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## ORCHESTRE MÉTROPOLITAIN YANNICK-NÉZET-SÉGUIN



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# Juno Who; Juno Where

ONE OF MY PERSONAL favourite Juno moments of all time was, I think, in Vancouver, 2009, when four or five Barenaked Ladies vaulted onto the stage to pick up their award. It was one of those typical Juno ceremonies – more poppy moments than Remembrance Day and, like the Oscars, just enough fashion runway moments to keep me watching while I grumbled and waited for speeches I could sneer at).

And then something very unexpected happened. One of the BNL's leaned forward into the microphone, Juno hoisted high, and said that this moment was one they wanted to share with... wait for it... their public school music teacher, because *that* was where they acquired the musical habit.

Fast forward to February this year, and I found myself sitting in the Harbord Collegiate Institute auditorium in downtown Toronto listening to a "Sizzling Strings" school concert, all of it ok, most of it *way* better than that. And with... wait for it again... one of those same Barenaked Ladies, bass player Jim Creeggan, sitting in. Not showboating, just sitting in, sawing away at his standup bass. Just there. Making the same point I heard (or thought I did) from that Vancouver Juno stage: hey kids, *this* is where it all starts – learning what it feels like to make live music together.

So you won't catch me grumbling about the Junos even though much of the music I would normally listen to with any kind of serious intent will not make it into the televised evening's spotlight; and even though the awards in the classical genre, the most in any category, will not make it onto my tv screen (and jazz, our other obsession will get nearly as short shrift.)

This year, you see, March 22, CARAS and Roy Thomson Hall have had the brilliant idea of presenting OVATION, a Juno-related event celebrating Canadian classical music.

It will be hosted by Peter Oundjian who is music director of the TSO (as you probably knew), and now also of the Scottish National Orchestra (as you probably didn't). Congratulations Peter.

The concert will feature no fewer than eight of this year's Juno nominees: Gryphon Trio, Amici Ensemble, Winona Zelenka, Anton Kuerti, Lara St. John, Angèle Dubeau/La Pietà, Duo Concertante (performing an R. Murray Schafer work nominated for Classical Composition of the Year) and Measha Brueggergosman. Tafelmusik which, while not nominated this year has been nominated 37 times in the past, is the icing on the cake.

These and other nominees will also be in action throughout the month, all over *The WholeNote* map: cellist Winona Zelenka, March 11 at St. John's United Church in Oakville; Amici in their own concert at the Glenn Gould Studio April 3; and pianist Janina Fialkowska no fewer than three times: with the Hamilton Phil on the 5th; solo in Newmarket on the 13th, and solo in Waterloo on the 15th.

On the jazz front, you can catch vocalist KellyLee Evans' at The Old Mill's Dining Room on March 14, and fellow vocal jazz album nominee Laila Biali, at Hugh's Room on March 25, while no fewer than three instrumental jazz nominees will be at the Gladstone Hotel March 26 as part of JunoFest: Toronto's Adrean Farrugia and Montreal's Chet Dexas (best contemporary jazz album) and Swiss-born Montrealer Félix Stüssi (traditional jazz album).

Competing in the same category as Stüssi, and completing our roundup, John MacLeod's Rex Hotel Orchestra, a 20-piece ensemble formed in 2003, will be, where else, at the Rex on March 28 as part of their "last Monday of the month" residency there.

Bet they *all* have some public school teacher or other to thank. ■

—David Perlman, publisher@thewholenote.com

## The WholeNote™

The Toronto Concert-Goer's Guide  
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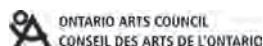
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# Different Drummers

Glennie, Kodo, Nexus: Percussion and Cultural Confluence

ANDREW TIMAR

**B**ROADLY SPEAKING, Western classical music has been dominated by the human voice, strings winds and keyboards. The many faces of percussion music however, so central to many other cultures, have been marginalised for most of its thousand-year history.

It was only in the 20th century that percussion instruments began to be featured as (almost) equals alongside the violin and piano. In the *auteur* hands of European composers such as Igor Stravinsky and Béla Bartók, Americans Henry Cowell and George Antheil, and the Franco-American Edgar Varese, both tuned and un-tuned percussion instruments began to take their place on the classical concert stage alongside more established instruments. Then in the late 1930s, west coast American composers John Cage and Lou Harrison, both students of Henry Cowell, started to write for multi-percussion ensembles.

That such groups did not exist wasn't an impediment to these young musicians; they gathered instruments, formed an ensemble and organized the first Western concerts of purely percussion music such as Cage's own *Credo in US* (1942), and the *First*, *Second* and *Third Construction in Metal* (1939–42), and Harrison's *Fifth Symphony* and *Concerto No.1* (both 1939). Numerous composers and performers have since taken up the cause of percussion music in subsequent decades, including the iconoclastic American composer, music theorist and instrument inventor Harry Partch.

So, how much have things changed? Well, last week (on February 24, 2011), I attended a Soundstreams produced concert at Koerner Hall by Les Percussions de Strasbourg, the grandfather of modern European percussion groups, at which its current team of six percussionists marked a remarkable 50 years of performances by the ensemble.

This week, solo percussionist extraordinaire Dame Evelyn Glennie is the featured soloist in the Toronto Symphony Orchestra's March 2 opening concert of the New Creations Festival at Roy Thomson Hall. March also brings us auspicious anniversary concerts by two other percussion groups: Nexus turning 40, and Kodo Drummers turning 30. If that weren't enough, the international percussion service organization Percussive Arts Society (PAS), with over 8,500 members, is marking its 50th year of operation.

With all these notable percussion ensembles beating the anniversary drum in a spate of Toronto concerts, it feels as if percussion ensemble music is coming of age. In a recent interview I asked Dame Evelyn Glennie, one of today's most widely admired solo classical percussionists, about this apparent convergence.

"It is very encouraging," she replied. "It is no longer unusual for orchestras and concert promoters to put on percussion concerts as part of their normal season. In fact it is more unusual not to find something 'percussive' listed nowadays. The ensembles you have listed have each had strong identities and evolved during times when there was real curiosity about what they were performing and how it was performed. They have managed to sustain that high level of performance whilst developing their brand."

In her Toronto concert, Glennie and the TSO will be presenting the local premiere of *The Shaman*, by Ottawa native Vincent Ho, currently composer-in-residence with the Winnipeg Symphony Orchestra. "The Shaman is a very beautiful and powerful work," notes Glennie. "The composer creates excellent balance between organic drumming whilst always keeping the music line, and real suspense through a simple delicate and passionate melody. Vincent Ho has really understood percussion well and created a roller-coaster ride of emotions."

Glennie is a remarkable, multi-talented individual. She may well be the first person in Western musical history to successfully create and sustain a full-time career as a solo classical percussionist. In her

primary profession she has constantly striven to redefine the goals and expectations of percussion music – and also performs with orchestras on the Great Highland Bagpipes. Among many other interests she is active as a motivational speaker, composer, best-selling author (her autobiography: *Good Vibrations*), educator, TV personality and jewellery designer. Obviously also in good physical shape, last December she ascended Mount Kilimanjaro for the charity Able Child Africa.

Back to her music: Glennie records and tours widely, giving more than 100 performances a year worldwide. Performing with leading orchestras she has been featured on 26 solo recordings. Her first CD, Bartók's important work *Sonata for Two Pianos and Percussion*, won her a Grammy in 1988. A further two Grammy nominations followed, one of which she won for a collaboration with the American banjo virtuoso Bela Fleck.

Asked about the particular significance of the current stage of her solo career she countered: "Each stage of my career has been significant because I

am treading new territory most of the time. The period I am experiencing now is allowing me to see the impact of the work during the past 20 years – the belief that a solo percussion career is absolutely sustainable and should not/cannot be challenged ever again."

Her many local fans will no doubt pack Roy Thomson Hall March 2 to experience her signature brand of percussive magic. But from a global perspective, some would argue (I among them) that when it comes to the role of percussion, the Western concert tradition is still playing catch-up with much of the world. As Glennie puts it: "Our western classical music or indeed much of our folk music has not had percussion as the backbone to its existence, unlike the music of Africa, Far East, South America, etc." where percussion instruments and entire ensembles have enjoyed pride of place as far back as we can trace. In China large orchestras including tuned bronze bells and stone chimes were part of aristocratic entertainments as far back as the 5th century BCE. In S.E. Asia, percussion-rich ensembles both large and small still feature prominently in the musical lives of several cultures. The Indonesian gamelan and Japanese drumming traditions offer compelling arguments on this point, and not just in their Asia homes either. In the past three decades their traditions have set roots here



Above: Evelyn Glennie; Below: Kodo.



in Canada, from St. John's to Vancouver.

The Japanese group Kodo, sometimes referred to as Kodo Drummers, is a good example of a percussion ensemble reflecting its own regional Asian folk roots, yet also totally at home on the international road. Kodo's March 11 show at the Sony Centre for the Performing Arts is only one of 29 concerts in its present North American tour. A veritable touring juggernaut, to date Kodo has logged over 3,300 performances on five continents. That measure alone makes it arguably the most successful international percussion ensemble group ever. Their goal is to reach as many people as possible, yet they remain firmly rooted in the local village community on diminutive Japanese Sado island. On their official website, however, they take care to stress that while "Kodo is not a preservation society involved exclusively in the passing down of local Sado traditions," their performances are based upon traditional folk arts, learned from people throughout Japan's many regions. Kodo's intention is not simply to replicate these living performing arts, however. Their goal is rather to rearrange them for the stage in an attempt to "capture their universal spirit and energy as they filter through our bodies."

I interviewed former Kodo apprentice Kiyoshi Nagata, the artistic director of Toronto's own taiko group Nagata Shachu, about Kodo. "Kodo tours internationally under the banner *One Earth Tour*" Nagata notes. "This reflects the group's philosophy. In touring they believe the boundaries of their tiny island village are culturally expanded to embrace the people of the globe."

"The origins of Kodo lie with a few groups formed by young Japanese in the post WW II era," says Nagata. "Disillusioned by what they saw as the westernization of Japanese culture they wanted to revitalize it by returning to folk traditions, as well as to Japanese spiritual and physical values and disciplines." The skill and discipline of playing *taiko*, originally part of *matsuri* (festival) music, was part of this effort.

Although the main focus of Kodo's performances is *taiko* (Japanese name for drum), it is notable that other traditional Japanese musical instruments such as *fue* (transverse bamboo flute) and *shamisen* (plucked lute) are used on stage as is traditional dance and vocal performance.

How did Kodo take a Japanese drum-heavy festival music and parlay it into a major act on the world's main stages? Part of the answer lies in Kodo's rigorous physical training, as well as the dance and song elements added to the power, precision and excitement of the taiko ensemble. Another part is the compelling compositions contributed by Maki Ishii and Shinichiro Ikebe, and also by the *Kabuki* (a form of traditional Japanese theatre) orchestra musicians Roetsu Tosha and Kiyohiko Senba. Compositions by the jazz pianist Yousuke Yamashita also add to this rich mix. Original works by Kodo members, based on Japanese folk forms, complete their creative team portrait.

Kodo's iconic huge drums played by powerfully toned males in loincloths and headbands have become a commonplace icon in mainstream media. Years ago I attended an impressive Kodo concert at Massey Hall. I saw first hand the mental and physical culture required to produce their music. (I'll admit I wondered about the loincloths.)

I asked Kiyoshi Nagata: "It's part of Kodo's return to old Japanese tradition," he replied with a smile. "The loincloth was everyday wear for Japanese farmers and Sumo wrestlers, for example. It's also appealing to audiences everywhere I think. There's another aspect too. In Japanese culture the cultivation and display of the human body is important as an expression, a demonstration, of the learning and discipline one has acquired through diligent work."

And what about the quasi-ritual aspect some see in Kodo concerts? "Actually the group's spirituality goes hand in hand with their performances. This comes through in the physicality of the drumming, in the training discipline and in the stamina required to perform on the massive drums they use, some played with mallets the size of baseball bats. The taiko has a long history in villages and temples as an instrument used to communicate with the Shinto gods, a custom which is still widely maintained. Kodo taught me to

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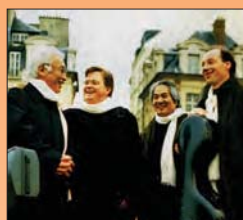


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**R**eturning to my exchange with Dame Evelyn Glennie and her reflections on the development of Western classical percussion music, at one point in the exchange she noted: “The progression of percussion has happened in a totally organic way in the West and we should respect that. The types and quality of instruments have greatly improved over the last century allowing greater depth of emotion and the possibility to physically project better in our big performing spaces... The physical negotiation of playing the instruments has allowed real specialists to evolve in many areas of playing such as timpani, marimba, vibraphone, drumkit, etc., thus feeding composers with [performers possessing] greater skill in exploring the physical and emotional content drawn from their instruments.”

While Glennie draws on her own career of commissioning and premiering over 160 compositions for this insight, the pioneer Canadian percussion group Nexus could well be the dictionary definition of what she talks about. Along with Les Percussions de Strasbourg, Nexus occupies the front rank of percussion ensembles, paving the way for many others who have followed. These virtuoso musicians have trekked intrepidly ever since their 1971 premiere, and were notably the first Western percussion group to perform in the People’s Republic of China. Nexus is particularly renowned for their improvisational skills and their interpretations of 20th century avant guard masterworks alongside music from other global cultures.

With its March 12 Glenn Gould Studio concert marking 40 years of music making, dare one ask if Nexus shows signs of slowing down? Reached on tour in Syracuse, NY, founding Nexus member Bob Becker commented, “Mostly at our age we simply hope to continue to play music! Seriously, the Toru Takemitsu concerto *From Me Flows What You Call Time*, written for us and symphony orchestra, is one that still offers challenges and room for exploration.”

Premiered at Carnegie Hall’s centennial celebration in 1990, this work remains one of Nexus’ grandest calling cards, a profound musical experience I had the pleasure of witnessing at a TSO season concert some time ago. During its long career, Nexus has gone on to create a deep and broad body of music performance, education, recordings and an illustrious history of collaborations and commissions. Inducted into the Percussive Arts Society Hall of Fame in 1999, over the years they have released a remarkable total of 22 CDs including the Juno-nominated *Drumtalker*. Increasingly their “book” forms the core repertoire for percussion ensembles around the world.

I asked why most of the group’s members, originally American, chose to settle in Toronto. “There was a special atmosphere in



**Nexus Then:** left to right, Russell Hartenberger, John Wyre, Michael Craden, Bob Becker.



**Nexus Now:** left to right, Bob Becker, Garry Kvistad, Bill Cahn, Russell Hartenberger.

Toronto the early to mid 70s,” said Becker. “Both the musicians and audience then seemed to embrace sonic exploration and free improvisation, plus there was freedom to collaborate with other artists such as painters and dancers.”

After four decades however, let’s face it, the road does take its toll – even for the most passionate sonic

pilgrim. I wondered if Nexus plans to reduce the vast number of instruments they use to set up on the stage for each performance.

“Yes, perhaps we’re refining our selection,” Becker comments. “We can’t reduce our instrumentation drastically, however, since we require our own custom instruments such as the large marimbas and special xylophones I use. We still tour with a loaded 16-foot truck! Another reason is that percussion instruments are less standardized than most others, less than strings or winds for example. Each cymbal has a unique sound profile – that is at the core of what we offer our audiences.”

“We’ve got a few new exciting works coming up such as *The Crystal Cabinet* by (Nexus regular) Bill Cahn which we’ll premiere at our Glenn Gould Studio concert. Also for a number of years we’ve been inviting percussionists such as Ryan Scott to play with us. At our upcoming Glenn Gould Studio concert we’re excited to have TSO principal timpanist David Kent join us.”

Nexus’s March concert also features *Cinq Chansons pour Percussion* (1980) by Canadian composer Claude Vivier (1948-1983). It is one of several works influenced by Vivier’s trip to Bali, Indonesia, and the music of the gamelan, a percussion-rich ensemble in which tuned metal, wood and bamboo percussion instruments are featured.

And speaking of gamelan music, Canada’s first group to play it, the eight member Evergreen Club Contemporary Gamelan (ECCG) (of which I am a member) is now in its 28th season. As noted in my World View column later in this issue, ECCG performs in concert with the Via Salzburg Chamber Orchestra on March 24 and 25 at the Glenn Gould Studio. Many ECCG musicians have not only studied with members of Nexus but have also performed and toured with Nexus itself. Cementing that connection, Nexus co-founder John Wyre composed several significant works for ECCG. Links go back even further however to two of the “founding fathers” of American percussion music mentioned earlier. ECCG commissioned and premiered works by both John Cage (*Haikai*, 1986) and Lou Harrison (*Ibu Trish*, 1989) toward the ends of their illustrious careers.

Percussion may have taken a thousand years to acquire western classical credibility. In the current climate of confluence, continuity and change, and under the stewardship of practitioners such as Glennie, Kodo and Nexus, can we safely say it has arrived? ■

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# Re Location

SIMONE DESILETS

**L**ocations might be taken as a theme that loosely ties this month's events together, in an oblique sort of way. To start with, Toronto is the lucky location of several appearances by visiting artists I'd like to tell you about.

On March 12, The King's Singers appear at the Royal Conservatory's Koerner Hall. This six-voice male ensemble from England hardly needs an introduction; their unique blend of impeccable intonation, flawless articulation, incisive timing and British humour have ensured their fame around the world for over 40 years. I myself fondly remember a performance of theirs at U of T Faculty of Music in November 1973 – I unearthed the program (this is true), which reveals that they did Renaissance motets by Victoria, Jacob Handl and Byrd, Italian madrigals and French chansons from the 16th and 17th centuries, 20th century works and some lighter fare too. Of course, no one in that early group still remains in the present incarnation some 37 years later; but it's sure that the versatility and aplomb which have always characterized their performances have remained constant through all the changes in personnel. At Koerner Hall their artistry and expertise in early music will be evident in works by Bennet, Tomkins, Palestrina and Striggio; more contemporary works are on the programme as well.

A concert not strictly of early music but of a world premiere inspired by the music of 12th century musician and mystic Hildegard von Bingen takes place at St. Anne's Church on March 23. It brings to Toronto an extraordinary women's vocal trio from Norway, Trio Mediæval, who, with The Toronto Consort, will perform James Rolfe's new commissioned work *Breathe*. This presentation of



Corsica's Barbara Furtuna ("Cruel Fate")  
comes to Toronto Consort ...

Soundstreams offers an added bonus on March 21: a free "Salon" at the Gardiner Museum, at which you can hear Trio Mediæval perform excerpts and talk about Rolfe's composition.

The pure and expressive voice of Daniel Taylor, one of the world's most sought-after countertenors, will grace the Tafelmusik stage in performances from March 24 to 27 (Trinity-St. Paul's

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PHOTO CAROLINE HAYEUR

... as does Montreal-based Constantinople.

Church) and again on March 29 (Toronto Centre for the Arts). His is an amazingly busy life – his website tells us “Professor of Voice at the Conservatoire de musique in Montreal and at the University of Ottawa, Adjunct Professor at McGill, visiting scholar at the University of Victoria, Artist-in-Residence at the Banff Centre, Artistic Director and Conductor of the Theatre of Early Music, which performs over 30 concerts every year all over the world” – and this description doesn’t even mention his many appearances as recording artist and performer in opera, oratorio and concerts. In Toronto he’ll be singing Bach (the ravishing solo Cantata 170 *Vergnügte Ruh – Contented Rest*) as well as virtuosic Italian arias. Definitely a desirable place to be on one of those dates!

Each season, The Toronto Consort introduces a guest ensemble to its audiences. But this April, it brings two: the richly-flavoured Montreal-based Constantinople, an instrumental ensemble inspired by musical traditions of the Middle Ages, the Renaissance, the Mediterranean and the Middle East; and Barbara Furtuna, a remarkable male vocal quartet from Corsica that specializes in the centuries-old traditions of polyphonic Corsican singing. To listen to Constantinople is to travel back to ancient places and times when Eastern and Western cultures blended and influenced each other’s arts and philosophy; to listen to Barbara Furtuna (the name means “cruel fate”) is to hear stories of the long, troubled and impassioned history of their island. Together, they’ll take the audience on a voyage from the heart of the Mediterranean where lies the island of Corsica, to ancient Persia and medieval Europe. “Canti di a terra” is presented on April 1 and 2 at Trinity-St. Paul’s Church.

Other locations – Sweden, Leipzig, restoration London, coffeehouses, ladies’ boudoirs – are also within reach, and once again there’s too much to do justice to:

Meeting friends for coffee is always an enjoyable way to spend a couple of hours. You can do this in the 18th century European way on March 4, as Baroque Music Beside the Grange invites you to Heliconian Hall for “The Coffeehouse Collective,” music by Telemann, Bach and others, played in an informal but attentive atmosphere with an array of instrumental colours, and served with coffee and cider. An hour-long version of this concert will be presented on March 6 in the lovely acoustic of Church of the Holy Trinity, the latest in Toronto Early Music Centre’s “Musically Speaking” series.

As lutenist/guitarist John Edwards explains, pre-Revolution France was an era “where men like the encyclopaedist Diderot, liberal thinkers like Rousseau and even a pre-imperial Napoleon would gather, literally, at the foot of the bed of great ladies. After they finished describing their hard work or how the plotting of the Revolution was progressing, chamber music would have offered a perfect diversion.” Music that might well be heard then is performed on March 12 by The Musicians In Ordinary in a concert called “Rococo!” with soprano Hallie Fishel, baroque guitarist John Edwards and guest violinist Christopher Verrette.

Also on March 12, you can hear a touch of Sweden at Victoria

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# Traditions and Innovations

BEN STEIN

College Chapel, in Scaramella's "Fiddle Me This," as three bowed instruments are showcased – the Swedish nyckelharpa, the hurdy gurdy and the viola da gamba. There'll be a mix of folk-inspired music and music coming from the high art tradition, especially pieces associated with the 17th century Swedish Queen Kristina. Of special interest: a newly-composed piece for these three featured instruments, by hurdy gurdy and percussion player Ben Grossman.

Church of Our Lady Immaculate in Guelph is the location of Tactus Vocal Ensemble's concert "Il Mio Sole" on March 12. With organist Christian Teeuwssen, this eight-voice ensemble will perform works by Allegri, Marenzio, Monteverdi, Palestrina and Sanders.

In Kitchener on March 13, Nota Bene Period Orchestra takes you back to "Bach's Leipzig," presenting music by Bach and his contemporaries including Telemann, Kuhnau and Rosenmüller. The trip is further enhanced with a slide show of Leipzig's historic beauty and maybe even a little strudel.

With music ranging from restoration London to 21st century Toronto, Music at Metropolitan presents "Shakespeare in the City" on March 26 – a cross-cultural jam session on the lyrics of Shakespeare featuring singers, dancers and instrumentalists including composer/saxophonist Daniel Rubinoff and composer/theorist (and *The WholeNote's* choral columnist) Benjamin Stein.

On March 27, there's a unique opportunity to celebrate the Age of the Enlightenment and its legacy with music, talks and readings of inspiring historical texts. Amnesty International and the Windermere String Quartet present "The Age of Enlightenment and Human Rights." String quartets by Mozart and Beethoven will be performed on period instruments, and the location is First Unitarian Congregation.

**THIS JUST IN:** In the wake of the exciting news reported last month, of Aislinn Nosky's appointment as concertmaster of the prestigious Handel and Haydn Society in Boston, a solo violin recital arises. Nosky will perform three works: Bach's *Partita No. 3 in E Major* (a very famous and joyful work); Ysaÿe's second solo sonata "Obsession" (a work "obsessed" with both the above Partita and the Dies Irae); and the world premiere of *Stand Still*, a new commissioned work by Michael Oesterle. Presented by I Furiosi, "The Good, The Baroque and The Ugly" takes place on April 2 at Church of St. Mary Magdalene. A recital "not for the faint of heart," Nosky says, and this is certain; but I think it must also be a celebration of hope and joy in the prospect of a bright future. ■

*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).*

Last month I devoted a column to a discussion of Bach's choral music, works that have probably become as central to the European choral canon as anything one can think of. This month, for contrast, I'll write about lesser known and/or modern works being performed in March and April, and of choral endeavours that have sprung from other traditions as well. What follows is only a few of many excellent concerts this month – please consult the listings for more choices.

The baroque French composer François Couperin (1668-1733) has traditionally been known for his innovative harpsichord compositions, and his influence on the keyboard works of later composers. In recent years musicians have been investigating his vocal works. While there are good recordings of Couperin's choral music available, concerts of it are rare in this area. We have a chance to hear one of his early works, the *Messe à l'usage ordinaire des paroisses* (mass for regular parish use) performed by the Victoria Scholars on March 6. Belying its somewhat lumpish utilitarian title, it has the dancing rhythms typical of French choral music of this era.

Another composer better known for his keyboard works than choral music is 19th century German Josef Rheinberger. In recent years, the Lyrica Chamber Choir of Barrie has made a project of



PHOTO CHRIS HUTCHESON

Victoria Scholars, seen here at the Richard Bradshaw Amphitheatre, perform Couperin March 6.

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reviving Rheinberger's work. On March 26, they perform his *Missa Brevis* Op.117.

I've known choral conductor Ron Cheung since we were young tenors in the Toronto Mendelssohn Youth Choir, in the years when it was conducted by choral wild man Robert Cooper. Ron founded the Voices Choir in 1996. In celebration of Ron's 20th year of choral conducting and Voices' 15th year in existence, they are presenting a programme on April 2 that includes Robert Schumann's very rare late period setting of the Requiem text. It is not a work I know at all, but the inevitable "net search" reveals that it clearly has its champions. Schumann fans and others curious about his quirky, dynamic music might well want to give it a listen, especially performed live.

While the classical music world's focus on the music of past centuries is often seen as conservative and unadventurous, deeper investigation into neglected areas of musical history has resulted in the rediscovery and rehabilitation of female composers of past centuries. In honour of the centenary of International Women's Day on March 8, St. Catharine's "Primavera Concerts" are presenting an all day series of three separate concerts on March 5. Along with music by composers from earlier times – Hildegard von Bingen and the amazing Barbara Strozzi – the excellent Oriana Women's Choir will perform works by Canadian choral heroes Ruth Watson Henderson and Eleanor Daley. These two composers constitute a genuine Canadian tradition of their own, and their works have anchored many a concert in this part of the world (including the Voices concert mentioned above).



**Karen Burke's Toronto Mass Choir powers up.**

I had the pleasure to participate in a choral event in December at which the Toronto Mass Choir performed. Many choirs make pleasant sounding music in a pleasant manner. The Toronto Mass Choir is the kind of group that arrests your attention with their exuberance and rhythmic drive. Choirs steeped in European traditions often stumble when executing gospel music. Two common elements of gospel performance are memorization and physical movement, the precise opposite of what most choirs are accustomed to. Freeing one's hands of the necessity to hold a music folder allows singers to sway and clap on the off-beat. These elements are really not just options with gospel – they're often as necessary to its performance tradition as agile coloratura is to Handel and Mozart.

Choirs can often be bribed to memorize music with extra goodies at break time, but movement while singing remains difficult for many groups – a basic shift in weight from one foot to the other can be enough to cause the pitch to drop and the tempo to drag. This kind of movement has to be built into the practice of the music from the beginning. While it is difficult, the advantage for choral singers is plain to see – a choir that programs a choral concert will likely be in better shape that season than ever before. Choirs interested in innovative marketing strategies might well consider the appeal of "choral-cize" concerts to a fitness-minded audience eager to work up a sweat. But I digress.

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are hosting Power Up 2011, an annual gospel music workshop on the weekend of March 4-6. The weekend includes workshops in vocal improvisation and songwriting, and culminates in a mass choir performance on the Sunday evening of the weekend. More information can be found at the Choir's website [www.tmc.ca](http://www.tmc.ca).

Lastly, on April 2, the Toronto Chamber Choir devotes an evening to the works of Josquin Des Prez (c. 1450 approx - 1521). Josquin was quite possibly the world's first genuine choral superstar. In a time in which music was not disseminated easily, his pan-national popularity and influence is well documented in sources from the early Renaissance. Now even more remote to our ears than Monteverdi, Byrd or Palestrina, his music denotes mystery, lost customs and sounds and beliefs. But well performed, it is hardly austere – he wrote rowdy and rhythmic popular songs as well as settings of religious texts.

Full disclosure prompts me to acknowledge that I have a small part to play in this concert. Likely, the proper thing for me to do was to not have written about it in the first place. But live performances of Josquin's music are rare enough in this part of the world that I really have no choice but to risk my journalist's credibility by highlighting it for *The WholeNote* readers. In the battle between journalistic ethics and Josquin, Josquin's got to win pretty much every time. ■

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



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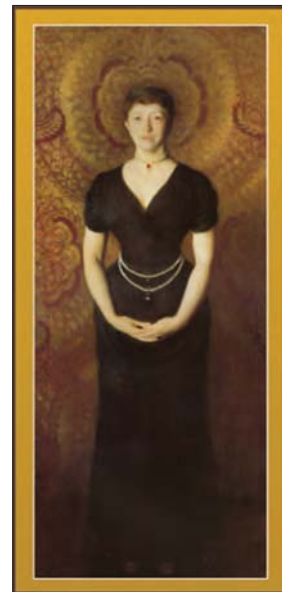
March has arrived and with it the vernal equinox, Saint Patrick's Day, the famous Ides, probably an early thaw, and with it a flood of student recitals at music schools here and everywhere. Go to the website of the Faculty of Music at the University of Western Ontario, for example, where events on the calendar are colour coded: student recitals are orange, and the March calendar is almost all orange! We cannot list all student solo recitals – there just isn't the space in the print magazine to do so. But I recommend going to one in March. It's great fun being able to say, down the road, that you spotted a great artist early in their career. Just go to the website of the music school nearest you and find out what is going on. That is not to say there are *no* student performances in our listings pages. We list music school recitals by student ensembles or by particular teachers' students. For example, see the recital on March 4 by the York University Brass Ensemble or the one the following day by students of the voice teachers at York University.

Meanwhile faculty recitals continue through March: the Faculty Woodwind Quintet at Wilfrid Laurier University will perform there on March 3. The flutist in this ensemble, incidentally, is Amy Hamilton, whose flute quartet's new CD, "Canadian Flute Quartets," I have reviewed in this month's "DIScoveries." Other university teachers, Brock University piano professor Karin Bella and U of T guitar professor Jeffrey McFadden will give recitals on March 1 and 7 respectively, to name but a few.

## Vocal Recitals

It looks like another good month for vocal recitals, getting off to an early start on March 1 with U of T voice students presenting a programme of songs composed by New Zealanders and Australians at the Richard Bradshaw Amphitheatre. The very next day, hot on the heels of "Nixon in China," the COC's vocal series continues with compositions by John Adams, introduced by the composer himself, in town because of his major role, as composer and conductor, in the TSO's New Creations series.

On March 6 the Aldeburgh Connection will tell the story in song of the life of Boston socialite and phil-anthropist, Isabella Stewart Gardner. Aldeburgh artistic co-director, Stephen Ralls told me this about the programme: "It's one of those programmes which is so difficult to describe [because it] has so many [interwoven] threads!" The unifying theme, however, is the connection of the music with Bostonian Isabel Stewart Gardner. She patronised American composers, such as Clayton Johns, Margaret Ruthven Lang and Charles Martin Loeffler, who will be represented on the programme. As a young woman she spent time in France and when back in Boston programmed a lot of French music in concerts at her home, so there will also be songs by Fauré, Debussy, Chausson, D'Indy and Bemberg. One of her causes, Ralls told me, was the welfare of black people in Boston, so there will be arrangements of spirituals as well



**Her story in song;  
Boston socialite Isabella  
Stewart Gardner.**



as other music of her time, including piano duets by Gottschalk and MacDowell. "As you can see," Ralls said, "it's a rich vein! We will take in all the people whom she patronised or who were friends of hers in Boston, [such as] John Singer Sargent, Bernard Berenson and Henry James..."

Returning for a moment to the universities, Brock University in St. Catharines appears to be a hotbed of vocal activity, with three recitals, March 15, 22 and 25; and on March 26 the Port Hope Friends of Music are presenting a concert by three singers from the Opera School of the University of Toronto. Other upcoming vocal recitals are mezzo Vilma Indra Vitols presented by the Latvian National Opera Fund Canada on March 27 and baritone Michael Fitzgerald at Metropolitan United Church on March 31.

### Piano Recitals

A number of fine pianists are performing in Toronto in March. Two of these are faculty members at the University of British Columbia, Jane Coop and Sara Davis Buechner. Jane Coop will give two recitals for Mooredale Concerts, one designed for children and one for the rest of us, featuring music by Beethoven and Scriabin, on March 20. Then on March 25 she will be at the Aurora Cultural Centre's Brevik Hall, a beautiful new 150-seat facility that sells out fast, especially when an artist of Ms. Coop's calibre is performing! I asked the newest member of *The WholeNote* team,



**Jane Coop: at Mooredale March 20 (twice); at Brevik Hall (Aurora) March 25.**

Sharna Searle, herself a pianist, who has recently come here from Vancouver and has heard Jane Coop play on several occasions, to say something about her. Searle wrote: "I admire her focussed, considered and keenly intelligent understanding of, and approach to, the music. I've always thought she was a very grounded player with this wonderfully clean, unfussy, flawless technique, something I always appreciate in a pianist. My teacher at music school (U. of Western Ontario), Ronald Turini, had a similar technique; he never 'got in the way of the music.'"

Sara Davis Buechner will perform with Sinfonia Toronto in its interesting "Fantasies" programme on March 11 and for the Kitchener-Waterloo Chamber Music Society on March 12. She has an astonishing range of musical affinities, and an encyclopaedic concert and recital repertoire, spanning the breadth of keyboard music from Bach to contemporary. An indication of this: her back to back Sinfonia Toronto and K-WCMS appearances do not have a single composer in common.



**Sara Davis Buechner: back to back with Sinfonia Toronto and K-W Chamber Music Society, March 11 and 12.**

Speaking of the K-W Chamber Music Society, yet another eminent pianist, Janina Fialkowska, will also perform for the K-W Chamber Music Society on March 15. This remarkable organization, you may be interested to know, has no fewer than eleven different concerts listed in this month's issue.



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If you haven't gone – I know I've said this before – go! It's like a house concert but with artists who usually perform in larger, less intimate, venues. Fialkowska can also be heard on March 5 with the Hamilton Philharmonic Orchestra and on March 13 in a concert presented by Visual and Performing Arts Newmarket.

The list of piano recitals this month goes on and on, but I will mention three more. Sa Chen, a Chinese pianist, who has won prizes at the Van Cliburn International Piano Competition (2005), the 14th International Frederic Chopin Piano Competition in Warsaw (2000) and the Leeds International Piano Competition (1996), will perform at the MacMillan Theatre on March 27 under the auspices of the Li Delun Music Foundation. This will be her first appearance in Toronto. Just two days later, on March 29, Music Toronto will bring us the internationally renowned Montreal pianist, Marc-André Hamelin; and on March 30 and 31, French pianist, Jean-Yves Thibaudet will be the soloist with the Toronto Symphony Orchestra in the second concert of a TSO "Signature Series" celebrating the 200th anniversary of Liszt's birth.

### Also Noteworthy

Of the several events designed for children, one in particular caught my eyes: the Kitchener-Waterloo Symphony Orchestra's concert called "Bella the Tuba Gets Her Melody" on March 26.

On the community orchestra front, the Scarborough Philharmonic Orchestra continues its pattern of innovative programming on April 2, including in its programme three world premieres, including one by the evening's guest conductor, Alex Eddington and a violin concerto by Bruce Broughton, a Hollywood film composer with Canadian roots.

AND FINALLY, A WARM WELCOME to an astonishing array of distinguished visitors this month: Marina Piccinini and Andreas Haefliger (March 11); Hilary Hahn, violin, and Valentina Lisitsa, piano, March 1; John Williams, guitar, March 27; the Scharoun Ensemble of the Berlin Philharmonic, March 11; John Adams (as conductor), (March 5); The Barra McNeils, (April 5 and 6) Evelyn Glennie, (March 2); Borealis Quartet, (March 3); Tokyo Quartet, (April 4); Karen Gomyo, violin, (March 23).

As Richard Margison observed in the very early days of WholeNote Magazine, the great thing about The WholeNote is that it includes local artists as well as internationally known stars. Since everyone's career starts at the local level, he said, this is good for everyone. So, let's all try to get out to hear at least one concert by a local artist and one by a student as well as one or two by our distinguished visitors. Our participation as part of the audience is just as important in creating a living musical culture as our participation as performers. Bravo, I say, to the man who came out to a concert by *my* students in January. "What brings you to our concert?" I asked him during the intermission. His answer was simple: "I wanted to hear some music I had never heard before." He was not disappointed, and all of us who participated in the music-making were helped and affirmed by his presence there. ■

*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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# NOOR to Nowruz

ANDREW TIMAR

This month starts auspiciously with the Arabesque Dance Company & Orchestra's world premiere of its NOOR (Light), running March 3 - 6 at Harbourfront's Fleck Dance Theatre. This ambitious production promises to be among the grandest world performance events this season with an international ensemble of 17 dancers and 14 musicians, including three vocalists. Linking traditional art forms from Egypt, Lebanon, Syria and Spain, NOOR evokes the rich influence of Arab art in medieval Andalusia as expressed through spiritual poetry, regional music and dance. The company directors Yasmina Ramzy and Bassam Bishara collaborated with the noted violinist and exponent of the ancient Muwashshahaat poetic tradition Fathi Aljarah, with Canada's premiere flamenco guitar master Roger Scannura and dancer Valeria Scannura of Ritmo Flamenco. The result is a juxtaposition of the more languid belly dancing tradition with the fiery brilliance of flamenco.



Arabesque - 17 dancers and 14 musicians.



Acoustic Africa comes to Koerner March 6: left to right Koité, Mtukudzi, and Bocoum.

West African music lovers are in for a treat on March 6. The Royal Conservatory of Music in partnership with Small World Music present Acoustic Africa, a concert featuring three headliners: Habib Koité, Oliver Mtukudzi, and Afel Bocoum, legends in their native Mali and

Zimbabwe. We can expect an infectious blend of pop, South African *mbaqanga*, *jiti* and traditional *kateke* drumming. I'm willing to bet that more than a few patrons will get up out of their Koerner Hall seats to dance along.

Melodies of Armenia on March 10 is part of the free World Music Series held noon at the Four Seasons Centre for the Performing Arts. The concert by the Levon Ichkhanian Quartet shines the spotlight on the playing of Mark Korven's soulful *duduk*, an apricot wood shawm with ancient roots in Armenian culture. Levon Ichkhanian on plucked strings, bassist Victor Bateman and Wilson Laurencin on percussion join the *duduk* in presenting the oft melancholy music of Armenia.

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Wed. Mar. 23 & Fri. Mar. 25, 2011

8:00 pm Koerner Hall  
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Generously supported by the D&T Davis Charitable Foundation



## LEON FLEISHER, PIANO

Sun. Apr. 3, 2011 3:00pm  
Koerner Hall

Beloved teacher and legendary pianist, Leon Fleisher performs a program of Bach and Schubert.

## ANDREW MCCANDLESS, GORDON WOLFE & THE GGS BRASS ENSEMBLE

Sun. Mar. 13 2011, 4pm Mazzoleni Concert Hall

Trumpeter Andrew McCandless is joined by fellow GGS faculty and TSO colleague, trombonist Gordon Wolfe, and other GGS brass faculty members, in an afternoon performance of spectacular brass ensemble works.



## MUSICIANS FROM MARLBORO

Sat. Apr. 9 2011, 7:30pm  
Mazzoleni Concert Hall

The touring ensemble from the Marlboro Music Festival (MFM) and violinist Scott St. John will perform Janáček's "Kreutzer Sonata" Quartet, Mozart's String Quintet in E-flat Major, and Mendelssohn's Octet in E-flat Major.

Concert made possible through the generosity of Dr. Günes N. Ege-Akter.



## NEW MUSIC ENSEMBLE

Fri. Apr. 8, 2011, 7:30pm  
Mazzoleni Concert Hall

Award-winning composer Brian Current directs two programs of cutting-edge contemporary music by living composers influenced by today's society and the sounds around us.



## ROYAL CONSERVATORY ORCHESTRA CONDUCTED BY URI MAYER

Fri. Apr. 15, 2011  
8:00pm Koerner Hall

Uri Mayer conducts the talented Glenn Gould School students of the RCO and a 2010 GGS Concerto Competition winning soloist, in a program of classic pieces by Rossini, Mozart, Hindemith, and Ravel.

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The Kodo Drummers of Japan marks its 30th anniversary this year bringing its show to the Sony Centre For The Performing Arts on March 11. I saw them years ago and their interpretations dazzled the audience with feats of astounding percussive speed, dexterity, and muscular endurance.

The Musidium is a unique and fun downtown Toronto music retail store cum museum, filled to the ceiling with musical instruments from around the world. Its Friday 7pm series continues March 11 with the FreePlay Duo in which Suba Sankaran and Dylan Bell (of Autorickshaw fame) sing *a capella* songs accompanied only by a digital looping station. On March 25 local world music diva Maryem Hassan Tollar performs with musicians Ian De Souza and Chris Church.

Hindustani classical music will take the stage on March 17 at the Toronto Centre for the Arts. Presented by Small World Music, the concert presents the leading younger generation sitarist Nilandri Kumar (whose father was the prominent sitarist Pandit Kartick Kumar) with the celebrated tabla maestro Zakir Hussain. Zakir received a firm musical foundation from his father the honoured late tabla virtuoso Allah Rakha, though many would say Zakir with his brilliant technique and crowd-pleasing musicianship has outstripped his guru's international fame through his expeditions across once-forbidding musical boundaries.

Readers may be surprised to see the name of Toronto's ViaSalzburg Chamber Orchestra in this column. They owe this distinction to the special guests for their Glenn Gould Studio concert on March 24 and 25: Canada's pioneer Evergreen Club Contemporary Gamelan. (Full disclosure: I have been composing for and performing with Evergreen since its inception in 1983). The programme will include the epic Beethoven String Quartet Op. 131, Montreal composer Michael Oesterle's piece for gamelan degung and string quartet, and Evergreen Club's performance of "Ibu Trish" (1989), its signature work by American composer Lou Harrison for gamelan.

Kicking off its New World Series on March 25, the Music Gallery and Batuki Music Society present ETHIO T.O. This concert, described

as "Ethiopian and Eritrean pentatonic jazz-funk" features two bands. Ethio Fidel is led by the local first-call Ethiopian bandleader saxophonist, Girma Wolde Michael. The group Canaille on the other hand is directed by the multi-instrumentalist Jeremy Strachan, who is strongly influenced by Ethiopian horn arrangements and tonality. Toronto has the second largest population of people from Ethiopia and Eritrea in North America. Kudos to The Music Gallery which has thought to bring the music of Ethiopia's "Golden Age" of the '60s and '70s to its venue just north of Queen St.

The next day on March 26 the Echo Women's Choir and Mariposa In The Schools present David and Goliath: An Earth Hour Evening of Song and Story at the historic Church of the Holy Trinity, benefitting both of these charitable organizations that bring music to diverse communities. This spirited evening of international songs and stories will feature artists such as Ken Whiteley, the 80-voice Echo Women's Choir, David Anderson, Njacko Backo, Jowi Taylor and the Cuban Percussion Ensemble.

