolish*. Perla scores with his stylish *Bill's Waltz* and the leader closes with a rousing *Bud Lines* that would have the late piano legend smiling.



**Interception** is a new band comprising cousins Marko Ostojic (piano) and Uros Stamenkovic (drums) whose heritage is Macedonian, bass

Justin Gray, percussionist Altaf Bwana Moto Vellani and tenor saxophonist Sal Rosselli, who often declaims à la Argentinean firebrand Gato Barbieri. Their debut disc **Timing and Distance (www.interceptionmusic.com)** starts modestly but improves dramatically with the tune *Interception*, the first of three Ostojic compositions, in which the tenor storms over heavy, tumultuous rhythm. Then it's one of three modern jazz rarities, Phineas Newborn's *Sugar Ray*, like much here a vehicle for Rosselli to range widely before the pianist shows off his imaginative independence. *Nomad* wobbles before Rosselli tears into double-time over thrusting grooves, then Ostojic counters with more shrewd notions. The album impresses, if only lasting 46 minutes. **O**



# Something in the Air | Guelph Jazz Festival 2011

KEN WAXMAN

**A** HIGHLIGHT of the international calendar, the Guelph Jazz Festival (GJF), September 7 to 11, has maintained its appeal to both the adventurous and the curious over 18 years. It has done so mixing educational symposia with populist outdoor concerts, featuring performers ranging from established masters to experimenters from all over the world. For example, American alto saxophonist/flautist **Henry Threadgill** appears at the River Run Centre on September 10 with his **Zooid** quintet. A frequent GJF visitor bassist **William Parker** is featured in at least four ensembles; twice with Toronto vocalist Christine Duncan's Element Choir Project on September 9 at St. George's Anglican Church and September 10 at the outdoor Jazz Tent; on September 11 as part of an all-star quartet in Co-operators Hall; and in the same spot on September 8, with pianist Paul Plimley and drummer Gerry Hemingway. Sharing the bill is **Tilting**, a quartet led by Montreal bassist **Nicolas Caloia**. Meanwhile Danish saxophonist **Lotte Anker** is part of an afternoon performance September 10 at Co-operators Hall with two Americans, pianist **Craig Taborn** and drummer **Gerald Cleaver**.

Supplely slinky, bouncingly rhythmic and unmistakably original, **Zooid's This Brings Us To Volume II (Pi Recordings PI 36 www.pirecordings.com)** clearly delineates Threadgill's compositional smarts expressed by the band. Many of the tracks depend on the contrasts engendered by mixing Liberty Ellman's nylon-string guitar licks with the snorts from Jose Davila's gutbucket trombone or surging tuba plus cross-sticking and rolls from drummer Elliot Humberto Kavee. The most characteristic track is *Polymorph*, with a sardonic melody that suggests Kurt Weill's Berlin period. Here Threadgill's astringent saxophone timbres are first framed by snapping fraills from Ellman and later arrive at contrasting double counterpoint with the thick pop of Stomu Takeishi's bass guitar.

**Floating Islands (ILK 162 CD www.ilkmusic.com)** demonstrates the cohesive skills of the **Anker/Taborn/Cleaver** group. Recorded at the Copenhagen Jazz Festival, the selections demonstrate the trio's

extrasensory perception. With Anker rotating among soprano, alto and tenor saxophones, the band divides according to the improvisation; sections are devoted to saxophone-piano, saxophone-drum or piano-drum interaction. Hard reed buzzes bring out cascading choruses from Taborn for instance, while the pianist's unconventional key clicks are met by the saxophonist's arching split tones and tongue flutters plus swirling cymbals and snare backbeats. Sometimes the narrative becomes a mass of chiaroscuro patterns from all, with the palpable tension finally breached by Anker's chirping tones and Taborn's glissandi. *Backwards River* is an extended example of this, as galloping runs from Taborn arrive after an exposition of gritty reed tones. Before the climax, involving Cleaver knitting rat-tat-tats and tom-tom rolls into a forceful solo, the sax and piano sounds surge from gentle swing to jagged altissimo intersections rife with polyphonic smears.

