

the WholeNote

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Vol 16 No 9

CONCERT LISTINGS | JUNE 1-JULY 7, 2011



Heavyweights

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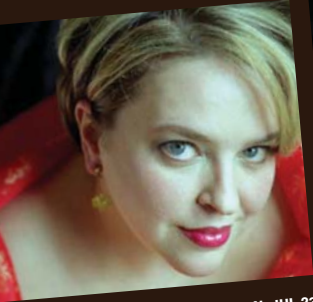
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Annual Summer

GREEN PAGES

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**For more information:
416.964.6337 or
tafelmusik.org**

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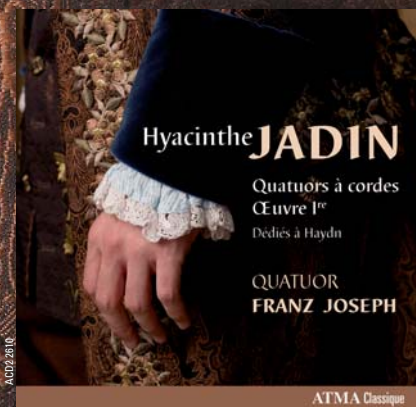


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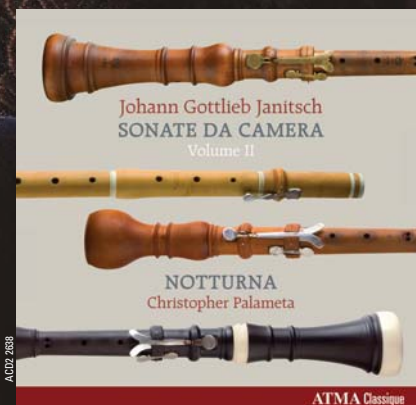
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Short Hikes and the Long Haul

ONE OF THE THINGS I like best of all about the editor's perch here is the enjoyment I get from the random moments, the odd little coincidences that life in the information stream keeps washing up. Last month, for example, it was choral columnist Ben Stein and world music writer Andrew Timar both popping the word "multivalent" into their columns. That's two unrelated multivalents in twelve pages compared to zero in the previous 10,294. "Wassup with that?" one finds oneself muttering darkly.

It was almost as freaky as that moment, almost nine and a half years ago (Saturday March 2 2002 – 8pm to be precise) when two presenters, three blocks apart, put on entire concerts dedicated to the music of John Blow. John who? you ask. My point precisely. Multivalent Blow. Wassup with that indeed! I mean, it wasn't as if 2002 was a significant anniversary date for JB – the 294th anniversary of his death, the 353rd of his christening? Not exactly grabby numbers.

And now, this month, it is happening again. Earlier today I was browsing the final page proofs, as we got ready to go to press (beaming in pride at our having finally reached the milestone of having colour pages throughout the magazine). And then I noticed an oddity in the way that two of the writers in the issue referred to Yonge-Dundas Square.

The oddity was in the fact that usually when our writers refer to a place it is because they intend to talk about something that is about to happen in the place in question. But not this time. This time both of them make mention of Yonge-Dundas specifically because it is NOT the place where the event they are talking about is going to happen.

First to do so is Allan Pulker in *Classical & Beyond* (page 10–

12), talking about Holy Trinity Church. Holy Trinity is where Music Mondays, the quintessential grass roots urban summer music series, this year celebrates its twentieth anniversary.

"Sheltered from Yonge and Dundas by the Eaton Centre," Pulker says of Holy Trinity, "it stands like an oasis of memories of things past."

And then, at the other end of the spectrum, Janice Price (page 58) in talking about heavyweight contender Luminato's new "hub" venue, David Pecaut Square, says this: "Compared to the bustle of Yonge-Dundas Square, this [David Pecaut Square] is a space of respite, where you can hear conversations and discussions..."

Spaces of respite... Oasis of memory. Yonge-Dundas? Not.

Say what you like about Yonge-Dundas (and everyone has something to say about it) you know an urban space has come of age when writers start comparing other spaces to it, confident that their readers will understand the comparison.

I like to think it's a sign of the city's maturation that such contrasting urban amenities (and events) can so happily co-exist, each just the proverbial short hike from the next.

Two of Toronto's festival heavyweights, Luminato and TD Toronto Jazz have both made the short hike to David Pecaut Square this year as the place to pitch their festival tents, literally and metaphorically. It's a flying start.

But it will be interesting to see how many years it takes before two people coincidentally saying "NOT David Pecaut Square" signals that the venue has, like Yonge-Dundas, entered the major leagues of urban lore. ●

—David Perlman, publisher@thewholenote.com

The WholeNote™

The Toronto Concert-Goer's Guide
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**Next issue, Volume 16 No 10 is our
Summer Double Issue and covers
July 1 – September 7, 2011**

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SN BIANCA

Heavyweights – left to right, Butcher, Metcalfe, Whitty, Teehan, Challoner.

Heavyweights Hit David Pecaut Square

ORI DAGAN

FIVE MIGHTILY AMBITIOUS twenty-somethings make up The Heavyweights Brass Band: Rob Teehan on sousaphone, Paul Metcalfe on sax, Jon Challoner on trumpet, Chris Butcher on trombone and Lowell Whitty on drums. Barely 18 months old, the band is psyched to make a splash at this year's TD Toronto Jazz Festival, with a main stage show on Canada Day and a CD Release event at The Rex Hotel Jazz & Blues Bar on July 3. Aside from their cordless instruments that harken back to a New Orleans of yesteryear, what's all the fuss about? Drumroll, please. It's the repertoire they arrange, from Lady Gaga and Beyoncé to Michael Jackson and Justin Bieber. GASP! Can a group that covers Gaga and the Biebs be a legitimate jazz band?

"It's a point of debate, depending on who you talk to," admits Teehan. "But I think the definition of a jazz band is expanding and has to encompass other styles of music that use the language of jazz, so I would say YES! we are a jazz band because what we do is very much in the tradition of improvisation."

"What we're doing is bringing our own life experience into the genre," explains Butcher, who was inspired to form the band after visiting New Orleans in 2009. "These are songs that we grew up with, they are a part of us, so we're trying to incorporate them into our sound... I'd say we're definitely a jazz band because a huge part of the jazz tradition is playing the music of the day. Thelonious Monk and Miles Davis wrote their own music, but they also played the popular music of the day. The goal of this group is to play music that anyone could enjoy, not necessarily someone who went to jazz school. As much as I love modern jazz, one of the things that scares me about it is when it only appeals to people who play bebop, not many can relate..."

The band's (ironically) light approach to entertaining a crowd is winning them fans of all ages ("the reaction from young children has been explosive!") and in the tradition of old-school swing bands, their infectious rhythms inspire even the stiffest audience members to dance. Guess the lesson here is *don't judge a band by its covers*.

Accurately defining the term "jazz" seems about as challenging as using it to generate a sizeable fortune. Arguably, a true definition is impossible, since the word is itself a mystery. Furthermore, in a

continued on page 41

Music Mondays 2011 20th Anniversary Season

Church of the Holy Trinity

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May 30*

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*Co-sponsored with ORGANIX

June 6

Wendy Weiler, jazz vocalist
Richard Whiteman, piano
Bret Higgins, bass

June 13

Robert Miskey, violin
Warren Nicholson, guitar

June 20

Colleen Allen, jazz clarinet
George Koller, bass
Rob Piltch, guitar

June 27

San Agustin Duo
Emma Banfield, violin,
Diana Dumlavwalla, piano

July 4

Megobrebi, world vocal ensemble

July 11

William O'Meara, organ

July 18

Loralie Kirkpatrick, mezzo-soprano
William Shookhoff, piano

July 25

Revel In The Light, dance troupe
with Rebecca Beayni
Eunji Kim, piano

Aug. 1

Jennifer Noble, singer/songwriter
Kevin Nelson, piano

Aug. 8

Julian Knight, viola
Jan Plecash, piano

Aug. 15

John Gardham, organ

Aug. 22

Choral Ensemble
Becca Whitla, conductor

Aug. 29

Dr. Patricia Wright, organ

Sept. 5

Glenda del Monte-Escalante, piano
Mario del Monte, percussion
Juan Pablo Dominguez, bass

Sept. 12

Angela Park, piano

Sept. 19

Cardinal Consort of Viols
Sheila Smyth, treble viol
Linda Deshman, tenor viol
Sara Blake, bass viol
Valerie Sylvester, bass viol

Sept. 26

Jerome Summers, clarinet
Sharon Kahan, flute
Angela Park, piano



REFLECTIONS

Toronto Jazz Festival at 25 Years

GEOFF CHAPMAN

REMEMBER THAT ANCIENT Wendy's TV commercial when a pugnacious senior loudly screeched 'Where's The Beef' at a rival hamburger? You might just get a similar reaction from some Hogtowners and visitors consulting this year's Toronto Jazz Festival program, one celebrating its 25th anniversary.

Even though there's excellent jazz to be heard at this festival, there could be shrieks of 'Where's The Jazz?' if they're just looking at the lineup in what's always been Festival HQ, the big tent.

This year it's moving from Nathan Phillips Square to a new site in Metro Square on the south side of King St. between Roy Thomson Hall and Metro Hall. (Recently the area was renamed David Pecaut Square for the late urban visionary. His jazz preferences are not publicly known.)

Venues with lots of seats such as Koerner Hall, Harbourfront's Enwave Theatre and the Glenn Gould Studio, plus the square's open stage and many of the city's clubs and venues such as the reliable Rex, Gate 403, Chalkers, Dominion on Queen, Reservoir Lounge, Shops at Don Mills and many more will provide music that has a clear relationship to mainstream jazz, although the Music Gallery (in St. George the Martyr Church at the north end of John St.) caters for crazies and seers of the avant-garde who in time might become members of a new jazz mainstream.

It was that awe-inspiring avant-garde maestro Ornette Coleman who gave one of the smartest definitions of jazz. "It is the only music in which the same note can be played night after night but differently each time," he said. Now his music is in every serious jazz fan's collection.

Perhaps you can find real jazz in the David Pecaut/Metro Square lineup June 24 through July 3, certainly with the late addition of singer Nikki Yanovsky. Soul diva Aretha Franklin at 69 will bring out the thousands to show r.e.s.p.e.c.t on opening night because local citizens appreciate talent and a free concert in equal measure.

Then, nightly in sequence, it's the Average White Band, whose funk and R&B earned big hits in the 1970s, Senegalese singer Yousou N'Dour, bluesman Robert Cray, Chicano rock band Los Lobos, our bluesy songstress Molly Johnson and the Count Basie Orchestra (the Count died in 1984 and this ghost outfit is now directed by fusion drummer Dennis Mackrel). Then come banjomeister Bela Fleck specializing in contemporary bluegrass, hip hop soul band The Roots and on July 2 funk bassist and singer Bootsy Collins. He'll be battling for an audience with the stars of the Black Creek festival that night, Diana Krall and Tony Bennett.

(This is a lot of complaining for an anniversary article but I've always felt that the best of jazz should be front and centre, which means the mainstage. It must be noted, though, that other festivals like Ottawa's and especially the big one in Montreal, have the same approach to booking as Toronto.)

Here's what festival artistic director Josh Grossman, who took over the post last year, says: "I'm pretty excited about this year's lineup. It was harder booking acts since many strong names were unavailable or were too familiar in Toronto or fees were too high or they were committed far ahead. The pool of big names is getting smaller and besides, in the past some major acts didn't draw as well as expected."

What Grossman is suggesting is that in today's festivals it's crucial

to aim to put bums in seats. Making music nowadays is entirely separate from the business of music.

"Aretha Franklin is the biggest thing we've ever done. We looked hard for A-plus artists and Tourism Ontario sponsorship has become a factor. We recalled the success last year of R&B and soul singer star Macy Gray last year in Yonge-Dundas Square.

"I think that many of our mainstage artists were influenced by jazz in some way and we do need to get revenue from the marquee with its around 1,200 seats," he said.

"It's been really fun this year putting the festival together. I listened to more than 400 submissions and I think we feature a good cross-section of today's jazz. I must admit some of my personal beliefs were challenged but I have learned that a festival must have wide appeal while remaining true to the music," Grossman said.

The open stage in the Square will have free shows daily at noon and 5:30 and there'll be 5pm and late shows (10:30 to 1:30) on the north side of King at Quotes Bar and Grill.

Grossman's personal choices are hard-core jazz – brilliant bassist Dave Holland's Quintet (Enwave June 25), fab contemporary vocalist Kurt Elling (Enwave June 27), spectacular pianists Jacky Terrasson and innovative Vijay Iyer (Glenn Gould June 27 and 28 respectively), the trio Bad Plus (Enwave June 28) and the fiery avant-garde Trio M (pianist Myra Melford, drummer

Matt Wilson and violinist Marc Dresser) at the Music Gallery July 2. I applaud enthusiastically, save for loud neo-rockers Bad Plus, always a minus to my ears.

Fortunately the mainstream fan's quest is easily achieved with jazz legend Dave Brubeck, almost an annual visitor, bringing his long-running quartet to Koerner Hall June 24. After six sterling decades and 91 years old in December he'll surely play the durable "Take Five" hit.

Pianist Randy Weston, 85, brings his African rhythms to Glenn Gould June 26 for a solo show, the same night droll pianist-singer Mose Allison entertains with blues-based fare at Enwave. Seasoned vocalist Dee Dee Bridgewater does a tribute to late, great Billie Holiday with songs from her newest album *Eleanor Fagan* accompanied by the Festival Orchestra June 27 at Koerner Hall. Guitarist Paco de Lucia charms the Sony Centre that evening.

On June 28 famed jazz-rock fusioners Return To Forever reunite for a Sony Centre concert, with Chick Corea, Lenny White, Jean-Luc Ponty, Frank Gambale and Stanley Clarke performing music from the group's *Hymn of the Seventh Galaxy*.

Elite pianists Eliane Elias (Enwave) and veteran Kenny Barron (Glenn Gould) are in action June 29, the same night Koerner Hall is the venue for a world premiere stage performance of music from the CD *Songs of Mirth and Melancholy*, a delightful duet recording by saxophonist Branford Marsalis (Wynton's elder brother) and old comrade pianist Joey Calderazzo. They penned seven of the nine cuts, adding one song each by Wayne Shorter and Johannes Brahms.

Two curious choices caught my eye. Classical dramatic soprano Jessye Norman, she of the rich, lustrous voice, is at Koerner Hall on June 28 but don't expect arias from popular works. Norman released her first jazz CD *I Was Born In Love With You* in 2000 and her newest entry, from 2010, is superb, *Roots: My Life, My Song* which she describes as "a



Josh Grossman.

COURTESY TORONTO JAZZ

journey from the drums of Africa to the New World.” Not to be missed.

(But back to my beef: a comedian is also on the festival books, one Reggie Watts, at Yuk-Yuks June 29. That’s really widening the jazz umbrella to impossible boundaries unless you think stand-up comic improv is really like improvising a jazz solo. What’s next? A Charlie Sheen rant? A Lindsay Lohan confession?)

A host of local stars and visiting celebs among the 1,500 musicians will perform at the festival’s 350 concerts and at more than 40 locations. Details at www.torontojazz.com under “calendar.”

I’ll be searching the lists for the whereabouts of my favourites, including saxman Greg Osby, pianists Uri Caine and Francois Bourassa, trumpeter Ingrid Jensen, the Heavyweight Brass Band and more. And how can you not want to know about Mike Essoudry’s Mash Potato Mashers?!

And take note: no fewer than four Toronto high school bands will perform at The Rex on Queen St. on weekday afternoons.

The festival has come a long way since 1987, when jazz took place at just three locations – Thomson Hall, the CN Tower and the John Bassett Theatre in the Metro Convention Centre. It’s now the biggest music festival in Toronto, attracting more than 500,000 people annually. Over the years it has hosted more than 24,000 artists, welcomed more than 8 million people, presented more than 1,800 free public concerts – and it’s estimated that the result has been more than \$380 million pumped into the local economy.

Says festival CEO, executive producer and co-founder Patrick Taylor: “The Entertainment District is where it all started. What better way to celebrate 25 years of jazz in this great city than at the heart of the

“I HAVE A MILLION MEMORIES of the festival years, including roasting on the concrete slabs outside City Hall, nearly drowning in a Yorkville tent...”

Entertainment District. To move forward in jazz, respect must be paid to the traditions of the past and that is exactly what we are doing in 2011.”

Co-founder and saxophonist Jim Galloway, who retired last year as artistic director, recalls that in the beginning there was “something of a cloud hanging over jazz festivals due to money problems. The Toronto festival was difficult to start and it was a very trying time. The CN site wasn’t ideal, since it was hard to get to. Musicians had to play at the top!

“In the early years lots of the greats were still alive. Everybody wanted to play, but that became a bit of a two-edged sword. We couldn’t please everyone. We got the big names but we were also able to bring in jazzmen who were just under the radar, like pianist Phineas Newborn Jr., the World’s Greatest Jazz Band and the guys who played in the trenches, week in and week out. The after-hours sessions were always fun. I remember (trumpeter) Roy Hargrove coming into Traders Bar at the Sheraton and then singing.”

The first year featured concerts by Miles Davis, Tony Bennett, Dizzy Gillespie, John Scofield and Michael Brecker plus jazz at long-gone haunts such as Meyer’s Deli, Garbo’s, the Bamboo and George’s Spaghetti House.

Thereafter came a procession of greats and up-and-comers – Oscar Peterson, Sarah Vaughan, Harry Connick, Rob McConnell’s Boss Brass, Ernestine Anderson, Wynton Marsalis, Herbie Hancock, Rosemary Clooney, Johnny Griffin, Dick Hyman, Doc Cheatham, Preservation Hall Jazz Band, Betty Carter, Jay McShann, J.J. Johnson, Kenny Garrett, Shirley Horn, Ray Bryant, Elvin Jones, Terence Blanchard, Dr. John, Joshua Redman, Maynard Ferguson, Ray Charles, Michel Camilo, Sonny Rollins, Etta James, Keith Jarrett, Charles Lloyd, Pat Metheny and hordes more.

The venues changed – the Top O The Senator, the Montreal Bistro, Berczy Park, the Diamond, the City-TV parking lot among them. And one shouldn’t forget the black days in 2000 when the festival was can-

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Tu. Dec. 6 Louise Bessette
Tu. Mar. 6 Richard Goode
Tu. Mar. 27 Marc-André Hamelin



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with Erica Goodman, harpist
Th. Mar. 1 Wallis Giunta, mezzo
with Steven Philcox, pianist
Th. Mar. 22 Véronique Mathieu, violinist
with Andrée-Anne Perras-Fortin, pianist



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celled due to legislation banning tobacco sponsorship, which meant chief sponsor du Maurier was out. Within 24 hours then-mayor Mel Lastman twisted arms and the big show was saved and went ahead at its new base, Nathan Phillips Square. Now the chief sponsor is TD Canada Trust, and no one fools with the banks.

I have a million memories of the festival years, including roasting on the concrete slabs outside City Hall, nearly drowning in a Yorkville tent awash with turbulent water torrents (Jackie Richardson kept going on the stage), missing Diana Krall's 1988 two-night debut at George's Spaghetti House, Sun Ra's Arkestra prancing through Jane Mallett Theatre chanting 'hi ho hi ho it's off to work we go', Tony Williams' riveting drumming, Archie Shepp's revolutionary harangues at Berczy Park, Gerry Mulligan, Vincent Herring, the Thomson Hall "tea dance" by its pool with the ghost Artie Shaw orchestra, stunning pianist Michel Petrucciani being carried onto the stage, wailing sax monster Johnny Griffin, alto Bernie McGann at the ROM, Irakere, Geoff Keezer, seeing 48 bands in 1995 (56 two festivals later), Jackie McLean, trumpeter Enrico Rava playing a *Carmen* jazz suite, bass giant William Parker, the brilliant Jazz Superband (Bob Berg, Joey deFrancesco, Randy Brecker, Adam Nussbaum) at the ill-titled Comfort Zone, Chris Potter, Phil Woods Joe Zawinul, Slide Hampton, scorching Arturo Sandoval and so many more thrills.

It's important to bear in mind that jazz is now an international language, although the word jazz has been used, abused and misused throughout its 100-year history. As an art form it developed primarily south of the border, its chameleon sounds, shapes and colours going through wrenching changes, so it's hard to recognize the close relationships between New Orleans marching bands, the tearaway virtuosity of post-bebop (which today is dubbed mainstream), thundering funk grooves, contemporary hip hop and the avant-garde of every musical generation.

After all, a principal charm of jazz is its similarity to spoken language and it has survived critical onslaughts, rocky economies and rival musical passions by constantly reinventing itself while remaining fragmented into myriad parts.

For the middle years of last century pop music and jazz shared the same language and the same base of musicians and the Great American Songbook was prized both by pop singers and jazz musicians. With bebop jazz knowledge became separated from pop repertoire, which instead of appealing to adult love became over-conscious of teenage infatuation. Still is. That may explain my loving adherence to bebop and its later forms.

Something we can all agree on is this thought from the estimable Duke Ellington – "There's only two kinds of music, good and bad." 

Geoff Chapman is a leading Toronto music writer.

Young Headliners

ALLAN PULKER

Last November in *The WholeNote* I interviewed Christina Petrowska Quilico about the many international piano competitions in the world today, and the abundance of pianists vying for the opportunity to compete. Almost as if to prove my point a message arrived in my inbox yesterday telling me that a twelve-year old Toronto pianist, Anastasia Rizikov had just been awarded the first prize in the adult pianists' class of the *Concurso Internacional de Piano Rotary* in Mallorca, Spain, the youngest pianist ever to win this award. Needless to say, this will be the first time many readers will have heard of Ms. Rizikov, who, I expect, has a brilliant career ahead. I doubt it will be the last. Hopefully we will have the opportunity soon to hear her play again in Toronto.



Anastasia Rizikov.

Another Toronto pianist, whose name is not yet well known outside the piano competition circuit, is Ilya Poletaev. He came to Toronto from Russia via Israel at the age of fourteen, continuing his piano studies at the Royal Conservatory of Music. Some years later he completed a Bachelor of Music degree at the Faculty of Music at U. of T., moving on to Yale University, where he did his Master's and Doctorate.

Just last July he captured First Prize at the International Johann Sebastian Bach Competition in Leipzig and, as the winner, will appear in recital at the Leipzig Gewandhaus. He won first prize in the 2008 Concorso Sala Gallo Piano Competition in Monza, Italy, where he also received the Audience Prize, the Bach Prize, and the Orchestra Prize. He also won First Prize at the 2009 Grieg International Competition, is a laureate of the 2008 National Stepping Stone Competition in Canada and joined the Astral Artists roster as a winner of its 2009 National Auditions. But it was way back in 1997 that he got his start in Toronto when he won the TSO

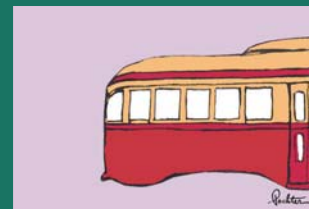


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Volunteer Competition which gave him the opportunity to perform Brahms' Concerto in D Minor with the TSO.

Unlike most pianists, Poletaev manages to find time in his day for harpsichord and fortepiano, intending to include them in his performing career along with the modern piano.

"What is important to me is not so much playing various instruments as being able to speak each musical language fluently. I have done a lot of continuo playing on the harpsichord. Doing this you can't help but see the connection between the continuo and the text, which informs the musical rhetoric. Interestingly, I have found it possible to transfer something of this to my mainstream piano playing to make it more rhetorically vivid."

In addition to all this he also finds time to pursue his interest in music history with a focus on the less well-known works of well-known composers. He has recently completed a project unearthing largely unknown works of the twentieth-century Romanian composer George Enescu, and with violinist Jennifer Curtis has recorded Enescu's complete works for violin and piano, scheduled for release soon by Naxos. Not surprisingly, with abilities as both a performer and as a scholar, he has recently been appointed an assistant professor at McGill University.

A little closer to home I asked harpsichord wrangler extraordinaire Dawn Lyons of Claviers Baroques about Ilya Poletaev: "... He is a really, really nice guy who can play the piano and the harpsichord very well... I mean very, VERY well... stupendously well, in fact. Den [Den Ciul, her partner in Claviers Baroques] says he is one of the ten best harpsichordists on the planet who can do 'magic'."

Where this is all leading is to the good news that we will have the opportunity to hear this accomplished Torontonion on June 4, when he will play the rarely-performed Piano Concerto No. 3 by Nikolai Medtner, with the Toronto Symphony Orchestra, conducted by Peter Oundjian.

The choice of this concerto would appear to reflect Poletaev's musicalological interests and perhaps his Russian background. Nikolai Medtner, who was Russian, lived from 1880 to 1951, and was trained at the Moscow Conservatory as both a concert pianist and as a composer (he studied composition under Taneyev). From a Canadian perspective it is interesting that in 1924 he toured the United States and Canada. A slightly younger contemporary of the much better known Russian composer and pianist, Sergei Rachmaninoff, he dedicated his second Piano Concerto in c minor, Op. 50 (1920-27) to Rachmaninoff, who dedicated his own Fourth Concerto to Medtner. The third Piano Concerto (in e minor "Ballade", Op. 60, 1940-43) was written towards the end of his life when he was living in London. Medtner recorded his three piano concertos with the Philharmonia Orchestra in 1947.

"I first became acquainted with Medtner's music when I was sixteen" Poletaev writes. "Something that makes him a very special composer is that he was able in a very original way to put together both his Russian and his German roots. What makes it Germanic is its coherence, the way unity is built into it in a very organic way. This was not an important feature of Russian music. What seems Russian to me is his thematic material, which while not overtly "Russian," is somehow psychologically charged in that it contains a quality of remembering the essential. It is definitely not cliché,



Ilya Poletaev.

ANDREW CHICHIAK

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The Season at a Glance

The Sorcerer's Apprentice - Oct 15, 2011 | 8 PM
Guest Conductor: Matthew Kraemer
with Jamie Parker on Piano

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

From Bizet to Beethoven - Nov 26, 2011 | 8 PM
Guest Conductor: David Bourque
with Ian Feenstra on Tuba

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

Voices of Christmas - Dec 17, 2011 | 4 PM
With Maestro John Barnum
and Cawthra Park's Concert Choir "The Ritz"
Chamber Choir directed by Bob Anderson

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Bohemian Voyage - Feb 11, 2012 | 8 PM
Guest Conductor: Misha Roháč
with Adrian Fung on Cello

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

French Connection - March 24, 2012 | 8 PM
With Maestro John Barnum
And Elaine Hou on Piano

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

The Grand Finale - May 5, 2012 | 8 PM
With Maestro John Barnum
And Ruth Fazal on Violin

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

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but when you hear it you feel as if you have heard it before but then forgot. Unlike Rachmaninoff, his music is hard to follow on first hearing. It is denser, more polyphonic and almost overloaded. While it unfolds very logically it requires an effort on the part of the listener. To me Rachmaninoff's appeal is more immediate but Medtner's is more lasting."

MUSIC MONDAYS

In an editorial in the May issue of *The WholeNote* David Perlman observed that one of the biggest changes to occur in the Toronto music scene over the past fifteen years has been the emergence of a summer music season in Toronto. I remember more than once commenting in the June or July issues on the migration of musicians to small towns and rural areas, which came alive with the sound of music while the music almost stopped in the city.

I say "almost" because a series of weekly concerts beginning in late May and continuing until Labour Day was growing and flourishing all through that time. The series, still flourishing and which is now celebrating its twentieth anniversary season, is Music Mondays. The visionary behind the series was Margot Linken, the administrator (a position she still holds) at Holy Trinity Church, the series' venue. For the first ten years the artistic director of the series was the organist and harpsichordist, Paul Jenkins, who moved on to other things and was replaced by the series' current director, Sue Crowe Connolly.

The venue, the venerable Holy Trinity Church, an heirloom from a Toronto now long gone is almost as much a part of the performance as the roster of excellent performers that Ms. Crowe Connolly assembles for the series. Sheltered from Yonge and Dundas Streets by the Eaton Centre, it stands like an oasis of memories of things past. This impression becomes all the more intense when you go inside and are enveloped by the smell of the aging pine interior, the light mellowed by the stained glass windows and a silence that can remind you of an almost forgotten quiet place inside yourself. When the music begins it comes out of that silence, surrounds you and fills you at the same time, as if it had always been there and always will be there. We don't know how lucky we are that this beautiful building, this beautiful idea, was saved from the wrecker's ball – but that is another story.

Besides providing a weekly concert Music Mondays has provided

opportunities for emerging artists such as Autorickshaw and violinist, Jasper Wood and many others. I was also surprised to find out that its fame has crossed the Atlantic and requests to perform come regularly from abroad. Among these have been the Polokwane Choral Society from South Africa, Italian early music singer and instrumentalist Viva Biffi Biancaluna, organists Reinhard Seeliger from Germany and Henri Ormieres from France, and German

French horn player, Manfred Dippmann.

To mark the anniversary, Music Mondays has extended its season to the end of September and will also host a celebrative reception after its June 6 concert. I hope to see some of you there!

BROTT FESTIVAL IN JUNE


Another musical visionary in our midst is Boris Brott. In response to the lack of cultural activity in the Hamilton area way back in 1988 he put together the first Brott Summer Festival, which was eleven days long. This year the festival begins in June and ends in August. The very next year, with support from the Ministry of Labour Brott

started National Academy Orchestra, as the official Orchestra of the Brott Music Festival. The orchestra gave the festival something most summer festivals don't have, a resident symphony orchestra, and additionally provided what amounted to an apprenticeship programme for young orchestral musicians. What a stroke of brilliance!

The 2011 Brott Festival begins in Burlington with four performances by the National Academy Orchestra on June 11, 18, 25 and 30 with an impressive array of soloists and conductors.

