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# It's Not Over Till It's Over



TO BEGIN, LET'S remind all those who think of Labour Day as the end of summer that the season officially continues until September 21. This little fact has musical, as well as meteorological, significance – because we at *The WholeNote* feel it's our mission, at this time of the year, to remind our readers that we're still in the midst of music festival season.

And September's festivals are remarkably diverse. Here in Toronto, we have the Ashkenaz

Festival of Jewish music and culture, and the Small World Music Festival. Both festivals feature world music: in one case, programming is specialized, exploring Jewish musical culture in its breadth and depth; by contrast, the Small World Festival is deliberately eclectic, featuring everything from Cuban salsa to Somali hip-hop.

Outside the city, there's even more festival activity. Chamber music is well represented by the Sweetwater Music Weekend in Owen Sound; the Prince Edward County Music Festival in Picton; and the Colours of Music Festival in Barrie. At Sweetwater, the featured guests will be the St. Lawrence String Quartet, who have just finished their big 20th anniversary season. The festival in Picton is run by pianist Stéphan Lemelin, who has assembled a group of fine chamber musicians. And Barrie's Colours of Music has grown into an impressive festival, featuring not just chamber music but also choral and orchestral performances.

And for jazz aficionados there's the Guelph Jazz Festival and the All-Canadian Jazz Festival in Port Hope. The Guelph festival is famous for an avant-garde approach, and this year is no exception. The Port Hope festival takes a proudly nationalistic stance, featuring

many leading Canadian artists.

However, we're also well aware that September marks the beginning of the "regular" concert season. So we've asked our columnists to take a long view of the next concert season, to identify highlights for the coming year. To make their selections, they've pored over brochures and perused websites – and it's fair to say that in all cases they found themselves wishing they could mention more events than space permitted. One thing is clear: it's going to be a bountiful year for all kinds of music in and around Toronto.

One last thing: in the musical world, it's a custom to celebrate round-numbered anniversary years. Musical organizations take these opportunities to recall past glories, or simply to state, to quote a Sondheim song, "I'm still here." (I've seen good times and bum times, I've seen them all / And my dear, I'm still here / Plush velvet sometimes / sometimes just pretzels and beer / But I'm here.)

So, in this spirit, we at *The WholeNote* would like the world to know that our magazine is now 15 year old. From humble beginnings, *The WholeNote* has grown to become Toronto's and Ontario's leading publication for classical, world, jazz and folk musics, with publication of 30,000 copies per issue and a website that's visited 14,000 times a month. We've survived good times and bad times – and we're still here.

—Colin Eatock, managing editor

PS: If I may use this remaining space for a personal note, I'd like to congratulate John Beckwith on his upcoming New Music Concerts programme (September 19). I won't call it a "tribute" concert, though: those are for composers who are either no longer with us or no longer active. Neither applies here. ■

## The WholeNote™

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# St. Lawrence String Quartet Toronto's Child Comes of Age

COLIN EATOCK

It's a Saturday night in August, and violinist Geoff Nuttall is on the phone from San Francisco. He's just flown in from somewhere, and he's jet-lagged – but not too tired to talk about the St. Lawrence String Quartet.

"We want to connect to the simple idea that music can be powerful," he says, articulating the artistic vision of the ensemble. "Our goal is to try to make people gasp at the right moment, and feel sad at that right time. That's a basic concept, but it keeps us going. We don't want people to go away and say, 'They were really in tune.' That's the kiss of death. We want people to talk about how the music made them feel."

The St. Lawrence Quartet turns 21 this year – a "coming of age," if you will. There have been a couple of personnel changes along the way (more on that later), and a few changes of location: from Toronto to New York, and finally to Stanford University, in California. And although the quartet is one of those groups that seems to have been blessed with a meteoric rise, from Nuttall's perspective it's been a long, slow struggle to get to where the St. Lawrences are now.

"In a string quartet, you only start to hit your stride after 10 or 15 years," he says. For instance, we played the Mozart *G Minor Quartet* last week. I remember playing that in the old days, and working on it for hundreds of hours. But now, with one-tenth of the practice time, it was much better. You get to a comfort level with things like intonation, and accomplish a lot in a shorter time. It allows for freedom to make music."

That said, the quartet's meteoric rise makes for a darn good story. It all began back in 1989 when two students at the U of T's Faculty of Music and two students at the Royal Conservatory of Music got together to form a string quartet.

"Early on, there was a lot of luck," says Nuttall. "It was one of the few times the Conservatory and the University ever got together and collaborated. Everything kept falling into our laps: we studied with the Emerson Quartet, and then we worked with the Juilliard and Tokyo quartets. After three years we'd worked with three of the best quartets on the planet. Without all of that, we probably would have died 15 years ago."

Modesty aside, Nuttall is probably right when he attributes the quartet's early successes to good fortune: they were, in retrospect, in the right place at the right time. The Orford Quartet, Toronto's reigning quartet, was near the end of its long and illustrious career (the group played its last concert in 1991). The St. Lawrences appeared on the Toronto scene just as the city found itself without a professional string quartet. John Brottman, music officer of the Ontario Arts Council, helped out with funding the new quartet – even though he expressed doubts that the group would last more than six months.

Then, in 1992, Jennifer Taylor, artistic producer of Music Toronto, booked the new quartet for not one but two concerts on the city's flagship chamber series. Neither were exclusive engagements, however: on one concert the quartet played with pianist Robert Silverman; on the other they took to the stage with the Tokyo Quartet. Toronto discovered that it had a new quartet it could call its own.

Later that year, the St. Lawrence Quartet won the Banff International String Quartet Competition – and things started to hap-

pen quickly for the SLSQ. "We played in France every year for 10 years after that, solely because of Banff," recalls Nuttall. "And it was great because it meant that we wouldn't have to do another competition again!" (Nuttall doesn't much like competitions, and his experiences both as a competitor and as a juror have done little to alter his opinion.)

The original St. Lawrence Quartet consisted of violinists Nuttall and Barry Shiffman, violist Lesley Robertson, and cellist Marina Hoover. They were bursting with youthful energy: The *Globe and Mail* called the group "gutsy"; and a *New York Times* critic, reviewing the quartet's debut in the Big Apple, remarked, "I have never heard anything quite like it. In the future, this quartet should make its presence felt."

Chalk one up for the *New York Times*. After two decades, the St.



Left to right: Scott St. John (violin), Christopher Costanza (cello), Lesley Robertson (viola), Geoff Nuttall (violin).

Lawrence Quartet has played almost 2,000 concerts around the world: from Toronto to Tel Aviv, and from the White House to a women's prison in Anchorage, Alaska. What's the best hall the quartet has played in? Nuttall has fond memories of the quartet's concerts in the Kleine Zaal of Amsterdam's Concertgebouw: an intimate 300-seat room up above the main concert hall. But he emphasizes that, for him, it's not the place, but the music, that's important.

And the musicians are important, too. One of the fringe benefits of quartet playing is the opportunity to work with other performers on repertoire that goes beyond two violins,

a viola and a cello. The St. Lawrences have performed with pianists Menahem Pressler and Claude Franck, soprano Dawn Upshaw, baritone Russell Braun – the list goes on.

After two decades, the quartet now has a discography of eight recordings, featuring everything from Bach to the contemporary Argentinian composer Osvaldo Golijov. The diversity of their repertoire says something noteworthy about the St. Lawrences: the quartet has pointedly *not* specialized in a particular composer or era.

"I think pigeonholing yourself is dumb," states Nuttall with conviction. "It means you're limited in some way. I've always been proud of our eclecticism. To play Bartók after Haydn is hard, and not all quartets do it well, but it makes for a better concert experience. The vastness of the repertoire is what makes the string quartet remarkable – so why not do it all?"

Rather, what the quartet has successfully done to carve out a niche for itself is to adopt a unique style of performance. The SLSQ's vivid style of playing has sometimes drawn criticism as a little too "over the top." (I myself once likened a St. Lawrence concert to a room lit with ultraviolet light, where all colours were intensified.) But nobody would deny it's a style that's all their own.

"They have their own signature," says Jennifer Taylor. "You always know it's them. Music Toronto used to present one concert a year at the Lula Lounge, and the very first year, the St. Lawrences played a Bartók quartet. There was a capacity audience – and from the very first note they got total silence, until the applause at the end."

Taylor is clearly a fan: she's booked the St. Lawrences every season since their 1992 debut (between 1995 and 1998 the quartet was designated Music Toronto's ensemble-in-residence). Indeed, the quar-

*continued on page 62 ...*

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# Videos On Our Website

THOSE WHO HAVE visited our website, [www.thewholenote.com](http://www.thewholenote.com), may have noticed an interesting development over the summer months.

Bit by bit, we've been adding video to our site. Some of them are interesting items that we've found here and there: a clever clip that pokes fun at orchestras' websites; an excerpt from a film on flamenco music and dance in Toronto; a mini-documentary about beekeeping on the roof of the Four Seasons Centre.

This summer *The WholeNote* ventured boldly into the business of creating video content. Three video interviews were conducted at Toronto Summer Music events. The first to be posted is a clip of candid comments, immediately following a Matthias Goerne masterclass, from three singers: tenor Colin Ainsworth, soprano Leslie-Ann Bradley and baritone Peter McGillivray.

The second is an interview with Leonard Gilbert, a young pianist, and the only Canadian who will take part in this year's Inter-

Leonard Gilbert (seated) with Menahem Pressler.



national Chopin Competition, in Warsaw. Before that, at 3pm on September 12 he'll play a Chopin recital in Walter Hall at the U of T – which unfortunately, coincides exactly with Adam Piotr Zukiewicz's Chopin performance at the Polish Consulate. (We trust there are enough Chopin fans out there to fill both events.)

And there are two more video clips currently in production in our studios, arising from Toronto Summer Music masterclasses: a conversation with cello master Janos Starko, and one with the Pacifica String Quartet. (Pacifica returns for Music Toronto engagements on December 9.)

As well, with the appearance of *The WholeNote* Blue Pages on our website next month, we are planning to add video links to our members' profiles. We're extending an invitation to all of our Blue Pages members



Left to right: Liz Upchurch (pianist), Peter McGillivray, Colin Ainsworth, Leslie-Ann Bradley and Matthias Goerne.

who have promotional videos – and many already do – to send them our way. Contact Karen Ages at [members@thewholenote.com](mailto:members@thewholenote.com) for further information about this.

If a picture is worth a thousand words, surely a video is worth a million! ■

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# The Core and More

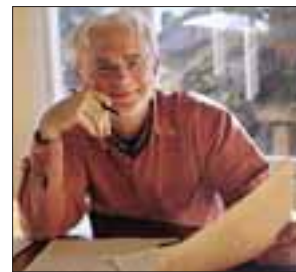
ALLAN PULKER

In the May issue I quoted Simon Wynberg, artistic director of the Royal Conservatory's ARC Ensemble: "The more intriguing question is whether we are gradually moving away from the concept of a 'core repertoire,'" he said. What he saw emerging was "a new, broader and younger audience who do not have an inbuilt allegiance to the pillars of repertoire, but are curious to explore the vast range of music that is now so readily and instantly available." As I study the websites of the many Toronto and area music presenters I notice evidence of many different kinds of interesting and imaginative programming.

## Toronto Symphony Orchestra

While the "core repertoire" is still – as one would expect and probably as it should be – the principal focus of artistic director, Peter Oundjian's programming, there are interesting forays into unusual programming. On November 10, for example, using Tchaikovsky's short and appealing *Marche Slave* and Prokofiev's *Lieutenant Kijé Suite* as points of departure from the core repertoire, he makes Janáček's infrequently performed *Glagolitic Mass* and a contemporary work, Krystof Maratka's *Astrophonia for Viola and Orchestra* the centre of the programme.

One of Oundjian's most successful innovations with the TSO has been the New Creations Festival, which opens this season on March 2 with the iconic Evelyn Glennie as the soloist, in what the TSO's website describes as a "spectacular new percussion concerto" by Canadian composer Vincent Ho. The programme will also include John Adams' popular *Short Ride in a Fast Machine* and his "vast, exhilarating *Harmonielehre*."



The TSO's New Creations  
Festival features the  
music of John Adams.

## Sinfonia Toronto

Almost as forgotten as the composers whose music the Royal Conservatory's ARC Ensemble has been performing and recording, the Czech composer Vita Kapralova has been brought to the attention of the world by the Toronto-based Kapralova Society. On March 11, Sinfonia Toronto with pianist Sara Buechner will perform the Canadian premiere of her *Partita for Piano and Strings*. The rest of the programme is also unusual: Turina's *Rapsodia Sinfonica*, Brahms' *Variations and Fugue on a Theme of Handel*, and Marjan Mozetich's lovely *Fantasia* in its orchestral version. Interestingly, works by Mozetich will be performed on two other Sinfonia Toronto programmes this season.

## Mooredeale Concerts

Turina's *Rapsodia Sinfonica* will be played earlier in the year by I Musici de Montréal, with Canadian piano soloist Katherine Chi, at the opening concert of Mooredeale Concerts' season on October 3. She will also perform the solo tour-de-force *Symphonic Metamorphosis on Themes from Johann Strauss' "Die Fledermaus"* by Leopold Godowsky. The core repertoire part of the programme will be the beautiful string serenades by Elgar and Tchaikovsky.

## Royal Conservatory

Another fine pianist to look out for this season is Pierre-Laurent Aimard, who will perform in Koerner Hall on May 1. The *New York Times* described him as "astounding" and "an elegant and exciting performer." Perhaps the repertoire of the concert says it all: Wagner's *Albumblatt in E-flat Major*, Berg's *Piano Sonata in B Minor*, Scriabin's "Black Mass" *Sonata No. 9 in F Major*, and Liszt's *Piano Sonata in B Minor*.



**"Brilliant!"** – Ottawa Citizen, July 2010

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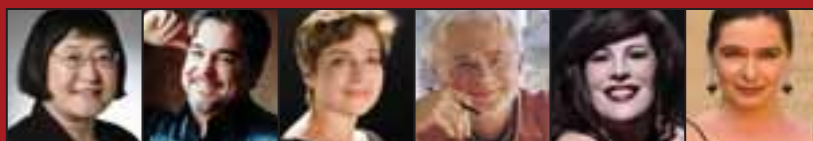
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## Music Toronto

This summer the Pacifica Quartet played with the legendary pianist Menahem Pressler, for Toronto Summer Music. They'll be back on December 9 to play three string quartets in a Music Toronto concert. While the quartets by Schumann and Shostakovich are probably "core repertoire," the quartet *Voices*, by the American composer Jennifer Higdon, was written in 1993, so it's likely to be new to most people.

On February 17 Music Toronto will present Trio Voce, three expatriate Canadians who now live and work in the Chicago area. The cellist in the trio is Marina Hoover, the founding cellist of the St. Lawrence String Quartet (which, incidentally, will open the Music Toronto 2010-11 season on October 14). Again the programme will combine core repertoire (piano trios by Beethoven and Shostakovich) with contemporary: the Toronto premiere of Jonathan Berger's *Memory Slips*. Berger will be part of the performance as a commentator, combining a review of current research on music, memory and aging with personal and historical anecdotes and examples.

## Amici Ensemble

If there were an annual prize for creative programming, I'd give it this season to Amici. Each of their four concerts has a theme to which each piece on the programme is related. Just to give an example, the theme of their fourth concert on April 3 is "In the Shadow." (Is the shadow Beethoven's or is it Mozart's?) The programme will begin with Beethoven's *Twelve Variations* for cello and piano on the popular "Ein Mädchen oder Weibchen" from Mozart's opera *The Magic Flute* – certainly not Beethoven's best known work, but probably core repertoire for cellists.

The rest of the programme consists of compositions by Spohr, Webern and the recently rediscovered late romantic Austrian composer, Carl Frühling (1868-1937). While the Amici Ensemble is a clarinet, cello, piano trio, they frequently invite guest artists to join them, which, of course, introduces a lot of variety to their programmes as

well as extending their repertoire almost indefinitely. The guest artist at the April 3 concert will be the young mezzo-soprano Wallis Giunta, who will perform Spohr's *Six German Songs Op. 103*, for voice, clarinet and piano.

## Talisker Players

It's easy to forget that there's more to the United States than red-neck yahoos and Neanderthal foreign policy. It is a highly polarized society, which has produced scores of artists in all disciplines. Kudos to the Talisker Players for celebrating the cultural depth of our southern neighbour with a concert called "The Revolutionary Rhythms and Imagery of American Poets," on October 27 and 28. The programme consists of settings by seven contemporary composers, including Toronto's Alexander Rapoport, of poetry by American poets.

## Roy Thomson Hall

Last but not least, Roy Thomson Hall has a terrific season planned, which will open on October 26 with yet another chamber orchestra, the Venice Baroque Orchestra, in a programme entitled "The Seasons Project." It's an artful blend of old and new, combining Vivaldi's *The Four Seasons* and Philip Glass's *Concerto No. 2 for Violin and Orchestra: "The American Four Seasons"*, with soloist Robert McDuffie, who premiered the work just last December with the TSO. If you missed it then, you now have a second chance!

This gives some idea of the programming breadth and depth of the coming season. At best, it's an incomplete overview of what is coming. The profiles in the Blue Pages of the October *WholeNote* will, of course, fill out the picture somewhat – as I will also be trying to do in my columns. ■

*Allan Pulker is a flautist and a founder of The WholeNote who currently serves as Chairman of The WholeNote's board of directors. He can be contacted at [classicalbeyond@thewholenote.com](mailto:classicalbeyond@thewholenote.com).*

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Photo of Xin Wang & Keith Klassen by Brian Mosoff [www.brianmosoff.com](http://www.brianmosoff.com)

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September 1 - October 7, 2010

# 800 Years of "Early Music"

SIMONE DESILETS

**G**reetings of the new season to all early music lovers – you're in for a great time ahead! I know, because in surveying the coming months I already find a vast and fascinating variety of music to talk about. There's far too much to mention in this column – but here are a few of the many things that have caught my eye.

The earliest composer I see represented is Hildegard von Bingen, the German abbess, musician, author, naturalist, scientist, philosopher, physician, poet and visionary. Her feast day (the anniversary of her death in 1179) will be celebrated on September 17 in the Church of the Holy Trinity with a concert and labyrinth walk, entitled "Meditation in Motion." This is an opportunity to experience the mystical properties of her music while either sitting and meditating, or walking the spiraling 36-foot labyrinth placed in the church for the occasion, or simply listening to the music.

At the other end of the spectrum, the most recent compositions represented on the early-music scene probably have yet to be written: Aradia's February 5 project, entitled "Baroque Idol!", is to elicit ten new compositions from ten young composers, thereby fostering new music for baroque ensemble using the tonal possibilities of old instruments.

There's a wide range in other areas too. For example, you can hear early music on modern instruments, such as cellist Winona Zelenka's stylistically aware performances of Bach's solo suites for cello (September 2 at the Toronto Music Garden; February 24 at the Four Seasons Centre for the Performing Arts; April 16 at the Almonte Town Hall). Or you can experience romantic music on period instruments, such as pianist Janina Fialkowska's performance of Chopin's *First Piano Concerto* on an 1848 Pleyel piano – a Tafelmusik presentation from October 7 to 10. Contemporary music on period instruments can be heard on September 19, as the Windermere String Quartet plays Alexander Rapoport's Quartet written in 2006 (as well as Schubert, Haydn and Beethoven).

The theme "Old World/New World" crops up, in two interesting programmes. Scaramella's November 20 concert (with this same title) will pair European art-music with music of the colonies (specifically Brazil and French maritime Canada). On May 8, master gambist Jordi Savall and his ensemble Hespèrion XXI will evoke Old Spain, the Mexican Baroque, and the living Huasteca and Jarocho traditions in their programme "The Route of the New World: Spain – Mexico."

As has often occurred in the past, there are some striking correspondences to be noticed in this season's programming. For instance, who would expect to find all three pinnacles of Bach's choral works performed in the area, within a three-month period? That's the case this season: the *B Minor Mass* is presented by Tafelmusik from February 9 to 13; the *St. John Passion* is offered by the Toronto Mendelssohn Choir (actually the 70-voice Mendelssohn Singers) on March 3; and the *St. Matthew Passion* is programmed by the Masterworks of Oakville Chorus and Orchestra on April 15, 16 and 17.

If you missed Tafelmusik's 2009 spectacular commemoration of the 400th anniversary of Galileo's development of the telescope – or if, like me, you absolutely have to see it again – you're in luck: a reprise of "The Galileo Project: Music of the Spheres" takes place



Gambist Jordi Savall.

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Perhaps it's the present climate of environmental consciousness? Our fellow furry and feathered creatures are represented in at least three programmes: September 18, Beaches Baroque (Geneviève Gilardeau, baroque violin, and Lucas Harris, theorbo) present "Beasts of the Baroque," featuring baroque sonatas that imitate the calls of animals. Hot on its tracks, Classics at the Registry in Kitchener follows on September 19 with "Baroque for the Birds": music inspired by birds, performed by Alison Melville, baroque flute and recorders and Borys Medicky, harpsichord. And February 5, Scaramella's "Birds Bewigged" features musical improvisations based on readings of haiku, and poetic readings on an avian theme.



**The Venice Baroque Orchestra.**

And I must draw your attention to some of the visiting artists coming this season: In addition to the above-mentioned ensemble from Spain (Hespèrion XXI), here are others to be noted: On October 26, the Venice Baroque Orchestra appears at Roy Thomson Hall to play both Vivaldi and Philip Glass. This group, founded in 1997, is recognized as one of Europe's premier ensembles devoted to period instrument performance. On March 12, the a-cappella vocal ensemble the King's Singers graces Koerner Hall stage to sing Palestrina and others. On March 23, Soundstreams presents Norwegian vocalists Trio Mediæval together with the Toronto Consort to perform a world premiere based on ancient music: James Rolfe's "Breathe", which draws inspiration from the music of 12th-century composer Hildegard von Bingen. The programme also includes medieval classics, music inspired by Norwegian folk traditions, and recent masterworks.

As well as all the above, you'll find many other fascinating programmes coming up, which I hope to do more justice to in future columns – for example the Monteverdi Vespers sung by the Grand River Chorus on October 30; a concert of Josquin Motets and Chansons presented by the Toronto Chamber Choir on April 2; the Toronto Consort's "Canti di a Terra" on April 1 and 2 with guests: Montreal's Constantinople (who draw their inspiration from the music of the Mediterranean, the classical Persian tradition, the Middle Ages and the Renaissance) and Corsica's vocal quartet Barbara Furtuna (who specialize in the centuries old traditions of Corsican singing).

Finally, you might want to expand your travel plans this month to include ancient Egypt, Scandinavia and the Baltics in Viking times, and Elizabethan England, with the following events taking place: Aradia's semi-staged production of Handel's *Giulio Cesare in Egitto* plays on September 11, fresh from Sulmona, Italy, where it has had four triumphant performances. On September 27 at Barrie's Colours of Music Festival, Ensemble Polaris presents "Nordic Music to Love," a modern tribute to the Vikings with original, traditional and new music on a wide variety of instruments. On October 2 and 3, Cante-mus Singers celebrates "Good Queen Bess" with glorious music from the court of Queen Elizabeth I. ■

*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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Beat by Beat / In With The New

# A Big Year Ahead

JASON VAN EYK

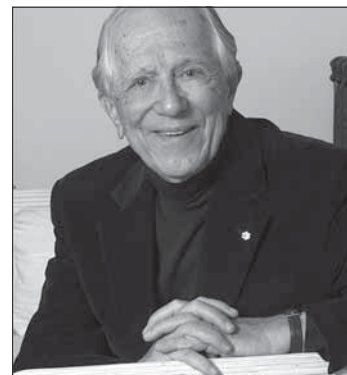
Selecting highlights of the new-music season is a difficult task. There are so many great composers to discover, such great programming on offer, so many performers and ensembles to hear, and yet so little space to do them all justice. In September alone there are three major events across the space of a week that could easily take up all the words of this column. But in an effort to be helpful, I will dive in to my pile of press releases to help set a course for your concert-going.

So, let's have a look at that action-packed opening week. It actually starts on Friday September 17 with "Red Brick," a celebration of the artistic legacy of composer Michael J. Baker. Chartier Danse and Arraymusic, in association with Harbourfront Centre, are collaborating to revive some of Baker's most outstanding works for both dance and the concert stage, ten years after his tragic passing. To do so, "Red Brick" brings together a roster of Baker's close collaborators, including luminary dance artists Peggy Baker, Serge Bennathan, James Kudelka, Heidi Strauss and Jeremy Minnagh. Toronto's Arraymusic, led by artistic director/percussionist Rick Sacks, is joined by soprano Carla Huhtanen to provide the live music. Those unfamiliar with Baker's legacy should definitely add this date to their calendar.

Quick on the heels of "Red Brick," is New Music Concert's season-opener, "Let's Hear from Beckwith." You've guessed it – this is a tribute to one of our country's pioneering music creators, most diligent music historians and fiercest arts advocate. Now 83 years old, John Beckwith maintains an active writing and composing career. The concert on September 19 at Walter Hall will feature premieres of a number of his more recent, smaller chamber works for wind instruments. It will also prominently feature one of his many NMC commissions, namely his *Eureka* for woodwind quintet, two trumpets, trombone and tuba. The piece is classic Beckwith, complete with choreography. You can get a sonic peek at *Eureka* through the Canadian Music Centre's online CentreStreams audio player.

The following Saturday, Contact Contemporary Music joins the national Culture Days movement with a return to Yonge-Dundas Square and their Toronto New Music Marathon. Starting at 2pm and holding strong until 10pm, Contact is going to turn Toronto's top visitor destination into a hub of contemporary sound creation. A stream of remarkable performers – pianists Christina Petrowska Quilico and Alison Wiebe, saxophonist Wallace Halladay and guitarist Rob MacDonald – bring us music from a range of top-tier creators like Ann Southam, Steve Reich and Jordan Nobles. New Adventures in Sound Art will re-create their real-time *Three Sided Square* sound project, while sound sculptor Barry Prophet will showcase his interactive *Rotary Mbira*. Get there early to get a seat.

Passing over "Nuit Blanche" (which you really shouldn't do, especially because Anthony Keindl is curating "Sound and Vision" in the Queen West neighbourhood, and the CMC is hosting projects by John Oswald and Chiyoko Szlavnyics), we land on the Music Gallery's "X Avant Festival," which is packing in eleven events over nine days under the banner "What is Real?" Guest curator Gregory Oh has done an astounding job of assembling a remarkable range of talent in a series that questions theories of authenticity and the sanctity of new music. Quick highlights include "Will The Real Pierrot Please Stand Up?" featuring Schoenberg's *Pierrot Lunaire* performed by Deep Dark United, RCM New Music Ensemble and Renaissance Madrigal Group



John Beckwith.

PHOTO ANDRÉ LEDUC

on October 22; *The 50 Minute Ring Cycle* performed by Myra Davies on October 23; and a Plunderphonics 25th Anniversary Lecture by John Oswald on October 24. Be sure to check in with the Music Gallery website for full details ([www.musicgallery.org](http://www.musicgallery.org)).

In the new year, the University of Toronto New Music Festival starts up on January 23, playing host to Distinguished Visiting Composer Chen Yi and American new music pianist/composer Keith Kirchoff in a series of concerts, workshops and forums. Chen blends Chinese and Western traditions to form abstract canvases of sound that transcend cultural and musical boundaries, and her work will appear on no less than four festival concerts. The young Kirchoff (not yet 30) has already premiered some 100 new works, which he champions in concerts of unusual, neglected and new repertoire. During his stay in Toronto he'll premiere winning works from the Kirchoff/U of T International Composition Competition.

We'll intersect with Soundstreams' season at the midpoint on February 24 when they invite Les Percussions de Strasbourg to Koerner Hall as part of the ensemble's 50th anniversary tour. Co-founded in 1962, this sextet is the oldest Western percussion group. Their exceptional longevity, artistry and commitment to new music have inspired the creation of hundreds of works, including 250 world premieres. The anniversary programme includes Xenakis' iconic *Persephassa* (written for the ensemble in 1969 to premiere at the historic Persepolis in Iran), a world premiere from innovative Canadian composer Andrew Staniland, who has a strong command of percussion writing, and John Cage's seminal *Credo in US*.

The TSO returns with the seventh edition of its New Creations Festival March 2-10, focusing on cross-border exchanges with music by American composers John Adams and Jennifer Higdon, performed by top tier guest artists. I'm particularly looking forward to the festival finale concert with guest artists, eighth blackbird. This dynamic new music ensemble will join the orchestra in a freshly commissioned chamber concerto from Higdon, which will sit alongside the world premiere of our own R. Murray Schafer's latest symphonic work.

On March 20, Continuum will reprise "Step, turn, kick," a programme prepared for Montreal Nouvelles Musique that highlights the idea of "dancing in the mind." Composers Cassandra Miller, Nicolas Gilbert, Linda C. Smith and Lori Freedman each contribute a movement to a larger work based on the form of a French baroque dance suite. Also featured is the premiere of Marc Sabat's *John Jenkins*, a work inspired by the prolific 17th-century dance composer, and written for Continuum.