Combination spark plug and spiritual guide **William Parker's** gigs at GJF 2011 are with a vocal chorus and two instrumental groupings. **Winter Sun Crying** recorded with Munich's nine-piece **ICI Ensemble (Neos Jazz Neos 41008 www.neos-music.com)** demonstrates the skills he brings to groups of any size or instrumentation. The CD captures a 15-part suite which waxes and wanes between legato and atonal contributions. Parker's contributions on piccolo trumpet, double reeds, shakuhachi and bass are integrated within the composition. As band members move throughout from aleatoric solos to tutti and contrapuntal passages, he adds walking to keyboardist Martin Wolfrum's precise chording, while under both, Sunk Pöschl's drums clatter and pop; or lets his pinched reed contrast with up-turned harmonies from ICI's three woodwinds and trombone. The ensemble never nestles in any style or genre. Roger Jannotta's faux-baroque piccolo decorations are as germane to the performance as Markus Heinze's guttural baritone sax snorts, while oscillated processes from Gunnar Geisse's laptop or trombonist Christofer Varner's sampler are responsible for the composition's outer-space-like undertone. Meanwhile the downward shifting of Johanna Varner's spiccato cello lines join with Wolfrum's dynamic chording to propel the horns away from dissonance towards linearism. The finale, *Let's Change the World*, not only refers back to the head, but

weaves gradually diminishing string scrubs, piano key pummels and alternately breathy or splintering reed tones into an echoing statement.

Another bassist/composer is **Nicolas Caloia**, whose **Quartet CD Tilting (www.nicolascaloia.net)**, is a microcosm of Montreal's scene. Completed by saxophone/flutist Jean Derome, pianist Guillaume Dostaler and percussionist Isaiah Ceccarelli, the disc highlights the bassist's approach. While Caloia's connective ostinato is felt throughout, this high-energy showcase gives everyone space. Impressive on each of his horns, Derome's bass flute adds appropriately breathy tones, evolving contrapuntally with Dostaler's comping on *Stare*. Meanwhile the husky textures Derome propels from baritone saxophone make *Locked* a stop-time swinger, especially when Ceccarelli's solo folds flams, shuffles and ratamacues together. Derome's singsong alto phrasing is all over the other two pieces, both of which feature brief but attentive solos from Caloia, whose string slaps and thumps concentrate the action. The pianist's languid note cascades are showcased spectacularly on *Safety* where he interrupts Derome's forays into false registers with an interlude of harmonized chording and rubato key fanning.

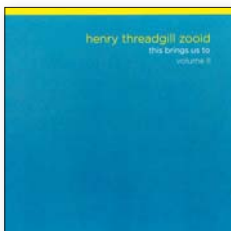
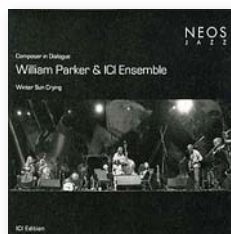
As this group of sound explorers join many others of similar quality during the annual GJF, it's not surprising that this little festival has reached satisfying maturity without the compromises that impinge on many larger celebrations. **O**

## POT POURRI

**Second Nature Minor Empire World Trip Records WTR001 (www.minorempire.net)**

● All my initial scepticism immediately disintegrated with the first track of Minor Empire's debut release "Second Nature."

No second rate bad world music here. Leader/electric guitarist/programming guru Ozan Boz has carefully eliminated any such occurrences with his careful combinations of Western pop sounds, jazz improvisations, and Turkish traditional music and his superb arrangements. Toss in band members Ozgu Ozman (vocals),



Michael Occhipinti (electric guitar), Chris Gartner (bass) and Debashis Sinha (percussion), Ismail Hakki Fencoglu (oud) and Didem Basar (kanun) and the result is a smart band creating intriguing sounds and melodies set to a backdrop of funky beats.

Especially noteworthy is *Zuluf Dokulmus Yuz*. Ozman's sultry vocals weave effortlessly through a tapestry of musical influences. What a great idea is to have short interludes based on makams with catchy titles like *Ozan's Psyche* and *Selim's Anatomy* (featuring the amazing guest clarinetist Selim Sesler) which allow the instrumentalists to solo and shine.

Unfortunately there are no translations for the lyrics. I learned a long time ago in my band playing days that the listener wants to know the meanings of the lyrics. But the production values are high and the sound quality superb. Fall is the time to get back to work and back to school. There is no better backdrop than the worldbeat sounds of "Second Nature" to get you back into the groove.