MUSIC AT SHARON

Started in 2007, the current incarnation of the Music at Sharon concert series is a relative newcomer to the early summer music season. By the time you read my column the first concert in the series will probably already have taken place, but four others remain – June 5, 12, 19 and 26.

Needless to say, there are many other wonderful performances waiting to be discovered in our listings. I hope you get out to some of them. 

Allan Pulker is a flutist, a founder of The WholeNote, and serves as Chairman of The WholeNote's board of directors. He can be contacted at classicalbeyond@thewholenote.com.



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The What of Baroque

SIMONE DESILETS

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What makes a musician a “baroque” musician? The answer to this question has evolved dramatically over the years, as consideration of how baroque music should be played moves from presenting it from a completely modern standpoint, to awareness of a sound more “informed” by the stylistic elements present in baroque times.

One of the world’s premiere baroque music training programmes is right in our midst: The Tafelmusik Baroque Summer Institute, which takes place every June in Toronto, is about to begin its tenth season. As TBSI music director, Jeanne Lamon, writes on the website, the Institute is dedicated to developing the period performers of the future. With an impressively comprehensive programme of study and first-rate teachers, it attracts student participants from all over the world.

There’s a component for instrumentalists, with in-depth study of their instrument in a variety of solo, chamber and orchestral settings, and for players new to period instruments, an introduction to baroque instruments, their technique and repertoire. There is even a number of baroque flutes, oboes, bassoons, stringed instruments and bows available for loan.



GARY BEECHY

Roseen Giles (flute) and TBSI faculty member Claire Guimond.

There’s a component for singers, offering study in solo, choral, ensemble and operatic repertoire; Opera Atelier’s Marshall Pynkoski leads workshops in scenes from baroque operas, focusing on gesture and deportment and their relation to music and text in the 17th and 18th centuries.

There’s a component for conductors and directors, too – a self-directed study for the most part – during which participants are encouraged to audit vocal and instrumental masterclasses, sit in on orchestra, choir and chamber ensemble rehearsals and attend opera workshops, lectures, demonstrations and concerts.

There are classes in baroque dance, led by Opera Atelier’s Jeannette Lajeunesse Zingg; continuo classes for keyboard players and lutenists/guitarists; classes for conductors and directors with Tafelmusik librarian, Charlotte Nediger, on sources and editions. There are private lessons, lectures and workshops on a range of topics. There is even an international exchange programme with **Jeune Orchestre Atlantique**, a European training orchestra specializing in classical and romantic repertoire on period instruments and directed by Philippe Herreweghe.

But wait! Why not let the voices of some who have studied at the Institute speak for themselves? Those I asked came back with a flood

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of enthusiastic stories, from which I've distilled just a little here:

Roseen Giles, baroque flutist, relates how TBSI teachers guided her in moving from the modern to the baroque flute, and says: "Eventually it became clear that the best way to learn how to play a period instrument is through immersion in baroque playing and style, which is exactly what TBSI provides. Two weeks of having nothing but well-played early music in my ears was exactly what I needed to help me understand that baroque music was not dry and academic like I'd previously been taught, but vibrant and alive. After TBSI, I traded my silver for wood, my keys for pure intervals, and never looked back since!"

Elizabeth Loewen Andrews, baroque violinist, tells of the journey that led her through TBSI and Jeune Orchestre Atlantique to professional work with Aradia Ensemble, the Windermere String Quartet and Tafelmusik Baroque Orchestra as an extra, and concludes: "So, how has TBSI impacted my musical and professional life? Pretty much in every way! It started me on the road to a much more diverse performance career, opened my mind and ears to a different world of sound, and has helped open so many doors to me in the first five years of my career. My life today would certainly not be the same without that summer!"

From soprano Johane Ansell: "The major impact that TBSI has made on my musical life: not only did it assist my solo performance skills but it also encouraged and facilitated the development of my ensemble singing, which is a useful skill to have and is applicable in all facets of vocal singing, not limited to early music singing. It is also one of the few programs that emphasize the study of the different styles of early/renaissance music: French baroque, Italian, etc., as well as the styles of different composers such as Bach, Lully and Handel. There is a reason people return to TBSI to participate more than once: it is a unique program with a LOT to offer and you get to work with the best in the business."

Baroque violinist Alice Culin-Ellison says: "This will be my third summer attending the Institute. The first summer (at) TBSI was the first time I ever played on gut strings and learned the period performance techniques of how to hold the instrument (chin off with no chin or shoulder rest). I have nothing but fantastic things to say about TBSI. It led me to be in the process of getting my masters in early music (violin) and I have recommended it to many, many people, at least three of whom are attending this summer due to my recommendation."

Even if you aren't planning to participate as a student in TBSI, you can participate as an auditor of individual classes, full



TBSI in session.

days or the events of the entire institute. There are also four public concerts featuring faculty and/or student performers, on June 3, 8, 12 and 15 – find details in *The WholeNote's* festival listings or at www.tafelmusik.org/tbsi.


OTHERS

Just north of Newmarket lies a building of exquisite proportions, a National Historic Site known as Sharon Temple. Its interior space, with beautiful acoustical ambience, is a natural venue for music (and was intended so by the Children of Peace, who built it). For several years now it's been the home of a summer concert series, and this year co-artistic

directors Larry Beckwith and Rick Phillips planned five Sunday afternoon concerts. The first one took place on May 29 and the other four run throughout June. Early music is featured in two of these. On June 5, celebrated countertenor Daniel Taylor brings his Theatre of Early Music to perform arias and duets by Handel. On June 26, the Toronto Consort presents their programme "Shakespeare's Songbook", featuring songs and dances from the plays of the immortal bard. A lovely way to spend a Sunday afternoon, I'd say.

The Church of St. Mary Magdalene in Toronto is famous as the place where composer Healey Willan focused much of his musical life, directing and composing for the choir and adding his musical voice to the Anglican liturgy for over 45 years. A new Friday evening concert series entitled, "Concerts Spirituels," is beginning at the church which, as artistic director Stephanie Martin says, hopes to keep Willan's dream alive by continuing the tradition of singing and playing wonderful music. Three concerts are planned – June 3, 10 and 17 – each featuring an a cappella renaissance mass (Victoria, Guerrero and Palestrina), a baroque chamber ensemble and organ music played on the three manual Healey Willan Memorial Organ.

FOILED

Isn't it just the luck! You write enthusiastically about the pending appearance of a special artist, then an injury prevents the concert – the whole North American tour! – from happening! The concert by Jordi Savall, Hespèrion XXI and La Capella Reial de Catalunya, that was discussed in last month's column, and was supposed to have taken place at Koerner Hall, was cancelled, as you probably all know. But all being well, it will happen on March 1 of next year, and be enthusiastically heralded again in this column. 

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.

GARY BEECHY

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Pudding's Ready!

CHRISTOPHER HOILE

Opera in Toronto no longer ends with the close of the Canadian Opera Company's season. This month sees the world premiere of *Svadba – Wedding*, a new a cappella opera by Montreal composer Ana Sokolovic commissioned by Queen of Puddings Music Theatre.

Any opera by Queen of Puddings is an event, especially when it is on a large scale, this time involving six singers. According to the QoP press release, *Svadba – Wedding* “takes place the night before a fiancée, Milica, leaves for her wedding. Her girlfriends keep her company all night long and engage in raucous girtalk, invoking pagan rituals as they prepare her for the impending wedding. What elevates this ‘girtalk’ to a supernaturally exhilarating experience is Ana Sokolovic’s style of composition. Using existing Slavic/Balkan peasant folk tales, myths and traditions as her text source, she draws on her native Balkan folk music as a source of inspiration for all her music. She transforms the music and text into her own unique onomatopoeic language and transports listeners to a world of magic realism. The singers have to use every single possible vocal technique – combining opera singing with Balkan folk singing, overtones, extreme chest voice, heightened nasal voice, whispering, creating a wildly inventive intense palette of colours.”

This is Sokolovic’s fourth collaboration with QoP after *Love Songs* (2008), *The Midnight Court* (2005) and *Six Voices for Sirens* (2000). Born in Belgrade, Serbia, in 1968, she studied composition with Dusan Radic and Zoran Eric. She completed a master’s degree at the Université de Montréal under the direction of José Evangelista. Her catalogue includes orchestral and piano works and several chamber music compositions, and she has written numerous scores for the theatre. This year she has been unanimously chosen by the SMCQ (Société de musique contemporaine du Québec) for its 2011-2012 season Homage Series. This season the entire Québec cultural community will recognize and celebrate the work of Ana Sokolovic by programming her music.

Via e-mail, Dáirine Ní Mheadhra, co-founder with John Hess of QoP, writes of Sokolovic and her inspiration for this new work: “The genesis of *Svadba* was *Sirens*, that ten minute work for six female voices we commissioned from Ana in 2000. We adored that work and anyone who heard it has never forgotten it and we’ve

performed it many times since. She used Balkan vocal techniques in *Sirens*, something akin to what you hear in that famous Bulgarian women’s choir, Le Mystère des Voix Bulgares. While we’ve commissioned other works from Ana since 2000, we’ve always wanted to revisit a full-length scenario for six female voices in which Ana would again be drawn towards Balkan vocal techniques, as she always is when writing vocal music.”

“Balkan folkloric music has always been the inspiration for all of her music. Love Songs included three Serbian poems, and now in *Svadba* she has come full circle as it’s completely in Serbian. She had the idea of really exploring Balkan literature and folk texts for *Svadba* and the wedding rituals and texts were the ones that caught her attention. She spent time in Belgrade poring over hundreds of texts. While Ana lives in Montreal, married to a Québécois with two Canadian children, she is never far from her Serbian background in her art. Igor Stravinsky’s *Les Noces* (a choral ballet from 1923 based on Russian wedding lyrics) may not have been *Svadba*’s immediate inspiration but it was probably there subliminally.”

In answer to questions about the nature of *Svadba* as opera, Ní Mheadhra says, “*Svadba* is more about ritual than narrative, although it does unfold in seven consecutive scenes where the bride and her girlfriends stay up all night long before the impending wedding as they prepare her for the ceremony. It includes scenes like colouring her hair, bathing her in the hammam, dressing her, etc., leading to the farewell, and the music is completely onomatopoeic. The catharsis is a

purging through emotion, most definitely, as the forcefield of sound set up by those female voices singing nasally pushes into the far reaches of your cranium and makes your head buzz and your body vibrate so much that you feel totally exhilarated! It’s primal stuff and communicates so viscerally that you want more and more and more... which is after all how those Sirens could lure those sailors onto the rocks with their sound that was so seductive!”

Svadba will be sung in Serbian with English surtitles. The cast is comprised of singers Jacqueline Woodley, Shannon Mercer, Laura Albino, Carla Huhtanen, Andrea Ludwig and Krisztina Szabó, under the music direction of Dáirine Ní Mheadhra. The creative team consists of stage director Michael Cavanagh, set and costume designer Michael Gianfrancesco and lighting designer Kimberly Purtell. Performances take place in Toronto June 24, 25, 28, 29, 30 and July 2 at the Berkeley Street Theatre Downstairs. For tickets phone 416-368-3110 or visit www.canadianstage.com/alsoatberkeley. For more about Ana Sokolovic, see www.anasokolovic.com and for more about Queen of Puddings see www.queenofpuddingsmusictheatre.com. ●

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



Previously from QoP/Sokolovic, *The Midnight Court*: Krisztina Szabó.

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JASON VAN EYK

June is an important time of transition. This is true not only for the seasons (the 21st marks the summer solstice and a promise of consistently better weather) but also for the live music scene, where the closing concert season makes way for a flourishing of summer music festivals.

It is also true for me: I am making a transition away from the music field to take up new challenges in the arena of arts and learning.

This means that I will also be stepping away from writing this column, which has given me endless opportunity to explore how Toronto's new music community has made its own remarkable transitions over time. The most noticeable of these is in the sheer range of appropriations, influences, inspirations and collaborations new music makers employ to create and showcase exciting new work.

We can look to a handful of this month's concerts to see this notion at play.

One group that has been constantly pushing at the boundaries of what it means to be "new music" is CONTACT Contemporary Music. Their multidisciplinary approach crosses between live and electronic, traditional and site specific, popular and avant-garde, audiovisual and interactive, in ways that many other ensembles would be too timid to try. If that weren't enough, the content of each CONTACT show treads into touchy territory – from transexualism to transcendentalism, popular music to electro-eroticism, and just about everything in between. Ultimately, CONTACT seeks to unlock the power of artists, leveraged through music-based collaborations, to create situations that eliminate barriers, open new dialogues, find new perspectives and advance new understandings of current, contemporary challenges. It would be absentminded not to mention their "Electronica Unplugged" lunchtime concert on June 8 at the Richard Bradshaw Amphitheatre, which features original electronic works by David Bowie, Brian Eno, Robert Fripp, Gavin Bryars and Philip Glass arranged for the unique forces of the CONTACT ensemble. You can learn more at www.contactcontemporarymusic.ca

Another case in point is the deliriously eclectic *Adventures of the Smoid*, a creative concoction from the ever-adventurous percussionist/composer/artistic director Rick Sacks for the Evergreen Club Contemporary Gamelan. Drawing on the growing popularity of visual story telling through comic books and graphic novels, Sacks inventively connects a diverse series of dots to link this world to the tradition of gamelan and Indonesian shadow puppetry. Sacks asks the Club to do double duty as musicians and puppeteers to tell a humorous tale about an astronaut's adventures in space. *Adventures of the Smoid* is prefaced by a song cycle from iNSiDEaMiND, the wildly experimental turntable duo. New music crossover eclecticism doesn't

get much better than this. The boundaries are definitely pushed once again for these June 13 and 14 events at the Music Gallery.


Tapestry New Opera Works has long been exploring new paths to collaboration between composers, writers and musicians in the creation of the highest of musical forms: opera. Over the last quarter century and beyond, this hallmark company has expanded beyond its Canadian roots to provide a haven for an increasingly international network of creators to develop some of the most promising new work in the field. Tapestry's season-closing New Opera Showcase will no doubt be another exhilarating adventure through a collection of shorter pieces in development, ranging from those by veteran creative partners to new collaborations. The inspirations range just as far, from Ancient Greek tragedies to modern-day Irish pub love stories, from Icelandic mythology

to Canadian immigrant stories filtered through Old Testament morality tales. Be sure to visit www.tapestrynewopera.com to get full details for the June 14 and 15 performances at the Ernest Balmer Studio in the Distillery District.

These three events are just the tip of an iceberg of musical innovation at work in our local music community; I hope to find such radical minds and creative connections in my future work. Don't miss your chance to catch such new sounds while they are still summer fresh! Be sure to get in with the new via *The WholeNote* concert



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listings here and online at www.thewholenote.com. 

Jason van Eyk, *The WholeNote's* longtime New Music beat writer is stepping down from this column and from his position as Ontario Regional Director of the Canadian Music Centre.

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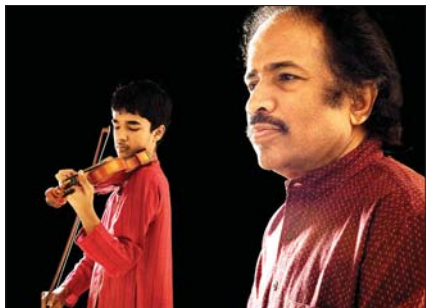


World. Class.

ANDREW TIMAR

June appears to be another month chock-ablock with performances of both seasoned world music headliners and fresh experimenters.

On June 3 the Carnatic violin virtuoso L. Subramaniam performs with his son Ambi Subramaniam at the Isabel Bader Theatre. No stranger to international audiences, L. Subramaniam comes from a leading south Indian violin playing family. In his long and well-recorded career he has garnered glowing testimonials from Indian and Western notables. Fellow fiddler Yehudi Menuhin once pronounced, "I find nothing more inspiring than the music making of my colleague Subramaniam." Dubbed "The Paganini of Indian Classical music," L. Subramaniam draws his musical language from both Karnatak and Western classical sources in his concerts and in his over 150 recordings and feature film soundtracks. Several percussionists and a *morsing* (mouth harp) player will accompany the Subramaniams' brilliant flights of melody.



Father and son – L. and A. Subramaniam.

At the other end of the spectrum of world music, the experimental quartet Global Cities Ensemble performs at the Music Gallery on June 5. This recently formed Toronto quartet's intercultural experimental mission infuses hip-hop with West Asian & South East Asian instruments and music, thereby exploring a new world music language. Four respected musicians on the Toronto music scene, each from a different musical background, comprise the GCE collective. Members include the award-winning Toronto rapper and songwriter Abdominal; the leading experimental turntablist and electronics musician Professor Fingers; the Toronto virtuoso of the *tar* (long-necked Persian lute) Araz Salek, and yours truly on *suling* (Indonesian bamboo ring flute) and *kacapi* (Sundanese zither). With such a mix, expect an adventurous exploration of a new global sonic landscape.

Luminato 2011 is billed as "Toronto's 10 day festival of arts and creativity." This year it boasts a veritable world music festival featuring a large number of impressive world music acts at its new downtown festival hub at David Pecaut Square, and elsewhere.

Commissioned by Luminato, Sampradaya Dance Creations premieres its production *TAJ* on Friday, June 10 at the Harbourfront Centre's Fleck Dance Theatre. Under the artistic direction of the award-winning company choreographer and dancer Lata Pada, this 90-minute dance drama has a music score by Praveen Rao.

Bollywood stars Kabir Bedi and Lisa Ray headline the production that chronicles the human drama behind the Taj Mahal, the Indian architectural wonder. This is among the most ambitious productions of the Mississauga based Sampradaya Dance Creations which boasts a 20 year history marked with innovative dance creations, many featuring music commissions as an essential performance element.

The Luminato world music series launches at the David Pecaut Square on the evening of June 11 with the Italian group Bandabardò. Formed in 1993, this Florentine folk revival band is renowned both for its live performances and for its popular albums. Bandabardò is joined by the singer/songwriter Peppe Voltarell whose Calabrian roots lends authority to his signature blend of rock with the folk music of Southern Italy. Toronto's Dominic Mancuso, the winner of the 2010 Juno for World Music Album opens the evening. Mancuso who has been called the "premier Sicilian griot of these times" sings an emotionally fuelled blend of Italian folk, influenced by blues, soul, and jazz.

On Sunday June 12 at 2pm Hodayun Sakhi, widely considered the finest Afghani rubâb player of his generation performs at Luminato. The remarkable Alim Qasimov Ensemble from Azerbaijan who follows Sakhi has been acclaimed by the Guardian as "one of the most thrilling, unashamedly emotional performers on the planet." Alim Qasimov is the world's leading exponent of *mugham*, a sophisticated Azerbaijani performing art form combining music with classical poetry. Musician friends who play Arabic and Persian music have already made plans to attend this extraordinary double bill concert.

That same evening (June 12) the renowned Kronos Quartet headlines an evening of string music – with an idiosyncratic world music twist. The Grammy-winning American Kronos has been active for decades developing a unique repertoire mixing classical string quartet works and global musical languages in one adventurous combination after another. The resulting thousands of concerts and dozens of albums are an eloquent testament to the success of their approach, attempting no less than a redefinition of the string quartet's role in music today. Their guest is Toronto's Annex Quartet. They will jointly perform a typically eclectic all-contemporary programme including Terry Riley's *Sunrise of the Planetary Dream Collector*, David Balakrishnan's *Skylife*, Franghiz Ali-Zadeh's *Mugam Sayagi*, and Osvaldo Golijov's *Se Me Hizo Facil*.

Toronto's Sultans of String perform at Luminato with Yemen Blues on June 14. The local group garnered a 2010 Juno nomination for their infectious dance music mixing French Manouche Gypsy Jazz, Spanish Flamenco, Middle Eastern Folk, and throwing in Cuban Rhythms for good measure. Yemen Blues (USA/Israel) on the other hand draws on founder Ravid Kahalani's roots to define his original compositions. His nine-member group blends Yemenite songs with blues, jazz, and funk in a dance friendly fusion of complex grooves.

June 16 brings an evening of contemporary bhangra to Luminato. Bhangra is the popular dance music genre originally from rural Punjab. The Vancouver group Delhi 2 Dublin includes Celtic fiddle players, two bhangra percussionists and a female Bollywood-style vocalist, presenting them in an exhilarating mash-up of Punjabi bhangra, Celtic, dub reggae, and electronica. Bhangra superstar Malkit Singh and his band Golden Star follow. They have toured the world and won international acclaim for such hits as "Jind Mahi" from the *Bend It Like Beckham* film soundtrack.

Contemporary Arabic music is showcased at Luminato with a special focus on artists from Egypt on June 18. Toronto's Minor Empire ensemble opens the afternoon with a mix of traditional Middle Eastern and Western music. The guitarist and composer Ozan Boz leads Michael Occhipinti, Chris Gartner, Debashis Sinha and other sought-after Canadian musicians. Headliner Natacha Atlas is one of the leading female voices in contemporary Arabic culture. This Anglo-Egyptian singer has collaborated with divas such as Sarah Brightman and Sinéad O'Connor in music that fuses electronic beats with Arabic music. I saw Atlas perform years ago at Harbourfront and her powerful singing that afternoon still resonates in some sonic recess of my mind. The Qanun (a zither-like instru-

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ment) master George Sawa and his ensemble continues the Arabic festival at 8:00pm. Sawa has spread his expertise from medieval to modern Arabic music to several generations of Toronto musicians and has performed around the world. The Egyptian singer Hakim follows on stage. Called the "Lion of Egypt" by fans, Hakim is a star of the electronica-influenced sha'abi, a popular urban music genre rooted in traditional Egyptian folk music capturing "the tumultuous essence of life on the street."

June 19 marks the closing day Luminato festival concert. At 2pm Toronto's Tasa performs original compositions as well as arrangements of songs from the Indian diaspora. Founded in 1999 by tabla player and composer Ravi Naimpally, Tasa is one of our town's leading world music ensembles, winning an Urban Music Award for Best World Music Album for their debut release "Bhakti." The Indo-British musician, producer and composer Nitin Sawhney is the festival's closing act. His critically acclaimed music combines Asian and other world influences with elements of jazz and electronica. Sawhney has just released the album "Last Days of Meaning," an unusual theatrical project with deep themes: reflection on the past, shared memory, empathy and ultimately hope.

Saturday June 25 the group Wenge Musica Maison Mere directed by Werrason plays at the Ukrainian Cultural Centre. At the beginning of the 1980s, the Congolese singer and musician Werrason was an essential member of the innovative band "Wenge Musica 4X4 Tout Terrain d'Intervention Rapide," touring throughout Europe, Africa, and North America. Werrason's 1999 album "Solola Bien" was accorded the Golden Record in France. The following year he performed in Paris in front of 17,000 fans and in years since has released a number of world music albums. Be prepared to dance deep into the night: the show is advertised to last from 9pm to 2am.

In closing, a word about music performances at the Toronto Public Libraries. With 99 branches, the Toronto Public Library is the world's busiest urban public library system. 18 million visitors borrow more than 32 million items each year. While the branches have long been information and education hubs for citizens of all ages, recently it seems that performing arts events including music have been rising to the top of the stacks. During the month of May a spate of performances celebrated Asian Heritage Month with eight Asian Homelands Festival programs around town. On June 8 at 2:00pm at the Elizabeth Beeton Auditorium, Toronto Reference Library, the Native Canadian Centre of Toronto presents *Native Songs and Dance: The Importance of First Nations Culture*, a programme of singing, dancing and drumming to be followed by discussion. Free programs celebrating Portuguese and Newfoundland musical connections are scheduled at 2pm at the Northern District Public Library at 40 Orchard View Blvd. On June 2 John Christopher and John Showman play Newfoundland, Latin and bluegrass music on guitar and violin. Mark and Ken Sparling perform on banjo and guitar on June 16. Finally, local Portuguese guitar masters Nuno Cristo and Alvaro Oyarce play the music of their homeland on June 23. ●

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



Natacha Atlas.

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Choir As Society

BEN STEIN

Last issue I explored some of the reasons that people join choirs, focusing on such things as improving musical skills and singing great choral works. For many, the community aspect of group singing is of equal importance to music. If one is looking for a pastime, hobby, diversion, or social activity, group singing can fulfill all these needs.

But one can also see choral singing as a metaphor for the kind of cooperation that is necessary to make the world function. Each (vocal) part fulfills its particular role, according to its nature and ability. Some aspects of the group are more noticeable than others – altos tend to get buried in the mix – but each part is crucial to making up the whole, and the good quality of the choir is dependent on each section being able to make a healthy, secure and blended sound.

Still, music making is not an inherently democratic activity. The choir-as-society metaphor becomes more problematic when it is applied to the conductor, whose role is most regularly that of a benevolent dictator. But the conductor's rule often only applies to the music making alone, while the larger power structure of the choir organization usually resides in a volunteer board of directors.

A dictatorial or abusive conductor may be tolerated for a time if they are getting an exceptional sound from the choir, but ultimately choral singers prefer to be treated well when making music, and know that musical excellence and courtesy in rehearsal are not mutually exclusive.

Any arts group has to negotiate the tension between focusing on the fun of the performance and maintaining a healthy culture of regular rehearsal. This mirrors the societal tug-of-war between rewarding achievement (tax breaks, incentives, high salaries) and looking after the mundane but necessary aspects of everyday life (roads, education, a social safety net).



CINDY COULTER

Chattanooga Boys Choir.

Many choirs use music to fundraise and to champion causes. Two fundraising concerts of interest take place this month. On June 11, the Chattanooga Boys Choir sings works by Purcell, Schubert, Bach and Rutter to raise funds to help with the maintenance of the Casavant organ at Our Lady of Sorrows Catholic Church. On June 16, the Coro San Marco – a local choir that specializes in Italian repertoire – is performing a concert of opera arias and choruses, in support of Japanese earthquake relief.

Composers themselves can also directly address social concerns through their compositions. Paul Winter's *Missa Gaia/Earth Mass* has become a choral favourite since its premiere recording first appeared in 1982. It uses the Mass text only as a jumping off point for settings of other lyrics including poetry and hymns that take the health of the earth as their focus.

The Karen Schuessler Singers were founded in 1993, and they work out of London. They have a strong reputation for crafting inventive seasons and commissioning new works. They have made their own performance tradition of the *Missa Gaia*, and have been

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Karen Schuessler Singers.


performing it since 1994. This year's performance, on June 4, will include displays by Salthaven Wildlife Rehabilitation and Education Centre. Salthaven's focus is on the rescue and rehabilitation of sick, displaced, injured and orphaned wildlife. They also do local education and outreach to raise environmental awareness.

Mozart's Mass settings have become compositions for the ages, but at the time of their writing Mozart was as mired in politics as any working artisan. He wrote the majority of his mass settings in Salzburg, under the patronage of Archbishop Colloredo. Mozart was held to strict structural controls regarding both the style of music and length of composition that he was expected to produce. He disliked the autocratic style of the Archbishop, and wrote scathingly contemptuous letters to his father about the musicians for whom he was forced to write. For all that they were composed under arduous conditions, his Salzburg masses remain consistently popular. They are never less than professional, and all of them have moments of both inventiveness and insight. The Voices Choir performs Mozart's 1779 "Coronation" Mass on June 25.

Politics is inherent in the traditional British Proms concert, in which ethnic pride is celebrated and satirized at the same time. No conductor does this better than Bramwell Tovey, who leads the TSO's "Last Night of the Proms" with the Toronto Mendelssohn Choir, on June 21 and 22.

Some other events of interest during the summer months: The excellent choir of the Church of St. Mary Magdalene has a Friday concert series on June 3, 10 and 17, featuring Mass settings by Victoria, Guerrero and Palestrina.

Further into the summer, the Elora Festival Singers perform several choral concerts each week of the the Elora Festival. Of particular interest is the July 21 performance of famed composer Arvo Pärt's *Passio*, an intense setting of the Passion story. I can't remember the last time (if ever) that this piece was performed in this area – this is a good opportunity to hear it live.

Finally, Choirs Ontario is a valuable resource that is perhaps less known to choral audiences than it is to choral organizations. It both fosters and coordinates choral opportunities for young singers, and is an important resource for the province's choirs. The organization's website (www.choirsonario.org) is worth checking out for a number of workshops and choral camps taking place between June and August. 

Ben Stein is a Toronto tenor and theorbist. He can be contacted at choralscene@thewholenote.com.



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How Size Counts

JIM GALLOWAY

Jazz Festival season is well underway and it doesn't get any easier to fill a concert hall with real jazz acts. Of course that begs the question as to what constitutes jazz. The parameters have changed drastically and the word jazz has been embraced by everything from airlines to deodorants. But for the sake of this discussion let's use the term classic jazz which will range from Buddy Bolden and King Oliver to Miles Davis and John Coltrane. And if you question such diversity of styles, bear in mind that this year's JUNO for best traditional jazz went to John MacLeod's Rex Hotel Orchestra.

But classic jazz and major concert halls?

Yes, you can successfully present the Dave Brubeck Quartet, Wynton Marsalis and the Lincoln Centre Orchestra and All-Star packages like Return To Forever, but more and more festivals have to turn to performers with only a passing acquaintance with jazz. This year, Tom Jones headlined at the New Orleans Jazz & Heritage Festival and one of the headliners at the Vienna Jazz festival is – wait for it – Liza Minnelli! With all due respect, she has as much to do with jazz as I do with ballet dancing.

I remember a disastrous attempt in 1991 by Kiri Te Kanawa to make a jazz album with Andre Previn on piano, Mundell Lowe on guitar and Ray Brown on bass. It's just not that simple. You can't just decide to be a jazz performer overnight.

In Toronto, one of the major attractions is Jessye Norman and I'm sure she will be more successful than Kiri Te Kanawa, but it is still something of an anomaly to find her topping the bill at a jazz festival.



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But it will sell tickets.