Music Toronto has coaxed violinist Julie Anne Derome away from her regular Trio Fibonacci project for a solo recital on March 24 at the Jane Mallett Theatre. A well known new music specialist, Derome has assembled a nicely mixed contemporary programme, ranging from strong selections by compatriot Quebec composers Jean Lesage and Yannick Plamondon to demanding works with live electronics and video by Pierre Boulez and Laurie Radford. Chan Ka Nin's favourite *Soulmate* completes the mix. At \$15, this recital is a sure bet.

Finally, we catch up with the Esprit Orchestra for their final concert of the season on May 15 at Koerner Hall. While all four concerts in their season present an intriguing offer, the new commission from Chris Paul Harman is a particular draw. The concert theme looks at the many forms of human inspiration, from cosmic and mythological to historical and purely musical, through works by Sofia Gubaidulina, Alex Paul and Denis Gougeon.

But this is by no means all there is to hear! As always, there is much more new music all season long, so be sure to get in with the new via the WholeNote concert listings here and online at [www.thewholenote.com](http://www.thewholenote.com). ■



John Oswald.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: [newmusic@thewholenote.com](mailto:newmusic@thewholenote.com).

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Sunday, November 21, 2010 - 7:30 p.m.

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Beat by Beat / On Opera

# Death in Venice, Nixon in Toronto

CHRISTOPHER HOILE

**T**he 2010/11 opera season is upon us with the promise of over 26 different opera productions announced so far in Toronto and environs over the next ten months. Rather than give an overview of all these productions, I'll focus on the five I presently look forward to most.

The 2010/11 season marks the first season planned entirely by Canadian Opera Company general manager Alexander Neef. He seems to have looked over the company's production record to find those operas that the company has never or at least not recently produced. The first of these to arrive is Benjamin Britten's final opera *Death in Venice* (1973), last staged by the COC in 1984. The opera is based on Thomas Mann's 1912 novella about an elderly writer's strange attraction to Tadzio, a Polish boy staying with his family in Venice before a cholera epidemic strikes the city. The COC will present the acclaimed 2007 Aldeburgh Festival production directed by Yoshi Oida, starring Alan Oke, who won kudos there as Aschenbach, and conducted by Stuart Bedford, who conducted the original production in 1973. Britten's spare, delicate score should fare much better in the Four Seasons Centre than it could in the O'Keefe in 1984. The opera runs from October 16 to November 6.

The second noteworthy opera from the COC is the Toronto premiere of John Adams' *Nixon in China* (1987), an opera now performed around the world that had its Canadian premiere as part of the 2010 Vancouver Cultural Olympiad. The choice is significant for a number of reasons. First, the COC hasn't presented an American opera since *Kismet* in 1987 and before that *Candide* in 1984. While it's true that Canada is inundated with American popular culture, it is foolish to exclude those American works that have become accepted touchstones of 20th-century opera. There are other operas by Adams, not to mention by Carlisle Floyd, Philip Glass or Jake Heggie, that have become well-known elsewhere but have never been staged here.

The COC production of *Nixon in China* comes from Opera Theatre of Saint Louis where it was staged in 2004 by James Robinson. He will also direct the Toronto production, which will feature Robert Orth as Richard Nixon, Adrian Thompson as Mao Tse-Tung and Tracy Dahl as Madame Mao. The production runs February 5 to 26, 2011. For more information see [www.coc.ca](http://www.coc.ca).

Toronto is fortunate among North American cities to have a resident professional operetta company, Toronto Operetta Theatre. And we're doubly fortunate that under the leadership of Guillermo Silva-Marin, the TOT has not been content to stage only Gilbert and Sullivan or Viennese operetta, but to introduce Toronto audiences to Old and New World zarzuela, the Spanish form of operetta that is part of the heritage of an increasing North American demographic. This year TOT presents its first production of *Luisa Fernanda* (1932) by Federico Moreno Torroba (1891-1982). The work is often considered the last of the great romantic zarzuelas before the form, as it became increasingly political, became extinct during the Spanish Civil War.

In *Luisa Fernanda* the action takes place in 1868 when the reign of Queen Isabel II is under threat by a revolutionary republican movement that eventually achieves success. For those curious to know more there is a 2006 DVD starring Plácido Domingo as the protagonist, conducted by Jesús López-Corbos. The TOT production will be conducted by José Hernández and will star Mexican tenor Edgar



Tracy Dahl as Madame Mao in Adams' *Nixon in China*.

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Ernesto Ramirez and Canadian soprano Michèle Bogdanowicz. *Luisa Fernanda* plays March 9-13, 2011.

This season, Opera Atelier completes its long-held goal of staging what it calls its "Mozart Six." The sixth in this series is Mozart's second last opera, *La Clemenza di Tito* (1791), that Toronto has not seen fully staged since a COC production in 1991. What makes this production especially exciting is that it reunites five of the singers that made OA's *Idomeneo* such a wild success in 2008. Returning for *Tito* are Kresimir Spicer in the title role, Measha Brüggergosman as Vitellia, Michael Maniaci as Sesto, Mireille Asselin as Servilia and Curtis Sullivan as Publio. David Fallis will conduct and Marshall Pynkoski will direct. See [www.operaatelier.com](http://www.operaatelier.com) for more.

Coming up sometime in 2011 (the date is still to be announced) will be the latest opera by Ana Sokolovic for Queen of Puddings Music Theatre. The work is called *Svadba* (*The Wedding*) and will be based on existing Slavic and Balkan folk tales. Sokolovic is the composer of QoP's *Sirens/Sirènes* and the acclaimed chamber opera *The Midnight Court* from 2005 that travelled to London's Covent Garden in 2006. *Svadba*, scored for six female singers, is set on the night before a fiancée leaves for her wedding while her friends keep her company with enactments of pagan rituals and peasant stories. See [www.queenofpuddingsmusictheatre.com](http://www.queenofpuddingsmusictheatre.com) for further information. ■

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



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# Choirs Warm Up

BENJAMIN STEIN

As September looms menacingly on the horizon, all nature aligns to reinforce the sobering message that summer 2010 is gone forever. More than a few trees have sprouted red and yellow leaves, the punishing heat of the Toronto summer appears to be giving way to the air of fall, and – what is that strange humming sound in the air, especially on Thursday evenings?

Choirs of all sizes and configurations are beginning their vocal warmups. Major and minor chords buzz and resonate like eager cicadas at dusk. That strange, plaintive wail like the howl of a mournful coyote in the night? A choir director pleading in vain with singers to bring their pencils, put their music in order and pay their choir dues on time.

Choral singers, of course, are generally dormant in the summer. There is an odd and unsubstantiated rumour that they actually work for a living and go on the occasional vacation, but this is surely nothing more than idle conjecture.

If they are active at all, it is only as regards to the coming season of concerts, and each choir section has its own set of preparatory habits and customs. Sopranos check to make sure that their new season's wardrobe is appropriate to both the year's repertoire and to their central importance to the choir. Altos beam with pride on the new pair of sensible shoes they have invested in, knowing that the moment the conductor asks them to stand they will be able to do so in complete comfort – unlike those glory-hogs, the sopranos. The tenors busily practice their "scales" – in fact a series of spectacular high notes that bear the same relation to scales as chocolate icing to rye bread, smiling with satisfaction as the neighbours bang on the wall at a particularly resonant high C. The basses, getting ready for another comfortable season of snoozing in the back row, select their mystery novels, magazines and ergonomic pillows with care.

As these worthy folk assemble to grace us with another season's concerts, let's survey the vocal fun that awaits us in the year ahead. The Toronto Chamber Choir has a well-rounded season that includes a concert of English music from the renaissance era to modern times (October 24), a concert of the music of the great renaissance composer Josquin de Prez (April 2), and that finally delves into Bach's fascination with numerology (May 15).

Tafelmusik Orchestra and Chamber Choir will be performing Handel's *Dixit Dominus* (November 11-14), Bach's *B Minor Mass*



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(February 9-13) and, interestingly, Beethoven's *Ninth Symphony* – this group's first foray into what has been traditionally the territory of larger choirs and modern instrument orchestras (April 7-10). John Tuttle's Exultate Chamber singers have an ambitious season that includes Duruflé's *Requiem*, one of Bach's Lutheran masses, and Rachmaninoff's *All Night Vigil*, often known as the *Vespers* ([www.exultate.net](http://www.exultate.net)).



**Mark Vuorinen leads the Toronto Chamber Choir.**

An admirable four out of five concerts by the Elmer Iseler Singers feature music by Canadian composers, notably an a-cappella programme of mass settings by Healey Willan, Ruth Watson Henderson and Eleanor Daley, as well as Palestrina (October 24). EIS conductor Lydia Adams pursues this Canadian theme with the Amadeus Choir as well, as they perform *Our Home and Native Land: Songs and Stories of Canada* (May 14).

Soundstreams Canada celebrates ten years of hosting epic gatherings of choirs, combining 180 voices to perform various works by Arvo Pärt, and a newly commissioned piece by the venerable R. Murray Schafer (November 7). Kitcher's Da Capo Chamber Choir is undertaking a number of concerts featuring new music, as well ([dacapochamberchoir.ca](http://dacapochamberchoir.ca)).

The Toronto Mendelssohn Choir takes part in the TSO's performance of Mahler's *Symphony No. 2* (September 25), and follows this with Bach's *St John Passion* (March 3) and Mozart's *Great Mass in C Minor* (May 11). Toronto's Nathaniel Dett Chorale performs "Voices of the Diaspora – Haitian Voices" (February 23 and 26).

Barrie's Lyrica Chamber Choir looks at some rarer repertoire in the excellent choral works of Montreal Composer Donald Patriquin (December 11), 19th-century German composer Josef Rheinberger (March 26), and an American themed mixed programme (May 28).

As a concert reviewer, the phrase "choral pot-pourri" tends to make my heart sink. But as a singer and concert-goer I know that these can be some of the most interesting concerts in any given season. It's in concerts of smaller works that the interesting nooks and crannies of choral repertoire are fully explored. Smaller scale works – often written originally for liturgical contexts and not necessarily in-



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tended for concert performance – comprise a central part of the choral repertoire, and a concert of smaller works by one composer, or varied works with a similar theme, can be among the most interesting concerts of a season.

Several concerts in this vein are being given this season by Toronto's Bell 'Arte Singers ([bellartesingers.ca](http://bellartesingers.ca)), and the Burlington Civic Chorale ([burlingtoncivicchorale.ca](http://burlingtoncivicchorale.ca)). The Cantabile Choirs of Kingston have gone an audacious step further than a single themed concert, and have programmed an entire season of concerts on the theme of "Voyages." This set of programmes looks particularly intriguing ([cantabile.kingston.net](http://cantabile.kingston.net)).

The multitudinous *Messiah* concerts that await us in December need no advertising at this time. One interesting point worth mentioning: recent scholarship has ascertained that the beloved "Hallelujah" chorus was in fact written by lesser-known Handel contemporary Nicola Porpora. Accordingly, no performance of *Messiah* this year will include that section of the work. (Just kidding!)

The Common Thread Community chorus of Toronto showcases Latin-American music (September 8), Robert Cooper's Chorus Niagara provides a live choral soundtrack to the classic Lon Chaney film "Hunchback of Notre Dame" (November 5-6), and the Guelph Chamber Choir performs Bach's *Christmas Oratorio* (November 27) and Brahms' *German Requiem* (April 2). The Oriana Women's Choir performs Pergolesi's *Stabat Mater* (March 5) and a special concert in tribute to William Brown's 15th year as conductor (May 7).

Make sure to check out the various excellent childrens' choirs in the region, among them the Mississauga Children's Choir ([missis-saugachildrenschoir.com](http://missis-saugachildrenschoir.com)), the Bach Children's Chorus ([www.bachorus.org](http://www.bachorus.org)), the Toronto Beaches Children's Chorus ([torontobeacheschildrenschorus.com](http://torontobeacheschildrenschorus.com)) and the Viva Youth Singers of Toronto ([vivayouthsingers.com](http://vivayouthsingers.com)). The distinguished Toronto Children's Chorus offers us a rare chance to hear Brahms' *Four Songs for Two Horns and Harp* and Verdi's *Laudi Alla Vergine Maria* (May 7).

All in all, the season appears to be a good mixture of the famil-

iar and the rare, the majestic and the intimate. It's excellent to see the amount of new music being performed: choirs are contributing new sounds to the tradition as well as building on what has gone before. ■

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

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"Wachet Auf," Carols & Motets**  
Saturday, December 4, 2010 – 7:30 pm  
Sunday, December 5, 2010 – 3:00 pm  
Howard Dyck, guest conductor  
Agnes Zsigovics, soprano; Iasmina Patoca, mezzo-soprano;  
Cory Knight, tenor; Matthew Zadow, baritone; with orchestra

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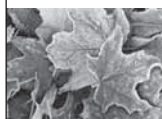
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# World Music Goes Uptown

COLIN EATOCK

**W**ith the arrival of September, the “official plan” for this column was to take a broad view of Toronto’s world music scene, and to look at a major development in the 2010-11 season. But before we get to that, there are two major festivals happening this month that deserve to be addressed in detail.

First out of the gate is Ashkenaz, Toronto’s biennial celebration of Jewish culture, which has just started and runs until September 6. Strictly speaking, the Ashkenazim are the Yiddish-speaking people of Eastern Europe – but the festival is much broader than that, and encompasses Jewish arts throughout the world.

Most Ashkenaz events take place at Harbourfront Centre – although there are also concerts at the Lula Lounge (1585 Dundas St. W.) and Caplansky’s Delicatessen (356 College St.). Not surprisingly, klezmer music is well represented: for instance, on September 5 there’s a Community Klezmer Showcase (1:00 on the Redpath Stage) and a cleverly named group from Italy called Klezmerata Fiorentina (2:30 in the Brigantine Room). The following day you can hear local klez clarinetist Martin Van De Ven and accordionist Sasha Luminsky (5:00 on the Lakeside Terrace). And there’s lots more.

But, as I said, Ashkenaz isn’t just about East European culture. On September 4 at 7:00 Flory Jagoda appears at the Enwawe Theatre for a rare performance of Ladino songs. Later that evening, at 11:00 in the Brigantine Room, there’s a Sephardic and Mizrahi Cabaret. For those who like musical styles blended together, there’s David Buchbinder’s “Odessa/Havana” (September 5 at 7:00 in the Brigantine room), which brings together Yiddish and Afro-Cuban influences. And for those who like musical categories bent completely out of shape, check out Balkan Beatbox (September 5 at 9:30pm on the Sirius Stage), billed as “Balkan, funk, hip-hop, Middle-Eastern, reggae, and Sephardic music.” The selections above just scratch the surface. For more information go to [www.ashkenazfestival.com](http://www.ashkenazfestival.com).

Beginning later in the month, on September 23, and running to October 3, Small World Music presents its own Music Festival: 10 days of performances in venues throughout Toronto. It’s a musical tour of the world, featuring everything from folksongs from the Republic of Georgia (Darbazi, on September 24 at the Royal Conservatory) to contemporary Ugandan music (Kinobe, on September 29 at the Lula Lounge). There’s a free concert at Word on the Street (September 26 at Queen’s Park), and a “Global Soul” grand finale, featuring musicians from around the world (October 3 at the Isabel Bader Theatre). Again, these concerts just scratch the surface. Complete festival listings may be found at [www.smallworldmusic.com](http://www.smallworldmusic.com).

Now let’s take a look at the big picture. It’s just possible that Toronto’s 2010-11 season will be remembered as the moment at which world music went mainstream. Traditionally, world-music concerts have catered to niche markets and cognoscenti, and have taken place in smaller, low-rent venues. That’s been slowly changing – and it’s about to change a lot more.

Roy Thomson Hall has been a leader in this regard – and this year’s programming at Toronto’s flagship auditorium is no exception. This year there are three big world-music concerts coming to bring some colour to the Grey Lady at King and Simcoe. On October 3 Homay and the Mastan Ensemble bring Iran’s classical music to Toronto; on February 13 there’s an Argentinian music and dance show called “Tango Buenos Aires”; and on February 25 frequent visitors Ladysmith Black Mambazo perform vocal music from South Africa.

When the Sony (formerly Hummingbird, formerly O’Keefe) Centre re-opens this fall, world music will be well represented. “Merchants of Bollywood” opens on November 4, and “Kodo Drummers of Japan” will pound out a performance on March 11.

Added to these offerings is a major new boost for world music coming from the Royal Conservatory of Music. The RCM's concert series in Koerner Hall (and sometimes also the smaller Mazzoleni Hall) is now in its second season, and is just bursting with musicians from around the globe. The Conservatory's world music programming begins on October 16 with Mallorcan singer/songwriter Buika; one week later, South Africa's Hugh Masekela brings his trumpet to Koerner. And the bleakness of a Toronto November will be brightened, on the 27th of the month, by "New Orleans Nights" with Allen Toussaint, Nicholas Payton and the Joe Krown Trio.



**Hugh Masekela.**

In the new year, the Conservatory will present Kiran Ahluwalia and Rhythm of Rajasthan (January 22), "Acoustic Africa," featuring Habib Koité, Oliver Mtukudzi and Afel Bocoum (March 6); and the "rainbow nation" sounds of the Johnny Clegg Band from South Africa (April 13). And further reinforcing the impression that the Conservatory is now *the* place for world music is Soundstreams Canada, which brings a Brazilian duo – vocalist Monica Salmaso and guitarist Fábio Zanon – to Koerner Hall on April 28.

Do all of the forementioned concerts pass muster as world music? Does Dixieland jazz "count"? If world music is about breaking down boundaries and embracing musical roots, then the boundaries of the genre (if it may be called a genre) are bound to be fuzzy and flexible. Something would be wrong if they weren't. ■

*Colin Eatock is a Toronto-based composer, writer and managing editor of The WholeNote. Our regular columnist, Karen Ages, returns to World View next month.*

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### Celebration 35

November 13, 2010 8:00 pm

D Shostakovich	Festival Overture, Opus 96
D Bowser	New Composition
R Strauss	Horn Concerto No. 1, Opus 11 Diane James, horn
W A Mozart	Symphony No. 35 K. 385 (Haffner)
G Ridout	Fall Fair

### Mozart at the Opera

February 5, 2011 8:00 pm

W A Mozart	Impresario Overture K. 486
	Selected Opera Arias
	Soloists from the NYCO Vocal Competition
J Brahms	Symphony No. 3, Opus 90

### Rendez-vous à Paris

April 9, 2011 8:00 pm

Grace Church On-the-Hill

J Offenbach/C Binder	Orfeus in the Underworld
C Saint-Saëns	Danse Macabre, Opus 40
J Massenet	Meditation from Thaïs
P de Sarasate	Zigeunerweisen, Opus 20
	Ema Nikolovska, violin
	2009 NYCO Music Festival Winner

C Debussy/H Büsser

Petite Suite

G Bizet

L'Arlésienne Suite No. 1

### The Colossal Fifth

June 4, 2011 8:00 pm

F J Haydn	Divertimento (St. Antony Chorale)
J Brahms	Variations on a Theme of J Haydn
L van Beethoven	Egmont Overture
	Symphony No. 5, Opus 67

## NYCO MOZART VOCAL COMPETITION

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Vocalists, trained or in training, between the ages of 16 and 35 are invited to participate.

Prize winners will be selected by Maestro David Bowser, to perform Mozart arias in concert with the NYCO Symphony Orchestra on February 5, 2011 at the Centre for the Arts at St Michael's School in Toronto.

A non-refundable registration fee of \$50 is required on or before the registration dead-line of November 1, 2010, 5:00PM.

Singers are to supply their own accompanist.

A minimum of two arias by Mozart are required.

**To register or for more information,  
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eva.krangle@nyco.on.ca, or 416-409-2002.**

# Something for Everybody

TERRY ROBBINS

It's been a busy summer for devotees of Broadway-style musicals in the Toronto area, with professional productions of *Miss Saigon* and *South Pacific* adding to the just-closed hit *Jersey Boys*, and with *Wicked* just around the corner. If your wallet feels significantly lighter, however, then relief is at hand as a new season of community musical theatre in the GTA kicks off this month. Ticket prices are significantly lower, usually in the \$20 to \$25 range, but the performing standard is often very high.

There's the usual mixture of perennial favourites and contemporary shows, and the usual mixture of presentation styles, all of which reflect the variety in the community theatre world: the different personnel of the various groups and their musical tastes; the perceived audience market; the quite different performing spaces; and the varying musical resources they choose to use.

"Something for everybody," as the cliché goes. Even so, you can't help wondering if there should be a bit more imagination – or possibly a bit more communication – in the programming: there are three instances of the same show being staged by two different companies, and in the case of *Oliver!*, the two productions will be running at exactly the same time.

Most groups choose to do only one or two shows a year, which makes for a very full schedule in November and in the spring. Surprisingly, I know of only one production in each of September, October and December. Two of those belong to the Civic Light Opera Company, the only group to present four shows a year, and whose schedule – rather like the hockey season – stretches from early September to the beginning of June ([www.civiclighoperacompany.com](http://www.civiclighoperacompany.com)).

It does mean, however, that they mostly avoid date conflicts with the other groups. Their first show is *Paint Your Wagon*, another of those shows with a gorgeous Fritz Loewe score and a problematic book by Alan Jay Lerner, which artistic director Joe Cascone will doubtless address. It runs September 8 to 25 at Fairview Library Theatre.

October sees the first of five single productions by five different groups at the Meadowvale Theatre in Mississauga, combined under the heading the Encore Series, and with attractively-priced subscriptions to all five shows ([www.encoreseries.ca](http://www.encoreseries.ca)). Music Theatre Mississauga stages *Shout! The Mod Musical*, a look at the British female singers and fashions of the 1960s. It runs October 22 to 30.

A busy November starts with Scarborough Music Theatre's *Annie*, the first of two productions of the show this season, and Curtain Call Players' Bob Fosse review *Steam Heat*. *Annie*, always popular with audiences (but, trust me, not with the musicians!) runs November 4 to 20 ([www.theatrescarborough.com/SMT](http://www.theatrescarborough.com/SMT)); and *Steam Heat* goes from November 4 to 13 ([www.curtaincallplayers.com](http://www.curtaincallplayers.com)).



Heather Goodall and David Hines in *Paint Your Wagon*.

*Rent* has proved to be particularly popular with community groups since the performing rights became available, and it's clearly a great way to pull young performers into the theatre. Brampton Musical Theatre's production of the show runs at the Rose Theatre for just four days, November 11 to 14 ([www.bramptonmusicaltheatre.com](http://www.bramptonmusicaltheatre.com)).

The middle of November sees the two concurrent productions of *Oliver!*: one a short run by Steppin' Out Theatrical Productions in Richmond Hill from November 18 to 21 ([www.steppinout.ca](http://www.steppinout.ca)); and the other a three-week run by Etobicoke Musical Productions from November 19 to December 4 ([www.e-m-p.net](http://www.e-m-p.net)).

Clarkson Music Theatre presents the second show in the Encore Series at Meadowvale Theatre, and the first of the season's Gilbert & Sullivan productions, when they stage *The Gondoliers* from November 19 to 27. Civic Light Opera is the only group to try to take advantage of the holiday season in December, with the third – and revised – production of their original musical, *The Wizard of Oz*. Do not expect the movie! Show dates are December 1 to 19.

The new year gets off to a fairly quiet start, with only Theatre Unlimited's *Cabaret* in the Encore Series from January 21 to 29 – before St. Anne's Music and Drama Society hits the boards at the end of the month with their double G&S bill of *H.M.S. Pinafore* and *The Zoo*. Show dates are January 28-30 and February 3 to 6 ([www.stannes.on.ca](http://www.stannes.on.ca)).

Three contemporary shows can be seen in February: Scarborough Music Theatre's second production of the season is *The Full Monty*, from February 3 to 19, (should be interesting!) and Meadowvale Music Theatre stages *Urinetown* as the fourth show in the Encore Series, February 18 to 26. *Urinetown* is another show that is proving to be extremely popular with community groups: you will also be able to catch it later in the spring when EMP mount their production at Burnhamthorpe Collegiate. Civic Light Opera's production of *The Big Bang*, a two-man show about a backers' audition for an improbably ambitious new musical, runs February 9 to 26, and the month also sees the latest in North Toronto Players' string of imaginatively updated G&S operettas: this time it's *The Mikado* at the Vaughan Playhouse ([www.northtorontoplayers.com](http://www.northtorontoplayers.com)).

The Encore Series wraps up with City Centre's *Peter Pan* from March 25 to April 2. Otherwise, March looks like the month for Stephen Sondheim fans, with productions of *Sweeney Todd* by Curtain Call Players from March 24 to April 2, and *A Little Night Music* by Steppin' Out from March 24 to 26. Interestingly, there is a line of thought in musical theatre that Sondheim shows are not necessarily a great choice for community groups: for a start, they're quite complex and difficult. But feelings about Sondheim seem to be polarized – you either like him or you don't. If you do, you've probably already seen all his shows several times; if you don't, then you probably won't be going.

April sees the second *Annie* production, this time by Brampton Musical Theatre from April 6 to 8, and Scarborough Music Theatre ends its schedule with *Fiddler on the Roof* from April 28 to May 14. Civic Light Opera rounds out the season with Cole Porter's *Anything Goes* from May 18 to June 4.

Quality musical theatre at quality prices – go see for yourself! ■

Terry Robbins is a musician and musical theatre enthusiast. He can be contacted at: [musicaltheatre@thewholenote.com](mailto:musicaltheatre@thewholenote.com).

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# Forward and Back

JIM GALLOWAY

Here we are heading into a new season. Summer is a sweaty memory. Before we know it, we'll be complaining about the cold weather. But it also heralds an upsurge in club and concert activity. There are even a couple of festivals to round out that season.

The Guelph Jazz Festival runs from September 8 to 12 and kicks off with a performance featuring accordionist Pauline Oliveros performing live in Guelph with Anne Bourne (cello), Guelph's own Ben Grossman (hurdy gurdy) and Jesse Stewart (drums) connected to two other sites where they will be joined by Ricardo Arias on balloon (in Bogotá, Colombia) and Jonas Braasch on soprano sax, Doug Van Nort on laptop and Curtis Bahn on electronics (in Troy, NY).

Some of the other featured artists include the quartet of Bob Ostertag, Sylvie Courvoisier, Taylor Ho Bynum, Jim Black on the 9th, Henry Grimes, Jane Bunnett, Andrew Cyrille, Marilyn Crispell, a double bill of The Trio (Muhai Richard Abrams, Roscoe Mitchell, George Lewis), Sangam (Charles Lloyd, Zakir Hussain and Eric Harlan), and on the closing day – and I do mean day because it is scheduled for 10:30am – guitarist Marc Ribot, bassist Henry Grimes and drummer Chad Taylor. The festival is a veritable feast for anyone who enjoys contemporary music. Full details can be found in our listings or by going to [www.guelphjazzfestival.com](http://www.guelphjazzfestival.com).



Laila Biali.

Then there's the All-Canadian Jazz Festival in Port Hope, September 24-26, which will be a real celebration of Canadian jazz. The Shuffle Demons, Alex Pangman and Her Alleycats, Laila Biali Trio with Guido Basso and Phil Dwyer and the Brian Barlow Big Band with Heather Bambrick to name just a few. Again,

full details can be found at [www.allcanadianjazz.ca](http://www.allcanadianjazz.ca).

On October 3 at the Toronto Centre for the Arts, 5040 Yonge, the Jazz Performance and Education Centre will present a tribute to Warren K. Winkler, Chief Justice of Ontario. The JPEC Jazz Orchestra (Denny Christianson, music director), and vocalist Raneé Lee are the featured performers for this gala event.

## Not Run of The Mill

The fall programming at the Old Mill certainly isn't "run of the mill." On Thursday, September 16, 7:30pm in the dining room, 2010 Grammy Award-winning vocal virtuoso Kurt Elling will take the stand followed by the Oliver Jones Trio on September 30, while over at the

Home Smith Bar Thursday nights will feature John Sherwood, except on the 16th when Richard Whiteman will take over.

Friday nights will showcase June Garber, Luis Mario Ochoa and Julie Michaels. On Saturday nights the Home Smith will present the Bob Scott Duo followed by the trios of Gord Sheard and Paul Read.

Gallery 345 at 345 Sorauren Ave. is also coming up with some interesting programming this month with "The Art of the Piano," featuring Dave Restivo and Robi Botos on the 12th, Henry Grimes, Jane Bunnett and Andrew Cyrille on the 13th, and Indo-Latin jazz from Irshad Kahn World Trio on the 19th.

Meanwhile, the Rex rolls on and Quotes will be back mid-month. So the season is well and truly under way, and you should check the listings section for more complete details of the month's offerings.

I also did some looking back at significant and memorable events this year, and two spring to mind immediately.

The Ken Page Memorial Trust Gala in May featured a cross-section of Canadian and American artists in an informal setting, again at the Old Mill, where players were mixed and matched throughout the evening. The visitors included the Vache brothers, Allan and Warren, George Masso and the multi-talented Scott Robinson, all long-time favourites with Toronto audiences. And the local musicians included almost a who's who on the Toronto scene with John MacLeod, Kevin Turcotte, Laurie Bower, Al Kay, Don Thompson, John Sherwood, Reg Schwager, Neil Swainson, Terry Clarke, Lucian Gray and some guy playing a bent soprano sax.