—Tiina Kiik

**Gamma Knife**  
**Maria Kasstan**  
**Independent**  
([www.myspace.com/mariakasstan](http://www.myspace.com/mariakasstan))

● I'm almost ashamed to admit that it has been a very long time since I have heard someone of my generation producing a folk CD that rails against



the establishment, but Maria Kasstan has good reason. Her partner of 25 years died as a result of a heart attack right outside of police headquarters. Allegedly, the officers who discovered him assumed the man to be homeless and neglected to administer CPR. Her sorrow and anger are deeply felt by the listener in the last few tracks of the recording. The tracks are arranged as a story of their life together, celebrating the fullness of the good times and grieving the loss with a voice both strong and tender. Upon first hearing, I absolutely fell in love with the first track, *Act of Love*. Kasstan is known for her work as a pollinator advocate or "seed lady." This song is a catchy, happy tribute to Mother Nature, with a playfully whimsical arrangement by producer Bob Wiseman... I couldn't stop singing it all day long! The simple joys continue with *Beets in the Cellar* and the romantic *Didn't Wait for the Moon*. The poignant *Saint Jude* brings the listener's awareness back to the stark contrasts existing in Toronto neighborhoods. This artist has not forgotten her beginnings as a folk singer in 1960s Yorkville and reminds us that even as grannies we can still have a powerful voice for change.

—Dianne Wells

**I Walked Into the Silver Darkness**  
**Mark Wingfield; Kevin Kastning**  
**greydisc GDR 3508**  
([www.markwingfield.com](http://www.markwingfield.com))

● This is a collection of original pieces for guitars. I found myself amazed at the range of guitar voices produced. A very extended palette of sound is due to the odd variety of guitars being played. There are conventional 6-string guitars but also we hear a 14-string contraguitar, 12-string extended baritone guitar, heavily processed electric guitars and even fretless guitar. The sounds had me searching through the liner notes wondering what I was hearing. Wingfield and Kastning are surely pushing the envelope with this disc. According to the liner notes, an "open mind" is required to appreciate these compositions, which are all improvised in the recording studio by two extremely gifted guitarists who had not played together until the time of this recording.

Sonically, the recording is reminiscent of an ecm release, a mix of acoustic and electric sounds with a generous amount of spatial enhancement surrounding the sound. Its multi-tracked, or layered construction, is assembled in an interesting fashion, with some sounds very forward while some are quite distant. It isn't very natural sounding in that the reverberation times differ drastically, with very dry acoustic guitars often surrounded by heavily treated reverberant electric tones.

As a guitarist, I am forever amazed at the compositional aspect of the instrument. I learned how to play with a very tattered Pete Seeger method book about 40 years ago and learned the early American styles of flat-picking and finger picking, using a handful of basic chords, and have had a lifetime of pleasure working in that idiom. For most of what I play, I really only need a guitar that has the first five or so frets. When I hear "modern" guitarists who are pioneering sounds and musical textures, I am in awe of



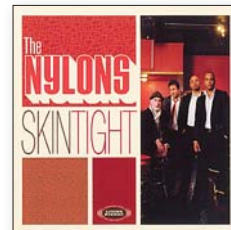
how they can express themselves by traveling through every region of the instrument, often with what seems like effortless abandon. This collection of original instrumental pieces will impress all guitarists, no doubt.

—John Larocque

**Skin Tight**  
**The Nylons**  
**Linus Entertainment 270134**

● The a capella vocal group The Nylons has been around since 1979 and although all but one of the original members has moved on, the group's trademark upbeat sound is fully intact on its 15th recording. The mix of funky rhythms, jazzy harmonies and quirky mash-ups is due in part to the addition of Toronto-based group-singing luminary, Dylan Bell. As producer and arranger of most of the 12 tracks, and even guest scatter on one, Bell is like the Fifth Nylon (as George Martin was known as the Fifth Beatle) and a big contributor to the success of "Skin Tight." Of course, the four singers—Claude Morrison (the original), Tyrone Gabriel, Garth Mosbaugh and Gavin Hope—do the heavy lifting. Whether called on for vocal percussion, tight harmonies, scat solos or beautiful crooning, all the singers do their part with skill and joy. The repertoire is largely covers from a variety of eras and genres and while some stay relatively true to the originals with voices substituting for the instruments, others get fresh reworkings. *Spider-Man* gets a clever spin as it ranges between funk, swing and rap, with a solo courtesy of bass Tyrone Gabriel, while *Teach Me Tonight* sees lead singer Gavin Hope essentially doing homage to Al Jarreau's version over a Four Freshman-like doo-wop accompaniment. The closing track *Gone Too Soon*, with its Gene Peurlingesque arrangement, is a beautiful tribute to both its originator Michael Jackson and one of The Nylons founding members, the late Denis Simpson.