There was the occasion when Louis Armstrong and Lotte Lenya were recording "Mack The Knife." Between takes tape was running. I have a copy on cassette of Armstrong trying to help Ms. Lenya syncopate the phrase, "Mack The Knife," and try as she might, she just could not get it right. The jazz interpretation of those three little words which came so naturally to Louis Armstrong, one of the great jazz singers, was completely foreign to Lotte.

More successful were the collaborations between Stephane Grappelli and Yehudi Menuhin, but there is little doubt as to which of them is the jazzier.

More and more, the real jazz content of festivals is to be found in smaller venues. Maybe that's how it should be and has to be. The intimacy of a smaller venue lends itself to the spirit of the music and when jazz moved into large concert halls it lost something. I am not trying to take away from the success of presenting jazz in a more formal setting. The Modern Jazz Quartet, among the first to meet with acclaim in making their music successful in the concert hall environment,



Yehudi Menuhin and Stephane Grappelli.

made some wonderful music, but hearing Milt Jackson in a club setting was a far more satisfying jazz experience than listening to him within the confines of the M.J.Q.

Which takes me back to the observation that bigger is not necessarily better when it comes to enjoying jazz. In fact, largely because he liked a freer flowing style of playing, Jackson left in 1974, causing the group to disband, although they re-formed in 1981.

It's that time of year when I often find myself in Europe. Not that I've been lost or missing, you understand. As I write this I am in Vienna enjoying one of the few remaining jazz clubs that operates on a six nights a week policy. Jazzland is the name of this friendly cellar club and next year it will celebrate 40 years of presenting jazz. It is unpretentious, but has a history going back 500 years when

it was an escape route in times of siege. The walls are lined with photographs of famous jazz musicians who have played in the club. Long time readers of the column might remember earlier references to this jazz oasis, but it bears repeating that Axel and Tilly Melhardt, owners of the club, must be the best in their field.

By the time you read this, my 13 weeks of being on Jazz.FM91, Sundays from 4pm to 5pm will have begun. I hope you will give it a whirl and those of you who know me won't be surprised to hear that each week I will feature a recording which demonstrates humour in jazz, such as Lester Young singing "It Takes Two To Tango," and Bill Harris and Ben Webster asking for "Just One More Chance." 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.

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Brassy Smorgasbord

JACK MACQUARRIE

OPS! It's red face time again. I'm guilty of a silly error. Many years ago I taught writing courses at a local institution of higher learning. It was my standard practice to emphasize certain basics such as "get your facts correct." Last month I broke one of my own cardinal rules. I failed to check one very simple fact. I have known Eddie Graf for years. I spoke to him, his wife and son, before writing about his birthday celebration, but had never asked the question, "What did the short form 'Eddie' stand for?" It could have been Edward, Edgar, Edgwick, Edsel or even Edwin. I guessed wrong. His name is Edwin not Edward. My apologies, Eddie.

Now for a look at the smorgasbord of community musical happenings which have been unfolding and are scheduled for the coming weeks. Let's start with a bit more about Stephen Chenette. In last month's issue I mentioned that Chenette had announced a special award for Eddie Graf and I alluded to some honours which Chenette himself had received in recent years. Most recently, he was the recipient of the Canadian Band Association's 2010 National Band Award. This award is presented to a CBA Member who has made an outstanding contribution to banding across Canada. After trumpet studies with the likes of Arnold Jacobs, Rafael Mendez and others, and conducting studies with several top conductors, Chenette served as principal trumpet with the Denver Symphony Orchestra, the Boston Pops, the Minnesota Orchestra and the St. Paul Chamber Orchestra. He was a charter member of the International Trumpet Guild when it was established in the 1970s and received that organization's Award of Merit in 2008. Now Professor Emeritus, Chenette recently retired from active teaching in the Faculty of Music at the University of Toronto where he was Head of Brass, taught trumpet, orchestral repertoire for winds, brass chamber music and conducted the Concert Band, the Wind Symphony, and the Brass Choir. He has also recently retired after many years as Director of Music of the Northdale Concert Band in Toronto. However, he is still keeping his musical skills sharp by active participation in the trumpet sections of the Northdale Concert Band and the Etobicoke Community Concert Band.

Enough about our veterans of music for a while. It's time to turn our attention to some highlights from younger members of our musical community. During the Hannaford Street Silver Band's annual Festival of Brass weekend, in mid-April, I had the pleasure of hearing the three finalists in the 10th year of the Hannaford Youth Band's Rising Stars competition. No fewer than 13 members of the Youth Band entered the competition and performed their solos with piano accompaniment in a recital format in January. Out of that group, three finalists were selected by adjudicators Curtis Metcalf and Norman Engel. The Youth Band then learned the brass band accompaniment for the solos of the finalists and they performed, April 15, at the Festival of Brass Friday night Youth Concert.

The winner, Jacob Plachta, performed, from memory, the first movement of Gordon Langford's *Sonata, Serenade and Scherzo* for trombone. A graduate of Wexford Collegiate, Plachta is in first year performance in the Faculty of Music at the University of Toronto. Plachta started out with Hannaford in the Community Band five years ago on baritone. He is also a talented pianist and plays at the

ARCT level. In addition to performing from memory, what makes his accomplishment more amazing is that he missed the dress rehearsal because he had to write two exams at UofT.

Second place in the competition went to Matthew Ross who performed *From the Shores of the Mighty Pacific* by Herbert L. Clarke. Ross is a native of Bermuda and is in second year performance at UofT, studying with Anita McAlister. He also had exams to write at UofT on the day of the competition. This is Ross's second year with the Hannaford Youth Band. Last year he played flugelhorn and this year he is "end chair solo cornet."

Third place honours went to Rachel O'Connor on soprano cornet who performed *Concertino* by Ernst Sasche. Now in her second year of performance at UofT, O'Connor has played soprano



Hannaford Rising Stars winners: left to right – juror Curtis Metcalf, Jacob Plachta, juror Norman Engel, Rachel O'Connor, Matthew Ross.

cornet with the Hannaford Youth Band for the last two seasons. Before coming to UofT, she attended the Etobicoke School for the Arts.

Plachta was awarded \$500 and a trophy that he will keep. His name will also be engraved on the Rising Stars plaque donated by St. John's Music. He also performed his solo with the HSSB on Sunday, April 17, and received a recording of his performance. Ross received \$300 and O'Connor \$200. Both Ross and O'Connor performed on instruments that have been

donated to the Youth Program by the family of the late Fred Mills.

The judges for the final competition were Alain Trudel and guest artist tuba virtuoso Patrick Sheridan. For his part of the program,

PAUL O'CONNOR

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Sheridan stunned all in the audience, not just with his mastery of the instrument, but with a range of tonal colours and rapid execution most of us had never before heard coming from a tuba. During a brief post-concert conversation, I learned from Patrick about a new program of breathing exercises which he has developed with Sam Pilafian, another great of the tuba world. It's called *The Breathing Gym*. It's a course of breathing exercises for band, chorus, and orchestral winds. I hope to have more information about the 2009 EMMY award winning DVD version of this program for a future issue.

Two awards in the community ensemble domain have recently come to our attention. The most recent saw the Newmarket Citizens' Band awarded a Platinum rating at the annual Music Alive festival. Rather than being a competitive type festival, this is a festival where a group's performance is rated against a set of standards of performance. The other award was not for a band or orchestra, but for a radio documentary about Resa's Pieces, a community band for beginners and those rediscovering their instruments. CBC Radio's The Sunday Edition received a 2011 Gabriel Award for Watch My Stick, PLEASE! Here is what the award stands for: "The single most important criterion of a Gabriel winning film or program is its ability to uplift and nourish the human spirit. A Gabriel-worthy film or program affirms the dignity of human persons; it recognizes and upholds universally-recognized human values such as community, creativity, tolerance, justice, compassion and the dedication to excellence." Congratulations to Alisa Segal and Karen Levine. Look for it at www.cbc.ca/thesundayedition/2010/06/watch-my-stickplease.html.

Over the past few months I have mentioned the formation of the first New Horizons Band in this area. It all started last September when a small group met and were introduced, by Dan Kapp, to the family of instruments used in a concert band. Comments such as "how do I hold it," were prevalent. A week later, on a weekday morning, they assembled for their first lesson/practice and were informed that the CBC's Glenn Gould Studio had been booked for their first concert in May. (What an absurd idea!) Within a few

weeks, word had spread and there was pressure from people still holding down day jobs for a new band with evening rehearsals. Responding to that pressure, a second band took shape in January with evening rehearsals. By now, the combined bands, rehearsing some identical repertoire and some different, numbered 49 members. With a concert looming on the horizon, the program was taking shape. However nobody had selected trombone as their new musical companion. Guess what? Yours truly and a fellow ringer were recruited for that performance.

The rest is history. I had expected a small token audience of family and friends. Instead, the hall was almost full with an enthusiastic audience. The concert went off without a hitch and the lobby was crammed full at the reception after. Congratulations to Dan Kapp and all members of the group who had the will to believe that they could pull it off. A great beginning. Now, stand by for another startup group: Resa's Pieces Strings will present their Debut Gala Performance on June 5. See the listings for details.

DEFINITION DEPARTMENT

This month's lesser known musical term is: **Gregorian champ:** *The title bestowed on the monk who can hold a note the longest.* We invite submissions from readers.

COMING EVENT QUICK PICKS (See the Concert Listings for details)

- **June 05 7:30, Resa's Pieces Strings. Debut Gala Performance.** Ric Giorgi, music director. Richmond Hill Centre for the Performing Arts.
- **June 04 7:30, Festival Wind Orchestra. Broken Mirror Concert.** Works by Prokofiev, Holst, Mozart, Rossini; Broadway pieces by Sondheim, Rodgers and Hammerstein, and Bernstein. Keith Reid, conductor. Lawrence Park Community Church.
- **June 14 8:00, Resa's Pieces Concert Band. Twelfth Gala Performance.** Resa Kochberg, music director. Richmond Hill Centre for the Performing Arts.
- **June 15 7:30, Oshawa Civic Band. Scottish Splendour.** Barrie Hodgins, music director. Featuring the sounds of brass with pipes and drums. Memorial Park (corner of John St. and Simcoe St.), Oshawa.
- **June 16 7:00, Whitby Brass Band. In Concert.** Rotary Park, Queen St., Bowmanville.
- **June 19 7:30, Silverthorn Symphonic Winds. Borrowed Treasures.** Wind Ensemble concert featuring 2010/2011 artist-in-residence Peter Stoll, clarinet; Andrew Chung, director. St. Mary Immaculate Roman Catholic Church, Richmond Hill.
- **June 25 8:00, Kindred Spirits Orchestra/Voices Choir. Mozart's Coronation Mass.** Mozart: Don Giovanni Overture K527; Symphony No. 41 K551 "Jupiter"; Mass in C K317 "Coronation." Glenn Gould Studio.
- **June 29 7:30, Oshawa Civic Band. A Canadian Salute.** Barrie Hodgins, music director. Concert in honour of Canada Day. Memorial Park (corner of John St. and Simcoe St.), Oshawa. 📺

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



WESTBEN
ARTS FESTIVAL THEATRE

ISABEL BAYRAKDARIAN
SUNDAY AFTERNOON AT THE OPERA
Sunday, July 24th at 2:00 pm

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SUMMER 2011
July 31-August 7 &
August 7-August 14

Capital One BlackCreek Summer Festival Making Sound Sense

FRANK LOCKWOOD

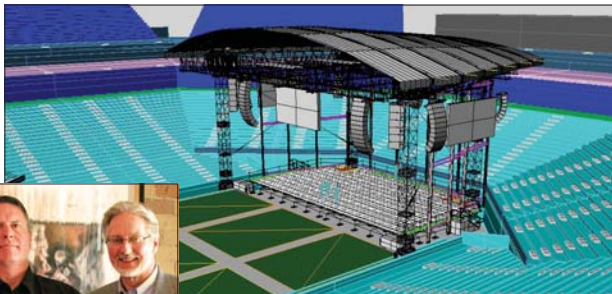
The Capital One BlackCreek Summer Music Festival is presenting a fantastic and diverse series of concerts, featuring stars from the worlds of classical music and opera, jazz, Broadway, gospel, country and mainstream pop. All concerts will be presented at the Rexall Centre at 1 Shoreham Drive on the York University Campus. Given that this facility was designed primarily for staging major tennis competitions, it's not unreasonable to wonder just what the sound quality will be like for the average concert goer. It was with these questions in mind that I met with John Swallow, of Swallow Acoustic Consultants Ltd. (www.swallowacoustic.ca), and Jamie Howieson, Production and Technical Manager of the Rexall Centre.

John was quick to point out that the round, bowl shape of the venue, as well as its size, is very similar to the classical amphitheatres of Greek and Roman times – some of which are still used today for concerts with great success. The lack of a roof eliminates a major source of acoustic interference: the reflected sound from above which arrives after the direct sound from the stage, degrading the clarity and muddying the sound.

The process of optimizing the concert sound began with a simple test of a sound system set up by Jamie in the basic, untreated arena. Encouraged by what was heard, John went on to perform a full acoustic analysis to identify any specific problem areas requiring treatment. These turned out to be vertical wall surfaces reflecting sound which could be heard as an interfering echo by someone sitting in the house, easily managed with sound absorbing materials so that the only sound perceived by an audience member will be the sound emanating from the stage, free of any interference. The final step was to design the sound system to provide even coverage for every seat in the house.

The stage will be housed in a massive structure located at one end of the playing surface, with its front edge located roughly at the service line of the tennis court. Since the venue was designed to provide uninterrupted sight lines from all seats to the entire playing surface, it follows that every audience member will have an unobstructed view of the performers. Those sitting closest to the stage will be hearing the direct sound from the performers primarily.

At greater distances, the sound reinforcement system will come into play so that every seat in the house will experience a comparable volume level so that everyone, wherever they are sitting, will hear clear, evenly balanced sound, that is not unreasonably loud.



Artist's rendering of stage and array;
inset: Jamie Howieson and John Swallow.

The majority of seats are within 45 metres (150 feet) of the front of the stage and the distance to the furthest seat in the top bleachers, is 68 metres (223 feet). These dimensions are comparable with the typical "performer to audience" distances found in a Broadway theatre, so the concert experience is going to be very intimate. John goes on to say, "The idea of intimacy and thousands of people would seem to be at odds with one another... [however] it's much more

intimate than anyone would imagine and that's because that tennis court surface is actually very small." This is in a venue that can seat upwards of 12,000 people.

Jamie sums it up: "The combination of a sound design that's designed for the venue, that isn't going in and out every day (like every other touring show), is a huge benefit, and when you combine that with an acoustic design that is tailored for the venue – it's going to give our listeners a seamless event. Close your eyes, no sound system."

"I'm excited. I've been doing this for a long time and I think John and I have come up with a great solution... With a combination of the acoustic design AND the audio design, we're really confident that this is going to be a great experience for people."

The opening concert of the BlackCreek Summer Music Festival will feature Plácido Domingo with special guest soprano, Sondra Radvanovsky, Saturday, June 4 at 8:00pm.

Information about other concerts in the series can be found in the pages of *The WholeNote* magazine as well as online at www.blackcreekfestival.com. 

Frank Lockwood is an audio recording engineer and producer, specializing in classical and acoustic music for over twenty years. In the 90s, he wrote a series of articles for The WholeNote detailing the acoustics of various concert venues throughout the Toronto area. More information can be found online at www.LockwoodARS.com.

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Harry Somers

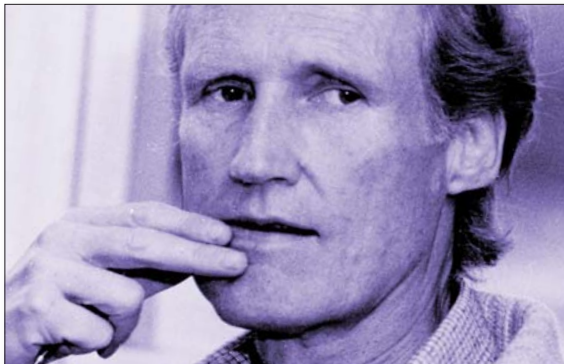
DAVID JAEGER

Harry Somers was a man who was always noticed. He had a presence that would fill a room: whatever room he entered, large or small. He had an enormous intellect and potent creativity, and a physical frame and a big, resonant voice to match. And his composer's voice was and continues to be more than noticeable: it knocks you over with the force and beauty of its sound and its message. He died in 1999, but like all great composers, Harry remains with us, living in his music.

The release of a Centrediscs DVD of the historic CBC Television production of Harry Somers, Mavor Moore and Jean Languiand's opera *Louis Riel*, together with another CD volume of Somers' orchestral works, gives us an occasion to look back and to remember Harry Somers. It more or less completes, at least for now, the Canadian Music Centre's *Window on Somers* project. There has never been a project on this scale to document the music of a Canadian composer; it embraces 12 volumes of CDs (several of them multiple-disc sets), and now its first DVD.

Harry was, for me, both a colleague and a friend. He was a respected composer, a creative powerhouse who could astound us with his bold new ideas and the brilliant scores that embodied them. And he was also a fellow musician who would easily and happily lend an ear to whatever topic we might wish to chat about. Harry loved big, ambitious projects and he also liked to have fun. It's been 12 years since he died, and I still miss him.

His voice was as strong as it was diverse and multi-faceted. Over the span of his more than 100 works there are monumental creations, such as the operas *Louis Riel* and *Mario and the Magician*, and there are miniatures and other small-scale pieces like the choral works *Gloria* and *The Wonder Song*. There are chamber works such as the four string quartets and five piano sonatas, and there are media compositions such as *Images of Canada* and *Absract for Television*. And there are numerous works that defy classification, like *Chura-churum* for voices, instruments and electronics, and *Zen, Yeats and Emily Dickinson* for actors, singers and instruments. His is a compositional voice that has such range that it can at various times ex-




press itself via romantic, neo-baroque, indeterminate, interactive, graphic, polyspatial, polytemporal and other advanced means. In all cases, though, it remains distinctly and characteristically Harry's voice. That unique, noble, glorious, sacred and profane voice that was and is Harry Somers'.

Over the course of the last 12 years Harry's widow Barbara Chilcott and his friend Robert Cram have, with the help of many supporters, spun out a long series of recordings and other projects known as *A Window*

on Somers. I was lucky enough to have been the person selected to produce the CDs. There are 12 volumes of CDs on the Centrediscs label, plus a few extra discs originally released as CBC Records but now distributed by the Canadian Music Centre. These recordings collect together a majority, although not yet all of Harry's musical output. The performances are by musicians whom Harry knew and with whom he chose to work while he was alive. The underlying artistic policy embraced by Barbara and Robert throughout the project was, "just work with the best possible talent – the results will speak for themselves."

The performances and recordings are made with great skill and superb musicianship, coupled with the affection these artists shared with Harry. The artistic achievement of *A Window on Somers* is one to be proud of. And it gives us all that unique possession: Harry's music.

Of course, we would have traded all of this just to have Harry back. His passing at 73 years was, needless to say, premature. He still had so much to say. I bloody well do still miss him. But he gave us a pretty great ride, and inestimable musical riches, along the way. This moment in Canadian musical history is something of a milestone. And we all thank Harry for that. 

David Jaeger is a broadcaster, composer, senior music producer at CBC Radio 2 and friend of the late Harry Somers.

For a review of the Centrediscs *Riel* DVD see CD Editor David Olds' Editor's Corner on page 49.

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The WholeNote Listings

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

A. SUMMER FESTIVALS is organized alphabetically by festival name, including festivals in the Greater Toronto Area and far beyond: Ontario, Quebec, the Maritimes, the Prairies, Western Canada, Nunavut and a few in the United States.

B. 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). Starts on page 33.

C. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5,6,7, and 8 on the map below). Starts on page 38.

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 39.

E. THE ETCETERAS is for galas, fundraisers, competitions, scholarship, lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 42.

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

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

NEXT, DOUBLE ISSUE ALERT! The next issue covers the period from July 1 to September 7, 2011. All listings for that period must be received by **6pm Wednesday June 15**.

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

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



A. Summer Festivals

2011 SUMMER FESTIVALS

The following summer festivals have events from June 1 – July 7. For detailed listings after July 7, see our July–August magazine.

Abbey, The

North Lancaster, ON
June 5 – October 2
613-347-1602
www.theabbey.ca

Alianait Arts Festival

Iqaluit, NU
June 30 – July 3
867-979-6468
www.alianait.ca

Baie des Chaleurs

International Chamber Music Festival
Dalhousie, NB
July 7 – July 10
506-684-5825
www.fmbcc.nb.ca

Banff Summer Arts Festival

Banff, AB
May 24 – September 17
403-762-6100 or 1-800-413-8368
www.banffcentre.ca

Bayfield Festival of Song

Bayfield, ON
June 3 – June 12
416-735-7982 or 519-565-2435
www.aldeburghconnection.org

All concerts held at Town Hall, on the south side of Clangregor Square, Bayfield.

June 3 8:00: Schubert: Die schöne Müllerin. Colin Ainsworth, tenor; Stephen Ralls, piano. \$35.

June 4 11:00am: Coffee Concert: An English Morning. Rebecca Collett, soprano; Julia Barber, mezzo; Graham Thomson, tenor; Stephen Ralls and Bruce Ubukata, piano. \$30.

June 4 8:00: Celebrity Recital. Works by Handel, Wolf, Copland, Ravel and Britten. Lucia Cesaroni, soprano; Colin Ainsworth, tenor; Stephen Ralls and Bruce Ubukata, piano. \$35.

June 5 2:30: Embraceable You! Works by Schumann, Brahms, Quilter, Granados and Gershwin. Rebecca Collett, soprano; Julia Barber, mezzo; Graham Thomson, tenor; Geoffrey Sirett, baritone; Stephen Ralls and Bruce Ubukata, piano. \$35. Also June 12.

June 9 4:00: Singers' Masterclass with Catherine Robbin and Bruce Ubukata. \$15.

June 10 8:00: Celebrity Recital. Works by Handel, Mahler, Warlock, Fleming and Rossini. Allyson McHardy, mezzo; Stephen Ralls, piano. \$35.

June 11 11:00am: Coffee Concert: Schubert in the Morning – piano duets and songs. Rebecca Collett, soprano; Julia Barber, mezzo; Graham Thomson, tenor; Geoffrey Sirett, baritone; Stephen Ralls and Bruce Ubukata, piano. \$30.

June 11 8:00: Glamorous Night: songs of Ivor Novello and Noël Coward. Lindsay Barrett, soprano; Peter Barrett, baritone; Stephen Ralls and Bruce Ubukata, piano. \$35.

June 12 2:30: Embraceable You. See June 5.

Blue Bridge Festival

Lake Simcoe, Markham, Unionville, ON
June 3 – June 5
905-775-7149 or 289-470-1099
www.bluebridgefestival.com

ECM – Elman Campbell Museum, 134 Main Street South, Newmarket

GPV – Georgina Pioneer Village, Civic Centre, Sutton

MH – McKay House, 197 Main Street, Unionville

TUC – Trinity United Church, 461 Park Avenue, Newmarket

VG – Varley Gallery, 216 Main Street, Unionville

June 3 7:30: Blue Bridge Plays the Village. Classical, folk, jazz and poetry. Blue Bridge Festival Choir; Ardeleana; Blue Bridge Horn Trio, Festival Opera Singers; Marie-Lynn Hammond; Ed Winacott; Fullbrook Bros.; Magoo; Georgian Jazz; Maria Shantz; Brian O'Sullivan; Pat Keeney; Daniel David Moses; Peter Taylor; Michael St. George. GPV. \$15 or Pwyc. Refreshments included.

June 4 noon: Blue Bridge on Main. Classical, folk, jazz and poetry. Ardeleana; Blue Bridge Winds; French Horns; Sospiri Trio, Youth quartets; Strolling Divas; Marie-Lynn Hammond; Magoo; Sly Violet; Ed Winacott; James

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ARTISTIC DIRECTOR/BRENDA MULLER



A. Summer Festivals

Alderson; York Regions Fingerstyle Guitar Association; Michael St. George; Patricia Keeney; Heather Cadsby; Daniel David Moses; Peter Taylor. **June 4 12:30 and 2:30: *Children's Story Opera: Jonathon's Storm***. By B. Muller. TUC. Free.

June 4 1:00: *Culture Walk with Mackenzie*. ECM. Free.

June 4 8:00: *Blue Bridge Gala Concert*. Brahms: Song of Destiny; Haydn: St. Nicolaï Mass. Blue Bridge Festival Choir & Orchestra, conducted by William Shookhoff and Catherine Maguire; Natalie Donnelly, soprano; Linda Condy, mezzo; Robert Owen, tenor; Larry Tozer, bass; Patricia Keeney, Daniel David Moses, Michael St. George, poets. TUC. \$20.

June 5 11:00: *Faces in the Storm*. Children's art and drama workshop with Sonia Norris. VG. Donations welcome.

June 5 11:00: *Blue Bridge Horn Trio*. VG. Donations welcome.

June 5 11:30-3:00: *McKay House and on the Street*. Erwin Shack, York Region Fingerstyle Guitar Association; Sospiri Trio; Toronto Chinese Orchestra Small Ensembles; Strolling Divas; Patricia Keeney; Daniel David Moses; Peter Taylor. MH. Donations welcome.

June 5 12:30: *Children's Story Opera: Jonathon's Storm*. By B. Muller. VG. Donations welcome.

June 5 1:30: *Toronto Chinese Orchestra*. VG. Donations welcome.

June 5 2:10: *Poets and Blue Bridge Youth Academy Ensembles*. VG. Donations welcome.

June 5 3:00: *Children's Story Opera: Jonathon's Storm*. By B. Muller. VG. Donations welcome.

Blues Thursdays

Niagara Falls, ON
July 7 – August 25
www.scvfa.ca/events

Brott Music Festival

Hamilton, Burlington, Ancaster
June 11 – August 18
1-888-475-9377 or 905-525-7664
www.brottmusic.com

CUC – Centenary United Church, 24 Main Street West, Hamilton
MoCo – Mohawk College, McIntyre Theatre, 135 Fennell Avenue West, Hamilton
RBG – Royal Botanical Gardens, 680 Plains Road West, Burlington
StCh – St. Christopher's Anglican Church, 662 Guelph Line, Burlington
StJo – St John's Anglican Church, 272 Wilson Street East, Ancaster

June 11 7:30: *Beethoven's Fifth*. Beckwith: Flower Variations and Wheels; Weber: Concerto for Clarinet and Orchestra No.1 in f Op.73; Baermann: Adagio for Clarinet and Strings; Beethoven: Symphony No.5 in c Op.67. Giampiero Sobrino, clarinet; National Academy Orchestra, Boris Bott, conductor. StCh. \$32; \$27(sr); \$10(st).

June 18 7:30: *Somerville Plays Strauss*. R. Strauss: Serenade for 13 Winds Op.7; Horn Concerto No.1 in E-flat Op.11; Beethoven: Symphony No.7 in A Op.92. National Academy Orchestra; James Somerville, French horn and conductor. StCh. \$32; \$27(sr); \$10(st).

June 25 7:30: *Beethoven: The Violin Concerto*. Beethoven: Creatures of Prometheus Overture; Violin Concerto in D Op. 61; Mercure: Kaleidoscope; Mendelssohn: Symphony No.4 in A

Op.90 "Italian." Laurence Kayaleh, violin; National Academy Orchestra, Martin MacDonald, conductor. StCh. \$32; \$27(sr); \$10(st).

June 30 7:30: *Beethoven: The Emperor*. Copland: Fanfare for the Common Man; Beethoven: Piano Concerto No.5 in E-flat Op.7 "Emperor"; Brahms: Symphony No.2 in D Op. 73. Valerie Tryon, piano; National Academy Orchestra, Alain Trudel, conductor. StCh. \$32; \$27(sr); \$10(st).

July 7 7:30: *Opera Romance*. Selections from operas by Leoncavallo, Saint Saëns and Verdi. Sinead Sugrue, soprano; Lauren Segal, mezzo; Ermanno Mauro, tenor; Peter McGillivray, baritone. MoCo. \$34; \$29(sr); \$10(st).

Canadian Int'l Military Tattoo

Hamilton, ON
June 25 – June 26
905-523-1753
www.canadianmilitarytattoo.ca

Capital One BlackCreek

Summer Music Festival
Toronto, ON
June 4 – August 30
1-888-860-7888
www.blackcreekfestival.com

All concerts held at the Rexall Centre, York University, 1 Shoreham Drive, Toronto.

June 4 8:00: *Plácido Domingo, tenor, Sondra Radvanovsky, soprano, and the BlackCreek Festival Orchestra and Chorus*. \$70–\$280.

June 25 8:00: *James Taylor and his Legendary Band*. \$56.50–\$147.

June 28 8:00: *Lionel Richie and guest Michael McDonald*. \$56.50–\$141.25.

June 29 8:00: *Music Inspired by Shakespeare*. Prokofiev: Romeo and Juliet; Tchaikovsky: Romeo and Juliet; Mendelssohn: Incidental Music to a Midsummer Night's Dream. Castleton Festival Orchestra and Chorus, Lorin Maazel, conductor. Readings by Helen Mirren and Jeremy Irons. \$45.25–\$124.50.

July 2 8:00: *Tony Bennett and Diana Krall with Orchestra*. \$56.50–\$141.25.