Then there was the tribute performance by members of the Rob McConnell Tentet at the Old Mill. Led by trombonist Terry Promane the band gave an exuberant evening of Rob's arrangements – that is, until the closing number, "For All We Know," composed by J. Fred Coots in 1934, with lyrics by Sam M. Lewis. It goes as follows:

*For all we know we may never meet again  
Before you go make this moment sweet again  
We won't say goodnight until the last minute  
I'll hold out my hand and my heart will be in it  
For all we know this may only be a dream  
We come and we go like the ripples of a stream  
So love me, love me tonight tomorrow was made for some  
Tomorrow may never come for all we know*

Ah, they don't write lyrics like that any more.

But on that night it was an instrumental performance – and if ever there was a demonstration of the emotional power of music it was John Johnston's moving alto sax interpretation of Rob McConnell's arrangement. If there was a dry eye in the room it must have belonged to someone who is emotionally deaf.

To all of you out there: fall in and get out to hear some jazz! ■

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

## jazz vespers

• St. Philip's Anglican Church

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- Sunday, September 12, 4:00 pm  
**Mariachi! with Jorge Lopez + Mexico Amigo Band**
- Sunday, September 26, 4:00 pm  
**Klezmer! with the Jordan Klapman Quartet**

• **St. Philip's Anglican Church** | Etobicoke  
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## jazz vespers

Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

---

**Sept 12 at 4:30 pm**  
**Kind of Blue – Music of Miles Davis**  
STEVE McDADE (TRUMPET), JOHN JOHNSON, TERRY WHITE (SAXOPHONE), DAVID RESTIVO (PIANO), SCOTT ALEXANDER (BASS), BRIAN BARLOW (DRUMS)

**Sept 26 at 4:30 pm**  
**A Love Supreme - Music of John Coltrane**  
KIRK MacDONALD, PAT LaBARBERA (SAXOPHONE), BRIAN DICKENSON (PIANO), NEIL SWAINSON (BASS), BOB McLAREN – (DRUMS)

**Christ Church Deer Park,**  
**1570 Yonge Street, (north of St. Clair at Heath St.)**  
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# New Season, New Ensembles

JACK MACQUARRIE

As I write this, on return from a Sunday evening concert at the Orillia Aquatheatre, I'm reminded of the impending end of the summer concert season. Our concert began at 6:30pm rather than the usual seven o'clock, because the days are getting shorter. September is only two weeks away, and the fall season is on the horizon. For most community ensembles this marks a beginning of sorts. Whether they have been playing all summer, with rehearsals and concerts, or have taken a complete break, most will be in transition in some way or other. Almost without exception, there will be some reflection on the past year and discussion of what changes might be in order.

Almost every year in Southern Ontario, September heralds the establishment of one or more new community instrumental groups with varying aspirations. So, for our inauguration of a new season of *The WholeNote*, it seemed to be a fitting time to visit a few new startups and some relative newcomers that have now completed one or two seasons. For our very limited and informal study of recently formed groups, I've selected the Milton Concert Band, the Scarborough Society of Musicians, New Horizons/Long & McQuade's Play-in-a-Band Programme, the Kindred Spirits Orchestra and the Newmarket Stepping Stone Band.

The oldest of these five groups, the Milton Concert Band, began taking shape early in 2007, when recently arrived Milton residents (and long-time friends) Angela Rozario and Cheryl Ciccarelli, having recognized the town's growing artistic community, decided to see if there were any other area amateur musicians interested in performing together. Their hopes were immediately met, and the pair were soon scrambling to accommodate over 30 musicians and having to put others on a waiting list. Working with the town of Milton, the group was able to move to its new permanent home at Memorial Arena in September 2007. By now, the band will have concluded their regular series of summer concerts and performances at town festivals, and will be preparing for their fall and winter season.

About one year later, in February 2008, the Scarborough Society of Musicians had its beginnings. It began with a discussion among a group of graduating high school students who had developed and shared a passion for musical performance and didn't want to abandon that love after graduation. The band is a non-profit organization aimed at providing post-secondary school students who are not pursuing professional studies in music an environment to continue developing and exploring their talents. Since its inception, the band has been rehearsing on Saturday mornings, in the music room at Dr. Norman Bethune C. I. in Scarborough. I'm informed that they'll be organizing their future activities in January, but they have already performed a concert, in July 2010. Try visiting their website: [ssm@continuingmusic.ca](http://ssm@continuingmusic.ca).

Another new band programme is intended for seniors who live close to the heart of Toronto. New Horizons Music and Long & McQuade Musical Instruments have announced their Play-in-a-Band Programme, to begin in September. Designed for adults from 50 to 90 (and older), it's for those who always wanted to play an instrument and former players who want to play again. Whether you're learning to play "from scratch" or dusting off that old horn from the back of the closet, you'll will be welcome. The programme will be directed by Dan Kapp, an instrumentalist and conductor with over 30 years' experience. An information meeting is scheduled for Wednesday, September 15 at 9:30am, with the first rehearsal one week later. For information go to [www.newhorizonsbloor.ca](http://www.newhorizonsbloor.ca) or phone 416-588-7886.

The next in our recent arrivals on the community music scene is the Kindred Spirits Orchestra. Founder and musical director Maestro Kristian Alexander felt that the time was ripe for an audition-

based community orchestra in Markham. The orchestra's official incorporation was on March 16, 2009. Their inaugural concert took place on November 3, 2009, at the CBC's Glenn Gould Studio in downtown Toronto. The ambitious programme included Wagner's *Siegfried Idyll* and Mozart's *Gran Partita*.

The orchestra is still relatively small (38 musicians), which has enabled it to concentrate on developing a refined ensemble sound. For the future they hope to increase the size of their string section and, in their words, "to grow and attract more musicians, more friends, more kindred spirits."

With a relatively small string section, to date they have focused almost exclusively on baroque and classical compositions. They are very eager to broaden their repertoire and approach romantic and more contemporary works. The first such foray into works requiring significantly larger resources took place in June of this year. At that time, I had the opportunity to join the brass section in a performance of Beethoven's *Fifth Symphony*.

For the immediate future, their growth will certainly be limited until they can move to a larger rehearsal hall. Perhaps the new Markham recreational complex will supply the answer. In the meantime, they are forging ahead with an ambitious season that will include a four concert subscription series at the Glenn Gould Studio. Concerts will include guest violinist Jacques Israelievitch performing the Beethoven *Violin Concerto*, and performances of Beethoven's *Sixth*, *Seventh* and *Eighth* symphonies.

In addition to performances, the Kindred Spirits Orchestra has an education and community outreach programme with professional development opportunities for local music teachers and young conductors. And to promote Canadian composers and music, they have Gary Kulesha and Larysa Kuzmenko on board as resident composers for the coming season.

About one year ago, a new band for beginners and intermediate level players was established in Newmarket. Informally called the Stepping Stone Band, their message was simple: "If you took band music in high school, and years later find you have time and interest in making music, this is perfect way to get back into it. Why play at home alone? The best way to learn to read music is to play in a group or ensemble." The group stopped rehearsing for the summer, but that wasn't the end of playing. Several members, who had upgraded their skills during this first season, are now rehearsing regularly with the Newmarket Citizens' Band and have been performing in concerts over the summer. As for the remaining members, they will form the core for the coming season. As of this writing, this beginner band has 12 members who want to proceed with rehearsals in September. They are hoping for at least eight additional members to proceed with the programme. If you have considered the idea of taking up an instrument again or know of someone who has, pass this message on.

The band will meet Monday nights from 7pm to 9pm at a loca-



Kristian Alexander.



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tion near the Aurora Public Library. Members must bring their own instruments and music stands. Music is provided. The programme will be coordinated by Joe Mariconda. For more information, please email Joe at joemariconda@gmail.com or call him at 905-836-4039.

[Editor's Note: Jack MacQuarrie has more to say about community ensembles this month, including Resa's Pieces Strings and the Richmond Hill Concert Band. To read the full text of his column, go to [www.thewholenote.com](http://www.thewholenote.com).]

## Definition Department

This month's lesser known musical term is *fermantra*: "A note held over and over and over ..." We invite submissions from readers.

## Upcoming Concerts

See concert listings for details. ■

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).



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# The WholeNote Listings

September 1 - October 7 2010

The WholeNote listings are arranged in four sections:

- 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). Starts on page 39.
- C. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 42.
- D. ANNOUNCEMENTS ET CETERA** is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 44.

**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 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.

**NEXT, OCTOBER 1 - NOVEMBER 7!** The next issue covers the period from October 1 - November 7, 2010. All listings for that period must be received by 6pm Wednesday September 15.

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

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



## A. Concerts In The GTA

### Wednesday September 01

- 2:00: **Ashkenaz Festival. Deli Duos.** Caplansky's Delicatessen, 356 College St. 416-500-3852.
- 2:00 & 7:30: **Dancap Productions. South Pacific.** Rodgers & Hammerstein. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-644-3665. \$35-\$185. Also Sep 2-5.
- 8:00: **Mirvish Productions. Rock of Ages.** Royal Alexandra Theatre, 260 King St. W. 416-872-1212. Sep. 2-5, 14-19, 21-26, 28-Oct 3, 5-7 and beyond.

### Thursday September 02

- 7:00: **Investors Group Thursday Night Concert Series. The Jazz Mechanics.** Gage Park, 45 Main St. S., Brampton. 905-874-2936. Free.
- 7:00: **Toronto Music Garden. Winona Zelinka, cello.** Bach: Cello Suite No.5. 475 Queen's Quay W. 416-973-4000. Free.
- 8:30: **Ashkenaz Festival. Ashkenaz at Lula.** Geoff Berner, vocals/accordion; Michael Winograd Trio. Lula Lounge, 1585 Dundas St. W. 416-588-0307.

### Friday September 03

- 2:00: **Ashkenaz Festival. Deli Duos.** Caplansky's Delicatessen, 356 College St. 416-500-3852.
- 7:00: **Batuki Music Society/Gladstone World Concert Series. House of David Gang.** Roots reggae. Melody Bar, Gladstone Hotel, 1214 Queen St. W. 416-531-4635. Free.
- 7:00: **Vigour Projects. Vigourfest.** Aaliah Michaela, Adrian Anantawan, Dan Dwoskin, David Alter, Mark Weinstock, and other musicians. Trane Studio, 964 Bathurst St. 647-895-0214. \$10. Net proceeds will support the Heart and Stroke Foundation of Ontario.

### Saturday September 04

- 4:00: **Ashkenaz Festival/Harbourfront Centre. Ashkenaz Parade.** Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 6:00: **Ashkenaz Festival/Harbourfront Centre. Lenka Lichtenberg.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 6:00: **Ashkenaz Festival/Harbourfront Centre. Michael Winoberg Dance Band.** Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 7:00: **Ashkenaz Festival/Harbourfront Centre. Black Sea Station.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 7:00: **Ashkenaz Festival/Harbourfront Centre. Flory Jagoda.** Enwave Theatre, 235 Queen's Quay W. 416-973-4000. \$25; \$18(adv).
- 8:00: **Annex Quartet. In Concert.** Bloor Street United Church, 300 Bloor St. W. 647-520-9644. By donation.
- 8:00: **Ashkenaz Festival/Harbourfront Centre. Elaine Hoffman Watts.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 9:30: **Ashkenaz Festival/Harbourfront Centre. The Other Europeans.** Yiddish and Roma musicians. Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 11:00pm: **Ashkenaz Festival/Harbourfront Centre. Sephardic and Mizrahi Cabaret.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 11:00pm: **Ashkenaz Festival/Harbourfront Centre. Yiddish Princess.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 12:00 noon: **Ashkenaz Festival. Bella Did Ya Eat Jewish Brunch.** Les Bâtards du Bouche. Free Times Café, 320 College St. 416-967-1078.
- 1:00: **Ashkenaz Festival/Harbourfront Centre. Community Klezmer Showcase.** Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 1:00: **Ashkenaz Festival/Harbourfront Centre. La Nona Canta.** Flory Jagoda. Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 1:30: **CAMMAC/McMichael Gallery. Christopher Lee, flute.** 10365 Islington Ave., Kleinburg. 905-893-1121. \$15; \$9(sr/st).
- 2:00: **Ashkenaz Festival/Harbourfront Centre. The Spirit of Sepharad.** Enwave Theatre, 235 Queen's Quay W. 416-973-4000. \$30; \$25(adv).
- 2:00: **Music at Mount Pleasant. Guitar Quintet.** Music for guitar and strings. Conservatory Garden, 375 Mount Pleasant Rd. 416-485-9129. Free.
- 2:30: **Ashkenaz Festival/Harbourfront Centre. Klezmerata Fiorentina.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 3:00: **University of Toronto. September 2010 Carillon Recital Series.** David Hunsberger, carillon. Soldiers' Tower, 7 Hart House Circle. 416-978-0544. Free.
- 3:30: **Ashkenaz Festival/Harbourfront Centre. Red Hot Chachkas.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 4:00: **Ashkenaz Festival/Harbourfront Centre. Efim Chorny and Susanna Ghergus.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 4:00: **St. James' Cathedral. Twilight Recital Series.** Selwyn College Choir. 65 Church St. 416-364-7865 x231. Free.
- 6:00: **Ashkenaz Festival/Harbourfront Centre. Les Bâtards du Bouche.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 6:30: **Toronto Centre for the Arts. Halau Hula O Kalei'u'okalani.** Hawaiian Dance And Music. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$25.
- 7:00: **Ashkenaz Festival/Harbourfront Centre. David Buchbinder's Odessa/Havana.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. \$18; \$15(adv).
- 8:00: **Ashkenaz Festival/Harbourfront Centre. Divahn with Yair Dalal.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 9:30: **Ashkenaz Festival/Harbourfront Centre. Balkan Beat Box.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 11:00pm: **Ashkenaz Festival/Harbourfront Centre. The Sway Machinery.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 11:00pm: **Ashkenaz Festival/Harbourfront Centre. Cabaret: Echad Tsvey, Tres.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.
- 12:30: **Music Mondays. Vocal Trio.** David Celia, Joan Besen and Mia Sheard. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. Pwyc (\$5 suggested).
- 2:00: **Ashkenaz Festival/Harbourfront**

### Monday September 06

- 12:30: **Ashkenaz Festival/Harbourfront Centre. Toronto Jewish Folk Choir.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 12:30: **Music Mondays. Vocal Trio.** David Celia, Joan Besen and Mia Sheard. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x222. Pwyc (\$5 suggested).
- 2:00: **Ashkenaz Festival/Harbourfront**

**Centre. Jaffa Road.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 2:30: **Ashkenaz Festival/Harbourfront**

**Centre. Trio Chorinho.** Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.

• 3:00: **Ashkenaz Festival/Harbourfront**  
**Centre. Mycale.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.

• 4:00: **Ashkenaz Festival/Harbourfront**

**Centre. Ashkenaz Parade.** Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 5:00: **Ashkenaz Festival/Harbourfront**

**Centre. Kaba Horo.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 5:00: **Ashkenaz Festival/Harbourfront**

**Centre. Sasha Luminsky, accordion, and Martin Van De Ven, clarinet.** With string quartet. Lakeside Terrace, 235 Queen's Quay W. 416-973-4000. Free.

• 6:00: **Ashkenaz Festival/Harbourfront**

**Centre. Fellowship of the Strings.** Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 6:30: **Ashkenaz Festival/Harbourfront**

**Centre. Night Songs from a Neighbouring Village.** Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.

• 7:30: **Ashkenaz Festival/Harbourfront**

**Centre. Best of the Fest Finale.** Sirius Stage, 235 Queen's Quay W. 416-973-4000. Free.

#### Tuesday September 07

• 12:30: **St. James' Cathedral.** *Music at Mid-day.* Simon Walker, organ. 65 Church St. 416-364-7865 x231. Free.

#### Wednesday September 08

• 7:00: **Civic Light Opera.** *Paint Your Wagon.*

Lerner & Loewe. Eric Botosan (Ben Rumson); Elizabeth Rose Morriss (Jennifer Rumson); Damien Gulde (Julio Valveras); Allan Ashby (Dr. Newcomb); Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$25. SOLD OUT. Also Sep 9, 11, 12, 15-19, 22-24, 25.

#### Thursday September 09

• 12:10: **University of Toronto.** *Fraser Jackson, bassoon, and Monique de Margerie, piano.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

• 12:15: **Metropolitan United Church.**

*Noon at the Met.* Dmitriy Varelas, flute; Yuliya Varelas, organ. 56 Queen St. E. 416-363-0331 x51. Freewill offering.

• 8:00: **Civic Light Opera.** *Paint Your Wagon.* See Sep 8.

#### Friday September 10

• 5:00 to 11:00: **Tim Horton's Southside Shuffle Blues and Jazz Festival.** *Day One.* Raoul and the Big Time; Downchild Blues Band; Ronnie Hawkins and the Hawks; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. \$22-\$75 (weekend pass).

• 7:00: **Remenyi House of Music/Roland Canada.** *Sergio Scappini, accordion.* 210

Bloor St. W. 416-961-3111. Free (reservations required).

• 8:00: **Civic Light Opera.** *Paint Your Wagon.* See Sep 8.

• 8:00: **Music Gallery.** *Jazz Avant Series: Chicago Underground Duo.* Rob Mazurek and Chad Taylor. 191 John St. 416-204-1080. \$25; \$20; \$15.

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## A. Concerts In The GTA

• 10:30pm: **Lyndon John X. Brighter Days CD-Release Party.** Roots reggae. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$10; \$15(with CD).

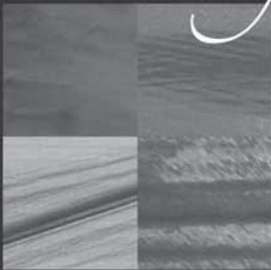
### Saturday September 11

• 11:00am to 11:00pm: **Tim Horton's Southside Shuffle Blues and Jazz Festival.** *Day Two.* Dr. Hook; Elvin Bishop; Watermelon Slim; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. \$22-\$75(weekend pass).  
 • 2:00: **Toronto Operetta Theatre.** *Vienna Gold Gala Concert.* Hillary Coote, Eugenia Dementzis, Sarah Hack, Lise Maher, Stefan Fehr, and others, vocalists; David Eliakis and Raisa Nakhmanovich, music directors/accompanists. St. Lawrence Centre for the Arts, Jane Mallett Theatre, 27 Front St. E. 416-366-7723/1-800-708-6754. \$35.

• 3:00: **Second Cup.** *Second Cup Summer Music Series.* Music from Jersey Boys and other Broadway musicals. Alison Smyth. 511 St. Clair Ave. W. 416-534-6490.  
 • 4:00: **Larkin Singers.** *Fire and Light.* Works by Brahms, Cabena, Harris, Rheinberger, Willan and others. Matthew Larkin, director. Christ Church Deer Park, 1570 Yonge St. 416-895-0651. \$25; \$20(sr); \$10(under 25).  
 • 4:30: **Canadian Opera Company.** *Ben Heppner in Recital.* Music by Grieg, Sibelius and Tchaikovsky. John Hess, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$22-\$129.  
 • 8:00: **Aradia Ensemble.** *Giulio Cesare in Egitto.* Handel. Semi-staged production presented in conjunction with the Centre for Opera Studies in Italy. Kevin Mallon, artistic director. Glenn Gould Studio, 250 Front St W. 416-872-4255. \$35; \$20(sr); \$15(st).

The  
*Larkin Singers*  
Matthew Larkin - Director

*Fire & Light*



Works of great beauty, at once ephemeral and enduring, celebrating the lives of Saints and Angels.  
 Brahms | Cabena | Harris | Rheinberger | Willan

September 11 | 4 PM

Christ Church Deer Park | 1570 Yonge Street  
 Adults \$25 | Seniors \$20 | Under 25 \$10  
 info@larkinsingers.com | 416.895.0651

NEW WEBSITE: [WWW.LARKINSINGERS.COM](http://WWW.LARKINSINGERS.COM)

**Handel's Giulio Cesare**

Aradia Ensemble Directed by Kevin Mallon  
 - In conjunction with -  
 The Centre for Opera Studies in Italy

www.aradia.ca  
 Call Roy Thomson Hall  
 Box Office for Tickets!  
 416.872.4255

Saturday Sept. 11, 8:00pm  
 Glenn Gould Studio  
 250 Front Street West, Toronto

• 8:00: **Civic Light Opera.** *Paint Your Wagon.* See Sep 8.  
 • 8:00: **Pegasus Hospitality Group.** *Casa Loma Big Band Dance.* Toronto All Star Big Band. 1 Austin Terrace. 416-533-3553 x22. \$50.  
 • 9:00: **Music Gallery.** *Double CD Release.* Eric Chenaux and Ryan Driver. 191 John St. 416-204-1080. \$12; \$10; \$7.

### Sunday September 12

• 12:00 noon to 11:00pm: **Tim Horton's Southside Shuffle Blues and Jazz Festival.** *Day Three.* Johnny Winter; Mark Hummel's Blues Harmonic Blowout; Monkeyjunk; Mark Stafford's Junior Jam; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. \$22-\$75(weekend pass).  
 • 2:00: **Civic Light Opera.** *Paint Your Wagon.* See Sep 8.  
 • 2:00: **Parks and Recreation Toronto.** *Sunday Serenades: Dave Parsons Quartet.* Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.  
 • 2:00: **Toronto Operetta Theatre.** *Vienna Gold Gala Concert.* See Sep 11.  
 • 3:00: **Consulate General of the Republic of Poland.** *Chopin Piano Recitals in the Year of Fryderyk Chopin 2010.* Piano works by Chopin. Adam Piotr Zukiewicz, piano. 2603 Lakeshore Blvd. W. 416-252-5471 x450. Free.  
 • 3:00: **Li Delun Music Foundation.** *Chopin Bicentennial Celebration.* Leonard Gilbert, piano. Chopin: Etudes Op.25 No.5 and No.11; Nocturne Op.27 No.2; Polonaise-Fantaisie Op.61; Ballade No.4 Op.52; Polonaise No.6 Op.53; Sonata No.3 Op.58. Walter Hall, 80 Queen's Park. 416-490-7962. \$20; \$15(sr/st); \$25(VIP).

• 3:00: **Royal Conservatory.** *Frank Fernandez, piano, and Jack Semple, guitar.* Koerner Hall, 273 Bloor St. W. 416-408-0208. \$60.  
 • 3:00: **University of Toronto.** *September 2010 Carillon Recital Series.* Roy Lee, carillon. Soldiers' Tower, 7 Hart House Circle. 416-978-0544. Free.  
 • 4:00: **St. James' Cathedral.** *Twilight Recital Series.* Andrew Adair and Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free.  
 • 4:00: **St. Philip's Anglican Church.** *Mariachi Vespers.* Jorge Lopez and Mexico Amigo Mariachi. 25 St. Phillips Rd. 416-247-5181. Pwyc. With prayer.  
 • 4:30: **Christ Church Deer Park.** *Jazz Vespers: Kind of Blue - Music of Miles Davis.* Steve McDade, trumpet; John Johnson, Terry White, saxophone; David Restivo, piano; Scott Alexander, bass; Brian Barlow, drums. 1570 Yonge St. 416-920-5211. Free (donations welcome). With brief reflections by clergy.  
 • 8:00: **Gallery 345.** *The Art of the Piano: Duo Jazz Piano Improv.* Dave Restivo and Robi Botos, piano. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

### Monday September 13

• 8:00: **Gallery 345.** *Three Jazz Masters.* Henry Grimes; Jane Bunnett; Andrew Cyrille. 345 Sorauren Ave. 416-822-9781. \$25; \$10(st).

### Tuesday September 14

• 12:10: **University of Toronto.** *Voice Studies Showcase.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.  
 • 12:30: **St. James' Cathedral.** *Music at Mid-day.* Michael Bloss, organ. 65 Church St. 416-364-7865 x231. Free.

## CHOPIN BICENTENNIAL CELEBRATION

### Leonard Gilbert Piano Recital First Prize Winner Canadian Chopin Competition 2010



Sunday, Sept. 12, 2010 at 3:00pm  
 Walter Hall, U. of T., Faculty of Music  
 80 Queen's Park, Toronto (Museum Subway Station)  
 Tickets: \$15 (Students/Seniors) \$20, \$25 (VIP)

For info/ticket:  
 416-490-7962, (404/Finch) lidelunmf@gmail.com Li Delun Music Foundation  
 Euromusic Centre (404/ Steeles, 2651 John St.) 905-946-8040  
 L'Atelier Grigorian Music Store (Bay/ Yorkville) 416- 922-6477

GALLERY 345

- **Sun Sept 12, 8pm** | The Art of the Piano: Duo Jazz Piano Improv with Dave Restivo & Robi Botos
- **Mon Sept 13, 8pm** | Henry Grimes, Jane Bunnett, Andrew Cyrille
- **Thurs Sept 16, 8pm** | Quiet People Collective. Singer/songwriters from Saskatchewan
- **Sun Sept 19, 7pm** | Irshad Kahn World Trio
- **Fri Sept 24, 8pm** | The Art of the Piano: Claudia Chan
- **Sat Sept 25, 8pm** | The Art of the Piano: John Farah
- **Sun Sept 26, 8pm** | The Art of the Piano: Adam Sherkin
- **Sat Oct 2, 8pm** | CD Release: Brian Dickinson, piano with guitarist Ted Quinlin

345 Sorauren Avenue  
 [south of Dundas W, east of Roncesvalles]  
 416.822.9781 **gallery345.com**

### Wednesday September 15

- 7:00: **Civic Light Opera. *Paint Your Wagon*.** See Sep 8.

### Thursday September 16

- 12:10: **University of Toronto. *Lang Ning Lui, piano*.** Works by Chopin, Prokofiev and Scriabin. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 12:15: **Metropolitan United Church. *Noon at the Met*.** Arnold Tizits, piano. 56 Queen St. E. 416-363-0331 x51. Freewill offering.
- 8:00: **Civic Light Opera. *Paint Your Wagon*.** See Sep 8.
- 8:00: **Gallery 345. *Quiet People Collective*.** Singer/songwriters from Saskatchewan: Zachary Lucky and The Bravest Ghost (Sean Craib-Petkau). 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Music Gallery. *New World Series: Shiraz Ensemble*.** Persian classical music. 191 John St. 416-204-1080. \$25; \$20.

### Friday September 17

- 8:00: **Arraymusic/Chartier Danse. *Red Brick*.** A dance and music event celebrating the work of Canadian composer Michael J. Baker. Fleck Dance Theatre, Harbourfront Centre, 207 Queen's Quay W. 416-973-4000. \$35; \$25(sr/st). Also Sep. 18 and 19.
- 8:00: **Art of Time. *Robert Schumann 1810-2010*.** Schumann's letters and music. Enwave Theatre, Harbourfront Centre, 231 Queen's Quay W. 416-973-4000. \$25-\$59.
- 8:00: **Civic Light Opera. *Paint Your Wagon*.** See Sep 8.
- 8:00: **Music Gallery. *New World Series:***

*Shiraz Ensemble*. See Sep. 16.

- 8:00: **Royal Conservatory. *The Bacon Brothers*.** Folk-rock. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35-\$60.
- 8:00: **The Hildegard Project. *Meditation in Motion: Hildegard von Bingen's Medieval Chants and Labyrinth Walk*.** Krystina Lewicki, soprano; Michael Franklin, Ann-Marie Boudreau and other musicians. Church of the Holy Trinity, 10 Trinity Square. 416-323-3131. \$20; \$15(adv).

### Saturday September 18

- 6:00: **Raag-Mala Music Society. *Vocal and Tabla Solo*.** North and South Indian jugalbandi. Madumita Saha, vocalist; Samar Saha, tabla. Medical Sciences Auditorium, 1 King's College Circle. 416-281-3725. \$18-\$38.
- 9:00: **Music Gallery. *Avant Pop Series: Old Music – The Songs of Arthur Russell*.** Arthur's Landing, Nick Storrer, and Glissandro 70 DJs. 191 John St. 416-204-1080. \$25; \$20; \$15.
- 7:00: **Beaches Baroque. *Beasts of the Baroque*.** Biber: Sonata Representativa; also music by Schmelzer, Kapsberger, and others. Geneviève Gilardeau, baroque violin; Lucas Harris, theorbo. Beaches Presbyterian Church, 65 Glen Manor Dr. 416-546-3312. Free.
- 8:00: **Acoustic Harvest Folk Club. *My Sweet Patootie*.** St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$20.
- 8:00: **Arraymusic/Chartier Danse. *Red Brick*.** See Sep. 17.
- 8:00: **Art of Time. *Robert Schumann 1810-2010*.** See Sep. 17.
- 8:00: **Civic Light Opera. *Paint Your Wagon*.** See Sep 8.
- 8:00: **Guitar Society of Toronto. *Jason Vieaux, guitar*.** Heliconian Hall, 35 Hazelton Ave.

416-964-8298. \$25; \$20(sr); \$15(st).

- 9:00: **Music Gallery. *Avant Pop Series: Old Music – The Songs of Arthur Russell*.** Arthur's Landing, Nick Storrer, and Glissandro 70 DJs. 191 John St. 416-204-1080. \$25; \$20; \$15.