—Cathy Riches



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# Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

**T**ESTAMENT is the prestigious British company that licenses recordings of significant performances that are held in the archives of EMI, Decca, RCA, the BBC and other radio archives. Testament released their first disc in 1990, restoring to circulation two esteemed performances of Brahms: the Horn Trio in E flat op.40 with Aubrey Brain, Adolph Busch, and Rudolph Serkin recorded in 1933 and the Clarinet Quintet with Reginald Kell and the Busch Quartet from 1937 (SBT 1001). 21 years later, Testament, essentially artist-based, continues to liberate valuable performances from record company archives and issue them, many for the first time. Their very few DVDs include the legendary videos of Toscanini and the NBC Symphony transmitted live between March 20, 1948 and March 22, 1952. These black and white kinescopes from studio 8H and Carnegie Hall were once available on RCA laser discs and are now licensed to Testament (SBDVD 1003–1007, 5 DVDs available separately). They also offer many vinyl re-issues from the EMI's LP catalogue in superior new pressings. Their recent releases include five CDs of **Carlo Maria Giulini** conducting the **Berlin Philharmonic** in live concerts from the Philharmonie, as recorded by Deutschlandradio Kultur. Giulini was Music Director and conductor of the Los Angeles Philharmonic from 1976 to 1982 and these Berlin performances from that era find him still at the top of his interpretative and conducting abilities. During these years while the Berlin Philharmonic was still von Karajan's, the interpretations are Giulini's. These live performances let us "attend" these joyful events in which the conductor's conceptions, from very subtle shadings and nuances to expansive climaxes, are delivered with a sureness of playing and ensemble that is a tribute to everyone involved. It's such a refreshing pleasure to hear performances of this calibre. The sound is nothing short of astounding being crystal-clear, more dynamic than the sound from a broadcast, plus realistic front to back perspective. The first of the four releases is a 2CD set of the **Haydn Surprise Symphony** coupled, as it was in the concert in February 1976, with an radiant, extroverted reading of the **Mahler First** (SBT2 1462, 2 CDs specially priced). A must have. The **Schubert Eighth** and **Ninth** from February 1977 (SBT1436) are followed by a brilliant concert from January 1977 in which **Pictures at an Exhibition** is preceded by **Webern's Six Pieces for Orchestra**, opus 6 (SBT1464). From February 1984 Giulini conducts Das **Lied von der Erde** with **Brigitte Fassbaender** and **Francisco Araiza** (SBT1465).

Conductor and soloists seem to have been on tour with this work and, in fact, recorded it with the BPO for DG... however every performance is unique and this one has its felicities.

**NEWTON Classics** is a recent arrival on the reissue scene. Since their start-up in 2009 their CD releases have been judiciously selected primarily from the Philips archives. The Dutch lyric-dramatic soprano **Gré Brouwenstijn** has been a long time favourite, as heard in so many complete operas from Beethoven to Wagner. Eminently recommendable is her eponymous CD of arias by **Wagner, Verdi, Weber** and **Beethoven** containing recordings from 1952 and 1956 conducted by Willem van Otterloo and Rudolf Moralt (**Newton 8802061**). **Byron Janis's** steel-fingered performances of the two **Liszt concertos** recorded in Moscow in 1962 by Mercury for their Living Presence series have lost none of their impact. Seven solo pieces by Schumann, Falla, Liszt and Guion complete this audiophile favourite (**8802061**). **Peter Schreier** is not only a notable tenor of opera and lieder fame, he is also a conductor of note. The 1992 recordings of the **Brandenburgs** by the **Kammerorchester Carl Philip Emanuel Bach** are conducted with refreshing panache matched by a sparkling recording. Add two triple concertos, BWV1044 & 1064 and the package is hard to resist (**8802075**). Saving the best 'till last, the incomparable **Ravel/Haitink/Concertgebouw** 2CD set, once available on a Philips DUO, makes a most welcome return (**8802068, 2CDs**). All the Ravel showpieces are here; *Bolero, La Valse, Rapsodie Espagnole, Le Tombeau de Couperin, Valses nobles et sentimentales, Ma Mère l'Oye, Menuet Antique, Daphnis et Chloé Suite no.2*, and, of course, *Alborada del Gracioso* and *Pavane pour une infante défunte*. These are all vital, beautifully shaded performances captured in outstanding sound. The *Bolero* enjoys a rousing performance unequalled in its impact... this would have provided a total workout for Ida Rubinstein, the ballerina for whom the piece was written. Welcome back to this premier collection.