Brampton's spiffy Rose Theatre is stepping up to challenge T.O.'s hold on touring world musicians on March 31. Debashish Bhattacharya, among the pre-eminent Hindustani slide guitarists today, will appear accompanied by Shubhasis Bhattacharya on tabla. The duo will bring the classical *raag* and *taal* based music of northern India to Flowertown.

Finally, this is the time of year for new beginnings. *Nowruz* marks the Iranian New Year, celebrated on the vernal equinox by Iranians all over the world. The youthful Sarv Ensemble presents two concerts on April 1 and 2 called *Eidaneh: A Celebration of Persian New Year and Arrival of Spring*. They perform Iranian classical and folk music at the Beit Zatoun House on 612 Markham St. in downtown Toronto. Just one year old, this new venue is a large open gallery that aims to serve as a platform for social justice and human rights events. "When we share the art and culture of another then there is no room for injustice or hatred." A noble vision indeed. ■

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



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# Dancing Days

JASON VAN EYK

The effect of too many winter days indoors and the budding promise of spring seem to have inspired new music presenters to think of movement in March, and especially of the human desire to dance. Or perhaps it's my own craving for unbundling weather – where we can move more freely – that's making me see choreographic connections. Regardless, no fewer than six concerts this month touch on the subject openly or in more subtle ways.

New Music Concerts' celebration of British composer Jonathan Harvey may be the most tangential to the theme, but I can't go without mentioning it. Harvey's remarkable training and unique opportunities for musical exploration have allowed him to gather influences from Berg, Messiaen and Britten to Babbitt and Boulez, which he then infuses with the power of Stockhausen and his own investigation of the mystical. Early successes have since opened doors for Harvey to compose for just about every classical genre, and for some of the world's best soloists and ensembles. But his skill and imagination seem best applied to electroacoustics, which is the main feature of this March 6 concert at the Betty Oliphant Theatre.

Programme notes for works like *The Riot* (the only non-premiere here) read like descriptions of choreography. Musical themes bounce about sharply, join in polyphonic ensembles or re-combine in new configurations. *Scena* for solo violin and large ensemble develops just like a classical ballet. Be sure to arrive early for a pre-concert event, where U of T's gamUT ensemble will deliver the world premiere of Harvey's *Vajra*. Harvey is in constant demand for commissions, meaning his dance card is plenty full, so any chance to catch a new work of his is a special one. To learn more or buy

tickets, visit [www.newmusicconcerts.com](http://www.newmusicconcerts.com).

On March 17, pianist Christina Petrowska Quilico will unveil the results of her *Glass Houses Revisited* recording project in a live concert at the Glenn Gould Studio. The CD, released on Centrediscs, consists of extensive revisions to nine selections from the original 1981 *Glass Houses* by composer Ann Southam, and was Petrowska Quilico's last Southam collaboration before the composer's sudden passing last November.

In her incomplete programme notes, Southam explained the genesis of the work: "I have called these pieces *Glass Houses* in order to identify them as minimalist music. The best known composer of this style of music at the time... The tunes in *Glass Houses* were inspired by... Canadian east coast fiddle music. Generally speaking, these tunes are spun out... until all tunes are present, at which point they wind back to the beginning."

Petrowska Quilico describes *Glass Houses Revisited* as "fiendishly difficult," comparing the cycle to Ligeti's études, Liszt's *Transcendental Etudes* and to the complexity of Bach's counterpoint – fleet, virtuosic dances around the keyboard. It's interesting to note that Southam was a celebrated composer of music for dance, having written over 40 scores for the likes of Patricia Beatty and the New Dance Group of Canada (now the Toronto Dance Theatre) and for other companies and choreographers such as Danny Grossman, Dancemakers, Rachel Browne and Christopher House, including House's acclaimed choreography set to *Glass Houses*. To learn more about Ann Southam and her work, visit [www.musiccentre.ca](http://www.musiccentre.ca).

**Continuum returns** to Toronto from the 2011 Montréal/Nouvelles Musiques Festival for a March 20 concert at the Music Gallery. Titled "Step, Turn, Kick," the programming here is grounded in the idea of "dancing in the mind." At its core is a quartet of new pieces by Canadian composers Cassandra Miller, Nicolas Gilbert, Linda C. Smith and Lori Freedman, that, taken together, can be imagined as a French baroque dance suite for the 21st century. Also featured is the Canadian premiere of Marc Sabat's *John Jenkins*, a work



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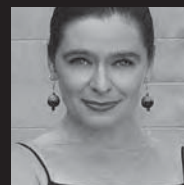
Tim Hagans



Nathalie Paulin



Monica Whicher



Shauna Rolston



Ebène Quartet

### John Adams

THURS, MAR 3, 7:30 PM. WALTER HALL  
Herman Geiger-Torel Lecture: "The Vinteuil Sonata"  
Preceded by Soundstreams' Young Artist Overture,  
featuring performances of John Adams' works.

### Jeffrey McFadden, guitar

MON, MAR 7, 7:30 PM. WALTER HALL  
"One of the guitar greats" (*Daily Telegraph, UK*), McFadden  
performs a solo recital of music by Corbetta, Barrios,  
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### Mozart: Don Giovanni

MAR 10-13 (THURS-SAT: 7:30 PM | SUN: 2:30 PM)  
The Opera Division presents four performances of  
Mozart's opera in MacMillan Theatre. Miah Im, conductor,  
Allison Grant, conductor, Fred Perruzza, set designer.

### Paulin/Whicher/Loewen

MON, MAR 21, 7:30 PM. WALTER HALL  
Who says one stage is too small for two sopranos? Not  
us! Join Nathalie Paulin, Monica Whicher and pianist Che  
Anne Loewen for a program of solos and duets.

### Tim Hagans

THURS, MAR 24, 7:30 PM. MACMILLAN THEATRE  
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### Simply Sondheim

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### Shauna, Lydia and Friends

MON, APR 4, 7:30 PM. WALTER HALL  
Cellist Shauna Rolston and pianist Lydia Wong perform  
cello sonatas by Debussy and R. Strauss, and Dvorak's  
Piano Quartet with guests Barry Shiffman and Teng Li.

### U of T Symphony Orchestra

SAT, APR 9, 7:30 PM. MACMILLAN THEATRE  
David Briskin conducts Dvořák's Carnival Overture,  
Bartók's Concerto for Orchestra and Shostakovich's Cello  
Concerto featuring student soloist Christopher Hwang.

### Ebène Quartet

MON, APR 11, 7:30 PM. WALTER HALL  
The Gramophone Award-winning young French quartet  
returns to U of T for Bartók String Quartet No. 3, Debussy  
String Quartet, and jazz improv. Not to be missed!

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inspired by the prolific 17th-century English composer and dance master. Rounding out the concert are solos and duos by UK's Michel Finnissy and Holland's Martijn Padding that express an impulse to move. To learn more about Continuum, visit [www.continuummusic.org](http://www.continuummusic.org). Tickets will be available at the door.



Julie-Anne Derome.

in the sense of the title as "the coordination of speed and gesture for two points locked in a reciprocal force and action." Put simply, the act of both leading and following, as in a pas de deux. Radford further explains that tracking implies linked relationships between time, material and action, controlling energy and gravitational force. All very heady stuff, but it sounds very dance-like to me! More details are available through [www.music-toronto.com](http://www.music-toronto.com).

The Scarborough Philharmonic carries through the dance theme to April 2 with a new work by their Composer-in-Residence, Alex Eddington. Entitled *Dancing about Architecture*, Eddington describes the work for nine wind instruments and percussion as "a new

I'm very eager to hear Julie-Anne Derome in recital on March 24 at the Jane Mallett Theatre. This new music specialist presents an ambitious programme rich with Canadian content. She will open with the brief but intense *Ivresses, songes, sourdes nuit* by Québec composer Jean Lesage. Its percussive sonics and other dramatic effects make it ripe for use as a solo dance soundtrack. Chan Ka Nin's very popular *Soulmate*, taken from his figure-skating-inspired *Poetry on Ice*, will offer a nice counterbalance. And closing the evening is *Tracking* for solo violin and live video by Laurie Radford. Radford defines "tracking"

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### Ethio T.O.

Girma Wolde Michael's Ethio Fidel + Canaille with Isla Craig  
New World Series | 8pm | \$15/\$10

SUNDAY, APRIL 17

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# Two Rarities

CHRISTOPHER HOILE

way to organize a dance suite", inspired by Jean Cocteau's phrase "Give me music I can live in like a house!" This concert at the St. John the Baptist Norway Anglican Church also features world premieres by Toronto's Phil McConnell and American composer Bruce Broughton. For more details and to reserve tickets, visit [www.spo.ca](http://www.spo.ca).

**We end on a high-energy note** on April 3 with the Kitchener-Waterloo Symphony and their premiere of Brian Current's *Whirling Dervish* for sufi whirling and orchestra. If you have never experienced Sufi whirling – a dynamic, dancing form of mystic meditation – then you're in for a treat. It can be a mesmerizing experience, and I'm sure Current has come up with some excellent new music to make this an event that will spin us right into spring! For more details, visit [www.kwsymphony.ca](http://www.kwsymphony.ca).

From dances of the mind to mystic motion, new music never ceases to move us. 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). ■

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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**M**arch sees performances of two rarities – both influenced by the Nationalist movement in music in the 19th century. On March 9, 11, 12 and 13, Toronto Operetta Theatre presents a fully staged version of the zarzuela *Luisa Fernanda* (1932) by Federico Moreno Torroba (1891-1982) and on March 27 Opera in Concert presents a concert version of Antonín Dvořák's comic opera *The Devil and Kate* (1899). Both works are regularly staged in their homelands – Spain and the Czech Republic, respectively – but are largely unknown outside of them. To discover more about the two works I spoke with Guillermo Silva-Marin, artistic director of both opera companies.

*Luisa Fernanda* is one of the most popular of all zarzuelas and will be the fourth zarzuela TOT has presented following Tomás Bretón's *La Verbena de la paloma* in 1999, Gonzalo Roig's *Cecilia Valdés* in 2003 and Francisco Asenjo Barbieri's *El Barberillo de Lavapiés* in 2005. This makes TOT the only operetta company in the world, as far as can be determined, to include Spanish repertoire on a regular basis along with works from Europe and America. Ohio Light Opera, North America's largest operetta festival, presented zarzuela once in 1999, but never since, and the Festival Internazionale dell'Operetta in Trieste has so far never included Spanish works.

Silva-Marin's inclusion of zarzuela is a conscious effort to diversify the TOT's offerings both because of the inherent value of the works and because the Hispanic community, as he notes, "is hardly ever represented in the cultural tapestry of this city." Unlike Viennese or Parisian operetta, zarzuela has largely remained unknown outside of Spain, first because of the misconception that the works were "too typically Spanish" to travel and second for the practical reason that Spain was politically isolated in the central part of the 20th century when interest in opera was expanding.

It is true, though, that zarzuela is not quite like operetta. In fact, it presents an art form that neatly complements its European counterparts. As Silva-Marin explains, "Zarzuela is, unlike operetta, a little bit more overt as to how it is critical of social, moral and political issues and portrays those not so much in a fun way but in a critical way. Gilbert and Sullivan poke fun at those in power but the tone is light. In zarzuela it is more serious. A great number of zarzuelas are daringly critical of the government, the aristocracy or of whatever social issues they're trying to present. That gives zarzuela more of an operatic tone. In *Luisa Fernanda* in particular the influence of Puccini and verismo is much stronger than in other zarzuelas of the period." While the whole movement of zarzuela was to create a nationalist school of opera, Spanish composers were fully aware of the artistic movements of their time. Silva-Marin says, "You get this mixture which is fascinating in that it is undeniably Spanish but is pushing ahead under the influence of musical movements from abroad."

*Luisa Fernanda* is set in Madrid in 1868 during the revolutionary republican movement that threatened the regime of Queen Isabel II. A typical love triangle takes on political implications when the tenor lead Javier, a colonel, finds himself torn between his fiancée Luisa Fernanda, daughter of a court clerk and the Duchess Carolina. Luisa's friends counsel her to forget Javier because of his dangerous revolutionary ideas and to accept the attentions of the wealthy landowner Vidal, who has come to Madrid to find a wife.

Mexican tenor Edgar Ernesto Ramirez will sing Javier, a role popularized on disc by Plácido Domingo and José Carreras. Michèle Bogdanowicz will sing Luisa, Miriam Khalil the Countess and Silva-Marin himself will sing Vidal. The zarzuela will be sung in Spanish with dialogue in English but for the first time the TOT will use surtitles for the musical numbers.





**Guillermo Silva-Marin.**

Shifting geography, Dvořák's *The Devil and Kate*, like *Luisa Fernanda*, is a work that has never been off the boards in its home country since its premiere. Though it may seem heresy to say so, *The Devil and Kate* is generally considered even more popular in the Czech Republic and in Slovakia than than Dvořák's best-known opera *Rusalka* (1901). Besides its robust humour, one of the work's greatest attractions is its abundance of folk dances. Ever since Opera in Concert's presentation of *Rusalka* in 1998, Silva-Marin became curious about Dvořák's other

eight published operas. As it happened he came across a DVD of the Wexford Festival's 1988 production of the opera sung in English. Based on a Bohemian fairy tale, Kate wants to dance so much that she declares she'd dance with the devil himself. What do you know but a mysterious stranger named Marbuel suddenly appears, dances with Kate and disappears with her underground. Fortunately, Kate has a friend Jirka, who vows to rescue her. Marion Newman sings Kate, Giles Tomkins will be the devil's servant Marbuel. OiC will use the same clever translation by Ian Gledhill used at Wexford. For more information about TOT visit [www.torontooperetta.com](http://www.torontooperetta.com) and for OiC go to [www.operainconcert.com](http://www.operainconcert.com). Without the efforts of Guillermo Silva-Marin, Toronto's opera scene would lose the diversity that makes it so rich. ■

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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# All That Jass?

JIM GALLOWAY

**O**n March 7 1917, two sides "The Dixie Jass Band One Step," and "Livery Stable Blues" by Nick LaRocca's Original Dixieland Jass Band were released. It was the first jazz recording issued for sale in the U.S. That honour might well have gone to a group called The Original Creole Orchestra, the first New Orleans Jazz band to tour outside of the South, but in 1915 trumpeter Freddie Keppard turned down an offer from the Victor Talking Machine Company. The story goes that he didn't want other musicians to be able to steal his music by listening to records.

Another version claims that the Victor Company wanted the band to make a test recording without pay. Yet another story is that Keppard was offered \$25.00 to make a recording – much less than he was making on the vaudeville circuit at that time, although pretty well the going rate for a recording. He refused saying, "I drink that much in gin every day!"

But what was the earliest Canadian jazz recording?

Well, there isn't much information available about the early Canadian bands or, for that matter, musicians. But in the mid 20s a piano player called Gilbert Watson formed a band which included an American trumpet player called Curtis Little. In 1925 they recorded a couple of numbers in Montreal for Starr Records, probably the first records by a Canadian band.

In these days when a little piece of electronic wizardry no bigger than a square of chocolate can store upwards of 2,000 tunes as MP3s, it is fascinating to look back in time to the early days of phonograph recordings. Before discs, recordings were made on cylinders, a process invented by Edison in 1877. By the early 1900s cylinders were selling by the millions. Then the gramophone disc took over the market. It also had been around since the late 1800s, invented by a German-born American called Emile Berliner. He founded the Berliner Gramophone Company in 1895, and in 1899 the Berliner Gramophone Company of Canada in Montreal. The original discs were only five inches in diameter and intended for toy phonographs. (He also created Deutsche Grammophon in 1898.)

I remember "Wild" Bill Davison, one of the hottest jazz cornet players in the history of the music (and who was already playing in the 1920s telling me about his memories of the early days of discs when it was an acoustic process, before the days of electric recording.

A large metal horn protruded from one wall in the studio. On the other side of the wall was the recording equipment consisting of a needle, connected to the narrow end of the horn, which vibrated to



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the music and cut grooves in the form of wavy lines into a revolving slab of wax thus creating the sound track. It was, in fact, direct to disc recording. (An interesting aside: in 1977 Rob McConnell and the Boss Brass recorded a limited edition 2-LP set, direct to disc, but they didn't use wax slabs!).

"Wild" Bill then went on to explain that if the band had to stop for whatever reason during the take, a ring of gas burners would be lowered to the wax in order to melt the surface making it smooth again. You could have a maximum of three attempts before the wax had to be replaced. An added complication was that the band could not set up as it normally would on stage because the louder the instrument, the farther it had to be from the horn in the wall!

A typical example of the difficulties that had to be overcome was described by American writer Rudi Blesh, writing about a recording session with the King Oliver band in the early 20s. The band had two cornet players, Oliver and the young Louis Armstrong and when the band set up around the horn in the wall, Oliver and Armstrong drowned out the rest of the band and had to back off while clarinet player Johnny Dodds had to play right into the horn. Drummer Baby Dodds couldn't use his bass drum at all, and had to limit himself to a greatly reduced kit.

But that wasn't the end of it; on the next try they could hear Louis Armstrong, but not King Oliver, so Louis had to move back even more before they could achieve some semblance of balance! Far from ideal conditions you might say.



But let's go back to that first recording by The Original Dixieland Jass Band. Note that they used the word jass. The transformation of the word jass to jazz is shrouded in conjecture and legend. There is correspondence dated April 19, 1917 from Victor addressed to the Original Dixieland Jazz Band and certainly by 1918 the ODJB was using jazz in the band's name. One of many stories about the change from jass to jazz is that mischief makers would obliterate the letter 'j' from posters advertising the music! But there is no real proof as to who first used the word.

On Friday December 10, 2010 a tongue-in-cheek letter from the New York copylaw firm of Lloyd J. Jassin was issued. Here is a partial transcript of the letter. "In a ceremony on Friday, which exuded warmth and openness, the the Jazz world and Jassins came together and reconciled a 95-year dispute over the derivation of the term Jazz." If you would like to read the very witty transcript you can find it in my expanded column on the WholeNote web site.

The letter closes with this quotation from Martin Luther King: "Everyone has the blues. Everyone longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for Faith. In music, especially that broad category called Jazz, there is a stepping stone towards all of these."

A sad note. Last month we lost George Shearing and I miss his sense of humour almost as much as his music. One of my favourite examples was the following: "When people ask me how is it I was a musician, I facetiously say that I'm a firm believer in reincarnation and in a previous life I was Johann Sebastian Bach's guide dog."

Happy listening. ■

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

# jazz

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

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**Mar. 6 at 4:30 pm — ROB PILTCH & LORNE LOFSKY**

**March 20 at 4:30 pm**  
**TRIBUTE TO MARIAN McPARTLAND**  
 (David Restivo, piano; Brian Barlow, drums; Kieran Overs, bass)

**April 3 at 4:30 pm — DIXIE DEMONS**  
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# jazz

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 John Yelland, bass; Richard Brisco, drums*


March 27: Joe Sealy Trio  
*Joe Sealy, piano; Paul Novotny, piano; Brian Barlow, drums*

April 3: Guido Basso and Friends  
*Guido Basso, flugelhorn; John Sherwood, piano;  
 Pat Collins, bass; Brian Barlow, drums*

April 10: Bob DeAngelis Dixieland All-Stars  
*Bob DeAngelis, clarinet; John McLeod, cornet;  
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# Tuba to the Fore

JACK MACQUARRIE

In last month's issue I mentioned an upcoming concert by the University of Toronto Wind Symphony. I had the pleasure of attending that concert, and can report on a superb performance of all works on the programme. My principal reason for attending was to hear the solo performance of the Gregson Tuba Concerto by a young man whose development I have been following over the past few years. Now in his final year in the Faculty of Music at the University of Toronto, Eric Probst was this year's recipient of the U of T Wind Ensemble Concerto Competition. In 2008 Eric was the winner of the Hannaford Youth Band Solo Competition.

I have heard this concerto a number of times in the past, and this performance ranks with the best that I have heard. At some performances, I have had the impression that I was hearing a sort of fight to the finish, with the performer attacking the concerto as an adversary to be subdued. That was not the case in this performance. Throughout the performance Eric gave the impression that he was embracing the work as his friend. They were cooperating with each other to share their mutual admiration with the audience. Even in the technically demanding cadenzas there was no hint of a struggle; by his body language and facial expressions the performer told us that he was enjoying himself at all times.

The only really well known work on the program was the *Symphonic Dance Music from Leonard Bernstein's West Side Story*. Here the large woodwind section displayed a combination of precision, blend and depth of tone not often heard in a concert band.

The other student highlighted in the programme was Meaghan Danielson a graduate student conductor. She displayed her considerable conducting talent and stage presence in *Contre Qui, Rose* by American composer Morten Lauridsen, best known for his choral compositions. Originally written as a choral work, under Miss Danielson's sensitive baton this transcription for wind ensemble by H. Robert Reynolds retained the feeling of a choir of wind instruments expressing the poetry which inspired the work.

The second half of the evening was devoted to *Testament: Music for a Time of Trial* and *Give Us This Day: Short Symphony for Wind Ensemble*, two contrasting works by contemporary American composer David Maslanka. Dr. Maslanka left active teaching some years ago and retired to a small town in Montana to devote most of his time to composition. He was spending several days in Toronto as the Wilma and Clifford Smith Visitor in Music at the Faculty of Music. During an interval in the programme he spoke of his inspirations for the two works featured and on his philosophy of composition. It was an inspiring talk, but too fleeting to summarize here.

This "Visitorship" was established in 1986 by the Steven and Jane Smith family to honour their parents. Since renowned singer John Vickers was named as first visitor, the students have benefited from the counsel of many distinguished musicians. During his stay Dr. Maslanka conducted master classes, sat in on rehearsals and conducted a forum with composition students.

My visit to this concert introduced me to a series of concerts at Faculty of Music that are well worth more attention than they usually receive. They provide top quality performances by talented young musicians at very affordable prices and are at an excellent venue just a few steps from two subway stations. They are worth investigating.



Eric Probst, tuba, with Jeffrey Reynolds,  
U of T Wind Symphony conductor.

**Now, back to the tuba.** Since the tuba is generally not looked upon as a solo instrument, there is very little solo repertoire written specifically for that instrument. Personally, I knew of only two concertos for tuba; the one heard in this concert written by British composer Edward Gregson in 1976 and a somewhat earlier one by Ralph Vaughan Williams. I had a question. Since the tuba usually remains well hidden in all but small ensembles and is not generally considered a solo instrument, what prompted these composers and few lesser known ones to write concertos? So, like any good modern researcher, after consulting the Oxford Companion to Music and Grove's Dictionary of Music and Musicians, I turned to the internet. Lo and behold, what did I find? I found a forum on the Gramophone Magazine website with the title "Why write a Tuba concerto"? (This was apparently specifically targeting the Vaughan Williams work.) Various submissions to this forum over a few months last year provide both entertainment and insight. I encourage you to read them!

(On a personal note, one of my all time favourite records is

a set of duets for tuba and guitar by renowned tubist Sam Pilafian and guitarist Frank Vignola. In particular, their renditions of works by renowned French guitarist Django Reinhardt show those works in a whole new melodic light.)

## On the subject of compositions:

Late in 2010, as a way to thank the city for all its support over the years, the members of the Pickering Community Concert Band were looking for a project to help the City of Pickering commemorate its bicentennial year. By happy coincidence 2010 also happened to be the

20th anniversary of the band. The decision was made to sponsor a competition open to amateur composers across Ontario. Entries were solicited for two distinct types of composition to be performed at ceremonies marking the two anniversaries.

After rigorous judging in accordance with well defined criteria, the winners for each of the two categories have been selected. "Elliott Overture," by young Markham composer Sean Breen, will be performed by the Pickering Community Concert Band at the City of Pickering's March 4 celebratory event in the Pickering Recreation Complex. "Inchworm/Lazy Afternoon," by veteran trumpeter and singer Vern Kennedy, will be featured at the band's 20th anniversary celebration to take place April 16. The winning composers will be introduced and awarded their prizes at each event.

**And finally, a clarification:** In last month's Bandstand column we talked about the new Artist in Residence Program offered by Silverthorn Symphonic Winds. Subsequent to publication of that issue we have received some clarification on the status of this program. Raymond James Ltd., the Canadian subsidiary of Raymond James Financial, Inc. will be the official corporate sponsor of the inaugural Artist in Residence Program offered by Silverthorn Symphonic Winds during the 2010/2011 season, rather than, as we thought the Ontario Trillium Foundation. While the band is in receipt of a Trillium grant these funds will be allocated for other community activities, not the Artist in Residence Program. (The Artist in Residence Program brings an established, professional musician as a collaborator with the band for a one-year term. The artist provides coaching to ensemble members, performs at two public concerts, and offers a free public master class.

Please write to us: [bandstand@thewholenote.com](mailto:bandstand@thewholenote.com).

## Definition Department

This month's lesser known musical term is **flute flies**: "those tiny mosquitoes that bother musicians on outdoor gigs."

We invite submissions from readers. ■

Our regular index of advertisers will return next issue.  
We apologize for the inconvenience.

# TheWholeNote Listings

March 1 - April 7, 2011

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). In the current issue, there are listings for events in Barrie, Belleville, Blyth, Bracebridge, Brantford, Cobourg, Cornwall, Drayton, Dundas, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, North Bay, Orillia, Owen Sound, Parry Sound, Peterborough, Port Hope, St. Catharines, Waterloo. Starts on page 45.

**C. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 47.

**D. THE ETCETERAS** are for lectures, symposia, masterclasses, screenings and other music-related events (except performances) that may be of interest to our readers. Starts on page 51.

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

**HOW TO LIST** Listings in *The WholeNote* in the four sections above are a **free service** available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue or issues in which your listing is eligible to appear.

**UPCOMING DEADLINES** The next issue covers the period from April 1, 2011 to May7, 2011. All listings must be received by 6pm Tuesday March 15.

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

**LISTINGS ZONE MAP** Visit our website to see a detailed version of this map: [www.thewholenote.com](http://www.thewholenote.com).



## A. Concerts In The GTA

**Musicals with ongoing extended runs** appear in the daily listings *only* on their first performance of the month. For Dancap's *South Pacific* (ongoing to April 10), see March 1. To search for all music theatre listings by genre, visit [www.thewholenote.com/listings](http://www.thewholenote.com/listings)

### Tuesday March 01

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: South Pacific: Art Songs of New Zealand and Australia.* Students of U of T voice and collaborative piano programs. Steven Philcox and Darryl Edwards, directors. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music.** *Music at Midday: New Music by Young Composers.* Original compositions by students from the studio of David Lidov. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 1:00: **St. James Cathedral.** *Edward Moroney, organ.* 65 Church St. 416-364-7865 x231. Free.
- 7:30: **Burlington Male Welsh Choir.** *St. David's Day Celebration.* Guest: Shannon Mercer, soprano. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$25.
- 7:30: **Dancap Productions Inc.** *South Pacific.* Rodgers and Hammerstein. David Pittsinger (Emile de Becque, Mar 1 – 6); Jason Howard (Emile de Becque, Mar 8 – Apr 10); Carmen Cusack (Ensign Nellie Forbush); Jodi Kimura (Bloody Mary); Sumie Maeda (Liat); Aaron Ramey (Lt. Joseph Cable); Bartlett Sher, director. Toronto Centre for the Arts, 5040 Yonge St. 416-644-3665/1-866-950-7469. \$35–\$190. Also Mar 2–April 10.
- 7:30: **Kai Gleusteen-Catherine Ordroneau Duo.** *Beethoven: The Complete Sonatas for Violin and Piano.* Beethoven Sonatas No.1, No.4, No.7. Kai Gleusteen, violin; Catherine Ordroneau, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$18(st).
- 7:30: **York University Department of Music.** *Faculty Concert Series: Ron Westray Ensemble.* Jazz standards and original

- compositions. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(st).
- 8:00: **Gallery 345.** *Electric Lorraine: On the Menu: Contemporary music and video projections.* Works by Sciarino, Makdissi, Scelsi, Mache, Lussier, Essl, and others. Krista Martyns, clarinet; Marie-Noelle Choquette, flute; Carmel Raz, violin; Freida Abtan, video and electronics. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
  - 8:00: **Royal Conservatory.** *Hilary Hahn, violin, with Valentina Lisitsa, piano.* Kreisler: Variations on a Theme by Corelli; Beethoven: Violin Sonata No.5 Op.24; Ives: Violin Sonata No.4 S63; Bach: Partita No.1 BWV1002 for solo violin; Antheil: Violin Sonata No.1. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35-\$65.
  - 8:00: **Sony Centre/Armani Artist Management/River Street Productions.** *Swan Lake: Mariinsky (Kirov) Ballet.* With the Kitchener-Waterloo Symphony. Sony Centre for the Performing Arts, 1 Front St. E. 416-872-2262. \$66.75-\$233.50. Also Mar. 2-6.

### Wednesday March 02

- 10:00am & 1:00: **Ontario Philharmonic.** *Educational Series: Peter and the Wolf.* Kleinsinger: Tubby the Tuba; Prokofiev: Peter and the Wolf op.67. Michael Medeiros, tuba; Terry Johnston, narrator. The Embassy, 416 Taunton Rd. W., Oshawa. 905.579.6711. \$20; \$8.50(st); free(teachers, chaperones, supervisors).
- 12:00 noon: **Canadian Opera Company.** *Vocal Series: New Creations Festival: Vocal Music of John Adams.* Artists of the Canadian Opera Company Ensemble Studio perform selections from Adams' vocal works; introduction and discussion by the composer. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:00: **Tafelmusik.** *The Galileo Project: Music of the Spheres.* Created by Alison Mackay, featuring music by Monteverdi, Vivaldi, Handel, Rameau, Telemann, Bach. Jeanne Lamon, music director; Shaun Smyth, narrator. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39–\$85; \$22–\$78(sr)/Face the Musik 30 and under); Pwyc Friday(30 and under). Also Mar 3, 4, 5, 6.

Kai Gleusteen violin

Catherine Ordroneau piano

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Sonatas No. 1, No. 4, No. 7

**Thursday March 3, 2011 7:30pm**  
Sonatas No. 2, No. 5, No. 8, No. 10

**Saturday March 5, 2011 7:30pm**  
Sonatas No. 3, No. 6, No. 9

Tickets: \$25/ \$18 students 3 Concerts: \$65/ \$45  
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**Heliconian Hall, 35 Hazelton Avenue**



- 7:30: **Theatre Centre.** *L'Orchestre D'Hommes-Orchestres performs Tom Waits.* Bruno Bouchard, Jasmin Cloutier, Simon Drouin, Simon Elmaleh, voices and various instruments. Guests: The New Cackle Sisters, voices and various instruments. 1087 Queen St. W. 416-538-0988. \$25.
- 7:30: **Toronto Opera Repertoire.** *Madama Butterfly.* Puccini. Carrie Gray, soprano (Cio-Cio San); Elizabeth McLeod, Mezzo (Suzuki); Jay Lambie, tenor (B.F. Pinkerton); Gerald Han-non, baritone (Sharpless); William Parker, tenor (Goro); and others; Giuseppe Macina, stage director; Adolfo De Santis, conductor. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$25; \$15(sr/st). Also Mar 5.
- 7:30: **University of Toronto Faculty of Music.** *Jazz Concerts: Jazz Composers Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 8:00: **Living Arts Centre.** *Lizt Alfonso's Dance Cuba.* All-female Cuban dance ensemble performs flamenco, ballet, and contemporary dance accompanied by live band. 4141 Living Arts Dr, Mississauga. 905-306-6000. \$40-\$70.
- 8:00: **Rose Theatre Brampton.** *Paco Peña.* Flamenco guitarist with musicians, singers and dancers. 1 Theatre Lane, Brampton. 905-874-2800. \$48 and up.
- 8:00: **Sony Centre/Armani Artist Management/River Street Productions.** *Swan Lake: Mariinsky (Kirov) Ballet.* See Mar. 1.
- 8:00: **Toronto Symphony Orchestra.** *New Creations Festival: Short Ride in a Fast Machine.* Adams: Short Ride in a Fast Machine; Harmonielehre; Ho: The Shaman, percussion concerto. Evelyn Glennie, percussion; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141. 7:20: Lobby performance by Lightning Drum.

#### Thursday March 03

- 12:10: **Nine Sparrows/Christ Church Deer Park.** *Lunchtime Chamber Music.* Alison Melville, baroque flute; Tatiana Chulochnikova, violin. 1570 Yonge St. 416-920-5211. Free, donations welcome.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Opera a Casa - Making Overtures.* Opera overtures including Barber of Seville, Marriage of Figaro, Candide and Porgy and Bess arranged for multiple pianos. Mia Bach and Andrea Grant, piano; guest: Che Anne Loewen, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 12:15: **Metropolitan United Church.** *Noon at Met.* Jane Wood and Stephanie Chua, piano. 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music.** *World Music at Noon: Irene Markoff Ensemble.* Traditional Balkan music. Anton Apostolov, guitar, tambura; Sebastian Shinwell, bass; Steve Mancuso, percussion; Vasko Petrovski, clarinet; Irene Markoff, baglama, voice, percussion; Rob Simms, ney, ud, Kurdish tanbur. Martin Family Lounge, 219 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.
- 5:30: **Canadian Opera Company.** *Jazz Series: Melodias Brasileiras.* Bill McBirnie, flute; Don Thompson, piano and bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:30: **Alchemy.** *An Hour of Chamber Music.* See Feb 28. The Dunfield, 77 Dunfield Ave.

- 416.481.8524. Free.
- 7:30: **Kai Gleusteen-Catherine Ordroneau Duo.** *Beethoven: The Complete Sonatas for Violin and Piano.* Beethoven Sonatas No.2, No.5, No.8, No.10. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$18(st).
- 7:30: **Theatre Centre.** *L'Orchestre D'Hommes-Orchestres performs Tom Waits.* See Mar. 2.
- 7:30: **Toronto Mendelssohn Choir.** *Bach: St. John Passion.* Suzie LeBlanc, soprano; Laura Pudwell, mezzo; Rufus Müller, tenor (Evangelist); Lawrence Wiliford, tenor; Daniel Lichti, bass; Mendelssohn Singers; Festival Orchestra. Noel Edison, artistic director and conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$43-\$73; \$38-\$68(sr); \$15(ages 15-25). 6:50: Pre-concert chat with Rick Phillips.
- 8:00: **Arabesque Dance Company & Orchestra.** *NOOR (Light).* Poetry, music and dance. Yasmina Ramzy, Valeria Scannura, dancers; Fathi Al Jarrah, violin; Roger Scannura, guitar. Fleck Dance Theatre, 207 Queen's Quay W. 416-973-4000. \$25-\$45.

## Music TORONTO BOREALIS QUARTET



### Thursday March 3 at 8 pm

- 8:00: **Music Toronto.** *Borealis Quartet.* Ramnish: Quartet No.2; Selection of Taiwanese Folk Songs; Grieg: Quartet No.1 in g Op.27. Jane Mallett Theatre, 27 Front St. E. 416-366-7723/1-800-708-6754. \$40; \$36; \$5(st; accompanying adult pays half price); 18-35 pay your age.
- 8:00: **Opera York.** *Così Fan Tutte.* Mozart. Dion Mazerolle, bass (Don Alfonso); Marcelle Boisjoli, soprano (Dorabella); Rachelle Clelland-Ainsworth, soprano (Fiordiligi); and others. Geoffrey Butler, artistic director; Melissa Ben-cic, stage director. In English, with orchestra. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$40-\$50. Also Mar 5.
- 8:00: **Pemi Paull, solo viola.** *Solo Recital.* Finnissy: Obrecht Motetten III (Canadian premiere); Ligeti: Sonata for solo viola; Bach: Chaconne for solo violin; Biber: Passacaglia; new work for unaccompanied viola by Oesterle. Music Gallery, 197 John St. 416-204-1080. \$20; \$10(sr/st).
- 8:00: **Rose Theatre Brampton.** *Aion Clark & KellyLee Evans.* Jazz/R&B. 1 Theatre Lane, Brampton. 905-874-2800. \$28 and up.
- 8:00: **Sony Centre/Armani Artist Management/River Street Productions.** *Swan Lake: Mariinsky (Kirov) Ballet.* See Mar. 1.

- 8:00: **Tafelmusik.** *The Galileo Project: Music of the Spheres.* See Mar 2.

#### Friday March 04

- 12:30: **York University Department of Music.** *Music at Midday: York U Brass Ensemble.* James MacDonald, director. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Alliance Française of Toronto.** *For the children, by the children.* Music set to children's poetry, performed by the Wanton Fawns. 24 Spadina Rd. 416-922-2014 x35. \$12; Free(st).
- 7:30: **Church of St. Simon-the-Apostle.** *Young Musicians Showcase.* Sonya Nanos, cello; Emily Rho, piano; Choir of Royal St. George's College; Boomwhacker Orchestra; Toronto Chamber Voices. 525 Bloor St. E., 647-237-5368. \$20; \$15(st).
- 7:30: **Theatre Centre.** *L'Orchestre D'Hommes-Orchestres performs Tom Waits.* See Mar. 2.
- 7:30: **Toronto Opera Repertoire.** *Die Fledermaus.* Strauss. Jacqueline McIntyre, soprano (Rosalinda); Miriam Tikotin, soprano (Adele); Jay Lambie, mezzo (Gabriel Eisenstein); William Parker, tenor (Alfred/Dr. Blind); and others; Beatrice Carpino, stage director (also Dr. Falke); Adolfo De Santis, conductor. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$25; \$15(sr/st). Also Mar 6 at 2:00.
- 7:30: **University of Toronto Faculty of Music.** *gamUT ensemble.* Norbert Palej, director. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 8:00: **Arabesque Dance Company & Orchestra.** NOOR. See Mar. 3.
- 8:00: **Baroque Music Beside the Grange.** *The Coffeehouse Collective: Sociable music, Baroque-style.* An evening of German and French chamber music featuring works by Telemann, Bach, Geoffroy, Hotteterre, and others. Alison Melville, recorder and traverse; Tanya Chulochnikova, violin; Alexander Gulin, violas da gamba; Laura Jones, cello; Ben Stein, theorbo; Paul Jenkins, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-588-4301. \$20; \$15(sr/st).
- 8:00: **Classica Artist Management International.** *Viva España.* Celebration of classical Spanish, Argentinean and Cuban music. Works by Sarasate, de Falla, Albeniz, Liszt, Piazzola. Elena Annor-Adjei, piano; Nathaniel Anderson-Frank, violin; Jeffrey McFadden, guitar; Sergei Filushkin, dancer. George Weston Recital Hall, 5040 Yonge St. 416-616-5077(info)/416-872-1111(tickets). \$12-\$45.
- 8:00: **Sony Centre/Armani Artist Management/River Street Productions.** *Swan Lake: Mariinsky (Kirov) Ballet.* See Mar. 1.
- 8:00: **Tafelmusik.** *The Galileo Project: Music of the Spheres.* See Mar 2.
- 1:30: **Kiwaniis Music Festival of Toronto.** *President's Trophy and School Showcase Concert.* North Toronto Collegiate Institute Auditorium, 17 Broadway Ave. 416-487-5585. \$20; \$10(st).

#### Saturday March 05

- 2:00 & 8:00: **Arabesque Dance Company & Orchestra.** NOOR. See Mar. 3.
- 2:00 and 8:00: **Sony Centre/Armani Artist Management/River Street Productions.** *Swan Lake: Mariinsky (Kirov) Ballet.* See Mar. 1.
- 4:30: **Beach United Church.** *Jazz Vespers: Music for the Soul.* A Lazy Afternoon with Lara Solnicki, vocals; Adrean Farrugia, piano; Jon

- Maharaj, bass. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 7:00: **Salvation Army Canadian Staff Band.** *42nd Anniversary Festival.* Guests: The New York Staff Band. Ron Waiksnoris, band master. George Weston Recital Hall, 5040 Yonge St. 1-855-985-ARTS/416-872-1111. \$15.
- 7:00: **Toronto Jazz Orchestra.** *Annual Swing Thing.* Swing dance lessons start at 7pm, dance at 9pm. Guest vocalist: Sophia Peelman; Josh Grossman, conductor. Dovercourt House, 805 Dovercourt Rd. 416-899-5299. \$15 dance only; \$18 with one lesson; \$20 dance and both lessons.
- 7:30: **Durham Youth Orchestra.** *A Winter Concert.* Telemann: Largo from Viola Concerto in G; Handel: Lascia ch'io Pianga from Rinaldo; Vivaldi: Laudamus te from Gloria; Beethoven: Symphony No.5 in c. Hebron Christian Reformed Church, 4240 Anderson St., Whitby. 905.728.6173. \$20/\$15(adv); \$15(sr/st)/\$12(adv); \$10(children)/\$8(adv).
- 7:30: **Kai Gleusteen-Catherine Ordroneau Duo.** *Beethoven: The Complete Sonatas for Violin and Piano.* Beethoven Sonatas No.3, No.6, No.9. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$18(st).
- 7:30: **Oakville Chamber Orchestra.** *Real Classics.* C.P.E. Bach: Symphony in E; Mozart: Piano Concerto No.26; Haydn: Symphony No.88. Guest: Stephanie Shih-yu Cheng, piano. Central Baptist Church, 340 Rebecca St. 905-483-6787. \$25; \$20(sr); \$15(st).
- 7:30: **Oakville Ensemble.** *Tudors.* Music of the English Reformation with works by Byrd, Tallis, Parsons and others. Stéphanie Potvin, conductor. St. Simon's Anglican Church, 1450 Litchfield Rd. Oakville. 905-825-9740. \$35; \$25(sr); \$15(st).
- 7:30: **Royal Conservatory.** *Afiara String Quartet.* Mazzoleni Concert Hall. 416-408-0208. \$10.
- 7:30: **Theatre Centre.** *L'Orchestre D'Hommes-Orchestres performs Tom Waits.* See Mar 2.
- 7:30: **Toronto Opera Repertoire.** *Madama Butterfly.* Puccini. See Mar 2.
- 7:30: **Toronto Symphony Orchestra.** *New Creations Festival: Electronica Meets Orchestra.* Kulesha: Torque; Bates: Liquid Interface (Canadian premiere); Adams: City Noir (Canadian premiere). Mason Bates, electronica; John Adams, conductor; Peter Oundjian, conductor and host.



THE SALVATION ARMY  
CANADIAN STAFF BAND  
42ND ANNIVERSARY FESTIVAL  
featuring  
THE NEW YORK STAFF BAND  
B/M Ron Waiksnoris

SAT, MARCH 5, 2011 • 7PM  
TORONTO CENTRE FOR THE ARTS  
5040 Yonge St

TICKETS - \$15  
Available from Box Office or  
ticketmaster.ca • 1-855-985-ARTS

## A. Concerts In The GTA

Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$96. 6:50: Lobby performance by The Gryphon Trio.

• 7:30: **York University Department of Music. Garden Party: Vocal Showcase.** A staged recital of songs and arias by Delibes, Barber, Schumann, Schubert, Bernstein, Fauré and Tiedt. Featuring students from the studios of Catherine Robbin, Stephanie Bogle, and Norma Burrows. Raisa Nakhmanovich, accompanist. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(st).