Chautauqua Music Festival

Chautauqua, NY
June 25 – August 11
716-357-6233
music.ciweb.org

Cisco Ottawa Bluesfest

Ottawa, ON
July 5 – July 17
613-247-1188 or 1-866-258-3748
www.ottawabluesfest.ca

Cooperstown Summer Music Festival

Cooperstown, NY
July 3 – August 28
1-877-666-7421
www.cooperstownmusicfest.org

Corso Italia Festival

Toronto, ON
July 2 – July 3
416-698-2152
www.torontofiesta.com

Creative Age Festival

Edmonton, AB
June 7 – June 13
780-485-5955
www.cafestival.ca

Edmonton International Jazz Festival

Edmonton, AB
June 24 – July 3
780-990-0222
www.edmontonjazz.com

Festival Alexandria

Alexandria, ON
June 19 – July 17
www.festivalalexandria.com

*All concerts held at the festival barn, 3689 County Road. 45, Alexandria.
Ticket price for all shows: \$20.*

June 19 3:00: *Festival Alexandria Season Launch*. Art and Music Project.

June 25 3:00: *Jeri Brown, jazz vocals*.

June 26 3:00: *Richard Roberts, violin; Charles Meinen, viola; Gary Russell, cello; Lauretta Altman, piano*. Beethoven: Piano trio No.2 in G; Chausson: Piano quartet in A Op.30.

July 2 3:00: *Terry Gillespie & Friends*.

July 3 3:00: *Theodore Baskin, oboe; Karen Baskin, cello; Lauretta Altman, piano*. Works by Beethoven, Haas, Janacek.

Festival D'été de Québec

Québec, PQ
July 7 – July 17
1-888-992-5200
www.infofestival.com

Festival Int'l de Jazz de Montréal

Montréal, PQ
June 24 – July 4
514 523-3378
www.montrealjazz.com

FrancoFolies de Montréal

Montréal, PQ
June 9 – June 18
514-876-8989
www.francofolies.com

Gibsons Landing Jazz Festival

Sechelt, BC
June 10 – June 12
604-740-5825
www.coastjazz.com

Glimmerglass Opera

Cooperstown, NY
July 2 – August 23
607-547-2255
www.glimmerglass.org

Highlands Summer Festival

Haliburton, ON
July 3 – September 1
705-457-9933
www.highlandssummerfestival.on.ca

All performances are held at Northern Lights Performing Arts Pavilion, 5358 County Road 21, Haliburton.

Ticket price for most performances: \$25. (Fall staff is \$30.)

July 3 2:30: *Anne of Green Gables* (opening).

Also July 4 – 8; July 10(mat); July 12 – 15.

July 4 8:00: *Anne of Green Gables*.

July 5 8:00: *Anne of Green Gables*.

July 6 8:00: *Anne of Green Gables*.

July 7 8:00: *Anne of Green Gables*.

Huntsville Festival of the Arts

Huntsville, ON
June 30 – August 24
1-866-663-2787 or 705-788-2787

www.huntsvillefestival.on.ca

All concerts held at Algonquin Theatre, 37 Main Street East, Huntsville.

To purchase tickets: 705-789-4975.

June 30 8:00: *Classic Albums Live: Fleetwood Mac "Rumours"*. \$20-\$35.

July 2 8:00: *Arvel Bird*. Native American Flute & Fiddle. \$15-\$35.

July 7 8:00: *Downchild Blues Band*. \$20-\$42.

Indian River Festival

Indian River, PEI
June 12 – September 18
1-866-856-3733
www.indianriverfestival.com

All concerts held at St. Mary's Church, 1374 Route 104, Indian River, PEI.

June 12 2:30: *Island Choirs*. Free.

June 26 2:30: *Youth Legacy Concert*. \$15.

June 3 7:30: *Carmina Burana Choral Spectacular*. \$27-\$29.

Investors Group Thursday Night Concert Series

Brampton, ON
June 2 – August 25
905-874-2936
www.bramptonconcertband.com

Irish Choral Society of Canada

Tour of the Isles
Toronto Harbour
June 25
416-759-2124
www.irishchoralsociety.com

June 25 12:00 noon: *Tour of the Toronto Isles*. Celebratory sat featuring food, Irish grog, music and prizes. \$50.

Le Domaine Forget

Saint-Irénée, PQ
May 26 – September 3
418-452-3535
www.domaineforget.com

Leith Summer Festival

Leith, ON
July 2 – August 27
519-371-5308 or 519-376-1924
www.leithfestival.ca

All concerts held at Leith Church, 419134 Tom Thomson Lane, Leith.

July 2 7:30: *Gryphon Trio*. \$25; \$15(st with ID).

Little Lake Musicfest

Peterborough, ON
June 25 – August 31
705-755-1111
www.littlelakemusicfest.ca

Luminato

Toronto, ON
June 10 – June 19
416-368-3100
www.luminato.com/2011

DPS – David Pecaut Square, 55 John Street
FDT – Fleck Dance Theatre, Harbourfront Centre, 207 Queen's Quay West
KH – Koerner Hall, Royal Conservatory, 273 Bloor Street West
JMT – Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East
MH – Massey Hall, 178 Victoria Street
RTH – Roy Thomson Hall, 60 Simcoe Street

June 10 8:00: *Kronos Quartet with Alim Qasimov Ensemble*. KH. \$51.50-\$91.50.

June 10 8:00: *National Bank First Night: Celebrating Canada's Indie Rock Scene*. Beast, Joel Plaskett Emergency. DPS. Free.

June 10 8:00: *Sampradaya Dance Creations: TAJ*. World premiere. Fusion of dance and theatre. With Kabir Bedi and Lisa Ray; Tom Diamond, director. FDT. \$51.50-\$71.50. Also June 11, 12.

June 11 2:00: *They Might Be Giants Family Show*. Alternative rock. DPS. Free.

June 11 2:00 and 8:00: *Sampradaya Dance Creations: TAJ*. See June 10.

June 11 8:00: *Concert for the 150th Anniversary of the Unification of Italy*. Dominic Mancuso, singer-songwriter; Marco Calliari, singer-songwriter; Bandabardò, folk band. DPS. Free.

June 11 8:00: *Kronos Quartet with Homayun Sakhi*. KH. \$51.50-\$91.50.

June 12 2:00: *Homayun Sakhi, rubab, and Alim Qasimov, voice*. Music of Central Asia. DPS. Free.

June 12 2:00: *Sampradaya Dance Creations: TAJ*. See June 10.

June 12 8:00: *Annex Quartet and Kronos Quartet*. DPS. Free.

June 13 8:00: *Broadway's Night Out*. V.J. John Bantay; Shawn Hitchins and Sharron Matthews, hosts. DPS. Free.

June 14 8:00: *Sultans of String and Yemen Blues*. Arabic-funk fusion. DPS. Free.

June 15 7:30: *The Great Canadian Songbook: Ron Sexsmith*. Barenaked Ladies, Measha Brueggergosman, Kevin Drew, Garth Hudson, Andy Kim and Ladies of the Canyon. MH. \$26.50-\$91.50.

June 15 8:00: *Art of Time Ensemble*. Performance of Mikel Rouse's 14-song cycle, Gravity Radio. DPS. Free.

June 15 8:00: *Kronos Quartet with Wu Man*. JMT. \$51.50-\$91.50.

June 16 8:00: *Delhi 2 Dublin and Malkit Singh*. Irish Celtic fused with Punjabi bhangra. DPS. Free.

June 17 8:00: *Belle Brigade and k.d. lang*. Contemporary folk-pop. DPS. Free.

June 18 2:00: *Minor Empire and Natacha Atlas*. Egyptian fusion. DPS. Free.

June 18 8:00: *George Sawa, qanun, and Hakim, vocalist*. Traditional Arabic music, followed by urban Egyptian pop. DPS. Free.

June 18 10:30: *TSO Goes Late Night – Mahler 5*. Toronto Symphony Orchestra performs Mahler's Symphony No.5. RTH. \$22.50-\$76.

June 19 2:00: *Tasa and Nitin Sawhney*. Indian-inspired world music; Asian-influenced electronics and jazz. DPS. Free.

Markham Village Music Festival

Markham, ON

June 17 – June 18

www.markham-festival.org

All concerts held at the Street Festival on Markham Road (Hwy 48) between Hwy 7 and Bullock Drive, Markham. FREE admission.

June 17 – North Stage:

6:00: *Toz, guitar and vocals*.

6:30: *Makedonka Dancers*.

7:00: *Family Quarles*.

8:00: *Ron Nater Band*.

June 17 – Centre Stage:

6:00: *Bijana Dance Group*.

6:30: *Main St. Dance*.

7:00: *Fuego Flamenco Dancers*.

7:30: *Tarana Dance*.

8:00: *Cobra Kings*.

June 17 – South Stage:

6:15: *Triple Play, band*.

7:00: *Binara's Bollywood Dance Group*.

7:30: *Igranka Bulgarian Dancers*.

8:00: *King of Nothing*.

June 18 – North Stage:

10:00: *The Canadian Singers*.

11:00: *Marion Dexler Band*.

12:00: *Main Street Dance*.

12:30: *Cadence, a capella group*.

1:30: *Fortysomething*.

3:00: *The Bonnevilles*.

June 18 – Centre Stage:

10:00: *Thornhill Swing Band*.

11:30: *Markham Concert Band*.

1:00: *The Scott Driscoll Band*.

2:00: *Elvis Contest*.

4:30: *Toz, guitar and vocals*.

June 18 – South Stage:

10:00: *Liza Williams Band*.

11:00: *GIWood Band*.

12:30: *Opening Ceremonies with Mayor and councillors*.

1:00: *What about Bob*.

3:00: *Project Phoenix*.

Medicine Hat JazzFest

Medicine Hat, AB

June 20 – June 26

403-529-4857

www.medicinehatjazzfest.com

Midland's Summer Serenade

Midland, ON

July 7 – August 11

705-528-0521

www.brooksidemusic.com

All concerts held at St. Paul's United Church, 308 King Street, Midland.

Ticket prices for all concerts: \$25; \$20(children).

July 7 8:00: *Anagnoson & Kinton piano duo*.

Montreal Baroque Festival

Old Montreal, QC

June 22 – June 26

514-845-7171 or 1-866-845-7171

www.montrealbaroque.com

CÂP – Café À Propos, 300 Notre Dame Street East.

CNDdBS – Chapelle Notre-Dame-de-Bon-Secours, 400 St.-Paul Street East.

CSCNDB – Chapelle Sacré-Cœur, Notre-Dame Basilica, 426 St.-Sulpice Street.

HPS – Historic Pumping Station, 173 Place d'Youville.

RBC – Royal Bank of Canada, 360 St.-Paul Street West.

SdlCMB – Salle de la Commune, Marché Bonsecours, 323 De la Commune Street East.

June 22 8:00: *The Adulterous King: Music from the reign of Louis XV*. Rameau & Mondonville, Ensemble Masques. CNDdBS. \$10-\$20.

June 23 7:00: *Deadly Sins: Le Ballet de l'Impatience de Lully*. Les Jardins Chorégraphiques, Marie-Nathalie Lacoursière, director; le Band de Montreal Baroque, Noam Krieger, director. SdlCMB. \$15-\$35.

June 23 9:00: *Love's Lust: Works by Rosenmüller*. Ensemble Masques. SdlCMB. \$10-\$20.

June 24 10:00am: *Furious Forqueray: Musical Breakfast*. Mélisande McNabney, harpsichord. CÂP. \$10-\$20.

June 24 2:00: *Devilish Sin: Medieval Concert*. Excerpts from Carmina Burana, Llibre Vermell

Brussels Chamber Orchestra Gryphon Trio
Alexander Seredenko Cecilia String Quartet
Dave Young Quartetto Gelato Gene DiNovi
Valerie Tryon Moshe Hammer Michel Strauss
Christian Sharpe Marc Johnson Christophe Weidmann
Macha Belousova André Laplante Gil Sharon
Mark DuBois Leslie Fagan Voice Afire Pocket Opera
Guy Few Russell Braun Sharon Coste-Poras
Jean Stilwell Carolyn Maule James Campbell
Swingle Singers Quatuor Artur-Leblanc
Toronto Masque Theatre Afiara String Quartet
Toronto Mendelssohn Choir Yehonatan Berick
Toronto All-Star Big Band Hannaford Street Silver
Band Elmer Iseler Singers Festival Winds
Robi Botos Climax Jazz Band Joel Quarrington
Mark Fewer Terry Clarke Angela Cheng
Reg Schwager Kevin Turcotte Chris Bezant
Chris Kettlewell Roberto Rosenman Graham Campbell
Anagnoson & Kinton Carol McCartney
James Mason Duo Concertante Louis Trépanier
Evelyn Hart Penderecki String Quartet
Beverley Johnston Neil Spaulding Julie Baumgartel
Keith Horner Suzanne Shulman Winston Choi
Ryan Harper Brian James Emma Carina Meinrenken
Alvin Chow New Zealand String Quartet
Jeffrey Stokes Ken MacDonald Andrea Hansen
Lafayette String Quartet Adam György
Andrea Ludwig William McArton David Bourque
James McKay Colin Fox Bruce Kelly Rachel Mercer

festival of the sound

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July 15 – August 7, 2011



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705.746.2410 or 1.866.364.0061

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for online ticket sales

www.festivalofthesound.ca

A. Summer Festivals

de Montserrat, Cantigas de Santa Maria and other major medieval works. Ensemble Mandragore. CSCNDB. \$10-\$20.

June 24 4:00: *Superbia*. Works by Vivaldi. Flûte Alors, featuring Matthias Maute on recorder. CSCBND. \$10-\$20.

June 24 7:00: *Pride & Prejudice: New Brandenburg Concertos!* Bande Montreal Baroque, Eric Milnes, director. CNDdBS. \$15-\$35.

June 24 9:00: *Madrigals of a Murderer*. Works by Sweelinck and Gesualdo. Gesualdo Consort Amsterdam; Alex Weimann, harpsichord. CNDdBS. \$15-\$35.

June 25 10:00am: *Flûte de Flûte Victor!* Musical story for Kids (in French). Suzanne DeSerres, author and storyteller. C.A.P. \$10-\$20.

June 25 2:00: *Virtutes et Diabolus*. Works by Hildegard von Bingen. Deus ex Machina. HPS. \$10-\$20.

June 25 4:00: *Murderer's Mate*. Trabaci : works for viola da gamba. Les Voix Humaines. HPS. \$10-\$20.

June 25 7:00: *Gala des Gloutons: Arion's Anniversary*. Tafelmusik by Handel and Telemann. Ensemble Arion's 30th anniversary celebration. SdICMB. \$15-\$35.

June 25 9:00: *Drunken Mélancolie*. W.F. Bach's Polonaises. Robert Hill, piano-forte. SdICMB. \$15-\$35.

June 26 7:00am: *Morning Melancholia*. Lagrime di San Pietro de Lassus. CNDdBS. \$10-\$20.

June 26 4:00: *F.A.U.V.E.L.: «Flatterie, Avarice, Vanité, Vanity, Envie, Lachete.»* La Rota and Ysis present a medieval story. RBC. \$10-\$20.

June 26 7:00: *Deadly Sin: M is for ...* Repercussion Theatre. New musical theatre piece performed in cabaret setting. Paul Hopkins; stage director; Matthias Maute, score and music director; Paul Yachnin, Shakespearean consultant. SdICMB. \$15-\$35.

Muhtadi

International Drumming Festival

Toronto, ON
June 4 – June 5
416-504-DRUM (3786)
www.muhtadidrumfest.com

Music at Sharon

Sharon, ON
May 29 – June 26
416-872-4255
www.sharontemple.ca

All concerts held at Sharon Temple, 18974 Leslie Street, Sharon.

Ticket prices for all concerts: \$40; \$25(st). 1:30PM: Pre-show chat prior to each concert.

June 5 2:00: *Daniel Taylor, countertenor and director*. Arias and duets by Handel. With Theatre of Early Music. \$40; \$25(st).

June 12 2:00: *Jane Coop, piano*. Bach: Partita No.5 in G BWV829; Beethoven: Eroica Variations Op.35; Chopin: Impromptus No.2 and 3; Scriabin: Piano Sonata No.3. \$40; \$25(st).

June 19 2:00: *Art of Time Ensemble*. Works by Arensky and Korngold. Erika Raum, violin; Stephen Sitarski, violin; Winona Zelenka, cello. \$40; \$25(st).

June 26 2:00: *Toronto Consort: Shakespeare's Songbook*. Songs and dances from Shakespeare's plays. David Fallis, director. \$40; \$25(st).

Music in the Orchard

Toronto, ON
June 5 – June 19

416-392-6910
www.toronto.ca/museum-events

All concerts held at the Spadina Museum, 285 Spadina Road, Toronto. FREE admission.

June 5 1:30: *Kye Marshall, cello*. Jazz, classical and free music.

June 12 1:30: *Taffanel Wind Ensemble*. Flute, clarinet and bassoon ensemble.

June 19 1:30: *VentElation Octet*. Pairs of oboes, clarinets, bassoons and French horns, performing music from classical era to present day.

Music Mondays

Toronto, ON
June 6 – September 26
416-598-4521 x222
www.musicmondays.ca

All concerts held at Church of the Holy Trinity, 10 Trinity Square, Toronto. FREE admission; \$5 suggested donation.

June 6 12:15: *Wendy Weiler, jazz vocals*. Jazz standards including "Fine and Mellow" and "Teach Me Tonight." Richard Whiteman, piano; Bret Higgins, bass. Followed by 20th anniversary gala reception. See Section E "Galas and Fundraisers."

June 13 12:15 : *Robert Miskey, violin, and Warren Nicholson, guitar*. Giuliani: Grand Sonata Op.25; De Sarasate: Romanza Andaluza Op.22 No.1; Paganini: Sonatas Op.3 Nos. 1, 4, 5; Piazzolla: Libertango; and other works.

June 20 12:15: *Colleen Allen Jazz Trio*. Works by Koller, A. Davis, Allen, and jazz standards. Colleen Allen, clarinet; George Koller, bass; Rob Pilitch, guitar.

June 27 12:15: *San Augustin Duo*. Beethoven: Sonata No.5 in F Op.24 "Spring"; Brahms: Sonata in d Op.108. Emma Banfield, violin; Diana Dumlavwalla, piano.

July 4 12:15: *Megobreb: World Vocal Ensemble*. Gr'eshniy Ch'elov'ech'e (Russian folk song); Bartók: "Only Tell Me," from the 27 Choruses; and other works.

Musique Royale

In venues throughout Nova Scotia
June 12 – September 17
902-634-9994
www.musiqueroyale.com

Ticket prices for all concerts: \$15 – \$20; \$5(st).

June 12 7:30: *Liederkrantz*. All-male German choir. St. John's Anglican Church, 81 Cumberland St., Lunenburg. 902-634-9994.

June 16 7:30: *Liederkrantz*. All-male German choir. First Baptist Church, 98 Victoria St. E., Amherst. 902.667.1241.

June 23 7:30: *Liederkrantz*. All-male German choir. St. Andrew's United Church, 6036 Coburg Rd., Halifax. 902-422-3157.

June 26 10:30am: *Liederkrantz*. All-male German choir. Participating in morning worship at the United Church (Bedford), 1200 Bedford Hwy., Halifax. 902-835-8497.

Muskoka Lakes Music Festival

Port Carling, ON
June 25 – June 29
705-765-1048 or 1-888-311-ARTS (2787)
www.artsinmuskoka.com

New Hamburg Live!

Festival of the Arts

New Hamburg, ON
May 31 – June 5
519-662-6757
www.newhamburglive.ca

Ode'min Giizis Festival

Peterborough, ON
June 15 – 19
705-745-1788
www.okw-arts.ca/festival

Orangeville Blues and Jazz Festival

Orangeville, ON
June 2 – June 5
519-941-9041
www.orangevillebluesandjazz.ca

Orford Festival

Orford, QC
July 1 – August 14
1-800-567-6155
www.arts-orford.org

Ottawa International Jazz Festival

Ottawa, ON
June 23 – July 3
613-241-2633
www.ottawajazzfestival.com

Sasktel Saskatchewan Jazz Festival

Saskatoon, SK
June 24 – July 3
306-653-8350
www.saskjazz.com

Scotia Festival of Music

Halifax, NS
May 30 – June 12
902-429-9467
www.scotiafestivalns.ca

Shaw Festival

Niagara-on-the-Lake, ON
April 7 – October 30
1-800-511-7429
www.shawfest.com

Skeleton Park Music Festival

Kingston, ON
June 16 – June 18
613-546-2787
www.skeletonparkmusicfestival.ca

Sound of Music Festival

Burlington, ON
June 16 – June 19
905-333-6364
www.soundofmusic.on.ca

Most concerts held at, and near to, the Waterfront at Downtown Burlington. See website for full venue details. FREE admission.

STAGES:

AMD – ArecelorMittal Dofasco Stage (Waterfront at Downtown Burlington)

BHC – Burlington Hyundai Community Stage (near Waterfront Centre)

CBAC – Classical Burlington Arts Centre

CS – Cogeco Stage (Civic Square)

FZ – Family Zone (Waterfront at Downtown Burlington)

OLG – OLG Stage (Waterfront at Downtown Burlington; west end)

June 16 – 7:00pm to 10:30pm:
7:00: *The Dave Featherstone Band*. OLG.

7:00: *Jeremy Fisher*. AMD.

7:45: *Opening Ceremonies*. AMD.

8:00: *The Stanfields*. OLG.

8:15: *Yukon Blonde*. AMD.
9:45: *Bedouin Soundclash*. AMD.
9:45: *The Respectables*. OLG.

June 17 – 7:00pm to 10:30pm:

7:00: *Gentlemen Husbands*. OLG.

7:00: *Kai*. CS.

7:00: *Raising Atlantis*. BHC.

7:00: *The River Junction Band*. ADM.

8:00: *All for Nothing*. BHC.

8:00: *The Ladies of the Canyon*. ADM.

8:00: *The Nylons*. CS.

8:15: *The Reason*. OLG.

9:00: *Tonight Tonight*. BHC.

9:30: *Emerson Drive*. ADM.

9:30: *Michael Kaeshammer*. CS.

9:45: *Crash Karma*. OLG.

June 18 – 1:00pm to 5:00pm:

1:00: *Andrew Queen*. FZ.

1:00: *CHASING AMEE*. AMD.

1:00: *The Dukes*. BHC.

1:00: *Hamilton All Star Jazz Band*. CBAC.

1:00: *Harlan Pepper*. OLG.

1:00: *Sultans of String*. CS.

2:00: *Charlie Hope*. FZ.

2:00: *Inlet Sound*. BHC.

2:00: *These Kids Wear Crowns*. AMD.

2:15: *The Wooden Sky*. OLG.

2:30: *James Brown*. CBAC.

2:30: *Samba Squad*. CS.

3:00: *Andrew Queen*. FZ.

3:00: *Pick a Piper*. BHC.

3:30: *Stereos*. AMD.

3:45: *Mighty Popo*. CS.

3:45: *The Sadies*. OLG.

4:00: *Charlie Hope*. FZ.

4:00: *Parks & Rec*. BHC.

4:00: *Orpheus Male Choir*. CBAC.

5:00: *Dreams and Wishes with Rapunzel and Belle*. FZ.

June 18 – 6:00pm to 10:00pm:

6:00: *Victory, Sweet Victory*. BHC.

6:45: *Monkey Junk*. CS.

7:00: *The Heartbroken*. OLG.

7:00: *Paper Lions*. AMD.

7:00: *Weekend Riot Club*. BHC.

8:00: *The Ascot Royals*. BHC.

8:15: *Hollerado*. AMD.

8:15: *Jimmy Rankin*. OLG.

8:15: *Shane Koyczan*. CS.

9:00: *Two Crown King*. BHC.

9:45: *Barra MacNeils*. OLG.

9:45: *Tokyo Police Club*. AMD.

9:45: *Luke Doucet & the White Falcon*. CS.

June 19 – 1:00pm to 5:15pm:

1:00: *Koetta Black*. OLG.

1:00: *Markey Weinstock*. FZ.

1:00: *Peter Katz*. CS.

1:00: *Sandman Viper Command*. AMD.

1:00: *Thought Beneath Film*. BHC.

2:00: *The Balconies*. AMD.

2:00: *Jack Grunsky*. FZ.

2:00: *Tallulah Darling*. BHC.

2:15: *Chic Gamine*. CS.

2:15: *The Salads*. OLG.

2:30: *Bruekke*. DS Pod A.

2:45: *Small Town Get Up*. DS Pod B.

3:00: *Dawn & Marra*. BHC.

3:00: *Markey Weinstock*. FZ.

3:00: *The Never Surprise*. DS Pod C.

3:30: *Devo*. AMD.

3:45: *Bruekke*. DS Pod A.

3:45: *The Creepshow*. OLG.

3:45: *Le Vent Du Nord*. CS.

4:00: *Adam Cooke*. BHC.

4:00: *Jack Grunsky*. FZ.

4:00: *Small Town Get Up*. DS Pod B.

4:15: *The Never Surprise*. DS Pod C.

4:30: Kristina Shea Belly Dancing. DS Pod A.
5:15: Men Without Hats. AMD.

DOWNTOWN STREETFEST – Brant Street:

June 17 7:00pm to 10:30pm:
Andre & the J-Tones; Ariana Gillis; The Elwins; Mashed Potato Mashers; DanceScape; Lynn Miles.

June 18 1:00pm to 11:00pm:

Tropical Daze; Alfie Smith; Jordan John & the Blues Angels; Sound One; Adrian Roso; Peter Van Dyk & the Second Hand Band; Suburban Street; Jorge Miguel Flamenco Ensemble; Siony's Dance Company; Killin' Time Band; The Rucksack Willies; The Tich Maredza Band; GrooveAlter; DanceScape; Susanne Low & the Vibe; Spectacular Fire Performer.

June 19 1:15pm to 5:00pm:

Bruekke; Small Town Get Up; The Never Surprise; Kristina Shea Belly Dancing.

Stan Rogers Folk Festival

Canso, NS

July 1 – July 3

1-888-554-7826

www.stanfest.com

Stratford Festival of Canada

Stratford, ON

May 3 – October 30

519-271-4040

www.stratfordfestival.ca

Summer Music in the Garden

Toronto, ON

June 30 – September 11

416-973-4000

www.harbourfrontcentre.com/

torontomusicgarden

All concerts held at Toronto Music Garden, 475 Queen's Quay West, weather permitting. FREE admission.

June 30 7:00: *Nagez, rameurs!* Traditional French-Canadian music, performed by Gentecorum.

July 3 4:00: *O solo il mio violoncello!* Works by Sollima, Harman, and Italian baroque cellist-composers. Elinor Frey, cello.

July 7 7:00: *Maya.* South Asian percussion and violin ensemble, Subjajyoti Guha and friends.

Suoni per il Popolo

Montreal, PQ

June 5 – June 25

514-284-0122

www.suoniperilpopolo.org

Tafelmusik Baroque Summer Festival

Toronto, ON

June 3 – June 15

416-964-6337

www.tafelmusik.org

FREE admission.

T-SP – Trinity-St. Paul's Centre, 427 Bloor Street West.

WH – Walter Hall, Faculty of Music, U of T, 80

Queen's Park

GC – Grace Church on-the-Hill, 300 Lonsdale Road

June 3 8:00: *Delightfully Baroque.* Works by Fasch, Corelli, Telemann, Handel and Rameau. Ann Monoyios, soprano; Peter Harvey, baritone; Tafelmusik Baroque Orchestra and Chamber Choir. T-SP.

June 8 12:00 noon: *Musical Interlude.* Chamber music performed by members of the TBSI faculty. WH.

June 12 1:00: *TBSI Orchestras and Choirs.*

Works by Campra, Locke, Purcell, Fasch and Bach. Jeanne Lamon and Ivars Taurins, directors. WH.

June 15 7:30: *Grand Finale.* With TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir. Jeanne Lamon and Ivars Taurins, directors. GC. Free – advance tickets required.

Taste of Little Italy

Toronto, ON

June 17 – June 19

416-922-4459

www.tasteoflittleitaly.ca

TD Sunfest

London, ON

July 7 – July 10

519-672-1522

www.sunfest.on.ca

All concerts held at Victoria Park, 509 Clarence Street, London. FREE admission.

TD Sunfest Bandshell & Galaxy Stage:

July 7 6:00PM – 11:00PM: *Tram des Balkans (France); Mamaku Project (New Zealand); Etran Finatawa (Niger); Novalima (Peru); Dizu Plaatjies, Ibuyambo (South Africa).*

TD Toronto Jazz Festival

Toronto, ON

June 24 – July 3

416-928-2033

www.torontojazz.com

For ticketed events: Ticketmaster 1-855-985-5000, except for concerts in the following venues:

*Enwave Theatre (*ET); Koerner Hall (*KH); and Sony Centre (*SC) – see details below.*

BHP – Boiler House Patio, Distillery District, 55 Mill Street.

DDM – Distillery District Mainstage, 55 Mill Street.

*ET – Enwave Theatre, Harbourfront Centre, 231 Queen's Quay West. 416-973-4000

GGs – Glenn Gould Studio, 250 Front Street West.

HT – Horseshoe Tavern, 370 Queen Street West.

*KH – Koerner Hall, Royal Conservatory, 273 Bloor Street West. 416-408-0208

MS – Metro Square, 55 John Street.

MG – Music Gallery, St. George the Martyr Anglican Church, 197 John Street.

QBG – Quotes Bar & Grill, 220 King St. W. S@DM – Shops at Don Mills, 1090 Don Mills Road.

*SC – Sony Centre, 1 Front Street East.

1-855-872-7669

YY – Yuk Yuk's, 224 King Street West.

June 24 5:00: *Canadian Jazz Quartet feat. Harry Allen.* QBG. \$30.

June 24 6:00: *Danny Marks.* BHP. Free.

June 24 6:00: *Marg Stowe Trio.* DDM. Free.

June 24 8:00: *Dave Brubeck Quartet.* KH.

\$50-\$75.

June 24 8:30: *Aretha Franklin.* Opening act: Jordon John & the Blue Angels. MS. Free.

June 24 10:30: *Jam Session with Richard Whiteman Trio.* QBG. \$10 cover charge.