### Sunday September 19

- 1:30: **CAMMAC/McMichael Gallery. *Kory Livingstone, jazz vocalist*.** 10365 Islington Ave., Kleinburg. 905-893-1121. \$15; \$9(sr/st).
- 1:30: **Sinfonia Toronto. *Cabaret at the Gladstone*.** Live music and theatre, and auctions. Gladstone Hotel, 1214 Queen St. W. 416-499-0403. \$50.
- 2:00: **Civic Light Opera. *Paint Your Wagon*.** See Sep 8.
- 2:00: **Parks and Recreation Toronto. *Sunday Serenades: Bob Clegg Jazz Octet*.** Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
- 3:00: **University of Toronto. *September 2010 Carillon Recital Series*.** Gordon Slater,

carillon. Soldiers' Tower, 7 Hart House Circle. 416-978-0544. Free.

- 3:00: **Windermere String Quartet. *In Concert*.** Schubert: Quartettsatz in c D703; Haydn: Quartet in d Op.103; Beethoven: Grosse Fuge Op.133; Rapoport: Quartet (2006). St. Olave's



## WINDERMERE STRING QUARTET

on period instruments

**Schubert**  
*Quartettsatz*  
**Haydn**  
*Quartet Op. 103*  
**Beethoven**  
*Grosse Fuge*  
**Rapoport**  
*Quartet (2006, rev 2010)*

Sunday, Sept 19, 3:00

**MEDITATION IN MOTION  
HILDEGARD VON BINGEN  
CONCERT & LABYRINTH WALK**

**FRIDAY, SEPTEMBER 17, 8pm  
CHURCH OF THE HOLY TRINITY  
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Andrew Burashko  
ANDREW BURASHKO, ARTISTIC DIRECTOR

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# Robert Schumann 1810-2010

## Featuring

**Benjamin Bowman** Violin  
**Andrew Burashko** Piano  
**Steven Dann** Viola  
**Andy Maize** Singer

**Mike Ross** Singer  
**Timothy Ying** Violin  
**Winona Zelenka** Cello

A multidimensional program that celebrates the music of Robert Schumann. Contextualized by readings from his own letters and critical writings, we will explore his piano, vocal and chamber music, including the Andante from his *Piano Quartet Op.47*, selections from *Kreisleriana*, a selection of lieder, and the entire *Piano Quintet Op.44*. A tragic, beautiful life, a musical genius revealed.



## A. Concerts In The GTA

Anglican Church, 360 Windermere Ave. 416-769-7054. \$20; \$14.

• 4:00: **Arraymusic/Chartier Danse. Red Brick.** See Sep. 17.

• 4:00: **St. James' Cathedral. Twilight Recital Series.** Andrew Adair and Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free.

• 5:00: **Club Martin Razus. Evening of Classical Favourites and Viennese Waltzes.** Works by Chopin, Puccini, Verdi, Denza, J. Strauss and Lehár. Collegium Musicum Toronto; guests: Milan Brunner, flute; Marta Laurinc, piano; Heather Dudzinski, violin; Miriam Tikotin, soprano. St Paul's Slovak Lutheran Church, 1424 Davenport Rd. 416-658-9793. \$15. Refreshments will be served.

• 7:00: **Gallery 345. Irshad Kahn World Trio.** Indo-Latin jazz. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 7:30: **Forest Grove United Church. Chopin Recital.** Christopher Burton, piano. 43 Forest Grove Dr. 416-222-2781/416-462-9601. \$25; \$20; free(under 12).

## LET'S HEAR IT FROM BECKWITH



## NEW MUSIC CONCERTS SUNDAY SEPT. 19 WALTER HALL U. of T.

• 8:00: **New Music Concerts. Let's Hear if From Beckwith!** Beckwith: Duo; Animals with Horns; Topical Flutes; and other compositions. New Music Concerts Ensemble. Walter Hall, University of Toronto, 80 Queen's Park. 416-961-9594. \$30; \$20(sr); \$10(st). 7:15: Introduction.

### Tuesday September 21

• 12:00 noon: **Canadian Opera Company. Vocal Series: Meet the Young Artists.** The young artists of the 2010/2011 COC Ensemble Studio sing their favourite arias. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.

• 12:30: **St. James' Cathedral. Music at Mid-day.** Bruce Kirkpatrick Hill, organ. 65 Church St. 416-364-7865 x231. Free.

### Wednesday September 22

• 7:00: **Civic Light Opera. Paint Your Wagon.** See Sep 8.

• 7:00: **Tafelmusik. Lyrical Baroque.** Handel: Suite of arias and dances from Il pastor fido; Vivaldi: Concerto for two oboes and two clarinets in C; Fasch: Orchestral suite in d; Concerto for chalumeau in B flat; Conti: Cantata Fra queste umbrase piante; Telemann: Concerto

for two chalumeaux in d. Jeanne Lamon, director; guests: Eric Hoepflich, chalumeau; Shannon Mercer, soprano. Trinity St. Paul's, 427 Bloor St. W. 416-964-6447. \$33-\$79; \$16-\$22(30 and under).

• 8:00: **Markham Theatre. Rhythm of the Dance.** National Dance Company of Ireland. 171 Town Centre Boulevard, Markham. 905-305-7469. \$54-\$59; \$39(st).

### Thursday September 23

• 12:00 noon: **Canadian Opera Company. Jazz Series: Encuentro en la Habana.** Afro-cuban jazz. Hilario Durán, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.

• 12:10: **University of Toronto. John Kruspe, piano.** Works by Chopin. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

• 12:15: **Metropolitan United Church. Noon at the Met.** Paul Jessen, organ. 56 Queen St. E. 416-363-0331 x51. Freewill offering.

• 8:00: **Civic Light Opera. Paint Your Wagon.** See Sep 8.

• 8:00: **Markham Theatre. Rhythm of the Dance.** See Sep. 22.

• 8:00: **Small World Music. Funkabellly.** Gypsy funk and belly dancing. Nomadica and DJ Medicineman. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$15.

• 8:00: **Tafelmusik. Lyrical Baroque.** See Sep 22.

• 8:00: **Tapestry New Opera Works. Opera Briefs.** Opera scenes by John Harris, Stephen Andrew Taylor and Gareth Williams. Carla Huh-tanen, soprano; Lauren Phillips, mezzo; Keith Klassen, tenor; Peter McGillivray, baritone; Michael Albano, stage director; Christopher Foley and Jennifer Tull, music directors. Ernest Balmer Studio, 55 Mill St. 416-537-6066 x222. \$25; \$20(st/arts workers).

• 8:00: **Toronto Symphony Orchestra. Opening Night – Mahler Resurrection Symphony.**

Isobel Bayrakdarian, soprano; Susan Platts, mezzo; Toronto Mendelssohn Choir. Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$40-\$148.

### Friday September 24

• 8:00: **Civic Light Opera. Paint Your Wagon.** See Sep 8.

• 8:00: **Gallery 345. The Art of the Piano: Claudia Chan.** Works by Schubert, Chopin, Gubaidulina, Corigliano and Ligeti. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 8:00: **Markham Theatre. Rhythm of the Dance.** See Sep. 22.

• 8:00: **Small World Music. Darbazi.** Folk music from the Republic of Georgia. Mazzoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-536-5439.

• 8:00: **Tafelmusik. Lyrical Baroque.** See Sep 22. Pwyc.

• 8:00: **Tapestry New Opera Works. Opera Briefs.** See Sep. 23.

• 10:00: **Small World Music. Quarteto Olinda.** Brazilian forró de rabeca. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$15.

### Saturday September 25

• 2:00 to 10:00: **Contact Contemporary Music/Culture Days. New Music Marathon.** Southam: Glass Houses; Harley: Caged; and other works. Christina Petrowska-Quilico, piano; New Adventures in Sound Art, electronics; and others. Yonge-Dundas Sq., 1 Dundas St. E. 416-902-2010. Free.

• 2:00 & 8:00: **Civic Light Opera. Paint Your Wagon.** See Sep 8.

• 4:00: **Tapestry New Opera Works. Opera Briefs.** See Sep. 23.

• 7:00: **Small World Music. Vishwa Mohan Bhatt and Pooran Maharaj.** Indian music. Betty Oliphant Theatre, 400 Jarvis St. 416-536-5439. \$15.

• 7:30: **Opera by Request. Der Freischütz in concert.** Weber. Stewart Granger (Max), tenor; Lindsay Heyland (Agathe), soprano; Henry Irwin (Kaspar), baritone; Kyle MacDonald (Hermit/

Samuel), bass-baritone; and others; Annex Singers; William Shookhoff, pianist and music director. College St. United Church, 452 College St. 416-455-2365. \$20.

• 7:30: **The Birthday Series. Dmitri Shostakovich.** Four Songs to Words by Dolmatovsky Op.86; String Quartet No.6 in G Op.101; Five Romances on Verses by Dolmatovsky Op.98; Five Pieces for Two Violins and Piano; Four Verses of Captain Lebyadkin to Texts by Dostoyevsky Op.146. David Playfair, baritone; Catherine Sulem, Gretchen Paxson-Abberger, violin; Elizabeth Morris, viola; Michelle Kyle, cello and piano; Maria Thorburn, narrator; and others. Heliconian Hall, 35 Hazelton Ave. 416-944-2655. \$25; \$20(adv); \$20(sr/st); \$15(sr/st adv). Door prizes, cake, coffee, tea.

• 8:00: **Gallery 345. The Art of the Piano: John Farah.** 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 8:00: **Markham Theatre. Rhythm of the Dance.** See Sep. 22.

• 8:00: **Tafelmusik. Lyrical Baroque.** See Sep 22.

• 8:00: **Toronto Symphony Orchestra. Opening Night – Mahler Resurrection Symphony.** See Sep 23.

### Sunday September 26

• 11:00am: **Small World Music. Small World on the Street.** Steve Oda, sarod; Vineet Vyas, tabla; Tich Maredza Quartet; Njako Backo, drums and song; beatmap; Joanna Moon; People Project. Queen's Park. 416-536-5439. Free.

• 2:00: **Parks and Recreation Toronto. Sunday Serenades: Cathedral Bluffs Orchestra.** Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.

• 2:00: **Cathedral Bluffs Symphony Orchestra. Young Artists Concert.** Beethoven: Piano Concerto No. 2; Mozart: Tamino's Aria from The Magic Flute; Violin Concerto No.4; Silvestri: Forest Gump Suite; Loesser: Selections from Guys and Dolls. Eli Karpinsky, piano; Xiao Ming Jiang, tenor; Alexander Volkov, violin; Norman Rein-tamm, conductor. Scarborough Civic Centre,

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Join us to celebrate his life and music with a concert of his works on his birthday

**Sat, Sept. 25, 7:30 pm**  
Heliconian Hall, 35 Hazelton Ave

David Playfair, baritone  
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Gretchen Paxson, violin  
Elizabeth Morris, viola  
Michelle Kyle, cello, piano  
Maria Thorburn, narrator

and students from Voice Studies at University of Toronto

4 Songs, 5 Romances  
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4 Verses of Captain Lebyadkin

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## TRYPTYCH

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Piano

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Lenard Whiting  
as the  
2 Tenors

Rotunda, 150 Borough Dr. 416-879-5566.

• 2:00: **Megobrebi Women's Choir/Culture Days. In Concert.** Eastern European choral music. Shops of Kensington Market, Augusta Ave. 416-703-4975. Free.

• 2:00: **Markham Theatre. Rhythm of the Dance.** See Sep. 22.

• 3:00: **University of Toronto. September 2010 Carillon Recital Series.** Wylie Crawford, carillon. Soldiers' Tower, 7 Hart House Circle. 416-978-0544. Free.

• 3:30: **Tafelmusik. Lyrical Baroque.** See Sep 22.

• 4:00: **I Furiiosi. Baroque Social Scene. Bass continuo recital.** Music by Bach, Marais, Telemann, and other. Felix Deak, cello & gamba; Justin Haynes, gamba; Kate Haynes, cello; Lucas Harris, theorbo; Boris Medicky, harpsichord. Music Gallery, 197 John St. 416-536-2943. \$20; \$10.

• 4:00: **Serenata Choir. Last Night at the Proms.** Traditional music of the Proms: classical and current popular music. Gary Heard, conductor. St. Paul's Anglican Church, 227 Church St., Newmarket. 905-895-9102. \$15. Refreshments to follow.

• 4:00: **St. James' Cathedral. Twilight Recital Series.** Andrew Adair and Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free.

• 4:00: **St. Philip's Anglican Church. Klezmer Vespers.** Jordan Klapman Quartet. 25 St. Philips Rd. 416-247-5181. Pwyc. With prayer.

• 4:30: **Christ Church Deer Park. Jazz Vespers: A Love Supreme – Music of John Coltrane.** Kirk MacDonald, Pat LaBarbera, saxophone; Brian Dickenson, piano; Neil Swainson, bass; Bob McLaren, drums. 1570 Yonge St. 416-920-5211. Free (donations welcome). With brief reflections by clergy.

• 7:30: **Royal Conservatory/Culture Days. ARC Ensemble in Concert.** Brahms: Trio for Clarinet, Cello and Piano; Hindemith: Sonata for Viola and Piano; Mozart: String Quintet in C. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. Free.

• 8:00: **Gallery 345. The Art of the Piano: Adam Sherkin.** 345 Sorauren Ave. 416-822-9781. Call for ticket info.

#### Monday September 27

• 8:00: **Toronto Symphony Orchestra. Lang Lang.** Mozart: Magic Flute Overture; Brahms:

Symphony No.3 Op.90; Liszt: Piano Concerto No.1 in E flat. Lang Lang, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$69-\$179.

#### Tuesday September 28

• 12:00 noon: **Canadian Opera Company. Piano Virtuoso Series: Fantasy.** Mozart: Fantasy in c K.396; Chopin: Fantasy in f Op.49; Schumann: Fantasy in C Op.17. Darrett Zusko, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.

• 12:10: **University of Toronto. Third and Fourth Year Voice Students.** Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

• 12:30: **St. James' Cathedral. Music at Mid-day.** William Maddox, organ. 65 Church St. 416-364-7865 x231. Free.

• 8:00: **Annex Quartet. In Concert.** Bloor Street United Church, 300 Bloor St. W. 647-520-9644. By donation.

• 8:00: **Small World Music. Mahal Rai Banda.** Romanian Gypsy music. The Opera House, 735 Queen St. E. 416-536-5439. \$25.

• 8:00: **Soundstreams Canada/Toronto International Film Festival. Essential Cinema Concerts.** Einhorn: Voices of Light (with screening of The Passion of Joan of Arc). Choir 21; members of Toronto Consort; David Fallis, conducting. TIFF Bell Lightbox, 350 King St. W. 416-968-3456/1-877-968-3456. \$50.

• 8:30: **Autorickshaw. With Strings Attached.** Guests: John Gzowski, guitar; and Dylan Bell, piano and beatboxing. Hugh's Room, 2261 Dundas St. W. 416-531-6604. \$22.50; \$20(adv).

#### Wednesday September 29

• 7:30: **Urban Flute Ensemble. Music for flute, violin and cello.** Bach: Goldberg Variations (selections); improvisations, and more. St. Anne's Anglican Church, 270 Gladstone Ave. 416-993-5883. Admission by donation.

• 8:00: **Bel Canto Foundation. Salvatore Licitra in concert.** Toronto Concert Orchestra, Kerry Stratton, conductor. Le Parc Conference & Banquet Centre, 8432 Leslie St., Thornhill. 647-454-7664. \$250 (includes partial tax-receipt). Reception at 6:30; dinner at 7:30.

• 8:00: **Small World Music. Kinobe.** Ugandan music. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$15.

• 8:00: **Soundstreams Canada/Toronto International Film Festival. Essential Cinema Concerts.** See Sep 28.

#### Thursday September 30

• 12:00 noon: **Canadian Opera Company. Dance Series: Beyond Bellydance.** Traditional and contemporary Arabic dance. Yasmina Ramzy, choreographer. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.

• 12:10: **University of Toronto. 20,000 Hertz Under the C.** Music for bass clarinets, including works by du Bois, Paley, Bryars and Thomson. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

• 12:15: **Metropolitan United Church. Noon at the Met.** Ashley Tidy, organ. 56 Queen St. E. 416-363-0331 x51. Free will offering.

• 4:00: **Toronto Symphony Orchestra. Schumann & Chopin.** Turner: Opening Night (Theatre Overture); Schumann: Piano Concerto in a Op. 54; Chopin: Andante Spianato and Grand Polonaise, Op. 22; Schumann (Jorch. Mahler): Symphony No. 2. Louis Lortie, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.

• 9:00: **Music Gallery. Double CD Release.** Polydactyl Hearts Club. 191 John St. 416-204-1080. \$12; \$10; \$7.

#### Friday October 01

• 7:30: **Metropolitan United Church/RCCO. Organ Spectacular.** Thomas Murray, organ. 56 Queen St. E. 416-363-0331 x51. \$20. See advertisement, next page.

• 7:30: **Oriole-York Mills United Church Chamber Ensembles. Classics to Moderns.** Music from the Middle Ages to the modern era. Derrick Lewis, piano and organ; Meri Dolevski-Lewis, clarinet and piano; and other performers. Oriole York Mills United Church, 2609 Bayview Ave. 647-238-2921. \$15; \$10(st.sr); \$5(child).

• 7:30: **Toronto Symphony Orchestra. Peter and the Symphony – Brahms Symphony No. 3.** Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$22.50-\$76.

• 8:00: **Sinfonia Toronto. Flute Magic.** Turina: La oracion del torero (Bullfighter's Prayer); Mendelssohn: Flute Concerto in d (trans. Marc Grauwels); Andonian: A Longing for Joy for Flute and String Orchestra (premiere); Suk: Serenade in E-flat. Nurhan Arman, conductor; Marc Grauwels, flute. Glenn Gould Studio, 250 Front St. W., 416-872-4255. \$40; \$32(sr); \$12(st).

• 8:00: **Small World Music. Elito Reve y su Charangon.** Cuban salsa. The Courthouse, 57 Adelaide St. E. 416-536-5439. \$30.

• 8:00: **Small World Music. K'naan.** Somali hip-hop. Kool Haus, 132 Queen's Quay E.

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## A. Concerts In The GTA

416-536-5439. \$43.

• 9:00: **Music Gallery.** *Gabe Levine CD Release.* Guest: Mantler. 191 John St. 416-204-1080. \$12; \$10; \$7.

### Saturday October 02

• 4:30: **Beach United Church.** *Jazz Vespers: Music for the Soul.* Gillian Margot Trio. 140 Wineva Ave. 416-691-8082. Freewill offering.

• 4:30: **Canadian Opera Company.** *Aida.* Verdi. Sondra Radvanovsky, soprano (Aida) (Oct. 2, 6, 9, 12, 15, 18); Michele Capalbo, soprano (Aida) (Oct. 21, 24, 27, 30, Nov. 2, 5). Rosario La Spina, tenor (Radames); Jill Grove, mezzo (Amonasro); Scott Hendricks, baritone (Amonasro). COC Orchestra and Chorus, Tim Albery, director; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$62-\$281; \$31-\$281 (15 or under). Also Oct 6, 9, 12, 15, 18, 21, 24, 27, 30, Nov 2, 5.

• 6:00: **Toronto-Concert.com:** *French Recital.* Works by Hahn, Chausson, Fauré, Debussy, Canteloube, Poulenc, Satie, Monnot (Piaf) and more. Miriam Tikotin, soprano; Ester Landreville, piano. Bloor Street United Church, 300 Bloor St. W. 647-367-6176. \$14; \$8(adv).

• 6:57: **Canadian Music Centre/Scotiabank Nuit Blanche.** *Intimate Music.* Oswald and Szlavins. Chalmers House, 20 St. Joseph St. 416-961-6601. Free.

• 6:57: **JunctQin Keyboard Collective/Scotiabank Nuit Blanche.** *Sonic Toys in Transit.* Al Green Theatre at the Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-871-8078. Free.

• 6:57: **New Adventures in Sound Art/Scotiabank Nuit Blanche.** *Obsolescence.* Sound installation by Micheline Roi. 252-601 Christie St. 416-652-5115. Free.

• 6:57: **Royal Conservatory/Scotiabank Nuit Blanche.** *Music All Around U.* Multimedia installation. 273 Bloor St. W. 416-408-0208. Free.

• 7:00: **Collegium Musicum.** *CM Hour No. 4.* Teachers and senior students. 12 Peter St. S. Mississauga. 905-274-6100. Free.

• 7:00: **Drum Corps Alumni Toronto (DCAT) Chorus.** *For The Love Of Music.* Variety show of music for all ages. City Playhouse Theatre, 1000 New Westminster Dr. Vaughan. 905-853-9214. \$25.

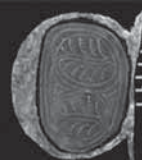
• 7:30: **Cantemus Singers.** *Good Queen Bess.* Works by Byrd, Tallis, Morley, Tye, Weelkes. Michael Erdman, conductor. Hope United Church, 2550 Danforth Ave. 416-578-6602. \$15; \$10(sr/st).

• 7:30: **Opera by Request.** *Eugene Onegin in concert.* Tchaikovsky. Yevgeny Yablonsky (Onegin), baritone; Jacqueline MacIntyre (Tatiana), soprano; and others; William Shookhoff, pianist and music director. College St. United Church, 452 College St. 416-455-2365. \$20.

• 8:00: **Gallery 345.** *CD Release: Brian Dickinson, piano; Ted Quinlin, guitar.* 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 8:00: **Small World Music/Scotiabank Nuit Blanche.** *Sashar Zarif.* Persian performance art. Great Hall, 1087 Queen St. W. 416-536-5439. Free.

• 8:00: **Toronto Symphony Orchestra.** *Schumann & Chopin.* See Sep 30.



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## Good Queen Bess

Madrigals & Motets from the Court of Elizabeth I



Saturday, Oct. 2nd at 7:30 p.m.  
Hope United Church, Danforth & Main

Sunday, Oct. 3rd at 3:00 p.m.  
Church of St. Martin-in-the-Fields  
Keele & Glenlake

Adults \$15 S/S \$10  
Tickets at the Door or call 416-578-6602

## Sunday October 03

- 1:15: **Music and Truffles.** *I Musici de Montreal.* Turina: Rapsodia Sinfonica, Op.66. Guest: Katherine Chi, piano. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-587-9411. \$12 (includes truffle).
- 2:00: **Off Centre Music Salon.** *Tears and Laughter.* Works by Shostakovich, Dunayevski, and others. Ryan Harper, tenor; Vasil Garvanliev, baritone; Ilana Zarankin, soprano; Winona Zelenka, cello. Glenn Gould Studio, 450 Front St. W. 416-466-1870. \$60; \$50(sr/st).
- 2:00: **Parks and Recreation Toronto.** *Sunday Serenades: York Jazz Ensemble.* Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
- 3:00: **Cantemus Singers.** *Good Queen Bess.* See Oct. 2. Church of St. Martin-in-the-Fields, 151 Glenlake Ave.
- 3:00: **North York Suzuki School of Music.** *Fundraising Concert.* Lawrence Park Community Church, 2180 Bayview Ave. 416-222-5315. Admission by donation.
- 3:00: **Royal York Road United Church.** *Sundays @3: Celebrating the 200th birthday of Schumann and Chopin.* Schumann: Fantasy Pieces Op.73; Chopin: Sonata in g Op.65; Beethoven: Sonata in A Op.69. Elizabeth Dolin, cello; Bernadene Blaha, piano. 851 Royal York Rd. 416-231-9401. \$20 suggested donation.
- 3:15: **Mooredale Concerts.** *I Musici de Montreal.* Turina: Rapsodia Sinfonica, Op.66; also works by Tchaikovsky and Elgar. Guest: Katherine Chi, piano. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-587-9411. \$30; \$25(sr/st).
- 4:00: **St. Olave's Church.** *S.S. Wesley 200.*

Music by Samuel Sebastian Wesley. St. Peter's Erindale Choir; Clem Carelse, speaker. 360 Windermere Ave. 416-769-5686.

- 8:00: **Small World Music.** *Global Soul.* Isabel Bader Theatre, 93 Charles St. W. 416-536-5439. \$20.

## Monday October 04

- 7:30: **University of Toronto.** *Chicago Brass Quintet.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$35; \$25(sr/st).

## Tuesday October 05

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: A Friend of French Opera.* Singers from the U of T's Opera Division; Stuart Hamilton, host. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.
- 12:10: **University of Toronto.** *First Come the Words.* Marianne Bindig, mezzo-soprano and

poet. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

- 7:30: **Canadian Opera Company.** *Aida.* Verdi. See Oct 2.
- 7:30: **York University.** *Faculty Concert Series.* Wolf: Italienisches Liederbuch (selections). Catherine Robbin, mezzo soprano; Daniel Lichti, bass-baritone; Leslie De'Ath, piano. Tribute Communities Recital Hall, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st). CD launch; recordings available for purchase.

## Wednesday October 06

- 7:30: **University of Toronto.** *Small Jazz Ensembles.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 8:00: **Toronto Symphony Orchestra.** *Best of Barber.* Barber: Adagio for Strings; Piano Concerto, Op. 38; Symphony No. 1 Op. 9; Violin Concerto. Op. 1. Jon Kimura Parker, piano; Gil Shaham, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.

## Sun. 3rd Oct. at 4 p.m. Choral Evensong

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## B. Concerts Beyond The GTA

### Wednesday September 01

- 12:00 noon: **Midday Music With Shigeru.** *Jonathan Bondoc, piano.* Works by Beethoven, Chopin, Rzewski. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. \$5; free(st).
- 2:00: **Stratford Festival.** *Kiss Me Kate.* Festival Theatre, 55 Queen St., Stratford. 1-800-567-1600. \$35-\$85. Also Sep. 3, 4, 8, 9, 11, 15, 17-19, 21, 24-26, 28, 29, Oct. 1, 3, 5-7.
- 8:00: **Shaw Festival.** *One Touch of Venus.* Royal George Theatre, 85 Queen St., Niagara-on-the-Lake. 1-800-511-7429. \$31.50-\$61.95. Also Sep. 2-4, 9-11, 14, 16-19, 21, 22, 24-26, 28, 30, Oct. 1, 3, 5, 7, and beyond.
- 8:00: **Stratford Festival.** *Evita.* Avon Theatre, 99 Downie St., Stratford. 1-800-567-1600. \$50-\$120. Also Sep. 2-4, 10-12, 14, 16-18, 22-25, 29-Oct. 2, 7 and beyond.

### Thursday September 02

- 2:00: **Stratford Festival.** *Jacques Brel is Alive and Well and Living in Paris.* Tom Patterson Theatre, 111 Lakeside Dr., Stratford. 1-800-567-1600. \$50-\$110. Also Sep. 4, 8, 9, 11, 12, 14-16, 18, 21-23, 25.

### Saturday September 04

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Dave Young Trio.* Jazz. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$25; \$20(sr); \$15(st).

### Sunday September 05

- 6:30: **Northdale Concert Band.** *In Concert.* Graziano Brescacin, conductor. Orillia Aquatheatre Bandshell, Couchiching Beach Park,

## Thursday October 07

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: Cecilia String Quartet.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8231. Free.
- 12:10: **University of Toronto.** *Late in a Slow Time.* Beethoven: Violin Sonata No. 8; Chan: Late in a Slow Time (premiere). Nancy Dahn, violin; Timothy Steeves, piano; Lorna Macdonald, narrator. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 12:15: **Metropolitan United Church.** *Noon at the Met.* Patricia Wright, organ. 56 Queen St. E. 416-363-0331 x51. Freewill offering.
- 8:00: **Tafelmusik.** *Chopin on Period Piano.* Chopin: Piano Concerto No.1 in e (arr. Sylvia Maessen); Spohr: Nonet in F Op.31. Jeanne Lamont, director; Janina Fialkowska, piano. Trinity St. Paul's, 427 Bloor St. W. 416-964-6447. \$33-\$79; \$16-\$22(30 and under).
- 8:00: **Toronto Symphony Orchestra.** *Best of Barber.* See Oct. 6.

Orillia. 416-486-3011. Free.

### Wednesday September 08

- 5:00: **Guelph Jazz Festival.** *Pauline Oliveros: telematic performance between Guelph / Bogotá / Troy, NY.* A telematic performance with Pauline Oliveros, accordion; Anne Bourne, cello; Ben Grossman, hurdy gurdy; Jesse Stewart, drums (in Guelph); Ricardo Arias on balloon (in Bogotá); and Jonas Braasch, soprano sax; Doug Van Nort, laptop; Curtis Bahn, electronics (in Troy NY). Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 1-877-520-2408. Free.
- 7:30: **All Saints Anglican Church.** *Chapel Choir Of Selwyn College.* 235 Rubidge St., Peterborough. 705-876-1501. \$15.
- 8:00: **Guelph Jazz Festival.** *IKON: Music and Sculpture.* A new composition by George Lewis using software integrating with sculpture by Eric Metcalfe. Ellen Waterman, flute. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 1-877-520-2408. Free.
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Trio Albonata.* Beethoven: Trio in B flat Op.11; Gal: Trio in a Op.26; Brahms: Trio in a Op.114. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$25; \$20(sr); \$15(st).

### Thursday September 09

- 5:15: **Guelph Jazz Festival.** *Roger Dean, The Multi-Piano Show.* Music integrating solo piano with computer electronics. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 1-877-520-2408. Free.
- 8:00: **Guelph Jazz Festival.** *Ben Grossman and Germaine Liu.* Improvised music (first half of a double bill concert). Ben Grossman,

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October 3, 2010

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## B. Concerts Beyond The GTA

hurdy gurdy; Germaine Liu, percussion. Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$29; \$19.