• 8:00: **Bell'Arte Singers. Letters Home.** Pärt: Magnificat; Paulus: The Road Home; Farelli: Isle of Innisfree; Holst: Homeland; and others. Christ Church Deer Park, 1570 Yonge St. 416-269-5044, \$20; \$15(sr/st).

### Canadian Sinfonietta

THE FOUR SEASONS  
in Music, Poetry & Art

Lara St. John, violin  
Phoebe Tsang, poet  
Kristen Peterson, artist  
Tak Ng Lai, conductor



Sat. March 5 8PM  
Glenn Gould Studio  
www.canadiansinfonietta.com  
416 872-4255



• 8:00: **Canadian Sinfonietta. The Four Seasons in Music, Poetry and Art.** Vivaldi: Four Seasons; Piazzolla: Four Seasons of Buenos Aires. Lara St. John, violin; Phoebe Tsang, poet; Kristen Peterson, artist; Tak Ng Lai, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$28; \$22(sr); \$18(st).

• 8:00: **Counterpoint Community Orchestra. In Concert.** MacCunn: Land of the

Mountain and the Flood; Debussy: Marche ecosaise; Vivaldi: Concerto for 2 Oboes and 2 Clarinets; Anderson: Blue Bells of Scotland; Mendelssohn: Symphony No. 3 "The Scottish." Terry Kowalczyk, conductor. St. Luke's United Church, 353 Sherbourne St. 416-926-9806. \$20; \$16(adv); \$12(groups of 10 or more).

• 8:00: **Gallery 345. Mosaic: Ali Garrison in concert.** A mosaic of opera, jazz and folk idioms with works by Tosti, Weill, Ellington, Legrand, Davis, Thomson (words by Gertrude Stein), and songs featuring poetry of Langston Hughes. Ali Garrison, mezzo; Joy Brown, piano; Ina Henning, accordion; Claudia Moore, dance. 345 Sorauren Ave. 416-822-9781. \$25; \$20(sr/st).

• 8:00: **Jubilate Singers. Both Sides of the 49th Parallel.** Works by Sirett, Hatfield, Whitacre, Sametz, Barber. Caroline Spearing, conductor; Sherry Squires, piano. Calvin Presbyterian Church, 26 Deslisle Ave. 416-536-5750. \$20; \$15(sr); \$10(st).

• 8:00: **Miles Nadal Jewish Community Centre/Toronto Downtown Women's Rosh Hodesh Circle. A Night Without a Moon: Jewish Women's Cabaret.** Music by Marcia Beck, Annie Gilbert, Marni Levitt Trio, Rabbi Miriam Margles. 750 Spadina Ave. 416-924-6322 x154. \$10.

• 8:00: **New Adventures in Sound Art. Sound Bash Performances: Neil Wienik.** NAISA Space, Artscape Wychwood Barns, #252, 601 Christie St. 416-652-5115. \$20.

• 8:00: **Opera York. Così Fan Tutte.** See Mar 3.

• 8:00: **Oriana Women's Choir. Great Spirit: A Celebration of Life and Death.** Featuring the music of Pergolesi, Healey, Raminsh. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-236-0948. \$25; \$20(sr); \$10(st).

• 8:00: **Royal Conservatory. Aspects of Oscar: Oscar Swings.** Monty Alexander Trio. Guests: Russell Malone, guitar; Houston Person, tenor saxophone. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$65.

• 8:00: **Toronto Choral Society/Scarborough Philharmonic Orchestra. Beethoven and Bruckner.** Beethoven: Symphony No. 9 "Choral"; Bruckner: Te Deum. Ronald Royer and Geoffrey Butler, conductors. Birchmount Park Collegiate Institute, 3663 Danforth Ave. 416-429-0007. \$30; \$25(sr); \$10(st). 7:15: Pre-concert chat.

• 8:00: **Tafelmusik. The Galileo Project: Music of the Spheres.** See Mar 2.

### Sunday March 06

• 1:30: **CAMMAC. McMichael Gallery Concert.** Sean Bray Jazz Ensemble. 10365 Islington Ave. Vaughan. 416-421-4184. \$15; \$9(sr/st).

• 2:00 and 8:00: **Arabesque Dance Company & Orchestra.** NOOR. See Mar. 3.

• 2:00: **Massey Hall & Roy Thomson Hall. Vienna Philharmonic Orchestra.** Schubert: Symphony No. 2; Wagner: Prelude and Liebestod from Tristan und Isolde; Bartok: The

Miraculous Mandarin. Semyon Bychkov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$49.50-\$249.50.

• 2:00: **Sony Centre/Armani Artist Management/River Street Productions. Swan Lake: Mariinsky (Kirov) Ballet.** See Mar. 1.

• 2:00: **Toronto Opera Repertoire. Die Fledermaus.** Strauss. Tetyana Shkymba, soprano (Rosalinda); Angela DeSerio, soprano (Adele). See Mar 4.

• 2:30: **Aldeburgh Connection. C'est mon plaisir: Music in the Boston palazzo of Isabella Stewart Gardner.** Nathalie Paulin, soprano;

**Jubilate  
singers**

jubilatesingers.ca

**Caroline Spearing**  
conductor

**Sherry Squires**  
piano

# Both Sides of the 49th Parallel

Featuring works by  
**Mark Sirett**  
**Stephen Hatfield**  
**Eric Whitacre**  
**Steven Sametz**  
**Samuel Barber**

**Saturday, March 5, 8 pm**  
**Calvin Presbyterian Church**  
26 Deslisle Avenue  
(one block north of St. Clair, west off Yonge)

Jubilate Singers gratefully acknowledges  
the support of its sponsors



Tickets: 416-536-5750  
at the door or [TICKETWEB](http://www.ticketweb.ca)  
\$20 adults, \$15 seniors  
\$10 students

The Scarborough Philharmonic Orchestra and the  
Toronto Choral Society present

## Beethoven and Bruckner

9th ("Choral") Symphony and Te Deum

Conducted by Ronald Royer and Geoffrey Butler

**Saturday, March 5, 2011, 8:00 pm**

Pre-concert lecture at 7:15pm

Birchmount Park Collegiate  
3663 Danforth Avenue

Tickets \$30/\$25/\$10

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

or by phone from SPO at 416.429.0007



**Peter Barnes,**  
baritone

**Doreen Uren Simmons, piano**



Music by Arne, Schubert, Finzi,  
Vaughan Williams  
& Broadway tunes

**Sunday, March 6, 2011, 3:00 pm**  
St. Clement's Anglican Church  
70 St. Clements Avenue., Toronto, 416-483-6664  
[www.stclements-church.org](http://www.stclements-church.org) Tickets \$20 & \$15



Krisztina Szabo, mezzo; Benjamin Covey, baritone; Stephen Ralls, Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-735-7982. \$50; \$12(st, rush seats).

• 2:30: **Toronto Early Music Centre. The Coffeehouse Collective.** Works by Telemann, Marais, Philidor, Fasch, Hotteterre. Washington McClain, oboe; Alison Melville, traverso/recorder; Tatiana Chulochnik, Alexander Gulin, pardessus de viole/bass viol; Colin Savage, chalumeau/recorder, and others. Church of the Holy Trinity, 10 Trinity Square. 416-464-7610. Pwyc.

• 3:00: **Hart House Sunday Concerts. Kuo-Humetska Duo.** Works by Mozart, Franck, Piazzolla, Rota and Froloy. Lynn Kuo, violin; Mariana Humetska, piano. Great Hall, 7 Hart House Circle. 647-838-2516. Free.

• 3:00: **Mississauga Choral Society. Glorious Music for Kings and Queens.** Handel:

Coronation Anthems. Sinfonia Mississauga; Mervin Fick, conductor; guest: Cara Gilbertson, soprano. St. Patrick's Church, 921 Flagship Dr. 905-278-7059. \$28; \$22(sr); \$16(youth).

• 3:00: **Oakville Chamber Orchestra. Real Classics.** See Mar. 5. St. Simon's Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6787. \$25; \$20(sr); \$15(st).

• 3:00: **St. Clement's Anglican Church. Sundays at Three.** Featuring Broadway tunes and music by Arne, Schubert, Finzi, Vaughn Williams. Peter Barnes, baritone; Doreen Uren Simmons, piano. 70 St. Clements Ave. 416-483-6664. \$20; \$15(sr/st).

• 3:00: **Syrinx Sunday Salons. Duke Trio.** Schulhoff: Duo for Violin & Piano; Brahms: Sonata No.2; Pépin: Piano Trio No.1; Ravel: Piano Trio. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).

• 3:00: **York University Department of Music. Garden Party: Vocal Showcase.** See Mar. 5.

• 3:30: **Tafelmusik. The Galileo Project: Music of the Spheres.** See Mar. 2. SOLD OUT.

• 4:00: **St. James Cathedral. Twilight Recital Series.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free. Also Mar. 13, 20, 27.

• 4:30: **Christ Church Deer Park. Jazz Vespers.** Rob Piltch & Lorne Lofsky, guitars. 1570 Yonge St. 416-920-5211. Free, donations welcome.

• 7:00: **St. Mark's Presbyterian Church. Jazz Vespers: Songs of the Spirit.** 1 Greenland Rd. 416-444-3471. Free, canned goods/donations go to local food bank.

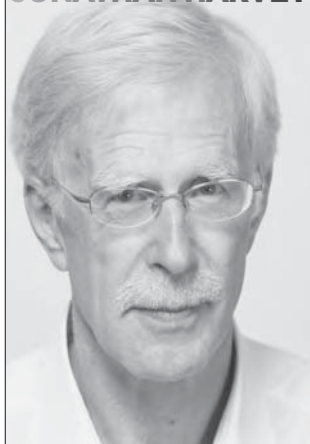
• 7:00: **Toronto Mass Choir. Power Up Finale Concert.** Agincourt Pentecostal Church, 2885 Kennedy Rd. 905-794-1139. Free.

• 7:30: **Opera Belcanto of South Simcoe. An Evening of Opera Favourites.** Excerpts from Carmen, Il Trovatore, Nabucco, La Traviata, La Bohème and others. David Varjabed, artistic director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$35; \$30(sr); \$20(st).

• 7:30: **Victoria Scholars. The French Connection.** Couperin: Messe à l'usage ordinaire des Paroisses; also works by Cable, Lauridsen, MacMillan, Togni. Jerzy Cichocki, music director; William O'Meara, organ. Our Lady of Sorrows Church; 3055 Bloor St. W. 416-761-7776. \$25; \$20 (sr/st).

• 8:00: **Gallery 345. Tova Kardonne.** Bandleader, composer and singer Kardonne leads an eight-piece Jazz/World fusion ensemble. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

## JONATHAN HARVEY



**NEW MUSIC CONCERTS  
SUNDAY MARCH 6  
BETTY OLIPHANT THEATRE**

• 8:00: **New Music Concerts. Jonathan Harvey.** Harvey: Mortuos Plango Vivos Voco, Hidden Voice 2, The Riot, Wheel of Emptiness; Palmer: Flute Concerto Cancrì 55, world premiere. Fujiko Imaishi, violin; Robert Aitken, flute; New Music Concerts Ensemble. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. \$35; \$25(sr/art workers); \$10(st). 7:15: Intro with performance by gamUT Ensemble.

• 8:00: **Royal Conservatory/Small World Music. Acoustic Africa.** Oliver Mtukudzi, guitar; Habib Koite, guitar; Afel Bocoum, guitar/voice. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$50.

*Syrinx*

# Syrinx Sunday Salons

## Duke Trio



Schulhoff: Duo for Violin & Piano  
Brahms: Sonata #2 in F+ Cello & Piano  
Pépin: Piano Trio #1  
Ravel: Piano Trio

**Sunday March 6, 2011 3pm**  
Heliconian Hall, 35 Hazelton Avenue

Tickets \$25, Students \$20  
info: 416.654.0877 [www.syrinxconcerts.org](http://www.syrinxconcerts.org)

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Music in the Boston palazzo of Isabella Stewart Gardner (1840-1924)

Nathalie Paulin, *soprano*  
Krisztina Szabo, *mezzo*  
Benjamin Covey, *baritone*  
Stephen Ralls and Bruce Ubukata, *piano*



Sunday, March 6, 2:30 pm  
Walter Hall, University of Toronto  
Tickets: \$50 (student rush seats \$12)  
Afternoon tea at intermission

Tickets: 416.735.7982  
[www.aldeburghconnection.org](http://www.aldeburghconnection.org)

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# The French Connection

Join us for an evening of choral music by French and Canadian composers. Featuring a rare performance of François Couperin's *Messe à l'usage ordinaire des Paroisses* from L'Age d'Or – music from the time of Louis XIV, the Sun King – along with works by Howard Cable, Morten Lauridsen, Ernest MacMillan and Peter Togni.

**Sunday, March 6, 2011 | 7:30PM**  
**Our Lady of Sorrows Church**  
3055 Bloor Street West (1/2 block west of the Royal York subway)  
General Admission \$25 Seniors & Students \$20

Tickets and Info  
416.761.7776 | [www.victoriascholars.ca](http://www.victoriascholars.ca)



## A. Concerts In The GTA

### Monday March 07

- 12:30: **York University Department of Music.** *Music at Midday: Classical Instrumental Recital.* Student soloists. Tribute Communities Recital Hall, Rm 112, Accolade East, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **University of Toronto Faculty of Music.** *Faculty Artist Series: Jeffrey McFadden, guitar.* Solo recital with selected works by Barrios, McGuire, Corbetta, Mertz, and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$25; \$15(sr/st).
- 8:00: **Toronto Theatre Organ Society.** *Peter Hansen, organ.* Organist Peter Hansen performs on restored 1920s Shea's Hippodrome Wurlitzer theatre organ. The Great Hall of Casa Loma, 1 Austin Terrace. 416-499-6262. \$20.

### Tuesday March 08

- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Liszt B Minor Sonata.* Alexander Seredenko, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music.** *Music at Midday: New Music by Young Composers.* Featuring original compositions by students from the studios of Mike Cadd, Michael Coghlan and David Mott. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 1:00: **St. James Cathedral.** *William Mad-dox, organ.* 65 Church St. 416-364-7865 x231. Free.
- 7:30: **Toronto District School Board.** *Concert #2.* George Weston Recital Hall, 5040 Yonge St. 416-872-1111. \$10.
- 8:00: **Gallery 345/Les AMIS Concerts.** *The Art of the Piano: Massimiliano Valenti.* Music by Corea, Ginastera, Valenti. 345 Sorau-ren Ave. 416-822-9781/905-773-7712. \$20; \$15(sr); \$10(st).
- 8:00: **Nathaniel Dett Chorale.** *Morehouse College Glee Club: 100th Anniversary Concert Tour.* Dr. David Morrow, director. St. Timothy's Anglican Church, 100 Old Orchard Grove. 416-340-0550. \$25.

### Wednesday March 09

- 12:00 noon: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Lorelle Angelo, soprano; Claudia Lemcke, mezzo; Daniel Norman, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:30: **Tapestry New Opera.** *The Enslavement and Liberation of Oksana G.* Murphy and Gervais. Workshop reading of Act 1, in Ukrainian, Russian and English. Singers: Catharin Carew, Jesse Clark, Claire de Sevine, Lisa diMaria, Keith Klassen, Cory Knight, and ten others. Tom Diamond, director and dramaturge; Wayne Strongman, music director and dramaturge. Ernest Balmer Studio, Building 58, Studio 315, 55 Mill St. 416-537-6066. \$25; \$20(st/arts workers). Also Mar 10.
- 8:00: **Hart House.** *The Green Keys Tour: Frank Horvat, piano.* Original piano compositions. Hart House Music Room, 7 Hart House Circle. 416-978-2452. Free.
- 8:00: **Living Arts Centre.** *The Celtic Tenors.* Mix of classical, folk, Irish and pop. 4141 Living Arts Dr. 905-306-6000. \$35-\$65.
- 8:00: **Rose Theatre Brampton.** *Kevin Fox & Barney Bentall.* A rare collaboration of original

Canadian music. 1 Theatre Lane, Brampton. 905-874-2800. \$28 and up.

- 8:00: **Toronto Operetta Theatre.** *Luisa Fer-nanda.* Torroba. Featuring Michèle Bogdanow-icz, Miriam Kahlil, Edgar Ernesto Ramirez and Guillermo Silva-Marín, vocalists; TOT Orches-tra and Vocal Ensemble; Guillermo Silva-Marín, stage director; José Hernández, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. \$52-\$78. Also Mar. 11, 12, 13.

### Thursday March 10

- 12:00 noon: **Canadian Opera Company.** *World Music Series: Melodies of Armenia.* Mark Korven, duduk; Levon Ichkhanian, plucked strings; Victor Bateman, bass; Wilson Laurencin, percussion. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:00 noon: **York University Department of Music.** *World Music Festival.* Celtic Ensemble; West African Ensemble; Cuban Ensemble; Escola de Samba; West African Mande. Sherry Johnson, Kwasi Dunyo, Larry Graves, Ruben Esquerra, Rick Lazar, directors. Martin Family Lounge (Rm 219) & Sterling Beckwith Studio, (Rm 235), Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Limited Seat-ing. Free.
- 12:10: **Nine Sparrows/Christ Church Deer Park.** *Lunchtime Chamber Music.* Ting Tan Pan, flute. 1570 Yonge St. 416-920-5211. Free, do-nations welcome.
- 12:15: **Metropolitan United Church.** *Noon at Met.* Aaron James, organ. 56 Queen St. E. 416-363-0331 x26. Free.
- 1:30: **Women's Musical Club of Toron-to.** *Aviv String Quartet.* Works by Beethoven, Schubert and Brener. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. \$40.
- 7:30: **University of Toronto Faculty of Music.** *Opera Series: Don Giovanni.* Mozart. Featuring artists of the Opera Division. Allison Grant, director; Miah Im, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$25; \$15(sr/st). Also Mar 11, 12, 13.
- 8:00: **Toronto Symphony Orchestra.** *New Creations Festival: R. Murray Schafer World Premiere.* Adams: Tromba Lontana; Higdon: On a Wire (Canadian premiere); Schafer: Sym-phony No.1 (world premiere). eighth blackbird chamber ensemble; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141. 7:20: Lobby per-formance by eighth blackbird.

### Friday March 11

- 10:00am: **York University Department of Music.** *World Music Festival.* Caribbean En-semble; Klezmer Ensemble; Chinese Orchestra; Korean Drum Ensemble; Japanese Ensemble; and others. Gareth Burgess and Lindi Burgess, Brian Katz, Kim Chow-Morris, Charles Hong, Linda Caplan, and others, directors. Martin Family Lounge (Rm 219), Sterling Beckwith Studio (Rm 235), Tribute Communities Recital Hall, (Rm 112), Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Limited seat-ing. Free.
- 7:00: **Musideum.** *Terrain Series: FreePlay Duo.* An all a cappella program. Suba Sankaran and Dylan Bell, vocalists. Suite 133, 401 Rich-mond St. W. 416-599-7323. \$20; \$15(st/arts workers).

- 7:30: **University of Toronto Faculty of Music.** *Opera Series: Don Giovanni.* See Mar 10.
- 8:00: **Etobicoke Community Concert Band.** *Vegas Nights.* Music inspired by Sina-tra, the Blues Brothers and more. John Edward Liddle, music director. Guest: Michael Occhip-inti, guitar. Etobicoke Collegiate Auditorium, 86 Montgomery Rd. 416-410-1570. \$18; \$15(sr); \$5(st); Free(children).
- 8:00: **Festival Quattro.** *Fire and Ice.* Featur-ing works by Boccherini, Brahms, Ásgeirsson. Kai Gleusteen, Hiroko Kagawa, violin; Chris-topher Redfield, viola; Winona Zelenka, cello; Catherine Ordonneau, piano. St. John's United Church, 262 Randall St., Oakville. 905-467-8551. \$30 – \$100.
- 8:00: **Music Gallery.** *Emergents III.* Short experimental works by New York composers in-cluding Reich, Brown, Wolff and Feldman. The Earwax Ensemble; VOWLS; Gates. 197 John St. 416-204-1080 x2. \$10; \$5(sr/st).
- 8:00: **Royal Conservatory/Goethe-Insti-tute Toronto.** *Scharoun Ensemble of the Ber-lin Philharmonic.* Mozart: Clarinet Quintet in A ("Stadler"); Dvořák: Czech Suite in D Op.39; Beethoven: Septet in E-flat for Strings and Winds Op.20. Alexander Bader, clarinet. Ko-erner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$65.
- 8:00: **Sinfonia Toronto.** *Fantasies.* Mozetich: Fantasia on a Lost Language; Turina:

Rapsodia Sinfonica; Kapralova: Partita (Cana-dian premiere); Brahms: Handel Variations and Fugue. Sara Buechner, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$40; \$32(sr); \$12(st).

- 8:00: **Sony Centre.** *Kodo Drummers of Ja-pan.* Thirtieth Anniversary Tour. 1 Front St. E., 416-368-4343/1-866-737-0805. \$55-\$75.
- 8:00: **Toronto Operetta Theatre.** *Luisa Fer-nanda.* See Mar. 9.

### Saturday March 12

- 7:30: **Nexus Percussion Ensemble.** *Night Ride.* Guest: David Kent, timpani and percus-sion. Cahn: The Crystal Cabinet (Canadian pre-miere); Raga No.1; Vivier: Cinq Chansons pour Percussion; Ichiyanagi: Variations from the opera White Nights. Also works by Carter and , Philidor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$40; \$20(sr); \$10(st).
- 7:30: **University of Toronto Faculty of Music.** *Opera Series: Don Giovanni.* See Mar 10.
- 7:45: **Looking Sea Collective.** *Passages.* Multi-faceted piece by four artists drawing from film, dance, and music. Harbourfront Cen-tre Studio Theatre, 235 Queen's Quay W. 416-973-4000. \$15; \$12(sr/st/arts workers.)
- 8:00: **Cathedral Bluffs Symphony Orches-tra.** *Annual Fundraising Concert: Divas.* Opera highlights and Broadway selections sung by young Canadian opera stars. Iris Rodrigues,

## Sinfonia Toronto

NURHAN ARMAN  
MUSIC DIRECTOR  
Toronto's Chamber Orchestra



### FANTASIES

NURHAN ARMAN Conductor  
SARA BUECHNER Pianist

Friday, March 11, 8 pm  
Glenn Gould Studio

MOZETICH Fantasia on a Lost Language  
TURINA Rapsodia Sinfonica  
KAPRALOVA Partita *Canadian premiere*  
BRAHMS Handel Variations and Fugue



### THE GOOD GERMAN

GUILHERME MANNIS Conductor  
ANDREA TYNIEC Violinist

Friday, April 15, 8 pm  
Glenn Gould Studio

SCHUBERT Quartettsatz *orchestral version*  
HARTMANN Concerto Funebre  
MOZART Quintet in C *orchestral version*

\$40 adult; \$32 senior; 12 student 416-872-4255

[www.sinfoniatoronto.com](http://www.sinfoniatoronto.com)

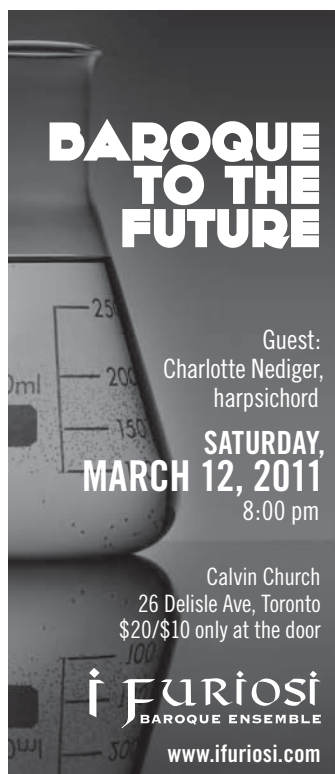
**GREEN GALA ~ March 26, Arcadian Court**

Online early bird special for 2011-12 subscriptions



soprano; Chelsea Sauer, mezzo; Chris Coyne, tenor; James Michael Baldwin, baritone; Norman Reintamm, conductor; guest: Heather Bambrick, jazz vocalist. St. Timothy's Anglican Church, 4125 Sheppard Ave. E. 416-879-5566. \$25.

- 8:00: **I Furiosi. Baroque to the Future.** Guest: Charlotte Nediger, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 416-536-2943. \$20; \$10 (sr/st).
- 8:00: **Musicians in Ordinary. Roco!** Works by Porro, Merchi, Rousseau, and other 18th century Parisian composers. Hallie Fishel, soprano; John Edwards, lute. Guest: Christopher Verrette, violin. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$25; \$20 (sr/st).
- 8:00: **New Adventures in Sound Art.** *Sound Bash Performances: Alan Bloor.* NAISA Space, Artscape Wychwood Barns, #252, 601 Christie St. 416-652-5115. \$20.
- 8:00: **Royal Conservatory. The King's Singers.** Bennet: All Creatures Now Are Merry



**BAROQUE TO THE FUTURE**

Guest:  
Charlotte Nediger,  
harpsichord

**SATURDAY,  
MARCH 12, 2011**  
8:00 pm

Calvin Church  
26 Delisle Ave, Toronto  
\$20/\$10 only at the door

**i Furiosi**  
BAROQUE ENSEMBLE  
www.ifuriosi.com

Minded; Tomkins: The Fauns and Satyrs Tripping; Palestrina: Quando dal terzo cielo; Striggio: Erano ninfe e pastori; Saint-Saëns: Saltarelle; Frank: Tres mitos de mi tierra (Canadian premiere). Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$65.

- 8:00: **Scaramella. Fiddle Me This.** Program of Swedish music. Katherine Hill, nyckelharp and soprano; Ben Grossman, hurdy gurdy and percussion; Joëlle Morton, viola da gamba and double bass; Sara-Anne Churchill, harpsichord. Victoria College Chapel, 91 Charles St. W. 416-760-8610. \$30; \$25 (sr); \$20 (st).
- 8:00: **Toronto Operetta Theatre. Luisa Fernanda.** Torroba. See Mar. 9.

#### Sunday March 13

- 10:30am: **Eglinton St. George's United Church. Improvising Hope: Five Jazz Services for Lent.** Brian Barlow and Friends. Alex Dean, saxophone; Gary Williamson, piano; Don Thompson, bass; Brian Barlow, drums. 35 Lytton Blvd. 416-481-1141. Religious service. Also Mar 20, 27, Apr 3, 10.
- 2:00: **Toronto Operetta Theatre. Luisa Fernanda.** Torroba. See Mar. 9.
- 2:00: **Visual and Performing Arts Newmarket. Janina Fialkowska, piano.** Works by Schubert, Szymanowski, Chopin, Liszt and



**Janina Fialkowska**  
PIANO

Sunday, March 13, 2011  
2:00 pm

Gounod. Newmarket Theatre, 505 Pickering Cres. 905-953-5122. \$26; \$20 (sr); \$10 (st).

- 2:30: **University of Toronto Faculty of Music. Opera Series: Don Giovanni.** See Mar 10.
- 3:00: **Mooreddale Concerts. Mooreddale Youth Orchestras.** Handel: March in D; Stamitz: Menuett in G; Pechatschek: German Dance with Coppersmith Trio; Kirmayr: Allegro Assai; Farkas: Partita all'Ungaresca; Rowson: Elegy for Strings; Allegro Finale; Warlock: Capriol Suite for String Orchestra. William Rowson, conductor (Junior Orchestra and Youth (senior) Orchestra; Clare Carberry, conductor (Intermediate Orchestra). Rosedale Heights School of the Arts, 711 Bloor St. E. 416-587-9411. \$15; \$10 (sr/st).
- 3:00: **Toronto Friends of Classical Music. Caroline Leonardelli: El Dorado.** Solo harp music by Debussy, Tournier, Damase, Guridi, and Mozetich. North York Central Library Auditorium, 5120 Yonge St. 416-524-3531. \$20.
- 4:00: **Royal Conservatory. Andrew McCandless, Gordon Wolfe, and the Glenn Gould School Brass Ensemble.** McCandless, trumpet; Wolfe, trombone. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$25.
- 4:00: **St. James Cathedral. Twilight Recital Series.** See Mar 6.
- 4:00: **St. Olave's Church. Choral Evensong**

**Sun. 13th Mar. at 4 p.m.**  
**Choral Evensong**  
for the First Sunday in Lent ... plus  
**ANDREW AGER**  
IN PERSON

Canada's greatest living composer discusses his operas *Frankenstein* and *The Wings of the Dove* ... plus his *Song Cycles* and his commission for the Queen's Visit: *It is a good thing!*

**St. Olave's Church**  
Bloor and Windermere  
416-769-5686

for the First Sunday in Lent. Guest speaker: Andrew Ager, composer. 360 Windermere Ave. 416-769-5686. Contributions appreciated.

- 4:00: **St. Philip's Anglican Church. Fado Blues Vespers.** Caterina Cardeal, voice; Mike Siracusa, guitar. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Pwyc.
- 8:00: **Tiny Alligator Large Band. Safe and Healthy Homes for Children: A Song Cycle for Big Band.** Compositions by C. Smith, libretto by Smith and others, including Heti and Sappho. Kristin Mueller-Heaslip, soprano; Jennifer Ryan, alto; Alex Samaras, baritone; Caitlin Smith, conductor. The Alumnae Theatre, 70 Berkley St. 647-880-8630. \$20; \$15 (sr/st/arts worker).

#### Monday March 14

- 12:30: **York University Department of Music. Music at Midday: Classical Instrumental Recital.** Student soloists. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 5:30: **York University Department of Music. World Music Festival: World Music Chorus.** Judith Cohen, director. Sterling Beckwith Studio, Rm 235, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Limited Seating. Free.

#### Tuesday March 15

- 12:00 noon: **Canadian Opera Company. Chamber Music Series: Fingers and Sticks.** Holinden: Platinum; Stokes: El Sol del Sur; Piazzolla: tango music; and others including premiere of new Canadian work. The Tandem Duo (Jamie Drake, percussion; Lily Ling, piano and accordion). Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **St. James Cathedral. Andrew Adair, organ.** 65 Church St. 416-364-7865 x231. Free.
- 7:30: **St. Andrew's Church. Illinois Wesleyan University Collegiate Choir.** Works by Palestrina, Brahms, Ives, Whitacre and others. 73

THE  
**MUSICIANS IN ORDINARY**  
FOR THE LUTES AND VOICES

8PM MARCH 12, 2011  
**ROCO!**

MUSIC FROM LATE 18TH-CENTURY FRANCE  
BY PORRO, MERCHI, ROUSSEAU AND OTHERS

HALLIE FISHEL, SOPRANO  
JOHN EDWARDS, BAROQUE GUITAR  
CHRISTOPHER VERRETTE, BAROQUE VIOLIN

HELICONIAN HALL  
35 HAZELTON AVENUE  
SINGLE TICKETS \$25 / \$15 STUDENTS & SENIORS

**CATHEDRAL BLUFFS SYMPHONY ORCHESTRA**  
**2010-2011**  
NORMAN REINTAMM artistic director

**SATURDAY at 8 pm**  
**March 12, 2011**  
**St. Timothy's Anglican Church**  
4125 Sheppard Ave E, Scarborough  
**DIVAS!**  
CBSO'S 25TH ANNIVERSARY FUNDRAISING CONCERT  
The CBSO welcomes young Canadian opera stars for an evening of opera highlights, mixed with tunes from jazz and Broadway.  
**Iris Rodrigues** soprano  
**Chelsea Sauer** mezzo soprano  
Special guest artist  
**Heather Bambrick** jazz vocalist  
joining the "Divas" will be  
**Chris Coyne** tenor &  
**James Michael Baldwin** baritone  
All seats \$25

**SATURDAY at 8 pm**  
**April 9, 2011\***  
**P.C. Ho Theatre**  
5183 Sheppard Ave E, Scarborough  
**VERDI REQUIEM**  
guest choral groups  
**PAX CHRISTI CHORALE, PETERBOROUGH SINGERS**  
guest soloists  
**Chantale Nurse** soprano  
**Monica Zerbe** mezzo-soprano  
**Chris Coyne** tenor  
**Gary Relyea** bass  
Regular \$25 adult, \$20 st/sr (under 12 free)  
Premium \$50 adult, \$40 st/sr (under 12 free)  
\* Subscription Concert no. 4

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## A. Concerts In The GTA

Simcoe St. 416-593-5600. \$20; \$15(sr/st).  
Proceeds to the Out of the Cold Program.

### Music TORONTO

**ANDREAS  
HAEFLIGER**  
pianist, with  
**Marina Piccinini**  
flutist



**Tuesday  
March 15 at 8 pm**

• 8:00: **Music Toronto. Andreas Haefliger, piano, with Marina Piccinini, flute.** Franck: Flute Sonata in A; Liszt: Annees de Pelerinage: Suisse. Jane Mallett Theatre, 27 Front St. E. 416-366-7723/1-800-708-6754. \$45-\$49.

#### Wednesday March 16

• 12:00 noon: **Canadian Opera Company. Jazz Series: Rio Comes to Toronto.** Artists of the Humber Brazilian Jazz Project; Gordon Sheard, director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

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

• 12:30: **York University Department of Music. Music at Midday: Classical Instrumental Recital.** Student soloists. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 7:30: **York University Department of Music. York U Chamber Choir Master's Recital.** Works by Byrd, Carissimi, Brahms, Willan and Schütz. Mélisande Sinsoulier, pianist; Marko Iskrac, guest conductor. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 8:00: **Humber College Music Department. Dave Holland, Artist-in-Residence Concert.** With Andy Ballantyne and the Humber Studio Jazz Ensemble, led by Denny Christianson. Humber Lakeshore Auditorium, 3199 Lakeshore Blvd. W. 416-675-6622 x3427. \$25; \$12(st).

#### Thursday March 17

• 12:10: **Nine Sparrows/Christ Church Deer Park. Lunchtime Chamber Music.** Rising stars recital. 1570 Yonge St. 416-920-5211. Free, donations welcome.

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

• 12:30: **York University Department of Music. Music at Midday: R&B Ensemble.** Mike Cadó, director. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 7:30: **Christina Petrowska Quilico, piano. CD Launch Concert.** Southam: Glass Houses Revisited. Glenn Gould Studio, 250 Front St. 416-872-4255. \$25; \$20(sr/st).

• 8:00: **Massey Hall & Roy Thomson Hall. The Chieftains. A St. Patrick's Day celebration.** Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$59.50 - \$74.50.

• 8:00: **Small World Music. Indian Classical Music.** Zakir Hussain, tabla and Niladri Kumar, sitar. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. \$40-\$70.

#### Friday March 18

• 12:30: **York University Department of Music. Music at Midday: York U Chamber Strings.** Works by Vivaldi, Mozart, Schubert and Glinka. Jacques Israelievitch, director. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 8:00: **Jazz Performance and Education Centre. Robert Glasper Experiment.** Hip hop/ jazz with piano/bass/drums/saxophone quartet. Glasper, piano/leader. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$30; \$20 (st, ID required).

#### Saturday March 19

*Distinguished American Pianist celebrates 50 years of performance*  
**JIM PETTIS  
IN RECITAL**  
Saturday, March 19  
7pm  
From Bach to Beethoven,  
Joplin to Gershwin



• 7:00: **Jim Pettis, piano. From Bach to Beethoven, Joplin to Gershwin.** Trinity-St. Paul's Centre, 427 Bloor St. W. 416-922-8435. Free, donations at the door.

• 7:30: **A Little Opera for Little Babies. Second Annual Fundraiser.** Arias and ensembles from well-known operas featuring Maureen Batt, Cheryl Campbell, Kate Carver, Rachel Cleland, Shannon Coates, and others. Bloor St. United Church, 300 Bloor St. W. 416-822-3530. \$25; \$15(sr/st). Proceeds to the Linden Fund in support of Neonatal Intensive Care.

• 7:30: **Birthday Series. Max Reger.** Lieder; Duets; Romanze in G; Two pieces for Cello and Piano Op. 79e; Piano Quartet No. 2 Op. 133; String Trio in a Op. 77b. Adanya Dunn, soprano; Trish O'Reilly, soprano; Nathan Létourneau, tenor; Catherine Sulem, violin; Elizabeth Morris, viola; Lydia Munchinsky, cello; Michelle Kyle, piano; Martha Spence, narrator. Heliconian Hall, 35 Hazelton Ave. 416-944-2655. \$25; \$20(sr/st).

• 7:30: **Opera by Request. Norma.** Bellini. In concert with piano accompaniment. Carrie Gray, soprano (Norma); Elizabeth Macleod, mezzo (Adalgisa); Jay Lambie, tenor (Pol-lione); Larry Tozer, baritone (Oroveso); Stewart Granger, tenor (Flavio); Jaimie Heningman, mezzo (Clotilde); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.

• 8:00: **Acoustic Harvest. The Dardanelles.** Folk music group. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$20; \$18(sr/st).

• 8:00: **Georgetown Bach Chorale. The Gypsy.** Franck: Violin Sonata; and other works.

Edwin Huizinga, violin; Ron Greidanus, piano. 157 Main St., Georgetown. 905-873-9909. \$40.

• 8:00: **Living Arts Centre. New Folk Music.** Emerging singer-songwriters: Royal Wood, Melissa McClelland & Jenn Grant. 4141 Living Arts Dr. 905-306-6000. \$28-\$45.

• 8:00: **Massey Hall & Roy Thomson Hall. The Lost Fingers.** Quebec City-based acoustic trio with a gypsy-jazz style. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$29.50.

• 8:00: **New Adventures in Sound Art. Sound Bash Performances: Bentley Jarvis.** NAI-SA Space, Artscape Wychwood Barns, #252, 601 Christie St. 416-652-5115. \$20.

#### Sunday March 20

• 10:30am: **Eglinton St. George's United Church. Improvising Hope: Five Jazz Services for Lent: Peter Smith Quartet.** Peter Smith, saxophone and flute; Attila Fias, piano; John Yelland, bass; Richard Brisco, drums. 35 Lytton Blvd. 416-481-1141. Religious service.

• 1:15: **Mooredale Concerts. Music and Truffles: Jane Coop, piano.** Interactive performance for children 5-15 with music by Beethoven and Scriabin. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-587-9411. \$12.

• 1:30: **CAMMAC. McMichael Gallery Concert.** Lorraine Wu, piano. 10365 Islington Ave. Vaughan. 416-421-4184. \$15; \$9(sr/st).

• 2:00: **Royal York Road United Church. Jazz at R.Y.: Salute to The Count & The Duke.** Martin Loomer Quartet. 851 Royal York Rd. 416-231-1207. \$20; \$17(sr/st).

• 2:00: **Univox. Prayer and Remembrance.** Palej: A Katyn Prayer (premiere); Through Snowy Winds (premiere); Tavener: Svyati; Song for Athene; Funeral Ikos. Guest: Samuel Bisson, cello. First Unitarian Congregation, 175 St. Clair Ave. W. 416-697-9561. \$20; \$15(adv/sr/st).

• 3:15: **Mooredale Concerts. Jane Coop, piano.** Beethoven: Sonata in E Op. 14 No. 1; 15 Variations and Fugue in E-flat ("Eroica"); Scriabin: 3 Etudes Op. 65, Sonata No. 3. Walter

CD Launch Concert...

**CHRISTINA PETROWSKA  
QUILICO, piano plays**

**GLASS  
HOUSES  
REVISITED**

by **Ann Southam**  
[1937-2010]

**Thurs, March 17  
7:30 pm**

**Glenn Gould Studio  
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416-872-4255**



### The Birthday Series Max Reger



Saturday, March 19, 2011, 7:30 pm  
Heliconian Hall, 35 Hazelton Ave

Trish O'Reilly, soprano  
Adanya Dunn, soprano  
Nathan Létourneau, tenor  
Catherine Sulem, violin  
Elizabeth Morris, viola  
Lydia Munchinsky, cello  
Michelle Kyle, piano  
Martha Spence, narrator

Reger's music combines the counterpoint of Bach, classical structures of Beethoven and Brahms, and harmonic language of Liszt and Wagner. Hear his rarely-performed art songs and chamber music on his birthday. Enjoy complimentary cake. Win door prizes of Max Reger's music on CD.

Tickets \$25 regular, \$20 senior/student  
Reservations 416-944-2655

Tchaikovsky, May 7/11 Franz Liszt, Oct. 22/11  
Beethoven, Dec. 16/11 Mendelssohn, Feb. 3/12  
Rachmaninoff, Apr. 1/12 Joseph Marx, May 11/12

**www.birthdayseries.ca**



**Univox Choir presents:**

**Prayer and  
Remembrance**

**Dallas Bergen, Artistic Director**

**Sunday March 20, 2:00pm**

**First Unitarian Congregation  
175 St. Clair Ave. W. Toronto  
(west of Avenue Rd.)**

**\$20 Tickets at the door  
(\$15 for students/seniors)**

**or online**


**www.univoxchoir.org**



Hall, Edward Johnson Building, 80 Queen's Park. 416-587-9411. \$30; \$25(sr/st).


• 4:00: **St. James Cathedral. *Twilight Recital Series.*** See Mar 6.

• 4:30: **Christ Church Deer Park. *Jazz Vespers.*** Tribute to Marian McPartland. Nancy Walker, piano; Kieran Overs, bass; Brian Barlow, drums. 1570 Yonge St., 416-920-5211. Free, donations welcome.



**Mar 20**

**Step, Turn, Kick...**  
Sunday, Mar 20, 8 pm



416 924 4945  
continuummusic.org

• 8:00: **Continuum Contemporary Music. *Step, Turn, Kick...*** Sabat: John Jenkins (Canadian premiere); Finnissy: Doves Figary; Padding: Mordants; new works by Miller, Gilbert, L.C. Smith; Freedman. Music Gallery, 197 John St. 416-924-4945. \$25; \$15(sr/st/arts workers).

#### Monday March 21

• 7:30: **University of Toronto Faculty of Music. *Faculty Artist Series: Paulin, Whicher and Loewen.*** Program of solos and duets featuring music by Purcell, Schumann, Massenet,

Duparc, Mykola, Lysenko and Greer. Nathalie Paulin, soprano; Monica Whicher, soprano; Che Anne Loewen, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$25; \$15(sr/st).

• 7:30: **York University Department of Music. *Jazz Festival: Jazz Combos.*** Mike Murley, Jim Vivian, Lorne Lofsky and Kelly Jefferson, directors. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

#### Tuesday March 22

• 12:30: **York University Department of Music. *Music at Midday: New Music by Young Composers.*** Featuring original compositions by students from the studios of Mike Cadó, Michael Coghlan and David Mott. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 12:30: **York University Department of Music. *Jazz Festival: Jazz Vocal Workshop.*** Frank Falco, director. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 1:00: **St. James Cathedral. *John Jull, organ.*** 65 Church St. 416-364-7865 x231. Free.

• 3:00: **York University Department of Music. *York U Wind Symphony.*** Whitacre: Ghost Train; Mackey: Strange Humors; Reed: El Camino Real; Grainger: Early One Morning; Down Longford Way; and others. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

• 7:00: **Winters College at York University. *Celebration Concert & Fundraiser.*** Various York faculty, alumni and student performers including Ron Westray, trombone; Rita di Ghent; vocal/piano; WIBI a cappella ensemble; many others. Winters College Dining Hall, 4700 Keele St. 416-650-8199. \$50; \$40(adv); \$10(st).