June 24 11:00: *Tyler Yarema & His Rhythm.*

MS. Free.

June 25 12:00 noon: *Mike Francis & Neal Davis.* BHP. Free.

June 25 12:00 noon: *Mark McLean's Play-ground.* MS. Free.

June 25 12:30: *Canefire.* S@DM. Free.

June 25 2:15: *Rhythm & Truth.* DDM. Free.

June 25 3:00: *Denis Keldie Duo.* DDM. Free.

June 25 5:00: *Gord Sheard's Brazilian Jazz Experience feat Luanda Jones.* QBG. \$15.

June 25 5:30: *Jim Galloway & Friends.* MS.

Free.

June 25 6:00: *Les Doigts de L'Homme.* DDM. Free.

June 25 6:00: *Shannon Butcher/Ross MacIntyre Duo.* DDM. Free.

June 25 7:00: *Dave Holland Quintet.* ET. \$55.

June 25 8:30: *Average White Band/Stax!* feat. Steve Cropper, Duck Dunn, & EDDMie Floyd.

\$40.

June 25 10:30: *Jam Session with Stacie McGregor Trio.* QBG. \$10 cover charge.

June 26 12:00 noon: *Brian Blain.* BPS. Free.

June 26 12:00 noon: *Ed Vokurka Violin Ensemble.* DDM. Free.

June 26 12:00 noon: *Moe Koffman Tribute Band.* MS. Free.

June 26 12:30: *Jessica Stuart Few.* S@DM. Free.

June 26 3:00: *Tom Szczesniak Trio.* BHP. Free.

June 26 3:00: *Bradley & the Bouncers.* DDM. Free.

June 26 5:30: *Mike Murley Septet.* MS. Free.

June 26 6:00: *Randy Weston's African Rhythms.* GGS. \$40.

June 26 7:00: *Mose Allison Trio.* ET. \$40.

June 26 8:00: *Atomic.* MG. \$20.

June 26 8:30: *Yousou N'Dour.* Opening act: Dubmatix. MS. \$40.

June 27 12:00 noon: *George Grosman Trio.* MS. Free.

June 27 12:30: *Swing Shift Big Band.* S@DM. Free.

June 27 5:00: *Canadian Jazz Quartet feat. Scott Hamilton.* QBG. \$30.

June 27 5:30: *Berklee Global Jazz Institute Jazz Quartet.* BHP. Free.

June 27 5:30: *Tonight at Noon.* MS. Free.

June 27 6:00: *Jacky Terrasson.* GGS. \$30.

June 27 7:00: *Kurt Elling.* ET. \$45.

June 27 8:00: *Paco de Lucia.* SC. \$45-\$79.

June 27 8:00: *Dee Dee Bridgewater & Toronto Jazz Festival Orchestra.* Opening act: Mario Romano Quartet. KH. \$45-\$55.

June 27 8:00: *Koptor.* MG. \$15.

June 27 8:30: *Robert Cray Band.* Opening act: Digging Roots. MS. \$40.

June 27 9:30: *Soulive.* HT. \$25.

June 27 10:30: *Jam Session with Stacie McGregor Trio.* QBG. \$10 cover charge.

June 28 12:00 noon: *Alejandra Ribera Trio.* MS. Free.

June 28 12:30: *Mike Essoudry's Mash Potato Mashers.* S@DM. Free.

June 28 5:00: *Canadian Jazz Quartet feat. Guido Basso & Scott Hamilton.* QBG. \$30.

June 28 5:30: *Kollage.* MS. Free.

June 28 6:00: *Vijay Iyer.* GGS. \$35.

June 28 7:00: *The Bad Plus.* ET. \$40.

June 28 8:00: *Gord Grdina Trio w/ Mats Gustafsson.* MG. \$15.

June 28 8:00: *Jessye Norman.* KH. \$69-\$99.

June 28 8:00: *Return to Forever IV.* SC.

\$35-\$89.

June 28 8:30: *Los Lonley Boys/Los Lobos.* MS. \$35.

June 28 10:30: *Jam Session with Stacie*

JUNE 27TH | 8PM

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A. Summer Festivals

McGregor Trio. QBG. \$10 cover charge

June 29 12:00 noon: *Chris Donnelly*. MS. Free.

June 29 12:30: *Tio Chorinho*. S@DM. Free.

June 29 5:00: *Gord Sheard's Brazilian Jazz Experience* feat. *Reg Schwager*. QBG. \$15.

June 29 5:30: *Batards de Bouche*. MS. Free.

June 29 6:00: *Kenny Barron*. GGS. \$35.

June 29 6:00: *Lester McLean Duo*. BHP. Free.

June 29 7:00: *Eliane Elias*. ET. \$45.

June 29 7:30: *Treasa Levasseur & The Daily Special*. S@DM. Free.

June 29 8:00: *Brandford Marsalis & Joey Calderazzo: Songs of Mirth & Melancholy: World Premiere*. KH. \$45-\$55.

June 29 8:00: *Colin Stetson*. Opening act: *Hat & Beard*. MG. \$15.

June 29 8:00 and 10:30: *Reggie Watts*. YY. \$30.

June 29 8:30: *Molly Johnson/The Legendary Count Basie Orchestra*. Dennis Mackrel, director. MS. \$45.

June 29 10:30: *Jam Session with Stacie McGregor Trio*. QBG. \$10 cover charge.

June 30 12:00 noon: *Sienna Dahlen Quartet*. MS. Free.

June 30 12:30: *Michael Occhipinti's Sicilian Project*. S@DM. Free.

June 30 5:00: *Canadian Jazz Quartet* feat. *Randy Sandke*. QBG. \$30.

June 30 5:30: *Darcy James Argue's Secret Society*. MS. Free.

June 30 6:00: *Jim Galloway Trio*. DDM. Free.

June 30 6:00: *Shannon Butcher/Ross MacIntyre Duo*. BHP. Free.

June 30 7:30: *Tara Davidson Quintet*. S@DM. Free.

June 30 8:00: *Tigran Hamasyan*. Opening act: *Ugly Beauties*. MG. \$15.

June 30 8:30: *Bela Fleck & The Flecktones: The Original Lineup*. MS. \$40.

June 30 10:30: *Jam Session with Stacie McGregor Trio*. QBG. \$10 cover charge.

July 1 12:00 noon: *Heavyweights Brass Band*. MS. Free.

July 1 5:30: *Shad*. MS. Free.

July 1 8:30: *The Roots*. Opening act: *DJ Kong*. MS. \$50.

July 2 12:00 noon: *Alexander Brown Quintet*. MS. Free.

July 2 12:00 noon: *Andrea Romolo*. BHP. Free.

July 2 12:00 noon: *Rhythm & Truth*. DDM. Free.

July 2 12:30: *Terra Hazelton & Her Easy*

Answers. S@DM. Free.

July 2 3:00: *Brian Blain & the Blainettes*. DDM. Free.

July 2 3:00: *Malik Yoba*. BHP. Free.

July 2 5:00: *Gord Sheard's Brazilian Jazz Experience* feat. *Bill McBirnie*. QBG. \$15.

July 2 5:30: *Jayme Stone Quartet*. MS. Free.

July 2 6:00: *Jesse Barksdale Duo*. BHP. Free.

July 2 6:00: *Pablo Menendez & Mezcla Cuban All-Stars*. DDM. Free.

July 2 8:00: *Marianne Trudel Septet*. MG. \$15.

July 2 8:30: *Bootsy Collins*. Opening act: *Saidah Baba Talibah*. MS. \$40.

July 2 10:00: *Lee Fields & the Expressions*. HT. \$25(adv).

July 3 12:00 noon: *The Donefors*. MS. Free.

July 3 12:00 noon: *The Groovemeisters*. BHP. Free.

July 3 12:00 noon: *Jim Galloway Trio*. DDM. Free.

July 3 12:30: *Cimarron*. S@DM. Free.

July 3 3:00: *Alex Pangman Quintet*. DDM. Free.

July 3 3:00: *Tom Szczesniak Duo*. BHP. Free.

July 3 5:30: *Francois Bourassa Quartet*. MS. Free.

July 3 8:00: *Trio M*. MG. \$25.

July 3 8:30: *Nikki Yanofsky*. Opening act: *Robi Botos Trio*. MS. \$50.

TD Vancouver Int'l Jazz Festival

Vancouver, BC

June 24 – July 3

1-888-438-5200

www.coastaljazz.ca

TD Victoria Int'l Jazz Festival

Victoria, BC

June 24 – July 3

250-388-4423 or 1-888-671-2112

www.jazzvictoria.ca

TD Winnipeg Int'l Jazz Festival

Winnipeg, MB

June 16 – June 25

204-989-4656

www.jazzwinnipeg.com

Tottenham Bluegrass Festival

Tottenham, ON

June 17 – 19

1-888-258-4727

www.tottenhambgrass.ca

Unionville Summer Concert Series

Unionville, ON

July 1 – August 21

905-477-0117

www.unionvilleinfo.com

Unison Choral Festival

Ottawa, ON

June 28 – July 2

613-244-1234

www.abc.ca

Vancouver Int'l Song Institute Society

Vancouver, BC

May 21 – June 25

604-643-9119

www.visi.ca

Waterfront Blues

Toronto, ON

June 3 – June 5

416-972-5844

www.waterfrontblues.ca

Westben – Concerts at the Barn

Campbellford, ON

June 4 – August 7

705-653-5508 or 1-877-883-5777

www.westben.ca

All concerts held at Westben Barn, 6698 County Road 30 (3 kms northwest of Campbellford).

June 4 7:00: *Let it Be! A Beatles Tribute*. Featuring members of the Trent Hills community. \$13.27; \$4.42(18 and under). Concert in support of Westben's Young Musician's Scholarship fund.

June 12 3:00: *Choir Power*. La Jeunesse Girls' Choir of Northumberland and Westben Youth and Teen Choruses perform choral works from

Mozart to Motown. \$13.27; \$4.42(18 and under).

July 1 2:00: *Opera: Benjamin Britten's Albert Herring*. UBC Opera Ensemble, Nancy Hermonston, music director; Westben Festival Orchestra, Philip Headlam, conductor. \$43.36; \$41.59(sr); \$13.27(st); \$4.42(18 and under). Also July 2, 3.

July 2 2:00: *Opera: Benjamin Britten's Albert Herring*. See July 1.

July 3 2:00: *Opera: Benjamin Britten's Albert Herring*. See July 1. Free pre-performance chat with Iain Scott.

July 5 7:00: *Tuesday Evenings – Music of the Night*. Bach: Unaccompanied Cello Suites Nos. 2, 4 and 6. Brian Manker, cello. \$33.63; \$31.86(sr); \$29.20(folding chair); \$13.27(st); \$4.42(18 and under).

July 7 2:00: *Liszt at 200: A Celebration of the 200th Birthday of Franz Liszt – Liszt in Song*. Songs and transcriptions of Liszt and friends. Donna Bennett, soprano; Brian Finley, piano. \$33.63; \$31.86(sr); \$29.20(folding chair); \$13.27(st); \$4.42(18 and under).

Winnipeg Folk Festival

Winnipeg, MB

July 6 – July 10

204-231-0096

www.winnipegfolkfestival.ca

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B. Concerts In The GTA

Wednesday June 01

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: Bach Solo Suites.* Cellist Rachel Mercer performs the first and fifth cello suites by J.S. Bach. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **Yonge-Dundas Square.** *Elvis Bossa Nova!* Instrumental interpretations of the Elvis Presley songbook. 416-703-5479. Free.
- 12:30: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* John Palmer, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:30: **David Warrack and the Canada Pops Orchestra.** *An Evening of Jazz.* Amanda Martinez, Shakura S'aida, Sophie Berkal-Sarbit, Era Chorna, Kellylee Evans and John Alcorn, jazz vocals. Royal Conservatory, Koerner Hall, 273 Bloor St. W. 416-408-0208. \$133.75. Proceeds to Alli's Journey in support of young adults with cancer.
- 7:30: **Institute for Canadian Music.** *Derek Holman @ 80: A Celebration.* Holman: Airs and Echoes on a Ground; Night Music; Serenade for Clarinet and Strings; O Magnum Mysterium; Steam, Sweeps and Semi-Circles (world premiere). Stephen Ralls, Bruce Ubukata, piano; Lawrence Wilford, tenor; Sanya Eng, harp; Peter Stoll, clarinet; Talisker Players; Choir 21, David Fallis, conductor; Canadian Children's Opera Company. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-962-7489. Free, donations welcome.
- 8:00: **Civic Light Opera.** *Anything Goes.* Music by Porter, book by Lindsay and Crouse. Staging of the 1934 Broadway version featuring Finnie Jesson (Reno Sweeney); David Haines (Moonface Martin); Sean Catheroy (Billy); Elizabeth Rose (Hope); Joe Cascone, director and designer. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$25. Also June 2-4.
- 8:00: **Louise Pitre.** *La Vie En Rouge.* Musical theatre singer and actress performs in English and French, including songs such as "La Vie En Rose," "Ne Me Quitte Pas," "The Man That Got Away," "Hymne A L'amour" and "Thank You for the Music." Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. \$60-\$75.
- 8:00: **Toronto Symphony Orchestra.** *Rachmaninoff Paganini Rhapsody.* Messiaen: Les offrandes oubliées; Debussy: Première Rhapsodie for Clarinet and Orchestra; Dukas: The Sorcerer's Apprentice; Rachmaninoff: Rhapsody on a Theme of Paganini; The Isle of the Dead. Gabriela Montero, piano; Joaquín Valdepeñas, clarinet; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.

Thursday June 02

- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Benjamin Cruchley, piano.* The first and last piano sonatas by Beethoven. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation & Christ Church Deer Park.** *Lunchtime Chamber Music.* Mata Szigeti, flute. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free, donations welcome.

- 2:00: **Northern District Public Library.** *Orchardviewers.* Newfoundland tunes, Latin and bluegrass. John Christopher, guitar; John Showman, violin. Room 224, 40 Orchard View Blvd. 416-393-7619. Free.
- 7:30: **Leaside United Church.** *Sing into Summer: The Songs for You and Me.* Fundraising concert. Christina Song, soprano; Virginia Gallop Evoy, mezzo; Chris Norman, tenor; Michael Dorang, tenor; Gianmarco Segato, baritone; The Chancel Choir, Sharon L. Beckstead, music director. 822 Millwood Rd. 416-425-1253. \$20; \$10(child). Reception to follow.



- 8:00: **Against the Grain Theatre.** *La Bohème.* Puccini, translated into English. Laura Albino, soprano (Mimi); Adam Luther, tenor (Rodolfo); Justin Welsh, baritone (Marcello); Lindsay Sutherland Boal, mezzo (Musetta); Stephen Hegedus, bass (Colline); and others; Christopher Mokrzewski, musical director; Joel Ivany, stage director and translator. Tranzac Club, 292 Brunswick Ave. 416-923-8137. \$30. Also June 3-5.
- 8:00: **Civic Light Opera.** *Anything Goes.* See June 1.
- 8:00: **Toronto Symphony Orchestra.** *Rachmaninoff Paganini Rhapsody.* See June 1.

Friday June 03

- 6:00: **Waterfront Blues.** *Seventh Annual Waterfront Blues Festival.* Canadian and international performers. Woodbine Park (Lakeshore Blvd. E. and Coxwell Ave.). 416-698-2152. Free. Festival runs June 3, 4, 5.
- 7:30: **Canadian Children's Opera Company.** *The Operatunists & The Mikado.* Choral repertoire by all four junior and training choruses: Intermediate, Apprentice, Ruby and Butterfly. First Unitarian Congregation, 175 St. Clair Ave. W. 416-366-0467. \$15-\$25. Also June 5(mat).
- 7:30: **Metropolitan United Church.** *Joseph and The Amazing Technicolor Dreamcoat.* Musical by Webber and Rice; full production. Charles Davidson, tenor (Joseph); Kirsten Fielding, (narrator); Malcolm Sinclair, baritone (Pharaoh); Graham Maxwell, director; Benjamin Stein, music director. 56 Queen St. E. 416-363-0331 x51. \$25; \$20(sr/st); \$10(12 and under); \$60(family). Also June 4, 5.
- 8:00: **Casa Loma & Pegasus Hospitality Group.** *The Big Band Dance.* The Toronto All

Star Big Band. Great Hall, Casa Loma, 1 Austin Terrace. 416-533-1573. \$55.

- 8:00: **Church of St. Mary Magdalene.** *Concert Spirituel: Choral music, baroque ensemble and organ.* Victoria: Missa Salve. St. Mary Magdalene Gallery Choir. 477 Manning Ave. 416-531-7955. Pwyc.
- 8:00: **Civic Light Opera.** *Anything Goes.* See June 1.
- 8:00: **Etobicoke Community Concert Band/Etobicoke Centennial Choir.** *Last Night of the Proms.* Various music of the British Isles, including selections from Mary Poppins, Fantasia on British Sea Songs, Pineapple Poll and other works. John Edward Liddle, music director. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., Etobicoke. 416-410-1570. \$18; \$15(sr); \$5(st); free(children). Also June 4.
- 8:00: **Etobicoke Philharmonic Orchestra.** *Fiftieth Anniversary Gala Concert.* Raum: Fanfare Overture; Rachmaninoff: Piano Concerto No. 2; Mahler: Symphony No. 1 "The Titan." Arthur Ozolins, piano; Sabatino Vacca, conductor. Silverthorn Collegiate, 291 Mill Rd., Etobicoke. 416-239-5665. \$20; \$15(sr); \$10(st).
- 8:00: **Gallery 345.** *Vanessa Lee, piano, and Miguel Angel Villanvera, flute.* Music by Zyman, Duarte, and Heras 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Gallery Choir of St. Mary Magdalene.** *Victoria: Missa Salve.* Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. Pwyc.
- 8:00: **Music Gallery/Scion.** *Summer Courtyard Series: RADIAN.* Austrian electro-rock trio; guest: Odradek. Music Gallery Courtyard and Sanctuary, 197 John St. 416-204-1080. \$15/\$12(adv); \$40(series pass, June 3, 4, 9, 10).

- 8:00: **Pegasus Hospitality Group/Casa Loma.** *Casa Loma Big Band Dance.* Toronto All Star Big Band pays tribute to hits of the 1930s and 40s. Casa Loma, 1 Austin Terrace. 416-533-3553. \$55(includes refreshments).
 - 8:00: **Against the Grain Theatre.** *La Bohème.* See June 2.
 - 8:00: **Performing Arts York Region.** *Young Professionals Concert.* Scholarship concert. Repertoire and performers to be announced at the concert. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-886-7905. \$25; \$20(sr); \$10(st).
 - 8:00: **Small World Music.** *L. Subramaniam and Ambi Subramaniam.* Isabel Bader Theatre, 93 Charles St. W. 416-536-5439. \$30/\$25(adv).
- *SEE ALSO SECTION A: SUMMER FESTIVALS** for: Blue Bridge Festival; Tafelmusik Baroque Summer Festival

Saturday June 04

- 12:00 noon: **Waterfront Blues.** *Seventh Annual Waterfront Blues Festival.* See June 3.
- 2:00 and 8:00: **Civic Light Opera.** *Anything Goes.* See June 1.
- 4:30: **Beach United Church.** *Jazz Vespers: Music for the Soul.* Mike Murley, saxophone; David Occhipinti, guitar. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 7:00: **Scola Cantorum.** *In Concert.* Haydn: Nelson Mass; Schubert: Mass in G. Imre Olah, conductor. St. Elizabeth Roman Catholic Church, 432 Sheppard Ave. E. 416-971-9754. \$15; \$12(st).
- 7:30: **Brampton Folk Club.** *BFC Annual Showcase.* Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 647-233-3655. \$12; \$10(sr/st).

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June 10th GUERRERO: Missa
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June 17th PALESTRINA: Missa
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B. Concerts In The GTA

- **7:30: Festival Wind Orchestra.** *Broken Mirror Concert.* Works by Prokofiev, Holst, Mozart, Rossini; Broadway pieces by Sondheim, Rodgers and Hammerstein, and Bernstein. Keith Reid, conductor. Lawrence Park Community Church, 2180 Bayview Ave. 647-267-6877. \$15; free(under 5); \$40(family pass).
- **7:30: Metropolitan United Church.** *Joseph and The Amazing Technicolor Dreamcoat.* See June 3.
- **7:30: Mississauga Children's Choir.** *Thirtieth Anniversary Celebration.* Music of the choir's past, present and future. Thomas Bell, conductor; guests: members of the Mississauga Youth Choir; Shannon Butcher, jazz vocals. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$20.
- **7:30: Music at Islington.** *ENCORE! Anthems by Request.* Choir of Islington United Church, John Derkson, conductor. Islington United Church, 25 Burnhamthorpe Rd. 416-621-3656. \$20; \$10(st); free(under 12).
- **7:30: Tryptych.** *The Glory of Scotland.* Scottish music with singing, dancing, piping and fiddling. Sinfonia Tryptych; The Glory of Scotland Choir; Scottish Dance Company of Canada; Julie Fitzgerald, fiddler; Sean O'Boyle, music director/arranger/composer. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-8849. \$60-\$75.
- **8:00: Acoustic Harvest.** *Jeni & Billy.* Original music drawn from Appalachian roots tradition. Jeni Hankins, singer-songwriter; Billy Kemp, multi-instruments and vocals. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$20; \$18(sr/st).
- **8:00: Etobicoke Community Concert Band/Etobicoke Centennial Choir.** *Last Night of the Proms.* See June 3.
- **8:00: Guitar Society of Toronto.** *A Benefit Concert.* Works by Bach, Granados, Britten and others. James Lowrie and Patrick Power, guitars. Heliconian Hall, 35 Hazelton Ave. 416-964-8298. \$25.

- **8:00: Music Gallery/Scion.** *Summer Courtyard Series: CATL + BILL ORCUTT.* Acoustic blues guitarist; guest: Black Walls. Music Gallery Courtyard and Sanctuary, 197 John St. 416-204-1080. \$12(\$10(adv)); \$40(series pass, June 3, 4, 9, 10).
- **8:00: NYCO Symphony Orchestra.** *The Colossal Fifth.* Haydn: Divertimento; Brahms: Variations on a Theme of J. Haydn; Beethoven: Egmont Overture; Symphony No.5 Op.67. St Michael's College School, Centre for the Arts, 1515 Bathurst St. \$25; \$20(sr/st). 416-628-9195. 7:30: Pre-concert chat.
- **8:00: Toronto Symphony Orchestra.** *Rachmaninoff & Ravel.* Debussy: Prelude to the Afternoon of a Faun; Medtner: Piano Concerto No.3; Rachmaninoff: The Rock: Op.7; Ravel: Daphnis et Chloé Suite No.2. Ilya Pletaev, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$32-\$141.
- **8:00: Voices Chamber Choir.** *Music of our Time.* Music by Rutter, Raminsh and Whitacre. John Stephenson, organ; Ron Cheung, conductor. St. Thomas' Church, 383 Huron St. 416-519-0528. \$20; \$15(sr/st).
- **8:00: Against the Grain Theatre.** *La Bohème.* See June 2.

*SEE ALSO SECTION A: SUMMER FESTIVALS for: Blue Bridge Festival; Capital One BlackCreek Summer Music Festival

Sunday June 05

- **12:00 noon: Waterfront Blues.** *Seventh Annual Waterfront Blues Festival.* See June 3.
- **1:30: CAMMAC/McMichael Volunteers.** *McMichael Gallery Concert.* Moira Nelson Trio (Moira Nelson, harp/voice/piano/guitar; Elena Jubinville, cello/voice/guitar; Laura Savage, percussion). Featuring classical, Celtic, jazz and other music genres. 10365 Islington Ave., Kleinburg. 905-893-1121. Free with \$15 Gallery admission.
- **1:30: Choralists of North York.** *End of Season Concert.* Broadway, pop and folk repertoire. Earl Bales Park Community Centre, Social Hall, 4169 Bathurst St. 416-636-8247/416-631-0029. Free.
- **2:00: Carmen Martin Productions.** *The Juan Tomas Show Band.* Light jazz, flamenco, soft rock. Juan Tomas, guitar; guest: Arabel Castillo, vocals. Scarborough Civic Centre, 150 Borough Drive. 416-396-4931. Free.
- **2:00: Kingsway Conservatory of Music.** *Bach Remixed.* Bach: Sonatas BWV1027, BWV1031, BWV1033, and BWV1035. Nicolai Tarasov, saxophone; Nancy Sicsic, piano. 2848 Bloor St. W. 416-234-0121. \$12; \$6(st).
- **2:00: Metropolitan United Church.** *Joseph and The Amazing Technicolor Dreamcoat.* See June 3.
- **2:30: Toronto Early Music Centre.** *Women Composers of the Baroque.* Valerie Sylvester, Sheila Smyth, violin; Rebecca Morton, cello; Sara-Anne Churchill, harpsichord; Katherine Hill, soprano. Church of the Holy Trinity, 10 Trinity Square. 416-464-7610. Pwyc.

- **3:00: Canadian Children's Opera Company.** *The Operatunists & The Mikado.* See June 3.
- **3:00: Royal York Road United Church.** *Sundays at 3: Visions of Paradise.* Music about heaven and angels, including Fauré's Requiem. Cherub, Junior and Senior Choirs and soloists of Royal York Road United Church, Kelly Galbraith, director. Guest: William O'Meara, organ. 851 Royal York Rd. 416-231-9401. \$20 suggested donation.
- **3:00: Women's Art Association.** *Songs of Love & Longing.* Works by Handel, Bach, Duparc, Schubert and Rossini. Lee Ramsay, mezzo; Erika Reiman, piano. 23 Prince Arthur Ave. 416-413-1657. \$15. Concert followed by reception; proceeds to Women's Art Association Scholarship Fund.
- **3:30: East York Choir.** *Twenty-fifth Anniversary Concert.* Orff: Carmina Burana (arr. for 2 pianos and percussion). Carmina Children's Chorus; Jenny Crober, artistic director; Elizabeth Acker, piano; guests: Eve-Lyn de la Haye, soprano; Alexander Dobson, baritone; James McLennan, tenor; Ray Dillard, Andrew Morris, percussion; Shawn Grenke, piano; and others. Eastminster United Church, 310 Danforth Ave. 647-260-0740. \$20; \$15(sr); \$10(st).
- **4:00: St. James Cathedral.** *Twilight Recital Series: Andrew Adair, organ.* 65 Church St. 416-364-7865 x231. Free. Also June 12, 19, 26 and July 3.
- **4:00: St. Philip's Anglican Church.** *Country Vespers: Infinitely More.* Allison Lynn & Gerald Flemming. 25 St. Philip's Rd. 416-247-5181. Freewill offering.
- **4:00: Toronto Singing Studio.** *Rock-A My Soul: A Three Choirs Concert.* African and Caribbean songs, gospel, spirituals, Motown

Join us in celebrating THE EAST YORK CHOIR'S 25th Anniversary!

Featuring
CARL ORFF'S



CARMINA BURANA

(Orff's Chamber arrangement for
Two Pianos & Percussion)

Jenny Crober, ARTISTIC DIRECTOR
Elizabeth Acker, ACCOMPANIST

With Special Guests:

Eve-Lyn de la Haye, SOPRANO
Alexander Dobson, BARTONE
James McLennan, TENOR
Shawn Grenke, PIANO
Ray Dillard, Andrew Morris,
Dean Pomeroy, Julia Cleveland,
Craig Snowden, PERCUSSION
Carmina Children's Chorus

Also featuring favourites from past seasons with:
Rose Bolton, VIOLIN/FIDDLE

**Sunday, June 5, 2011,
3:30 pm**

Eastminster United Church,
310 Danforth Ave., Toronto
(1 bl. W. of Chester subway)
\$20; \$15 (Sr.); \$10 (St.)
647-260-0740
www.eastyorkchoir.ca

The VICTORIA SCHOLARS MEN'S CHORAL ENSEMBLE

10.11
concertseason

Canadian Scholars

Jerzy Cichocki
music director
William O'Meara
organist & accompanist

The Victoria Scholars present a celebration of Canadian choral music including works by Denis Bédard, Eleanor Daley, Leonard Enns, Srul Irving Glick and Healey Willan, and featuring the world premiere of John Burge's *Hopkins Triptych*, a three-part piece commissioned by the Victoria Scholars and supported by the Ontario Arts Council.

Sunday June 5, 2011 · 7:30pm
Our Lady of Sorrows Church

3055 Bloor Street West (1/2 block west of the Royal York subway)

Sunday June 12, 2011 · 3:30pm
Blessed Sacrament Parish

24 Cheritan Avenue (at Yonge St just south of Lawrence Av)

Admission \$25 Seniors & Students \$20

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Tickets and Info

416.761.7776 | www.victoriascholars.ca

TRYPTYCH
CONCERT • OPERA • CHORAL

**THE GLORY
OF
SCOTLAND**

**SAT. JUNE 4, 2011
7.30 PM**

MacMillan Theatre
University of Toronto

A SCOTTISH MUSIC SPECTACULAR
with singing, dancing, piping and fiddling!

WWW.THEGLORYOFSCOTLAND.COM
WWW.TRYPTYCH.ORG

and R&B, performed by three choirs: Vivace Vox, Vocal Mosaic and Celebration Choir. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-455-9238. \$15; \$10(sr/st); \$35(family).

• 7:30: **Resa's Pieces Strings. Debut Gala Performance.** Rig Giorgi, music director. Richmond Hill Centre for the Performing Arts, 10268 Yonge Street, Richmond Hill. 416-531-4506. \$10.

• 7:30: **Victoria Scholars. Canadian Scholars.** Canadian choral music with works by Bédard, Daley, Enns, Glick and Willan; Burge: Hopkins Triptych (world premiere). 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: **Against the Grain Theatre. La Bohème.** See June 2.