• 8:00: **Guelph Jazz Festival. Bob Ostertag, Sylvie Courvoisier, Taylor Ho Bynum, Jim Black.** Improvised music (the second half of a double-bill concert). Bob Ostertag, electronics; Sylvie Courvoisier, piano; Taylor Ho Bynum, trumpet; Jim Black, percussion. Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$29; \$19.

### Friday September 10

• 5:00: **Guelph Jazz Festival. Tasa with Mark Feldman.** Music combining jazz, popular music, and theatre. Tasa Ensemble; Mark Feldman, violin. Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 1-877-520-2408. \$25; \$15.

• 8:00: **Guelph Jazz Festival. Dino Saluzzi and Anja Lechner / Lamentations of Jeremiah.** Dino Saluzzi, bandoneon; Anja Lechner, cello; Peter Togni, organ; Jeff Reilly, clarinet; Elmer Iseler Singers. Sanctuary, St. George's Church, 99 Woolwich St., **Guelph**. 1-877-520-2408. \$39; \$25.

• 11:30: **Guelph Jazz Festival. Henry Grimes, Jane Bunnett, Andrew Cyrille** Jazz trio formed for the festival: Henry Grimes, bass; Jane Bunnett, flute/soprano saxophone; Andrew Cyrille, drums. Mitchell Hall, St. St. George's Church, 99 Woolwich St. **Guelph**. 1-877-520-2408. \$25; \$15.

### Saturday September 11

• 10:30am: **Guelph Jazz Festival. Marilyn Crispell, solo piano.** Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$25; \$15.

• 11:45am: **Guelph Jazz Festival. Kidsability with members of Ratchet Orchestra.** Upper Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 1:00: **Guelph Jazz Festival. Canaille.** Toronto-based free jazz quintet. Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 2:30: **Guelph Jazz Festival. Jaffadek.** Jaffa Road joins forces with Eccodek in a blend of ancient and modern sounds. Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 3:00: **Guelph Jazz Festival. Ratchet Orchestra.** Montreal-based jazz ensemble. Nicolas Caloia, conductor. Sanctuary, Norfolk United Church, 75 Norfolk St., **Guelph**. 1-877-520-2408. \$15; \$10.

• 4:15: **Guelph Jazz Festival. The Broadview Trio.** Recent trio formed by Mike Murley, Rich Brown, and Ted Warren. Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 5:00: **Guelph Jazz Festival. Marilyn Lerner, Ken Filiano, Lou Grassi.** Marilyn Lerner, piano; Ken Filiano, bass; Lou Grassi, drums. Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$15; \$10.

• 6:00: **Guelph Jazz Festival. Fanfare Pourpour.** Montreal-based jazz ensemble. Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 6:00pm to 6:00am: **Guelph Jazz Festival. Nuit Blanche.** Performers include Fanfare Pourpour, Sangam, Trio Tarana, Chicago Underground Duo, Friendly Rich, and many others. Performances in venues throughout **Guelph**. 1-877-520-2408. Free.

• 7:30: **Cuckoo's Nest Folk Club. Friends of Fiddler's Green.** Chaucer's Pub, 122 Carling St., **London**. 519-672-1967. \$18; \$15(adv).

• 7:45: **Guelph Jazz Festival. Huelepega Sound System.** Electronic extension of Columbian/Mexican dance-music. Wyndham Street Jazz Tent, Quebec/Woolwich Sts., **Guelph**. 1-877-520-2408. Free.

• 8:00: **Guelph Jazz Festival. Sangam: Charles Lloyd, Zakir Hussain, Eric Harland.** US-based jazz trio with Charles Lloyd, saxophone; Zakir Hussain, Indian classical musician; Eric Harland, drums. First half of a double bill. Main stage, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$49; \$39.

• 8:00: **Guelph Jazz Festival. The Trio: Muhad Richard Abrams, Roscoe Mitchell, George E. Lewis.** Collective improvisation. George Lewis, trombone; Roscoe Mitchell, saxophone; Muhad Richard Abrams, piano. Second half of a double bill. Main Stage, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$49; \$39.

### Sunday September 12

• 10:30am: **Guelph Jazz Festival. Marc Ribot, Henry Grimes, Chad Taylor.** American-based jazz trio with Marc Ribot, guitar; Henry Grimes, bass; Chad Taylor, drums. Cooperators Hall, River Run Centre, 35 Woolwich St., **Guelph**. 1-877-520-2408. \$35; \$23.

• 2:00: **Guelph Jazz Festival. Vertical Squirrels.** Collective jazz improvisations inspired by funk and rock. Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 1-877-520-2408. \$15; \$10.

• 8:00: **Kitchener-Waterloo Chamber Music Society. Shoshana Telner, piano.** Louie: Memories in an Ancient Garden; Mendelssohn: Lieder ohne Worte Op.38; Berg: Piano Sonata; Hindemith: Ragtime; Liszt: Vallée d'Obermann; Alkan: Esquisses (selections). KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

### Wednesday September 15

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

### Thursday September 16

• 10:30am: **Prince Edward County Music Festival. Schools' Concert.** Ottawa Brass Quintet. Church of St. Mary Magdalene, 339 Main St., **Picton**. 613-393-3798. \$3; \$2(child); \$10(family).

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

• 7:15: **Skyliners Big Band. In Concert.** Music of the swing era. Barrie City Hall Rotunda, 70 Collier St., **Barrie**. 705-327-5200. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society. Andrew Sords, violin; Cheryl Duval, piano.** Mozart: Sonata K304; Beethoven: Sonata No.4 in a; Ysaye: Solo Sonata No.3; Franck: Sonata. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Friday September 17

• 7:30: **Prince Edward County Music Festival. In Concert.** Mozart: selected Lieder; Gellman: Love's Garden; Debussy: Sonata for flute,

viola and harp; Fauré: Piano Quartet No.2.

Donna Brown, soprano; Susan Hoepfner, flute; Judy Loman, harp; Martin Riseley, violin; Aaron Au, viola; Paul Marleyn, cello; Stéphane Lemelin, piano; Margaret Munro Tobolowska, cello. Church of St. Mary Magdalene, 339 Main St., **Picton**. 613-393-3798. \$25; \$10 (under 29); free (under 10). 6:45: Pre-concert chat with Stephen Gellman.

• 8:00: **Sweetwater Music Festival. Day One.** Raum: Table at the Bushwakker; Mozart: Clarinet Quintet K.581; Beethoven: String Quartet No.12; Goddard: Allaqui. James Campbell, clarinet; St Lawrence String Quartet. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. 519-371-2833. \$30.

### Saturday September 18

• 2:00: **Prince Edward County Music Festival. Family Concert: A Cello for Chelsea.** Margaret Munro Tobolowska, cello. Books & Company, 289 Main St., **Picton**. 613-393-3798. \$3; \$2(child); \$10(family).

• 7:30: **Kitchener-Waterloo Symphony. Gala Evening with James Ehnes.** Music by Vivaldi, Beethoven, Massenet, and Kreisler. James Ehnes, violin; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711/888-745-4717. \$35-\$85.

• 7:30: **Prince Edward County Music Festival. In Concert.** Liszt and Mahler: Selected Songs; Gellman: Piano Quartet; Schumann: Piano Quartet Op.47. Martin Riseley, violin; Aaron Au, viola; Paul Marleyn, cello; Stéphane Lemelin, piano. Church of St. Mary Magdalene, 339 Main St., **Picton**. 613-393-3798. \$25; \$10.

• 8:00: **Folk Under the Clock. Martin Simpson, guitar.** Showplace Performance Centre, 290 George St. N., **Peterborough**. 705-742-7469. \$37.50.

• 8:00: **Sweetwater Music Festival. Day Two.** Milhaud: La Creation du Monde; Baker: Heritage; Gilliland: Suite from the Sound; Stravinsky: "Tango", "Waltz", and "Ragtime" from L'histoire du Soldat; Gershwin: Rhapsody in Blue. Jame Campbell, clarinet; John Novacek, piano; Virginia Barron, viola; St. Lawrence String Quartet; SuperNova String Quartet. Division Street Church, 997 Fourth Ave. E., **Owen Sound**. 519-371-2833. \$30.

### Sunday September 19

• 2:00: **Sweetwater Music Festival. Day Three.** Schumann: String Quartet No.1; Anthelet: Sonata No. 1 for Violin and Piano; Goljov: Last Round. St. Lawrence String Quartet. Division Street Church, 997 Fourth Ave. E., **Owen Sound**. 519-371-2833 \$10.

• 3:00: **Classics at the Registry. Baroque for the Birds.** Baroque sonatas, suites and solos by Telemann, Boismortier, Couperin, van Eyck, Balicourt and others, inspired by birds. Alison Melville, baroque flute and recorders; Borys Medicky, harpsichord. Registry Theatre, 122 Frederick St., **Kitchener**. 519-745-6565. \$25; \$20(sr); \$15(st).

• 3:00: **Kitchener-Waterloo Chamber Orchestra. Two Concertmasters.** Haydn: Orlando Paladino Overture; Holst: Country Song Op.22 No.1; Double Concerto for Two Violins and Orchestra Op.49; Two Morris Dance Tunes; St. Paul's Suite; Reicha: Concerto Concertante in D Op.3; Stamitz: Symphony in E flat Op. 8 No.2. Megan Jones, Stephen Sitarski, violin; Graham Coles, music director. Maureen Forrester Recital Hall, Aird Centre, Wilfrid Laurier University, 75 University Ave. W., **Kitchener**. 519-744-3828.

\$23; \$18(sr); \$5(st); free to children under 10.

• 3:00: **Prince Edward County Music Festival. Special Sunday Concert: Wine, Women and Song and Paul.** Songs by Britten, Caplet, Corigliano, Previn; cello and harp works by Bellini and Saint-Saëns. Donna Brown, soprano; Susan Hoepfner, flute; Judy Loman, harp; Paul Marleyn, cello. Grange Winery, 990 Closson Rd., **Hillier**. 613-393-3798. \$35.

• 8:00: **Kitchener-Waterloo Chamber Music Society. TorQ Percussion Quartet.** Reich: Music for Pieces of Wood; Shorley: The Bright Side; Morphy: Wash; Rinse; TorQ, Improvisation; Campbell: El Mosquito Marron. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

### Thursday September 23

• 12:00 noon: **Wilfrid Laurier University. Music at Noon: Heather Dawn Taves, piano and keyboards.** Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 8:00: **Kitchener-Waterloo Symphony. Cirque de la Symphonie.** Dan Warren, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-745-4711/888-745-4717. \$25-\$82.

### Friday September 24

• 6:00: **All Canadian Jazz Festival/Culture Days. Carlos del Junco, harmonica.** Memorial Park, Queen St., **Port Hope**. 905-885-1938. Free.

• 7:30: **Brock University. Encore! Concert Series - A Double Anniversary.** Works by Chopin and Schumann. Performance faculty, including Gordon Cleland, cello; and Erika Reiman, piano. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3257. \$28.50; \$22.50(sr/st).

• 7:30: **Colours of Music. Cantores Celestes - All Women Choir.** Music by Hatfield, Somers, Halley, and Teeham. Ellen Meyer, piano; Michael Adamson, violin; Kelly Galbraith, conductor. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25.

• 7:30: **Prince Edward County Music Festival. In Concert.** Beethoven: Quartet in G Op.18 No.2; Gellman: Keyboard Triptych for piano and synthesizer; Chausson: Concerto for Violin, Piano and String Quartet. Alcan Quartet, Stéphane Lemelin, piano; Martin Riseley, violin. Church of St. Mary Magdalene, 339 Main St., **Picton**. 613-393-3798. \$25; \$10.

• 8:00: **Kitchener-Waterloo Chamber Music Society. Flairon Trio.** Mozart: Trio K502; Prokofiev: Violin Sonata No.1; Zemlinsky: 3 Pieces for Cello; Brahms: Trio No.3 in c. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$25(sr); \$20(st).

• 8:00: **Kitchener-Waterloo Symphony. Cirque de la Symphonie.** Dan Warren, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711/888-745-4717. \$25-\$82.

• 8:00: **Lindsay Concert Foundation. Canadian Brass.** Frescobaldi (arr. Mills): Toccata; Monteverdi (arr. Ridenour): Music from Orfeo; Bach (arr. Mills): Toccata and Fugue; Tovey: Santa Barbara Sonata; Schickele: Hornsmoke; and other works. Academy Theatre for the Performing Arts, 2 Lindsay St. S., **Lindsay**. 705-878-5625. \$30,\$10(st).

• 8:30: **Kathryn Ladano. CD Release Party: "Open".** Guests: Richard Burrows, Tim Turvey, Jason White. 25 Regina St. S., **Waterloo**. 519-620-1349. \$10; \$5(st).

## Saturday September 25

- 8:00am to 12:00 noon: **Georgian Bay Symphony Orchestra/Culture Days. Music at the Market.** Musicians of the GBSO perform throughout the morning. Owen Sound Farmer's Market, 114 8th St. E., **Owen Sound.** 519-372-0212. Free.
- 12:00 noon: **Colours of Music. The Singing Violin.** Music by Beethoven and Debussy. Nurit Pacht, violin; Elena Braslavsky, piano. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$15.
- 2:00: **East Meets West/Culture Days. Chi-nese and Western Music.** 1801 Lakehurst Rd., Peterborough. 705-657-3315. Free.
- 2:30: **Colours of Music. Carmen UnZipped – Fun at the Opera.** Music by Bizet, Weill, and Bucchino. Patti Loach, piano; John Loach, trumpet; Jean Stilwell, mezzo. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$25.
- 3:30: **Stratford Symphony Orchestra/Culture Days. Bach to Bach.** Duets for violin and bass by Vivaldi and Corelli. Factory 163, 163 King St., **Stratford.** 519-275-2391. Free.
- 4:00: **The Malhar Group/Culture Days. Father and Son Sarod Duet.** Indian classical ragas. Pandit Alok Lahiri and Abhisek Lahiri, sarod. Kenneth Taylor Hall, McMaster University, 1280 Main St. W., **Hamilton.** 905-627-7496. Free.
- 7:30: **Colours of Music. Pass Plus concert - Façade. Walton.** Guy Few, trumpet; Jeremy Findlay, cello; Wallace Halladay, saxophone; Susan Hoepfner, flute; Beverly Johnston, percussion; Peter Stoll, clarinet; Peter Tiefenbach, piano and narrator. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$35.
- 7:30: **Grand Philharmonic Choir. Culture Days 2010.** Duruflé: Requiem; Dvorak: Mass in D, others. Mark Vuorinen, artistic director. First United Church, 16 William St. W., **Waterloo.** 519-578-1570/1-800-265-8977. Free.
- 7:30: **Hamilton Philharmonic. Masterworks Series – Mozart Meets Strauss.** R. Strauss: Waltzes from Der Rosenkavalier; Excerpts from Capriccio; Death and Transfiguration; Mozart: Don Giovanni Overture; aria Bella Mia Fiamma, Addio! Joni Henson, soprano; James Somerville, conductor. Hamilton Place, 1 Summers Lane, **Hamilton.** 905-526-7756. \$10-\$64.
- 7:30: **Prince Edward County Music Festival. In Concert.** Schubert: Fantasy in C for violin and piano; Gellman: Musica Eterna for string quartet; Brahms: Quintet for piano and strings Op 34. Alcan Quartet, Stéphane Lemelin, piano; Martin Riseley, violin. Church of St. Mary Magdalene, 339 Main St., **Pictou.** 613-393-3798. \$25; \$10.

## Sunday September 26

- 2:30: **Colours of Music. Flatiron Piano Trio.** Music by Arensky and Beethoven. Nurit Pacht, violin; Jeremy Findlay, cello; Elena Braslavsky, piano. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$25.
- 3:00: **Grand Philharmonic Choir/Culture Days. In Concert.** Mark Vuorinen, conductor. Central Presbyterian Church, 7 Queen's Sq., **Cambridge.** 519-578-6885. Free.
- 4:00: **Spiritus Ensemble. In concert.** Bach: Cantata 75 "Die Elenden sollen essen". Stephanie Kramer, soprano; Gerald King, tenor; Kirk Lackenbauer, bass; Kenneth Hull, conductor. St John the Evangelist Anglican Church, 23 Water St. N., **Kitchener.** 519-743-0228. Pwyc. Proceeds to Waterloo Region Food Bank.
- 7:30: **Colours of Music. Down Memory Lane.** Music by Gershwin, Malotte, and Sullivan. William O'Meara, organ; Peter Stoll, clarinet; Monica Whicher, soprano. St. Andrews Presbyterian Church, 47 Owen St. **Barrie.** 705-725-1070. \$25.

## Monday September 27

- 12:00 noon: **Colours of Music. Music that's Mellow.** Music by Beethoven, Debussy, and Gemrot. Jeremy Findlay, cello; Elena Braslavsky, piano. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$15.
- 2:30: **Colours of Music. Tin Pan Alley.** Music by Gershwin, Porter, and Sondheim. Jason White, piano; Erica Iris Huang, vocals. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-725-1070. \$25.
- 7:30: **Colours of Music. Nordic Music to Love.** Ensemble Polaris. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$25.

## Tuesday September 28

- 12:00 noon: **Colours of Music. Barrie's Own Janice LaMarre.** Music by Franck, Fauré, and Enesco. Janice LaMarre, viola; Nena LaMarre, piano. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$15.
- 2:30: **Colours of Music. Unite and Ignite!** Music by Schubert, Sondheim, Puccini, Weill, Cohen, and Rossini. Robert Kortgaard, piano; Andrew Downing, bass; Patricia O'Callaghan, cabaret; Monica Whicher, soprano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-725-1070. \$25.
- 7:30: **Colours of Music. Soaring Strings.** Music by Mozart, Mendelssohn, and Dvořak. Rivka Golani, viola; Hausmann String Quartet. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$25.

## Wednesday September 29

- 12:00 noon: **Colours of Music. Rivka Golani, viola and Stéphan Sylvestre, piano.** Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$15.
- 12:30: **University of Waterloo. Noon Hour Concert Series: "Creating a Landscape" CD release.** Works by McPhee, Cage, Pärt, Kuerti and Chan. Réa Beaumont, piano. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.
- 2:30: **Colours of Music. Espana – Jones & Maruri duo.** Music by de Falla, Granados, Rodrigo, Villa-Lobos, and Albéniz. Michael Jones, cello; Agustín Maruri, guitar. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$25.
- 7:30: **Colours of Music. Songs of Beauty.** Music by Mozart, Chausson, and Respighi. Robert Kortgaard, piano; Monica Whicher, soprano; Hausmann String Quartet. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$25.

## Thursday September 30

- 12:00 noon: **Colours of Music. The Happy Hour.** Music by Haydn and Dvořak. Hausmann String Quartet. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$15.
- 12:00 noon: **Wilfrid Laurier University. Music at Noon: Urban Flute Ensemble.** Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.
- 2:30: **Colours of Music. Stéphan Sylvestre, Pianist-In-Residence.** Music by Brahms, Scriabin, Ravel, and Chopin. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. Free.

- 7:30: **Colours of Music. Pass Plus Concert – Concerto Celebration.** Mendelssohn: Flute Concerto in D; Schubert: Arpeggione for Viola and Orchestra. Marc Grauwels, flute; Rivka Golani, viola; Sinfonia Toronto, Nurhan Arman, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-725-1070. \$35.
- 12:00 noon: **Colours of Music. Allison Arnds, soprano and Peter Tiefenbach, piano.** Music by Milhaud, Schumann, Sibelius, and Grainger. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-725-1070. \$15.
- 2:30: **Colours of Music. Rivka & TorQ.** Music by Colgrass, Hiscott, and McIntosh. Rivka Golani, viola; TorQ Percussion Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-725-1070. \$25.
- 7:30: **Colours of Music. Pass Plus Concert – Saint Saëns and Friends.** Music by Saint Saëns, Poulenc, and Fauré. James Campbell, clarinet; Susan Hoepfner, flute; James Mason, oboe; James McKay, bassoon; Stéphan Sylvestre, piano. Central United Church, 54 Ross St., **Barrie.** 705-725-1070. \$35.
- 8:00: **Kitchener-Waterloo Chamber Music Society. Hausmann Quartet.** Haydn: Op.50 No.5 in F; Zemlinsky: No.3 Op.19; Beethoven: Op.59 No.2 in e. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20 (sr); \$15(st).
- 8:00: **Kitchener-Waterloo Symphony. Mozart Times Two.** Mozart: Serenade Eine Kleine Nachtmusik; Poulenc: Concerto for Two Pianos; Bizet: L'Arlesienne Suite No.2. Orion Weiss, Anna Polonsky, piano. Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$25-\$82.

## Kitchener-Waterloo Chamber Music Society presents Gala Concert by Till Fellner Beethoven's last three sonatas Thursday, October 7



Till Fellner has performed the Beethoven cycle around the world – Vienna, Tokyo, New York, London – and at our Music Room (seating just 56) – on our superb Steinway grand.

\$120 for Dinner  
(5:30 at Uptown 21)

Concert 8:00  
(reserved seating)

Reception following.

Donation receipt for part.

CD Launch Concert  
**Creating a Landscape**  
Dr. Réa Beaumont, pianist

University of Waterloo  
Noon Hour Concert Series

Wed., Sept. 29, 2010, 12:30 pm  
Conrad Grebel Univ. College  
140 Westmount Rd. N, Waterloo  
(519) 885-0220 ext. 24226



kwcms@yahoo.ca  
519 886 1673  
www.k-wcms.com  
[go to 'Concerts'/Oct. 7]

## B. Concerts Beyond The GTA

### Saturday October 02

- 12:00 noon: **Colours of Music. Jazz in a Classical Key.** Music by Gershwin, Davis, Ellington, and Nimmons. James Campbell, clarinet; Graham Campbell, guitar; Bob Mills, bass; Eric Woolston, drums. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$15.
- 2:30: **Colours of Music. Love and War – Duo Concertante.** Music by Prokofiev, Chan, Teehan, and Schubert. Duo Concertante (Timothy Steeves, piano; Nancy Dahn, violin); Barbara Budd, narrator. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$25.
- 7:30: **Colours of Music. Pass Plus Concert – Celebrating Chopin.** Music by Schumann, Dvorak, and Chopin. Anya Alexeyev, piano; Sinfonia Toronto, Nurham Arman, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-725-1070. \$35.
- 8:00: **Kitchener-Waterloo Symphony. Mozart Times Two.** See Oct. 1.
- 8:00: **Peterborough Symphony Orchestra. Six Degrees.** Genge: Six Degrees; Haydn: Symphony No. 88; Beethoven: Violin Concerto. Jasper Wood, violin. Showplace Performance Centre, 290 George St. N., **Peterborough**. 1-877-742-1992. \$42.95; \$19.21(st). 7:10: Pre-concert talk.
- 8:00: **Port Hope Friends of Music. I Musici de Montreal.** Guest: Katherine Chi, piano. Camco Capitol Arts Centre, 14 Queen St., **Port Hope**. 1-800-434-5092. \$39; \$36(sr); \$13(st).

### Sunday October 03

- 2:00: **Kitchener-Waterloo Symphony. Mozart Times Two.** See Oct. 1. River Run Centre, 35 Woolwich St., **Guelph**.
- 2:30: **Colours of Music. Pass Plus Concert – Men in Song.** Music by Hatfield, Gilliland, Teehan. Primus Men's Choir; Ken Fleet and Carol Beynon, conductors; Brassroots; Bram Gregson, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-725-1070. \$35.
- 2:30: **Kingston Symphony. Two Centuries Later.** Schumann: Symphony No.3 "Rhenish"; Chopin: Fantasy on Polish Airs; Burge: Prelude Variations. Janina Fialkowska, piano; Glen Fast, conductor. Grand Theatre, 218 Princess St., **Kingston**. 613-530-2050. \$38-\$47; \$25-\$15.
- 2:30: **Niagara Symphony Orchestra. An Opening Celebration.** Fauré: Elegy; Tchaikovsky: Variations on a Rococo Theme; Brahms: Symphony No. 2. Shauna Rolston, cello. Centre for

the Arts, 500 Glenridge Ave., **St. Catharines**. 1-866-617-3257. \$44; \$41.50(sr); \$25(st).

- 7:30: **Colours of Music. Pass Plus Concert – Festival Gala.** Music by Debussy, Copland, Devienne, and Teehan. Stéphan Sylvestre, piano; Judy Loman, harp; James Campbell, clarinet; Marc Grauwels, flute; Sinfonia Toronto, Nurham Arman, conductor. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$35.

### Wednesday October 06

- 8:00: **Kitchener-Waterloo Chamber Music Society. Till Fellner, piano.** Beethoven Sonatas Op.109, 110, 111. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30 (sr); \$25(st).

### Thursday October 07

- 11:00am: **Great Romantics Festival. Louis Nagel, piano.** Schumann: Papillons Op.2, Fantasy in C Op.17; Widmung (arr. Liszt). Convocation Hall, McMaster University, **Hamilton**. 905-525-9140 x23674. \$25; \$15(sr/st).
- 2:00: **Great Romantics Festival. Ian Sadler, organ.** Reger: Toccata in D Op.59 No.3; Brahms: Chorale Prelude on "Herzlich tut mich verlangen" Op.122 No.9; Mendelssohn: Prelude and Fugue in c Op.37 No.1; Schumann: Sketch in D flat Op. 58; Liszt: Fantasia and Fugue on "Ad nos, ad salutarem undam." Christ's Church Cathedral, 242 James St. N., **Hamilton**. 905-525-9140 x23674. \$25; \$15(sr/st).
- 3:00: **Great Romantics Festival. Janet Obermeyer, soprano, and Leslie De'Ath, piano.** Liszt: Im Rhein im schönen Strome; O quand je dors; Mignon's Lied; Mendelssohn: Neue Liebe Op.19 No.5; Frühlingslied Op.8 No.6; Auf Flügeln de Gesanges Op.34 No.2; Schumann: Frauenliebe und -leben. Christ's Church Cathedral, 242 James St. N., **Hamilton**. 905-525-9140 x23674. \$25; \$15(sr/st).
- 8:00: **Great Romantics Festival. National Academy Orchestra in Concert.** Schumann: "Manfred" Overture; Chopin: Piano Concerto No.2; Liszt: Totentanz for Piano and Orchestra; Symphonic Poem "Les Préludes." Valerie Tryon, piano; Boris Brott, conductor. Hamilton Place, 10 MacNab St., **Hamilton**. 905-525-9140 x23674. \$20.
- 8:00: **Kitchener-Waterloo Chamber Music Society. Till Fellner, piano.** See Oct. 6. \$120 (gala with dinner).