• 7:30: **York University Department of Music. *Jazz Festival: Jazz Choirs.*** Mim Adams and Bob Hamper, directors. Tribute Communities

Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 8:00: **Massey Hall & Roy Thomson Hall. *Ovation.*** A Celebration of 40 years of the Juno Awards. Amici Ensemble; Measha Brueggergosman; Angèle Dubeau and La Pietà; Duo Concertante; Gryphon Trio; Anton Kuerti; Lara St. John; Tafelmusik Baroque Orchestra; Peter Oundjian, host. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$49.50-\$99.50.

• 8:30: **York University Department of Music. *Jazz Festival: Jazz Combos.*** Mark Eisenman and Sundar Viswanathan, directors. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

#### Wednesday March 23

• 12:00 noon: **Canadian Opera Company. *Vocal Series: Songs of Love and Longing.*** Featuring a selection of songs by Respighi, Dvořák and Porter. Wendy Nielsen, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

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

• 12:30: **York University Department of Music. *Jazz Festival: Jazz Vocal Workshop.*** Mike Cadó, director. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 7:30: **York University Department of Music. *Jazz Festival: Jazz Combos.*** Frank Falco, Artie Roth, Anthony Michelli and Roy Patterson, directors. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 8:00: **Canadian Men's Chorus. *The Classics.*** Melodies and text by Willan, Whitman, Schubert, Gounod, Britten and more. Rusk: Ozymandias (text by Shelley; premiere); Two Roads (text by Frost; premiere). Greg Rainville, artistic director. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$30.

• 8:00: **Massey Hall & Roy Thomson Hall. *Junos Songwriter's Circle.*** Canadian singer-songwriters sharing songs and stories. Johnny Reid, host. Massey Hall, 178 Victoria St. 416-872-4255. \$29.50-\$49.50.

• 8:00: **Royal Conservatory. *Glenn Gould School Opera.*** Bizet: Le docteur Miracle; Ravel: L'heure espagnole. Featuring singers of the Glenn Gould School's vocal program. Brent Krysa, stage director; Uri Mayer, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$40. Also Mar 25.

# Mooredale Concerts

Anton Kuerti, Artistic Director

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SOUNDSTREAMS 10/11 CONCERT SERIES

## TRIO MEDIAEVAL & The Toronto Consort

Wednesday March 23, 2011 at 8pm // St. Anne's Church, 270 Gladstone Ave.  
David Fallis, Conductor // Trio Mediaeval (Norway) // The Toronto Consort (Canada)

The mesmerizing voices of Oslo's Trio Mediaeval join with the beloved Toronto Consort to perform a World Premiere by James Rolfe (Canada). Spanning centuries, the program includes haunting folk songs, medieval dances, a new work by Gavin Bryars (England), and a reconstruction of a recently discovered 13th century Mass. A fascinating and provocative journey from the medieval to the modern.

TICKETS ARE SELLING QUICKLY -- ORDER NOW! Tickets from \$20 to \$60  
For tickets call 416.408.0208 or visit [www.rcmusic.ca](http://www.rcmusic.ca). [WWW.SOUNDSTREAMS.CA](http://WWW.SOUNDSTREAMS.CA)



## A. Concerts In The GTA

• 8:00: **Soundstreams.** *Trio Mediaeval & Toronto Consort.* Rolfe: Breathe, with text by Anna Chatterton (world premiere); new work by Bryars; program also includes mediaeval classics, music inspired by Norwegian folk traditions, and recent masterworks. David Fallis, conductor. St. Anne's Church, 270 Gladstone Ave. 416-408-0208. \$20-\$60.

• 8:00: **Steppin' Out Theatrical Productions.** *Cabaret.* Kander & Ebb. Richmond Hill Centre for the Performing Arts, 10268 Yonge St. 905-787-8811. \$27; \$22(sr/st). Also Mar 24-26.

• 8:00: **Toronto Symphony Orchestra.** *Vaughan Williams Symphony 4.* Britten: Four Sea Interludes from Peter Grimes Op.33a; Bruch: Violin Concerto No.1; Estacio: Frenergy; Vaughan Williams: Symphony No. 4. Karen Gomyo, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.

• 8:00: **Trinity College Dramatic Society.** *Rent.* Larson. George Ignatieff Theatre, 15 Devonshire Place. 416-978-8849. \$15; \$10(sr/st); (\$1 from each ticket to The AIDS Committee of Toronto). Also Mar 24, 25, 26.

# Exultate

CHAMBER SINGERS

John Tuttle, Conductor

## 30 YEARS TOGETHER

Friday, March 25, 2011 at 8 p.m.

## A BACH CELEBRATION!

Exultate welcomes guest conductor Howard Dyck to lead the choir in music by J.S. Bach. Best known as the former host of CBC Radio Two's "Choral Concert" and conductor of such fine ensembles as Kitchener-Waterloo's Grand Philharmonic Choir and Hamilton's Bach Elgar Choir, Howard Dyck is a revered interpreter of the choral works of Bach. In addition to the well-known motets, the concert will include one of the Lutheran masses. Considered "ordinary" church music, Bach's Lutheran masses are anything but ordinary, featuring exhilarating polyphonic choral writing and stunning instrumental accompaniment.

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## Thursday March 24

• 12:00 noon: **Canadian Opera Company.** *Jazz Series: Metamorphosis.* Chris Donnelly, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• 12:00 noon: **Massey Hall & Roy Thomson Hall.** *Mississauga Children's Choir - Youthful Treasures.* Programme includes Chilcott: Little Jazz Mass. Michael Bloss, organ. 60 Simcoe St. 416-872-4255/905-624-9704. Free.

• 12:10: **Nine Sparrows/Christ Church Deer Park.** *Lunchtime Chamber Music.* Kaili Maimets, flute; Amelia Lyon, flute; Sarah Steeves, cello; Jacqueline Leung, piano. 1570 Yonge St. 416-920-5211. Free, donations welcome.

• 12:15: **Metropolitan United Church.** *Noon at Met.* Richard Spotts, organ. Featuring the music of Tournemire. 56 Queen St. E. 416-363-0331 x26. Free.

• 12:30: **York University Department of Music.** *Jazz Festival: Jazz Vocal Workshop.* Richard Whiteman, director. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• 7:30: **Peace Lutheran Church.** *Vanessa Lanch, soprano, with William Shookhoff, piano.* 928 Liverpool Rd, Pickering. 416-455-2365. \$20; \$15(sr/st).

• 7:30: **University of Toronto Faculty of Music.** *Jazz Concerts: Tim Hagans, trumpeter and composer.* In performance with the U of T Jazz Orchestras. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$15; \$10(sr/st).

• 7:30: **York University Department of Music.** *Jazz Festival: Jazz Combos.* Kevin Turcotte and Kelly Jefferson, directors. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

*Bach & Vivaldi.* Telemann: Concerto for oboe in c; Bach: Cantata 170 "Vergnugte Ruh, beliebte Seelenlust"; Cavalli: "Lucidissima face" from Calisto; Vivaldi: Concerto for bassoon in d RV481; "Barbara traditor" from Bajazet. Jeanne Lamon, music director. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$33-\$79; \$16-\$73(sr/st) Face the Musik 30 and under; Pwyc Friday(30 and under). Also Mar 25, 26, 27, 29.

• 8:00: **Toronto Symphony Orchestra.** *Vaughan Williams Symphony 4.* See March 23.

• 8:00: **Trinity College Dramatic Society.** *Rent.* See Mar 23.

• 8:00: **Via Salzburg.** *In A Grain of Sand.* Beethoven: String Quartet in c-sharp Op.131, for string orchestra; Oesterle: All the Green Around You, for solo violin, gamelan & strings; Harrison: Ibu Trish, for gamelan. Via Salzburg Chamber Orchestra. Guests: Evergreen Club Contemporary Gamelan. Glenn Gould Studio, 250 Front St. 416-872-4255. \$55; \$45(sr); \$29(29 and under); \$10(st). Also Mar 25.

## Friday March 25

• 7:30: **Brampton Folk Club.** *Tannis Slimmon.* Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 647-233-3655. \$10-\$12.

• 7:30: **Ontario Philharmonic.** *Let's Tango! Signature Series.* Piazzolla: Libertango; Las Cuatro Estaciones Porteñas; McGrath: Suite Brillante, flute concerto; Tchaikovsky: Serenade in C Op.48. Stephanie Chase, violin; Leslie Newman, flute. Regent Theatre, Oshawa. 905-579-6711. \$37-\$57; \$33-\$53(st/st).

• 7:30: **York University Department of Music.** *Jazz Festival: York U Jazz Orchestra.* Al Henderson and Ron Westray, directors. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

Aurora Cultural Centre  
presents...

Great Artist Piano Series  
**Jane Coop**



Friday, March 25  
8 pm

www.auroraculturalcentre.ca  
905 713-1818

## Music TORONTO JULIE-ANNE DEROME



Thursday  
March 24 at 8 pm

• 8:00: **Music Toronto.** *Julie-Anne Derome, violin.* Lesage: Ivresse, Songes, Sourdes nuits, for violin solo (1994); Chan: Soulmate, for violin (1995); Boulez: Anthèmes II, for violin and live electronics (1997); Plamondon: La Fenetre, for violin and tape (2004); Radford: Tracking, for violin and live video (2009). Jane Mallett Theatre, 27 Front St. E. 416-366-7723/800-708-6754. \$15; \$5(st).

• 8:00: **Steppin' Out Theatrical Productions.** *Cabaret.* See Mar. 23.

• 8:00: **Tafelmusik.** *Daniel Taylor Sings*

• 8:00: **Aurora Cultural Centre.** *Great Artist Piano Series: Jane Coop.* Beethoven: Eroica Variations; Scriabin: Etudes; and others. Brevin Hall, 22 Church St., Aurora. 905-713-1818. \$30; \$25(sr/st).

• 8:00: **Exultate Chamber Singers.** *A Bach Celebration.* Jesu, meine Freude (motet); Mass in g (Lutheran mass); and music by Enns. Howard Dyck, guest conductor (accompanied by chamber orchestra). St. Thomas's Anglican Church, 383 Huron St. 416-971-9229. \$25; \$20(sr); \$15(st).



• 8:00: **Music Gallery/Batuki Music Society.** *New World Series: ETHIO T.O.* Jazz-funk influenced by music of Ethiopia and Eritrea. Ethio Fidel (Girma Wolde Michael, saxophone, bandleader); Canaille (Jeremy Strachan, multi-instrumentalist, leader; guest: Isla Craig, vocals). 197 John St. 416-204-1080. \$15; \$10(sr/st); \$12(adv).

• 8:00: **Onstage Productions.** *Meet Me in St. Louis.* Songs by Martin & Blane, book by Wheeler. J.T.M. Guest Theatre, 85 Moadfield Dr. 416-556-9552. \$26; \$24(sr); \$20(st); \$15(children). Also Mar 26, 27, Apr 1-3.

• 8:00: **Royal Conservatory.** *Glenn Gould School Opera.* See Mar 23.

• 8:00: **Steppin' Out Theatrical Productions.** *Cabaret.* See Mar. 23.

• 8:00: **Tafelmusik.** *Daniel Taylor Sings Bach & Vivaldi.* See Mar 24.

• 8:00: **Trinity College Dramatic Society.** *Rent.* See Mar 23.

• 8:00: **Via Salzburg.** *In A Grain of Sand.* See Mar 24.

• 8:00: **Vic Chorus.** *HMS Pinafore and selected choral works.* Gilbert & Sullivan's comic opera; Little Beggerman (traditional Irish); Hwah (traditional Chinese); Feldmann: River in Judea. Taylor Sullivan, stage director. Isabel Bader Theatre, 93 Charles St. W. 416-813-4091. \$10.

• 8:00: **Windmill Theatre.** *Songs for a New World: A Musical Voyage.* Songs by Jason Robert Brown. 84 South Service Rd. 905-338-5702. \$30.

#### Saturday March 26

• 2:00 & 8:00: **Steppin' Out Theatrical Productions.** *Cabaret.* See Mar. 23.

• 2:00 and 8:00: **Trinity College Dramatic Society.** *Rent.* See Mar 23.

• 7:00: **Echo Women's Choir/Mariposa In The Schools.** *David and Goliath: An Earth Hour Evening of Song & Story.* Featuring Ken

**The Vic Chorus**  
*directed by Taylor Sullivan*  
**Presents**  
**Gilbert & Sullivan's**  
**HMS Pinafore**  
**In Concert**  
**Friday, March 25**  
**at 8pm**  
**Isabel Bader Theatre**  
**93 Charles St. W**  
**Victoria University**  
*University Of Toronto*  
**general admission \$10**  
**[www.vicchorus.com](http://www.vicchorus.com)**



Whiteley, Chris Rawlings and other artists from Mariposa In The Schools; Cuban Percussion Ensemble; Echo Women's Choir. Church of the Holy Trinity, 10 Trinity Sq. 416-462-9400. \$25. Evening includes a silent auction.

• 7:00: **Ensemble TrypTych Chamber Choir/Hart House Singers/University of Toronto Faculty of Music at Scarborough Concert Choir.** *In Concert.* Dvořák: Stabat Mater. Orchestra and soloists. David Arnot-Johnston, director. The Meeting Place, University of Toronto Faculty of Music at Scarborough, 1265 Military Trail. 416-208-4769. \$15; \$10(sr/st). Profits to U of T Food bank. Also Mar 27.

• 7:00: **St. Mark's Presbyterian Church.** *Encore Symphonic Concert Band.* Big band, pop, jazz and classical music. Also featuring Caroleve Fonseka, soprano; Nihal Fonseka, tenor. 1 Greenland Rd. 416-444-3471. \$15; free(children).

• 7:30: **Cantabile Chamber Singers.** *An Evening of Bach: a lecture concert.* Featuring motet

BWV 227 Jesu Meine Freude; motet BWV 230 Lobet den Herrn alle Heiden; cello suite in C. Cheryll Chung, conductor. Guests: Felix Deak, cello; Dan Norman, organ; Dr. Robin Elliot, lecturer. St. Clement's Anglican Church, 59 Briar Hill Ave. 647-822-5412. \$25; \$20(sr/st).

• 7:30: **Common Thread Community Chorus.** *Vocas Unidas: Latin Music.* Guest: Proyección to Altiplano, traditional Latin American instruments. St. Simon's Church, 525 Bloor St. E. 416-410-5022. \$25/\$20(adv); \$20(sr/st); \$15(sr/st adv). Benefit for Mennonite New Life Centre for Immigrant Families and Justicia for Migrant Workers.

• 7:30: **Music at Metropolitan.** *Shakespeare in the City.* Music set to Shakespeare's lyrics, from restoration London to 21st century Toronto. Daniel Rubinoff, composer, saxophonist; Benjamin Stein, composer, theoribist; and others – singers, dancers, instrumentalists. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x51. \$20.

## Music at Metropolitan *presents*

### Shakespeare in the City

Composer-saxophonist Daniel Rubinoff  
 Composer-theoribist Benjamin Stein  
 singers, dancers, instrumentalists

*Music on the lyrics of Shakespeare  
 from restoration London to 21st century Toronto.*

**Saturday, March 26 7:30 pm**  
**Admission: \$20**



### Metropolitan United Church

56 Queen Street East at Church Street, Toronto  
 416-363-0331 ext. 51 [www.metunited.org](http://www.metunited.org)

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*Artistic Director: David Ambrose*

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**Saturday,  
 March 26, 2011  
 8:00 PM**  
**First United Church,  
 Port Credit**

**Encore Symphonic Concert Band**  
*Also featuring Nihal & Caroleve Fonseka*  
**Big Band, Pop, Jazz & Classical**  
**Saturday March 26**  
**at 7pm**  
**St Mark's Presbyterian Church**  
 1 Greenland Rd (Don Mills & The Donway E)  
 Tickets \$15 Adults, Children FREE  
 Proceeds to The Ride To Conquer Cancer funding the  
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**Cantabile Chamber Singers**  
*presents:*

*An evening of*  
**Bach**  
*a lecture concert*  
*ft motets & cello suite in C*

*featuring*  
 Dr. Robin Elliot  
 Felix Deak, cello  
 Dan Norman, organ  
 Cheryll Chung, conductor

**Saturday, March 26, 7:30 pm**  
**St. Clement's Anglican Church**  
 59 Briar Hill Avenue  
 Tickets \$25/\$20 (adults/students & seniors)  
**CALL 647-822-5412 [www.cantabilechambersingers.com](http://www.cantabilechambersingers.com)**

## A. Concerts In The GTA

- 8:00: **Greater Toronto Philharmonic Orchestra.** *Spring Pops.* Glinka: Overture to *Ruslan and Ludmilla*; Bizet: *L'Arlesienne Suite*; arias by Strauss, Rossini and Cilea. Olga Tylman, soprano; Sarah John, conductor. Lawrence Park Church, 2180 Bayview Ave. 647-238-0015. \$25; \$20(sr/st).
- 8:00: **Islington United Church.** *Music at Islington: Earth Hour by Candlelight: John Derksen & Friends.* Purcell: Dido's Lament; Albinoni: Adagio for Organ and Strings; Concerto for Organ; Barber: Adagio; music of Buxtehude and Bedard; and Renaissance dances. John Derksen, organ; Brenna Conrad, soprano; string quintet. 25 Burnhamthorpe Rd. 416-621-3656. \$20; \$10(st); free(under 12).
- 8:00: **MCC Toronto.** *Leading Ladies: "Broadway".* Julie Michels and Heather Bambrick, vocals; Diane Leah, piano. Metropolitan Community Church, 115 Simpson Ave. 416-406-6228. \$25.
- 8:00: **Mississauga Festival Chamber Choir.** *As Evening Falls.* Night-themed music from Renaissance to contemporary eras. First United Church, 151 Lakeshore Rd. W. Port Credit. 905-403-8415. \$20; \$15(sr/st). [
- 8:00: **Mississauga Symphony Orchestra.** *The Music of Passion.* Chopin: Piano Concert No.1; Kodály: Háry János Suite; Lau: new commission. Leonard Gilbert, piano; Richard Moore, cimbalom, John Barnum, conductor. Living Arts Centre, 4141 Living Arts Dr. 905-615-4401. \$40-\$51.50; \$36-\$46.25(sr); \$25 (ages 16-26); \$15 (ages 15 and under).
- 8:00: **New Adventures in Sound Art.** *Sound Bash Performances: Rick Sacks.* NAISA Space, Artscape Wychwood Barns, #252, 601 Christie St. 416-652-5115. \$20.
- 8:00: **Onstage Productions.** *Meet Me in St. Louis.* See Mar 25.
- 8:00: **Tafelmusik.** *Daniel Taylor Sings Bach & Vivaldi.* See Mar 24.
- 8:00: **Windmill Theatre.** *Songs for a New World: A Musical Voyage.* Songs by Jason

Robert Brown. 84 South Service Rd. 905-338-5702. \$30.

### Sunday March 27

- 10:30am: **Eglinton St. George's United Church.** *Improvising Hope: Five Jazz Services for Lent: Joe Sealy Trio.* Joe Sealy, piano; Paul Novotny, bass; Brian Barlow, drums. 35 Lytton Blvd. 416-481-1141. Religious service.

Aurora Cultural Centre  
presents...

## Jazz

Paul Neufeld, piano with  
guest Dominic Mancuso



Sunday, March 27  
2 pm

www.auroraculturalcentre.ca  
905 713-1818

- 2:00: **Aurora Cultural Centre.** *Paul Neufeld's Sunday Sessions.* Guest: Dominic Mancuso. Brevik Hall, 22 Church St., Aurora. 905-713-1818. \$15/\$50(family of 4).
- 2:00: **Oakville Centre for the Performing Arts.** *Trillium Brass Quintet.* Prologue Family Show. Studio Theatre, OCPA, 130 Navy St., Oakville. 905-815-2021/1-888-489-7784. \$24.99.

- 2:30: **Ontario Registered Music Teachers' Association – Central Toronto branch.** *ORMTA Artists in Concert.* Works by Case, Dearden, Griesdale, and others. Nicole Bowler, voice; Jeanette Roberts, voice; Eric Shaw, voice; Denise Williams, voice; Susan Spier, violin; Anita Beaty, piano; Judith deHaney, piano; Stephen Satory, piano; Carissa Neufeld, jazz trio; Juaane Hemsol, speech arts. Music Gallery, 197 John St. 416-485-4564. \$15; \$25(families). Proceeds towards scholarships for music students.
- 2:30: **Opera in Concert.** *The Devil & Kate.* Music by Dvořák; libretto by Wenig. Marion Newman, mezzo (Kate); Karen Bojti, mezzo (Mother); Giles Tomkins, baritone (Marbuel); Andrew Rethazi, baritone (Lucifer); Hillary Coote, soprano (Princess); and others; Opera in Concert Chorus; Robert Cooper, chorus director; Michael Rose, music director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. \$29-\$40.
- 2:30: **Pickering Concert Band.** *Children's Concert.* L. Mozart: Kinder Symphony; Mexican Folk Song Fantasy; and others. Forest Brook Community Church, 60 Kearney Dr., Ajax. 416-456-6422. \$10; \$5(sr/st).
- 3:00: **Annex Quartet.** *Spring Prelude.* Works by Dvořák, Schubert and others. Guests: Ilona Beres, piano; Susan Kutertan, flute. Humbercrest United Church, 16 Baby Point Rd. 416-766-9959. \$20; \$15(adv); \$10(sr/st).
- 3:00: **Ensemble TrypTych Chamber Choir/Hart House Singers/University of Toronto Faculty of Music at Scarborough Concert Choir.** *In Concert.* Dvořák: Stabat Mater. Orchestra and soloists. David Arnot-Johnston,

director. The Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. \$15; \$10(sr/st). Profits to U of T Food bank.

- 3:00: **Li Delun Music Foundation.** *In Recital.* Sa Chen, piano. Scarlatti Sonatas; Ravel: Gaspard de la Nuit; Liszt: Ballade No.2 Sospiro; Hungarian Rhapsody No.12. MacMillan Theatre, Edward Johnson Building, University of Toronto Faculty of Music, 80 Queen's Park. 416-490-7962. \$20-\$35.
- 3:00: **Royal Conservatory/Toronto Guitar Society.** *John Williams.* Works by Villa Lobos, Mezquida, Bebe and Mangoré. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$70.
- 3:30: **Windermere String Quartet/Amnesty International.** *The Age of Enlightenment and Human Rights.* Works by Haydn, Mozart, Danzi, Beethoven, Rapoport. Windermere String Quartet; Mark Kingwell, speaker; Kristin Thomson, actor; Alexa Petrenko, mc. First Unitarian Congregation, 175 St. Clair W. 416-769-7054. \$50; \$30(sr/st). A benefit for Amnesty International.
- 3:30: **Tafelmusik.** *Daniel Taylor Sings Bach & Vivaldi.* See Mar 24.
- 4:00: **St. James Cathedral.** *Twilight Recital Series.* See Mar 6.
- 4:00: **St. Philip's Anglican Church.** *Jazz Vespers.* Amanda Tosoff Quartet. 25 St. Philips Rd., Etobicoke. 416-247-5181. Pwyc.
- 5:00: **Latvian National Opera Fund Canada.** *Canadian and Latvian Music.* Vilma Indra Vitols, mezzo; Dzintars Erliha, piano. Heliconian Hall, 35 Hazelton Lanes. 416-536-1506 (Zenja). \$30; \$25(sr/st).
- 5:00: **Nocturnes in the City.** *Peter Stoll, clarinet and Adam Pietr Zukiewicz, piano.*

**lidelun**  
李德倫音樂基金會  
Li Delun Music Foundation

## Sa Chen 陳薩 Pianist

Winner at

- The Van Cliburn International Piano Competition (2005)
- 14th International Frederic Chopin Piano Competition in Warsaw (2000)
- Leeds International Piano Competition (1996)

*Chopin's passport holder issued by the Polish government*

### Piano Recital

Scarlatti: Sonatas; Ravel: Gaspard de la nuit;  
Liszt: Ballade no.2, "Sospiro", Hungarian Rhapsody no.12  
Date: Sunday, March 27th, 2011 at 3:00pm

Venue: **MacMillan Theatre, Faculty of Music, University of Toronto**  
80 Queen's Park, Toronto M5S 2C5 (Museum Subway Station)  
Tickets: \$20, \$25, \$30, \$35

### Masterclass

Date: Saturday, March 26th, 2011 at 7:30pm  
Venue: **North York Chinese Community Church (NYCCC)**

32 Kern Road, North York M3B 1T1  
(southwest of York Mills & Don Mills Rd.)  
Tickets: \$15 (Students/Seniors), \$20, \$25 (VIP), \$30 (On stage)

### Tickets available at:

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**Vilma Indra Vitols**  
mezzo-soprano

**Dzintra Erliha**  
pianist from Latvia

Sunday, 27 March, 2011, 5:00 PM  
Heliconian Hall  
35 Hazelton Avenue  
416.536.1506  
\$30  
\$25 STUDENTS/SENIORS

Tartini: Concertino (arr. Jacob); Mozart: Andante K315; Beethoven: Variations on Handel's See the Conquering Hero (arr. Stoll); Weber: Concertino; Martinu: Sonatina for clarinet and piano; Fibich: Selanka (Pastorale); Kovacs: Hommage a Manuel de Falla for unaccompanied clarinet; Feld: Scherzino for clarinet and piano; Sarasate: Zigeunerweisen (arr. Opperman). St. Wenceslas Church, 496 Gladstone Ave. 416-564-7346. \$25.  
• 8:00: **Onstage Productions.** *Meet Me in St. Louis.* See Mar 25.

#### Monday March 28

- 12:30: **York University Department of Music.** *Music at Midday: Wind Masterclass Concert.* Patricia Wait, director. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Associates of the TSO.** *Toronto Symphony Youth Orchestra.* Ensembles from the Toronto Symphony Youth Orchestra will present a varied program. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$18; \$15(sr/st); \$10(elem. st).
- 7:30: **York University Department of Music.** *York U Choral Concert.* Brahms: Ein Deutsches Requiem. Vanessa Lanch, soprano; Michael Donovan, baritone; Mélisande Sinsoulir and Susan Black, pianists. Dr. Lisette Canton, Conductor. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

#### Tuesday March 29

- 12:00 noon: **Canadian Opera Company.** *World Music Series: Forgotten Melodies.* Fern Lindzon Quartet (Fern Lindzon, piano, voice; Mike Murley, saxophones; George Koller, bass; Nick Fraser, drums). Featuring Lindzon's arrangements of Yiddish/Klezmer and eastern European music. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **St. James Cathedral.** *Simon Walker, organ.* 65 Church St. 416-364-7865 x231. Free.
- 7:30: **Aurora Cultural Centre.** *Let the Rain Fall.* The Good Lovelies, folk group. 22 Church St., Aurora. 905-713-1818. \$20.
- 8:00: **Les AMIS Concerts.** *Members of Les AMIS Ensemble.* Works by Sokolovic, Curcin, Pepa. Lynn Kuo, violin; Rachel Mercer, cello; Marianna Humetska, piano. 345 Sorauren Ave. 416-822-9781/905-773-7712. \$20.

Aurora Cultural Centre  
presents...

**The Good Lovelies**  
Let the Rain Fall



Tuesday, March 29  
7:30 pm  
www.auroraculturalcentre.ca  
905 713-1818

### Music TORONTO MARC-ANDRÉ HAMELIN



Tuesday  
March 29 at 8 pm

- 8:00: **Music Toronto.** *Marc-André Hamelin, piano.* Haydn: Sonata in e XVI:34; Schumann: Carnival; Wolpe: Passacaglia; Fauré: Nocturne No.6; Liszt: Reminiscences de Norma. Jane Mallett Theatre, 27 Front St. E. 416-366-7723/1-800-708-6754. \$45-\$49.
  - 8:00: **Tafelmusik.** *Daniel Taylor Sings Bach & Vivaldi.* See Mar 24. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-964-9562. \$35-\$75; \$29-\$69(sr); \$12-\$69(Face the Musik 30 and under).
- Wednesday March 30**
- 12:00 noon: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Eric Osborne, organ. 1585 Yonge St. 416-922-1167. Free.
  - 8:00: **Angelwalk Theatre.** *Songs for a New World.* Brown, Erica Peck (Woman 1); Denise Oucharek (Woman 2); Stewart Adam McKensy (Man 1); Justin Bott (Man 2); Andrew Lamb, stage director; Anthony Bastianon, music director. Studio Theatre, Toronto Centre for the Performing Arts, 5040 Yonge St. 416-872-1111. \$30-\$45; \$25(under 30). Also Mar 31; Apr 1-3; 6-10; 13-17; 20-23.
  - 8:00: **Richmond Hill Centre for the Performing Arts.** *Brahms Requiem.* Toronto Mendelssohn Choir; Noel Edison, conductor. 10268 Yonge St. 905-787-8811. \$42; \$38(sr/st).

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Tickets \$50 (or \$100 with \$50 tax receipt)  
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web: windermerestringquartet.com  
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### Associates of the Toronto Symphony Orchestra

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Monday, March 28, 2011 7:30 pm

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427 Bloor Street West, Toronto

Tickets: Reg. \$18; Sen./Stu. \$15  
Elem. Stu. \$10

For tickets call 416-282-6636  
www.associates-tso.org

## A. Concerts In The GTA

• **8:00: Toronto Symphony Orchestra.** *Thibaudet Plays Liszt.* Dukas: La Péri; Connesson: The Shining One; Liszt: Totentanz; Schmitt: La tragédie de Salomé. Jean-Yves Thibaudet, piano; Stéphane Denève, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.

### Thursday March 31

• **12:00 noon: Canadian Opera Company.** *Chamber Music Series: Out of the Box.* A program of contemporary chamber music for flutes, piccolo, double bass, percussion and piano. Members of the Toronto Symphony and Canadian Opera Company orchestras featuring Camille Watts and Shelley Brown, flutes and piccolo; Jeff Beecher, double bass; Ed Rifle, percussion. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• **12:10: Nine Sparrows/Christ Church Deer Park.** *Lunchtime Chamber Music.* Trio Kokopelli (Alheli Pimienta Barajas, flute and alto flute; Catherine Gary, viola, Ko-Ni-Choi, harp). 1570 Yonge St. 416-920-5211. Free, donations welcome.

• **12:15: Metropolitan United Church.** *Noon at Met.* Michael Fitzgerald, baritone. 56 Queen St. E. 416-363-0331 x26. Free.

• **12:30: York University Department of Music.** *World Music at Noon: Brian Katz Klezmer Ensemble.* Mike Ankiewicz, saxophone; George Koller, bass; Brian Katz, guitar. Martin Family Lounge, Rm 219, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• **7:30: York University Department of Music.** *York U Symphony Orchestra.* Suppé: Light Cavalry Overture; Grieg: Peer Gynt Suite; Mozart: Flute Concerto; Saint-Saëns: Piano Concerto; Barber: Adagio for Strings; and others. Alissa Tse, piano; Felicia Mittica, voice; Tetsuya Kobayashi, flute; Jacques Israelievitch, director. Tribute Communities Recital Hall, Rm 112, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

• **8:00: Angelwalk Theatre.** *Songs for a New World.* See Mar 30.

• **8:00: Art of Time Ensemble.** *The War of the Worlds.* Radio drama with live band and sound effects; also featuring instrumental suite based on Bernard Herrmann film scores for Hitchcock and Wells. Les Allt, flute/alto flute; Andrew Burashko, piano and director; Max Christie, clarinet; John Johnson, saxophone; Al Kay, trombone; and others. Nicholas Campbell, actor, Don McKellar, actor; Marc Bendavid, actor; John Gzowski, foley. Enwave Theatre,

Harbourfront Centre, 231 Queens Quay W. 416-973-4000. \$25-\$59. Also Apr 1-3.

• **8:00: Massey Hall & Roy Thomson Hall.** *Raul Midón.* Jazz infused singer-songwriter, guitarist. Glenn Gould Studio, 250 Front St. W., 416-872-4255. \$32.50.

• **8:00: Rose Theatre Brampton.** *Debashish Bhattacharya.* Hindustani slide guitar master. Shubhasis Bhattacharya, tabla accompaniment. 1 Theatre Lane, Brampton. 905-874-2800. \$26 and up.

• **8:00: Toronto Symphony Orchestra.** *Thibaudet Plays Liszt.* See March 30.

### Friday April 01

• **7:00: Rosedale United Church.** *In Recital.* Felician Rosca, organ. Works by Bach, Pachelbel, Bruhns and others. 159 Roxborough Dr. 416-924-0725. Free.

• **7:30: Dancap Productions Inc.** *South Pacific.* Rodgers and Hammerstein. Jason Howard (Emile de Becque, Mar 8 - April 10), Carmen Cusack (Ensign Nellie Forbush); Jodi Kimura (Bloody Mary); Sumie Maeda (Liat); Aaron Ramsey (Lt. Joseph Cable); Bartlett Sher, director. Toronto Centre for the Arts, 5040 Yonge Street. 416-644-3665/1-866-950-7469. \$35-\$190. Also Apr 2, 3, 6-10.

• **7:30: Sarv Ensemble.** *Eidaneh: A Celebration of Persian New Year and Arrival of Spring.* Iranian classical and folk music. Beit Zatoun, 612 Markham St. 647-726-9500. \$20. Also April 2.

• **7:30: York University Department of Music.** *York U Gospel Choir: Tribute to the Hammond Organ.* Works by Franklin, B. Cage, Smallwood. Karen Burke, director; guest: Richard Wilson. Sandra Faire and Ivan Fecan Theatre,

Rm 120, Accolade East Building, 4700 Keele St. 416-736-5888. \$15; \$5(sr/st).

• **8:00: Angelwalk Theatre.** *Songs for a New World.* See Mar 30.

• **8:00: Art of Time Ensemble.** *The War of the Worlds.* See Mar 31.

• **8:00: Onstage Productions.** *Meet Me in St. Louis.* See Mar 25.

• **8:00: Performing Arts York Region.** *Nicolaï Tarasov Baroque Quartet.* Chamber sonatas by Vivaldi. Rona Goldensher, baroque violin; Nicolai Tarasov, baroque oboe/recorder; Laura Jones, viola da gamba; Paul Jenkins, harpsichord. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-886-7905. \$25; \$20(sr); \$10 (st).

• **8:00: Royal Conservatory.** *Harry Manx and David Lindley.* Indian-infused blues, American roots and Middle Eastern music. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$50.

• **8:00: Toronto Consort/Conseil des arts et des lettres du Québec.** *Canti di a Terra.* Sacred and secular songs of Corsica, Persia and medieval Europe. Guest ensembles: Constantinople, Barbara Furtuna; David Fallis, director. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$23-\$59; \$10(ages 30 and under). Also Apr 2.

### Saturday April 02

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

• **2:00 & 8:00: Show One Productions.** *A Little Nightmare Music: Igudesman & Joo.* Comedy, classical music and popular culture. Alexey Igudesman, violin; Hyung-ki Joo, piano.

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Saturday April 2, 2011 – 7:30 p.m.

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April 1 & 2, 2011 at 8 pm


For our guest ensemble this season we present an extraordinary meeting of musical cultures: Montreal's Constantinople with Barbara Furtuna, the stunning vocal quartet from Corsica who specialize in the centuries old traditions of Corsican singing. *Canti di a terra* takes us on a voyage from the heart of the Mediterranean, and the mesmerizing vocal polyphonies of the sacred and secular songs of Corsica, to ancient Persia and medieval Europe.

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**IGUDESMA & JOO**

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**April 2 at 2 & 8 pm**  
St. Lawrence Centre for the Arts

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Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$39.82-\$57.52.

- 2:00 and 8:00: **Angelwalk Theatre. Songs for a New World.** See Mar 30.
- 2:00 and 8:00: **Art of Time Ensemble. The War of the Worlds.** See Mar 31.
- 2:00 and 8:00: **Onstage Productions. Meet Me in St. Louis.** See Mar 25.
- 4:30: **Beach United Church. Jazz Vespers: Music for the Soul - Wonder of Youth.** Malvern Collegiate Dance Band. 140 Wineva Ave. 416-691-8082. Freewill offering.

- 6:00: **Voices of Paradise. A Spring Cabaret.** Denise Williams, soprano, and Voices of Paradise Choir in an evening of Jazz, R&B and Motown selections. Holiday Inn - Woodbine, 7095 Woodbine Ave., Markham. 416-712-1206/905-889-4580. \$60 (includes cocktails and dinner).

- 6:00: **Willowdale Seventh-Day Adventist Church. In Recital.** Felician Rosca, organ. Works by Bach, Pachelbel, Brahms, Diruta, Enescu and others. 159 Roxborough Dr. 416-924-0725. Free.

- 7:30: **Etobicoke Centennial Choir. Luminous Days and Sacred Nights.** Music by Telemann, Brahms, Dvořák, Whitacre and the Beatles. Henry Renglich, music director. Humber Valley United Church, 26 Anglesey Blvd. Etobicoke. 416-769-9271. \$20.

- 7:30: **Orpheus Choir of Toronto. Eternal Light.** Esenvalds: Passion and Resurrection (Canadian premiere); Goodall: Eternal Light (Canadian premiere). With the Talisker Players. Robert Cooper, artistic director. St. Anne's Anglican Church, 270 Gladstone Ave. 416-530-4428. \$30; \$25(sr); \$15(st); \$75(family).

- 7:30: **Sarv Ensemble. Eidaneh: A Celebration of Persian New Year and Arrival of Spring.** See Apr 1.

- 7:30: **Toronto Symphony Orchestra. What Makes It Great? Beethoven Symphony I.** Musical excerpts and commentary followed by a complete performance. Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$22.50-\$76.

- 7:30: **University of Toronto Faculty of Music. Opera Series: Simply Sondheim.** A revue based on the musical theatre works of Stephen Sondheim. Featuring artists of the Opera

Division. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$15; \$10(sr/st). Also Apr 3.

- 7:30: **York University Department of Music. York U Gospel Choir: Tribute to the Hammond Organ.** See Apr 1.

- 8:00: **Alata Harmonia Chorus of Canada. Gregorian Chant & More.** Duruflé: Requiem, Messe Cum Jubilo; Vierne: Messe Solennelle; Alain: Litanies; Franck: Chorale No. 3 in a. Andrei Streliaev, organ; Lilian Sit, conductor. Willowdale United Church, 349 Kenneth Ave. 416-662-8278. \$20.

- 8:00: **Hart House Symphonic Band. A Cavalcade of Classics.** Symphonic Gershwin (arr. by Barker); Holst: Jupiter from The Planets; Brahms: Hungarian Dance No. 5; Tichelli: Nitro; Hossay: Persis, and others. Mark Saresky, conductor. Great Hall, 7 Hart House Circle. 416-978-2452. Donations welcome.

- 8:00: **I Furirosi. The Good, The Baroque, and The Ugly.** Oesterle: Stand Still (world premiere); Bach: Partita No. 3 in E; Ysaÿe: Sonata Op. 27 No. 2 ("Obsession"). Aisslinn Nosky, solo violin. Church of St. Mary Magdalene, 477 Manning Ave. 416-889-5972. \$15; \$10(sr/st) (underemployed).

- 8:00: **Royal Conservatory. Aspects of Oscar: Oscar's Blues.** Featuring Roy Hargrove, trumpet, flugelhorn and leader; Roberta Gambarini, vocals; Ralph Moore, tenor saxophone; Jonathan Batiste, piano, Christian McBride, bass; Willie Jones III, drums. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$70.

- 8:00: **Scarborough Philharmonic Orchestra. Spring Serenade.** Mozart: Serenade in c; Rossini: Overture to Tancredi; Broughton: Triptych for violin and chamber orchestra; Three Incongruities (premiere); Eddington: Windmill Dance (premiere); McConnell: A Spring of Faith (premiere). Conrad Chow, violin, Ronald Royer, conductor. Kingston Road United Church, 975 Kingston Rd. 416-429-0007. \$30; \$25; \$10. 7:15: Pre-concert chat.

- 8:00: **School of Creative & Performing Arts, Humber Institute of Technology and**

**Advanced Learning. Kirk MacDonald Jazz Orchestra Concert.** New music by MacDonald; commissioned suite by Sullivan. Kirk MacDonald, sax; P.J. Perry, alto sax; Rob Smith and Joe Sullivan, trumpet; Pat LaBarbera, tenor sax; Terry Promane, trombone; Lorne Lofsky, guitar; Neil Swainson, bass. Humber Auditorium, 3199 Lake Shore Blvd. W. 416-675-6622 x3361. \$20; \$10(sr/st).

- 8:00: **Toronto Chamber Choir. Josquin: Motets and Chansons.** Missa Pange Lingua; Absalon, fili mi; El Grillo. Mark Vourinen, music director. Christ Church Deer Park, 1570 Yonge St. 416-763-1695. \$27-\$30; \$20-\$22(sr); \$12.50 (under 30); \$5 (Opening Notes). 7:00: Opening Notes (pre-concert event).
- 8:00: **Toronto Consort/Conseil des arts et des lettres du Québec. Canti di a Terra.** See Apr 1.

- 8:00: **Voices Chamber Choir. With Grateful Heart.** Schumann: Requiem; Allegri: Miserere; Bach: Komm, Jesu, Komm; also works by Daley, Watson-Henderson, Messiaen, and Duruflé. Guest: Quodlibet Chamber Choir. Ron Ka Ming Cheung, conductor. Saint Thomas's Church, 383 Huron St. 416-519-0528. \$20; \$15(sr/st). 7:30: Pre-concert chat with conductor.

- 8:00: **Weston Silver Band. In Concert.** Guests: Samba Squad. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$20; \$18(sr); \$12(st).

#### Sunday April 03

- 10:30am: **Eglinton St. George's United Church. Improvising Hope: Five Jazz Services for Lent: Guido Basso and Friends.** Guido Basso, flugelhorn; John Sherwood, piano, Pat Collins, bass, Brian Barlow, drums. 35 Lytton Blvd. 416-481-1141. Religious service.

- 1:30: **CAMMAC. McMichael Gallery Concert.** Baird Knechtel, classical trio. 10365 Islington Ave. Vaughan. 416-421-4184. \$15; \$9(sr/st).

- 2:00: **Angelwalk Theatre. Songs for a New World.** See Mar 30.

- 2:00: **Onstage Productions. Meet Me in St. Louis.** See Mar 25.



**Josquin:  
Motets and Chansons**

*Thrilling high Renaissance  
polyphonic vocal music, featuring  
Missa Pange Lingua*

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Opening Notes • 7 p.m.