**DOREMI**, another artist-driven label, has meticulously restored historic recordings for 17 years. Their catalogue embraces works of every size and genre from every period, from early music to a lone South American 20th century guitarist. DOREMI is well known for performances by famous and not-so-famous violinists and pianists. Of course, in this as in any other business, the consumer rules, necessitating recordings by artists for which there is a waiting, world-wide market while at the same time rediscovering and resurrecting major talents that are all but forgotten today, even by some collectors. Their recent set of the **Beethoven 10 Violin Sonatas** is a notable, if not colossal contribution in this direction (**DHR-8011-3, 3 CDs**). The performances on this set reconfirm that violinist **Henri Temianka** and pianist **Leonard Shure** were among the very finest musicians of the 20th century. Temianka was clearly in the league of Heifetz and Milstein and Shure ranked with Arrau and Serkin. Though both Temianka and Shure had flourishing solo careers, their recording legacy is regrettably thin.

As a young man Temianka achieved international fame when he won the Third Prize in the 1935 Wieniawski Violin Competition in Warsaw; the second went to David Oistrakh, the first to Ginette Neveu. Later he played Prokofiev accompanied by the composer. Active in England in the 1930s, he made recordings for Parlophone, and in 1946 founded the Paganini Quartet, in which each member played a Strad once owned by Paganini. The Quartet was well known for many years mid-century and was the house quartet of RCA Victor. Just before that he had been invited by Elizabeth Sprague Coolidge to perform the complete Beethoven Violin Sonatas with Leonard Shure in the Elizabeth Coolidge Auditorium in the U.S. Library of Congress...and here are those performances from January and February 1946, originally preserved on acetates and now on CD. It took Jacob Harnoy months of meticulous restoration to transfer the product of that old technology, which while inherently subject to surface noise, clicks and skips, did maintain the luminosity and beauty of Temianka's playing. His violin sings and his intonation and technique are impeccable. The revelation of hidden beauties is a joy. Broadly speaking, the outer movements are taken at energetic brisk tempos while the slow movements are expressive in a way that penetrates the soul. If you have more than a passing interest in this repertoire, you owe it to yourself to hear these. **O**

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Of course it takes a whole team of artists with an array of talents to put on an opera. “I would not recommend working in opera to anybody who has a problem with collaboration. Opera is the most collaborative of all art forms. You have to be able to embrace the concept that what you want is not necessarily what’s always going to happen.” He emphasizes the need to be able to adapt, because singers may not be able to do what you want, and conductors may not want to. “Their viewpoints are as valid as yours.”

Then who is responsible for what? “The conductor is responsible for the musical performance, that is to say, the orchestra and the singers. If at a certain point someone has to say that something is not going to work musically, that is the conductor’s job. My job is scenic, and that covers a lot. I’m responsible for how the artists are interpreting their roles on stage. From a director’s point of view, you’ve been hired to channel everything together, so that is your responsibility.”

But who is ultimately in charge? “In charge of what?” Carson asks, pointing out that the stage and the pit are different domains. “Of course there’s an important crossover, because the musical performance is going to be affected to some degree by the staging.”

And is the staging affected by the musical performance? “Sometimes I’ll put singers in particular positions on the stage, when the conductor would prefer to have them right at the front, or at least much closer to him, or not moving, or whatever... But conductors who love the theatre, like Harry Bicket, who conducts *Orfeo ed Euridice* here, are really marvellous about collaborating. He understands why I do something. If he has a problem, he’ll say, ‘We can’t hear the singers here, and I can’t get the orchestra to play any quieter. You’ve got them in a dead spot on the stage, so if you could move them over a metre, or do this or that...’ Of course one is open to that kind of suggestion.”

“But then you get other conductors who will just look on stage and say, ‘Well, I can’t do it — that singer is too far away.’ That approach is not interesting for me. People are coming to the opera house for live theatre. They’re not coming for a concert performance, which they can get at Roy Thomson Hall. My worst experiences on projects,” he says, careful not to mention any names, “have been when people try to get what they want by throwing their weight about regarding who’s in charge. That’s horrible, really.”