• 8:00: **Jazz Performance and Education Centre. Seamus Blake Quartet.** Seamus Blake, tenor saxophone and compositions; Dave Restivo, piano; Jim Vivian, bass; Ted Warren, drums. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$25; \$20(st with ID).

• 8:00: **Music Gallery. Global Cities Ensemble.** Intercultural quartet fusing Asian world music and hip-hop. 197 John St. 416-204-1080. \$15; \$10(sr/st).

***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Blue Bridge Festival; Music at Sharon; Music in the Orchard

Monday June 06

***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Music Mondays

Tuesday June 07

• 1:00: **St. James Cathedral. Music at Mid-day.** Richard Spotts, organ. 65 Church St. 416-364-7865 x231. Free.

Wednesday June 08

• 12:00 noon: **Canadian Opera Company. Chamber Music Series: Electronica Unplugged.** Music written for electronics by Bowie, Eno, Fripp, Bryars and Glass, performed by Contact Contemporary Music. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• 12:30: **Yorkminster Park Baptist Church. Noon Hour Organ Recital Series.** William Maddox, organ. 1585 Yonge St. 416-922-1167. Free.

• 2:00: **Native Canadian Centre of Toronto. Native Songs and Dance: The Importance of First Nations Culture.** Singing, dancing and drumming performance, followed by discussion. Elizabeth Beeton Auditorium, Toronto Reference Library, 789 Yonge St. 416-393-7011. Free.

• 6:30: **Kingsway Conservatory of Music. Discover the Joy of Singing.** Open rehearsal for children ages 7 and up. Kingsway Children's Choir & Drum Ensemble. 2848 Bloor St. W. 416-234-0121. Free(RSVP required).

• 6:30: **Toronto Symphony Orchestra. Yuja Wang Plays Rachmaninoff.** Rachmaninoff: Piano Concerto No. 3; Ravel: Daphnis et Chloé. Yuja Wang, piano; Peter Oundjian, conductor; Tom Allen, host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828/416-593-0688(Chinese). \$22.50-\$76.

• 8:00: **Steppin' Out Theatrical Productions. The Sweetest Sounds: A Celebration of Richard Rodgers.** Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$27; \$22(sr/st).

• 8:00: **Toronto Jazz Orchestra. Miles Ahead.** Tribute to Gil Evans. Guest: Kevin Turcotte, trumpet. Tranzac Club, Main Hall, 292 Brunswick Ave. 416-899-5299. \$20.

***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Tafelmusik Baroque Summer Festival

Thursday June 09

• 12:10: **Members of the University of Toronto Community. Music for Haiti.** Works by Barber, Lewis, Paladilhe, Paganini, Schubert and others. Daniel Bickle, piano; Leslie Bickle, soprano; Donald Boere, oboe; Sam Broverman, baritone; Beverly Lewis, piano; and others. The Music Room, Hart House, Second Floor, 7 Hart House Circle. 416-977-3637. Donations welcome; proceeds to Médecins sans Frontières/Doctors Without Borders for medical relief work in Haiti.

• 12:10: **Nine Sparrows Arts Foundation & Christ Church Deer Park. Lunchtime Chamber Music.** Greg Carpenter, tenor; Eric Robertson, keyboard. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free, donations welcome.

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

• 8:00: **Gallery 345. Dialogue.** David Occhipinti, guitar; Mike Murley, sax. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

• 8:00: **Music Gallery/Scion. Summer Courtyard Series: Charles Gayle + Composition for Light, Percussion and Ultrasound: An Installation/Performance by Paul Walde.** Free jazz; sound art performance for insects; guest: Odradek. Music Gallery Courtyard and Sanctuary, 197 John St. 416-204-1080. \$20/\$17(adv); \$40(series pass, June 3, 4, 9, 10).

• 8:00: **Steppin' Out Theatrical Productions. The Sweetest Sounds: A Celebration of Richard Rodgers.** See June 8.

• 8:00: **Toronto Symphony Orchestra.**

Rachmaninoff & Debussy. Ravel: Alborada del gracioso; Rachmaninoff: Piano Concerto No. 3; The Sea and the Seagulls; Debussy: La Mer. Yuja Wang, piano; Peter Oundjian, conductor. 416-593-4828/416-593-0688(Chinese). \$32-\$141.

• 9:00: **Funkabelly. Wild Moves, Global Grooves.** Dance party and bellydance cabaret. Nomadica (gypsy funk) and DJ Medicine Man. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15.

Friday June 10

• 6:00: **Music Gallery/Scion. Summer Courtyard Series: DUBLAB: TONALISM.** All-night, 12-hour, multi-media season closing fundraising event for the Music Gallery. See Section E "Galas and Fundraisers."

• 7:30: **Ispiravoce Female Chorus. Inspired by the Voice.** Works by Gershwin, Rossini, Hatfield, and Chatman. Madeline Morris, conductor; guest: The Gentlemen of St. Michael's Choir School. First United Church, 151 Lakeshore Rd. W., Port Credit. 905-823-1425. \$15.

• 7:30: **Opera by Request. Un Ballo in Maschera.** Verdi. Jay Lambie, tenor (Riccardo); Mila Iankova, soprano (Amelia); Henry Irwin, baritone (Renato); Farah Hack, soprano (Os-car); Alla Ossipova, mezzo (Ulrica); and others. College Street United Church, 452 College St. 416-455-2365. \$20.

• 7:30: **TCDSB Staff Arts. The Drowsy Chaperone: A Musical Within a Comedy.** Music and lyrics by Lambert and Morrison; book by Martin and McKellar. Katherine Flynn, director. Cardinal Carter Academy for the Arts, 36 Greenfield Ave. 416-222-8282 x2787. \$20. Also June 11, 15, 16, 17.

• 8:00: **Church of St. Mary Magdalene.**

Concert Spirituel: Choral music, baroque ensemble and organ. Guerrero: Missa Simile est Regnum. Ensemble Theotokos. 477 Manning Ave. 416-531-7955. Pwyc.

***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato

Saturday June 11

• 2:00: **Sound Harbour Quintet. Summer Breezes.** Works by Poulenc, Bach, and others. St. Andrew's Memorial Presbyterian Church, 24 Stavebank Rd. N., Port Credit. 905-278-8907. \$15; \$10(sr/st); free(children).

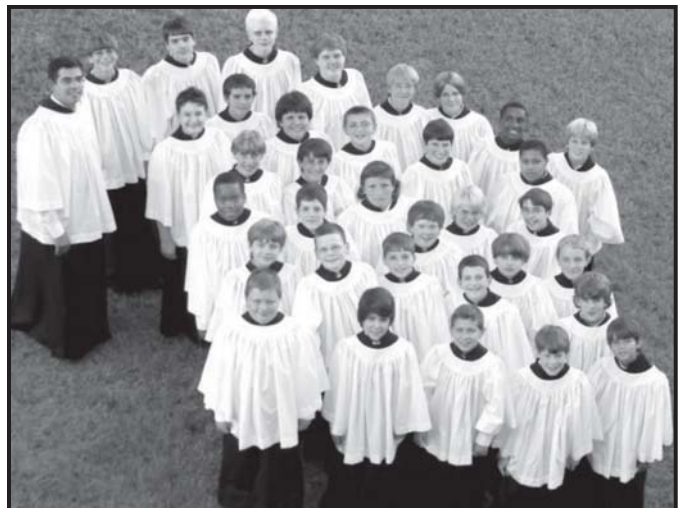
• 7:00: **Centro Scuola e Cultura Italiana. Ermanno Maura Masterclass Dinner Concert.** Operatic arias by Mozart, Puccini, Verdi, Wagner and semi-classical selections. The Columbus Centre, 901 Lawrence Ave. W. 416-789-4970/905-276-5409. \$100. Cocktails at 6pm.

• 7:00: **Elisabeth Pomès Voice Studio. It's a Grand Night for Singing.** Excerpts from Rogers and Hammerstein's Carousel, The King and I, Oklahoma, and South Pacific. Marie-Line Ross, piano. Heliconian Hall, 35 Hazelton Ave. 416-769-8511. \$20; \$10(under 12).

• 7:30: **TCDSB Staff Arts. The Drowsy Chaperone: A Musical Within a Comedy.** See June 10.

• 7:30: **Toronto Symphony Orchestra. Rachmaninoff & Debussy.** Rachmaninoff: Piano Concerto No. 3; The Sea and the Seagulls; Debussy: La Mer. Yuja Wang, piano; Peter Oundjian, conductor. 416-593-4828/416-593-0688(Chinese). \$32-\$141.

• 8:00: **Chattanooga Boys Choir. In Concert.** Works by Purcell, Schubert, Bach, Rutter and spirituals. Vincent Oakes, conductor. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-231-6016. \$10 suggested donation (in support of the church's Casavant organ).



CHATANOOGA BOYS CHOIR

World Famous CHATANOOGA BOYS CHOIR makes a rare Canadian appearance performing Purcell, Schubert, Bach, Rutter and American spirituals. Concert is Saturday evening, June 11, 8:00 at Our Lady of Sorrows Catholic Church, 3055 Bloor St. West (West of Royal York Rd.) Toronto, ON M8X 1C6, (416) 231-6016. A suggested donation of \$10.00 will be in support of the rare Casavant mechanical action organ at OLS.

Toronto Choral Artists

Mark Vuorinen, Artistic Director

and TorQ

Path of Miracles

by Joby Talbot

Saturday, June 11, 2011 at 8:00 pm

Church of the Redeemer

162 Bloor St. W. at Avenue Rd.

Tickets | \$25 / \$15 students / seniors

647-822-5412

B. Concerts In The GTA

• **8:00: Gallery 345. Signposts.** Bill Gilliam & Charlie Ringas, poetry & improv. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
 • **8:00: Toronto Choral Artists. In Recital.** Talbot: Present Path of Miracles. With TorQ Percussion Quartet. Mark Vuorinen, artistic director. Church of the Redeemer, 162 Bloor St., W. 647-822-5412. \$25; \$15(sr/st).
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Brott Music Festival; Luminato

Sunday June 12

• **2:00: Conservatory of Dance & Music. The World of Narnia: Year-end recital.** George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. \$27; \$21(sr/st).



THE ART OF FLYING

June 12th 2:30pm
Aurora Cultural Centre
www.pandorasboxsalon.com

• **2:30: Pandora's Box Salon. The Art of Flying.** Music by von Bingen, Passereau, Doppler, and others. Ann Thompson, flute; L'il Rascals Horn Quartet; Heather Lumsden, dancer; Marion Singers. Aurora Cultural Centre, 22 Church St., Aurora. 289-221-0229. \$35; \$25(sr/st); \$95(family). Net proceeds to women's shelter.
 • **3:00: Elisabeth Pomès Voice Studio. It's a Grand Night for Singing.** See June 11.
 • **3:00: Mooredale Concerts. Season Finale.** Schubert: Symphony No.8 "Unfinished"; Geminiani: Concerto Grosso Op.2 No.3; Somers: Little Suite for Orchestra; Scarlatti: March in D from Tigrane; Schumann: Hunting Song; Harvester's Song; Handel: Gavotte from Oreste. Mooredale Youth Orchestra, Anton Kuerti, conductor; Intermediate Orchestra, Clare Carberry, conductor; Junior Orchestra, William

Sun. 12th June at 4 p.m.
Festive Evensong
 plus Strawberry Tea and
FROM BACH TO THE BEATLES
 Guitar music for a summer afternoon with **Doug Hibovski**, music teacher at the Bloor West Music Studios and frequent performer at Artisanos
St. Olave's Church
 Bloor and Windermere
 416-769-5686

Rowson, conductor. Rosedale Heights School of the Arts, 711 Bloor St. E. 416-587-9411. \$15; \$10(sr/st).
 • **3:30: Victoria Scholars. Canadian Scholars.** Canadian choral music with works by Bédard, Daley, Enns, Glick and Willan; Burge: Hopkins Triptych (world premiere). Jerzy Cichocki, music director; William O'Meara, organ. Blessed Sacrament Parish, 24 Cheritan Ave. 416-761-7776. \$25; \$20(sr/st).
 • **4:00: St. James Cathedral. Twilight Recital Series: Andrew Adair, organ.** See June 5.
 • **4:00: St. Olave's Church. From Bach to the Beatles.** Festive Evensong and a Strawberry Tea. Doug Hibovski, guitar. 360 Windermere Ave. 416-769-5686. Free.
 • **4:00: UCEMI. Sognando Lui - Dreaming of Him.** Concert in honour of Pope John Paul II. Michiko Hayashi, soprano. St. Peter's Church, 100 Bainbridge Ave., Woodbridge. 416-785-4311. \$15.
 • **4:30: Christ Church Deer Park. Jazz Vespers.** Reg Schwager Trio (Reg Schwager, guitar; Jon Maharaj, bass; David French, tenor sax). 1570 Yonge St. 416-920-5211. Freewill offering.



PATRICIA GREEN voice
MAX CHRISTIE clarinet

NEW MUSIC CONCERTS
SUNDAY JUNE 12 7pm
GALLERY 345

• **7:00: New Music Concerts. Fundraising Soiree.** See Section E "Galas and Fundraisers."
 • **7:30: CAST (Chinese Artists Society of Toronto). Celebration Gala: East meets West.** Yuankai: Chinese Sights and Sounds; E. Liang: Dragon Boat for pipa and orchestra; Hassleman: La Source for harp; Franck: Sonata in A for Violin and Piano; Hu: Variations on the Kazakh folk song; and other works. Lin Chen, soprano; Wenxin Zhao, pipa; Andrew Chan, harp; Alex Hou, violin; Sheng-Cai, Michael Berkovsky, piano; CAST Philomusica Orchestra, Erhei Liang, conductor; Jason Li, narrator. Glenn Gould Studio, 250 Front St. W. 416-872-4255/416-733-4644. \$28-\$48.
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato; Music at Sharon; Music in the Orchard; Tafelmusik Baroque Summer Festival

Monday June 13

• **7:30: Cantabile Chorale of York Region. Strawberries & Song 2011.** Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-731-8318. \$20, \$5(12 and under). 7:00: Strawberries and ice cream served.

• **7:30: SWEA Toronto International. Jenny Lind Concert.** Rebecca Rasmussen, soprano; Daniel Hormazabal Cortes, piano. St. Lawrence Hall, 157 King St. E., 416-997-3309. \$25.
 • **8:00: Music Gallery/Evergreen Club Contemporary Gamelan. The Adventures of the Smoid.** Part 1: Songs of Nano S. Featuring InsideAmind, turntable duo and guest vocalists; Part 2: Adventures of the Smoid, for shadow puppets and gamelan. Rick Sacks, director. \$15; \$10(sr/st). Also June 14.
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato; Music Mondays

Tuesday June 14

• **1:00: St. James Cathedral. Music at Mid-day: Bach Series, Part V.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.
 • **7:30: Cantabile Chorale of York Region. Strawberries & Song 2011.** See June 13.
 • **7:30: Fallen Rock Productions/Effort Trust. Rent.** Larson. Bathurst Street Theatre, 736 Bathurst St. 416-978-8849. \$25-\$55. Proceeds to Pediatric Oncology Group of Ontario.
 • **7:30: St. Matthew's Anglican Church. Jazz in June.** Heather Bambrick Trio. 3962 Bloor St. W. 416-231-4010. \$35.
 • **7:30: Tapestry New Opera. New Opera Showcase: Excerpts from Four New Operas.** Palej and Ardal: Waterlily; Harris and Chan: M'Dea Undone; Williams and Brock: Scenes From An Old Glasgow Pub; MacLennan and Ryan: Ruth. With Neema Bickersteth, Xin Wang, Kimberly Barber, Heather Jewson, Keith Klassen and others; Wayne Strongman, music director and dramaturge; Tom Diamond, director and dramaturge. Ernest Balmer Studio, 55 Mill St., Building 58, Studio 315. 416-537-6066 x222. \$25; \$20(st/arts worker). Also June 15.
 • **8:00: Resa's Pieces Concert Band. Twelfth Gala Performance.** Resa Kochberg, music director. Richmond Hill Centre for the Performing Arts. 10268 Yonge St., Richmond Hill. 647-295-2345. \$15.
 • **8:00: Music Gallery/Evergreen Club Contemporary Gamelan. The Adventures of the Smoid.** See June 13.
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato

Wednesday June 15

• **12:30: Yorkminster Park Baptist Church. Noon Hour Organ Recital Series.** Eric Robertson, organ. 1585 Yonge St. 416-922-1167. Free.
 • **6:30: Tapestry New Opera. New Opera Showcase: Excerpts from Four New Operas.** See June 14.
 • **7:30: Fallen Rock Productions/ Effort Trust. Rent.** See June 14.
 • **7:30: TCDSB Staff Arts. The Drowsy Chaperone: A Musical Within a Comedy.** See June 10.
 • **7:30: Oshawa Civic Band. Scottish Splendour.** Brass, pipes and drums. Barrie Hodgins, music director. Memorial Park (John and Simcoe), Oshawa. 905-426-2456. Free.
 • **8:00: Toronto Symphony Orchestra. Joshua Bell Plays Bruch.** Kulesha: Torque; Bruch: Scottish Fantasy; Mahler: Symphony No.5. Joshua Bell, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828/416-593-0688(Chinese). \$40-\$148. Also June 16.
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato; Tafelmusik Baroque Summer Festival

Thursday June 16

• **12:10: Nine Sparrows Arts Foundation & Christ Church Deer Park. Lunchtime Chamber Music.** Jonathan Oldengram, organ. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free, donations welcome.
 • **12:15: Metropolitan United Church. Noon at Met.** Elisa Mangina, organ. 56 Queen St. E. 416-363-0331 x26. Free.
 • **2:00: Northern District Public Library. Orchardviewers.** Mark Sparling, banjo; Ken Sparling, guitar. Room 224, 40 Orchard View Blvd. 416-393-7619. Free.
 • **7:00: Gladiolus Singers & Coro San Marco. Rising like the Sun.** Japanese Earthquake Relief Fundraising Concert. Michiko Hayashi, soprano; Mayumi Seiler, violin. Christ Church Deer Park, 1570 Yonge St. 416-399-8053. \$20.
 • **7:00: Whitty Brass Band. In Concert.** Rotary Park, Queen St, Bowmanville. 905-666-2049. Free.
 • **7:30: Commingle. Fourth Annual Musical Charity Event.** Performances by Doug Miller, flute; DMSO Saxophone Quartet; Cadence, a cappella jazz quartet; Michele Jacot, event organizer. 1585 Dundas St. W. 416-588-0307. Silent auction at 6:30; proceeds to Friends of Music Therapy, an endowment fund at Sick Kids Hospital.
 • **7:30: Fallen Rock Productions/Effort Trust. Rent.** See June 14.
 • **7:30: TCDSB Staff Arts. The Drowsy Chaperone: A Musical Within a Comedy.** See June 10.
 • **8:00: Toronto Symphony Orchestra. Joshua Bell Plays Bruch.** See June 15.
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato; Sound of Music Festival

Friday June 17

• **6:00 and 7:30: University Settlement Music. Student Recital.** St. George the Martyr Church, 197 John St. 416-598-3444 x243. Free.
 • **7:30: Fallen Rock Productions/Effort Trust. Rent.** See June 14.
 • **7:30: TCDSB Staff Arts. The Drowsy Chaperone: A Musical Within a Comedy.** See June 10.
 • **8:00: Church of St. Mary Magdalene. Concert Spirituel: Choral music, baroque ensemble and organ.** Palestina: Missa Aeterna Christi Munera. Pax Christi Chamber Choir. 477 Manning Ave. 416-531-7955. Pwyc.
 • **8:00: Gallery 345. Robi Botos Trio.** 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Luminato; Markham Village Music Festival; Sound of Music Festival

Saturday June 18

• **1:00: University Settlement Music. Student Recital.** St. George the Martyr Church, 197 John St. 416-598-3444 x243. Free.
 • **1:30: Fallen Rock Productions/Effort Trust. Rent.** See June 14.
 • **7:30: University Settlement Music. Coquettes et Chansons: Benefit Concert.** Music by Fauré, Debussy, Menotti and others. Lorna Young, Helene Ducharmes, soprano; Elaine Thaller, mezzo; Steven Kettlewell, piano. St. George the Martyr Church, 197 John St. 416-598-3444 x243. Pwyc.
 • **8:00: Singing Studio. Seventh Annual Showcase.** The Annex Live, 296 Brunswick Ave. 416-483-9532. \$20.
 • **10:30: Toronto Symphony Orchestra/**

Luminato. *TSO Goes Late Night!*: Mahler 5. Mahler: Symphony No.5. Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828/416-593-0688(Chinese). \$22.50-\$76. Post-concert party with TSO musicians.

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Brott Music Festival; Luminato; Markham Village Music Festival; Sound of Music Festival

Sunday June 19

- 1:30: **CAMMAC/McMichael Gallery, McMichael Gallery Concert:** Margaret Prime, flute. 10365 Islington Ave., Kleinburg. 905-893-1121. \$15; \$9(sr/st); \$25(family).
- 2:30: **University Settlement Music. Chamber Programme Recital.** St. George the Martyr Church, 197 John St. 416-598-3444 x243. Free.
- 3:00: **Consulate General of the Republic of Poland in Toronto. Summer Concert.** Music by Paley, Lutoslawski, Bach and others. Kornel Wolak, clarinet; Norbert Paley, piano. 2603 Lakeshore Blvd. W., 416-252-5471 x450. Free.
- 4:00: **St. James Cathedral. Twilight Recital Series:** Andrew Adair, organ. See June 5.
- 7:30: **Silverthorn Symphonic Winds. Borrowed Treasures.** Weber: Clarinet Concerto No.2; Dukas: The Sorcerer's Apprentice; Bernstein: Slava!; Mussorgsky: Pictures at an Exhibition. Peter Stoll, clarinet; Andrew Chung, conductor. St. Mary Immaculate Roman Catholic Church, 10295 Yonge St., Richmond Hill. 905-787-8811. \$20; \$15(sr/st).
- 7:30: **Symphony on the Bay ~ Symphony Hamilton. Music Through the Ages.** Holst: St. Paul's Suite Op.29. No.2; Mozart: Serenade No.12 in c for Winds K388; Bach: Suite No.2

in b. Guest: Pratik Ghandi, conductor. St. Matthew's Anglican Church, 126 Plains Rd. E., Burlington. 905-526-6690. \$28/\$25(adv); \$15(sr/st)/\$12(adv); \$5(child).

- 8:00: **Gallery 345. Roberto Occipinti Quartet.** 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Luminato; Music at Sharon; Music in the Orchard; Sound of Music Festival

Monday June 20

- 8:00: **Theatre 20. Driven to Score: Celebrating Canadian Musical Composers.** Panasonic Theatre, 651 Yonge St. 416-872-1212. \$59-\$69.
- ***SEE ALSO SECTION A: SUMMER**
- FESTIVALS for:** Music Mondays
- 10:00am: **Kingsway Conservatory of Music. Music with Markus – Children's Cushion Concert.** Featuring children's entertainer Markus. 2848 Bloor St. W. 416-234-0121. \$5(limited capacity, pre-registration required).
- 1:00: **St. James Cathedral. Music at Midday.** Simon Walker, organ. 65 Church St. 416-364-7865 x231. Free.
- 8:00: **Toronto Symphony Orchestra. The Last Night of the Proms: A Royal Wedding Celebration.** Programme includes Pomp and Circumstance, Rule Britannia and Mendelssohn's Wedding March. Toronto Mendelssohn Choir; Bramwell Tovey, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828/416-593-0688(Chinese). \$29-\$109. Also June 22.

Tuesday June 21

- 12:30: **Yorkminster Park Baptist Church.**

Wednesday June 22

Noon Hour Organ Recital Series. Nicholas Schmelter, organ. 1585 Yonge St. 416-922-1167. Free.

- 2:00 and 8:00: **Toronto Symphony Orchestra. The Last Night of the Proms: A Royal Wedding Celebration.** See June 21.

Thursday June 23

- 12:10: **Nine Sparrows Arts Foundation & Christ Church Deer Park. Lunchtime Chamber Music: Ensemble Espressivo.** Debussy: Réverie; The Little Shepherd; Kovach: Trio No.1; Villa-Lobos: Chôros No.1 and No.2. Allan Pulker, flute; Nicolai Tarasov, clarinet; Raffi Altounian, guitar. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free, donations welcome.
- 2:00: **Northern District Public Library. Orchardviewers.** Nuno Cristo and Alvaro Oyarce, classical guitars. Room 224, 40 Orchard View Blvd. 416-393-7619. Free.
- 10:00: **Tova Kardonne. The Thing Is.** Balkan-jazz-folk-funk fusion. Tova Kardonne, voice and compositions; Amy Medvick, flute; Mike Wark, alto saxophone; Christian Overton, trombone; David Atkinson, keys; Graham Campell, guitar; Trevor Falls, drums; Devon Henderson, bass. Tranzac Club, 292 Brunswick Ave. 416-923-8137. \$8.

Friday June 24

- 7:00 to 11:00: **Hot Spot Summer at Harbourfront Centre/La Franco-Fête de Toronto. Franco-Fête.** Kyssi Wète, singer-songwriter; Ben L'Oncle Soul, nu-soul singer; Coeur de Pirate, singer-songwriter. Redpath and WestJet Stages, 235 Queen's Quay W. 416-973-4000. Free.
- 8:00: **Queen of Puddings Music Theatre. SVADBA - Wedding.** New opera by Canadian A. Sokolovic; sung in Serbian with English surtitles. Jacqueline Woodley, Shannon Mercer, Laura Albino, Carla Huhtanen, Andrea Ludwig and Krisztina Szabo, voice; Dáirine Ni Mheadhra and John Hess, music directors; Michael Cavanagh, stage director. Berkeley Street Theatre Downstairs, 26 Berkeley St. 416-368.3110. \$49. Also June

25, 28, 29, 30, July 2.

- 8:00: **Spectra. Glenn Miller Orchestra.** Programme to include "In the Mood," "Moonlight Serenade," "Chattanooga Choo Choo," "String of Pearls" and "Tuxedo Junction." Susie Arioli, vocals (opening set); Gary Tole, trombone and bandleader. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$66.37-\$82.30.
- 11:00: **Hot Spot Summer at Harbourfront Centre/La Franco-Fête de Toronto. Franco-Fête.** After-Party with Misteur Valaire. Dance group. Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: TD Toronto Jazz Festival

Saturday June 25

- 1:30 – 6:30: **Hot Spot Summer at Harbourfront Centre/La Franco-Fête de Toronto. Franco-Fête.** Mamaku French Bohemian roots with South Pacifica dub and eastern sounds; LéOpaleur. Funk and psychedelic; Jean-François Lessard, folk singer-songwriter. Alcaz, two voices and two guitars. WestJet and Redpath Stages, 235 Queen's Quay W. 416-973-4000. Free.
- 6:30: **COBA (Collective of Black Artists). SHÉHE 2011: Legend of the Pitch Lake.** Folk Theatre production of dance and music, performed by the COBA Children's Dance and Drum Program. Isabel Bader Theatre, 140 Charles St. W. 416-658-3111. \$20; \$15(sr/st).
- 7:00 – midnight: **Hot Spot Summer at Harbourfront Centre/La Franco-Fête de Toronto. Franco-Fête.** Ouanani, five-piece band drawing from Canadian and African influences; Les Chiclettes (Nathalie Nadon, Geneviève Cholette and Julie Kim), cabaret performance of American and French standards and originals. Damien Robitaille, singer-songwriter; Bernard Adamus, singer-songwriter Redpath and WestJet Stages, and Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
- 7:30: **Toronto Symphony Orchestra. Opera Favourites.** Rossini: Overture to La gazza ladra; Mascagni: Intermezzo from Cavalleria rusticana; Puccini "O mio babbino caro" from Gianni

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St. Mary Immaculate
Roman Catholic Church
10295 Yonge Street, Richmond Hill

featuring 2010/2011
Artist in Residence

Peter Stoll

Weber: Clarinet Concerto No. 2

Dukas - *The Sorcerer's Apprentice*
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Kindred Spirits Orchestra MOZART'S "CORONATION" MASS

Saturday, June 25 2011
8:00 p.m.

Glenn Gould Studio
250 Front St. West, Toronto

Mozart, *Overture to Don Giovanni*
Mozart, *Symphony No. 41 "Jupiter"*
Mozart, *Mass in C "Coronation"*

Voices Choir

Kristian Alexander | conductor



Roy Thomson Hall | 416.872.4255
www.RoyThomson.com | www.KSOrchestra.ca

Schicchi, and other works; Mozart: Overture to *Le Nozze di Figaro*, and other works; Verdi: *Triumphal March* from *Aida*, and other works. Leah Crocetto, soprano; David Pomeroy, tenor; Alasdair Neale, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$30-\$82. Also June 26(mat).

• 8:00: **Kindred Spirits Orchestra/Voices Choir.** *Mozart's Coronation Mass.* Mozart: Don Giovanni Overture K527; Symphony No. 41 K551 "Jupiter"; Mass in C K317 "Coronation." Julia Morgan, soprano; Claudia Lemcke, mezzo; Stanislav Vitort, tenor; Mark Hamilton, bass; Kristian Alexander, conductor; Alexa Petrenko, host. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$25; \$15(sr/st).

• 8:00: **Queen of Puddings Music Theatre.** *SVADBA – Wedding.* See Jun 24.

• 9:00: **Africa New Music.** *Werrason, Congolese vocals.* With Wenge Musica Maison Mere. Ukrainian Cultural Centre, 83 Christie St. 416-879-3580. \$50.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Brott Music Festival; Capital One BlackCreek Summer Music Festival; Irish Choral Society of Canada Tour of the Isles; TD Toronto Jazz Festival

Sunday June 26

• 2:00 – 5:30: **Hot Spot Summer at Harbourfront Centre/La Franco-Fête de Toronto.** *Franco-Fête. Mike Ford,* singer-songwriter; *La Diva Malbouffa:* Nathalie Choquette, soprano; Patrice Michaud, singer and storyteller. Redpath and WestJet Stages, 235 Queen's Quay W. 416-973-4000. Free.