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8:00 p.m., Church of St Mary Magdalene  
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## A. Concerts In The GTA

- 7:30: **University of Toronto Faculty of Music.** *Opera Series: Simply Sondheim.* See Apr 2.
- 3:00: **Amici Chamber Ensemble.** *In the Shadow.* Beethoven: 12 Variations on "Ein Mädchen oder Weibchen" from Mozart's *The Magic Flute*, Op. 66; Spohr: 6 German Songs Op. 103; Webern: 3 Little Pieces Op. 11; Frühling: Trio in A Op. 40. Guest: Wallis Giunta, mezzo. Glenn Gould Studio, 250 Front St. 416-872-4255. \$45; \$40(sr); \$10(st).
- 3:00: **Royal Conservatory.** *Leon Fleisher, piano.* Bach: *Sheep May Safely Graze*, from *Cantata No. 208*; Capriccio in B-flat BWV 992; Chromatic Fantasia and Fugue in d BWV 903; Chaconne for the Left Hand from *Violin Partita No. 2* in d BWV 1004; Schubert: *Piano Sonata in B-flat D960*. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$20-\$60.
- 3:00: **Syrinx Sunday Salons.** *Penderecki String Quartet.* Mozart: *String Quartet in D K499* ("Hoffmeister"); Morawetz: *String Quartet No. 2*; Dvořák: *String Quartet in G Op. 106*. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).
- 4:00: **Art of Time Ensemble.** *The War of the Worlds.* See Mar 31.

- 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Dixie Demons: Dan Douglas, trombone; Ross Wooldridge, clarinet; Steve Crow, trumpet; Phil Disera, banjo; Doug Burrell, tuba. 1570 Yonge St. 416-920-5211. Freewill offering.

### Monday April 04

- 7:30: **University of Toronto Faculty of Music.** *Faculty Artists Series: Shauna, Lydia and Friends.* Debussy: cello sonata; R. Strauss: cello sonata; Dvořák: *Piano Quartet*. Shauna Rolston, cello; Lydia Wong, piano; guests: Barry Shiffman, violin; Teng Li, viola. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$25; \$15(sr/st).

### Tuesday April 05

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: New Directions.* Artists of The Glenn Gould School New Music Ensemble present a program of new works for chamber ensemble. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 8:00: **Les AMIS Concerts.** *Love: Innocence, Passion, Obsession.* Works by Mozart, Franck,

- Rota, Piazzolla, Frolov. Lynn Kuo, violin; Marianna Humetska, piano. 345 Sorauren Ave. 416-822-9781/905-773-7712. \$20; \$15(sr); \$10(st).
- 8:00: **Toronto Symphony Orchestra.** *Celtic Celebration.* A tribute to Celtic music and culture. The Barra MacNeils; John Morris Russell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$31-\$109.

### Wednesday April 06

- 12:00 noon: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Thomas Fitches, organ. 1585 Yonge St. 416-922-1167. Free.
- 2:00 & 8:00: **Toronto Symphony Orchestra.** *Celtic Celebration.* See Apr 5. \$29-\$82; (evening \$31-\$109).
- 5:30: **Canadian Opera Company.** *Chamber Music Series: Strauss and Glière Sextets.* Strauss: *Capriccio Sextet*; Glière: *Sextet No. 3 Op. 11*. Arkady Yanivker and Neria Meyer, violin; Uri Meyer and Douglas Perry, viola; Simon Fryer and Sybil Shanahan, cello. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 8:00: **Angelwalk Theatre.** *Songs for a New World.* See Mar 30.

### Thursday April 07

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: Collaborations.* Artists of the Canadian Opera Company Ensemble Studio and L'atelier lyrique de L'Opéra de Montréal perform a program of operatic arias and ensembles. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:15: **Metropolitan United Church.** *Noon at Met.* Patricia Wright, organ. 56 Queen St. E. 416-363-0331 x26. Free.
- 7:00: **Toronto Secondary School Music Teacher's Association.** *Annual Sounds of Toronto Concert.* Music by Marlatt, Hatfield, Adams, Rutter, Holst, Whitacre and others. 1000+ student voices, bands, strings, steel pan, compositions from 25 TDSB secondary schools. Massey Hall, 15 Shuter St. 416-394-7010 x20135. \$10.
- 8:00: **Angelwalk Theatre.** *Songs for a New World.* See Mar 30.
- 8:00: **Massey Hall & Roy Thomson Hall.** *Angela Gheorghiu, soprano.* An evening of

- opera arias with orchestral accompaniment. Handel: "Lascia ch'io pianga" from *Rinaldo*; Puccini: "O mio babbino caro" from *Gianni Schicchi*; Dvořák: "Song to the Moon" from *Rusalka*; Massenet: "Aubade: Vive amour qui réve" from *Chérubin*; Schubert: "Ständchen" from *Schwanengesang*, D957; and others. Roy Thomson Hall, 60 Simcoe St., 416-872-4255. \$69.50-\$169.50.
- 8:00: **Tafelmusik.** *Beethoven: Symphony No. 9.* Programme also includes music by Mendelssohn, Brahms, and Pärt. Sigrid Plundrich, soprano; Anita Krause, mezzo; Rufus Muller, tenor; Christophen Nomura, baritone. Koerner Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-964-9562. \$45-\$95; \$25-\$89(sr/ Face the Musik). Also Apr 8, 9, 10.

## IT ISN'T OVER UNTIL THE FAT LADY SINGS

April 7, 8pm

# Milen Nachev

2010/11 conductor search candidate



- 8:00: **Toronto Philharmonia Orchestra.** *It Isn't Over Until the Fat Lady Sings: Bel Canto's Big Three.* Opera excerpts by Bellini, Rossini and Donizetti. Milen Nachev, conductor. George Weston Recital Hall, 5040 Yonge St. 647-439-8787. \$20-\$54.

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## Syrinx Sunday Salons



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Mozart: *String Quartet in D K499* ("Hoffmeister")  
Morawetz: *String Quartet #2*  
Dvorak: *String Quartet G+ Op. 106*

**Sunday April 3, 2011 3pm**  
**Heliconian Hall 35 Hazelton Avenue**

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**Sunday April 3, 3pm Glenn Gould Studio**

- Beethoven: Twelve Variations on the theme "Ein Mädchen oder Weibchen" from Mozart's opera, "The Magic Flute" Op. 66, for cello & piano
- Louis Spohr: Six German Songs Op. 103, for voice, clarinet & piano
- Anton Weber: Three Little Pieces Op. 11, for cello & piano
- Carl Frühling: Trio in A minor Op. 40, for clarinet, cello & piano

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**Thursday April 14, 2011 8:00 PM**

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## B. Concerts Beyond The GTA

**IN THIS ISSUE:** Barrie, Belleville, Blyth, Bracebridge, Brantford, Brockville, Cobourg, Cornwall, Drayton, Dundas, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, North Bay, Orillia, Owen Sound, Parry Sound, Peterborough, Port Hope, St. Catharines, Waterloo.

### Tuesday March 01

• 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts. Music @ Noon: Faculty Recital.** Karin Bella, piano. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x381. Free.

### Wednesday March 02

• 12:00 noon: **Wilfrid Laurier University. Chapel Choir.** Elvera Froese, director. Keffer Memorial Chapel, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.  
• 12:30: **University of Waterloo Department of Music. Piano and Cello Duo.** Justyna Szajna, piano; Amber Ghent; cello. Conrad Grebel Chapel, 140 Westmount Rd., **Waterloo.** 519-885-0220 x24226. Free.  
• 7:30: **University of Western Ontario Don Wright Faculty of Music. New Music Fest: UWU Contemporary Ensemble.** Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.

### Thursday March 03

• 12:00 noon: **Wilfrid Laurier University. Music at Noon.** WLU Faculty Woodwind Quintet. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.  
• 12:10: **School of Fine Art and Music/University of Guelph. Thursday at Noon Concert Series: Rebel Rhythm.** Latin-funk jazz fusion. University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107. 519-824-4120 x52991. Pwyc.  
• 12:30: **University of Western Ontario Don Wright Faculty of Music. UWU Singers.** Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 6:00: **University of Western Ontario Don Wright Faculty of Music. My Heart Still Remembers You.** St. Cecilia Singers. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 7:30: **University of Western Ontario Don Wright Faculty of Music. New Music Fest: Converging Soundscapes.** Wind Ensemble with Orchestra London Canada; guest: Patricia Green, mezzo. Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.

### Friday March 04

• 12:30: **University of Western Ontario Don Wright Faculty of Music. New Music Fest: Ensemble Transmission.** Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 7:00: **Beatriz Boizán, piano. Pasión: The Heart and Spirit of Latin Piano.** Featuring works by Lecuona, Soler, Cervantes, Albeniz and Ginastera. Hamilton Conservatory for the Arts, 126 James St. S., **Hamilton.** 905.528.4020. \$25; \$15(sr/st).

• 7:30: **University of Western Ontario Don Wright Faculty of Music. New Music Fest: Orchestra London Canada.** Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 8:00: **Wilfrid Laurier University. Opera Production: The Magic Flute.** Mozart. Michael Cavanagh, director; Leslie De'Ath, conductor. Theatre Auditorium, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. \$20; \$10(sr/st). Also Mar 5, 6.

### Saturday March 05

• 10:30: **Primavera Concerts. A Day-long Celebration of the International Women's Day Centenary.** Featuring three concerts with music by women composers: de la Guerre, Strozzi, Mrs. Philharmonica, Raum, Watson Henderson, Daley, von Bingen. Musathena; Oriana Women's Choir; Angas Zsigovics, soprano; Izabella Budai, flute. Lunch and brief talk between concerts. St. Barnabas Church, 33 Queens-ton St., **St. Catharines.** 905-892-0565; \$55; \$40(st).  
• 7:30: **Cellar Singers. In Concert.** Fauré: Requiem; Teller: The Awakening. Amy Dodington, soprano; David Jefferies, bass baritone; Blair Bailey, piano and organ. St. Paul's United Church, 62 Peter St. N., **Orillia.** 705-329-2333. \$25; \$12(st).  
• 7:30: **Chorus Niagara. Sounds of Light.** Works by Tavener, Rachmaninoff, Whitacre and Lauridsen. Robert Cooper, music director. Cathedral of St. Catherine of Alexandria, **St. Catharines.** 905-688-5550 x3257 or 1-866-617-3257. \$35; \$33(sr); \$15(st).  
• 7:30: **Georgian Bay Symphony. Tuba Concerto and Russian Symphony.** Kalinikov: Symphony No.1; Barbara York: Tuba Concerto; Ronald Royer, Exuberance; Delius: The Walk to the Paradise Garden. Marshall Gayman, tuba. OSCVI Regional Auditorium, 1550 8th St. E., **Owen Sound.** 519-372-0212. \$28; \$26(sr); \$5(25 and under).  
• 7:30: **Hamilton Philharmonic. Masterworks Series – Janina Plays Chopin.** Schumann: Carnaval (arr. Ravel); Chopin: Piano Concerto No.2 Op.21; Ravel: Pavane for a Dead Princess; Schumann: Symphony No.3 "Rhenish." Janina Fialkowska, piano; Alain Trudel, conductor. Hamilton Place, 1 Summers Lane, **Hamilton.** 905-526-7756. \$10-\$64.  
• 7:30: **John Laing Singers. Splendours of Italy.** Handel: Dixit Dominus; Allegri: Miserere; string works by Vivaldi and Bossi. Guests: Schulte Strings. Central Presbyterian Church, 165 Charlton Ave. W., **Hamilton.** 905-628-5238. \$25; \$20(sr); \$10(st).  
• 8:00: **DaCapo Chamber Choir. Chiaroscuro.** Music for choir and two harps. Macdonald: Tabula Rasa. Lori Gemmell, Sharlene Wallace, harps. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener.** 519-725-7549. \$20; \$15(sr/st); \$5(high school students with ID).  
• 8:00: **Guelph Chamber Choir. Songfest 2011: Folk & Family Concert.** Folk music with

local choirs and Canadian folk artists including James Gordon; Tannis Slimmon; Centre Wellington Singers; Harcourt Memorial United Church Choir; John F. Ross C.V.I. Concert Choir; Rainbow Chorus of Waterloo-Wellington. Gerald Neufeld, conductor. Harcourt Memorial United Church, 87 Dean Avenue, **Guelph.** 519-763-3000. \$20. 7:00: Pre-concert talk with James Gordon and Tannis Slimmon.  
• 8:00: **Wilfrid Laurier University. Opera Production: The Magic Flute.** See Mar 4.

### Sunday March 06

• 3:00: **DaCapo Chamber Choir. Chiaroscuro.** See Mar 5.  
• 3:00: **Lindsay Concert Foundation. Encore Children's Productions Presents: Infinitus String Trio Group.** Alex Cheung, cello; Anthony Cheung, viola; John H. Littlejohn, violin. Glenn Crombie Theatre, Fleming College, Frost Campus, 200 Albert St. S., **Lindsay.** 705-878-5625. \$20; \$10(youth).  
• 3:00: **University of Western Ontario Don Wright Faculty of Music. Perfect Pairs.** Works by Hardy/Finzi; Vilmoring/Poulenc; Goethe/Schubert and Hardy/Britten. Sherry Steele, soprano; Jackie Short, soprano; Todd Wieczorek, baritone; John Tessier, tenor; Carolyn Herrington, piano. Orchestra London Canada. Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 3:00: **Wilfrid Laurier University. Opera Production: The Magic Flute.** See Mar 4.  
• 3:30: **John Laing Singers. Splendours of Italy.** See Mar 5. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-628-5238. \$25; \$15(sr); \$10(st).  
• 7:00: **King Edward Choir/Nathaniel Dett Chorale. In Concert.** Collier Street United Church, 112 Collier St., **Barrie.** 705-734-0116. \$22; \$20(adv).  
• 8:00: **Kitchener-Waterloo Chamber Music Society. Musathena: Baroque Music by Female Composers.** Works by Strozzi, de la Guerre, Leonarda, Peruchona, Philharmonica and others. Katherine Hill, soprano; Sheila Smyth, Valerie Sylvester, baroque violins; Rebecca Morton, baroque cello; Sara-Anne Churchill, harpsichord. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

### Monday March 07

• 12:30: **University of Western Ontario Don Wright Faculty of Music. Flute Quartet.** Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 7:30: **The Irish Rovers. In Concert. Forty-fifth Anniversary Concert Tour.** The Roxy Theatre, 251 9th St. E., **Owen Sound.** 1-866-446-7699. \$39.50.  
• 8:00: **University of Western Ontario Don Wright Faculty of Music. Piano, Cello, Saxophone Trio.** Tony Deluca, saxophone; Jill Sauer-tieg, cello; Janelle Hutten, piano. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.

### Tuesday March 08

• 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts. Music @ Noon: Recital.** Performance students. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.  
• 7:30: **The Irish Rovers. In Concert. Forty-fifth Anniversary Concert Tour.** Blyth Memorial Community Hall, 394 Queen St. **Blyth.** 519-523-9300. \$39.50.  
• 8:00: **Kitchener-Waterloo Chamber Music**

**Society. Aviv String Quartet.** Beethoven: Quartet Op.74 ("Harp"); Brenner: Quartet No.3; Schubert: Quartet No.15 in G. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

### Wednesday March 09

• 6:00: **University of Western Ontario Don Wright Faculty of Music. Flute-Guitar Duo.** Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 7:30: **The Irish Rovers. In Concert. Forty-fifth Anniversary Concert Tour.** Drayton Festival Theatre, 33 Wellington St. S., **Drayton.** 888-449-4463. \$39.50.  
• 8:00: **Wilfrid Laurier University. Student Composer Series.** Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.

### Thursday March 10

• 12:00 noon: **Wilfrid Laurier University. Music at Noon.** Kathryn Ladano, bass clarinet; Richard Burrows, percussion. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.  
• 12:10: **School of Fine Art and Music/University of Guelph. Thursday at Noon Concert Series: Creative Music Festival.** University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107. 519-824-4120 x52991. Pwyc.  
• 2:00 & 8:00: **Sanderson Centre for the Performing Arts. The Echoes of Ireland.** A celebration of Irish dance, music, and song. Julie Fitzgerald, fiddle; Jonathan Lynn, Kevin Kennedy, actors, others. 88 Dalhousie St., **Brantford.** 800-265-0710. \$35.

### Friday March 11

• 12:30: **University of Western Ontario Don Wright Faculty of Music. Beethoven for Piano.** Hammerklavier Sonata, Op.106. Leslie Kinton, piano. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 8:00: **Acoustic Muse Concert Series. Smale's Pace Folk Reunion Concert.** Guests from the 1970s London folk scene, including Paul Mills, Doug McArthur, David Bradstreet, Brent Titcomb, David Woodhead, Bob Churchill, and Rick Taylor. John Smale, MC. Aeolian Hall, 795 Dundas St. W. **London.** 519-672-7950. \$30; \$25(adv).  
• 8:00: **McMaster University. Rémi Bolduc: Tribute to Charlie Parker.** Works by Parker, arranged for three alto saxophones by Bolduc. Convocation Hall, University Hall 213, 1280 Main St. W., **Hamilton.** 905-525-9140 x24246. \$20; \$15(sr); \$5(st).  
• 8:00: **Wilfrid Laurier University. Opera Production: The Magic Flute.** Michael Cavanagh, director; Leslie De'Ath, conductor. Sanderson Centre, 88 Dalhousie St., **Brantford.** 1-800-265-0710. \$20; \$10(sr/st).  
• 8:00: **Wilfrid Laurier University. Flute Ensemble.** Amy Hamilton, director. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.

### Saturday March 12

• 8:00: **Kingston Symphony. Classical Good Times.** Bizet: Carmen Suite; Holst: "Jupiter" from The Planets; Debussy: L'Après-Midi d'un Faune. Tom Allen, host; Glen Fast, conductor. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$20-\$47; \$20-\$43(sr); \$15-\$25(st); \$10(children).  
• 8:00: **Kitchener-Waterloo Chamber Music Society. Sara Davis Buechner, piano.** Haydn:



Sonata No.52 in E-flat; Dussek: Sonata in f; V. Cohen: Five Pieces; Yukiko Nishimura: Six New Etudes; Suesse: Cocktail Suite; You're the Surest Cure for the Blues. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

• 8:00: **Tactus Vocal Ensemble**. *Il Mio Sole*. Allegri: Miss a che fa oggi il mio; also works by Marenzio, Monteverdi, Palestrina, and Sanders. Christian Teeuwssen, organ. Church of Our Lady Immaculate, 28 Norfolk St., **Guelph**. 519-766-0371. \$20; \$10 (st).

#### Sunday March 13

• 3:00: **McMaster University**. *Chamber Orchestra Concert*. Elgar: Chansons Op.15; Mozart: Concerto in E-Flat for Two Pianos; Ravel: Pavane pour une infante défunte; Schubert: Symphony No.6 in C. Alexei Gulenco and Larissa Gulenco, guest pianists; Dr. Keith Kinder, conductor. Convocation Hall, University Hall 213, 1280 Main St. W. **Hamilton**, ON. 905-525-9140 x24246. \$10

• 3:00: **Nota Bene Period Orchestra**. *Bach's Leipzig and the Music of His Time*. Works by Bach, Telemann, Kuhnau and Rosenmüller. Stephen Marvin, violin; Jennifer Enns Modolo, mezzo. The Registry Theatre, 122 Frederick St., **Kitchener**. 519-578-1570. \$28; \$25(sr); \$15(st); \$5(under 18).

#### Monday March 14

• 12:30: **University of Western Ontario Don Wright Faculty of Music**. *Percussion Ensemble*. Davenport Theatre, Talbot College, 1151 Richmond St., **London**. 519-661-2111. Free.

• 7:30: **The Irish Rovers**. *In Concert. Forty-fifth Anniversary Concert Tour*. The Studio at

Hamilton Place, 10 MacNab St. S., **Hamilton**. 905-527-7666. \$39.50.

• 8:00: **University of Western Ontario Don Wright Faculty of Music**. *Percussion Ensemble*. Davenport Theatre, Talbot College, 1151 Richmond St., **London**. 519-661-2111. Free.

#### Tuesday March 15

• 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts**. *Music @ Noon: Alumna Recital*. Melissa Shriner, soprano. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines**. 905-688-5550 x3817. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society**. *Janina Fialkowska, piano*. Schubert: Sonata in A Op.120 D664; Szymanowski: Etude Op.4 No.3; Chopin: Scherzo No.1 in b; Liszt: Benediction de Dieu dans la Solitude; Gounod: Waltzes from the Opera Faust (arr. Liszt); and others. KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$25(st).

• 8:00: **The Irish Rovers**. *In Concert. Forty-fifth Anniversary Concert Tour*. Empire Theatre, 321 Front St., **Belleville**. 613-969-0099. \$42.75.

#### Wednesday March 16

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

• 12:30: **University of Western Ontario Don Wright Faculty of Music**. *Beethoven String Quartet/Quintet*. Von Kuster Hall, Music Building, 1151 Richmond St., **London**. 519-661-2111. Free.

• 6:00: **University of Western Ontario Don Wright Faculty of Music**. *Brass Quintet*.

Davenport Theatre, Talbot College, 1151 Richmond St., **London**. 519-661-2111. Free.

• 6:00: **University of Western Ontario Don Wright Faculty of Music**. *Contemporary Chamber Group*. Von Kuster Hall, Music Building, 1151 Richmond St., **London**. 519-661-2111. Free.

• 8:00: **Wilfrid Laurier University**. *Improvisation Concerts Ensemble*. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

#### Thursday March 17

• 12:00: **Wilfrid Laurier University**. *Music at Noon*. Elaine Lau, piano; Ramona Carmelly, mezzo; Shauna Basiuk, flute; Elizabeth McLellan, cello. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 12:00 noon: **St. Mark's Anglican Church**. *Noon Recital*. Music for organ solo and organ for four hands. Stephanie Burgoyne and William Vandertuin, organ. 155 Memorial Dr. **Brantford**. 519-752-0965. Free.

• 12:10: **School of Fine Art and Music/University of Guelph**. *Thursday at Noon Concert Series: Mercer and Park Duo*. Works from 1901-2011. University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107, **Guelph**. 519-824-4120 x52991. Pwyc.

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

#### Friday March 18

• 12:30: **University of Western Ontario Don**

**Wright Faculty of Music**. *Music for Historical Pianos*. Malcolm Bilson, piano. Von Kuster Hall, Music Building, 1151 Richmond St., **London**. 519-661-2111. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society**. *Henderson-Kolk Guitar Duo*. Albeniz: Cordoba, Recuerdos de Viaje; de Falla: La Vida Breve; Ravel: Le Tombeau de Couperin (selections, arr. Henderson-Kolk); Bach: Italian Concerto BWV971; Mozart: Symphony No.40 in g K550 (arr. Henderson-Kolk). KWCMs Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

#### Saturday March 19

• 7:30: **Hamilton Philharmonic**. *Classical Mystery Tour: A Tribute to the Beatles*. Members of Broadway's Beatlemania perform Beatles hits from every decade. James Sommerville, conductor. Hamilton Place, 1 Summers Lane, **Hamilton**. 905-526-7756. \$38.25- \$58.25.

• 8:00: **Songbirds**. *The Best of Women in Song*. All-female vocal quartet performs classical to pop music. Cameco Capitol Arts Centre, 20 Queen St. **Port Hope**. 1-800-434-5092. \$39.

#### Sunday March 20

• 3:00: **Beatriz Boizán, piano**. *Pasión: The Heart and Spirit of Latin Piano*. Featuring works by Lecuona, Soler, Cervantes, Albeniz and Ginastera. The Registry Theatre, 122 Frederick St. **Kitchener**. 519-745-6565 \$20; \$10(sr/st).

• 3:00: **Caskey School of Music**. *Alexei Gulenco, piano*. Works by Liszt. First Unitarian Church of Hamilton, 170 Dundurn St. S., **Hamilton**. 905-528-5395. \$20; \$10(st).

## Splendours of Italy

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Sunday, March 6, 2011, 3:30 p.m.  
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## B. Concerts Beyond The GTA

- 7:30: **Cuckoo's Nest Folk Club.** *County Vaudeville & Tethera: Double Bill.* British Music Hall songs and English dance tunes. County Vaudeville (Paul Morris, mandolin, vocals, concertina and melodeon; Peter Stephens, guitar and vocals); Tethera (Brad McEwen, 10-string citterns and vocals; Brian Sinclair, mandocello, banjo, guitar); Paul Morris, mandolin, vocals, concertina, melodeon; Gwen Potter, violin, viola, viola d'amore. Chaucer's Pub, 122 Carling St., **London.** 519-473-2099. \$18; \$15(adv).
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Trio d'Argento.* L. Mozart: Divertimento in C; Emmanuel: Sonata (1907); Bolling: Suite for Flute/Alto Flute, Bass Clarinet, piano; Doppler: Andante and Hungarian Rondo Op.25; Shostakovich: Four Waltzes from Film Music (arr. Atovmian); Peterson: Trio (1907). KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

### Monday March 21

- 7:00: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Showplace Performance Centre, 290 George St. N., **Peterborough.** 705-742-7469/1-866-444-2154. \$39.50

### Tuesday March 22

- 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts.** *Music @ Noon: Vocal Recital.* Voice students. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 12:30: **McMaster University.** *Rebecca Morton. Cello.* Bach: Solo Suite; Britten: Suite Op.72. Convocation Hall, University Hall 213, 1280 Main St. W. **Hamilton,** 905-525-9140 x27038. Free.
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Jazz Ensemble.* Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.

### Wednesday March 23

- 7:00: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Brockville Arts Centre, 235 King St. W., **Brockville.** 1-877-342-7122. \$39.50
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Vinca String Quartet.* Schubert: Quartettsatz; Mozart: String Quartet in d K421; Bartók: String Quartet No.3; Beethoven: Quartet in e Op.59 No.2 (Rasumovsky No.2). KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Symphonic Band.* Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.
- 8:00: **Wilfrid Laurier University.** *Student Composer Concert.* Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.

### Thursday March 24

- 12:00: **Wilfrid Laurier University.** *Music at Noon.* Michael Esch, piano. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.
- 12:10: **School of Fine Art and Music/University of Guelph.** *Thursday at Noon Concert Series: Atwood Songs.* Poems by Margaret Atwood set to music by Peter Skoggard. Marion Samuel Stevens, soprano; Tilly Kooyman, clarinet; and others. University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107, **Guelph.**

519-824-4120 x52991. Pwyc.

- 7:00: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Aultsville Theatre, 2 Belmont St., **Cornwall.** 613-938-9400. \$42.50

### Friday March 25

- 12:30: **University of Western Ontario Don Wright Faculty of Music.** *Mélie.* Faculty members perform French repertory of the early 20th century. Sophie Roland, voice; Stéphan Sylvestre, piano. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.
- 7:30: **Marilyn I. Walker School of Fine and Performing Arts.** *ENCORE! Concert Series.* Jennifer Carter, soprano. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3257. \$28.50; \$22.50(sr/st); \$5(eyeGo high school program).
- 7:30: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Capitol Theatre, 150 Main St. E., **North Bay.** 705-474-4747/1-888-834-4747. \$39.50
- 8:00: **Acoustic Music Concert Series.** *Jesse Winchester.* Aeolian Hall, 795 Dundas St. W. **London.** 519-672-7950. \$35; \$30(adv).
- 8:00: **Kitchener-Waterloo Symphony.** *Red Carpet Oscar Party.* Music from award-winning films *Gone With the Wind*, *Titanic*, *Ben Hur* and others. Michael Krajewski, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$19-\$62. Also Mar 26.
- 8:00: **McMaster University.** *Johannes Linstead: Guitar of Fire.* Spanish guitar backed by Mediterranean rhythm section. Convocation Hall, University Hall 213, 1280 Main St. W. **Hamilton, ON.** 905-525-9140 x24246. \$20; \$15(sr); \$5(st).
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Crossing Hemispheres: Wind Ensemble.* Works by Hindemith, Estacio, Goto and Mashima. Davenport Theatre, Talbot College, 1151 Richmond St., **London.** 519-661-2111. Free.

### Saturday March 26

- 9:15am & 10:15am & 11:15am: **Kitchener-Waterloo Symphony.** *Children's Concert - Bella the Tuba Gets her Melody.* KWS Brass Quintet. River Run Centre, 35 Woolwich St., **Guelph.** 519-745-4711/888-745-4717. \$11-\$13.
- 2:00: **Wilfrid Laurier University.** *K-W Symphony Youth Orchestra and WLU Symphony Orchestra.* Humperdink: Hansel and Gretel Prelude; Mahler: Kindertotenlieder; Adagietto from Symphony No. 5; John Williams: Star Wars Suite. Daniel Licht, baritone; Paul Pulford, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-578-1570/1-800-265-8977. \$13.34; \$11(children).
- 3:00: **Port Hope Friends of Music.** *Stars of Tomorrow.* Three rising operatic stars from the U of T Opera School. Hosted by Iain Scott. St. Peter's Church, 240 College St., **Cobourg.** 905-797-2295. \$25; \$10(st).
- 7:30: **Lyrica Chamber Choir.** *Masterful Rheinberger.* Rheinberger: Miss Brevis Op.117 and other Romantic works. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-722-0271. \$15; \$12(sr/st).
- 7:30: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Rene M. Caisse Memorial Theatre, 100 Clearbrook Trail, **Bracebridge.** 705-645-8400/1-877-645-8440. \$40.

- 8:00: **Kitchener-Waterloo Symphony.** *Red Carpet Oscar Party.* See Mar 25.
- 8:00: **Wilfrid Laurier University.** *WLU Choirs.* Lee Willingham, director. Theatre Auditorium, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. \$10; \$5(sr/st). Also Mar 27.

### Sunday March 27

- 2:30: **Kingston Symphony.** *A Fitting Tribute.* A tribute to the late F.R.C. Clarke. Willan: Requiem. Jennie Such, soprano; Janice Coles, mezzo; Tim Stiff, tenor; Bruce Kelly, baritone; Kingston Choral Society; Brian Jackson, guest conductor. Kingston Gospel Temple, 2295 Princess St., **Kingston.** 613-530-2050. \$20-\$47; \$20-\$43(sr); \$15-\$25(st); \$10(children).
- 3:00: **Grand River Chorus.** *Brahms Requiem: Ein Deutsches Requiem.* Leslie Bouza, soprano; Jordan Stumpf, baritone. St. Pius Roman Catholic Church, 9 Waverly St., **Brantford.** 519-770-0478. \$25; \$20(sr/st); \$5(high school students and children).
- 3:00: **University of Western Ontario Don Wright Faculty of Music.** *University of Western Ontario Symphony Orchestra.* Catherine Folstad, cello. Alumni Hall, 1151 Richmond St., **London.** 519-679-8778. \$15; \$10(sr/st).
- 3:00: **Wilfrid Laurier University.** *WLU Choirs.* See Mar 26.
- 6:30: **Orillia Vocal Ensemble/Orillia Presbyterian Church, St. Andrews/The Sharing Place Food Bank.** *An Evening of Sharing ... Dessert and Song.* Featuring a 50 voice choir, and Alex The Folk Band. Roy Menagh, conductor. St. Andrews Church, 99 Peter St. N., **Orillia.** 705-325-5183/705-327-4273. \$20.
- 7:00: **The Irish Rovers.** *In Concert. Forty-fifth Anniversary Concert Tour.* Stockey Centre, 2 Bay St., **Parry Sound.** 877-746-4466. \$39.50
- 7:00: **Wilfrid Laurier University.** *WLU Jazz Ensemble.* Ron Schirm, conductor. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. \$10; \$5(sr/st).

### Monday March 28

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Lafayette Quartet.* Haydn: Quartet Op.74 No.3 ("Rider"); Carter: Quartet No.2; Brahms: Piano Quintet in f Op.34. Guest: Ronald Turini, piano. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$25(st).
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Chamber Ensembles.* Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.

### Tuesday March 29

- 12:00 noon: **Marilyn I. Walker School of Fine and Performing Arts.** *Music @ Noon: Recital.* Instrumental students. Sean O'Sullivan Theatre, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3817. Free.
- 12:15: **St. Paul's Anglican Cathedral.** *Organ Recital: Stephanie Burgoyne and William Vandertuin.* 472 Richmond St., **London.** 519-752-0965. Free.
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Early Music Studio.* Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.

### Wednesday March 30

- 12:00 noon: **Wilfrid Laurier University.** *Chapel Choir.* Elvera Froese, director. Keffer Memorial Chapel, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.

### Thursday March 31

- 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Jacob Braun, cello; Anya Alexeyev, piano. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.
- 12:10: **School of Fine Art and Music/University of Guelph.** *Thursday at Noon Concert Series: Student Soloists.* University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107. 519-824-4120 x52991. Pwyc.
- 8:00: **University of Western Ontario Don Wright Faculty of Music.** *Brass Quintet.* Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.
- 8:00: **Wilfrid Laurier University.** *Chamber Music Concert.* Beth Ann de Sousa, director. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free. Also Apr 2.

### Friday April 01

- 12:30: **University of Western Ontario Don Wright Faculty of Music.** *I Shall Keep Singing.* Songs for joy and laughter. St. Cecilia Singers & Les Choristes. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.
- 8:00: **Kitchener-Waterloo Symphony.** *Gerstein Plays Rach 2.* Stravinsky: Pulcinella Suite, Current: Whirling Dervish; Rachmaninoff: Piano Concerto No.2. Kirill Gerstein, piano, Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$19-\$78.

### Saturday April 02

- 2:30: **Kitchener-Waterloo Symphony.** *Family Concert: A Family of Strings - A World of Music.* A demonstration of stringed instruments as heard in music by Bach, Vivaldi, Holst, and others. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$11-\$16.
- 3:00: **Wilfrid Laurier University.** *Chamber Music Concert.* See Mar 31.
- 8:00: **Guelph Chamber Choir.** *Brahms: A German Requiem.* Anne-Marie Ramos, soprano; Daniel Licht, bass-baritone; University of Guelph Choir; University of Western Ontario Singers; Musica Viva Orchestra; Marty McCarthy, Gerald Neufeld conductors. River Run Centre, 35 Woolwich St., **Guelph.** 519-763-3000. \$25. 7:00: Pre-concert talk by Neufeld.
- 8:00: **Kitchener-Waterloo Symphony.** *Gerstein Plays Rach 2.* See Apr. 1.
- 8:00: **Wilfrid Laurier University.** *WLU Wind Ensemble.* Jessica Kun, conductor. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. \$10; \$5(sr/st).

### Sunday April 03

- 2:30: **Kitchener-Waterloo Symphony.** *Generations III.* Stravinsky: Pulcinella Suite; Current: Whirling Dervish. Edwin Outwater, conductor/host. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$15-\$41.
- 3:00: **Elora Festival Singers.** *Bach: Mass in B Minor.* Suzie LeBlanc, soprano; David Trudgen, counter-tenor; Tyler Duncan, baritone; Elora Festival Singers and Orchestra; Noel Edison, conductor. Church of Our Lady, 28 Norfolk St., **Guelph.** 888-747-7550/519-846-0024. \$40.

### Monday April 04

- 8:00: **Kitchener-Waterloo Chamber Music**



**Society.** *In Recital: Miriam Stewart-Kroeker, cello; Stephanie Mara, piano.* Beethoven: Sonata in C Op.102 No.1; Sonata in D Op.102 No.2; Debussy: Sonata for cello and piano; de Falla: Suite Populaire. KWCMs Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

#### Wednesday April 06

• 12:30: **University of Western Ontario Don Wright Faculty of Music.** *Choir Finale.* St. Cecilia Singers & Les Choristes. Von Kuster Hall, Music Building, 1151 Richmond St., **London.** 519-661-2111. Free.  
• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Penderecki String Quartet.* Mozart: Quartet in D K499 ("Hoffmeister"); Tüür: String Quartet: In memoriam Urmus Kibuspuu; Dvořák: Quartet No.13 in G Op.106 B192.

## C. In The Clubs (Mostly Jazz)

#### Alize Restaurant

2459 Yonge St. 416-487-2771  
www.alizerestaurant.com  
**Every Sun Scott Kemp Duo** 6-9pm.

#### Alleycatz

2409 Yonge St. 416-481-6865  
www.alleycatz.ca  
**Every Mon Salsa Night with DJ Frank Bis-chun** with Lessons 8pm; **Every Tue Carlo Berardinucci Band, Swing & Jazz** \$5 Cover 8:30pm; **Every Wed Swingin' Jazz and Blues, Funky R&B with Grayceful Daddies** 8:30pm; **Every Thu Soul, R&B and Reggae, \$4 Refreshments,** NO COVER; **Fridays and Saturdays Funk, Soul, Reggae, R&B, Top 40, \$10 Cover** without dinner reservations. **Mar 3, 4 Ascension.** **Mar 5 Lady Kane.** **Mar 10, 11, 12 Graffiti Park.** **Mar 17, 18 Ascension.** **Mar 19 Soular.** **Mar 24, 25, 26 Lady Kane.** **Mar 31 Ascension.**

#### Annex Live, The

296 Brunswick Ave. 416-929-3999  
www.annexlive.com  
**Mar 17 Ivar Kangur CD Release** (jazz piano)

#### Aquila Restaurant

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

#### Azure Restaurant and Bar

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

#### Black Swan, The

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

#### Bon Vivant Restaurant

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

#### Brassaii Café Restaurant & Lounge

461 King St. W. 416-598-4730  
www.brassaii.com  
**Every Tue Holly Clark** 7-11pm.

KWCMs Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).  
• 9:00: **University of Western Ontario Don Wright Faculty of Music.** *Jazz Ensemble.* Grad Club, Middlesex College, 1151 Richmond St., **London.** 519-661-2111. Free.

#### Thursday April 07

• 12:10: **School of Fine Art and Music/University of Guelph.** *Thursday at Noon Concert Series: Student Soloists.* University of Guelph, 45 Trent Lane, MacKinnon Building, Room 107. 519-824-4120 x52991. Pwyc.  
• 8:00: **Kitchener-Waterloo Symphony.** *Bugs Bunny at the Symphony.* Music from famous cartoons. Leo Marchildon, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$19-\$83.

#### Castro's Lounge

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

#### C'est What

67 Front St. E. 416-860-9000  
www.cestwhat.com  
**Every Fri Hot Five Jazzmakers** 3-6pm PWYC.

#### Chalkers Pub Billiards & Bistro

247 Marlee Ave. 416-789-2531  
www.chalkerspub.com (for complete listings)  
**Every Wed Girls Night Out Vocalist-Friendly Jazz Jam** 8pm-midnight with host *Lisa Particelli* (vocals/flute) *Peter Hill* (p) *Ross MacIntyre* (b) *Norman Marshall Villeneuve* (d) NO COVER.  
**Mar 3 Kirk MacDonald Trio** with *Neil Swainson* (b) featuring *Dennis Mackrel* (d). 7-10pm, \$10.  
**Mar 4 Kirk MacDonald Trio** with *Neil Swainson* (b) featuring *Dennis Mackrel* (d). 7-10pm, \$15; \$10(st). **Mar 5 Kirk MacDonald Trio** with *Neil Swainson* (b) featuring *Dennis Mackrel* (d). 6-9pm, \$15; \$10(st); *Soul Stew* 9:30pm-2am. **Mar 12 Vocalist Lisa Martinelli's Quartet** with *Adrean Farrugia* (p) *Kevin Turcotte* (tp) *Pat Collins* (b) 6-9pm \$10. **Mar 19 Nancy Walker Quartet "New Hieroglyphics" CD Release.** *Nancy Walker* (p) *Ted Quinlan* (g) *Kieran Overs* (b) *Ethan Ardelli* (d) 6-9pm \$10; *Soul Stew* 9:30pm-2am. **Mar 26 Private Event**, no jazz.

#### Chick N' Deli

744 Mount Pleasant Rd. 416-489-3363  
www.chickndeli.com  
**Every Mon Big Band Night** 7:30pm. **Every Sat Climax Jazz Band** 4-7pm.

#### China House Restaurant

925 Eglinton Ave. W. 416-781-9121  
www.chinahousetoronto.com NO COVER  
**Every Thu Live Jazz** 7:30-10:30pm  
**Mar 3 Reg Schwager Quartet.** **Mar 10 Chase Sanborn Quartet.** **Mar 17 Steve Koven Trio.** **Mar 24 Mike Lewis.** **Mar 31 Luis Mario Ochoa.**

#### Classico Pizza & Pasta

2457 Bloor St. W. 416-763-1313  
**Every Thu Jazz Guitarist Nate Renner** 7pm NO COVER

#### Cobourg, The

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

## IN THE CLUBS

# Time for Sondheim

ORI DAGAN

**C**all it jazz-theatre fusion if you must. Stephen Sondheim's music inspired saxophonist Bobby Hsu to dream up and assemble "A Sondheim Jazz Project."

"His songs are not only musically complex and lyrically highly sophisticated but beautifully melodic and singable," Hsu asserts.

"For me, one of the most fun things about the band is factoring dramatic and narrative aspects of the lyrics into the musical decision making, something which as a jazz player I'd always ignored before. Also, this band allows for 'crossing over' in both directions: exposing these songs to

jazz people, and presenting a fresh take on them to people familiar with musical theatre." Hsu's sensitive arrangements aside, his alto work has never sounded better. Rounded out by pianist D'Arcy Myronuk, bassist James McEleney and drummer Morgan Childs, the band focuses the spotlight firmly on a force of nature, effervescent singer Alex Samaras.

In the bandleader's words, "Alex is the only singer I know who, besides having an incredibly beautiful voice, is able to pull off the balance between the 'jazzy' and the dramatic elements of the arrangements." Serious Sondheimites, reserve now:

March 5, 8-11pm at Ten Feet Tall and March 11, 5-8pm at Gate 403.

Preview here: [www.myspace.com/asondheimjazzproject](http://www.myspace.com/asondheimjazzproject).



**Bobby Hsu does Sondheim.**

PHOTO AMY MCCONNELL

## Winters' Warmth

March 22 (Stephen Sondheim's birthday), Winters College at York University is hosting a fundraiser to celebrate more than 20 years of vibrant fine arts, with hopes of raising money to improve college performance spaces. College Master Marie Rickard puts it thusly: "A university college is where students spread their wings. At Winters, they come together in a way that is totally distinct from how they perform in their courses. This is where they experiment, take risks, pool their talents and work as a community of young artists. As their advocate, I want to draw attention to the fact that two of our most loved and well-used college spaces really need a little TLC – better lighting and acoustics, for a start." Appearing at the fundraiser will be York's Oscar Peterson Chair in Jazz Performance, trombone master Ron Westray (who will be releasing a new CD at The Rex on March 2 and 3); alumna jazz vocalist/composer and faculty member Rita di Ghent; the York Gospel Choir; a *cappella* group WIBI, and many other York faculty, alumni and students. Tickets are \$50 (\$40 in advance), and \$10 for students.

To reserve, email [wcmaster@yorku.ca](mailto:wcmaster@yorku.ca).

## Kirk's Works

The great American songbook has been a grand compositional influence on saxophonist Kirk MacDonald, whose "Songbook Vol. 2" recording has just received a Juno nomination. "Typically when I work as a leader I prefer to play my own music because it offers more of a personal statement, and so, over the years I've developed



**Kirk MacDonald.**

my own repertoire... Many years ago I came across the music of Spanish composer, Albéniz. He once said that when you start with something, if you follow the thread of that thought, it takes on a life of its own; you have no idea where it's going to take you. That really stuck with me." There are plenty of chances to hear Kirk's works performed. He's literally jazzed about next month's "Deep Shadows," a debut CD Release for the Kirk MacDonald Jazz Orchestra, featuring big band arrangements of his compositions, April 2 at Humber College Auditorium. You can also find him this month in a far more intimate configuration with a three-night stint March 3-5 at Chalkers Pub alongside bass ace Neil Swainson and out-of-town guest drummer, Dennis Mackrel, music director of the Count Basie Orchestra. [www.kirkmacdonald.com](http://www.kirkmacdonald.com)

### Walker's Chalkers Date

Speaking of Chalkers, under the category of grand, the venue is now home to a brand new Shigeru Kawai SK-3 6' 2" piano! Perfect timing for a CD release by one of the country's most acclaimed jazz pianists and composers, Nancy Walker, her sixth as leader. "New Hieroglyphics" gathers together a dozen original compositions. Alongside bassist Kieran Overs and drummer Ethan Ardelli, Walker welcomes a new addition to her group, guitarist Ted Quinlan.