## C. In The Clubs (Mostly Jazz)

### Alleycatz

2409 Yonge St. 416-481-6865  
www.alleycatz.ca  
**Every Mon Salsa Night with DJ Frank Bischun, Lessons 8pm; Every Tue Carlo Berardinucci Band, Swing & Jazz \$5 Cover 8:30pm; Every Wed R&B Open Jam Hosted by Project Sound 8:30pm; Every Thu Soul, R&B and Reggae, \$4 Refreshments, No Cover Sep 2 Graffiti Park. Sep 3,4 Prime Time Band. Sep 9,10,11 Lady Kane. Sep 16 Soular. Sep 17 Graffiti Park. Sep 18 Jamesking. Sep 23 Back in Time w DJ Remedy. Sep 24,25,30 Lady Kane.**

### Annex Live, The

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

### Aquila Restaurant

347 Keele St. 416-761-7474  
Live Blues Thursday, Friday, Saturday Nights 9pm, Live Jazz Sundays

### Azure Restaurant and Bar

at the Intercontinental Hotel  
225 Front Street 416-597-3701  
www.azurerestaurant.ca  
**Every Thu, Fri, Sat Bodanis, Senensky & Wallace 5:30-10:30pm**

### Black Swan, The

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

### Bon Vivant

1924 Avenue Road 416-630-5153

www.bonvivantdining.com

**Every Thu Guitarist Bill Naphan 6-9pm; Every Fri Guitarist Margaret Stowe 6-9pm**

### Brassaii

461 King Street West 416-598-4730  
www.brassaii.com  
**Every Tue The Bee's Knees 6-10pm**

### Castro's Lounge

2116 Queen Street East 416-699-8272 NO COVER 9:30pm  
**Every Sun Jeremy Rouse Trio. Every Mon Smokey Folk.**

### C'est What

67 Front Street East, 416-860-9000  
**Every Fri Hot Five Jazzmakers 3-6pm pwyc**

### Chalkers Pub Billiards & Bistro

247 Marlee Avenue, 416-789-2531  
www.chalkerspub.com (for complete listings)  
**Every Wed Lisa Particelli's Girls Night Out Vocalist-Friendly Jazz Jam 8-midnight Sept 17 John Geggie. Sept 25 Shannon Gunn.**

### Chick N' Deli

744 Mount Pleasant Rd. 416-489-3363  
www.chickndeli.com  
**Every Mon Big Band Night. Every Sat Climax Jazz Band. Every Sun Robbie Lane and the Disciples.**

### Cobourg, The

533 Parliament St. 416-913-7538  
Jazz Sundays 9PM, NO COVER

### Commensal, Le

655 Bay St. 416-596-9364  
www.commensal.ca  
Jazz Fridays 6:30pm - 9:30pm, Sunday Brunch 11am-2pm

### Communist's Daughter, The

1149 Dundas Street W 647-435-0103  
**Every Sat 4-7pm Gypsy Jazz**

### DeSotos

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

### Dominion on Queen

500 Queen St. East 416-368-6893  
www.dominiononqueen.com  
**Every Sun Rockabilly Brunch Every 1st & 3rd Sun Jazz Jam with host Robert Scott 4-7pm; Every Tue French Gypsy Jazz Jam with Wayne Nakamura. 8:30pm, pwyc; Every Thu John T. Davis on B3, 5:30-8pm, No Cover Sep 9 Elmer Ferrer. Sep 10 Paul Reddick. Sep 13 George Grossman. Sep 17,18,19 Rockabilly Riot Weekend. Sep 24 Que Isso. Sep 25 Mega City Big Band.**

### Dovercourt House

805 Dovercourt Road 416-537-3337  
www.odd-socks.org  
**Every Sat Saturday Night Swing: Dance featuring Live Swing Bands**

### Gate 403

403 Roncesvalles 416-588-2930  
www.gate403.com (daily schedule)  
**Sep 1 Hojin Jang, Kurt Nielsen/Richard White-man. Sep 2 Jason Gwartz, Fraser Melvin. Sep 3 Jorge Gavidia, Framework Collective. Sep**

**4 Coleman Tinsley, John Christopher, Melissa Boyce. Sep 5 Melissa Lauren, Opal Stone project, Dennis Gaumon. Sep 6 Sarah Calvert, Keith Price. Sep 7 Kelsey McNulty, Julian Fauth. Sep 8 Ken Kawashima, Robin Banks. Sep 9 Emily & the Blue Callers, Kevin Laliberté. Sep 10 Gypsy Rebels, Elizabeth Martins. Sep 11 "Little Birdies", Barbara Gordon. Sep 12 Jay Sinclair, Kathleen Gorman. Sep 13 Sarah Begin, Sean Bellaviti. Sep 14 Byung-gul Jung, Julian Fauth. Sep 15 Scott McGoveran, Vincent Bartucci. Sep 16 Sam Broverman, String Theory Collective. Sep 17 Tina Nodwell, Bartek Kozminki. Sep 18 Tony Desmarteau, Bill Heffernan, Patrick Tevlin. Sep 19 Tony Desmarteau France St. Trio, Jessica Ackerley. Sep 20 Ryan Oliver, Double A Jazz Band. Sep 21 Carissa Newfeld, Julian Fauth. Sep 22 Denis Schingh, Michael Keith. Sep 23 Bobby Hsu. Sep 24 Queen Street 3, Amanda Covetta. Sep 25 Bill Heffernan, Wendy Weiler. Sep 26 Bartosz Hadala, Brownman, Real Time. Sep 27 Ken McDonald, Tim Bestmeyer. Sep 28 Donné Roberts, Julian Fauth. Sep 29 Paul Benton, Jordan Glick. Sep 30 Julia Cleveland, Cyndi Carleton.**

### Grossman's Tavern

379 Spadina Ave. 416-977-1210  
www.grossmantavern.com (complete schedule)

### Harlem Restaurant

67 Richmond Street East 416-368-1920  
www.harlemrestaurant.com (full music schedule)  
NO COVER  
**Every Mon Open Jam Night hosted by CarolynT Every Wed Music is the Answer Haiti Fundraiser Every Fri & Sat Jazz/Blues Sep 3 Chris Rouse. Sep 4 Quique Escamilla. Sep 10 Joni Nehrita. Sep 17 Jen Sagar. Sep 18 Lisa Michelle. Sep 24 Julian Fauth. Sep 25 ZimZum.**

### Hugh's Room

"Toronto's home of live Folk and Roots"  
2261 Dundas Street West 416-531-6604  
www.hughsroom.com (for complete schedule)  
All shows start at 8:30pm; for ticket prices refer to website.  
**Sep 3 Beatles Tribute. Sep 14 Sheila Jordan & Yvette Tollar. Sep 18 Rita Chiarelli. Sep 21 Rockit 88 CD Release. Sep 26 World Jazz for Haiti CD Release. Sep 28 Autorickshaw. Sep 30 Mickey Rooney.**

### Joe Mama's

317 King Street West 416-340-6469  
Live music every night  
**Every Sun Nathan Hiltz, Bernie Senensky & Sly Juhas.**

### Latinada

1671 Bloor Street West 416-913-9716  
www.latinada.com  
Live Music Wednesday to Sunday

### Lula Lounge

1585 Dundas West 416-588-0307  
www.lula.ca (complete schedule)  
**Sep 9 Patsy Cline Birthday Show Spectacular! Sep 10 Hilario Duran, Lyndon John CD Release. Sep 11 Ricky Franco. Sep 17 Dominic Mancuso. Sep 19 Joanna Moon Band.**

### Manhattan's Music Club

951 Gordon St., Guelph. 519-767-2440  
www.manhattans.ca

## Mezzetta Middle Eastern Restaurant

681 St. Clair Ave. W. 416-658-5687  
www.mezzetarestaurant.com  
**Every Wed Jazz Series:** sets at 9:00 and 10:15. Cover \$7-10  
**Sep 8** Dave Young, Reg Schwager, **Sep 15** Ted Quinlan, Mike Downes, **Sep 22** Jay Sinclair, Reg Schwager, **Sep 29** Rob Pilch, Lorne Lofsky

## Momo's Bistro

664 The Queensway, Etobicoke 416-252-5560  
www.momosbistro.com  
**Every Wed Open Mic** 8pm.

## My Place: A Canadian Pub

2448 Bloor Street West 647-348-4702  
www.mypubpub.ca  
Jazz Wednesdays 7-10pm

## N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958  
www.nawlins.ca  
**Every Tue Stacie McGregor; Every Wed Jim Heineman; Every Thu Blues Night; Every Fri Sat All Star Bourbon St. Band; Every Sun Terry Logan.**

## Old Mill, The

21 Old Mill Rd. 416-236-2641  
www.oldmilltoronto.com  
**Dining Room "Thursday Night Jazz Club":**  
**Sep 16** Kurt Elling. **Sep 30** Oliver Jones Trio.  
Tickets: 416-207-2020. **Home Smith Bar:** No Reservations, No Cover Charge, \$20 minimum/person. **Every Thu John Sherwood solo piano.**  
**Sep 10** June Garber. **Sep 11** Robert Scott. **Sep 17** Luis Mario Ochoa. **Sep 18** Gord Sheard. **Sep 24** Julie Michels. **Sep 25** Paul Read.

## Painted Lady, The

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

## Pantages Martini Bar and Lounge

200 Victoria St. 416-362-1777  
**Every Mon Curtains Down with Jenni Burke & friends; Every Fri Robert Scott; Every Sat Solo Piano: Various artists.**

## Pero Lounge

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

## Pilot Tavern, The

22 Cumberland 416-923-5716  
www.thepilot.ca  
Jazz Saturdays 3:30 - 6:30 NO COVER  
**Sep 4** Nancy Walker. **Sep 11** Dave Young. **Sep 18** Sugar Daddies. **Sep 25** Kollage.

## Quotes

220 King Street West 416-979-7697  
"Fridays at Five" with Canadian Jazz Quartet:  
**Every Fri Starting Sep 17 5-8pm**

## Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474  
www.reposadobar.com  
**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** Janice Hagen; **Every Fri** DeeDee & the Dirty Martinis; **Every Sat** Tyler Yarema and his Rhythm.  
**Every Sun** Duke and the Dell-ites; "Après Work" Series Tuesdays, Wednesdays, Thursdays 7-9pm: **Sep 1** Sheri Weldon. **Sep 2** Alex Pangman. **Sep 7** Vince Bertucci. **Sep 8** Melissa Lauren. **Sep 9** Ori Dagan. **Sep 14** Chloe Watkinson. **Sep 15** Beverly Taft. **Sep 16** Rita di Ghent. **Sep 21** Shawn Nykwist. **Sep 22** Carlo Berardinucci. **Sep 23** Kinga. **Sep 28** Sophie Berk-Sarbit. **Sep 29** Elena Kapeleris. **Sep 30** Whitney Ross-Barris.

## Rex Hotel Jazz and Blues Bar, The

194 Queen St. W. 416-598-2475  
www.therex.ca  
**Sep 1** Anthony Michelli, Paul Ashwell. **Sep 2** Kevin Quain, Duncan Hopkins. **Sep 3** Hogtown Syncopators, Victor Bateman, Duncan Hopkins. **Sep 4** Laura Marks, Laura Hubert, Ernesto Cervini, Rosemary Galloway. **Sep 5** Excelsior Dixieland Jazz, Club Django, Teri Parker, Jamie Reynolds. **Sep 6** Peter Hill, Heavyweights. **Sep 7** Vern Dorge Trio, Classic Rex Jazz Jam. **Sep 8** Anthony Michelli, Jack Zorawski. **Sep 9** Kevin Quain, Seamus Blake. **Sep 10** Hogtown Syncopators, Victor Bateman, Seamus Blake. **Sep 11** Laura Marks, George Lake Big Band, Ernesto Cervini, Exitman. **Sep 12** Shannon Butcher, Trevor Falls. **Sep 13** C.U.P.E. Party, Tim Ries. **Sep 14** Vern Dorge, Classic Rex Jazz Jam. **Sep 15** Anthony Michelli, Chet Dexas. **Sep 16** Kevin Quain, Chet Dexas. **Sep 17** Hogtown Syncopators, Victor Bateman, Worst Pop Band Ever. **Sep 18** Danny Marks, Hotfoot Orchestra, Ernesto Cervini, Samuel Blais. **Sep 19** Excelsior Dixieland Jazz, Dr. Nick, Shannon Butcher, Daniel Kelly. **Sep 20** Peter Hill, Ninja Funk Orchestra. **Sep 21** Vern Dorge, Classic Rex Jazz Jam. **Sep 22** Anthony Michelli, Jonathan Kreisberg. **Sep 23** Kevin Quain, Jonathan Kreisberg. **Sep 24** Hogtown Syncopators, Victor Bateman, Pat LaBarbera & Kirk McDonald's Tribute to John Coltrane. **Sep 25** Danny Marks, Godboo & Rotundo, Ernesto Cervini, Annual Coltrane Tribute. **Sep 26** Excelsior Dixieland Jazz, Freeway Dixieland, Greg Runtions Big Band, Annual Coltrane Tribute. **Sep 27** Peter Hill, Rex Hotel Orchestra. **Sep 28** Vern Dorge, Classic Rex Jazz Jam. **Sep 29** Anthony Michelli, Elisabeth Lohninger. **Sep 30** Kevin Quain, Michael Dunston.

## Ten Feet Tall

1381 Danforth Avenue, 416-778-7333  
www.tenfeettall.ca  
**Saturday Night Cabaret, 8pm PWYC**  
**Sep 11** Ros Kinder. **Sep 18** Whitney Ross-Barris. **Sep 25** Bill MacLean.  
**Sunday Matinee, 3:30-6:30pm NO COVER**  
**Sep 12** Richard Underhill. **Sep 19** Amy McConnell. **Sep 26** Ilana Waldson.

## Trane Studio

964 Bathurst St. 416-913-8197  
www.tranestudio.com

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## Ori's Stories

# Some Changes Made

ORI DAGAN

The Queen West spot with the hottest name, The Tequila Bookworm, will no longer be presenting live music, while a Cabbagetown hidden gem, Plum 226, has gone under, never to be unearthed. Are there any philanthropists out there who might consider opening up a jazz club in Toronto? All you'll need is a good location, excellent music, great food, friendly service, business savvy, wisdom, luck, patience, verve and nerve. Inspired? Yes, you'll have to be!

## A Welcome Change

The Reservoir Lounge's Après-Work Series is now Tuesdays through Thursdays from 7-9pm. Last month's cover girl Alex Pangman's "First Tuesday" house gig has changed to every "First Thursday" of the month. Other highlights in the series this month include talented blues singer Chloe Watkinson on the 14<sup>th</sup> and splendid saxophonist Shawn Nykwist on the 21<sup>st</sup>. (www.reservoirlounge.com)

## Warm Welcomes

Toronto happily welcomes back jazz legend Sheila Jordan! (www.sheilajordanjazz.com) Known in the jazz world for originating the "bass & voice" duet, Jordan is one of the world's first and finest jazz educators as well as one of the hippest 81-year-olds on the planet. In early 2009 I had the distinct pleasure of interviewing this legendary vocalist for The WholeNote and she had this to say when asked about being in the prime of her career at 80:

*"I'm not as successful as most people think I am...not in America anyway. But I don't care! I never wanted to be, you know, 'a star'. That's not my purpose, that's not my calling. My calling is to be a messenger of this music, and I'm very happy being that. I'm very thrilled with the awards I've won and the recognition that I've gotten."*

The self-professed "messenger of this music" will be appearing in our city thanks to vocalist Yvette Tollar, (www.yvettetollar.com) recently nominated for a Juno Award for her critically acclaimed collection of Canadiana, "Ima".

*"If I've ever had a mentor, it's Sheila"* says Tollar. *"I have so much respect for the woman she is, her musicianship, her generosity, her warmth, her mastery. I've learned so much about music and life from her... This concert and week of workshops has been a dream of mine 12 years in the making."*

Not to be missed, Yvette Tollar's collaborative concert with Sheila Jordan at Hugh's Room will take place on September 14<sup>th</sup>. Aspiring jazz vocalists, do not miss the workshop with Sheila on Sunday September 12 from 10am - 5pm. Participants \$120 full day / \$60 half day, Auditors \$50 / \$30. Location to be announced. Contact: yvettetollar@hotmail.com

Alas, there's so much more than we have room for in the mag this month: the incomparable Kurt Elling at The Old Mill Sep 16; Ottawa-based double bass virtuoso John Geggie Sep 17 at Chalkers; Montreux semi-finalist Harley Card at The Emmet Ray Sep 11; The Al Purdy Project at The Tranzac Sep 21; and Manteca Sep 22 and 23 at The Glenn Gould Studio. For details on all these, see the expanded Ori's Stories online at thewholenote.com. ■

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



Yvette Tollar and Sheila Jordan.

PHOTO ORI DAGAN

## C. In The Clubs (Mostly Jazz)

Sep 4 Avesta Nakhaei 6:30pm. Sep 5, 19 Monk's Music 5pm. Sep 8 Stop Time & Arkana Music 10pm. Sep 12 Lina Allemano Four 10:30pm. Sep 14 Lowell Whitty 10pm. Sep 21 Al Purdy Project 7:30pm. Sep 22 See Through Trio 7:30pm. Sep 24 Ryan Driver 10pm. Sep 26 Steve Ward 10:30pm.

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www.zemrabarlounge.com  
Every Wed Open Mic and Jam  
Every Fri Live Music Fridays

## D. Announcements Et Cetera

### ANNOUNCEMENTS

Sep 15 7:00 to 8:00: **Opera Atelier/Tafelmusik. Annual Open House.** The Great Hall, St. Lawrence Hall, 157 King St. E., 3rd Floor, 416-703-3767 x24. Free.

Sep 23 to 25. **Kingston Symphony Orchestra. Nearly New Sale & Vinyl Records Sale.** Vintage clothing and accessories, home decor, jewellery, china, antiques and collectibles; and LPs, 45 and 78 rpm records, cassettes, CDs, DVDs, speakers, and turntables, linens, toys, baby gear, sports equipment, art, and kitchenware. Frontenac Mall, 300 Bath Rd., Kingston. 613-546-9729.

Sep 24 6:30: **Kingston Symphony Orchestra. Whisky Cruise.** An evening aboard the Kingston 1000 Islands Cruises ship the Island Star. A three-course dinner and a tasting of three different single malt whiskies will be provided. Kingston. 613-549-5544. \$90.

Sep 28 to Oct 02: **Kingston Symphony Orchestra. Book Fair.** A fundraising event of the Kingston Symphony Association Volunteer Committee. Frontenac Mall, 300 Bath Rd., Kingston. 613-546-9729.

ANNOUNCEMENTS...ET CETERA is a free listings service of The WholeNote. Information should be e-mailed to listings@thewholenote.com. Deadlines are the 15th of the month prior to inclusion.



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### LECTURES/SYMPOSIA

Sep 12 5:00: **Nocturnes in the City. Mozart in Prague.** Lecture by Iain Scott. St. Wenceslaus Church, 496 Gladstone Ave. 905-232-3092. \$25.

Sep 15 2:00: **Royal Conservatory. The Farnese Scene: Puccini's Tosca.** Lecture with Iain Scott. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).

Sep 16 7:00: **Canadian Opera Company. Opera Talks Part 1: What is Opera?** Learn about opera through exploration of Verdi's Aida. North York Central Library, Concourse 5120 Yonge St. 416-395-5639. Free (registration required).

## Canadian Men's Chorus AUDITIONS

The Canadian Men's Chorus  
will be presenting  
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**Glenn Gould Studio**  
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Auditions are open  
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To audition please contact  
greg.rainville@utoronto.ca

Gregory Rainville, Artistic Director

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[www.highparkchoirs.org](http://www.highparkchoirs.org)



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## D. Announcements Et Cetera



**Poisoner.** Joan Sutherland in Donizetti's *Lucrezia Borgia*.

Sep 17 1:00: **Toronto Reference Library.** *Potions, Poisons and Passion in Opera.* Dr. Kazik Jedrejczak, Centre of Forensic Sciences, combines his passion for opera with his scientific knowledge, in discussing the history of mysterious potions and poisons which have played a central part in various operas. Elizabeth Beeton Auditorium, 789 Yonge St. 416-920-6249. Free.

Sep 22 2:00: **Royal Conservatory.** *The "VaTacio" Scene: Handel's Giulio Cesare.* Lecture with Iain Scott. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).

Sep 29 2:00: **Royal Conservatory.** *The Nile Scene: Verdi's Aida.* Lecture with Iain Scott. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).

Oct 06 2:00: **Royal Conservatory.** *The Entry of the Gods: Wagner's Das Rheingold.* Lecture with Iain Scott. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).

Oct 04 7:30: **Toronto Centre for the Arts.** *A Little Night Music.* Hosted by Kerry Stratton.

Clarinetist Kornel Wolak and other musicians perform Schubert's Shepherd on the Rock and Arpeggione Sonata. 5040 Yonge St. 416-733-0545 (call for tickets).

### MASTERCLASSES

Oct 02 10:00am: **Metropolitan United Church.** *Organ Masterclass with Thomas Murray.* 56 Queen St. E. 416-363-0331 x51. Free.

### WORKSHOPS

Sep 10 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque Music.* Recorder and other early instrument players participate in small, informal (uncoached) groups to play. Church of the Transfiguration, 111 Manor Rd E. 416 480-1853. \$10 members, \$12 non-members.

Sep 12 1:30: **Toronto Early Music Players.** *Organization Workshop.* Music of Italy, coached by Colin Savage. Lansing United Church, 49 Bogert Ave. 416-537-3733.

Sep 24 6:00: **Nathaniel Dett Chorale/Culture Days.** *Open House Rehearsal.* Timothy's Anglican Church. 416-340-7000. Free.  
Sep 25 10:00am: **Colours of Music.** *The Need to Create.* Composers workshop with

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Sunday, September 19, 2010

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For more information call 416-321-TYWO (321-8996) or click on **www.tywo.ca**

Composer-in-Residence Rob Teehan. Central United Church, 54 Ross St., **Barrie**. 705-431-8745. \$15.

Oct 01 7:30: **CAMMAC Recorder Players' Society.** *Renaissance and Baroque Music.* Recorder and other early instrument players participate in small, informal (uncoached) groups to play. Church of the Transfiguration, 111 Manor Rd E. 416 480-1853. \$10 members, \$12 non-members.

Oct 03 1:30: **Toronto Early Music Players.** *Music of North America.* Coached by Joelle Morton. Lansing United Church, 49 Bogert Ave. 416-537-3733

Oct 05 7:00: **Royal Ontario Museum.** *Launch of Chopin Exhibition.* Pianist Janina Fialkowska presents a talk and brief performance of music by Chopin. Samuel Hall Currelly Gallery. 100 Queen's Park. 416-586-5797. \$44.

**Announcements...Et Cetera** is a free listings service of **The WholeNote.** Information should be e-mailed to [listings@thewholenote.com](mailto:listings@thewholenote.com). Deadlines are the 15th of the month prior to inclusion.

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Email: [sallyl@sympatiko.ca](mailto:sallyl@sympatiko.ca)  
Website: [sites.google.com/site/thechoralairs/](http://sites.google.com/site/thechoralairs/)

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# July/August's Child **Janina Fialkowska**

MJ BUELL

## WHO IS SEPTEMBER'S CHILD?

*"...it is her grace and presence... which commands attention"*

This determined little person with the far-away gaze will someday fall in love at Tafelmusik concerts, have the talent, backbone, and the legs to take a job at the Moulin Rouge to help finance her more esoteric Paris studies. She continues to dance her way into the pages of music history, and onto the operatic stages of the world.

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, 2010.

*Summertime, near Flims, Switzerland, circa the mid 1960s.*



Pianist Janina Fialkowska shook hands with the Queen Mum in our 1961 photo. Here she is in 2010, at Wotersen Castle, during the Schleswig Holstein Festival.

Still having a right royal time, Janina Fialkowska has been referred to as "Canada's First Lady of Chopin", but the gloves are off: this remarkable person is a fighter. Even at the time the photo was taken, she was practising about 5 hours a day. There was an hour before school. There were 2 hours in the middle of the day – an hour during lunch, and then running home again while her classmates did gym, sports, music or art. Another 2 hours at night. "You have to acquire that appetite for work at a very young age," she says, "so that it becomes a comforting old habit. Does it sound

too strange to say this? That today my world could be coming to an end ... maybe a flood ... my house and everything lost ... but if I have practised well in the morning, one part of me will still be happy."

Today Janina Fialkowska is a regular guest soloist with prestigious orchestras all over the world – famous for her interpretations of Chopin, Mozart and Liszt, chosen in 1990 to perform the world premiere of the recently discovered Liszt *Third Piano Concerto* with the Chicago Symphony. She has recorded all 3 Liszt concertos, the Paderewski and Moszkowski piano concer-

tos, Chopin's concertos, sonatas, impromptus and etudes, and a CD devoted to the music of Karol Szymanowski. CBC's 1992 documentary *The World of Janina Fialkowska* was awarded a special Jury Prize at the 1992 San Francisco International Film Festival.

In 2002 her career was challenged by the discovery of a cancerous tumor in her left arm. The tumor was removed and after a rarely performed muscle-transfer procedure in 2003 she resumed her career, performing the Ravel and Prokofiev concertos for the left hand (which she transcribed for her right hand). She resumed her two-handed career in January 2004.

Janina Fialkowska was the founder of the award winning "Piano Six" music outreach project which later became "Piano Plus". She is an Officer of the Order of Canada.

## What do you remember about the day in that childhood photo?

It was the Quebec Music Festival, and I had won the second grand prize of the festival. I believe that year I played Mozart's variations on "Ah vous dirai-je ... Maman", which I happen to be playing right now and will be recording. (So, as my brother tells me, I have not made any progress at all!) I had also played a Mozart concerto. It was all terribly exciting and I was just very overwhelmed by her clothes ... and her tiara ... because they were sparkly ... and because, well, she was the Queen Mum! And I was also very proud because of how

PHOTO HARRY OESTERLE

## CONGRATULATIONS TO OUR JULY AND AUGUST WINNERS! HERE'S WHAT THEY WON—

• **Lorrie MacKinnon** (Oakville), **Alice Lee** (Markham), **Maureen Whitehead** (Toronto), **Jane Marvy** (Toronto), **Anthony Warren** (Mississauga) each win a pair of tickets for *Chopin on Period Piano* (October 7-10): **Tafelmusik's** first-ever performances of music by the 19th-century composer, and Janina Fialkowska's Canadian period ensemble debut. She will play Chopin's Piano Concerto no. 1 in E minor (arranged for chamber ensemble) on a remarkable 1848 Pleyel piano. The programme also includes Spohr's Nonet in F major, op.31.

*Tafelmusik*

• **Anthony MacKinnon** (Hamilton) and a friend will be guests of the Royal Ontario Museum (Tuesday October 5) to preview *Fryderyk Chopin and the Romantic Piano* including a talk and brief performance by Janina Fialkowska, and tickets to return when the exhibit opens to the public (Oct 9 – Mar 27). The exhibit features original scores in Chopin's hand, period arts and letters, costume plates, and an example of Chopin's instrument of choice – a Pleyel grand piano. (info: 416-586-5797)



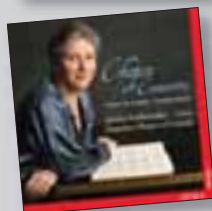
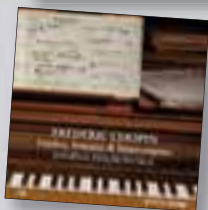
• **Mary Ingraham** (Gabriola BC) wins Janina Fialkowska's *Chopin Piano Concertos* with the Vancouver Symphony Orchestra, Bramwell Tovey, conductor. This recording of the Piano Concertos no. 2 in F minor, op.

21; and no. 1 in E minor, op. 11 is brand-new: scheduled for public release October 26, 2010! ATMA (ACD22643)

• **Joan Sayer** (Scarborough), **Paul Kay** (Toronto), **J Govindarajan** (Waterloo) win Janina Fialkowska's double CD set, *Etudes, Sonatas and Impromptus: Rarely Heard Recordings from 1997 and 1999*, re-released by ATMA in May 2010 (ACD22554)

• **Moira Anderson** (Victoria BC), **Janos Gardonyi** (Toronto), **Jay Hackney** (Brooklin, ON) win *Chopin Recital*, released in Oct 2009, Janina Fialkowska's own beautiful Chopin bicentenary picks, including the Polonaises, Preludes, Valses, Nocturnes, Ballades, Mazurkas, and Scherzos. ATMA (ACD22597)

• **Barbara Thompson** (Toronto), **John Hansen** (New Minas NS), **Larry Landis** (Tulsa OK), win *Piano Concertos 1 & 2*, Janina's 2005 "come-back" recording with the Chamber Players of Canada. "Chopin in every likelihood performed his concertos at private salon concerts accompanied by a chamber ensemble..." ATMA (ACD22291)



everybody else who was being presented didn't know to curtsy. But I had been to the Sacred Heart Convent, and I knew how.

These were the most important things that went through my mind. Unfortunately the music played very little role. I liked music fine but it didn't alter the way I felt or move me. I was having great fun being good at playing the piano. There was quite a group of talented young pianists, and competitions. And I was 11 ... at 11 you just go for it.

The Queen Mum was actually very sweet and nice – so very gracious, and such a pro.

**If you could travel back through time, and meet face to face with the young person in that childhood photo, is there anything you would like to ask her?**

I think ... that I was really quite happy at the moment, and fearless. I wouldn't want to ask her anything that would disturb that. She was about to face one hell of a life, but at that moment everything was still okay. I know she was happy. I wouldn't want to say anything that would cause her to question anything.

**Is there anything you'd like to be able to tell her?**

Enjoy the music more ... that playing the concerts is all about *sharing music with other people* and it's not always a terrible competition within oneself to do better...to do better...to do better. That's something I only learned in the last ten years and I wish I'd known it much sooner.

I would love to be able to give that child true faith in her small talent – to *trust* it and not always be questioning it. Yes, it's the questioning that probably makes you a good musician ... but it can also destroy you...

And that little girl was in for a rough ride for quite a long time... ■

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

Music's Children gratefully acknowledges Luisa, Harry, Conrad, Karen, Nancy, and the folks at ATMA Classique.



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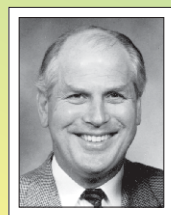
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# Book Shelf

PAMELA MARGLES

- **At My Sweet Recall: The Letters of Edward Johnson and Beatriz d'Arneiro (1906 – 1908)**  
edited by Gloria Dent  
572 pages, photos; \$45.00

This extraordinary volume of letters was given a dramatic debut when Canadian tenor Ben Heppner and actress Barbara Budd read from it at the recital Heppner gave for Stratford Summer Music this past July. Heppner's recital, a tribute to the legendary Canadian tenor Edward Johnson, was called *Edward and Beatriz: A Love Story*, and the letters were written between Johnson and his wife-to-be, Beatriz d'Arneiro.

When they met, Johnson was a twenty-eight year-old singer from Guelph, Ontario making his first visit to Paris. D'Arneiro was an aristocratic Portuguese pianist, seven years older, who was living there. After Johnson returned to North America to pursue his career, their already intense relationship continued to develop through these letters.

In her letters, d'Arneiro writes things like, "To live like I am living, it is better to die." She constantly demands greater emotional commitment – and more frequent letters. "Why should I count on hearing from you regularly? Why should I count on anything at all in life?" But she never forgets her new role as his vocal coach, writing, "Remember all my instructions about your voice." She even calls herself his "spiritual mother."

Johnson does bristle. He writes, "You have 'roasted' me, my work, the music, the public, the company I am associated with, everything! Why?" But he nonetheless thrives on her rigorous musical regime, writing, "You were a God-send to me this summer. What I have accomplished!... And you were at the bottom of it." Her devotion also seems to work its charms. Just three weeks after they meet, he writes, "It makes me feel badly that you are unhappy and I would so love to see you happy." And later, "You are my main stay and strength."