• 3:00: **Toronto Symphony Orchestra.** *Opera Favourites.* See June 25.

• 4:00: **Beach United Church.** *Taizé Community Vespers.* Classical guitar, lute, vocal ensemble, mediation and candlelight. 140 Weneva Ave. 416-691-8082. Free.

• 4:00: **St. James Cathedral.** *Twilight Recital Series: Andrew Adair, organ.* See June 5.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Music at Sharon; TD Toronto Jazz Festival

Monday June 27

***SEE SECTION A: SUMMER FESTIVALS** for: Music Mondays; TD Toronto Jazz Festival

Tuesday June 28

• 1:00: **St. James Cathedral.** *Music at Midday.* Edward Moroney, organ. 65 Church St. 416-364-7865 x231. Free.

• 8:00: **Queen of Puddings Music Theatre.** *SVADBA – Wedding.* See Jun 24.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Capital One BlackCreek Summer Music Festival; TD Toronto Jazz Festival

Wednesday June 29

• 7:30: **Oshawa Civic Band.** *A Canadian Salute.* Concert in honour of Canada Day. Memorial Park (John and Simcoe), Oshawa. 905-426-2456. Free.

• 8:00: **Queen of Puddings Music Theatre.** *SVADBA – Wedding.* See Jun 24.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Capital One BlackCreek Summer Music Festival; TD Toronto Jazz Festival

Thursday June 30

• 8:00: **Queen of Puddings Music Theatre.** *SVADBA – Wedding.* See Jun 24.

• 9:00: **Batuki Music Society.** *Kabakuwo.* Sadio Sissoko, percussion and vocals; Di-eli Mori Tounkara, kora and guitar; Cedrec

Dind-Lavoie, double bass and electric bass; Estelle Lavoie, kora and guitar. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$20/\$15(adv).

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Brott Music Festival; Summer Music in the Garden; TD Toronto Jazz Festival

Friday July 01

• 2:00: **Hot Spot Summer at Harbourfront Centre.** *Canada Day: Toronto All-Star Big Band.* Music of the 30s and 40s. Westjet Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 6:00: **Hot Spot Summer at Harbourfront Centre.** *Canada Day: Complaints Choir Reunion.* Community art project featuring sung complaints. Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 7:30: **Friends of the Museums of Mississauga.** *On the Verandah: Canada Day Concert.* Moira Nelson, harp/voice/guitar; Elena Jubinville, cello/voice/guitar; Laura Savage, percussion. Benares Historic House, 1507 Clarkson Rd. N., Clarkson. 905-615-4860. Pwyc; \$5 suggested donation.

• 8:00: **Hot Spot Summer at Harbourfront Centre.** *Canada Day: Luke Doucet and the White Falcon.* Four-piece pop act featuring Luke Doucet and Melissa McClelland, vocals. Westjet Stage, 235 Queen's Quay W. 416-973-4000. Free.

• 9:30: **Hot Spot Summer at Harbourfront Centre.** *Canada Day: Esthero.* Jazz-influenced electronica. Westjet Stage, 235 Queen's Quay W. 416-973-4000. Free.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: TD Toronto Jazz Festival

Saturday July 02

• 8:00: **Queen of Puddings Music Theatre.** *SVADBA – Wedding.* See Jun 24.

• 9:30: **Hot Spot Summer at Harbourfront Centre.** *Systema Solar.* Afro-Caribbean and Colombian music. Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Capital One BlackCreek Summer Music Festival; TD Toronto Jazz Festival

Sunday July 03

• 4:00: **St. James Cathedral.** *Twilight Recital Series: Andrew Adair, organ.* See June 5.

• 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Sacred music of Duke Ellington. Brian Barlow Big Band; guest: Heather Bambrick, vocals. 1570 Yonge St. 416-920-5211. Freewill offering. (Part of TD Toronto Jazz Festival).

• 5:00: **Hot Spot Summer at Harbourfront Centre.** *Moana & the Tribe.* Reggae, funk and Maori rhythms. Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Summer Music in the Garden; TD Toronto Jazz Festival

Monday July 04

***SEE SECTION A: SUMMER FESTIVALS** for: Music Mondays

Tuesday July 05

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

Thursday July 07

• 12:00 noon: **Brampton Folk Club.** *In Concert.* Moira Nelson, harp/voice/guitar; Elena Jubinville, cello/voice/guitar. Garden Square, 1 Theatre Ln., Brampton. 647-233-3655. Free.

• 7:30: **Whitby Brass Band.** *In Concert.*

Heydenshore Pavilion, 589 Water St., Whitby. 905-666-2049. Free.

C. Concerts Beyond The GTA

IN THIS ISSUE: Barrie, Brantford, Guelph, Hamilton, Kingston, Kitchener, London, Meaford, Owen Sound, Parry Sound, Peterborough, Simcoe, Stratford, Waterloo.

PLEASE NOTE: Section A – Summer Festivals – also includes festivals beyond the GTA, in Ontario, Quebec, the Maritimes, the Prairies, Western Canada, Nunavut and the United States.

Wednesday June 01

• 12:00 noon: **Midday Music With Shigeru.** *Ben Smith, piano.* Works by Bach, Brahms and Barber. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).

• 12:15: **St. Andrew's Presbyterian Church.** *Wednesday Noon-Hour Concerts.* Wendy Wagler, flute; Boyd McDonald, piano; Hector Vasquez, cello. 54 Queen St. N., **Kitchener.** 519-578-4430. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 1: Penderecki String Quartet.* Beethoven: String Quartet No.11 Op.95; String Quartet No.12 Op.127; M. Matthews: new work (world premiere). Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

Friday June 03

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 2: Penderecki String Quartet and Tysla String Quartet.* Beethoven: Op.135; Op.74 No.10; Paley: "De Profundis" (world premiere). Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Bayfield Festival of Song

Saturday June 04

• 7:30: **Grand River Chorus.** *Songs for Springtime.* Halley: Seven Songs for Springtime; Missa Gaia; and other works. St. James United Church, 203 John St., **Simcoe.** 519-759-7885. \$25; \$20(sr/st); \$5(children and high school students with ID).

• 8:00: **Karen Schuessler Singers.** *Missa Gaia/Earth Mass.* Denise Pelley and Paul Grambo, vocals; KSS Missa Gaia Jazz Ensemble, Steve Holowitz, piano and leader. Wesley-Knox United Church, 91 Askin St., **London.** 519-455-8895. \$22/\$20(adv); \$19/\$17(adv); \$10(st); free(children 6-12 accompanied by adult); no admittance to children under 5.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 3: Miro Quartet.* Beethoven: Op.18 No.4; Op.130 with Grosse Fugue; Puts: Credo for string quartet. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

• 8:00: **Tony Sciara.** *Spish Splash: The Bobby Darin Story.* A biographical look at the man and his music, including performances of his greatest hits from "Spish Splash" to "Mack the Knife." Tony Sciara, vocals; the 12/4 Swing Orchestra, Jim Heaslip, director. Pearl Company, 16 Steven St., **Hamilton.** 905-524-0606/905-921-8669. \$20/\$15(adv).

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Summer Music in the Garden

Sunday June 05

• 2:30: **Kingston Jubilate Singers.** *Summer Made Glorious.* Works by Rodgers and Hammerstein, Berlin, Carmichael, spirituals and other favourites. Brenda Carew, conductor. Crossroads United Church, 690 Sir John A. MacDonald Blvd., **Kingston.** 613-389-8110. Freewill offering.

• 3:00: **Grand River Chorus.** *Songs for Springtime.* Halley: Seven Songs for Springtime; Missa Gaia; and other works. St. Pius Roman Catholic Church, 9 Waverley St., **Brantford.** 519-759-7885. \$25; \$20(sr/st); \$5(children and high school students with ID).

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 4: Skyras Quartet.* Bartok: No.4; Beethoven: Op.59 No.1; Vasks: No.3. KW-CMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

***SEE SECTION A: SUMMER FESTIVALS** for: Bayfield Festival of Song

Monday June 06

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 5: Young Artist Ensembles.* Beethoven: Trio Op.9 No.1; Mendelssohn: Quartet Op.13. Hour String Trio; Ton Beau String Quartet; X Quartet. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

Tuesday June 07

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest Finale: Young Artist Ensembles.* Gorecki: Trio; Mozart: Quartet K421; Beethoven: Trio Op.9 No.1. Hour String Trio; Ton Beau String Quartet; X Quartet. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

Thursday June 09

See Section A: Summer Festivals for: Bayfield Festival of Song

Friday June 10

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Heidi Wall, piano.* Bach: Prelude and Fugue No.2 from WTC; Beethoven: Piano Sonata Op.53 "Waldstein"; Liszt: Sonata; Buhr: Foxnocturne. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$20; \$15(sr); \$10(st).

***SEE ALSO SECTION A: SUMMER FESTIVALS** for: Bayfield Festival of Song

Saturday June 11

• 2:00 and 7:30: **Shoreline Chorus.** *The Great Waters.* Programme includes "The Navy Hymn," "Wade in the Water," "The Mary Ellen

Carter” and other songs. Ann-Marie MacDairmid, director. Division Street United Church Hall, 997 4 Ave E., **Owen Sound**. 519-599-2710. \$12.

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Bayfield Festival of Song; Brott Music Festival

Sunday June 12

- 3:00: **Guelph Symphony Orchestra**. *Music in the Park*. Argentinian tangos, Romanian and Hungarian dances, Italian songs, and other musical offerings. Simon Irving and Chris Cigolea, conductors; Geoff Howe, mc. Riverside Park, Festival Stage, 709 Woolwich St., **Guelph**. 519-836-6573. Free. (Part of Guelph Multicultural Festival).
- 3:00: **Trygve John Ringereide**. *In Recital*.

Trygve John Ringereide in recital



Sunday June 12, 3 pm
‘Favourite Songs, Showtunes
and Operatic Arias’

Songs, showtunes and operatic arias. Trygve John Ringereide, tenor; Ian C. Morton, accompanist. St. Luke’s Anglican Church, 566 Armour Rd., **Peterborough**. 905-342-2278. \$12; \$7(sr/st).

- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Arkady Yanivker, violin and Elina Kelchbeev, piano*. Korngold: Sonata Op.6; Prokofiev: Sonata No.1 Op.80. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Bayfield Festival of Song; Indian River Festival; Musique Royale; Westben – Concerts at the Barn

Wednesday June 15

- 12:00 noon: **Music at St. Andrew’s**. *Organist Marty Smyth & Tenor Paul Williamson*. St. Andrew’s Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. \$5; free(st).

Thursday June 16

See Section A: Summer Festivals for: Musique Royale

Saturday June 18

- 7:30: **Stratford Symphony Orchestra**. *A Classic Weekend*. Mozart: Concerto No.21 “Elvira Madigan”; Symphony No.41 “Jupiter.” Angela Park, piano. Stratford Central United Church, 194 Avondale Ave. **Stratford**. 519-271-0990. \$30.
- 7:30: **Sweetwater Music Festival**. *Annual Fundraiser: An Evening with Bramwell Tovey*,

piano. Meaford Hall, 12 Nelson St. E., **Meaford**. 1-877-538-0463. \$100. Silent auction to follow performance.

***SEE ALSO SECTION A: SUMMER FESTIVALS for:** Brott Music Festival

Sunday June 19

See Section A: Summer Festivals for: Festival Alexandria

Tuesday June 21

- 8:00: **Kitchener-Waterloo Chamber Music Society**. *K-W Chamber Orchestra Ensembles*. Schubert: Trio in B flat; other works. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

Wednesday June 22

See Section A: Summer Festivals for: Montreal Baroque Festival

Thursday June 23

See Section A: Summer Festivals for: Montreal Baroque Festival; Musique Royale

Friday June 24

See Section A: Summer Festivals for: Montreal Baroque Festival

Saturday June 25

- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Rachel Mercer Plays Bach: complete unaccompanied cello suites, concert I*. Suite No.1 in G BWV1007; Suite No.4 in E-flat BWV1010; Suite No.5 in c BWV1011. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$25(sr); \$20(st); \$50(concerts I and II together); \$40(sr, concerts I and II); \$30(st, concerts I and II).

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Brott Music Festival; Festival Alexandria; Montreal Baroque Festival

Sunday June 26

See Section A: Summer Festivals for: Festival Alexandria; Indian River Festival; Montreal Baroque Festival; Musique Royale

Wednesday June 29

- 8:00: **Kitchener-Waterloo Chamber Music Society**. *The Springdale Trio*. Weber: Trio Op.63; Bruch: Eight Pieces Op.83; Martinu: Trio for Flute, Cello and Piano. Wendy Wagler, flute; Hector Vasquez, cello; Boyd McDonald, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

Thursday June 30

***SEE SECTION A: SUMMER FESTIVALS for:** Brott Music Festival; Huntsville Festival of the Arts

Friday July 01

- 7:00: **Festival of the Sound**. *Canada Day Cruise*. Shores of Newfoundland, east coast band. Island Queen Cruise Ship, boarding at 9 Bay St., **Parry Sound**. 1-866-364-0061. \$15-\$37.

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Westben – Concerts at the Barn

Saturday July 02

- 8:00: **Kitchener-Waterloo Chamber Music Society**. *Rachel Mercer Plays Bach II: complete unaccompanied cello suites, concert II*. Suite No.2 in d BWV1008; Suite No.3 in C BWV1009; Suite No.6 in D BWV1012. KWCMS Music Room, 57 Young St. W., **Waterloo**.

519-886-1673. \$30; \$25(sr); \$20(st).

See also Section A: Summer Festivals for: Festival Alexandria; Huntsville Festival of the Arts; Leith Summer Festival; Westben – Concerts at the Barn

Sunday July 03

See Section A: Summer Festivals for: Festival Alexandria; Highlands Summer Festival; Indian River Festival; Westben – Concerts at the Barn

Monday July 04

See Section A: Summer Festivals for: Highlands Summer Festival

Tuesday July 05

See Section A: Summer Festivals for:

D. In The Clubs (Mostly Jazz)

Venues marked with *asterisks* are participating in the Club Series of this year’s TD Toronto Jazz Festival, June 25–July 3.

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2409 Yonge St. 416-481-6865
www.alleycatz.ca
Every Mon Salsa Night w DJ Frank Bischun, Lessons 8PM. **Every Tue Carlo Berardinucci and the Double A Jazz Swing Band**, \$5 COVER 8:30PM. **Every Wed Swingin’ Jazz and Blues, Funky R&B w Grayceful Daddies** 8:30PM. **Every Thu Soul, R&B and Reggae**, \$4 Refreshments, NO COVER. **Fri and Sat Funk, Soul, Reggae, R&B, Top 40**, \$10 COVER w/out dinner reservations. **Jun 2,3 Lady Kane. Jun 4,9,10 Ascension. Jun 11 Soular. Jun 16,17 Ascension. Jun 18 Soular. Jun 23,24,25 Graffiti Park. Jun 30 Uptown Band. Jul 1,2 Lady Kane.**

Annex Live, The

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

Aquila Restaurant

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

Azure Restaurant and Bar

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

Berber Resto Bar Lounge

49 Front St. E. 416-860-9000
www.berberlounge.ca
Jun 24,25 8PM Suzana da Camara. NO COVER. **Jun 30 7:30 Suzana da Camara**. NO COVER. **Jul 1,2 8PM Suzana da Camara**. NO COVER.

Big Daddy’s Crab Shack & Oyster Bar

212 King St. W. 416-599-5200
www.bigdaddys.ca
Jun 24 5PM Pip Squeek Trio. Jun 25 6PM CC Ryder Blues Band. Jun 30 9:30 Pip Squeek Trio.

Highlands Summer Festival; Westben – Concerts at the Barn

Wednesday July 06

- 12:00 noon: **Midday Music With Shigeru**. *Matthew Walton, piano*. Works by Liszt. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$5; free(st).

***SEE ALSO SECTION A: SUMMER**

FESTIVALS for: Highlands Summer Festival

Thursday July 07

See Section A: Summer Festivals for: Brott Music Festival; Highlands Summer Festival; Huntsville Festival of the Arts; Midland’s Summer Serenade; TD Sunfest; Westben – Concerts at the Barn

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 Naphan 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.

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
Every Fri Hot Five Jazzmakers 3-6PM PWYC

Chalkers Pub Billiards & Bistro

247 Marlee Ave. 416-789-2531
www.chalkerspub.com (full schedule)
Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 8:30PM-midnight w host Lisa Particelli (vocals/flute), Peter Hill (p), Ross MacIntyre (b), Norman Marshall Villeneuve (d). NO COVER. **NEW Every Sun Chalkers Rockin’ Blues Jam** hosted by The Stone Band with Murray Bristone 2-6PM NO COVER. **Jun 4 6PM Nancy Walker Quartet** \$10. **Jun 11 6PM Brian Chahley Quartet** \$10. **Jun 18 6PM Robi Botos Trio** \$10. **Jun 24 6PM Rita di Ghent and her Young Lionesses** \$10. **Jun 25 6PM Dave Young Quartet** \$10. **Jun 26 7PM Fern Lindzon Trio** \$10. **Jul 2 6PM Lorne Lofsky Trio** \$10. **Jul 3 7PM Lisa Particelli’s GNOJAZZ Showcase** \$10.

China House Restaurant

925 Eglinton Ave. W 416-781-9121
Every Thu 7:30-10:30PM NO COVER Jun 2 Jim Galloway Quartet. Jun 9 Russ Little Quartet. Jun 16 Andrew Scott Quartet. Jun 23 Joe Sealy/Paul Novotny Quartet. Jun 30 Dave Young Quartet feat. Reg Schwager.

D. In The Clubs (Mostly Jazz)

Classico Pizza & Pasta

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

Cobourg, The

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

Communist's Daughter, The

1149 Dundas St. W. 647-435-0103
Every Sat Gypsy Jazz w Michael Johnson & Red Rhythm: (Michael Louis Johnson (tp/voc) Roberto Rosenman (g) Terry Wilkins (b) 4-7PM.

DeSotos

1079 St. Clair Ave. W. 416-651-2109
Every Thu Open Mic Jazz Jam 8PM-midnight, hosted by Double A Jazz; **Every Sun Brunch w Double A Jazz and Guest** 11AM-2PM. Guests: **Jun 5 Noah Libel. Jun 12 Bret Higgins. Jun 19 Ken Foster. Jun 26 Ron Johnston.**

Dominion on Queen

500 Queen St. E. 416-368-6893
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.
Jun 3 9PM Downtown Funk Connection \$7. Jun 5 4PM: Jazz Jam hosted by Robert Scott; 7:30PM Michael Occhipinti's Student Combo.
Jun 10 9PM Elmer Ferrer \$10. Jun 12 6PM Metro Big Band \$5. Jun 16 9PM Sisters of Shenville \$7. Jun 17 9PM George Grosman's Bohemian Swing Pwyc. Jun 18 9PM East End Rockabilly Riot \$10. Jun 19 4PM Jazz Jam hosted by Robert Scott. Jun 20 9PM: Toronto Composer's Workshop Pwyc. Jun 23 9PM Alexander Brown's Latin Power Jam \$7. Jun 24 9PM Havana to Toronto Safari \$10. Jun 25 19PM Sean Pinchin Pwyc.; 5PM York Jazz Ensemble \$10; 9PM Que Isso \$10. Jun 26 4PM Beverly Taft's Bossa Nova Project \$10; 8PM Peggy Mahon Quartet \$10. Jun 27 8PM Big Smoke \$10. Jun 28 8:30PM Corktown's Django Jazz Jam Pwyc. Jun 29 8PM Don Francks \$10. Jun 30 5:30PM John T. Davis NO COVER; 8:30PM Rob Christian and Quincy Bullen \$10. Jul 1 8PM Tony Quarrington, Beverly Taft and San Murata \$10; 12 Midnight Ronnie Hayward's Birthday Jam. Jul 2 1PM George Grosman's Bohemian Swing Pwyc; 4:30PM Brian Rose Little Big Band \$7; 9PM: Bruce Cassidy's Hot-foot Orchestra \$10. Jul 3 4PM Jazz Jam hosted by Robert Scott; 8PM Japanese Jazz: Ken G Trio with San Murata and Friends \$10.

Dora Keogh Irish Pub

141 Danforth Ave. 416-778-1804
www.allens.to/dora (full schedule)
Every Sat Roberto Occhipinti Quartet feat. Hilario Durán, Mark Kelso and special guest.

Dovercourt House

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

EDO

484 Eglinton Ave. W. 416-322-3033
www.edosushi.com **Every Thu Guitarist Tony**

Quarrington 7:30-10:30PM with guests:
Jun 2 Beverly Taft (vocals) *San Murata* (violin). **Jun 9 Joel Diamond** (vocals) *Dave Field* (bass); **Jun 16 Melissa Boyce** (voice) *Drew Birton* (bass); **Jun 23 Ori Dagan** (voice) *Jordan O'Connor* (bass). **Jun 30 Julie Michels** (voice) *Neil Swainson* (bass).

The Emmet Ray

924 College St. 416-792-4497
www.theemmetray.com (full schedule)

Gallery 345

345 Sorauren Ave. 416-822-9781
Jun 9 8PM Duologue: David Occhipinti, guitar & Mike Murley, saxophone \$20; \$15(sr); \$10(st). **Jun 17 8PM Robi Botos Trio** \$20; \$15(sr); \$10(st).

Gate 403

403 Roncesvalles Ave. 416-588-2930
www.gate403.com
All shows: PWYC
Jun 1 5PM Kathryn Elizabeth Merriam Jazz Trio; 9PM Kurt Nielsen/Richard Whiteman Jazz Band. **Jun 2 5PM Will Fisher Jazz Band;** 9PM Jake Koffman Jazz Band. **Jun 3 5PM Mike Field Jazz Band;** 9PM John Deehan Jazz Band. **Jun 4 12PM Dave Rubel Jazz Band;** 5PM Bill Heffernan & Friends; 9PM Melissa Boyce Jazz & Blues Band. **Jun 5 Melissa Lauren Jazz Band;** 5PM Dennis Gaumon Blues Duo; 9PM Johnny-dead. **Jun 6 5PM Joe Adamick Jazz Trio;** 9PM Vincent Bertucci Jazz Band. **Jun 7 5PM Kelsay McNulty Jazz Band;** 9PM Richard Whiteman/James Thomson Jazz Band. **Jun 8 5PM Alan Small Solo;** 9PM The Roncy Boys. **Jun 9 5PM Nicole Christian Jazz Duo;** 9PM Kevin Laliberté Jazz & Flamenco Trio. **Jun 10 5PM Ventana 5;** 9PM The Vandelay's. **Jun 11 12PM tba 5PM Bill Heffernan & Friends;** 9PM Keiko Jazz Band. **Jun 12 5PM John Wayne Swing Quartet;** 9PM Jeffrey Hower Jazz Band. **Jun 13 5PM Denis Schingh Solo;** 9PM Sean Bellaviti Jazz Band. **Jun 14 5PM Donné Roberts Band;** 9PM Richard Whiteman/James Thomson Jazz Band. **Jun 15 5PM Ryan Oliver Jazz Band feat Ori Dagan:** Tribute to John Coltrane and Johnny Hartman; 8PM: Fraser Melvin Blues Band. **Jun 16 5PM Aline Homzy Jazz Band 9PM String Theory Collective. Jun 17 5PM Miss Caroline M ~ R Jazz Band;** 9PM Sabor Latin Jazz Band. **Jun 18 12PM Sandy Blakeley Duo;** 5PM Bill Heffernan & Friends; 9PM Mr. Rick & the Biscuits. **Jun 19 12PM Faber & Freedman Jazz Duo;** 5PM France St. Trio; 9PM Francine Hailman Jazz Trio. **Jun 20 5PM Tony Desmarteau Jazz & Blues Solo;** 9PM Ken Kawashima & Bob Vespaziani: Snake Oil Johnson. **Jun 21 5PM Byung-Gul Jung Jazz Band;** 9PM Richard Whiteman/James Thomson Jazz Band. **Jun 22 5PM Jeff Peacock Jazz Band;** 9PM The Roofhoppers. **Jun 23 5PM Gypsy Rebels;** 9PM Marie-Fatima Rudolf Jazz Trio. **Jun 24 5PM Sam Broverman Jazz Duo;** 9PM Max Senitt Latin Jazz Band. **Jun 25 12PM Ori Dagan Trio;** 5PM The New Mynah Birds; 9PM Six Points Jazz Orchestra. **Jun 26 12PM Heather Luchhart: Blues/Roots/Jazz Band;** 5PM Brownman Akoustic Trio; 9PM Bartek Kozminski El Mosaico Flamenco Jazz Fusion Band. **Jun 27 5PM Alex Samaras;** 9PM Gillian Margot Trio. **Jun 28 5PM Linda Carone;** 9PM Richard Whiteman/James Thomson Jazz Band. **Jun 29 5PM Julia Cleveland Jazz Band;** 9PM James Brown & Don Thompson Duo. **Jun 30 5PM Joel Diamond Quartet;** 9PM Cyndi Carleton

Jazz & Swing Band. **Jul 1 5PM Margot Roi Jazz Band;** 9PM Fraser Melvin Blues Band. **Jul 2 12PM Victor Monsivais Trio;** 5PM The Ray Charles Project: Denise Leslie Trio; 9PM Melissa Boyce Jazz & Blues Band. **Jul 3 12PM Melissa Lauren Jazz Band;** 5PM Jorge Gavi-dia Jazz & Blues Band; 9PM Thyron Lee Whyte Jazz Band.

Grossman's Tavern

"Toronto's Home of the Blues"
379 Spadina Ave. 416-977-1210
www.grossmantavern.com (full schedule)
All shows: NO COVER
Every Sat 4-8PM The Happy Pals matinee; **Every Sun 3:30PM-2AM The Nationals w Brian Cober: Double Slide Guitar Open Stage Jam;** **Every Wed 9:30PM Ernest Lee & Cotton Traffic** **Every Thu 9:30PM The Responsibilities. Jun 3 9:30PM Anthony Salvatore and the Cause. Jun 4 9:30PM Barking Sharks. Jun 10 9:30PM The Swinging Blackjacks. Jun 11 9:30PM Cross-Eyed Cat. Jun 17 9:30PM Frankie Foo. Jun 18 9:30PM Chloe Watkinson and the Tall Grass. Jun 24 9:30PM Grayceful Daddies. Jun 25 9:30PM Caution Jam. Jun 27 9:30PM Sandi Marie and Under the Bus. Jun 28 9:30PM Mitz Debbie and the Extra Lights. Jul 1 9:30PM The Barking Sharks. Jul 2 6:30PM Laura Hubert; 9:30PM The Nationals.**

Harlem Restaurant

67 Richmond St. E. 416-368-1920
www.harlemrestaurant.com (full schedule)
All shows: NO COVER (except where noted otherwise)
Every Mon Open Jam Night 8PM-1AM; Every Fri/Sat Jazz/Blues 7:30-11:30PM. Jun 3 Stacey Yerofeyeva & Tom Hanley. Jun 4 James King Trio. Jun 10 Samantha Clayton. Jun 11 Joanna Mohammed. Jun 17 SoJay. Jun 18 Domanique Grant. Jun 24 Samantha Clayton. Jun 25 Zim Zim. Jun 26 Shelley Hamilton. Jun 28 Lord Bubba's Nu Jazz Project \$5 or \$15 with CD. Jun 29 Music is the Answer \$5 before 10PM. Jun 30 Follow Your Instincts. \$10 before 10PM; \$15 thereafter. Jul 1 Jill Peacock. Jul 2 Quique Escamilla. Jul 3 Sperandeé, Layne Wallace Trio.

Harlem Underground

745 Queen St. W. 416-366-4743
www.harlemrestaurant.com/underground
Every Mon Daniel Gagnon. Every Tue John Campbell. Every Thu Carl Bray. Every Fri Chris Weatherstone Trio. Every Sat Carl Bray.

Hot House Café

35 Church St. 416-366-7800
www.hothousecafe.com
Jun 26, 27, 28, 29 8PM Brenda Carol & Clairvoyance. NO COVER.

Hugh's Room

"Toronto's home of live Folk and Roots"
2261 Dundas St. W. 416-531-6604
www.hughsroom.com (full schedule)
All shows start at 8:30PM.
Jun 1 Steve Poltz \$18/\$16adv Jun 2 Doug Watson R&B Revue CD Release \$23/\$20adv. Jun 3, 4 Skydiggers \$27.50/\$22.50adv. Jun 5 Marc Jordan CD Release \$40/\$37.50adv. Jun 7 Chloe Charles \$17/\$15adv. Jun 8 Kathleen Gorman, Laura Fernandez and Joseph Maviglia. \$20; \$18.50adv. Jun 9 Michelle Shocked. \$40/\$37.50adv. Jun 10 The Sisters Euclid CD Release \$22.50/\$20adv. Jun 11 Carlos del Junco CD Release \$27.50/\$25adv. Jun 13 Antoine Dufour and Tommy Gauthier

\$25/\$22.50adv. **Jun 14 Shane Koyczan \$25/\$22.50adv. Jun 15, 16 Stewart \$42.50/\$40adv. Jun 17 Oli's Musical Birthday: A Celebration of the Music of Oliver Schroer. \$25/\$22.50adv. Jun 18 Glendale One: Uncovering the Beatles. \$20/\$18adv. Jun 19 John Southworth and the South Seas with Special Guest Joey Wright \$22.50/\$20adv. Jun 20 Sara Thackray Debut CD Launch \$15/\$12adv. Jun 21 Suzanne Doyle "Unwalled" CD Release Concert \$25/\$22.50adv. Jun 22 Shawn Phillips \$27.50/\$25. Jun 23 Wendy Lands CD Release \$17/\$15adv. Jun 24 Lynn Miles \$22.50/\$20adv. Jun 25 Tribute to Johnny Cash \$25/\$22.50. Jun 26 Fred Eaglesmith \$37.50/\$35adv. Jun 28 Benefit for Julian Fauth \$22/\$20adv. Jun 29 Sing for Greenpeace. \$TBA. Jun 30 Shooglenifty \$35/\$32.50adv.**

Joe Mama's

317 King St. W. 416-340-6469
Live music every night; all shows: NO COVER
Jun 24 9:30PM The Grind. Jun 25 7:30PM Shugga. Jun 26 6:30PM Hiltz Jazz Trio. Jun 27 7:30PM Soul Mondays. Jun 28 8PM Jordan John & the Blue Angels. Jun 29 8PM Brooklyn Blues. Jun 30 8PM Brooke Blackburn. Jul 1 9:30PM The Grind. Jul 2 9:30PM Shugga. Jul 3 6:30PM Nathan Hiltz & Special Guests.