"I love the sonic possibilities that the guitar offers: colours, textures, the ability to be treated as a "horn-like" voice as well as a harmonic one," she explains. "Writing for a quartet configuration that includes guitar allows me to make use of all those sonic possibilities in combination with the piano, which I find exciting and inspiring." Why Quinlan? "Not only is Ted a world class guitar player with killer chops, but he's so open, flexible and adventurous, he's game to try anything."

Walker's adventurous music is enriched with a captivating depth of feeling, especially in live performance. Reserve now for March 19 from 6-9pm at Chalkers Pub.

### Two Mics Are Better Than One!

Though their voices are entirely different, jazz artists Heather Bambrick and Julie Michels have much in common, from vocal versatility to a sizzling sense of humour. In late 2008, a fantabulous version of "Moondance" (find it on YouTube) inspired the two, along with their mutually adored accompanist Diane Leah, to plan a duet show.

"I've been waiting for this concert for years!" exclaims Michels. "I think it's because Heather and I are both crazed, fuzzy-haired, scatting women who love to sing and laugh. I can push myself when we sing together and that's a wonderful feeling."

"Anything we do involves laughter, spontaneity, adventure, vocal antics, and of course great music," promises Bambrick. "And we chose the best source for duets: Show Tunes!"

As for the seated member of the trio – the two singers couldn't be fonder of pianist Diane Leah. As Bambrick points out, "I swear, she knows every tune ever written. Her sense of humor is second only to her incredible sense of musicality." Collectively the three broads settled on the title "Broadway." It will premiere on Saturday, March 26, 8pm at the **Metropolitan Community Church of Toronto** as part of the Leading Ladies Concert Series.

Tickets are available here: [www.mcctorontochoir.com](http://www.mcctorontochoir.com). ■

## C. In The Clubs (Mostly Jazz)

### Communist's Daughter, The

1149 Dundas St. W. 647-435-0103

**Every Sat Gypsy Jazz** 4-7pm w/ *Michael Johnson & Red Rhythm: Michael Louis Johnson (tp/voc) Roberto Rosenman (g) Terry Wilkins (bl)*.

### DeSotos

1079 St. Clair Ave. W. 416-651-2109

[www.desotos.ca](http://www.desotos.ca)

**Every Thurs Open Mic Jazz Jam** 8pm-midnight, hosted by Double A Jazz; **Every Sun Brunch w/ Double A Jazz and Guest** 11am-2pm

### Dominion on Queen

500 Queen St. E. 416-368-6893

[www.dominiononqueen.com](http://www.dominiononqueen.com)

**Every Sun Rockabilly Brunch** 11am-3pm.  
**Every 1st & 3rd Sun Jazz Jam** w/ host Robert Scott 4-7pm; **Every Tue Corktown Django Jam** w/ host Wayne Nakamura, 8:30pm PWYC.  
**Every Wed Corktown Uke Jam. Every Thu John T. Davis** on B3 5:30-8pm, NO COVER.  
**Every Saturday Ronnie Hayward** 4-7pm.  
**Mar 4 Swingin' Blackjacks. Mar 5 Firecrackers Burlesque Show. Mar 11 Elmer Ferrer. Mar 12 Cross-Eyed Cat. Mar 17 St. Patrick's day: Shane McShane and the Shenanigans. Mar 18 Circles featuring The Pulse. Mar 19 Kat Kings CD Release. Mar 21 Toronto Composer's Workshop. Mar 24 Alexander Brown's Latin Power Jam. Mar 25 Havana to Toronto Safari. Mar 26 East End Rockabilly Riot. Mar 27 Musical Theatre Cabaret.**

### Dovercourt House

805 Dovercourt Rd. 416-537-3337

[www.odd-socks.org](http://www.odd-socks.org) (full details)

**Every Sat Saturday Night Swing: Dance** featuring Live Swing Bands and dance lessons.  
**Mar 5 Josh Grossman's Toronto All Star Big Band** w/ guest vocalist Sophia Perlman. **Mar 12 Drew Jurecka Swing Band. Mar 19 Mike Daley Swing Band. Mar 26 Patrick Tevlin's New Orleans Rhythm.**

### Ellington's Music and Café

805 St. Clair Ave. W. 416-652-9111

**Weekday Mornings Ben D' Cunha** 9-10am.

### The Emmet Ray

924 College St. 416-792-4497

[www.theemmetray.com](http://www.theemmetray.com) (full calendar)

**Mar 2 Peter Boyd and the Mutant Duo. Mar 6 Jamie Ruben. Mar 9 Luke Michlielsen. Mar 9 Zaac Pick. Mar 13 Ashley Urquhart. Mar 14 Tara Davidson, Dan Fortin & Ethan Ardelli. Mar 16 Jessica Stuart Few. Mar 17 Half Beat Mishap. Mar 20 Lowell Whitty. Mar 21 Easty, Chaloner, Farrugia, Cashion & Juhas. Mar 23 Jamie Drayton. Mar 26 Box Full of Cash. Mar 27 Jeff Scarrott Trio. Mar 28 Peripheral Vision.**

### Gate 403

403 Roncesvalles 416-588-2930

[www.gate403.com](http://www.gate403.com) (daily schedule)

NO COVER/PWYC

**Mar 1 Kelsey McNulty Jazz Band, Julian Fauth Blues Band. Mar 2 Derek Gray Jazz Band, Kurt Nielsen/Richard Whiteman Jazz Band. Mar 3 Mikko Hilden's Les Petit Nouveau, Roberta Hunt Jazz & Blues Band. Mar 4 James Brown Jazz Duo, Fraser Melvin Blues Band. Mar 5 Lowell Whitty Jazz Band, Bill Heffernan & Friends, Melissa Boyce Jazz & Blues Band. Mar 6 Melissa Lauren Jazz Band, Brownman Akoustic Jazz Trio, Back Alley Ringer Blues Band. Mar 7 Alex**

**Coleman Jazz Band, Vincent Bertucci Jazz Band. Mar 8 Donné Roberts Band, Julian Fauth Blues Band. Mar 9 Joshua Goodman Jazz Band, Teri Parker Jazz Band. Mar 10 Emily the Blue Caller, Kevin Laliberté Jazz & Flamenco Trio. Mar 11 Bobby Hsu's A Sondheim Jazz Project feat. Alex Samaras, Patrick Tevlin's New Orleans Rhythm. Mar 12 Noah Leibel Jazz Quartet, Bill Heffernan & Friends, Sabor Latin Jazz Band. Mar 13 Joel Diamond Jazz Duo, Whitney Ross Baris Jazz Band, Cross Eyed Cat Blues. Mar 14 Denis Schingh Solo, Sean Bellaviti Jazz Band. Mar 15 Ross Nielsen Blues Solo, Julian Fauth Blues Night. Mar 16 Roger Dorey Blues Solo, Jorge Gavidia Jazz & Blues Band. Mar 17 Patricia Murray Jazz Duo, String Theory. Mar 18 Jerzy Sieczka Jazz Duo, Joanna Moon Flamenco-Latino with Quebec Edge. Mar 19 Blakeley Walker Duo, Bill Heffernan & Friends, Six Points Jazz Orchestra. Mar 20 Bartosz Hadala Jazz Piano Solo, Anthony Fung Jazz Trio, Nicole Christian Jazz Duo. Mar 21 Zaynab Wilson Jazz Band, Ken Kawashima & Bob Vespaziani Snake Oil Johnson. Mar 22 Ross Nielsen Blues Solo, Julian Fauth Blues Band. Mar 23 Alex Samaras Jazz Band, Miss Caroline M-R Jazz Band. Mar 24 Ernesto Cervini's Myriad, Kristin Lindell Jazz Band. Mar 25 Denielle Bassels Jazz Band, Real Time Jazz Ensemble. Mar 26 Dave Rubel Jazz Band, Bill Heffernan & Friends, Donné Roberts Band. Mar 27 Victor Monivais Trio, Boxcar Boys Jazz & Swing Band, Harley Card Jazz Band. Mar 28 Marshall Olchoway Jazz Band, Chris Butcher Jazz Band. Mar 29 Ross Nielsen Blues Solo, Julian Fauth Blues Band. Mar 30 Chris Chekan Jazz Band, Framework Collective. Mar 31 Julia Cleveland Jazz Band, Cyndi Carleton Jazz & Swing Band.**

### Gladstone Hotel, The

1214 Queen St. W. 416-531-4635

[www.gladstonehotel.com](http://www.gladstonehotel.com)

**Mar 3 Uptown Swing Band** w/ June Garber 8pm \$10. **Mar 24 GUH w/ Lonnie James** 8pm PWYC. **Mar 26 JunoFest: Adrean Farrugia, Chet Doxas, Félix Stüssi** 8pm-2am \$17.50.

### Grossman's Tavern

"Toronto's Home of the Blues"

379 Spadina Ave. 416-977-1210

[www.grossmantavern.com](http://www.grossmantavern.com) (complete schedule) NO COVER.

**Every Sat The Happy Pals** matinee 4-8pm.  
**Every Sun Nicola Vaughan Acoustic Jam** 4-9pm, *The Nationals* with Brian Cober: Double Slide Guitar Open Stage Jam 9:30pm-2am  
**Every Wed Ernest Lee & Cotton Traffic Every Thu The Responsible Jam. Mar 1 Miz Debbie and the xtra-lites. Mar 4 Damned Neighbour. Mar 5 Happy Pals, Grayceful Daddies. Mar 8 Chloe Watkinson and the Joyful Sinners. Mar 11 Ernest Lee Birthday. Mar 12 Happy Pals, Chloe Watkinson. Mar 23 Ernest Lee and the Cotton Traffic. Mar 25 Frankie Foo. Mar 26 Happy Pals, Caution Jam.**

### Harlem Restaurant

67 Richmond St. E. 416-368-1920

[www.harlemrestaurant.com](http://www.harlemrestaurant.com) (full music schedule) NO COVER

**Every Mon Open Jam Night** 8pm-1am; **Every Fri/Sat Jazz/Blues** 7:30-11:30pm. **Mar 4 Syneeta Neal. Mar 5 Private Event. Mar 11 Unbuttoned. Mar 12 Treson. Mar 18 Jake Wilkinson. Mar 19 Joni NehRita. Mar 25 Jill Peacock. Mar 26 Janelle Monique.**



## Harlem Underground

Restaurant and Bar  
745 Queen St. W. 416-366-4743  
www.harlemrestaurant.com/underground  
**Every Mon** *Chris Weatherstone Trio*; **Every Tue** *John Campbell*; **Every Thu** *Carl Bray*; **Every Fri** *Chris Weatherstone Trio*; **Every Sat** *Carl Bray*.

## Hugh's Room

"Toronto's home of live Folk and Roots"  
2261 Dundas St. W. 416-531-6604  
www.hughsroom.com (for complete schedule of nightly acts)  
All shows start at 8:30pm; for ticket prices and show details refer to website.  
**Mar 2** *Catherine MacLellan and Dave Gunning*. **Mar 3** *Kevin Fox CD Release*. **Mar 4** *Melanie Doane CD Release*. **Mar 5** *Joni Mitchell Tribute with Lori Cullen, David Matheson, Brian MacMillan, DK Ibomeka, Michelle Willis, Mia Sheard*. **Mar 6** *Lucy Kaplansky*. **Mar 7, 8** *Rodney Crowell*. **Mar 11** *Paul Simon Tribute with Michael Occhipinti, Lester McLean, Blair Packham, Brian Kobayakawa Trio, Ben Sures, hosted by Michael Wrycraft*. **Mar 17** *St. Patrick's Day with Rant Maggie Rant*. **Mar 19** *Jane Bunnett: "Cuban Rumba Roots Meets Jazz"*. **Mar 20** *Bluebird Blues Revue with Chris Whiteley, Diana Braithwaite, Bob Hall*. **Mar 23** *Roy Hynes*. **Mar 25** *JunoFest: Laila Biali, The Sojourners*. **Mar 26** *JunoFest: Sultans of String*. **Mar 27** *Ken Whiteley's Gospel Matinee*. **Mar 30** *Layah Jane CD Release, opener Brittany Ann*. **Mar 31** *Martyn Joseph*.

## Joe Mama's

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

## Liberty Bistro, The

25 Liberty St. 416-533-8828  
www.libertobistro.ca  
**Every Tue** *Open Mic with Big Rude Jake*.  
**Every Wed** *Noah Zacharin*. **Mar 5** *Julie Michels & Kevin Barrett*.

## Lula Lounge

1585 Dundas St. W. 416-588-0307  
www.lula.ca (complete schedule)  
**Every Sun (Mar 6, 13, 20, 27)** *Salsa Brunch Party: Luis Mario Ochoa Quartet & dance lesson by Miko Sobreira*. \$25 includes music, dance and brunch; free for kids 12 and under. **Mar 3** *Jazz Safari with Swing Shift Big Band*. **Mar 4** *Friday Salsa Party with Café Cubano and DJ Gio*. **Mar 5** *Morning Zumba Fitness Class, Mexican Carnival, Salsa Saturday with Ricky Franco and DJ Suave*. **Mar 6** *Luis Mario Ochoa Quartet Salsa Brunch*. **Mar 11** *Salsa Friday with Cache and DJ Gio*. **Mar 12** *Morning Zumba Fitness Class, Salsa Dance Party with Café Cubano and DJ Jimmy Suave*. **Mar 13** *Luis Mario Ochoa Quartet Salsa Brunch, Ouzo Power*. **Mar 18** *Salsa Friday in Evolution and DJ Gio*. **Mar 19** *Morning Zumba Fitness Class, Salsa Saturday with Roberto Linares Brown Orchestra with DJ Jimmy Suave*. **Mar 20** *Luis Mario Ochoa Quartet Salsa Brunch*. **Mar 23** *Nick Buzz: Jon Goldsmith, Hugh Marsh, Rob Pilitch, Martin Tielli*. **Mar 26** *Morning Zumba Fitness Class, Salsa Dance Party with Café Cubano and DJ Jimmy Suave*. **Mar 27** *Luis Mario Ochoa Quartet Salsa Brunch*.

## 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.mezzetaarestaurant.com  
**Every Wed** Sets at 9:00pm & 10:15pm. **Mar 2** *Marilyn Lerner (p) & Matt Brubeck (cello)*. **Mar 9** *Bill McBirnie (fl) & Louis Simao (voc/g)*. **Mar 16** *Don Thompson (b) & Reg Schwager (g)*. **Mar 23** *Shirantha Beddage (bari) & Ted Quinlan (g)*. **Mar 30** *Roland Hunter Trio*.

## Momo's Bistro

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

## N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958  
www.nawlins.ca  
**Every Tue** *Stacie McGregor*. **Every Wed** *Jim Heineman Trio*. **Every Thu** *Blues Night with Guest Vocalists*. **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  
**Old Mill Dining Room**. **Mar 14** *KellyLee Evans Sings Nina Simone*. **Home Smith Bar** No Reservations, NO COVER, \$20 minimum. **Every Thurs** *John Sherwood Solo Piano*. **Every Fri** *Something to Sing About Series* **Every Sat** *Piano Masters Series*. **Mar 4** *Fern Lindzon (p) with Andrew Downing (b), Nick Fraser (d)*. **Mar 5** *Steve Koven (p) w/ Rob Clutton (b), Anthony Michelli (d)*. **Mar 11** *Hazel Walker (voc) with Graham Howes (p), Neil Swainson (b)*. **Mar 12** *Pat Collins & Mike Downes (p/b) w/ Kelly Jefferson (ts)*. **Mar 18** *Ori Dagan (voc) w/ Mark Kieswetter (p), Jordan O'Connor (b)*. **Mar 19** *Don Thompson (p) w/ Paul Novotny (b), Jom Anderson (d)*. **Mar 25** *Peggy Mahon (voc) w/ Danny McErlain (p), Dave Field (b)*. **Mar 26** *Amanda Tosoff (p) w/ John Meyer (b), Morgan Childs, (d)*.

## Painted Lady, The

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

## Pantages Martini Bar and Lounge

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

## Pero Lounge

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

## Pilot Tavern, The

22 Cumberland Ave. 416-923-5716  
www.thepilot.ca (detailed schedule)  
**Every Sat** *Jazz* 3:30-6:30pm NO COVER  
**Mar 5** *Ron Westray Quartet*. **Mar 12** *Pat LaBarbera Quartet*. **Mar 19** *P.R.A.M. Trio Plus 1*. **Mar 26** *Trace Element*.

## Quotes

220 King St. W. 416-979-7697  
Fridays at Five with Canadian Jazz Quartet: Gary Benson (g), Frank Wright (vibes), Duncan Hopkins (b), musical director Don Vickery (d) and featured guest: **Mar 4** *Bill McBirnie (fl)*. **Mar 11** *Mike Malone (tp)*. **Mar 18** *Tara Davidson (sax)*. **Mar 25** *John MacMurchy (sax)*.

## Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474  
www.reposadobar.com  
\$5 COVER on Fridays, all other nights PWYC  
**Every Wed** *Spj vs. Spj vs. Sly* **Every Thu, Fri** *The Reposadists*

## Reservoir Lounge, The

52 Wellington St. E. 416-955-0887  
www.reservoirlounge.com  
Après Work Series Tuesdays, Wednesdays, Thursdays 7-9pm. **Mar 3** *Alex Pangman and her Alleycats* (appearing the first Thursday of every month); Late Shows, 9:45pm. **Every Mon** *Sophia Perlman and the Vipers*. **Every Tue** *Tyler Yarema and his Rhythm*. **Every Wed** *Bradley and the Bouncers*. **Every Thu** *Dave Murphy Band*. **Every Fri** *DeeDee & the Dirty Martinis*. **Every Sat** *Tyler Yarema and his Rhythm*.

## Rex Hotel Jazz and Blues Bar, The

194 Queen St. W. 416-598-2475  
www.therex.ca  
**Mar 1** *Jake Wilkinson Group, Classic Rex Jazz Jam*. **Mar 2** *Carissa Neufeld, Ron Westray Sextet CD Release*. **Mar 3** *Ross Wooldridge Trio, Ron Westray Sextet CD Release*. **Mar 4** *Hogtown Syncopators, Richard Underhill Trio, Mark Eisenman Quintet*. **Mar 5** *Danny Marks & Friends, Chris Hunt Tentet, Justin Bacchus, Mark Eisenman Quintet*. **Mar 6** *Excelsior Dixieland Jazz, Laura Marks Group, Ugly Beauties, Mark Segger*. **Mar 7** *U of T Student Ensembles, Humber College Student Ensembles*. **Mar 8** *Jake Wilkinson Group, Classic Rex Jazz Jam*. **Mar 9** *Carissa Neufeld, Alan Hetherington*. **Mar 10** *Ross Wooldridge Trio, Barry Elmes Quintet CD Release*. **Mar 11** *Hogtown Syncopators, Artie Roth Trio, Barry Elmes CD Release*. **Mar 12** *Danny Marks & Friends, Layla Zoe, Justin Bacchus, Raoul & the Bigger Time*. **Mar 13** *Excelsior Dixieland Jazz, Club Django, Ugly Beauties, Parker Abbott Piano Duo CD Release*. **Mar 14** *U of T Student Ensembles, Humber College Student Ensembles*. **Mar 15** *Jake Wilkinson Group, Classic Rex Jazz Jam*. **Mar 15** *Carissa Neufeld, Sheryl Bailey 3*. **Mar 17** *Ross Wooldridge Trio, Sheryl Bailey 3*. **Mar 18** *Hogtown Syncopators, Artie Roth Trio, Chris Tarry Group CD Release*. **Mar 19** *Danny Marks & Friends, Godhoo & Rotundo, Justin Bacchus, Chris Tarry Group CD Release*. **Mar 20** *Excelsior Dixieland Jazz, Dr. Nick Blues, Ugly Beauties, Random Access*. **Mar 21** *U of T Student Jazz Ensembles, Humber College Student Jazz Ensembles*. **Mar 22** *Jake Wilkinson Group, Classic Rex Jazz Jam*. **Mar 23** *Samuel Blais Group, Roberto Occhipinti*. **Mar 24** *Ross Wooldridge Trio, Samuel Blais Group*. **Mar 25** *Hogtown Syncopators, Artie Roth Trio, Tara Davidson Group CD Release*. **Mar 26** *Danny Marks & Friends, Laura Hubert, Zach Brock, Snark Puppy*. **Mar 27** *Excelsior Dixieland Jazz, Freeway Dixieland, Barbarella, Snark Puppy, Rinsethealgorithm*. **Mar 28** *U of T Student Jazz Ensembles, John MacLeod's Rex Hotel Orchestra*. **Mar 29** *Jake Wilkinson Group, Classic Rex Jazz Jam*. **Mar 30** *Carissa Neufeld, Daniel Jamieson's DanJam Orchestra*. **Mar 31** *Ross Wooldridge Trio, DanJam Orchestra*.

## Saint Tropez, Le

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

## Statlers on Church

487 Church St. 647-351-0957  
www.statlersonchurch.ca  
**Every Tue** *Chris Tsujuchi*. **Every Wed** *Bram Zeidenberg*. **Every Thu** *Donavan LeNabat*. **Every Fri** *Julie Michels & Kevin Barrett*. **Every Sat** *Alex Hopkins*. **Every Sun** *James Moyer*.

## Ten Feet Tall

1381 Danforth Ave. 416-778-7333  
www.tenfeettall.ca  
**Every 2nd and 4th Tue** *Dunstan Morey & the Toronto Fingerstyle Guitar Association*. **Every Thu** *Gary 17's Acoustic Open Jam*. **Saturday Night Cabaret** 8pm PWYC: **Mar 5** *Bobby Hsu's A Sondheim Project* feat. Alex Samaras. **Mar 12** *Clela Errington Trio*. **Mar 19** *B2 featuring Bill MacLean*. **Mar 26** *Jordana Talsky*. **Sunday Afternoon Matinee** 3:30-6:30 NO COVER: **Mar 6** *David Occhipinti Trio*. **Mar 13** *Alex Goodman Trio*. **Mar 20** *Steve Cole Trio*. **Mar 27** *Kingsley Ettienne*.

## Trane Studio

964 Bathurst St. 416-913-8197  
www.tranestudio.com (full calendar)

## Tranzac

292 Brunswick Ave. 416-923-8137  
www.tranzac.org (full calendar)  
3-4 shows daily, various styles: full listings at Tranzac website  
**Every Mon** *Open Mic* 10pm. **Every Fri** *The Foolish Things* 5pm. Multiple performances every night, including: **Mar 1** *The Slipper Orchestra and Sing Leaf*. **Mar 2** *David Woodhead's Confabulation*. **Mar 3** *Mahavishnu Orchestra and Dave Holland Project*. **Mar 4** *Out of this Spark*. **Mar 5** *Zebrina*. **Mar 6** *Flying Cloud presents Jane Eamon*. **Mar 7** *This is Awesome*. **Mar 8** *Peripheral Vision*. **Mar 9** *soozimusic-trio and HOTCHA!*. **Mar 10** *Abigail Lapell and Friends*. **Mar 11** *Ken McDonald Quartet*. **Mar 12** *Scott B. Sympathy*. **Mar 13** *Lina Allemano Quartet*. **Mar 14** *This is Awesome*. **Mar 15** *Al Purdy Project*. **Mar 16** *Jennifer LFO with J.P. Mortier*. **Mar 17** *Greg Smith Sounds*. **Mar 18** *Ugly Bug Band*. **Mar 19** *Michael Davidson*. **Mar 20** *Monk's Music*. **Mar 22** *Toronto Trombone Collective*. **Mar 23** *Josh Cole 4tet plus 1*. **Mar 24** *Bluegrass and Oldtime*. **Mar 25** *Ryan Driver Quartet*. **Mar 26** *Quiet Revolution CD Release with Ronley Teper's Lipliners*. **Mar 27** *Steve Ward*. **Mar 29** *John Oswald, David Prentice, Aaron Lumley*. **Mar 30** *Fred Spek's Camp Combo*. **Mar 31** *Ivy Mairi and Gabe Levine*.

## Zemra Bar & Lounge

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

Look for favourite live music venues on  
our website map World of The WholeNote  
**thewholenote.com**

# Sounds of Silents

ORI DAGAN

**A** renewed interest in the history and preservation of silent film has yielded such celebrations as the second annual Toronto Silent Film Festival, taking place in various venues from March 30-April 7. Historically, screenings of silent films have invariably featured live musical accompaniment, a tradition this festival keeps alive.

Among the featured musicians this year will be William O'Meara, one of Toronto's preeminent organists, who has to date accompanied over 200 silent films around the world!

## What is it about silent film that speaks to O'Meara?

"I studied improvisation just as thoroughly as composed music and was lucky to have a teacher, William Wright at U. of T., whose instruction methods in improvisation class required disciplined application of form, structure and counterpoint to improvisations. I'll never forget the thrill of being able to improvise a decent four-part fugue, keeping all the parts, structure, counterpoint and harmonic progressions organized in my head a few bars ahead of my fingers. After that, free-style improvisation was a breeze! The marriage of my improvisation skills and silent films came about through two events: a request from the ROM in the late 1980's to accompany some Eastern European silent films as part of the Precious Legacies exhibit and subsequently, the encouragement of a filmmaker/musician friend who suggested I apply my improvisation skills for silent film accompanying. Not seeing any opportunities though, I produced a few silent film screenings here in Toronto and Calgary, thoroughly enjoyed the experience, received positive feedback, and the rest as they say is history. Silent film accompanying has been a rewarding and fascinating part of my career as a musician for over 20 years."

## How does O'Meara prepare for these gigs?

"Preparation is two-fold. The first is ongoing and long-term preparation. Just like a soloist who practises his/her repertoire daily, whether there is a concert engagement in a week or two months, I likewise practise my improvisation skills regularly. Harmonic tricks, chord progressions, melodic patterns – the list is endless and limited only by imagination. The second form of preparation is more immediate: preview the film as many times as possible and work out some musical themes or motifs relating to characters or situations in the film. These motifs will provide the musical structure, giving form to my improvisations and linking them together. The most challenging and rewarding films to accompany are, for lack of a better word, "serious" films by such masters as Lubitsch, Ozu, Dreyer, Lang and others. The universality and timelessness of the subject matter is like a porthole to musical imagination."

## O'Meara's advice:

"To be artistic, the accompaniment to a silent film must always play second fiddle to the film. Regardless of its musical style, the improvisation or a composed score should play off of the rhythm, pacing and structure of the film. Otherwise, the music becomes the show, not the film." ■



William O'Meara.

The WholeNote ETCeteras cover announcements, lectures, masterclasses, screenings and more! Send items of interest by the 15th of the preceding month to [etc@thewholenote.com](mailto:etc@thewholenote.com).

## D. The ETCeteras

### ANNOUNCEMENTS

- Registration open: **Canadian Opera Company. Summer Youth Intensive July 4-8.** For ages 14-18. Week explores operatic music, movement, drama, production & design, as guided by professional artists, mentor participants and experts from the world of theatrical and operatic production. No audition or prior experience is required. \$175. 416-306-2392.
- Registration open: **Canadian Opera Company. Youth Opera Lab.** For ages 16-21. Special workshops, followed by working rehearsals of mainstage operas; see the first rehearsals on stage, discover the work that goes into putting on an opera. Pre-rehearsal interactive workshop provides context for the opera, and a meet-and-greet with members of the cast offers insight into the production. No experience required. Free. Apply online: [www.coc.ca/explore](http://www.coc.ca/explore).
- Registration open: **International Resource Centre for Performing Artists/Toronto Centre for the Arts/Italian Cultural Institute. Opera Week: May 5-11.** Call for opera singers, coaches, pianists, conductors, directors. An opportunity to work with coaches Vincenzo Scaleria and Joan Dornemann. Applicants must send audition tape or DVD. 416-362-1422.
- Registration open: **Music Monday.** Schools across the country can register online for this May 2nd event; schools which register before March 7 can win up to \$1500 of music equipment for their classrooms. [www.musicmonday.ca](http://www.musicmonday.ca).
- Mar 1-31 **New Adventures in Sound Art. Birthday Sound Bash Fundraiser Installation.** Conceive and conduct your own performance using everyday man made objects situated throughout the NAISA space. NAISA Space, Artscape Wychwood Barns, 601 Christie St. #252. 416-652-5115. Gallery Free; Pay-to-Play \$20.
- Mar 8 7:00: **Canada Sings!/Chantons Canada! Toronto-Riverdale. Neighbourhood Sing-along.** Canadian folks songs, rock, ballads. Mark Bell, songleader; Marjorie Wiends, piano. Ralph Thornton Centre, 2nd Floor Auditorium, 765 Queen St. E. 416-778-0796. Free, donations accepted.
- Mar 10 (revised date) 6:00: **Portrait Society of Canada Exhibition Opening: The Art of Canadian Music.** Showcase of fine art portraits of contemporary classical, jazz, country, pop and rock musicians. Opening reception will include a live jazz quartet performance featuring saxophonist Igor Babich. John B. Aird Gallery in the MacDonald Block, 900 Bay St., first floor. 416-928-6772. Exhibition runs Mar 1-25. Free.
- Mar 11 Deadline to register: **Canadian Flute Association. Second Annual Flute Competition.** Registration form available at [www.canadafute.com](http://www.canadafute.com)
- Mar 20 2:00: **Mostly Waltz Dance.** Beginner waltz class followed by dance party with live band. Dovercourt House, 805 Dovercourt Rd., 416-537-3337. \$10/\$7(with/without class); \$8/\$5(st).
- Mar 21 7:30 **Soundstreams. Salon 21: Breathe with the Trio Mediaeval.** Hear excerpts from, and details about, James Rolfe's new composition, "Breathe" and sing a Norwegian song with the trio. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free.
- Mar 26 10:30am **Canadian Flute Association. Second Annual Flute Competition.** Women's Art Association Gallery, 23 Prince

Arthur Ave. 416-293-1302. Free.

- Mar 26 6:00: **Timmins Symphony Orchestra. London's Calling!** Annual fundraising event featuring typical English fare, live and silent auctions and locally grown entertainment. Days Inn & Conference Centre Ballroom, 14 Mountjoy St. S., Timmins. 705-267-1006. \$100.
- Mar 28 7:30: **Toronto Early Music Circle. Vocal Circle.** Non-performing, recreational reading of early choral music. Ability to read music is desirable but not essential. 96 Barker Ave. 416-574-5250. \$5(non-members); Free(members).
- Apr 8 deadline for applications. **Orchestra Toronto Concerto Competition. 2011 Marta Hidy Prize for Violin.** Annual event for Canadian virtuosos aged 13 to 23; open to violinists who are Canadian citizens or permanent residents. Prize: \$1000 and an opportunity to perform the Wieniawsky Violin Concerto No.1, on December 4, 2011, with Orchestra Toronto, in the George Weston Recital Hall. By April 15, applicants must upload an audition video of themselves playing two pieces of their choice, one slow and one fast. 416-757-2988. [www.orchestratoronto.com](http://www.orchestratoronto.com).
- Until Aug 31 **CARAS/Art Gallery of Ontario. Art That Sings.** Installation. Eight JUNO Award winning and nominated musicians (Alpha Yaya Diallo, Buck 65, Dan Hill, Gord Downie, Hawksley Workman, Jane Bunnett, Measha Brueggergosman and Tanya Tagaq) have selected works within the AGO's Canadian collections and Henry Moore Sculpture Centre that serve as a personal or artistic inspiration; each musician's recorded commentary, along with a chosen piece of music they feel resonates best with the art, is installed on a video screen next to each artistic work. Art Gallery of Ontario, 317 Dundas St. W. 416-979-6660 x403.

### LECTURES/SYMPOSIA

- Mar 1 12:30: **University of Western Ontario Don Wright Faculty of Music. Music Alumni Speakers Series.** Dave Marlatt from Eighth Note Productions, a music publishing company, shares insight on the current realities in the music/business world and tips for success. Room 345, Music Building, 1151 Richmond St., London. 519-661-2111. Free.
- Mar 3 7:30: **Soundstreams. John Adams.** Preliminary presentation of Adams' chamber music, followed by a lecture by the composer at 8pm entitled "The Vinteuil Sonata". Walter Hall, 80 Queen's Park. 416-978-0491. Free.
- Mar 4 10:30: **Royal Conservatory. Jumpin' to Jazz featuring the Monty Alexander Trio.** Opportunity for Grade 3-8 students and teachers to learn about jazz from an icon. Teaches rhythm, history, as well as vocal and instrumental stylings through jazz repertoire. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$10.
- Mar 4 6:00: **University of Toronto. Composer's Forum.** Jonathan Harvey. Walter Hall, 80 Queen's Park. 416-978-0491. CANCELLED
- Mar 5 7:30: **Toronto Gilbert and Sullivan Society. Talk with music.** Lecture by Michael Burgess on Australian soprano June Bronhill. St. Andrew's Church, 117 Bloor St. E. 416-763-0832.
- Mar 12 2:00: **Toronto Mahler Society. Mahler 6th and Strauss Alpine Symphony.** A presentation on Symphony No.6 by Gustav Mahler given by guest speaker Andrew Macrae, followed by an audio-visual presentation on the Alpine Symphony by Richard Strauss.



Centre for Inquiry, 216 Beverley St. 416-993-9298. \$12; Free (first time guests, members). Refreshments provided.

• Mar 16 2:00: **Academy for Lifelong Learning.** *FreePlay Duo.* Suba Sankaran and Dylan Bell will perform and discuss South Indian classical music and its contemporary musical fusion. Knox College, Room 4, 59 St. George St. 416-978-4500. Free.

• Mar 21 8:00: **Toronto Wagner Society.** *Eric Domville.* Discussion of John Vickers and his Wagnerian roles. Arts and Letters Club, 14 Elm St. \$10 (non-members); Free (members).

• Apr 2 7:30: **Toronto Gilbert and Sullivan Society.** *Voices of the Past.* A look at local G&S groups of the 40's 50's and 60's; *Gender Benders.* "He is she and she is he". St. Andrew's Church, 117 Bloor St. E. 416-763-0832.

## MASTERCLASSES

• Mar 1 10:00: **University of Toronto.** *St. Lawrence String Quartet Master Class.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

• Mar 2 12:00: **Ontario Vocal Festival.** *Mid-day Music with Shigeru.* Master Class with Catherine Robbin and York University Students. Hi Way Pentecostal Church, 50 Anne St. N. Barrie. 705-726-1181. \$5; free (st).

• Mar 4 1:30: **University of Western Ontario Don Wright Faculty of Music.** *Voice Fridays.* Massenet Masterclass with Christine Riel. Von Kuster Hall, Music Building, 1151 Richmond St., London. 519-661-2111. Free.

• Mar 4 2:00 and 6:00: **Royal Conservatory.** *Piano Masterclass with Leon Fleisher.* Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free.

• Mar 5 10:00 and 2:00: **Royal Conservatory.** *Piano Masterclass with Leon Fleisher.* Mazzoleni Concert Hall, 273 Bloor St. W.

416-408-0208. Free.

• Mar 6 2:00: **Singing Studio of Deborah Staiman.** Masterclass in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglinton area, please call for exact location. 416-483-9532.

• Mar 8 4:00: **York University Department of Music.** *Masterclass by Violinist Charles Castleman.* With students from the performance studio of Jacques Israelievitch. Tribute Communities Recital Hall, Room 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• Mar 11 1:30: **University of Western Ontario Don Wright Faculty of Music.** *Voice Fridays.* Massenet Masterclass with Prof. Theodore Baerg. Von Kuster Hall, Music Building, 1151 Richmond St., London. 519-661-2111. Free.

• Mar 15 2:30: **York University Department of Music.** *Masterclass by Tenor Colin Ainsworth.* With young singers from the classical vocal performance studio of York faculty members Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan, Janet Obermeyer and Karen Rymal. Tribute Communities Recital Hall, Room 112, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

• Mar 18 2:30: **University of Western Ontario Don Wright Faculty of Music/Undergraduate Gift Fund/Rolfe Master Class Fund.** *Historical Piano Masterclass with Malcolm Bilson.* Von Kuster Hall, Music Building, 1151 Richmond St., London. 519-661-2111. Free.

• Mar 20 2:00: **Singing Studio of Deborah Staiman.** Masterclass in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglinton area, please call for

exact location. 416-483-9532.

• Mar 25 3:15 **Ken Page Memorial Trust Masterclass.** *Tara Davidson: Confessions of a mid-career artist.* Clinic focuses on musical momentum: keeping the creative fires burning after you leave school and throughout your career. Boyd Neel Room, Faculty of Music, 80 Queen's Park. 416-978-3744. Free.

• Mar 26 7:30: **Li Delun Music Foundation.** *Masterclass with Sa Chen, piano.* North York Chinese Community Church, 32 Kern Rd. \$30 (on stage); \$25 (VIP); \$20; \$15 (sr/st).

• Apr 4 10:00 and 2:00: **Royal Conservatory.** *Piano Masterclass with Leon Fleisher.* Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free.

• Apr 5 10:00 and 2:00: **Royal Conservatory.** *Piano Masterclass with Leon Fleisher.* Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free.

• Apr 6 2:00: **Singing Studio of Deborah Staiman.** Masterclass in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglinton area, please call for exact location. 416-483-9532.

## SCREENINGS

• Mar 5 7:30: **St. John's York Mills Anglican Church.** *Eighth Annual Silent Film Festival: Buster Keaton.* The High Sign (1921), Neighbours (1920), Balloonatics (1923). William O'Meara, pipe organ. 19 Don Ridge Dr. 416-225-6611. Free, donations collected for FaithWorks.

• Mar 9 7:00: **TIFF Bell Lightbox.** *The Free Screen: Mantler's Visual Music.* Classic avant-garde works introduced by Toronto's Mantler (aka Chris Cummings), whose soulful pop music is marked by film-inflected lyrics. Screening includes films by Norman McLaren, Larry Jordan,

Len Lye and Warren Sonbert, as well as a performance by Mantler. 350 King St. W. 416-934-3200. Free.

• Mar 30 8:00: **Toronto Silent Film Festival.** *The Wild, The Beautiful...and The Damned, Part 1.* Maciste all'Inferno (Maciste in Hell) 1926, Italy. World premiere score of original composition, performed by Andrew Downing & Ensemble; shorts from the lawless days of Europe (1896-1911), Bill Lasovich, piano; Best of Toronto Underground Film Festival 2010. Innis Town Hall, 2 Sussex Ave. 416-461-9287. \$15.

• Mar 31 8:00: **Toronto Silent Film Festival.** *Rarities.* The Jack Knife Man (1920) dir: King Vidor. William O'Meara, piano; Mary Pickford Tribute: They Would Elope (1910); Tender Hearts (1909); What the Daisy Said (1909). Innis Town Hall, 2 Sussex Ave. 416-461-9287. \$15.

• Apr 2 4:00: **Toronto Silent Film Festival.** *Beloved Rogue.* The Beloved Rogue (1927) starring John Barrymore and Conrad Veidt; Laura Silberberg, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. \$13; \$7 (Revue Cinema members).

• Apr 2 7:30: **St. John's York Mills Anglican Church.** *Eighth Annual Silent Film Festival.* Son of the Sheik (dir. George Fitzmaurice, 1926). William O'Meara, pipe organ. 19 Don Ridge Dr. 416-225-6611. Free, donations collected for FaithWorks.

• Apr 3 4:00: **Toronto Silent Film Festival.** *A Thousand Laughs: Roach Clips.* Films from the Hal Roach Studio, Andrei Streliaev, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. \$13; \$7 (Revue Cinema members).

• Apr 4 8:00: **Toronto Silent Film Festival/Toronto Theatre Organ Society.** It (1927) starring Clara Bow; John Lauter, Wurlitzer theatre organ. Casa Loma, 1 Austin Terrace. 416-461-9287. \$20.

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• Apr 6 7:00: **Toronto Silent Film Festival.** Hot Water (1924) starring Harold Lloyd; It's the Old Army Game (1926) starring W.C. Fields, Louise Brooks; Andrei Streilaev, piano. Fox Theatre, 2236 Queen St. E. 416-461-9287. \$10; \$7(Fox Theatre members).  
• Apr 7 7:30: **Toronto Silent Film Festival/Robert Bruce.** Faust (1926, dir F. W. Murnau) starring Emil Jannings, Camilla Horn; Robert Bruce, piano. Trinity St. Paul's 427 Bloor St. W. 416-461-9287. \$15; \$12(sr/st).

• Mar 11 7:30: **CAMMAC Recorder Players' Society.** Recorder and other early instrument players participate in small, informal (uncoached) groups to play Renaissance and Baroque music. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. \$12; \$10(members).

• Mar 19 2:00: **Toronto Centre of the Royal Canadian College of Organists. Choral Workshop.** Topics: Warming up the body, mind and spirit; nurturing expressive singing in the church choir. Clinician: Dr. Hilary Apfelstadt.. Rosedale Presbyterian Church, 129 Mount Pleasant. 416-229-0522. \$10; Free for RCCO members.

• Mar 27 4:30: **CAMMAC Toronto Region. Reading for Singers and Instrumentalists.** Haydn: Theresienmesse. Norman Reintamm, conductor. Christ Church Deer Park, 157 Yonge St. 416-694-9266. \$10(non-members); \$6(members).

• Apr 3 1:00: **CAMMAC Recorder Players' Society.** Spring Workshop: Recorder and other early instrument players meet to play Renaissance and Baroque music. Coach: Scott Pateron. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. \$30; \$25(members).

### WORKSHOPS

• Mar 4 & 5 11:30: **Power Up. Gospel Conference.** Workshops: Song Writing Derby; Vocal Boot Camp; Musicianship & Music Ministry; Gospel Dance; Conducting; Drama; and others. Clinicians: James Linderman, Cassandra Sommers, Germaine Ramsey, Natalie Stewart, Kevin Pauls, J.J. Gerber, Karen Burke; and others. 89 Centre Ave. 905-794-1139. \$50; \$40(st/groups of 10+).

• Mar 6 1:30: **Toronto Early Music Players Organization. Music and Dance.** Music of Northern Europe by Praetorius, Telemann and Bach, coached by Matthias Maute. More info: 416-537-3733.

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To find out more about having your choir listed in the upcoming Canary Pages, please contact **canary@thewholenote.com** or 416-323-2232 x26.

To see our current Canary Pages, read profiles or search choirs by category, please visit **www.thewholenote.com**, click on "Directories," then "Canary Pages."

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# Summertime and the learnin' is easy!

IT'S NEVER TOO EARLY to start planning your summer musical activities. Whether you are an aspiring professional, beginner, or a family wishing a musical camp experience, there is probably a place for you! Please visit The WholeNote's online Summer Music Education directory at [www.thewholenote.com/sme](http://www.thewholenote.com/sme) to read full length descriptions of programs in Ontario and beyond. Below is a list of programs for which we have received information up to time of publication (the online directory will be updated as we receive more entries) but please visit the website for full details, program descriptions and photos.