Dent, a historian and musician, sets the stage for each step in their relationship with brief commentaries. She identifies the many notable characters who appear in these pages, like tenor Enrico Caruso, composer Franco Alfano, Guelph poet John McCrae, who wrote "In Flanders Fields, and pianist Artur Schnabel, who d'Arneiro inexplicably calls "a piece of inflated conceit". In an epilogue, Dent tells how d'Arneiro died just ten years after they married. Johnson never remarried. Right up until his death in 1959 he continued to credit her with his many successes.

Since being quoted in Ruby Mercer's 1976 biography of Johnson, *The Tenor of His Time*, these letters had lain in the archives of the Edward Johnson Foundation in Guelph until Dent discovered them. She has done a remarkable job of compiling and editing them, though I did find the eccentrically organized index confusing to use. Not only do these letters make compelling reading, but they can now claim their rightful place as a significant chapter in the history of Canadian music.

- **Music and Sentiment**  
by Charles Rosen  
Yale University Press  
156 pages, score excerpts; \$24.00 US

Many performers write well, and a number of writers on music play an instrument well. But I can't think of a musician as accomplished as pianist Charles Rosen who writes about music as brilliantly as he does.

In *Music and Sentiment*, Rosen takes an exhilarating look at the ways composers represent feelings, and how what they do can both move us – and delight us – so deeply.

This book started life as a series of lectures. I don't know whether it's Rosen's oratorical skills, his special insights as a virtuoso performer, or simply his way with words, but he manages to conjure up a story-line as absorbing as that of a powerful novel, with the hint of a resolution in the end. Not that he would – or even could – offer a "special code" for relating a composer's score to specific sentiments. "Any theme," he writes, "can be given whatever emotional significance the composer chooses if he knows how to go about it." In one of his many examples, he points out that "Liszt, in his *Sonata for piano*, can make any one of his motifs sound successively diabolical, amorous, religioso, majestic, transcendent, or what you will."

Rosen is a passionate advocate for modern music. But by the time he reaches the end of the 20<sup>th</sup> century, he sees various dogmatism competing against each other. "A representation of sentiment," he observes, "is not equally efficient in all of these rival trends." Among those trends he considers less efficient, he targets in particular neo-tonal music. Because of its "understandable delight in using perfect triads", he finds, "all large-scale richness of expressive tension has been drained away."

Despite his disclaimer at the beginning that "understanding music in the most basic sense simply means enjoying it when you hear it," Rosen makes a persuasive case for learning more about the basic materials of

music. The more we understand how music works, the more we appreciate it – and the more moved and delighted we can be by it.

- **No Such Thing as Silence: John Cage's 4'33"**  
by Kyle Gann  
Yale University Press  
268 pages, photos; \$24.00 US

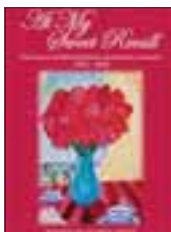
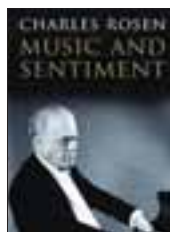
At the premiere of John Cage's controversial 4'33" at the Maverick Concert Hall in Woodstock, New York, pianist David Tudor sat at a piano with the piano lid closed for four minutes and thirty-three seconds. He touched the instrument only to open and close the lid between each of the three moments. The performance created an uproar. Two years later, at the first New York performance in 1954, Cage's own mother asked composer Earle Brown, whose work was also on the program, "Don't you think that John has gone too far this time?" But today, as Kyle Gann shows in his thoughtful look at the background of this ground-breaking work, it has become not just a repertoire staple but a cultural emblem. It has even been recorded numerous times.

Gann quotes a letter Cage wrote to publisher Helen Wolff, whose son, composer Christian Wolff, also had a piece on the Woodstock program. Cage writes, "The piece is not actually silent ... it is full of sounds, but sounds which I did not think of beforehand." Audience members – through the incidental noises they make in response to the piece – become part of the composition. By examining the ideas that influenced Cage in 4'33", not just from music but also from the visual arts, dance, philosophy and religion, Gann shows how Cage came to write this work. Gann emphasizes that it put Cage "in on the ground floor as an innovator". But in fact, when Cage wrote this piece, he was already well-known as the inventor of the prepared piano – though he hadn't yet developed his chance techniques.

When it comes to looking at the ways 4'33" influenced the culture of our time, Gann discusses the work of composers like Canadian R. Murray Schafer, whom he calls "the so-called father of acoustic ecology." But he could have expanded his discussion to include all the creative arts and philosophy, since Cage's influence ranges widely.

I enjoyed the way Gann, a composer and critic, considers his own experiences with Cage's music, which started when he performed 4'33" in his high school piano recital. Part of the charm of this elegant book lies in his ability to show how Cage's landmark work blurred the distinction between art and life, opening up new worlds of sound for him as well as for so many listeners. ■

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# Editor's Corner

DAVID OLDS

**A**s I prepare to write this month's column I find myself engrossed in re-reading a book I want to tell you about – **Cigar Box Banjo: Notes on Music and Life by Paul Quarrington**, published posthumously under the **Greystone Books** imprint of D & M Publishers Inc. (ISBN 978-1-55365-438-4). In May 2009 Quarrington was diagnosed with Stage 4 lung cancer. For the next eight months he channelled his creative energy into a number of artistic endeavours, including his first solo CD release “Paul Quarrington: The Songs” (Cordova Bay Records CBR-0822),

**“An enthralling read, a wonderful mingling of musicological musing and personal memoir”**

the documentary film “Paul Quarrington: Life in Music”, the third CD release with the band **Porkbelly Futures**, and this book.

It is an enthralling read, a wonderful mingling of musicological musing and personal memoir, made more poignant as we are aware of the ending before we begin. Although best known for his novels, Quarrington had an interest in music and an urge to perform from an early age. “Cigar Box Banjo” leads us through not only his own musical development, but also that of many popular music forms of the 20<sup>th</sup> century. Woody Guthrie, Bill Munroe and his Blue Grass Boys, Leadbelly, The New Lost City Ramblers, the Kingston Trio, the Beatles and Ed Thigpen all have cameos in the early pages, along with Quarrington's paternal grandfather Joe, an accomplished multi-instrumentalist who played violin in the Ottawa Symphony.

We follow Paul from his first instrument (mandolin) and his first band – PQ's People with his brother Joel (later to serve as principal bass in both the TSO and the NACO) – through a juvenile songwriting partnership with Dan Hill, a lifelong musical association with Martin Worthy, an extended stint as bass player and background vocalist with Joe Hall's Continental Drift (with older brother Tony on guitar), a collaboration with The Rheostatics

on the soundtrack of the film “Whale Music” (for which he adapted the screenplay from his Governor General's Award-winning novel) and the latter day adventures of **Porkbelly Futures** – a “thinking man's bar band” – in which he sang and played rhythm guitar right up to the last days of his life. We are also treated to PQ's warm and humorous memories of (misspent) youth, (failed) marriage and (mostly successful) parenting. Some of the most compelling stories are those of friendship. His capacity for sharing shines throughout this book and even those of us who did not have the privilege of knowing him personally are left feeling that we did. “Cigar Box Banjo” includes a CD/DVD-ROM with three of his final songs and two short videos. Make sure to check inside the back cover for the disc, and listen to *Are You Ready?*, an amazing testament to a life well-lived: “No one can tell me where I'm gonna be / When I sail into that mystery / I know I'm falling, don't know where I'm gonna land / Are you ready? Are you ready? I believe I am.” ([www.paulquarrington.com](http://www.paulquarrington.com))

**Oliver Schroer** is another Toronto artist who took the opportunity of impending death, in this case from leukemia, to focus on creation and to return to an unfinished project.

**Freedom Row (Borealis Records BCD201 www.borealisrecords.com)** was begun a dozen years ago as Schroer's second album with **The Stewed Tomatoes** when the initial tracks were laid down. In Schroer's words, “I whittled away at it since then. It moved with the speed of glacier...” When he returned to it a decade later “at that point the album just finished itself. It was a breeze. The last overdubs were a joy, and mixing was a pleasure.” Some of the final recordings were done in Schroer's hospital room at Princess Margaret during his last days in 2008. His distinctive fiddling is complemented by core members of the Stewed Tomatoes Rich Greenspoon (drums), Ben Grossman (various and sundry), Rich Pell (guitar), David Woodhead (bass) and David Travers-Smith (trumpet), with a vast array of accomplished guests.

Basically an instrumental album, “Freedom Row” has occasional forays into the vocal realm, notably with the exuberant chorus in *All the Little Children in the World*, and vocalizations by Schroer, Christine Duncan, Tanya Tagaq and Michele George on several other tracks. The music itself is mostly upbeat, combining Schroer's lilting country and Celtic fiddling with a variety of other

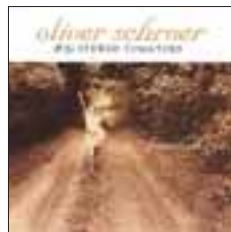
influences and often featuring jazzy horn arrangements by Colleen Allen. In his introductory note Schroer says “This album is a party. It is a bouncy look back and a joyful look forward. We remain ‘stewed but not subdued!’” It's a party we're invited to join, perhaps in the spirit of a New Orleans funeral procession – a joyous send off for an artist who will be remembered fondly. ([www.oliverschroer.org](http://www.oliverschroer.org))

One of the most interesting contemporary art music discs to arrive in recent months is **Prefab** featuring Toronto's **Madawaska String Quartet (Artifact Music ART-039)**.

The predominantly contemporary repertoire is complemented by *Fantasia No.7 for Four Viols* by Henry Purcell (1659-1695). This anachronistic inclusion may seem a strange choice, but the very forward looking Baroque piece blends deceptively well with the works that surround it. Musically the transitions are almost seamless, but I am left scratching my head as to how the Madawaska achieve the ethereal sound of viols on their modern instruments. Purcell is preceded by British composer Anthony Gilbert (b.1934) who based his String Quartet No.3 on a double hocket by Guillaume de Machaut (c.1300–1377) which in turn was an elaboration on an organum written by Perotin sometime around 1200. Soviet composer Alfred Schnittke (1934-1998) was known for his eclectic polystylistic approach and his String Quartet No.3, which follows Purcell's *Fantasia*, begins with a quotation from the *Stabat Mater* of Orlando di Lasso (1532-1594). At eighteen minutes the Schnittke is the most substantial work on the disc. It is followed by *Spanish Garland*, a homophonic setting of twelve folk melodies from Spain by Montreal-based composer José Evangelista. These unadorned folk tunes also harken back to much earlier times. Although the works of Mike Kane and Bruce Russell which open and close the disc do not show any obvious connection to centuries before the 20<sup>th</sup>, Kane's *Three Short Seasons* and Russell's *Madra* somehow seem like perfect companion pieces to complete this very well programmed disc.

The personnel of the Madawaska Quartet has recently changed, with Mary-Elizabeth Brown replacing founding violinist Rebecca van der Post, but this 2009 recording features the original line-up: van der Post and Sarah Fraser Raff, violins, Anna Redekop, viola and Amber Ghent, cello. “Prefab” is available from the Canadian Music Centre,

*continued on page 60 ...*



## VOCAL

### Bach Requiem Les Agréments de Montréal; François Panneton XXI XXI-CD 2 1679 ([www.XXI-21.com](http://www.XXI-21.com))

● The sheer volume and inventiveness of Bach's work is astounding to us all. Yet we often ask the question: what else would J.S. Bach have accomplished given a different set of circumstances in his life? Those exploring the same question have interpreted Bach on modern instruments, jazzed up his rhythms, and substituted new lyrics. But what would Bach have created given a wider audience than his humble life in Leipzig as organist and schoolmaster provided? What if he were granted commissions beyond the scope of the Lutheran Church? We already have a hint of this with his Mass in B minor in Latin which he composed with the intention of widening his prospects.

It seems that scholar and conductor François Panneton has mused long and deliberately on this very question. The result is a *Requiem* that Bach could have written, given the opportunity. It is indeed his music; seamlessly patch-worked together are a number of movements from cantatas, keyboard works and the *St. Matthew Passion* organized into the standard requiem structure. As we know from Bach's cantatas, meditations on the agony and ecstasy of death appear frequently, and every chorus, aria and duet appearing in this work is chosen for its poetic similarity to the Latin section of the *Requiem* that replaces it, thus preserving the character. Thoughtfully crafted, beautifully performed, this recording provides a refreshing new perspective without compromising the integrity of the original sources.

—Dianne Wells

### Handel - Berenice Il Complesso Barocco; Alan Curtis Virgin Classics 6 28536 2

● *Berenice* may not be as gripping as Handel's greatest operas, such as *Julius Caesar*, *Ariodante* and *Rodelinda*. But by any standard it is a magnificent work, melodically rich and psychologically insightful. Yet since the rather unsuccessful premiere in 1737, it is rarely performed or recorded. So this splendid new recording by Alan Curtis and his Venice-based Il Complesso Barocco is welcome



– all the more so since Curtis restores the music Handel cut in an attempt to improve the opera's fortunes.

This is a lively, energetic, elegant, spontaneous yet unmannered performance, with Curtis leading from the harpsichord. Curtis has been a talent-spotter right from his ground-breaking 1977 recording of Handel's *Admeto*, which was the first recording of a complete Handel opera on period instruments. Here he once again manages to offer a relatively unknown but terrific cast of young singers.

Klara Ek is lovely in the title role of Berenice, Queen of Egypt. Her clear, animated voice is delightful in the moving dialogue with oboist Patrick Beaugiraud, "Chi t'intende", though her "Traditore, traditore!" doesn't convey the delicious ferocity of Handel's more dramatic writing. Soprano Ingela Bohlin, bass Vito Priante, and especially countertenor Franco Fagioli are all standouts. But the most exciting singer here is Romina Basso, whose passionate characterization of Berenice's sister Selene is riveting.

The booklet is generous, especially by today's standards. It contains the full libretto with English translation, informative notes, and photos of the singers as well as the superb orchestra.

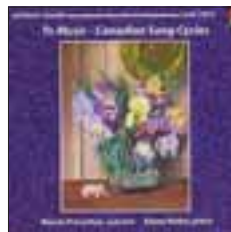
—Patricia Margles

### To Music - Canadian Song Cycles Wanda Procyshyn; Elaine Keillor Carleton Sound CSCD-1013 ([www.carleton.ca/carletonsound](http://www.carleton.ca/carletonsound))

● The previously unrecorded song cycles from nine of Canada's finest composers are performed with intelligence and sensitivity by soprano Wanda Procyshyn and pianist Elaine Keillor in this new recording.

A song cycle is comprised of a number of songs interconnected thematically by the lyrics and/or music. The form was very popular in Europe during the 19th century. "To Music" showcases the evolution of the form in Canada over the course of the 20th century. With an eclectic mix of composers - Healy Willan, Gena Branscombe, Edward Manning, Robert Fleming, John Weinzwieg, Jeanne Landry, Euphrosyne Keefer, Patrick Cardy and Deirdre Piper - comes an eclectic mix of topics and compositional choices.

My initial trepidation quickly dissipated upon hearing the interpretations. From Willan's lush *To Music* to Weinzwieg's 12-tone *Of Time and the World* to the rhythmically challenging *Autumn* by Patrick Cardy, there does not seem to be anything that Procyshyn and Keillor cannot do. There is the occasional high pitch vocal discrepancy, and the piano may be a little too forward in the mix at times, but these little faux-pas are



overshadowed by the sincere performances.

Most striking is the intricate love of detail that surfaces in every song cycle. "To Music" is a recording that demands careful and studied listening to be truly enjoyed and appreciated, but the rewards are well worth the effort.

—Tiina Kiik

## EARLY, CLASSICAL & BEYOND

### Mozart – Sinfonia Concertante; Violin Concertos 1 & 3 Scott & Lara St. John Ancalagon ANC 136 ([www.larastjohn.com](http://www.larastjohn.com))

● Mozart's Sinfonia Concertante for violin and viola has long been a favourite concerto of mine, and right from the opening bars of this wonderful recording it was clear that here was something very special. The St. Johns (with Scott on viola) have been performing this work in public since they were 12 and 10, and it shows in their sensitive interpretation; they understand every nuance and clearly think and feel as one, both when playing together and in the dialogue passages. Just as critical is the superb contribution of the New York ensemble The Knights under conductor Eric Jacobsen. The accompaniment is beautifully balanced, warm, articulate and refined, and Jacobsen's choice of tempo is perfect. From the majestic opening Allegro, through the achingly beautiful Andante, to the joyous Presto, this is a breathtakingly fine performance. The 'romantic' element in this concerto is often over-played, but the performers here never fall into that trap, keeping things moving and striking exactly the right mood with warm, expansive, but never overstated playing. I simply can't imagine a more satisfying recording of this glorious work.

Scott and Lara share the two solo violin concertos included here, Scott playing No.1, and Lara playing the more popular No.3. The latter features a long and interesting cadenza in the slow movement that almost seems to look back to the solo works of Bach. Again, top-notch playing from both soloists, with excellent accompaniment. The sound quality is superb throughout. An absolutely outstanding disc.

—Terry Robbins

### I Mercanti di Venezia Bande Montreal Baroque; Eric Milnes ATMA ACD2 2598

● Venice's ghetto was designed to isolate Jews but unintentionally allowed Jews from all over Europe and the Middle East to live together and share their expertise and pride in their heritage; they created renaissance



masterpieces.

Salamone Rossi, from that very ghetto, makes his mark here with a setting of the eternally-popular *Eyn Keloheinu* - if ever one wanted this hymn scored for renaissance woodwind and organ this would be the definitive item. Several of Rossi's sonatas grace this recording and yet perhaps most impressive of all is his *Sonata in dialogo detta la Viena*. The cornetto makes its clear mellow presence felt via Matthew Jennejohn's sensual interpretations of Rossi's demanding writing.

Next, a composer and virtuoso cornetto player who also lived in the Venice ghetto: Giovanni Bassano, Rossi's contemporary and neighbour, pioneered baroque improvisation as early as 1585. Margaret Little (*Recercata Ottava*, treble viol), Francis Colpron (*Recercare Terza*, recorder) and Jennejohn (*Diminutions sur Ung Gay Bergier*, cornetto) more than meet the challenges set by this virtuoso improviser. Enjoy, too, the last two selections on the CD from Bassano's 1591 *Variations* which bring together the full plethora of instruments listed above.

Rossi and Bassano were highly respected by Venetians in or out of the ghetto. This recording opens the door to their music - ajar but not enough for us to want more.

Lastly, music composed by Jews in a country where they were not supposed to exist but did so by concealing their identity. From 1550 to 1604, Augustine Bassano, very probably Jewish, served as a Musician in Ordinary for Recorders at four very different English courts. His *Pavan & Galliard*, enhanced by some fine recorder playing, stand with anything native English composers could offer.

—Michael Schwartz



## Beethoven – The Late Sonatas Stewart Goodyear Marquis 81507 ([www.marquisclassics.com](http://www.marquisclassics.com))

- Just as there's more than one way to eat an Oreo cookie, there's more than one way to listen to a recording of late Beethoven piano sonatas.

If I were you, and I'd just acquired Stewart Goodyear's new 2-CD release of Sonatas 28-32, I'd start at the end, with the second movement of Sonata No. 32 (track 8 on disc 2). Here, you'll hear Goodyear at his best: there's a simple piety to the theme; a nice rocking lilt to the dotted passages, delightfully delicate pianissimos, trills to die for, and a sweeping arc that gives the movement a secure and convincing climax.

Next, I recommend listening to the final movement of Sonata No. 30, to enjoy Goodyear's tender, almost dreamy, touch. Finally, I suggest the final movement of Sonata No. 29 – a tour-de-force of dexterity and contrapuntal clarity. After that, you're on your own, with many more treasures to discover on these discs.

I wouldn't say, however, that I agree with all of Goodyear's interpretative ideas. Occasionally, when Beethoven calls for sudden forcefulness, Goodyear resorts to pounding on the keys. These moments – for instance, in the first movement of Sonata No. 29, or the third movement of Sonata No. 31 – sound heavy-handed and detract from the music's architecture.

And speaking of the last movement of Sonata 31, there's one flaw I can't ignore: about one minute in, there's a repeated A-natural that's slightly out of tune. It's a small point – but why wasn't it caught and corrected?

—Colin Eatock



**Concert Note:** Stewart Goodyear's international touring schedule includes concerts at Philharmonic Hall in Liverpool and Barbican Theatre in London in January and a number of dates in the U.S. in the following months. Toronto audiences can hear this native son in an all-Beethoven program at Koerner Hall on November 28.

## Schumann - Piano Sonata No. 2; Fantasie in C Major Anton Kuerti DOREMI DDR-6608 ([www.doremi.com](http://www.doremi.com))

- We are fortunate to have, living in Toronto, an internationally renowned pianist who is also a most respected Schumann interpreter, Anton Kuerti.

On July 20th we had the pleasure of attending the opening recital of the Toronto Summer Music Festival in Koerner Hall in which Kuerti mesmerized a sold-out house playing an all-Schumann program. This was a memorable event by any standards.

As a card-carrying Schumann zealot I have been collecting recordings of his music for half a century. As an admirer of Kuerti's earlier recordings I was pleased that so many of the audience took advantage of the opportunity to acquire this new CD in a post-concert signing event, especially as the *Fantasie*, opus 17 had just been heard live. Or should I say experienced, as the influence of an admiring and appreciative audience inspired a more personal reading.

As with all great artists, no two performances can be exactly the same. Notwithstanding such vicissitudes, the recorded version of the *Fantasie* is outstanding and a fine souvenir of the live performance. The Sonata is



## Antonín Kubálek Piano

Live performances, broadcast recordings, and LP reissues from Kubálek's private archives

Brahms 1<sup>st</sup> Sonata & 4 Ballades

Chausson Concerto with the Orford Quartet

Franck Quintet with the Vaghy Quartet

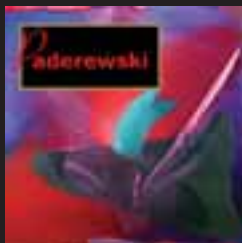
Buczynski Piano Sonatas 1-2-3-4

Paderewski Sonata & Variations and Fugue

Kubálek arrangements of John Philip Sousa

Kubálek's first North American recordings -

Mozart, Beethoven, Janáček, Hindemith



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From L'Atelier Grigorian ([tiny.cc/grigorian](http://tiny.cc/grigorian))  
& CD Baby ([tiny.cc/akcdbaby](http://tiny.cc/akcdbaby))

presented by Kuerti in a rather sensible and novel way: he includes, as added movement, the original finale that Schumann had replaced because Clara declared that it was unplayable, being just too difficult. The movement was published posthumously simply as Presto für Pianoforte and Kuerti inserts it between the third and fourth movements. Well, Clara was wrong as Kuerti demonstrates in spectacular fashion in this five movement version of Schumann's opus 22.

Recorded in the Willowdale United Church in August 2009, the sound is clear, appropriately dynamic, and well balanced.

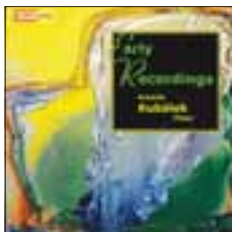
—Bruce Surtees

## EXTENDED PLAY

### AK(A) Antonin Kubálek

**A**ntonin Kubálek and his independent recording label AK were introduced in the July issue with Richard Haskell's review of his Brahms set (AK 01) so I need not add anything further on Mr. Kubálek's origins, career, performing history and credentials other than to say that he is a multi-faceted virtuoso with the highest degree of technique, expression, subtlety and sensitivity. Although these recordings are all remastered from LP's of the 1970s we are richly compensated by the quality and insight in these performances. Furthermore, his choice of repertoire is adventurous and full of surprises. Serendipity is the best word to describe them.

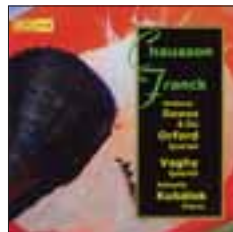
To start with, there is the **Mozart Rondo in A minor (Early recordings AK 06)**. This is a fairly late work, almost contemporaneous with the G minor symphony, No.



40. Minor keys are rare in Mozart and this piece is melancholic, played with a wonderfully gentle touch, well differentiated in its parts and in a nowadays sometimes frowned upon romantic manner. Be that as it may this is just right for me. This early disc is particularly rich and rewarding, also featuring works by **Beethoven, Janáček** and **Hindemith**. Janáček's elegiac *On an Overgrown Path* is a long-time favorite of mine with its influences of nature, folk melodies and Czech language accents. It opens a new avenue in pianism. Each piece is a small masterpiece like "The Madonna of Frydeck" where the ruling minor key changes into major turning infinite pain into gentle sweetness that reminds me of Schubert. "Tears" has a typical Janáček kind of exquisite melody and "The Barn Owl Has Not Flown Away!" is so charming with the flurry of wings grounded by two repeated descending notes. Needless to say this music belongs to Kubálek and very few others can play it as beautifully as he.

Hindemith's Suite "1922" is formidably difficult, dissonant, tongue in cheek, sometimes jazzy, syncopated and inspired, or rather horrified, by early 1920s dance crazes. Hindemith, however, brilliantly intersperses these with dark toned *Nachtmusik*s perhaps forecasting events to come. "Boston" with its hollow bells and echoes is a particularly strong and despondent uttering.

The original LP of **AK 02** was recorded in the 1970s by the CBC in the now defunct Eaton Auditorium with wonderful acoustics, where I heard such legends as Wilhelm Kempff and Annie Fischer (but alas not Rachmaninov, Kreisler and Gould who also performed there!). For the **Chausson Concert** for violin, piano and strings, Op.21, the **Oxford Quartet** is augmented by Otto Armin so that first violinist Andrew Dawes can join Kubálek in the title role. Here is a performance that truly pushes to the limits; powerful, complex, passionate and rhapsodic. The same can be said for the **César Franck Piano Quintet** played here with the **Vaghy String Quartet**. The Quintet caused some uproar upon its debut, and the story goes that Marcel Proust, the notably eccentric French author, hired a group of musicians to play the Quintet for him incessantly day in, day out.



Skipping **Paderewski (AK 04)** (who in spite of being a legendary virtuoso and a great statesman – the prime minister of Poland at one time – never was much of a composer no matter how well Kubálek plays his incredibly difficult pieces), I will proceed to **Souza Arrangements (AK 05)**. This is a most enjoyable disc where Kubálek shows a completely different side of his talent. I can just see him in a bar playing these marches, waltzes and polkas with flying fingers and great delicacy as an entertainer par excellence. The great Arthur Fiedler would be pleased, for this is not "music of the boring kind".



—Janos Gardonyi

[Editor's Note: Antonin Kubálek's recordings are available in Toronto at L'Atelier Grigorian and online at [www.grigorian.com](http://www.grigorian.com) and [www.cdbaby.com](http://www.cdbaby.com).]

## MODERN & CONTEMPORARY

**Bach; Ravel; Castelnuovo-Tedesco; Lhoyer Henderson-Kolk Duo**  
Independent ([www.hkguitarduo.com](http://www.hkguitarduo.com))

● The British rock star Sting is quoted as having once said, "An uncle of mine emigrated to Canada and couldn't take his guitar with him. When I found it in the attic, I'd found a friend for life." Guitarists are a breed apart, frequently forming a deep personal bond between themselves and their instrument. Indeed, they often seem happiest when performing either alone, or else in tandem, as in this fine new recording by the Henderson-Kolk Duo. Formed in Toronto in 2004, the duo, guitarists Drew Henderson and Michael Kolk, is quickly establishing itself as one of Canada's finest, regularly appearing throughout Canada and the US, and having made its European debut at the Mediterranean Guitar Festival in Cervo, Italy in 2006.



This recording, their second, is a delight, and features their own arrangements of keyboard pieces by Bach and Ravel in addition to original compositions for guitar by Antoine de Lhoyer and Mario Castelnuovo-Tedesco. What a warm and intimate sound they achieve! This is evident not only in the tasteful arrangements of Bach's *Italian Concerto* and selections from Ravel's *Le Tombeau de Couperin*, but also in such pieces as the Lhoyer's Duo Concertante in D minor. The reconstructions are particularly convincing, and sound as idiomatic for the guitar as they do for the keyboard.

I also find appealing the skilful sense of programming, which focuses on strictly classical and neo-classical repertoire – not a fandango to be heard! The excerpts from Castelnuovo-Tedesco's *Les Guitares Bien Tempérées* are a study in contrasts, requiring a particular precision and virtuosity which the duo brings off with apparent ease. In all, this disc is a welcome addition to the guitar catalogue, featuring music both familiar and less than familiar. Well done, gentlemen – let's hear from you again!