Bicket, an early music specialist who previously conducted *Rodelinda* and *Idomeneo* with the COC, lead the premiere performances of Carcen’s staging of *Orfeo ed Euridice* in Chicago. “What’s wonderful about working with someone like Harry, is that he comes to all the rehearsals, so that he is part of the process from the very beginning. Other conductors will just turn up when the orchestra starts playing. So you can’t have that collaborative experience with them of making the piece work dramatically together.”

In *Orfeo ed Euridice*, which was done without an intermission, every aspect of Carcen’s production worked seamlessly with every other, from the stark sets and costumes, the expressive movements of the soloists and chorus, to the propulsive orchestral playing. “You have to have quite a clear narrative line to bring everyone — set and costume designers, technicians, stage management, props people, the chorus, supers, dancers — into the service of the story you are trying to tell.”

“The way I direct, I feel like I’m the camera. Sometimes I need the audience to look at a wide shot, and sometimes I need them to look at a closeup. That is, of course, in a way impossible to do on the stage because the relationship of the audience to the stage always stays the same. So I try to do it through the use of lighting and movement. I want the audience to follow the story in a certain way.”

Read the full interview online at [www.thewholenote.com](http://www.thewholenote.com)

## UPCOMING PERFORMANCES IN TORONTO

- Carcen’s *Iphigenia in Tauris* for the Canadian Opera Company runs September 22, 25, 28 and October 1, 4, 7, 12, 15.
- Harry Bicket leads the period instrument group, The English Concert, at Koerner Hall Friday October 21.
- Susan Graham returns in recital with pianist Malcolm Martineau, Koerner Hall, Saturday January 28.

## ... AND COUNTING!

### ● Carcen Opera DVDs:

Britten: *A Midsummer Night’s Dream* – Daniels, Gietz, Sala; Gran Teatre de Liceu, Bicket (Virgin)

Dvořák: *Rusalka* – Fleming, Urbanova, Diadkova, Larin; Opéra de Paris, Conlon (TDK)

Handel: *Semele* – Bartoli, Remmert, Workman; Zürich Opera, Christie (Decca)

Janáček: *Katya Kabanová* – Mattila, Dvorský, Gietz; Teatro Real, Bělohávek (FRA MUSICA)

Lully: *Armide* – d’Oustrac, Agnew, Naouri, Les Arts Florissants; Théâtre des Champs-Élysées, Les Arts Florissants, William Christie, (FRA MUSICA)

Monteverdi: *L’Incoronazione di Poppea* – de Niese, Coote, Davies; Glyndebourne, Haïm (Decca)

Offenbach: *Les Contes d’Hoffmann* – Shicoff, Mentzer, Terfel; Opéra National De Paris, López-Cobos (Arthaus)

Poulenc: *Dialogues des Carmélites* – Schellenberger, Aiken, Silja; Teatro alla Scala, Muti (TDK)

Puccini: *Manon Lescaut* – Gauci, Ordóñez; Flemish Opera, Varviso (Arthaus)

Puccini: *Tosca* – Kaufman, Magee, Hampson; Zürich Opera, Paolo Carignani (Decca)

Rameau: *Les Boréades* – Bonney, Agnew, Naouri; Opéra National De Paris, Les Arts Florissants, Christie (Opus Arte)

Strauss: *Capriccio* – Fleming, von Otter, Finley; Opéra National De Paris, Schirmer (TDK)

Strauss: *Der Rosenkavalier* – Pieczonka, Kirchschrager, Hawlata; Salzburger Festspiele, Wiener Philharmoniker, Bychkov (TDK)

Tchaikovsky: *Eugene Onegin* – Fleming, Vargas, Hvorostovsky; Metropolitan Opera, Gergiev (Decca)

Verdi: *Il Trovatore* – Tanner, Tamar, Lucic, Cornetti; Bregenzer Festspiele, Rösner (Opus Arte)

Verdi: *La Traviata* – Ciofi, Sacca, Hvorostovsky; La Fenice Opera, Maazel, (TDK)

Boito: *Mefistofile* – Ramey, Benackova, O’Neill; San Francisco Opera, Maurizio Arena on VHS (Kultur) only

(Though a recording of Handel: *Alcina* has not been released, *Ah, mio cor* is posted on YouTube.)

## BOOK

- Charles Garnier: *Un architecte pour un empire* (Beaux-arts de Paris) – fully illustrated catalogue of the exhibition at the École nationale supérieure des beaux-arts in Paris last year designed by Robert Carcen – text in French.

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