## **Accademia Europea dell'Opera (AEDO)**

July 20 to August 6, 2011  
For young opera singers  
Location: Villa Medici-Giulini near Milano, Italy  
[sroland2@uwo.ca](mailto:sroland2@uwo.ca)

## **Canadian Operatic Arts Academy**

May 2-22, 2011  
For singers, pianists and directors pursuing a career in opera  
Location: Don Wright Faculty of Music, University of Western Ontario (London ON)  
519-661-2043

## **Centauri Summer Arts Camp**

Four sessions from July 3 to Aug 21  
For boys and girls ages 8-18  
Location: Wellandport, ON (Niagara Region)  
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## **Guitar Workshop Plus**

Session 1: July 17-22; Session 2: July 24-29  
For beginner to professional (age: 12-adult)  
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## **Canadian Opera Company – Summer Youth Intensive**

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For ages 14 to 18  
Location: Joey and Toby Tanenbaum Opera Centre, 227 Front St. E., Toronto, ON  
416-306-2392

## **Canadian Opera Company – Summer Opera Camp**

July 11 to 15, 2011 (ages 7 to 9) July 18 to 22, 2011 (ages 10 to 12)  
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## **JazzWorks Summer Jazz Workshop**

August 18 (evening) to August 21, 2011  
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Location: CAMMAC Music Centre, Harrington, QC (north of Hawkesbury, ON)  
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## **JVL Summer School for Performing Arts**

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## **Le Domaine Forget International Music and Dance Academy**

Various sessions depending on instrument, voice or genre  
May 16 – September 5  
Location: Saint-Irénée in Charlevoix, QC  
418-452-8111

## **Music at Port Milford**

Full Session: July 16 - August 13, 2011  
Session I: July 16- July 30, 2011  
Session II: July 31- August 13

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Location: Prince Edward County, ON  
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## **National Music Camp of Canada**

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## **Oakville Suzuki Performing Arts Camp**

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 For string and piano students (minimum of RCM grade 6 or equivalent)  
 Location: Appleby College, Oakville, ON  
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**Southwestern Ontario Suzuki Institute, Inc. (SOSI)**  
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**Summer Music at The Kingsway Conservatory**  
 Weekly programs from July 4 to August 19  
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 Location: The Kingsway Conservatory of Music, 2848 Bloor St. W., Toronto, ON  
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**Summer Voice Program for Adult Singers**  
 July 4 to 8 and July 11 to 14, from 12 noon to 7pm each day  
 Location: Richmond Hill United Church, 10201 Yonge St., Richmond Hill, ON  
 416-944-3343

**Tenth Annual Tafelmusik Baroque Summer Institute**  
 June 2 - 15, 2011  
 For advanced students, pre-professional & professional musicians  
 Location: Toronto, ON  
 416-964-9562 x.241

**Thornhill Chamber Music Institute**  
 August 2-12, 2011  
 For ages 8-17 and apprentices 18-24; all levels in a non-competitive setting  
 Location: Thornhill Baptist Church, 8018 Yonge St., Toronto, ON  
 905-770-9059

**University of New Hampshire 38th Annual Violin Craftsmanship Summer Institute**  
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 Information: 416-362-1422, [sumintl@rogers.com](mailto:sumintl@rogers.com), or [InternationalResourceCentreForPerformingArtists.com](http://InternationalResourceCentreForPerformingArtists.com)  
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## Ken Winters

CANADA'S MUSIC WORLD LOST one of its most eloquent supporters last month. Critic, broadcaster and scholar Ken Winters passed away at his farm in Orono, Ontario on Tuesday, February 15, 2011. Born into a musical family in 1929 in Dauphin, Manitoba, Winters had a rich and varied career in music in Canada. He worked as an organist, choirmaster and arts critic in Winnipeg from 1954 to 1966, at which point he moved to Toronto to write dance and music reviews for the *Toronto Telegram*. He served as the executive director of the Ontario Federation of Symphony Orchestra and the Association of Canadian Orchestras from 1971-1975. During this time, he also was the co-editor of the *Encyclopedia of Music in Canada*. He and his co-editors Helmut Kallmann and Gilles Potvin brought a rigour and scholarship to a vital and important project.



PHOTO PROVIDED BY ANNE GIBSON

Also a first-rate broadcaster, Ken was the host of CBC Stereo's *Mostly Music* for many years, presenting concerts, documentaries and series full of insight, passion and a particular appreciation for thoughtful, forward-looking performers, composers and teachers. His sonorous, well-modulated voice suited radio and his meticulously

written scripts were full of poetic turns of phrase.

More recently, Ken wrote music reviews for the *Globe and Mail*. These were beautifully written and always gave the sense that he was holding the performance he was reviewing up to a high standard of musical emotion and meaning. That being said, he was generous and encouraging, especially towards young talent and new ventures. From my own perspective, Ken's reviews of Toronto Masque Theatre were positive, fair and challenging and I was always happy to hear he was coming. More generally, it was just always a supreme pleasure to open the paper and read Ken's sumptuous prose. The music always came first for him and he had no time for gimmickry or nonsense.

I have kept copies of his reviews of ventures in which I was involved and there are many excerpts I could share by way of example of Ken's lovely turn of phrase. Of Anton Kuerti's appearance last summer at Music at Sharon, with the Tokai String Quartet in a performance of Robert Schumann's *Piano Quintet*, Op.47, Ken wrote:

*"All four strings played like souls inspired, as indeed they must have been by Kuerti's phenomenal, minutely and grandly collaborative account of the piano part."*

I think what runs through all of Ken's critical writing and his distinguished broadcasting career, is a passion for well-crafted and well-performed music, and a very public desire on his part to be moved by it. I also appreciate that Ken kept alive the memories of the significant and supremely talented composers, performers and others connected with Canada's rich music community. He often made reference to Harry Somers, Jon Vickers, Lois Marshall, Ernest MacMillan, Maureen Forrester, the Orford String Quartet, but he never made it sound as though those figures represented a golden age. He was just as anxious to pay tribute to the young emerging musical leaders of this generation and seemed to recognize that his well-chosen and honest words carried weight and importance. Ken's final review was of the Tafelmusik performance of *Mass in B Minor* on February 13. Of those special musicians he wrote:

*"This choir and orchestra are deeply inside what they do. They listen raptly. They mean what they play and sing. There are no others quite like them."*

Needless to say, there was no other quite like Ken Winters. ■

**Larry Beckwith** is the artistic director of Toronto Masque Theatre, co-artistic director of Music at Sharon and a violinist, singer and teacher. He is a frequent contributor to *The WholeNote*.

## Ann Southam

SCHOENBERG ONCE SAID there was great music still to be written in C. Ann Southam proved him right. As she said of some of her pieces, they "cheerfully hunted for Middle C" – and in doing so had a disconcerting way of reinterpreting familiar forms and techniques.

A graduate of the University of Toronto and the Royal Conservatory of Music, Ann wrote music in a wide range of styles. Her lyricism and fascination with an instrument's body, resonance, tone and sensuality re-invented the art. Although she continued to use a 12 tone row and spin it out, one note at a time for 20 years, Ann hoped she could bring some tonal sense to the serial technique. It may be called "minimal," but her works embroider the layers of tonal fabric created through the serial row – weaving in a manner that reflects traditional women's work.



PHOTO ANDRÉ LEDUC

Starting off as one of Canada's pioneers in electronic music, Ann created her early work for dancers. She loved working with them, and felt that because they could sense the time space as much as the physical space, she didn't have to write anything down. She just created her music directly.

When she wrote for piano, she continued to work directly on the instrument, as she did in composing her series of solo piano pieces, *Rivers*. "After the exotic and 'disembodied' world of electroacoustic music in which I'd worked for many years," she said, "there was the sheer pleasure of making music by hand – the pleasure of touch."

Some of Ann's major piano compositions include works in the virtuosic tradition of Chopin and Liszt. Her pieces are characterized by a flow and energy produced by rhythmic cycles that repeat within interchanging melodic motifs. Her slow music suspends our sense of time, while the fast pieces, with their undercurrent of recklessness, become hypnotic and surprisingly tranquil and reflective. Although maintaining an angular tone row, both extremes reveal a serene lyricism that is a common thread in her music.

A generous philanthropist and strong advocate of Canadian women artists, Ann also mentored young composers and was always eager to learn about their music. One young composer, who is completing his doctorate at the University of Toronto, was surprised when Southam came to his concert last year. She said that she no longer wanted to talk about her work. She was more fascinated with how their encounters influenced his music.

Ann was also a fun-loving woman who loved east coast fiddle music and bagpipes. She was without pretence or artistic snobbery and could see humour in any situation. While we were working on a recording project, Ann was sitting on my floor with her manuscript laid out in front of her. One of my dogs, a puppy at the time, bolted from the kitchen and headed straight for Ann, but seeing the paper on the floor did what puppies are expected to do. I was horrified. As we ran to the bathroom with the dripping manuscript, Ann turned to me and remarked, "I hope that wasn't a comment on my music!" Her irrepressible sense of humour is one of the qualities that made her a joy to work with.

Ann Southam will be remembered for her unique voice and individual style in musical compositions that allowed interpreters and dancers the freedom and flexibility for their own creativity to flourish. Her collaborators, who included the best artists, dancers, choreographers and musicians in Canada, are feeling her loss with immense sadness and remembering her with admiration and gratitude for the legacy she left.

Her generosity of spirit and her music will stay with us forever. ■

**Christina Petrowska Quilico** is professor, piano and musicology, and director of classical piano in the Department of Music, York University.



# March's Child **Alain Trudel**

MJ BUELL

## Who is April's Child?

Will someone offer the young lady a chair?

Not yet, but she has one today that she's occupied since 1989 which will, by the end of this season, have taken her literally to hell and back again, visiting (among other places) Egypt, Venice, China and Naxos along the way.

Evidently not one to take life sitting down, today she plays musical chairs with numerous diverse chamber groups as well. Among her many collaborations, an ensemble whose name sounds like a kind of floating hotel for wild animals: how fitting for someone who must often commute to a city famous for its zoo – San Diego!

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 March 20, 2011.

Trois-Rivières circa 1975.



**A**lain Trudel began his musical life as a trombonist. He played his solo debut at the age of 18 with l'Orchestre Symphonique de Montréal, but it would be hard to say which aspect of his work today he is best known for. Composing, educating, recording and conducting are all aspects of the life of this immensely well-liked musical man with a ready grin, infectious enthusiasms, and apparently endless energy, unquenchable even in the face of a rare and often lethal cancer, from which he recovered in 2006.

On the late February day this interview was completed, Alain Trudel was conducting his debut performance with the St. Petersburg Cappella Symphony Orchestra, but still found time, good-humouredly, to email these final details:

*"Alain currently lives in Chambly, Québec, with his partner Christine, a nurse (and no, they did not meet at the hospital!). Between the two of them they have five teenagers: Alexis (14), Roxanne (14), Olivier (17), Elisabeth (19) and Alexandre (19). This lively house is also the home of Oreo, a tuxedo cat,*

*and Kovi, their faithful Golden retriever."*

Between that day at the end of February and the first week of May he will have been the guest conductor of the Hamilton Philharmonic (March 5), and connected with almost all of his main ensembles: he's music director of l'Orchestre symphonique de Laval (March 6, April 26), principal guest conductor of the Victoria Symphony Orchestra (March 26, May 6), conductor of the Toronto Youth Symphony Orchestra (April 10-16), and principal guest conductor of the Hannaford Street Silver Band (April 17). He's also music director of the National Broadcast Orchestra.

The recipient of several international and Canadian awards, and the first Canadian to be a Yamaha international artist, Trudel has conducted and been a guest soloist with renowned orchestras on five continents. Among his colleagues he is known as an eager collaborator: "Bellows and Brass" with Guy Few and Joseph Petric, and "Kiosque," which recreates the band music of small Quebec towns at the turn of the previous century, are two examples of the imaginative music making he embraces.

The lucky young people under his baton in the TYSO are only a few of those whose music futures he will shape. For more than two decades his summers have included time at camps such as Interprovincial Music Camp in Ontario and Camp Laurentide, in Quebec.

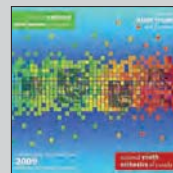
**Do you remember that childhood photo being taken?** My confirmation! One of the rites of the Catholic religion. I was 6 or 7, and was really excited about that suit... especially the shoes! I lived almost across the street from the church and used to play very often on the church grounds as a child. Later when I started playing in the community brass band

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

● **Annie Odom:** a pair of tickets to the Toronto Youth Symphony Orchestra's spring concert (April 13, George Weston Recital Hall) featuring Gershwin's *An American in Paris*, Copland's *Old American Songs*, Dvořák's *Symphony No. 9* (From the New World), and the world premiere of *Dreams of Voyage*, by Canadian composer Tristan Capacchione. ● **Phoebe Cleverley:** a pair of tickets to the Hannaford Street Silver Band's *Low Blows* (April 17, Jane Mallet Theatre) featuring American tuba virtuoso Patrick Sheridan and the premiere of his new work, *The Straights of Hormuz* for tuba and brass band. The HSSB will perform Graham's



*Standing on the Shoulders of Giants*. Also featured: HSSB's annual young soloist contest winner. Alain Trudel will direct all and play his trombone, closing the show with a blues duet. ● **Doogie Simcoe:** a CD/DVD set by the National Youth Orchestra of Canada, conducted by Alain Trudel, featuring selections from their 2009 national tour. This 2009 Juno nominated recording features Mahler's *Symphony No. 6* and Stravinsky's *The Rite of Spring*, and includes a DVD of their webcast concert. ● **June Keys:** a remarkable duo recording *Conversations* with Alain Trudel, trombone, and Yannick Nézet-Séguin, piano. Music by Elgar, Saint-Saëns, Ravel, Bruch, Tchaikovsky, Blazewitch, Kreisler, Glière, Jongen, Brahms, Fauré, Fiévet. (ATMA: ACD2228).



Music's Children gratefully acknowledges Joan, Christine, Stephanie, Roberta, Barbara, the TYSO, HSSB and ATMA.

(les Ritmiks de Montréal) we spent a lot of smoky nights playing music at the church bingo games to raise money for the different activities of our band.

**Suppose a child of about the same age today asked “What do you do?” How might you reply?** I am living my dream! If an adult asked you the same question? I am living my dream. With all the beautiful moments and the moments of sacrifice that it involves!

**Where did you grow up and go to school?** I was born in Montréal – what is now known as “le plateau”... before it was posh! My last two years of high school were *the* turning point in my life and musical career. I went to Joseph-François-Perrault High School where I met my two mentors, Raymond Grignet and Gerald Macley. They started a special intensive music program, with about 50 students in those days (now thriving with more than 700!). We had an orchestra and Monsieur Grignet use to let me conduct it, a little bit at a time but on a regular basis... and we all know how valuable early podium time is for a conductor! After high school I studied at the Conservatoire de Musique de Montréal. Great school, Old European training with huge emphasis on solfège, musical dictation, history of art... the good stuff!

**What is your absolute earliest memory of music?** My mother singing jazz. She was a cabaret singer. She had a wonderful voice. Other musicians in your family? My father was an excellent jazz drummer, back in the days when there were jazz clubs in Montréal! I started being interested in music around 12, so it was always around.

**Your first instrument?** Guitar (for a very short time)! It was the big Harmonium craze in Québec – a really great group, try listening to their album “si on avait besoin d’une 5ieme saison,” – incredible musicians. Then trumpet and then valve trombone.

**Your first experiences of making music with others?** Right from the beginning! I joined “les Ritmiks,” a community brass band, with a few of my friends and we started that very night.

**Do you remember when you first performed alone for an audience?** That would have to be when I used to practise outside in the summer, in a quiet corner of the botanical garden in Montréal!

**Was there some point when you began to think of yourself as a musician?** No! It really has been a process, and I think it’s just fine that way.

**Ever think you would do anything else?** Before starting with the band, I wanted to be a veterinarian, a psychologist, an airplane pilot, and not to forget the all too famous astronaut! After entering the band I never looked back.

**If you could travel back through time to the little guy in your childhood photo, is there anything you would like to say to him?** I would tell him not to worry; life will be very interesting for you... But lose the shoes! ■

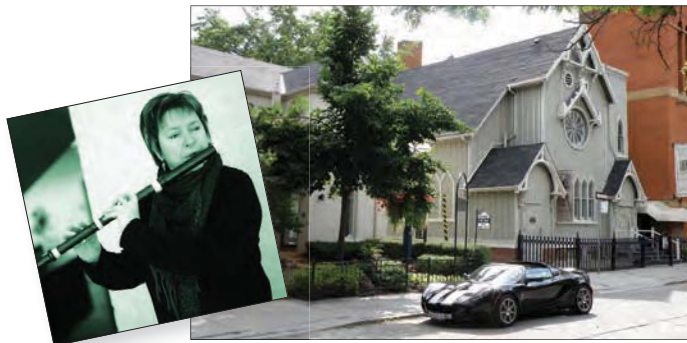


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## Just the Spot | Favourite Musical Places



Alison Melville's Heliconian Hall.

PHOTO ANDREW FARE

**P**art of rural Toronto when it was built in 1875, the Heliconian Hall is located near the south end of Hazelton Avenue, situated amongst galleries, upscale offices and private homes in what's now known as Yorkville. It's the home of the Heliconian Club, an organization founded in 1909 for professional women in the arts and one of the oldest associations of its kind in Canada.

For me, it's a delightful and unpretentious little oasis in a surrounding sea of consumer excess, and an intimate concert hall which I have known since I was a kid. I played my first “non-compulsory” solo recital there, blissfully free from the pressure of university grading, and have made music there many more times since. I also recently became a member of the Heliconian Club and appreciate the opportunity it provides to connect and interact with women artists of various disciplines, backgrounds, ages, and perspectives on the creative life.

The current building opened in 1876 as the Olivet Congregational Church, and became the church hall and Sunday school in 1890 when a larger adjacent building was erected. In 1921, it was sold to the Painters Union and renamed Hazelton Hall when acquired by the Heliconian Club in 1923. Original elements of the Carpenter Gothic board-and-batten church have been restored to their former glory, including a Victorian rose window above the entrance, a majestic oak and brick wood-burning fireplace, vaulted ceiling and wooden rafters. The Hall has been appointed a National Historical Site, and the Lonely Planet website lists it as #213 of 540 places to visit in Toronto!

The current building also has a modest but well-appointed kitchen, a small bar and a patio at the rear, which is a convivial touch for summertime events. But perhaps what makes the Heliconian most appealing to musicians is its stellar acoustic and its intimate feel. With every seat occupied there's room for 120, and the stage rises just a foot above the main floor, so there's little chance of establishing that “us versus them” feeling that many performance venues still seem to evoke. It's a great place for chamber music, and it's easy to get to – two reasons why the revived Baroque Music beside the Grange's occasional concerts take place there. The hall is available for anyone to rent, at a very reasonable rate. An added bonus is that there's almost always an art exhibit on display in the main space for concertgoers to explore.

BMBG's previous home was the Church of St. George the Martyr, another historic building which predates the Heliconian Hall by about 40 years. These days, though, the multifaceted activities of the Music Gallery mean that the concert dates we'd like are often not available there. So we needed to find another venue for our concerts. The solution was truly a no-brainer: the historic and cozy atmosphere of the Heliconian Hall is perfect for our purposes, and the sound is fabulous. It's a pleasure to play there. It feels very much like home. ■

*BMBG's upcoming Heliconian Hall concert The Coffeehouse Collective: Sociable music, Baroque-style is Friday March 4 at 8pm.*



# Book Shelf

PAMELA MARGLES

**Weinzweig: Essays on His Life and Music**  
John Beckwith and Brian Cherney, editors  
Wilfred Laurier University Press  
416 pages plus CD, photos; \$50.00

● The many facets of Canadian composer John Weinzweig's life and work revealed in this collection of essays reflects the breadth of his impact on Canadian music. He created a lasting body of adventurous works, promoted Canadian music with untiring ferocity and taught many generations of composers.

Sixty years ago, as co-editor Brian Cherney points out in a discussion of Weinzweig's irrepressible activism, Weinzweig declared that Canada's composers "have a special distinction. We are the most unpublished, unheard, unperformed and unpaid composers in the Western world." He devoted his life to changing that situation.

Weinzweig, who died in 2006 at the age of 93, was a rebel. But even though his pioneering use of serial techniques pushed Canadian music into the modernist ethos, he didn't impose his own style on his students. His strongest influence was in the way he approached composing as a process of creative thinking. Throughout this book we read how he would tell his students "We don't do it this way anymore," when he felt the music they were writing was not daring enough. Especially in his later years, he would complain about how conservative the younger generation of composers was. Nonetheless, as John Rea observes, even when Weinzweig didn't accept the ideas being put forward by his younger students, "he would teach others

to be as eager and enthusiastic as him and, yes, teach them also to be and to become just as impatient."

Weinzweig referred to himself as a "radical romantic." In an essay about how to play his music, Robert

Aitken writes about "his spry wit, intense irony, twinkling eyes yet steadfast seriousness of purpose." By the end of the final

essay, co-editor John Beckwith's affectionate *Weinzweig As I Knew Him*, a vivid portrait has emerged from the various perspectives explored in this superb book.

This book has been produced with uncommon care, right from the cover art, through the documentation on Weinzweig's compositions and recordings, to the enclosed CD of his music. Throughout the text there are photos of items such as a page from his first piano teacher Gertrude Anderson's hand-written account of his early years, and a portrait by Harold Town, whose rejection of realism, as Robin Elliott shows, parallels Weinzweig's own unswerving rejection of tonality.

**The Secret Life of Musical Notation**  
by Roberto Poli  
Amadeus Press  
264 pages, illustrations; \$24.99 US

● At first, pianist Roberto Poli was simply questioning certain performance directions which he found confusing. How, he wondered, had composers actually intended performers to interpret markings that seemed to either contradict each other, like a hairpin < to *pianissimo*, or repeat each other, like a hairpin > with *decrescendo* written underneath.

Poli began to suspect that in the past the hairpins hadn't been used just to indicate dynamics, as is usually assumed today. In fact, he realized that they could be indicating flexibility in the timing, or the shaping of a melody. With this, he was inspired to re-examine traditional ways of interpreting a number of musical signs, including *stretti*, pedalling, and *sforzandi* markings, though for reasons he doesn't explain he doesn't look at tempo markings, which, especially in the case of Beethoven, can be equally baffling.

At every step of this fascinating study, Poli has consulted original scores and documents. He has also looked at the instrument the composer wrote for, and the size of

"His spry wit, intense irony, twinkling eyes yet steadfast seriousness of purpose"

the room where the work would have been performed. This is all familiar territory to period instrument players. Yet Poli expresses no inclination to give up his modern piano in favour of an historical instrument. Instead,

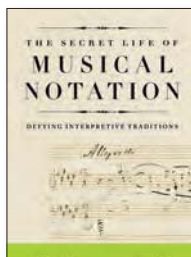
he advocates more freedom, suggesting that interpretations of composers' markings have become too rigid during the past century. "Decades of traditions," he writes, "have been instilling a sense of overexactness in our reading habits – a way of evaluating notation that is remote from how a composer probably imagined it."

Poli looks at works by composers from Haydn to Prokofiev. But his main focus is on Chopin. As it happens, there's an exhibit of original scores and letters from Chopin's time on display at the Royal Ontario Museum. To celebrate Chopin's 200th birthday, the ROM has pulled out some precious items from its rarely displayed collection of scores and instruments, including a splendid piano made by Pleyel, whose instruments Chopin favoured because of their clear bass register, transparent tone and sensitive action.

Poli's quest for greater interpretive insight unfolds like the plot of a captivating mystery story. His ideas about what lies behind the notes on the printed page are made all the more persuasive by the many musical examples included in this book. ■

**Fryderyk Chopin & the Romantic Piano** is on view at the Royal Ontario Museum in the Samuel European Galleries until March 27.

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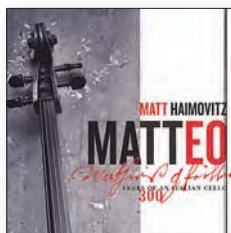


# Editor's Corner

DAVID OLDS

**M**att Haimovitz's latest release **Matteo (Oxingale OX2018)** celebrates 300 years of Italian cello, his own cello that is, a Matteo Goffriller built in 1710. I have often realized that there is more of a common sensibility between so called early music and contemporary music than with the stylistic periods which fell between the two. Haimovitz seems to share this opinion. The disc intersperses some of the earliest pieces written for solo cello – six of the seven *Ricercare* composed by Domenico Gabrielli in 1689 – with works firmly rooted in the music of our time. I was quite surprised when the first track, Gabrielli's *Ricercare* 7, began and what I heard was the opening phrase of Bach's *Solo Cello Suite No. 2*. It turns out that the first three bars of the Gabrielli, whole notes D, A and F, may, according to the liner notes, be heard as accompaniment to “an imagined melody” and in this case Haimovitz imagined the opening of Bach's suite and subsequently improvised on that before joining Gabrielli in the fourth bar. Luciano Berio's *Sequenza XIV* (2002) takes pride of place as the first contemporary work on the disc. Dedicated to Rohan de Saram, it draws extensively on the Kandyan drumming tradition of the dedicatee's Sri Lankan heritage. The most recent work is a 2010 contribution from Haimovitz's McGill colleague Brian Cherney whose *Capriccio* references many great solo cello works in a true celebration of the instrument with signature nods (in nomenclature) to Bach, Haimovitz and Goffriller along the way. Works by Luigi Dallapiccola, Salvatore Sciarrino and Claudio Ambrosini complete the disc. The playing is heartfelt and convincing, with glorious sound throughout.

The latest release from contemporary trio **Toca Loca** – Gregory Oh (Toronto) and Simon Docking (Halifax), pianos; Aiyun Huang (Montreal), percussion – entitled **Shed** ([www.henceforthrecords.com](http://www.henceforthrecords.com)) includes works from Canada, Japan, Switzerland and the USA all composed since 2002. Dai



“Complex and exhilarating gems... as you can hear for yourself”

Fujikura's *Half-Remembered City* for piano four-hands was written for a husband and wife piano duo and conceived as a depiction of intimacy in the way that the pianists have to manoeuvre and intertwine at the keyboard to realize the score, sometimes caressing adjoining notes and at others seemingly locked in territorial combat. At times comic in live performance, I am pleased to report that this disc proves you don't have to see it played to be enthralled. All the works are strong and individual. Heinz Holliger's *Ma'Mounia* for percussion solo and quintet of flute, clarinet, horn, cello and piano is kind of a signature tune for Huang who won the Geneva International Music Competition in 2002 where it was the required work.

Frederic Rzewski's *Bring Them Home* continues that composer's political engagement in a set of variations on a 17th century Irish anti-war song *Siuil A Run* “that speaks of

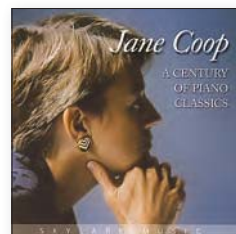
the past but turns our eyes to the present.” The highlight for me is Andrew Staniland's *Adventurismusic: Love Her Madly* for two prepared pianos, five pieces of wood, five temple bowls and tape. It opens with driving rhythms somewhat reminiscent of Rzewski's classic *Winneshboro Cotton Mill Blues* but over 15 minutes develops into a disturbing portrait of climate change as we hear the sounds of processed voice and temple bowls juxtaposed with disintegrating polar ice sheets. “Shed” will be launched with a performance at the Open Ears Festival in Kitchener-Waterloo on April 30.

On March 17 at Glenn Gould Studio **Christina Petrowska Quilico** releases **Music of Ann Southam – Glass Houses Revisited (Centrediscs CMCCD 16511)**,

a re-working of the “fiendishly difficult etudes” the pianist was working on with the composer at the time of her death last November. (You can read Christina's tribute to Ann elsewhere in these pages.) Originally composed in 1981, the title *Glass Houses* refers to minimalist composer Philip Glass, the best known proponent of this style at the time, and to choreographer Christopher House with whom Southam worked extensively. The mostly ebullient, busily joyful pieces were revised in 2009 for Petrowska Quilico and further edited by her with the

composer's permission for this recording in 2010. The disc features nine “favourite” selections from the set of 15, arranged with four lively pieces on either side of the solitary “broody and moody” track, *Glass Houses No.13*. Overall they are a weaving and embroidering of various melodic motifs that, in Southam's words “reflect the nature of traditional women's work – repetitive, life-sustaining, requiring time and patience.” One can only imagine the patience and diligence required of Petrowska Quilico to master these complex and exhilarating gems, and master them she has, as you can hear for yourself on March 17. Christina Petrowska Quilico, dancer Terri Maguire, percussionist Beverley Johnston and pianist Eve Egoyan are among the artists who will participate in a memorial celebration of the life and music of Ann Southam being planned for April 21.

Celebrated Vancouver pianist **Jane Coop** will make a rare Toronto appearance at Mooredale Concerts on March 20 performing works by Beethoven and Scriabin. We somehow overlooked her most recent CD – **A Century of Piano Classics** ([www.skylark-music.com](http://www.skylark-music.com)) – when it was released in 2009 so I'm pleased to have this opportunity to bring it to your attention. The disc includes an early Beethoven sonata from 1797, Chopin's *Ballade No.4* (1842) and four late works by Brahms from 1893. The century in question was an important one in the history of the piano, seeing it expand from a five octave instrument to its current 88 keys thanks in great part to the vision and virtuosic demands of the composers mentioned above and others such as Schumann and Liszt. Coop excels at this repertoire as this welcome disc attests. Recorded at the Chan Centre for the Performing Arts at UBC, the sound is clear and resonant.



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, [www.thewholenote.com](http://www.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. ■

—David Olds  
DISCOVERIES Editor  
[discoveries@thewholenote.com](mailto:discoveries@thewholenote.com)



## VOCAL

### Orpheus in England – Dowland & Purcell Emma Kirkby & Jakob Lindberg BIS CD-1725

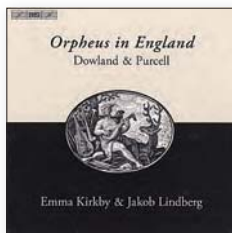
● Orpheus is famed in classical mythology for his music which charmed and soothed all those who heard: be they gods, demons, humans, animals, elements, vegetation or even rocks and stones. The two English composers featured on this recording shared this ability. Recognized as “the English Orpheus” by his patron, John Dowland was sought in the European courts as both composer and performer of the finest songs for voice and lute. Performing this music with all its bittersweet tenderness requires a purity of tone from the singer combined with a deft and light touch from the lutenist. And whose sensibilities are better to deliver this more expertly than Emma Kirkby and Jacob Lindberg handling the gamut from bright pastoral delights like *By a fountain where I lay* to the melancholic despair of *In darkness let me dwell*? Interspersed are solo lute offerings such as *The Earl of Essex, his galliard and Lacrimae*.

While the second Orpheus Britannicus featured here generally made use of larger musical forces, many of Henry Purcell's tunes lend themselves well to Lindberg's own transcriptions for solo lute, such as the *Echo dance of the furies from Dido & Aeneas* and *Lillibulero*. Kirkby's diction and pacing add superb dramatic content to *From Silent Shades* as well as her brilliant emotive vocal ebbs and swells in *Music for a while*. The listener is indeed transported to a time of grace and beauty through music's true power.

—Dianne Wells

### Three Baroque Tenors Ian Bostridge; The English Concert; Bernard Labadie EMI Classics 6 26864 2

● Castrati were some of early opera's superstars; they eventually found their supremacy challenged by the rise of the tenor, often showcased by composers such as Handel. This CD features Ian Bostridge interpreting music for three star tenors of Handel's day – John Beard, Francesco Borosini and Annabile Po Fabri. The pieces selected reflect this showcasing, not least with Handel's *Where congeal'd the northern streams* and Vivaldi's *La tiranna e avversa sorte*, the latter's musical score combining



with its lyrics to drive home the determination of Tamese to rule.

Ian Bostridge chooses two consecutive pieces to show how Gasparini and Handel each depict the torment of the defeated Bajazet. Gasparini exploits the tenor register to full effect; Handel is more contemplative – contrast Bajazet's resignation with the immediately following piece, Arne's militaristic *Rise, Glory, rise*, where even loud drums can not extinguish Ian Bostridge's inspired interpretation.

Even Handel's frenetic *D'un barbaro scortese* receives Bostridge's attention, demonstrating just how much energy could be generated by a leading baroque tenor. It should not, however, be thought that this collection is only about classical dignitaries laying down commands for mere subjects. William Boyce's *Solomon* depicts plaintive scenes of love drawn from the *Song of Solomon*. In short, every known emotion features in the baroque tenor's repertoire. And in Ian Bostridge's.

—Michael Schwartz

### Schubert – Nacht und Traume Matthias Goerne; Alexander Schmalcz Harmonia Mundi HMC 902063

● It's a joy to have a recording capture your attention in its opening measures and hold it effortlessly for an hour. These Schubert Lieder sung by baritone Matthias Goerne with pianist Alexander Schmalcz do so because the performers know the seductive power of Romantic lyricism and how to use it.

While death is the subject of most of these poems, Schubert has written melodic lines that are anything but relentlessly bleak portrayals of this spectre. There are a couple of wonderfully grim items on the program to be sure, but most are surprisingly lovely and accurately reflect the poets' emotional intentions.

Goerne's voice is smooth, pleasantly dark for the range and of medium heft. He's generally light for the mid and upper registers, which is exactly how these Lieder should be sung. His lower range opens a powerhouse where we hear his opera stage voice several times as in *Totengräberweise*, D. 869 and especially in *Totengräbers Heimweh*, D. 842.

Goerne and Schmalcz, moreover, present an artistic collaboration that raises the piano to a status of lyrical partnership. Schmalcz is a wonderfully sensitive accompanist. He knows when Schubert hands off a melodic line by sending the voice in an unexpected direction. Through some masterful touch of the keyboard he somehow produces a near tonal match to Goerne's baritone voice and creates a wonderful aural effect.

True fans of Schubert lieder who still



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hold Dietrich Fischer-Dieskau as torch-bearer for the genre will recognize some of his vocal and interpretive technique in Goerne's performance and so they should... Goerne was one of his students.

—Alex Baran

## Lettere Amoroze

Magdalena Kozenà; Private Musicke;  
Pierre Pitzl

Deutsche Grammophon 477 8764

● Magdalena Kozenà is one of those increasingly rare artists, who are not afraid of their own instrument. Many singers very quickly define a niche for themselves, where their voice sounds at its best – be it bel canto, romantic repertoire, modern music or music of the Baroque. They make sure there is no chance to trip up, no danger... but also no passion. Having heard Kozenà recently at the stage of the MET as a romantic and withdrawn Mélisande, I had to adjust my ears to this recording. In a splendid collection of the early 17th century Italian songs, Kozenà just opens her mouth and lets the sound emerge, fearlessly. Maybe it's because she has nothing to fear: her voice sounds rich, gorgeous, exciting. Kozenà herself makes a few groan-inducing statements for the liner notes: she claims it's easy to sing these songs, as they are technically undemanding. Well, many quite accomplished artists would not be so lucky with this repertoire.

Private Musicke adds to the charm of this disc with their quirky, joyful playing. One is somewhat reminded of Custer LaRue and the Baltimore Consort, but Kozenà is simply a superior vocalist. In nothing but a goose-bump inducing tour de force, she takes us through the works of Monteverdi, D'India, Merula, Marini, Caccini and Strozzi as if it were her daily vocal exercise. If you know her as an artist, I don't have to encourage you to buy this disc. If, for whatever reason, you have not discovered her yet, you owe it to yourself to explore it!

—Robert Tomas

## Fête Galante

Karina Gauvin; Marc-André Hamelin  
ATMA ACD2 2642

● Though a reissue of a recital given in 1999 in the Montreal Radio-Canada studio, this recording is well worth a second run. The original received the 2000 Opus award for Best Vocal Recording and was selected as Chamber Music America's Recording



of the Year. *Fêtes galantes*, or garden parties, refers to a collection of poems by Paul Verlaine inspiring some of the best loved songs of fin de siècle composers and their successors. Karina Gauvin's voice is magical, with a depth of tone and timbre one rarely finds but which suits the emotive quality of this repertoire so well. Fauré's *Mandoline* and *Clair de Lune* are a lovely starting point for the ever-evolving repertoire. Gauvin navigates expertly through the dizzying atmospheric nuances of Debussy, she and pianist Marc-André Hamelin ever intertwining in a mesmerizing dance of tonal spectres. The singer's depth of expression truly transcends in Poulenc's *Metamorphosis* and both singer and pianist's precision shine in *Deux poèmes de Louis Aragon* and *Trois poèmes de Louise Lalanne* which include some lively and tongue-twisting lyrics. In Honegger's *Saluste du Bartas* she manages a perfect blend of regal bearing and human frailty. And finally, in charming settings of folk music by Ravel and Vuillermoz, the garden is made complete through the inclusion of the pastorale.

—Dianne Wells

## Schoenberg – Gurrelieder

Deborah Voigt; Mihoko Fujimura; Stig Andersen; Herwig Pecoraro; Michael Volle;  
Bavarian RSO & Choirs; Maris Jansons  
BR KLASSIK 900110

● The logistics of mounting a performance of Schoenberg's *Gurrelieder* are daunting and quite beyond what's possible for most orchestras or their boards or their venues. The work is scored for a larger, much larger than large, orchestra including 10 horns, eight flutes, seven clarinets, four harps, an immense array of percussion instruments including three sets of timpani and other species of drums, iron chains and just about everything that must be shaken or struck. The complement of choruses (better: the exultation of choruses) requires three four-part male choirs, an eight-part mixed chorus plus five soloists and finally, a Sprechstimme to tie it all off.

CDs, SACDs or any audio-only medium cannot convey the enormity of the work and at times the lieder-like settings reminiscent of the Old Vienna School. Jansons' soloists do not merely sing their parts, they live them! Heldentenor Stig Andersen is a powerful and sympathetic Waldemar. Deborah Voigt, in superb voice, is perfectly cast as Tove while mezzo Mihoko Fujimura is the Wood Dove who brings the news of the death of Tove... a powerful and moving performance. Herwig Pecoraro is Klaus-Narr, the jester and Michael Volle is the peasant and the speaker, the Sprechstimme, who announces the end of the tragic story and the



glory of a new day concluding with the most glorious sunrise in all music. All this is held together by Mariss Jansons who is beyond criticism, who conducts with great authority and a complete understanding of the work.

It would have been a disappointment if this, *Gurrelieder's* only performance on DVD, were less than the most exciting, passionate, glorious performance imaginable. In wide screen high definition video and exemplary five channel audio (with a 2 channel option) and Brian Large's direction for TV, this production is unlikely to be equalled, let alone surpassed. Full texts enclosed, however no subtitles.

—Bruce Surtees

## Bridge Across the Seas

Vilma Indra Vitols; Dzintra Erliha  
Duplium ([www.vilmavitols.com](http://www.vilmavitols.com))

● The joyous spirit of music-making shows no bounds as mezzo-soprano Vilma Indra Vitols and pianist Dzintra Erliha soar and dazzle in this collection commemorating the 90th anniversary of the late Latvian Canadian composer Talivaldis Kenins.

Vitols is a familiar voice on the Toronto music scene, especially for her work with urbanvessel in *SLIP* and *Voice-Box*. She has incredible clarity of diction that only her diverse vocal colour can outshine. Latvian Erliha is brilliant especially when the programmatic nature of the works require her to draw on strength of technique and subtle musicianship to create the appropriate backdrop of mood to the vocal lines.

There is a little of bit everything in the contemporary Canadian and Latvian works performed. The songs by Erik Ross, John Hawkins and Imant Raminsh are strong. Latvian Peteris Vasks' piano solo is a tour de force in programmatic music while his settings of Latvian folk songs (with additional flute and cello) are brief yet cunning. The real star however is Talivaldis Kenins himself. His settings of two Latvian folksongs are colourful yet deeply rooted in traditional song. *Melodies for Amanda* (1984) comprise five bubbly songs written for the birth of the composer's first granddaughter. Lots of characteristic Kenins wit is apparent in the performance of these light-hearted and loving works.

"Bridge Across the Seas" is a glorious release. What a wonderful tribute!

—Tiina Kiik

Imagining Incense – The Choral Music of R. Murray Schafer Vol.3  
Vancouver Chamber Choir; Jon Washburn  
Grouse 106  
([www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com))

● This excellent recording features



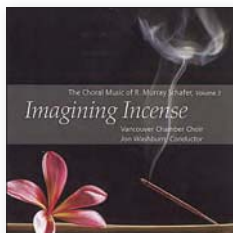


several major a cappella choral works by Schafer, all written over the past 20 years. These include *Magic Songs* (1990), *Three Hymns* (from Schafer's massive *Fall into Light* from 2004), *Imagining Incense* (2001) and *Three Songs from the Enchanted Forest* (1996). Musically, each piece, in its own way, demonstrates Schafer's remarkable ability to blend sophisticated vocal techniques with an eternal sense of the voice as an essential vehicle of expression; an expression that gives more meaning than mere words can convey. There is a deep spirituality to each of these pieces, but it is a spirituality unencumbered by dogma or liturgy. These are works that attempt to explore what is holy in nature, in human existence, and in social and cultural ceremonies.

The *Magic Songs* and the shorter *Rain Chant* (a piece on a theme drawn from *And Wolf Shall Inherit the Moon*) are ingenious original chants and the choral effects that Schafer creates in these pieces are mesmerizing and form a kind bridge between the human voice and nature in a creative way. *Imagining Incense*, with its description of the effects of different woods used for incense, and the hymns from *Fall into Light*, with their Gnostic and Hermetic texts, attempt to connect the listener with ancient ritual and devotion. All of the music on this disc confirms Schafer's brilliant originality, craft and command of musical language.

Under Jon Washburn's able direction, the Vancouver Chamber Choir is in top form. Their committed and energetic performances of these important pieces are a great gift.

—Larry Beckwith



player with lively and entertaining motifs. This is Hank Knox at his most inspired.

Geminiani's *tendrement* movements are appropriately named with their pleading quality, although the movement marked *gracieusement et tendrement* is both more taxing on the player and far livelier than its two near-namesakes. And then for the more traditional lover of the harpsichord there are two minuets, the second lasting almost ten minutes – an early music eternity! This is baroque harpsichord at its most conventional and most complex. Finally, an *amoureuse-ment* shows just why Geminiani's student Charles Avison so admired his master: he placed him alongside Handel (often semi-seriously styled England's greatest composer between Purcell and Elgar) and Corelli who enjoyed cult-like status in London.

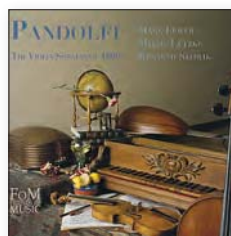
This is an enjoyable CD; Hank Knox may take a real pride in bringing Geminiani's harpsichord music to a larger audience.