—Richard Haskell

**Polish Masterpieces**  
**Barbara Hannigan; Ebony Band; Werner Herbers**  
**Channel Classics CCS 31010**  
([www.channelclassics.com](http://www.channelclassics.com))

● I have to admit that this recording started for me as an enigma. Having been born, and for the most part, educated in Poland, I consider myself relatively well versed in my homeland's musical heritage. Alas, the names

of Jozef Koffler and Konstanty Regamey were completely unknown to me. Much to my relief, I found out I was in good company. The manuscripts of Jozef Koffler, including his



haunting *Die Liebe - Cantata Op. 14*, sung beautifully here by the Canadian soprano, Barbara Hannigan, were gathering dust in the archives of the Music Library of the University of Warsaw. It is a revelation to hear music composed according to Schoenberg's principles infused with both Jewish and Polish culture. Why this national extension of dodecaphony is not wider known - now, that's a true enigma. The works by Regamey, although apparently better known, are also restricted in their circulation - due mostly to the fact, that after the war, the composer left Poland for Switzerland.

Kudos to the Ebony Band (players from the Royal Concertgebouw Orchestra) for bringing these composers to our attention. One could argue, albeit not very successfully, that the technical demands of their music prevent its frequent inclusion in concert programs. Here, in a live recording, Werner Herbers and friends bring it with great panache to an enraptured audience. You don't have to consider yourself an aficionado of the modern musical idiom to experience the wonder and the gratitude at discovering these unknown, true masterpieces.

—Robert Tomas

## JAZZ & IMPROVISED

### Explores The Dark Side Of The Moon NOJO

True North Records TNE5032  
([www.truenorthrecords.com](http://www.truenorthrecords.com))

● NOJO, the enterprising Toronto-based improvising orchestra, tackles a classic in its latest efforts to examine the jazz potential of great rock tunes. They're examining the work of groups like Led Zeppelin and Rush, but here, in their first digital only release, it's a seminal album from 1973, Pink Floyd's "The Dark Side Of The Moon". That was one of the best-selling discs of all time, a concept album that used advanced technology of its era such as multi-track recording, plus sound effects, continuous music and songs satirizing contemporary English society. NOJO can't supply the quartet's vocals by Roger Waters, David Gilmour and Richard Wright (though drummer Barry Romberg is far better than the Pink's Nick Mason),



but it has taken nine of the 10 pieces on the original and made them work with new arrangements, excellent section work and some fierce soloing from its 16 musicians. There's no information as to who solos, though co-leaders Michael Occhipinti and keyboardist Paul Neufeld are prominent, but the overall teamwork is exemplary, with pleasing melody amid the complex harmonies. Sometimes the sound's so smooth that it echoes Duke Ellington, at others free jazz, circus music and reggae rhythms reign. *Money*, *Us And Them* and *Breathe* are best. Recorded before a live Lula Lounge audience, the show lasts 86 minutes, twice the length of the original album.

—Geoff Chapman

### Triophilia Bern, Brody & Rodach Jazz Werkstatt JW 071 ([www.recoprdscd.com](http://www.recoprdscd.com))

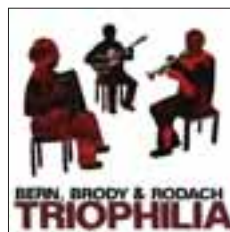
- Putting your stamp on traditional material is one goal for musicians; composing tunes that fit with it is another. This trio excels in both.

Consisting of accordionist/pianist Alan Bern and trumpeter Paul Brody, respectively the musical director and one soloist of The Other Europeans - a Klezmer/Lautari band performing at the Ashkenaz festival September 4 - plus guitarist Michael Rodach, the three not only play Yiddish and Roma music, but create it. "Triophilia" is notable since the smaller group allows the three to celebrate more musical currents.

Take Rodach's *Tango Valeska*. Positioning the Argentinean theme song within Eastern Europe, the three emphasize its Old Country roots by the means of expansive polyphonic slurs from the trumpeter, quivering accordion licks and the expected clinking guitar rhythms. It the same story with Bern's *Angel Blue* and Brody's *Heschel*. On the latter, sharp, downwards guitar strums that could have emigrated from Bessarabia come up against moderato, formalist trumpet cadenzas, creating a melody that is both melancholy and charming. On the former the rhythm is more sway than swing, but Bern's expanded glissandi still contrapuntally play off against Brody's grace note sluices and blues lick suggestions from Rodach.

Brody's *Bartoki*, saluting the Hungarian composer whose study of his country's musical history affected his compositions, is the crowning achievement. Putting a modernist cast on Magyar-Roma roots, jazzy, rhythmic guitar frails and harsh syncopated piano runs are added to Brody's mellow theme. Emerging repeatedly from the mix of strained string fills and slinky keyboard rebounds, the narrative attains its climax with high-pitched trumpet tones.

—Ken Waxman



## EXTENDED PLAY

### It's Our Jazz

Here's another winner from the Richard Underhill stable, a sure candidate for assorted end-of-year awards and, for once, a CD and DVD package that works.



It's a studio session so passionate you could believe it's live, plus a DVD recorded at Lula Lounge last October that entertains for more than 90 minutes, plus a bonus segment containing the leader's incisive jazz opinions. Make sure you experience *Free Spirit* (Stubby Records SRCD-7734 [www.richardunderhill.com](http://www.richardunderhill.com)). The CD line-up's interesting with Underhill's alto and the trombone of Ron Westray, late of the Lincoln Center Orchestra and now at York. Their companions are pianist Dave Restivo, who plays with marked intensity, plus hardworking bassist Artie Roth and all-action drummer Larnell Lewis. All nine tunes are by Underhill, whose snarling horn sound on *This House and Hustle Up* might raise your neck hairs. Westray's speed is remarkable and skittish, both horns swinging hard, dabbling in exhilarating free jazz outbursts. Great inventions are the clever *Positive Spin* and the anthemic *Be Strong, Be Strong*. The DVD session allows more solo room and also brings in edgy, rock-influenced guitarist Eric St. Laurent and for three tunes djembe (hand drum) exponent Michel DeQuevedo. Consistently sharp and engaging, the groove's ever-present with delightful forays on *Blakey's Bounce* and *Bike Lane*. This is challenging, complex and robust music, ranging from lyrical to incendiary, yet still communicating with pleasing ease.

**Concert Note:** Underhill performs at the Southside Shuffle in Port Credit on Sept. 11.

Quebec jazzman **André Leroux** is known primarily for his solid tenor sax but on *Corpus Callosum* (Effendi FND089 [www.effendirecords.com](http://www.effendirecords.com))



he's into soprano, flute and bass clarinet, performing with long-term associates Normand Deveault (piano), Frederic Alarie (bass) and Christian Lajoie (drums on eight cuts). Astonishingly it's Leroux's first album as leader but clearly he's comfortable directing musical traffic in what he calls "a group therapy session" recreating the spirit of Coltrane through his band's own compositions. This he does with warm tones

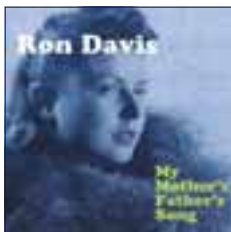
and technical aplomb, kicking off with earnest tenor and outside playing on *Speed Machine* followed by penetrating, fluent soprano on the stern *Sa Ka Vin*, followed by a hard-charging *Elvin's Mood* that's both earthy and eloquent. The resourceful *Ode A John* has unconventional chord voicings, while mournful solo tenor on *Cadenza For Nationz* precedes a return to exotica with the lengthy *Offertoire*, somewhat spoiled by overdubbing.

The West Coast scene remains active, despite an apparent divide between avant-gardists and hard boppers. Hear the latter with **Steve Kaldestad on Blow-Up (Cellar Live**



**CL053109 www.cellarlive.com).** He's recruited local pulse heavies Judi Proznick and Jesse Cahill and the Montreal pair of trumpeter Kevin Dean and pianist André White – all with McGill U connections. The leader penned four of seven long pieces that also include a tension-breaker in *A Flower Is A Lonesome Thing*. Kaldestad's *Shimmy!*, an offspring of *Honeysuckle Rose*, shows strong influences from the 60s 'Blue Note' years and the music, live at Vancouver's Cellar Club, breaks no new ground though it's executed efficiently enough, the standout player without doubt Dean, who regularly delivers surprise in emotional solos. His rambunctious blues *So Long Cerulean* is the highlight of this no-frills set.

Prolific pianist **Ron Davis** has released his seventh trio album – *My Mother's Father's Song (Minerva Road/Davino Records 600977*



**www.rondavis-music.com).** The title family reference recalls his grandfather's 1930s Warsaw restaurant and is commemorated three times here – by trio, bass and piano – among the 13 tunes including four originals plus rarefied standards such as *La Mer* and *My Shining Hour* plus covers of hits by Stevie Wonder, James Taylor and Coldplay (the opening *Viva la Vida*). Davis and ace colleagues bass Mike Downes and drummer Ted Warren skip through the genres yet ensure his compositions hold up well, like *The Climb* with strident chords and the boogified insistence of *Sergio's Shuffle*. There are occasional surfeits of notes and too-heavy touches. Davis can't remake *La Mer* but he tears up *My Shining Hour* and his own *Tumba Ron Rumba* with his percussive attack.

The tight threesome led by **Hilario Duran** is in sparkling mode (with one horrible exception) in the up-tempo, eight-tune collection comprising **Motion (Alma ACD11102 www.**

**almarecords.com).**

The boss, bassist Roberto Occhipinti and drummer Mark Kelso are totally in sync here, matching intricate lines with spontaneous playing of the highest order.



Duran has musical chops to spare but though we enjoy occasional guests he should have stood firm against the vocal and, worse still, the syrupy strings on *Havana City*. Fortunately there's compensation with the bouncy *For Emiliano*, the flying title track, the lively *Tango Moreno* and the speedy version of *Timba en Trampa*.

—Geoff Chapman

## EXTENDED PLAY

### Guelph Jazz Festival Highlights

Characteristically adventurous, the 17<sup>th</sup> annual **Guelph Jazz Festival (GJF)** September 8 to 12 presents respected sound explorers in novel musical situations.

Probably the most notable GJF visitor this year is American trombonist/composer **George Lewis**. On September 11 he's part of a trio with pianist Muhal Richard Abrams and multi-reedist Roscoe Mitchell on a double bill at the River Run Centre with the Sangam ensemble. Additionally throughout the festival, the MacDonald-Stewart Arts Centre hosts Ikons, which integrates computer software, created by Lewis, with Eric Metcalfe's sculptures that reflect visitors' movements. **Sour Mash**, with Lewis and sound designer **Marina Rosenfeld** on duelling laptops, is an example of Lewis' software programming, while **More News For Lulu** exhibits his trombone skill with guitarist **Bill Frisell** and alto saxophonist **John Zorn**.

Similar to Ikons, **Sour Mash (Innova 228 www.innova.mu)** features looped textures which alter each time the composition is performed. On this version there's no separation between the two creators' input(s). Interspaced with episodes of sampled footfalls, mumbling voices and slide-whistle-like vibrations, the piece's focus is on the sonic contrasts produced as both programs evolve simultaneously and languidly. Simmering and shimmying, buzzing sequences, blurry crackles and speedy whooshes share space with wind-chime-like pealing, watery bubbling and abrasive rustles. Defined with flanges and granulation, the processes evolve so that linkage is apparent, but with enough unexpected pauses, drones and beeps to keep the ever-shifting texture fascinating.



Equally fascinating is **More News For Lulu (hatOL-OGY 655 www.hathut.com).** Here

the trio provides an explicitly POMO take on 14 Hard Bop classics. Kenny Dorham's *Lotus Blossom* for instance is reconstituted as Frisell's gentle picking finally succumbs to the pressure from Zorn's screeching altissimo runs and tongue slaps to introduce guitar neck-hand-tapping and amplifier buzzes. Meanwhile Lewis concentrates on a tremolo retelling of the head, which is eventually recapped by all three. Similarly Hank Mobley's *Peckin' Time* evolves in triple counterpoint with the saxophonist's agitated lines mated with the trombonist's moderato vibrations while the guitarist's steady chording propels the narrative. Lewis' strategy on other tunes such as John Patton's *Minor Swing* consists of providing a huffing contrapuntal ostinato over which Zorn's screeches thrust intensely. Braying upwards the trombonist eventually corners Frisell's double-timed licks and the saxophonist's split tones so that all three lines converge.

The pianism missing from the aforementioned CD is present on **One Dark Night I Left My Silent House (ECM 2089 www.ecmrecords.com)**, which matches pianist **Marilyn Crispell** with clarinetist **David Rothenberg**. Crispell plays solo in Co-operators Hall September 11. Here she tries various sonic strategies to partner Rothenberg, a philosopher/naturalist interested in bird songs. While no tone is wholeheartedly onomatopoeic, aviary allusions abound. On *Still Life with Woodpeckers* for example, Crispell strokes the piano's inner strings and hits the instrument's backboard and bottom frame with percussive taps as the clarinetist flutter-tongues and chirps daintily. In contrast, on *The Hawk and the Mouse*, she sweeps across, plucks and strikes the strings as Rothenberg circles her cadences with growling obblitos, snorts, honks and tongue slaps. Committed for the most part to parallel improvising, the two emphasize tonal connections. That's why the moderato and andante *Evocation* references Impressionism, with the low-pitched reed line and the low-key octave patterning create what could be a neo-classical étude.

A so-called classical composer of the electro-acoustic variety, accordionist **Pauline Oliveros** plays twice at the GJF. On September 8, in Rozanski Hall, she and trio



of Guelph musicians perform simultaneously via a telematic link with other improvisers in Bogotá, Colombia and Troy, N.Y. Then on September 11 at a yoga centre, Oliveros' accordion timbres are transformed by using Expanded Instrument System (EIS) computer software. Examples of both her musical cooperation and programming skills show up on **Music in the Air (Deep Listening DL 43-2010 [www.deeplisting.org](http://www.deeplisting.org))**. Here EIS and signal processing mutate the sounds from Oliveros' conch shell, percussion and accordion plus **Chris Brown's** piano. Recorded in real-time without overdubs, tracks such as *Troosphere* demonstrate how granular synthesis comments on and alters the piano's speedy glissandi plus slippery accordion smears. Spread across the audio surface, processed signals contrapuntally change the piano's dynamics as well as adjust accordion timbres to staccato and dissonant. When auxiliary bellows pumps enter the mix alongside a flat-line conch drone, Brown almost replicates a formal composition, so intent is he on maintaining harmonic patterns without raising the volume. With the modifications sometimes depicting variants of previously sampled timbres, sharp string slaps and key pumps provide live tonal additions. Eventually the dense interface is resolved as quivering voltage ramps slide downwards, introducing octave jumps and pressure from both keyboards.

—Ken Waxman

## POTPOURRI

**Watching You Think**  
NEeMA  
Neemaste ([www.neema.ca](http://www.neema.ca))

● Very few people would say they listen to Leonard Cohen's music for his singing. Most of us put up with his half-spoken rumblings in order to get to his songwriting, in particular his lyrics. The same can be said about NEeMA. Granted her singing is much prettier than Cohen's – who is one of the producers of "Watching You Think" – but that's not why you should get this album. You should get this album – immediately – for the really, really good songs.

Lyric writing is NEeMA's strongest suit and for the most part she's not telling us anything we don't already know and would say ourselves if only we were half as clever. "Some things are better left unspoken, better left unsaid. Some stories better left unwritten, letters left unread." We understand that and all the other 11 songs NEeMA has written. (The twelfth track is a cover of Mark Knopler's heartbreaker, *Romeo and Juliet*). *Bone To Pick With Time* cleverly expresses



what we all feel about our "very little window to do what we must do" and "a twisted little jack-in-the-box" is the evocative image in *Jealousy*.

Sensitively produced, the songs are enhanced but not overwhelmed by the arrangements: a cello here, a tabla there and, mercifully, nary a ping from that overused darling of the modern female singer-songwriter, the glockenspiel. Borrowed from a cross-section of Montreal scenes the musicians include Arcade Fire's Howard Bilterman and Tim Kingsbury, and Joe Grass and Miles Perkin who played with the late Lhasa de Sela. Check [neema.ca](http://neema.ca) for tour dates.

—Cathy Riches

**Fray**  
Lenka Lichtenberg  
Independent SR265  
([www.lenkalichtenberg.com](http://www.lenkalichtenberg.com))

● With "Fray" (Free), her fourth solo CD, the Czech born Toronto-based singer-songwriter Lenka Lichtenberg has embraced Toronto's World Music aesthetic. Singing expressive Yiddish and English lyrics with an intimate soprano over well-wrought arrangements that bridge Eastern European, Middle-Eastern, Egyptian, South Asian, North and South American styles, Lenka takes us on a lilting musical journey replete with global echoes.



The songs on "Fray" gently blend musical boundaries, accomplished with the aid of a selection of Toronto's world and jazz musician who's who. Contributions shine from the qanun master George Sawa, Ravi Naimpally on tabla and dumbek, percussionist Alan Hetherington, bassist extraordinaire George Koller, woodwind expert Ernie Tollar and John Gzowski on guitars and oud. Those listeners who expect to hear standard Klezmer instruments such as piano, violin, clarinet and cornet on such an album are also rewarded.

Notwithstanding the delightful blend of word music arrangements here, Lenka Lichtenberg's work is foremost a product of her passion and dedication to international Yiddish culture and to the development of what is sometimes called New Jewish Music. Her practice of cantorial singing within the Jewish liturgy "fills me with light and total happiness" she has said. It clearly illuminates "Fray" with a luminous energy, making the cumulative experience of listening to this album a joy.

—Andrew Timar

[Editor's note: Although for environmental reasons there is no program booklet included with the CD, Ms Lichtenberg assures us all lyrics and translations will be available on her website [lenkalichtenberg.com](http://lenkalichtenberg.com).]

**Concert Note:** Lenka Lichtenberg and special guests including Maryem Tollar will launch "Fray" at the Ashkenaz Festival on September 4 at 6:00 at the Lakeside Terrace, Harbourfront.

## OLD WINE IN NEW BOTTLES

### Fine Old Recordings Re-released

Following the Second World War the music world awaited the return of **Kirsten Flagstad** to the stage and recording studio. In the 1930s when the Metropolitan Opera had severe financial shortfalls, for six seasons Flagstad and Lauritz Melchior's collaboration in various Wagner music dramas guaranteed SRO houses, contributing significantly to the Met's survival. She came back in 1947 and in 1948 EMI began recording her in Wagner and others. In 1952 she recorded *Tristan und Isolde* with Wilhelm Furtwängler, produced by Walter Legge. Legge let it be known that his soon-to-be wife, Elizabeth Schwarzkopf had to sing some of the high notes – indiscrete and undiplomatic to say the least. On a new CD derived from Deutschlandradio tapes (**Audite 23.416, 2 CDs**) we hear Flagstad live in concert in Berlin on May 9 & 11 1952... exactly one month before the Tristan sessions began in London. In the autumn of her career, her voice was still characteristically rich, flexible, well focused and, yes, thrilling. The repertoire is **Wagner** and **Richard Strauss**, composers with whom

she was associated throughout her long career: *The Wesendonck-Lieder*; *Prelude, Isolde's Narrative and Curse*, and *Liebestod* from *Tristan*; and the *Immolation scene* from *Götterdämmerung*. Also three of *The Four Last Songs* (she omits "Im Frühling") and Elektra's monologue. The repertoire is taxing but she shows no fatigue or stress. While her delivery is not quite up to her glory days, the old artistry is still there, holding the listener's attention in a satisfying matter. Admittedly she is favoured by the engineers, being closely miked and slightly prominent. In truth it is not a natural balance as one would hear in a live concert but certainly more pleasing to our ears. A rather small penalty is that the orchestra is sometimes too far in the background. Georges Sebastian conducts The Orchestra of the Municipal Opera, Berlin in the Titania Palace. A treasure if there ever was one.

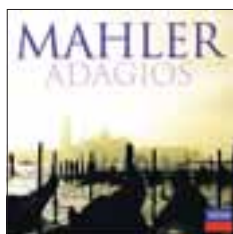


The legend of **Emil Gilels** seems to intensify as the years go by even though he has now been gone for fifteen years. His recordings continue to emerge from time to



time to the delight of his devotees around the world. However, it is the documents of concert performances that are most exciting to collectors. **DOREMI**, which has already released seven discs of predominantly rare live concerts performances, has an eighth CD devoted to early such live material from the 1950s and early 1960s (**DHR-7920**). In top shape, he is heard in spirited performances. A rarity among them is the **Khachaturian Piano Sonata** alongside the familiar **Chopin Ballade no.1** which receives one of, if not the most moving performance in memory... a real find. I should mention the effervescent Polkas by Smetana and a sparkling Etude by Mendelssohn plus works by Pancho Vladigerov, Bartok, and Ravel. Good sound.

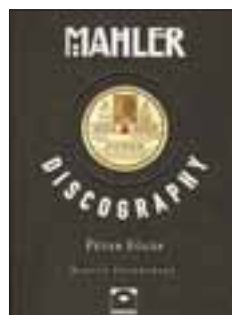
The emotional resonance of the Adagietto from Mahler's Fifth Symphony makes it one of the most familiar pieces in the 20th century repertoire, thanks in no small way



to its importance on the soundtrack of Visconti's 1971 masterpiece, *Death in Venice*. The general public responded to the serenity of the Adagietto and were offered similarly calming pieces such as the Pachelbel Canon and Albinoni's Adagio. A new compilation, **Mahler Adagios (Decca 4782342, 2 CDs)** contains adagios from Mahler's symphonies three, four, five, six and nine in addition to - now these are master-stokes - *Urlicht* from the Second Symphony (Mira Zakai), "Der Abschied" from *Das Lied von der Erde* (Yvonne Minton), and "Ich bin der Welt abhanden gekommen" from the *Rückert-Lieder*. **Sir Georg Solti and the Chicago Symphony**

are responsible for all but the *Rückert-Lieder* which has Brigitte Fassbaender accompanied by the Deutsches Symphonie, Berlin under Riccardo Chailly. Highly recommended to those new to the repertoire and those who are not.

The proportion of Mahler lovers among classical music fans has been steadily on the increase both in the concert halls and on recordings. Some avid collectors attempt to acquire every recorded version of every opus. There is no such thing as too many. They will no doubt be surprised to discover the enormous number of recordings documented in the second edition of the authoritative, absolutely comprehensive **Mahler discography** published by **Mikrokosmos (ISBN 723721 481353)**. This hard cover, 568 page book is printed on glossy stock with many colour plates, and it is fully indexed by work, artist and ensemble and gives timings for every movement or section of every work. The editor, **Péter Fülöp** has devoted over forty years to extensive research and detective work in order to acquire, successfully, every Mahler recording ever made. By far the most comprehensive book every published on the subject, this is a reference work, not a critique but an invaluable tool for the really serious collector. Recording dates, venues, and subsequent incarnations are included. The purchaser will find a CD restoration of the most elusive of all Mahler recordings of which only one copy is known to exist, the Fourth Symphony played by the Hilversum Radio Orchestra conducted by Paul van Kempen on December 28, 1949. For the moment, the book is available only from **www.mikrokosmos.com**.



**Seiji Ozawa** celebrates his 75th birthday this month and **Decca** has issued an anniversary package containing outstanding performances of 14 works that show him at his best

(**4782358**), 11 CDs in slimline box, specially priced. Although I am not an admirer of his way with Beethoven, Brahms and others, this set is pretty well devoted to works



he does very well: Bartok, Berlioz, Ravel, Takemitsu, Mahler, Bach, Poulenc, Rimsky-Korsakov, Richard Strauss, Tchaikovsky, Wagner, Prokofiev and Bernstein. The orchestras are the Saito Kinen Orchestra, The San Francisco Symphony, The Boston Symphony, The Vienna Philharmonic, The Berlin Philharmonic and the Tanglewood Festival Chorus. Incidentally, all the Saito Kinen recordings, Bartok, Berlioz, Ravel, Takemitsu, are stunning, both in performance and for demonstration quality sound. The timpanist is the unmistakable Everett Firth, recruited by Ozawa from Boston.

—Bruce Surtees

**Editor's Corner** continued from page 53

**www.musiccentre.ca**. Toronto audiences will have to wait until February 16 to hear the new line up in performance at the Arts and Letters Club (there will be performances in London in December and Kitchener-Waterloo in January), but in the interim the quartet continues its practice of supporting young and emerging composers, with readings of their works on September 27 and November 1.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website, **thewholenote.com**, where you can find added features including direct links to performers, composers and record labels, "buy buttons" for on-line shopping and additional, expanded and archival reviews (as well as an expanded version of this column). ■

*David Olds can be reached at: [discoveries@thewholenote.com](mailto:discoveries@thewholenote.com)*



They laughed when I  
grabbed the clarinet, but...



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tet's annual appearances with Music Toronto – as well as other things, such as masterclasses for students at the University of Toronto – have helped the group retain a certain “home town advantage,” even though they haven't lived in Toronto for many years.

“They always draw a good, enthusiastic house,” notes Taylor. “Audiences are interested in who's going to play first violin. And people always like to see how long Geoff's hair is, and whether Lesley's wearing glitter or not. We like to think of them, in a sense, as ‘our’ quartet. It's almost a parental attitude.”

Personnel changes have done surprisingly little to change the quartet's performance style. In 2002 Hoover left the ensemble, followed by Shiffman in 2006. However, their replacements – cellist Christopher Costanza and violinist Scott St. John, respectively – have fit in well.

“I think it's made us better,” suggests Nuttall. “If you get the right person, it brings a new energy. Both Scott and Chris could have a major solo career, and you can't say that about too many quartet players. Chris and Scott don't play out of tune – it just doesn't happen. They're out of my league!” However, he's also quick to point out that the current quartet has maintained close relationships with its former members, and has given “reunion” concerts, with all six musicians on stage.



The original SLSQ, in Melbourne in 1993. Left to right: Marina Hoover (cello), Lesley Robertson (viola), Barry Shiffman (violin), Geoff Nuttall (violin).

Last year was the St. Lawrence Quartet's 20th anniversary, which in Nuttall's words, was “a good excuse to do some interesting stuff.” And indeed they did. One of the ensemble's anniversary projects was the premiere of John Adams' *String Quartet*. But the St. Lawrences didn't ask the famous American composer to write the piece for them – he approached them. “He came to hear a performance we gave,” Costanza explained in an interview with the *Detroit Free Press*. “He came backstage afterward and said, ‘The Beethoven Op. 132 was great. Could I write a quartet for you guys?’”

And true to the group's Canadian roots, they took advantage of their anniversary year to commission not one but five new quartets from Canadian composers: one from the

West Coast, one from the Prairies, one from Ontario, one from Quebec and one from the Maritimes. The selected composer were (from west to east) Marcus Goddard, Elizabeth Raum, Brian Current, Suzanne Hébert-Tremblay and Derek Charke.

With their anniversary year now behind them, the quartet shows no sign of resting on its laurels. Their first engagement in Ontario in the 2010-11 season will take them to Owen Sound's Sweetwater Music Weekend, for two concerts, on September 17 and 19.

After that, they return to Toronto in October to open Music Toronto's season, on October 14. They'll play Haydn's *Quartet Op. 74 No. 1*, Prokofiev's *Quartet No. 2*, and a pair of their recently commissioned Canadian works: Hébert-Tremblay's *À tire-d'aile* (2009), and Goddard's *Alliqi*. The following day, they'll perform for the Ottawa Chamber Music Society. And in the new year, the quartet will be back in Toronto for a concert at the U of T Faculty of Music on February 28.

Still, after 20 years on the road, Nuttall hints that life in a busy string quartet can grow wearisome. “We do crazy things, like getting up at three o'clock in the morning to go to the airport,” he says. “Someday, we'd like to have a perfect hall somewhere, and play 120 concerts a year in it – and people would come to us!” ■

Colin Eatock is a composer, writer, and the managing editor of *The WholeNote*.

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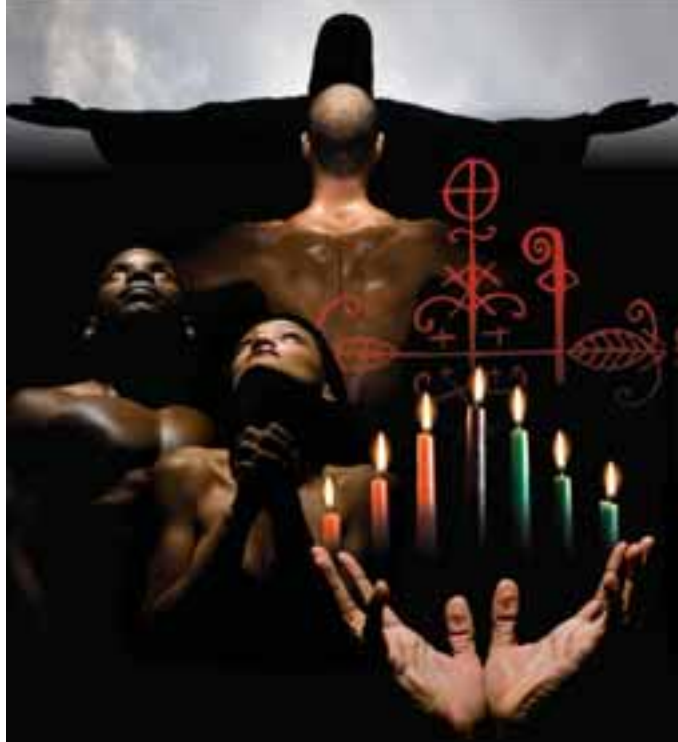
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Image courtesy of Frances Cockburn

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Marcus Goddard: *Allaqi*

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Schumann: Piano Concerto  
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Schumann/orch. Mahler: Symphony No. 2

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