—Michael Schwartz

**Pandolfi – The Violin Sonatas of 1660**  
Mark Fewer; Myron Lutzke;  
Kenneth Slowik  
Friends of Music FoM 36-802  
(www.markfewer.com)

● Though little is known about the 17th century Italian violinist and composer Giovanni Antonio Pandolfi Mealli, his two marvellous collections of sonatas for solo violin and continuo place him squarely in the good company of Dario Castello, Biagio Marini, Tarquinio Merula and others of what we might call the first generation of sonata-writers. Unlike the Classical multi-movement form, instrumental sonatas of the early to mid-17th century are usually in one extended movement, full of changes of mood, tempo, articulation and musical ideas. As such, they are dramatic and full of possibility for an imaginative performer. In his excellent liner notes accompanying this recording, harpsichordist Kenneth Slowik comments on how operatic these pieces are; that they could in essence be seen as instrumental “scenas” full of passion and pathos.

We should be tremendously grateful to the Friends of Music at the Smithsonian for supporting this recording and making it possible. Mark Fewer is one of Canada's finest violinists and is possessed with a profound and open musical mind. It's rare to find a player as comfortable in such a wide variety of musical styles as Fewer is. He tucks into these sonatas with wild abandon, though never loses sight of the good taste and stylistic know-how needed to approach this “early” music. His range of virtuosic and tender playing makes this disc of twelve sonatas an absolute pleasure to listen to from beginning to end. He's ably supported by Slowik



and cellist Myron Lutzke, though I did feel at times that the continuo colour could have been enhanced by the presence of a theorbo.

—Larry Beckwith

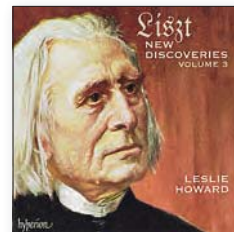
## CLASSICAL & BEYOND

**Liszt – New Discoveries Vol.3**  
Leslie Howard  
Hyperion CDA67810

● It's hard to imagine that there could be any music by Liszt that remains unpublished and possibly even undiscovered. Somehow our modern age quietly assumes we've got it all, printed, bound, recorded and filed away. So it falls to the passionate scholars to continue searching for new works whose suspected existence is owed to fragmentary sketches in notebooks, allusions in letters, etc. Performers too can be such champions as is Leslie Howard, currently making a series of recordings of the entire Liszt repertoire including unpublished and newly discovered works.

Howard has recorded many of these pieces from Liszt's original manuscripts and in a few cases has had to complete endings or otherwise fill in missing sections. The forty-eight works contained in this 2 CD set are quite short but intriguing nonetheless. Some will be familiar but many will be new to Liszt-philes. Listeners may recognize the Magnificat S182a as an early version of the more elaborate Alleluia S183/1. While Liszt seems to have discounted the early Magnificat it is an effective piece in its chorale-like simplicity with echoes of J.S. Bach throughout.

The set also includes two versions of a Romance from 1842-3, an arrangement of *Schlummerlied* for one of Liszt's students, Carl Lachmund and numerous other pieces

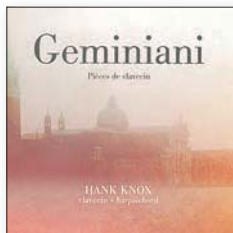


## EARLY & PERIOD PERFORMANCE

**Geminiani – Pièces de clavecin**  
Hank Knox  
early-music.com EMCCD-7772

● Francesco Geminiani arrived in London in 1714; by 1739 he had published the harpsichord music from which Hank Knox makes his selection for this CD.

Geminiani probably developed his individual style in Paris, learning from Rameau and others. Hank Knox introduces us to a prelude bearing the hallmarks of this individuality. From his commentary it is clear that Geminiani never rested until he had added all the complex scoring he considered necessary. His *gayment* and *vivement* movements are demanding but reward the listener and





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that exist only in single copy manuscripts in libraries throughout Europe.

Recorded on a Steinway in an acoustically lovely Catholic church in North East London (UK), these performances make a substantial artistic and historical contribution to the body of Liszt works.

—Alex Baran

**Berlioz – Symphonie Fantastique; Cléopâtre**  
**Anna Caterina Antonacci;**  
**Rotterdam Philharmonic Orchestra;**  
**Yannick Nézet-Séguin**  
**BIS SACD-1800**

● Can you think of a large-scale work that embodies the spirit of French early Romanticism better than Berlioz' *Symphonie Fantastique*?

Completed in 1830, the symphony marked the 27-year-old composer's first major success, hailed as truly revolutionary both in size and in concept. And who better to undertake such a monument than supernova conductor Yannick Nézet-Séguin with the Rotterdam Philharmonic on this BIS label SACD? Nézet-Séguin's career has catapulted to stratospheric heights in a very short time. After studying in his native Montréal, he made his European debut in 2004, and within four years had succeeded Valery Gergiev as Music Director of the Rotterdam Philharmonic. He was recently named Music Director Designate of the Philadelphia Orchestra commencing in the 2012-13 season.

From the opening notes – a series of repeated Gs – the listener senses something magical about this performance. Nézet-Séguin approaches the music with a deep-rooted sensitivity, carefully shaping it at all times, and easily capturing the multi-faceted moods contained within. The orchestra – particularly the winds and strings – respond with a warm and resonant sound.

The second movement *Valse* is light and elegant, while the fourth movement, the *March to the Scaffold* is given the dramatic intensity it deserves. The finale – the *Dream of a Witch's Sabbath*, in which the hero finds himself surrounded by ghostly figures, is all at once bombastic, grotesque, and terrifying. Not surprisingly, the music is adeptly handled by a perfect pairing of conductor and orchestra, who bring the mad frenzy to a rousing conclusion.

An added bonus on this CD is the short cantata *La Mort de Cléopâtre* written two years earlier for the Prix de Rome. Soprano Anna Caterina Antonacci gives a dramatic and sensitive performance, thus rounding out this most satisfying disc, easily among the best currently available.

—Richard Haskell



**Saint-Saëns – Music for Wind Instruments**  
**National Arts Centre Wind Quintet;**  
**Stéphane Lemelin**  
**Naxos 8.570964**

● For some the name Saint-Saëns may evoke the musty ectoplasm of the *Danse macabre* or, likewise ghastly, the *Carnival of the Animals* embellished with Ogden Nash verses intoned by a tanned and taut celebrity. Actually, Saint-Saëns was a serious composer of high calibre, an extraordinary piano prodigy who wrote successfully in every genre. This disc of works for winds and piano brilliantly performed by National Arts Centre Orchestra principals reveals the wealth of expression and imagination within the composer's classical French orientation.

In the clarinet, oboe and bassoon sonatas of 1921, the 85-year-old composer is still at his peak. Of these "swan songs" the clarinet sonata is the most extended and varied of the three, while the oboe sonata conveys a sense of antique classicism. The pure, pensive repose of the bassoon sonata is rendered effectively by Christopher Millard. Its opening movement pays homage to Saint-Saëns' close lifelong associate Gabriel Fauré in its chromatic twists of harmony. The final movement with its slow tempi and absence of virtuosity is particularly affecting.

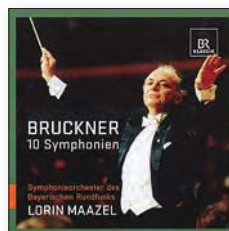
The early *Tarantella* and the *Caprice on Danish and Russian Airs* are unique, attractive works for upper winds with piano. Some pianists come to grief with the virtuosity of Saint-Saëns' chamber music, but not Canadian pianist Stéphane Lemelin who is a specialist in nineteenth-century French repertoire. Immaculate ensemble work between winds and piano is notable throughout. Rounded off by the *Romance* arranged for horn and piano, the disc is a must-buy for woodwind and chamber music enthusiasts.

—Roger Knox



**Bruckner – 10 Symphonies**  
**Bayerischen RSO; Lorin Maazel**  
**BR Klassik 900703**

● Anton Bruckner is an unfortunate example of what can happen if an artist has not enough confidence and listens to too many interfering people. Poor fellow. He was not only castigated by the critics (e.g. Hanslick) in his lifetime, influencing him to make changes in his scores, but even after his death his fame was belittled by English critics who ridiculed his work as "symphonic boa constrictors" or "symphonies that turn back on themselves." Even in the 1960s this prevented



him reaching North America although he was already famous in Europe thanks to the German-Austrian school of conductors. It all turned around in the 70s and at present his fame is at its highest. There are several symphony cycles available: Karajan, Jochum, Barenboim, Wand, Chailly, Skrowaczewski and more and now this fine set from the Bayerischen Rundfunkorchester, led by its music director at the time, Maestro Lorin Maazel. It was recorded in 1999 in one continuous set of live sessions; each symphony occupies one disc except the magisterial 8th which takes up two. As a curiosity, the so called *Symphony 0* (*Die Nullte*) is added as an 11th disc. This piece was undeservedly withdrawn, but it's by no means poor, with much of Bruckner's latent talents emerging as the audience's cheers attest.

As you perhaps remember from my earlier reviews, Bruckner's symphonies progress step by step, each is better, deeper, more original than the previous. Then there are two quantum leaps of divine inspiration: between the 4th and the 5th and the 8th and the 9th. By the time we reach the 9th, we have reached Olympus.

Tempi are extremely important in music and nowhere more important than for Bruckner, where a misjudged tempo can easily sink the performance. There are two schools of thought. One is the slow, measured and broad tempo that allows the music to expand, enrich details. The immortal Celibidache was a great representative of this. Of course there is the pitfall of being too slow and if the conductor's concentration is flagging, the music becomes boring. The other school goes with faster tempo which is more exciting and the shape of the music is easier to follow (e.g. Barenboim). Maazel belongs to the first category. His performances are on the slow side, but we are rewarded with tremendous insight and sensitivity in developing the themes. There is great control of dynamics from the almost inaudible *pp* to the thunderous *ff* – just listen to the feather light string tremolos at the opening of the 4th symphony. Another example is the beautiful Adagio of the 8th, one of the best performances on the disc, where it takes 22 minutes to reach a climax which is truly earth shattering.

This beautifully recorded set is highly recommended.

—Janos Gardonyi

**Mahler – Symphony No.6**  
**Oslo Philharmonic Orchestra;**  
**Jukka-Pekka Saraste**  
**Simax PSC 1316**

● Jukka-Pekka Saraste, valiant conductor of the Toronto Symphony during a very difficult time in its history (1994-2001), was appointed music director of the Oslo Philharmonic in 2006, a position he continues to maintain. This new release of Mahler's Sixth Symphony brings us up to date on his considerable accomplishments



with this relatively unfamiliar but very fine Norwegian ensemble. Saraste's characteristic steady, forward-thrusting tempi cast a refreshing new light onto the broad



architecture of Mahler's so-called *Tragic Symphony*, and though he is sensitive to the expressive nuances called for in the score, he is careful to avoid wallowing in maudlin excess. Though inexorable march tempos are very much the mainstay of this symphony, Saraste's relative inflexibility flattens the hectic mood-swings of the Scherzo movement and underplays its demonic aspects. Otherwise however the dividends are impressive, none more so than in the magnificently played Finale, where the relentless tread of fate leads to a shattering conclusion, marked by literal hammer-blows of fate, the third of which, suppressed in most editions, is restored here in all its grim glory. Saraste's impulse to ever-higher levels of tension results in a spine-tingling conclusion with the orchestra in glorious full throttle.

The sonic impact of this disc is quite spectacular considering that this is a recording of a live concert (without a trace of audience restlessness) from March 2010. Kudos to the engineers of the Norwegian Broadcasting Corporation for providing such a spacious and well-balanced sound stage for this accomplished orchestra. It's well worth a listen!

—Daniel Foley

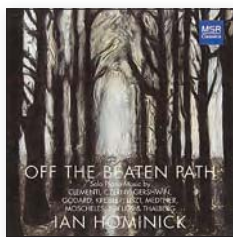
#### Off the Beaten Path

Ian Hominick

MSR Classics MS 1341

(www.ianhominick.com)

● Even the most musically illiterate man on the street would undoubtedly be familiar with the names of Bach, Mozart, or Beethoven. But how about those other composers who perhaps lacked that creative spark of these geniuses, and who have been regarded as “lesser lights” ever since? Don't they deserve at least some recognition as well? Pianist Ian Hominick certainly thinks so, and the result is this intriguing recording on the MSR Classics label, appropriately titled “Off the Beaten Track.” Featured here are 10 composers, most of whose music isn't heard all that often. For an even balance, there is also music by Liszt, Sibelius, and Gershwin, resulting in a well thought-out program of piano music in different styles spanning a period of roughly 150 years. Canadian-born Hominick studied at Mt. Allison, and later, at Ohio State University where he was Assistant to Earl Wild and André Laplante. He is currently on faculty at



the University of Mississippi.

The disc opens with a rousing little sonata by Muzio Clementi, containing a theme very close to one in found in Mozart's *The Magic Flute*. Today, Clementi is remembered as a piano-maker and teacher, but this piece demonstrates not only his ability as a composer, but also Hominick's level of technical prowess. More languorous is the *Second Valse* by Benjamin Godard, and the *Nocturne* by the 19th century piano titan Sigismund Thalberg. Fritz Kreisler? Wasn't he a virtuoso violinist? Indeed, but included

here is a charming *Rondino on a Theme by Beethoven* as transcribed by Godowsky. Most impressive is *Die Lorelei* by Franz Liszt, music that began as a vocal piece.

Hominick's playing is bold and confident, displaying the dazzling technique required of this demanding repertoire. In complete contrast are the two closing selections, Gershwin's *Novelette in Fourths* and *Melody No. 40*. These have the Jazz Age written all over them, and bring this most enjoyable disc to a close. ■

—Richard Haskell

## Strings Attached

TERRY ROBBINS

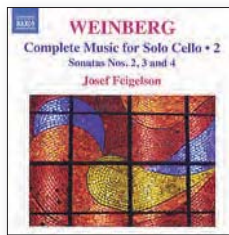
**T**O CELEBRATE their 20th anniversary, the St. Lawrence String Quartet solicited proposals from

across Canada for short works without electronics. The five pieces that were consequently created for 2009 formed an integral part of the group's repertoire that anniversary year, and are presented on their latest outstanding CD from the Canadian Music Centre, *Sea to Sea* (Centrediscs CMCCD 16310). The works obviously differ in sound and form, but all are strong, interesting and very accessible. They are: Derek Charke's *Sepia Fragments*, which made an immediate impact despite a rather baffling concept; Brian Current's *Rounds*, the title referring to the frequent use of overlapping individual melodies; Suzanne Hébert-Tremblay's *A tire-d'aile* (in a flurry of wings), inspired by the songs of Quebec birds; Marcus Goddard's *Allaqi*, the Inuit term for a clearing in the sky, which has a strong rhythmical opening mimicking Inuit throat singing, and a lyrical second half based on Inuit folk song melodies; and Elizabeth Raum's *A Table at the Bushwakker*, portraying a table-hopping evening at Regina's noted Brewpub. Decidedly tonal in feel despite the use of a tone row, this last has one quite beautiful section of tender, rhapsodic music depicting an amorous couple oblivious to the noise around them. Recorded at the U of T's Walter Hall in November 2009, all five works display strong, idiomatic writing throughout, with the SLSQ sounding as if they have been performing these pieces for years.

Every now and then a CD comes along that blows your socks off. Enter



cellist Josef Feigelson with his stunning CD of the *Complete Music for Solo Cello Volume 2* by the Polish/Soviet composer Mieczyslaw Weinberg, a colleague and friend of Shostakovich who died in 1996 (Naxos 8.572281). Previously available on the Olympia label, these World Premiere Recordings of the Sonatas for Solo Cello Nos. 2, 3 & 4 (plus the original – and tougher – first movement for the latter) were recorded in New York in November 1997.



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Feigelson played them from the manuscripts, which he acquired from the composer's widow in Moscow, having recorded Sonata No.1 along with the 24 Cello Preludes in 1996. (Those recordings are now available on Naxos 8.572280.) If you are even remotely interested in music for unaccompanied cello then this CD is an absolute "must" and at the low Naxos price it's a no-brainer. Buy it. Play it. And hang on to your socks.

Despite his English name, **George Onslow** (1784-1853) was a French composer. Although highly regarded in his time – he was known as the French Beethoven! – his music was until recently neglected and difficult to obtain. A recent CD from the French ensemble **Quatuor Diotima (Naïve V5200)** features three string quartets from 1828 – Nos. 28, 29 and 30 – that Onslow wrote while still trying to come to terms with the impact of Beethoven's late quartets, which he found both fascinating and disconcerting. They marked a change from a pre-Romantic style to one of intense expressiveness, a quality captured perfectly in these dazzling and clearly empathetic performances. The booklet notes describe this music as "exciting, personal, and amazingly neglected" – a perfect description. Naxos has issued another two excellent CDs featuring Onslow's seldom-played violin concertos.

**Sergei Mikhailovich Lyapunov** (1859-1924) was a Russian nationalist composer who studied with Balakirev and remained strongly influenced by him.

His **Violin Concerto in D minor, Op.61** is a one-movement work that sounds exactly as you would expect: big, Tchaikovsky-like melodies, a Romantic flow and a dazzling solo part. **Maxim Fedotov** is in superb form, with excellent support from the **Russian Philharmonic Orchestra** under **Dmitry Yablonsky**. The latter are also terrific in Lyapunov's **Symphony No. 1 in B minor, Op.12** (Naxos 8.570462).



James Rolfe (b. 1961).

*raW* (2003) is a delightful musical romp. Based on Bach's Second Brandenburg Concerto, Rolfe notes that the musical elements of *raW* are filtered through several reggae songs and the John Philip Sousa march *Stars and Stripes Forever*. The work starts smartly with a series of recognisable motoric sixteenths from the Bach treated to syncopation and silencing. This stream is then subjected to a complex multi-layered compositional process exposing evanescent and barely recognizable echoes of reggae and march. The effectiveness of *raW* is heightened by its masterful scoring. The first series of chords sound as if a much larger ensemble than Continuum's six musicians produced it. Graced with deftly constructed light-hearted moments, it's no wonder this effective work was awarded the 2006 Jules Léger Prize for Chamber Music.

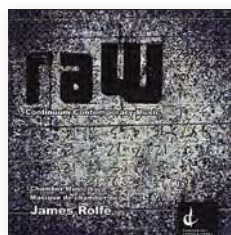
The composer's brand of cheeky humour re-appears in *Devilled Swan* (1995). Here the composer takes apart the late 18th-century hymn tune *China* by Timothy Swan, the American hymnodist. Like James Rolfe's composition teacher John Beckwith has often done in his own works, *Devilled Swan* takes an established hymn and re-composes it; except that the student takes compositional messing to new extremes. Rolfe virtually vivisects the hymn, proposing an ode to chromaticism and rhythmic stasis.

The violin sonata *Drop* (1999) is most memorable where the extended violin melody is doubled on the piano. *Squeeze* (1997) on the other hand starts off as a jaunty march, flavoured with a "Les Six"-like insouciance. Further on it marches right into the mysterious dreamy realm of a Bach chorale, dissolving into an unresolved tonal, harmonic and textural mistiness.

Composer Rolfe, evidently fond of bass drum thumps of all dynamic gradations, indulges his penchant in *Revenge! Revenge!! Revenge!!!* (1995) to dramatic effect, adding brake- and other drums for good measure.

This is a distinguished album by one of our most gifted composers of new concert music, definitively played.

—Andrew Timar



I cannot help but respect and applaud her conviction and honesty to her art and her playing. In the five duets and two trios featured, she is able to seamlessly transport her ideas from thoughts to fingers to keyboard, showing a talent so wide ranging that it is mind boggling.

A Who's Who of Canadian composers and performers join Spiteri on her musical journey. In Hope Lee's *In the Beginning was the End*, accordionist Joseph Macerollo's exquisite long tones juxtaposed against the crisp harpsichord sounds move the composition in an ethereal dimension that only this world-class accordion hero can achieve. The three duo works by John Beckwith are diverse. In both *Ringaround* with lever harpist Sharlene Wallace, and *Lines Overlapping* with Kirk Elliott on five-string banjo, a sparse dialogue of overlapping parts creates a tinkling aural world. In contrast, Beckwith's *Blurred Lines* has Spiteri and violinist Lawrence Beckwith blast into the sonic future. Percussive or florid harpsichord lines against droning, moaning or plucked violin melodies jubilantly cross styles, moods and centuries in this top track. Works by Bruce Mather, Linda Bouchard and Kirk Elliott complete the disc.

A remarkable depth of performance is key here. Spiteri never overshadows or disappears in her ensemble playing. She knows what she wants yet lets others do what they do best.

—Tiina Kiik

#### Canadian Flute Quartets Laurier Quartet CML Productions CD 104

● This recording of flute quartets by Canadian composers was funded by Wilfrid Laurier University in celebration of its centennial year. It can also be seen as

a celebration of the work of Amy Hamilton, who has been teaching the flute at Laurier since 1987: the four players are she and three of her students, Jennifer Brimson, Heather Snowden, and Dawn Ellis-Mobbs, each of whom has gone on to pursue post graduate studies in flute in Canada, the U.S. and Britain. Their playing is consistently accomplished and assured, excellent intonation, articulation, and tone quality, even on the bass and alto flutes called for in several of the six compositions on the disc.

The repertoire covers a broad spectrum of contemporary genres, from the minimalism of Sally Norris's *Writing the Voice* (for piccolo quartet) to the lyricism and piquant and sonorous harmonic vocabulary of Carl Derfler's Flute Quartet No. 1. Even more interesting and individual are the pieces in between: the spellbinding counterpoint of David McIntyre's *A Gentle Melancholy*,



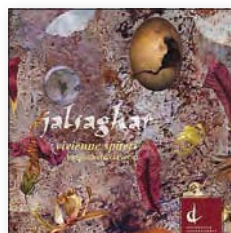
## MODERN & CONTEMPORARY

### *raW* – Chamber Music by James Rolfe Continuum Contemporary Music Centrediscs CMCCD 16210

● The Continuum ensemble, comprised of Toronto's top contemporary musicians, adds a third CD to its discography. Here effectively conducted by Gregory Oh, the entire album is dedicated to the music of multi award winning Toronto composer

### Jalsaghar Vivienne Spiteri Centrediscs CMCCD 16410

● This new offering from the enigmatic Canadian harpsichordist Vivienne Spiteri is brilliantly unique. Although I do not understand Spiteri's musical approach,





the organic musical architecture of Claude Lussonde's *Euphonie Fantasmique*, the stunning use of the bass flute as a solo instrument in Euphrosyne Keefe's *The Undertow*, and the poetic, almost uncanny way that Roberta Stephens captures the mood and essence of a moment in her three short pieces.

I congratulate Quartet Laurier for revealing these wonderful additions to the flute quartet repertoire – a must-have CD not only for flutists but also for composers and orchestrators, and, of course, anyone who loves the sound of the flute.

—Allan Pulker

## JAZZ & IMPROVISED

### Sevendaze

James Brown

Independent NGP-002  
(www.jamesbrown.ca)

● He may not be “The Godfather of Soul” but this James Brown – “our” raised-in-Burlington-now-residing-in-Toronto James Brown – brings much soul, sophistication, style and serious skill to his latest CD. Currently teaching guitar and jazz improvisation at the Royal Conservatory in Toronto, Brown has produced a vibrant and inventive CD of nine original compositions. Joining him on this splendid album are some of Canada's finest: Quinsin Nachoff on tenor and soprano saxophone (see Geoff Chapman's excellent review of his latest offering in last month's *WholeNote* online at [www.thewholenote.com](http://www.thewholenote.com)); the always great Don Thompson on piano; in-demand bassist Jim Vivian; and the widely respected Anthony Michelli on drums. A stellar local line-up!



Brown is known for his lyrical tone, fluid, melodic lines and elegant writing and he doesn't disappoint here. As well, his classical training is evident and it is not surprising to learn that he is an associate composer of the Canadian Music Centre. The classical influence is most apparent in *Fugue*, where he weaves a beautiful exchange of fugal voices between the guitar and saxophone, joined in a third voice by the bass. The playing (as well as the writing) is languid and expressive.

Oddly, I found the title track, spelled *Sevendays*, to be the least interesting, although still enjoyable. It is expansive and breezy, reminiscent, at times, of early Metheny.

Perhaps Brown is at his most soulful in *Central Eastern* (part 1), an evocative, melancholic and lyrical preamble to *Central Eastern* (part 2), which, in contrast, is driving, exhilarating and had me at the edge of my seat. It really swings with its subtle, not

so much central but more Middle Eastern, flavour. Thompson provides some gorgeous piano work and the drumming is especially tasteful.

There's a reason Brown has the reputation he does as a versatile and talented composer and guitarist. Actually, he's given us nine with “Sevendaze.”

—Sharna Searle

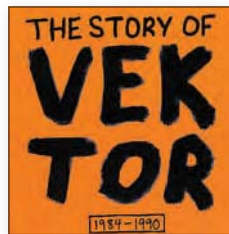
### The Story of Vektor 1984-1990

Vektor

VBT 002 batemanvictor@gmail.com

● A swinging artifact from Toronto's recent past, where a shotgun wedding between the technical sophistication of free jazz and the relentless rhythms of punk rock seemed inevitable, “The Story of Vektor” is very much a representative of its time.

Led by bassist and sometime vocalist Victor Bateman, Vektor operated in an area midway between the Shuffle Demons' jive and Whitenoise's dyspepsia. Sophisticated, high-class musicianship shares space with clearly defined beats and Bateman's



sardonically delivered lyrics. Besides Bateman, Vektor constants were tenor saxophonist Perry White, playing with more prickly and funky pacing than today, and trombonist Stephen Donald, who when not harmonizing with the saxophonist, exposes outstanding flutter tonguing on pieces such as *Head in a Bottle*.

Three changes each in the guitar and percussion chairs here reflect the band's evolution and search for new sounds. Barry Romberg for instance, brings a jazz sensibility with his drumming; Graham Kirkland is more of a rocker; and Stych Wynston's approach is somewhere in-between. It's the same story with guitarists Mark McCarron, Kim Ratcliffe and Martin Rickert. The third is the most versatile, producing ringing string reverb on *Life is a Crutch*, then turning around to create hushed, atmospheric runs on *Desolate Country*.

More than 20 years on, some of the Vektor crew have allied themselves with more experimental sounds; others make their living as conventional jazzers; some have vanished altogether. Still, despite a few overly familiar arrangements, this CD is particularly valuable as a reminder of a time when jazz-rock fusion was a recipe for trying unusual blends, not a marketing label. ■

—Ken Waxman

# It's Our Jazz

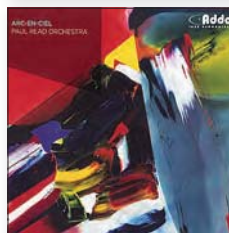
GEOFF CHAPMAN

**D**EBUT RECORDINGS by bands already popular generate advance excitement and acclaimed tenor saxophonist Mike Murley duly delivers with the **Mike Murley Septet – Still Rollin' (Cornerstone CRST CD 135 www.cornerstonerecordings.com)**. His writing is almost orchestral in scope, with strong, rich ensemble statements between catchy hooks from an impressive rhythm team (pianist David Braid, bass Jim Vivian, drummer Ted Warren) and fluent soloing.

Murley, his majestic horn work ever accomplished, penned seven of nine tunes for an artfully arranged, vibrant freewheeling session giving trombonist Terry Promane, trumpeter Kevin Turcotte (splendid throughout) and saxist Tara Davidson plentiful opportunities for fruitful exploration. Material ranges from the blustery title piece to reflective pieces referencing the leader's Maritime heritage such as *Minas Mist* via a witty rework of Coltrane's *Giant Steps*, a lovingly languid Celtic theme, a meaty tribute to Murley idol Sonny Rollins and a three-part suite inspired by Alberta mountains.

Paul Read, the pianist-composer best

known for key jazz roles at U of T and Humber, has run a 17-piece orchestra with top-flight players since 2006. He wrote nine tunes for the disc debut of **Paul Read Orchestra – Arc-En-Ciel (Addo AJR004 www.paulreadorchestra.com)**, an excellent



feat of well-drilled innovation and communal flair, though over-favouring lush ballads – the fierce Andy Ballantyne alto on opening swinger *Too Pretty For Words* besting the mellow beauty conjured by pianist David Braid, saxist Tara Davidson and flugelhornist Jim Lewis on subsequent numbers. Album highlight is the lengthy title tune (meaning “rainbow”) that benefits from Trish Coulter's voice within its thick textures, time games and fascinating narrative celebrating nature's alluring phenomenon. Following are a leisurely

vehicle for trumpeter Chase Sanborn and not-so-leisurely tenor Alex Dean, so it's fitting they then combine for a real rumble on *Oxymoron*. The set closes with a two-part suite, an elegy showcasing Braid followed by a rousing dust-up with five soloists, Dean at his effervescent best.

Mario Romano is a real estate mogul and nifty pianist who can more than hold his own with jazz peers. His first CD as leader is **Mario Romano Quartet – Valentina**



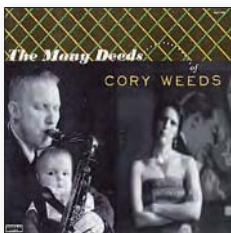
(Alma ACS15102 [www.almarecords.com](http://www.almarecords.com)), where he's joined by veteran saxman Pat LaBarbera, bass Roberto Occhipinti and drummer Mark Kelso. It opens with LaBarbera driving *Night In Tunisia* hard and Romano matching his technique and ardour. Standards use his arrangements, sometimes too predictable, but he comps well and, overall, clearly belongs. On *Autumn Leaves* he's elaborate then pungent while his percussive attack suits *Nardis* and *On Green Dolphin Street*. His colleagues are on top form, the bassist's huge sound and Kelso's sheer vigour embellishing the band's superior credentials. Sound quality is terrific.

For its fourth album, the **Canadian Jazz Quartet** – which has played Fridays since 2006 at Quotes on King St. West – has chosen a different direction. The



result is a real treat, for those enamoured of Brazilian music and for fans of a stylish group whose jazz evolves seamlessly around tradition. **Brazilian Reflections (Cornerstone CRST CD136 [www.cornerstonerecordsinc.com](http://www.cornerstonerecordsinc.com))** is class all the way, with leader and guitarist Gary Benson adding four originals to the 13 songs, five by Jobim, two from Luiz Bonfá. Elegance is the watchword with Benson colleagues – vibraphonist Frank Wright, bass Duncan Hopkins and drummer Don Vickery – in superlative form employing lilting rhythms as guitar and vibes demonstrate luminous comfort with the melodies. *Desafinado* is here of course, but so are lesser-known gems.

Bands powered by Hammond B3 organs can't be cool – if they don't stir couch potatoes from torpor, they're a bust. With virtuoso Joey DeFrancesco in town, tenorman-club

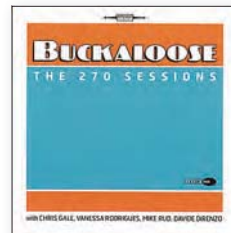


owner **Cory Weeds** couldn't miss, resulting in **The Many Deeds of Cory Weeds (Cellar Live CL011010 [www.coryweeds.com](http://www.coryweeds.com))**, a live gig at Vancouver's Cellar backed by local trumpeter Chris Davis and Byron Landham drumming, a swinging octet of tunes heavy with intense, grooving bass lines. Session leader Weeds sounds great, like a 1960s Blue Note tenor saxist, in fact like the composer of two tunes here, Hank Mobley, but with fatter tones. The pace is mostly fast or semi-fast, Davis efficient more than inspiring,

but DeFrancesco blasts on in incomparable fashion with all the grit and ferocity you'd expect. There's great riffs, fierce improv, spectacular percussion, passionate performance – it'll keep you alert for 75 minutes.

Closer to home the combo co-led by Montreal B3 ace **Vanessa Rodrigues** and Toronto tenor **Chris Gale** has a new name and a new record. Meet **Buckaloose – The 270 Sessions (Le Lab Records LLC002 [www.tinyurl.com/buckaloose](http://www.tinyurl.com/buckaloose))** It's not quite Joey D powerhouse but it compensates with subtlety aplenty from keys and horn plus

smart, confident guitar courtesy of Mike Rud. The music's warmly soulful, drummer Davide DiRenzo propulsive on drums on seven tracks contributed by band members, but amounting to less than 50 minutes' pleasure. Energy levels are high, Rodrigues is more than clever, the versatile Gale varies his aggression with hefty baritone sax, there's drama in every phrase. ■



## Something in the Air | Solo Saxes

KEN WAXMAN

**S**OLO PERFORMANCES are the true test of a musician's mettle. If he or she can keep listeners' interest throughout an exploration of an instrument's limits, these skills can be utilized in any situation. Unaccompanied string recitals are as ancient as music itself, but only in the later part of the 20th Century did it become common for other instrumentalists to express their ideas singularly. Improvised music accelerated this process with significant solo saxophone recitals by the likes of Evan Parker and Anthony Braxton. Today seemingly every saxophonist records in a solitary fashion at least once. With these discs we note some of the better recent performances.

Veteran **J.D. Parran** has mastered most members of the woodwind family since the 1970s. On **Window Spirits (Mutable 17539-2 [www.mutablemusic.com](http://www.mutablemusic.com))**, the American improviser plays unaccompanied alto flute, wooden flute, alto clarinet, clarinet and bass saxophone impeccably, with the last two particular standouts. *Spearmanon* and *C80*, for example, both enlarge the bass beast's customary timbres upwards and downwards

so that it sounds comfortable and cleanly melodic, expressing altissimo reed cries as earth-shaking blasts. On the former, constant flattening and an intense vibrato together smear tones all over the sound surface with the pulsating lines as balletic as they are

elephantine. On the latter, as his clear-toned melodic extensions vibrate and rattle distinctively,

Parran uses circular breathing to play entire chromatic runs in subterranean burps. Elsewhere, *Emotions*, a clarinet showpiece, expresses a gamut of moods with parallel lines vibrating in counterpoint with one

another, congruent but varied in pitch, tone or rhythm. Balladic at times, the spherical lines become polyphonic, creating multiple sonic colours which eventually blend with the initial narrative as the exposition loops back to the beginning.

Other examples of bravado solo reed expression from another veteran, Amsterdam's **Ab Baars**, plus notable younger players, **Jason Robinson** from San Diego and Ottawa's **Linsey Wellman** can be found on the magazine's expanded Web pages at [www.thewholenote.com](http://www.thewholenote.com). ■



**THERE'S MORE ON THE WEB!** In addition to the continuation of Ken Waxman's *Something in the Air*, you will find an extended version of Bruce Surtees' Gurrelieder review and more Strings Attached with Terry Robbins' assessment of orchestral music of Mieczyslaw Karłowicz featuring violinist Ilya Kaler and Julia Fischer's recording of the Mozart works for violin and orchestra. Andrew Timar provides two additional reviews, his take on Cache 2009, the Canadian Electroacoustic Community's juried compilation of works by young composers, and an important new release of previously unrecorded gamelan music from the Cirebon tradition of the north coast plains of the island of Java, and Robert Tomas looks at music derived from an analysis of the HIV virus by American scientist/composer Alexandra Pajak. There's all this and more at [www.thewholenote.com](http://www.thewholenote.com).



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## Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

Over the years live performances from Salzburg's Grosses Festspielhaus have dribbled in from EMI, DG, ORFEO, and others depending on the artists involved. We can still buy several recordings of complete operas from the 1930s conducted by Toscanini and Bruno Walter. Some years after WW2, Salzburg became the destination of choice for event-going jet setters. And a good thing too, because the most prestigious conductors, instrumentalists, singers and orchestras also wished to be seen and heard there. And the house orchestra was the Vienna Philharmonic. It doesn't get better than that. Now DG has issued a 25 CD set, **50 YEARS GROSSES FESTSPIELHAUS (DG 4779111)**

containing notable performances from 1960 thru 2009, 18 originating from ORF masters and 7 from DG and Decca. The first 11 discs contain five operas: **Rosenkavalier** (Karajan 1960); **Idomeneo** (Fricsay 1961); **From the House of the Dead** (Abbado 1992); **La Traviata** (Rizzi 2005); **Eugene Onegin** (Barenboim 2007). The next 10 CDs contain 8 concerts: **Mozart 40 & 41** (Bohm 1966); **Schubert 3rd/Heldenleben** (Mehta 1967); **Mahler 8** (Bernstein 1975); **Haydn – The Seven Last Words** (Muti 1982) and many others of equal merit. This is a rewarding collection and a welcome addition to the budget packages now available from all of the majors. Here are committed performances from all concerned in a wide range of works bound together only by the venue.

**Margarita Höhenrieder** came to our attention playing the Beethoven First Piano Concerto with Fabio Luisi and the Dresden Staatskapelle on a Euroarts DVD (2057718). Here, for the first time in my experience we have a pianist who displays in her demeanour and playing unalloyed *joie de vivre*. A must-have DVD for Beethoven lovers. A new CD from **Solo Musica (SM147)** contains the **Chopin Third Sonata Opus 58**, recorded in 2010, and a well deserved reissue of Höhenrieder's extraordinary 1986 traversal of the **Liszt Sonata in B minor**. Her playing exhibits an amazing transparency and flawless articulation in performances that maintain high electricity and momentum. Her palette of textures and nuances in both works was respected by producer and engineer who recorded her performances faithfully. The

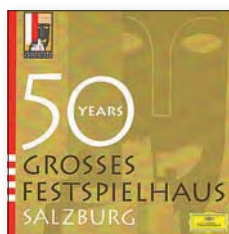
Liszt sonata is not played as if it were the hundred metre dash, instead Höhenrieder reveals both the poetry and power of Liszt the Romantic; serene, contemplative episodes contrasting with dynamic passages of great power and authority. A unique interpretation, I believe, and certainly memorable.

The late **Charles Mackerras** belonged to the handful of conductors who became internationally known as the leading exponents in classical music in the late 20<sup>th</sup> century. Although there are recordings of **Mahler's** First, Fifth and Sixth Symphonies and *Das Knaben Wunderhorn*, this is his first **Fourth**, recorded in concert with the **Philharmonia Orchestra** on 16 February 2006 (**Signum SIGCD219**).

Mackerras dusts off the score and gets straight to the point with brisk tempos and an ingenuous, optimistic outlook. The second movement is light-heartedly eerie. The third movement is extraordinarily beautiful, one of Mahler's most expansive adagios, which could be the best on record... it certainly is for the exquisite balances

and impact and timbre of the bass drum. The childlike, innocent view of heaven, sung by Sarah Fox, closes Mahler's joyful opus. Signum Records is a privately owned company founded in 1997 and now also issues new live recordings of the Philharmonia Orchestra. Respected engineer Tony Faulkner is responsible for the exemplary recording.

In a recital given at the Edinburgh International Festival on August 28, 1960 **Isaac Stern** and **Dame Myra Hess** performed together for the last time. They played **Brahms' Second Violin Sonata**, op.100; **Schubert's First D384**; Howard **Ferguson's** Second, op.10; and **Beethoven's Tenth**, op.96. Dame Myra (1890-1965) was one of England's best known pianists and was famous around the world. I have the feeling that she was not as flexible here as in the past. Certainly most collectors will be taking note of **Testament's** new CD (**SBT.1458**) of this recital in order to hear the incomparable Isaac Stern, heard here when his artistry was truly second to none. In addition to his thorough understanding of Brahms, Schubert and Beethoven, his individual expressivity and the noble dignity of his playing is unmistakably Isaac Stern at his best. This disc has found its way to my player many times over the last weeks. I like it a lot. ■







# NEW CREATIONS FESTIVAL

## Short Ride in a Fast Machine

March 2 at 8:00pm

Peter Oundjian, conductor & host | Dame Evelyn Glennie, percussion

John Adams: *Short Ride in a Fast Machine*

Vincent Ho: *The Shaman: Percussion Concerto*

John Adams: *Harmonielehre*

## Electronica Meets Orchestra

March 5 at 7:30pm

Peter Oundjian, conductor & host | John Adams, conductor

Mason Bates, electronica

Gary Kulesha: *Torque*

Mason Bates: *Liquid Interface* (Canadian Première)

John Adams: *City Noir* (TSO Co-Commission/Canadian Première)

## R. Murray Schafer World Première

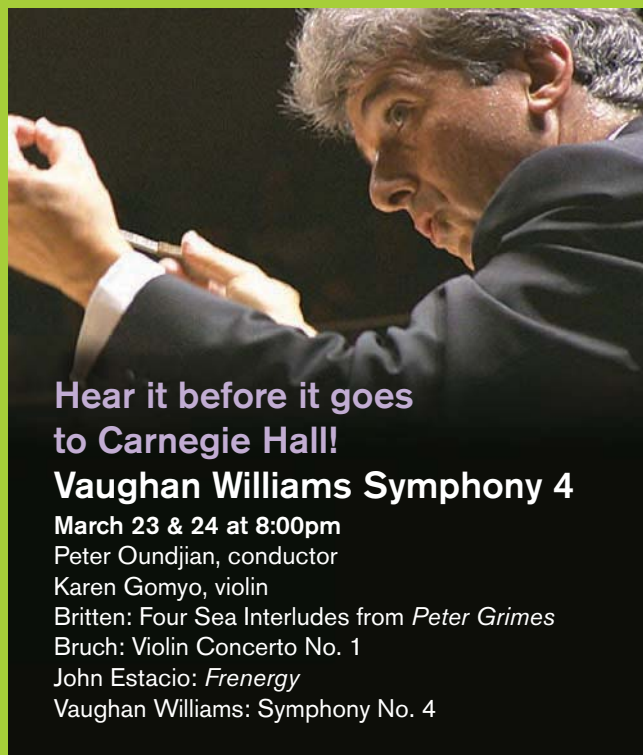
March 10 at 8:00pm

Peter Oundjian, conductor & host | eighth blackbird, chamber ensemble

John Adams: *Tromba Lontana*

Jennifer Higdon: *On a Wire* (TSO Co-Commission & Canadian Première)

R. Murray Schafer: *Symphony No. 1 in C Minor* (TSO Commission & World Première)



Hear it before it goes  
to Carnegie Hall!

## Vaughan Williams Symphony 4

March 23 & 24 at 8:00pm

Peter Oundjian, conductor

Karen Gomyo, violin

Britten: *Four Sea Interludes* from *Peter Grimes*

Bruch: *Violin Concerto No. 1*

John Estacio: *Frenergy*

Vaughan Williams: *Symphony No. 4*



## Thibaudet Plays Liszt

March 30 & 31 at 8:00pm

Stéphane Denève, conductor

Jean-Yves Thibaudet, piano

Dukas: *La Péri, poème dansé*

Guillaume Connesson:

*The Shining One* (Canadian Première)

Liszt: *Totentanz*

Schmitt: *La tragédie de Salomé*



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# OVATION

Celebrating Classical Music at the JUNO Awards

An evening to celebrate the remarkable achievements and outstanding artistry of our Canadian musicians.

**Tues Mar 22** 8pm

Hosted by Peter Oundjian

**FEATURING PERFORMANCES BY**

**Amici Ensemble • Measha Brueggergosman  
Angèle Dubeau & La Pietà • Duo Concertante  
Gryphon Trio • Anton Kuerti • Lara St. John  
Tafelmusik Baroque Orchestra**



Measha Brueggergosman



Angèle Dubeau



Gryphon Trio



Lara St. John



Jeanne Lamon  
Music Director  
Tafelmusik Baroque Orchestra

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