Latinada Restaurant & Jazz Bar

1671 Bloor St. W. 416-913-9716
www.latinada.com
Jun 24 9PM Eliana Cuevas Trio \$10. Jun 25 9PM Hotland Trio \$10. Jun 26 9PM Ruben Vazquez Trio \$10. Jun 28 9PM Mondo Loco NO COVER. Jun 29 9PM Mondo Loco \$10. Jun 29 9PM Latinada Trio \$10. Jun 30 9PM Luis Mario Ochoa Quartet \$10. Jul 1 9PM Laura Fernandez & Dan Naduriak \$10. Jul 2 9PM Iya Ire \$10. Jul 3 9PM Roberto Riberon Trio \$10.w

Liberty Bistro, The

25 Liberty St. 416-533-8828
www.libertobistro.ca
Every Tue Open Mic w Big Rude Jake. Every Wed Noah Zacharin.

Lolita's Lust

513 Danforth Ave. 416-465-1751
www.lolitaslust.ca
Jun 24, 25, 30, Jul 1, 2 10PM DJ Lolita NO COVER.

Lula Lounge

1585 Dundas St. W. 416-588-0307
www.lula.ca (full details)
Jun 2 The Arsenal. Jun 3 Son Ache & DJ Jimmy Suave. Jun 4 Moda Eterna & DJ Jimmy Suave. Jun 5 Larry Harvey: Paper Promises. Jun 6 Luis Mario Ochoa Salsa Brunch. Jun 8 Art Spin Create. Jun 9 Funkabably. Jun 10 Café Cubano & DJ Gio. Jun 11 Confuneto Lacalu & DJ Gio. Jun 12 Luis Mario Ochoa Salsa Brunch, GTA Swing Band 15th Anniversary. Jun 16 Commingle. Jun 17 Sonido Cubano & DJ Jimmy Suave. Jun 19 Luis Mario Ochoa Salsa Brunch. Jun 24 Luanda Jones. Jun 25 Wilbur Sargun-araj CD Launch and Autorickshaw. Jun 26 Luis Mario Ochoa Salsa Brunch. Jun 29 Sicilian Jazz Project meets the Poets. Jun 30 Batuki Music Society: Kabakuwo. Jul 1 Eliana Cuevas Trio. Jul 2 Son Ache. Jul 3 Luis Mario Ochoa Salsa Brunch, Laura Fernandez.

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.mezzettarestaurant.com
Every Wed Jazz Series: sets at 9PM and 10:15PM \$7-\$10 COVER
Jazz Festival: all shows start at 9PM, \$10 Cover **Jun 24 Lorne Lofsky & Kieran Overs. Jun 25 Kye Marshall & Andy Scott. Jun 26 Michael Occhipinti & Elizabeth Shepherd. Jun 28 Brian Katz & Rob Pilch. Jun 29 David Mott & Rob Clutton. Jun 30 Bill McBirnie & Louis Simao. Jul 1 Mike Downes Duo. Jul 2 Ron Davis Trio. Jul 3 Brian Katz & Rob Pilch.**

Momo's Bistro

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

N'Awlins Jazz Bar & Dining

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

Old Mill, The

21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com
Home Smith Bar: No Reservations, NO COVER, \$20 minimum per person. All shows 7:30-10:30PM. **Every Thu John Sherwood Solo Piano. Every Fri** Something to Sing About Series **Every Sat** Piano Masters Series. **Jun 3 Arlene Smith Trio. Jun 4 Stacie McGregor Trio. Jun 10 Pat Murray Trio. Jun 11 Norman Amadio Trio. Jun 16 Joe Sealy. Jun 17 Rita di Ghent Trio. Jun 18 Paul Hoffert Trio. Jun 23 Richard Whiteman. Jun 24 Heather Bambrick and the Russ Little Trio. Jun 25 Bill McBirnie with the John Sherwood Trio. Jul 1 Jackie Richardson with the Russ Little Trio. Jul 2 Jim Galloway and the John Sherwood Trio.**

Painted Lady, The

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

Pan

516 Danforth Ave. 416-466-8158.
www.panontheandforth.com NO COVER.
Every Sun 7PM Lara Solnicki with special guests. Jun 26 Lara Solnicki, Reg Schwager & Jon Maharaj. Jun 30 (added show) Lara Solnicki, Brian Katz & George Koller. Jul 3 Lara Solnicki, Adrean Farrugia & George Koller.

Pantages Martini Bar & 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 (full schedule)
Jazz Saturdays 3:30PM-6:30PM NO COVER
Jun 4 Ron Westray Quartet. Jun 11 Neil Swainson Quartet. Jun 18 TBA. Jun 25 TBA.

Quotes

220 King St. W. 416-979-7697
NO COVER (except during the TD Canada Trust Toronto Jazz Festival)
Jun 3 5PM Canadian Jazz Quartet with guest Colleen Allen, saxophone. Jun 10 5PM Canadian Jazz Quartet with guest Steve Crowe, trumpet. Jun 17 5PM Canadian Jazz Quartet with guest Vern Dorge, saxophone. Jun 24 5PM Canadian Jazz Quartet with guest Harry Allen, saxophone \$30; 10:30PM Jam Session with Richard Whiteman Trio \$10. Jun 25 5PM-Gord Sheard's Brazilian Jazz Experience with guest Luanda Jones, vocals \$15; 10:30PM Jam Session with Stacie McGregor Trio \$10. Jun 27 5PM Canadian Jazz Quartet with guest Scott Hamilton, saxophone \$30; 10:30PM Jam Session with Stacie McGregor Trio \$10. Jun 28 5PM Canadian Jazz Quartet with guests Guido Basso, trumpet/flugelhorn and Scott Hamilton, saxophone \$30; 10:30PM Jam Session with Stacie McGregor Trio \$10. Jun 29 5PM Gord Sheard's Brazilian Jazz Experience with Reg Schwager, guitar \$15; 10:30PM Jam Session with Stacie McGregor Trio \$10. Jun 30 5PM Canadian Jazz Quartet with guest Randy Sandke, trumpet \$30; 10:30PM Jam Session with Stacie McGregor Trio \$10. Jul 2 5PM Canadian Jazz Quartet with guest Bill McBirnie, flute. \$30; 10:30PM Jam Session with Stacie McGregor Trio \$10.

Reposado Bar & Lounge

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

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
www.reservoirlounge.com (full schedule)
Every Mon Sophia Perlman and the Vipers; Every Tue Tyler Yarema and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Dave Murphy Band. Every Fri DeeDee & the Dirty Martinis; Every Sat Tyler Yarema and his Rhythm. "Après Work" Series Tuesdays, Wednesdays, Thursdays 7-9PM. Jun 2 Alex Pangman and her Alleycats (appearing the first Thu of every month); Jun 28 Richard Underhill. Jun 29 Elena Kapeleris. Jun 30 Vince Bertucci.

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
www.therex.ca (cover charge applies to selected evening shows, call ahead)
Jun 1 6:30PM Griffitz-Hiltz Trio; 9:30PM Buddy Aquilina. Jun 2 6:30PM Morgan Childs & Friends; 9:30PM Shannon Butcher. Jun 3 4PM Hogtown Syncopators; 6:30PM The Jivebombers; 9:45PM Dave Neill Quartet. Jun 4 12PM Patty Duffy & Abbey Trio; 3:30: Jake Chisholm; 7PM: Kathryn Merriam; 9:45PM Soul Stew. Jun 5 11AM-6PM Humber Community Music School Student Recitals; 7PM Tom Reynolds Trio; 9:30 YUKA. Jun 6 6:30PM Shields, Johnston & Fielding; 9:30: Convergence. Jun 7 6:30PM Richard Whiteman Trio; 9:30 Classic Rex Jazz Jam. Jun 8 6:30PM Griffitz-Hiltz Trio; 9:30PM Madeline Forster. Jun 9 6:30 Morgan Childs & Friends; 9:30 Alex Coleman Octet: Charles Mingus Tribute. Jun 10 4PM Hogtown Syncopators; 6:30PM The Jivebombers; 9:45PM Jovino Santos Neto. Jun 11 12PM Laura Marks; 3:30PM Rip, Rig & Panic Big Band. 6:30PM Kathryn Merriam; 9:45 Chris Hunt Tentet+2. Jun 12 12PM Excelsior

WHAT IS THIS THING CALLED JAZZ? / PART I continued from page 7

a mere century, the umbrella term has sheltered Dixieland, swing, bebop, cool jazz, hard bop, modal jazz, free jazz, Latin jazz, post bop, soul jazz, jazz fusion, jazz funk, acid jazz and many other variants – a welcome flood of musical expression.

Many of the above varieties can be found at this year's TD Toronto Jazz Festival, from some surprising choices (Jessye Norman, Koerner Hall, June 28 at 8pm) to one of the music's most currently electric success stories, Kurt Elling (Enwave Theatre, June 27 at 7pm). As Elling himself recently defined for Jazz Times, "A jazz singer is somebody who devotes their life to an art form that demands a spirit – at least a spirit – of improvisation and risk taking."


By Elling's definition, prolific Canadian actor and multi-disciplinary artist Don Francks (Dominion on Queen, June 29 at 8pm) is very much a jazz singer. Having sung standards, originals, Native songs and children's music while playing drums, trombone and flute along the way, this tremendously gifted musician, actor, poet, visual artist and raconteur will turn 80 years young in February. Francks in live performance is fiercely committed to the moment, making him, in my book, as genuine a jazz artist as they come.

Under the category of blues, much adored singer and multi-instrumentalist Julian Fauth is not going to be singing the blues for a while, at least not on stage. After a serious fall on the eve of his western Canadian tour, Fauth suffered a badly broken shoulder and is expected to be out of action for at least six months. The music community has responded by putting together several fundraising concerts, including one on Tuesday June 28 at Hugh's Room. The concert will feature performances by Harrison Kennedy, Paul Reddick, Bobby Dean Blackburn, Treasa Levasseur and Donné Roberts, with band members James Thomson, Jay Danley and Bob Vespaziani. For those unable to attend, a trust fund is currently being set up. Visit www.julianfauth.com for more information.

One element that defines a jazz festival's success is the official jam session. For the first time, the Toronto Jazz Festival sessions will take place at Quotes Bar & Grill, hosted on most nights by fantastic pianist Stacie McGregor. There will be a \$10 cover charge for the general public, but musicians who wish to sit in will be welcome to attend at no charge. Here's hoping a variety of players and singers show up to make the sessions as engaging as possible, for these sessions are the meeting place of musicians, audiences and the folks behind the scenes – where, in the true spirit of this music, surprises are an expectation.

Back one last time to the question of "Is this jazz?" Consider this from the late, great Sarah Vaughan (Down Beat magazine, 1982):

"I don't know why people call me a jazz singer ... I'm not putting jazz down, but I'm not a jazz singer ... I've even been called a blues singer. I've recorded all kinds of music, but (to them) I'm either a jazz singer or a blues singer. I can't sing a blues – just a right-out blues – but I can put the blues in whatever I sing. I might sing 'Send In the Clowns' and I might stick a little bluesy part in it, or any song. What I want to do, music-wise, is all kinds of music that I like, and I like all kinds of music."

And as Louis Armstrong put it: "All music is folk music; I ain't never heard no horse sing a song." 



ORI DAGAN

Pianist Stacie McGregor hosts Festival jam at Quotes.

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

Fundraisers, Galas ETCETERA!


ORI DAGAN

CONCERT LISTINGS to The WholeNote never cease to flow into the listings inbox, and for the most part, processing these requires little in the way of philosophy. The one exception is fundraisers/galas, which frequently fuel debate: *concert listing*, or *ETCeteras*?

So how do we decide? Well, if a fundraiser features music as the main course, we consider it to be a concert. If music is an appetizer, side dish or dessert, ETCeteras it is. This month yielded a couple of dilemmas. For example, the fourth annual *Commingle*. This musical charity event at Lula Lounge will feature a silent auction, door prizes, a raffle and musical performances, with proceeds to benefit Friends of Music Therapy, an endowment fund at Sick Kids Hospital. Performing at *Commingle* will be flutist Doug Miller, the DMSQ Saxophone Quartet, and three-time JUNO-nominated *a cappella* quartet, Cadence. It was a close call but we decided on listing this one as a concert; find all the details on page 36 of Concerts In The GTA. But as you can see looking at the **Galas and Fundraisers** on the next page, there's many a fine musical morsel that finds its way into the Etceteras as well. So drop by from time to time!

Better than average festivals also have an impact on the Etceteras, presenting, or attracting, not only entertainment for the heart and soul but also a feast for the mind. For example, thanks to the Ken Page Memorial Trust, this year's TD Toronto Jazz Festival once again shows up in our **Workshops** section – a series of daily discussions at 2pm in the HMV store at David Pecaut Square. Some of this year's workshops (detailed in full on the jazz festival's website www.torontojazz.com) include piano luminary Bernie Senensky's account of Toronto jazz history (June 26), veteran broadcaster Ross Porter's reflections on jazz radio (June 27) and insights into various degrees of teaching jazz from pioneer educator Cathy Mitro (June 28).

And filed under **Symposia** this month: the International Society for Performing Arts will hold its annual international congress in Toronto, concurrently with the Luminato festival. Before the official congress (June 15-18), the ISPA *Groundbreaking Academy* takes place at Roy Thomson Hall (June 13-14), with the public invited to attend both days for \$50 USD. This is a great opportunity for performers, agents, venues and arts organization who wish to attend a grand meeting of minds behind the arts. Topics include social marketing for the arts and fundraising for organizations, large and small. As Philip Ehrensaft, a WholeNoter blogger who will attend the event, puts it: "Performing arts also need, like any other sector, to step back from tactics and think hard about strategy: how to survive and thrive in this persistently mutating global culture that we inhabit. That \$50 is a considerable bargain for two days of shared insights and exchanges with people who have figured out new ways of enabling the arts."

"Not a concert? Not a problem," we like to say. Be sure to include all the relevant details when you next contact us at etc@thewholenote.com. 



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Dixieland Jazz; 3:30PM *Robbie Lane & the Disciples*; 7PM *Tom Reynolds Trio*; 9:30PM *Earth-tones*. **Jun 13** 6:30PM *Shields, Johnston & Fielding*; 9:30 *Jazz Mechanics Big Band*. **Jun 14** 6:30PM *Richard Whiteman Trio*; 9:30 *Classic Rex Jazz Jam*. **Jun 15** 6:30PM *Griffith-Hiltz Trio*; 9:30PM *Lord Bubba*. **Jun 16** 6:30 *Morgan Childs & Friends*; 9:30 *Gabriel Palatchi*. **Jun 17** 4PM *Hogtown Syncopators*; 6:30PM *The Jivebombers*; 9:45PM *Yvette Tollar*. **Jun 18** 12PM *Layla Zoe*; 3:30PM *Jerome Godboo*; 7PM *Justin Bacchus*; 9:30PM *Mirko Guerrini*. **Jun 19** 12PM *Excelsior Dixieland Jazz*; 3:30PM *Club Django*; 7PM *Tom Reynolds Trio*; 9:30PM *Curtis MacDonald*. **Jun 20** 6:30PM *Shields, Johnston & Fielding*; 9:30 *John Cheesman Big Band*. **Jun 21** 6:30PM *Richard Whiteman Trio*; 9:30 *Classic Rex Jazz Jam*. **Jun 22** 6:30PM *Griffith-Hiltz Trio*; 9:30 *Annual Player's Party* (closed to the public) **Jun 23** 6:30PM *Morgan Childs Trio*; 8PM *Pat LaBarbera*; 11PM *Triodes feat. Ray Anderson*. **Jun 24** 3PM *Hogtown Syncopators*; 5PM *The Jivebombers*; 8PM *Kelly Jefferson*; 11PM *Triodes feat. Ray Anderson*. **Jun 25** 12PM *Danny Marks & Friends*; 3:30PM *Swing Shift Big Band*; 8PM *Mike Murley*; 11PM *Bobby Sparks Trio*. **Jun 26** 12PM *Excelsior Dixieland & Jazz Band*; 3:30PM *Freeway Dixieland*; 7PM *Alex Goodman*; 9:30 *Bobby Sparks Trio*. **Jun 27** 6:30 *Eric St. Laurent Trio*; 9:30 *Ben Monder with Barry Romberg*. **Jun 28** 6:30 *Richard Whiteman Trio*; 9:30 *John MacLeod's Rex Hotel Orchestra*. **Jun 29** 5PM *Worst Pop Band Ever*; 8PM *Uri Caine Trio*; 11PM *Jangeun Bae with Greg Osby*; **Jun 30** 5PM *Raoul & the Big Time*; 8PM *Uri Caine Trio*; 11PM *Jangeun Bae with Greg Osby*.

Ristorante Roma

1090 Bloor St. W. 416-531-4000

All shows: PWYC

Jun 24 8PM *Victor Monsivais Latin Band*. **Jun 25** 5PM *Coleman Tinsley Trio*. **Jun 26** 6PM *Welcome to Abbey's Meltdown*. **Jun 27** 6PM *Hotland Trio*. **Jun 28** 6PM *Doon*. **Jun 29** *Siddarth Jazz Band*. **Jun 30** *Ed Vokurka Jazz Violin Trio*. **Jul 1** 5PM *Coleman Tinsley Trio*; 8PM *Victor Monsivais Latin Band*. **Jul 2** 5PM *Sam the Shark Trio*; 8PM *Bossa Tres*.

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Toronto Fingerstyle Guitar Association. **Every Thu** *Jazz Jam hosted by Brendan Davis Trio w guest Chris Gale*. **Saturday Night Cabaret** 8PM PWYC: **Jun 4** *Thyron Lee Whyte & Ken Fornetran*. **Jun 11** *Clela Errington*. **Jun 18** *At Ease*. **Sunday Afternoon Matinee** 3:30-6:30PM NO COVER: **Jun 5** *Steve Koven Trio*. **Jun 12** *Whitney Ross Barris & Shannon Butcher*. **Jun 19** *Bruce Cassidy*.

Jazz Festival: all shows PWYC: **Jun 24** 9PM *Kingsley Ettienne*. **Jun 25** 3:30PM *Amy McConnell*; 9PM *Betty Richardson*. **Jun 26** 3:30PM *James Warburton's Spirit of Jazz*. **Jun 27** 8PM *David Occhipinti Trio feat. Andrew Downing*. **Jun 28** 8PM *Sam Broverman Trio*. **Jun 29** 8PM *Sultans of String*. **Jun 30** 8PM *Ori Dagan*. **Jul 1** 9PM *Julian Kuchoki*. **Jul 2** 3:30PM *Jane Garber*; 9PM *Alex Samaras sings Sondheim*. **Jul 3** *Carin Redman with Mark Kiewetter, Ross MacIntyre and Ben Riley*.

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964 Bathurst St. 416-913-8197

www.tranestudio.com (full schedule)

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292 Brunswick Ave. 416-923-8137

www.tranzac.org (full schedule)

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Every Mon *Open Mic 10PM*. **Every Fri** *The Foolish Things* 5PM. Show this month include: **Jun 1** *Abigail Lapell*. **Jun 2** *God's Gift to Yoda*. **Jun 3** *La Boheme (sung in English)*. **Jun 4** *Les Petits Nouveaux*. **Jun 5** *Monk's Music*. **Jun 6** *City of Hope: AFC Fundraiser*. **Jun 7** *Harley Card Quartet*. **Jun 8** *Miles Ahead*: Toronto Jazz Orchestra feat Kevin Turcotte pays tribute to Gil Evans. **Jun 9** *Anna Atkinson CD Release w/ Dog is Blue*. **Jun 10** *Tim Posgate and Sorry Cousins*. **Jun 11** *Scott B. Sympathy*. **Jun 12** *Lina Allemano 4*. **Jun 13** *This is Awesome*. **Jun 14** *Trevor Giancola Trio*. **Jun 15** *Di Nigunim and Barons of Tang*. **Jun 16** *Bill Toms, John Allaire and Ginger St. James*. **Jun 17** *Ugly Bug Band*. **Jun 18** *Michael Davidson*. **Jun 19** *Griffin and the True Believers*. **Jun 21** *Molly Sweeney*. **Jun 22** *Corrina Rose & Suzy Wilde*. **Jun 23** *The Thing Is*. **Jun 24** *Eric Chenaux and the Dead Rat Orchestra*. **Jun 25** *Joe Hall*. **Jun 26** *Steve Ward Presents*. **Jun 28** *Muscox and the Unsupervised*. **Jun 29** *Make It!* **Jun 30** *Bluegrass and Oldtime*.

Whistler's Grille & Café Bar

995 Broadview Ave.

All shows: NO COVER

Jun 24, 25 6PM *Darius Nargolwalla*. **Jun 26, 27** 6PM *Havana Blues Trio*. **Jun 28** 6PM *Nate Hiltz and the Barricades*. **Jun 29** 6PM *Sheree Jaecocke & Trio La Sera*. **Jun 30** 6PM *Tone Dogs Blues Band*. **Jul 1** 11AM: *Ribfest: Jazz & Blues All-Day*. **Jul 2** 6PM *Chuck Jackson & the Allstars*. **Jul 3** 6PM *Havana Blues Trio*.

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GALAS & FUNDRAISERS

• June 6 1:00: **Music Mondays. 20th anniversary gala reception.** Reception follows noon-hour concert by Wendy Weiler. RSVP: gala@musicmondays.ca or 416-598-4521 x304.
 • June 10 6:00: **Music Gallery/Scion. Summer Courtyard Series: DUBLAB: TONALISM.** All-night, 12-hour, multi-media season closing fundraising event for the Music Gallery. Featuring DNTEL, Teebs, Matthewdavid and others. Music Gallery Courtyard and Sanctuary, 197 John St. 416-204-1080. \$30(after 9pm); \$25(before 9pm); \$22(adv); \$40(series pass, June 3, 4, 9, 10).

PATRICIA GREEN voice
MAX CHRISTIE clarinet



NEW MUSIC CONCERTS
SUNDAY JUNE 12 7pm
GALLERY 345

• June 12 7:00: **New Music Concerts. Fundraising Soiree.** Carter: Poems of Zukovsky; other works. Patricia Green, mezzo; Max Christie, clarinet. Gallery 345, 345 Sorauren Ave. 416-961-9594. \$50(charitable receipt issued for CRA allowable portion).
 • June 25 10am-2pm: **Central Toronto Branch of the Ontario Registered Music Teachers Association. Sale of Used Music.** Sheet music, collections, texts beginner to advanced for all instruments, voice and theory. St. John's Norway Anglican Church, 470 Woodbine Ave. 416-423-7837. Proceeds for student scholarships.
 • June 27 6:00-10:00: **Toronto Alliance for the Performing Arts. Dora Mavor Moore Awards.** Toronto's theatre, dance and opera awards, hosted by Craig Lauzon and Michaela Washburn. Pre-show VIP Reception from 6pm-7:30pm at the Sony Centre for the Performing Arts (1 Front St. E.); awards at 8pm at the

Bluma Appel Theatre at the St. Lawrence Centre for the Arts, 27 Front St. E.; after party to follow along Front Street. 416-366-7723. \$65-\$165. www.tapa.ca

COMPETITIONS & SCHOLARSHIPS

• Entries now accepted **Oriana Women's Choir. Canadian Choral Composition Competition for Young Composers (30 Years and Under).** Prizes of \$1000 for compositions in the following categories: i) new setting of the text *Silent Night*; ii) new setting of the text *Laudate Dominum*; iii) new setting of the poem *Rubies* by Ralph Waldo Emerson. Winning compositions will be performed by Oriana Women's Choir's upcoming season. \$25 entry fee per composition; for SA/SSA/SSAA voices, a cappella or with piano accompaniment. Deadline August 1.

SCREENINGS

• June 10 7:00: **Luminato. 2081 and Requiem for a Dream.** Film screenings feature original scores by Luminato artist in residence, the Kronos Quartet. TIFF Bell Lightbox, Cinema 5, 350 King St. W. 416-368-3100. Free.
 • June 14 12:30: **Luminato. Music of Central Asia, Volume 8.** Documentary about Kronos Quartet, Alim and Fargana Qasimov. David Pecaut Square. 416-368-3100. Free.
 • June 16 12:30: **Luminato. Music of Central Asia, Volumes 3 and 6.** Volume 3: Homayun Sakhi and the art of the Afghan rubab; Volume 6: Alim and Fargana Qasimov and the Spiritual Music of Azerbaijan. David Pecaut Square. 416-368-3100. Free.
 • June 28 7:30-10:30: **Yonge-Dundas Square. Dancing in the Dark Summer Series.** Pride Week Double Bill: *Paris is Burning* (1990) and *Hairspray* (1988). 416-703-5479. www.ydsquare.ca. Free.
 • July 5 9:00: **Yonge-Dundas Square. Dancing in the Dark Summer Series. Beach Blanket Bingo** (1965). 416-703-5479. www.ydsquare.ca. Free.

LECTURES/SYMPOSIA

• Registration Open: **Royal Conservatory. Keyboard Pedagogy Professional Development Summit: Renew, Refresh and Inspire.** Intensive 2-day professional development summit focuses on essential issues facing both established and emerging keyboard teachers. The summit will take place **July 24-25** at the Royal Conservatory. Before July 1: \$275(includes lunch); \$150(student price, includes lunch). 416-408-2824 x350. teacherpedagogy@rcmusic.ca.
 • June 11 2:00-5:00: **Toronto Mahler Society. Mahler Symphony No. 5.** Presentation on Mahler's Fifth including a CD comparison of recent and classic recordings. Review of the

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Leipzig Mahler Festival. Rm. 224 Northern District Branch - Toronto Public Library, 40 Orchard View Blvd. 416-993-9298. Free (members, first time guests), \$10 (non-members). www.torontomahlersociety.org.

•June 13 and 14: **International Society of the Performing Arts. Groundbreaking Academy.** The ISPA Academy, an intensive two day arts administration program at the Toronto 2011 ISPA Congress, will focus on the predominant challenges facing arts professionals in the surrounding region. Open to the public. 1-212-206-8490 x202. \$50 USD. www.ispa.org/toronto2011

•June 17 12:00 noon: **Luminato. Confluence: A Common Search for the Creative Spark.** Composer/DJ Nitin Sawhney and choreographer Akram Khan discuss the search for art and how it is inspired by their collaborative partnership. Tiff Bell Lightbox, Reitman Square, 350 King St. W. 416-368-3100. Free.

MASTERCLASSES

•June 6 and 12, 2:00–5:00: **Singing Studio of Deborah Staiman. Masterclass.** 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. www.singingstudio.ca

WORKSHOPS

•June 25-30, Jul 1-3 2:00: **TD Toronto Jazz Festival. Ken Page Memorial Trust Workshop Series.** Workshops led by Ted Quinlan, Bernie Senensky, Ross Porter, Cathy Mitro, John MacLeod, Jay Cleary, Don Thompson and Nicole

Rampersaud. HMV Store at Metro Square, 221 King St. W. 416-928-2033. Free. For daily workshop topics, visit www.torontojazz.com.

•June 26 2:00: **TD Toronto Jazz Festival. "Jazz for the Teach" Workshop.** Jazz educators Christine Duncan & Shirantha Beddage. Imperial Pub, 54 Dundas St. E. 416-977-4667. Free.

•June 27 12:30: **TD Toronto Jazz Festival. Ken Page Memorial Trust Workshop Series.** Youth Jazz Showcase Workshop with Berklee Global Jazz Institute Quartet. Rex Hotel, 194 Queen St. W. 416-598-2475. Free.

•June 28 1:30: **TD Toronto Jazz Festival. Ken Page Memorial Trust Workshop Series.** Big Band Slam: Big bands from high schools across Toronto duke it out. Andrew Jones moderates and shares his big band experience. Rex Hotel, 194 Queen St. W. 416-598-2475. Free.

ANNOUNCEMENTS

•Composers wanted for brain study: **Rotman Research Institute, Baycrest, University of Toronto. Musical and Autobiographical Memory.** Dr. Takako Fujioka is seeking composers able to participate in a one-time 1.5 hour testing session at Baycrest hospital (401 Bathurst St.) involving listening to music and keywords and recalling associated memories. For further details about the study, interested individuals should contact Dr. Takako Fujioka at tfujioka@rotman-baycrest.on.ca or by phone at 416-785-2500 x3413.

•June 10 Deadline for applications: **Toronto Public Library/Neighbourhood Arts Network. Culture Days.** The Toronto Public Library is offering free venues to Toronto-based artists and arts organizations wishing to be part

of Culture Days on September 30 and October 1, 2011. 45 TPL branches will provide various types of venues at no cost, enabling artists to take their practice out of their private studios into the accessible spaces of library branches. To be considered the arts activity must be free and interactive. Applications available online. 416-646-7469. www.culturedays.ca

•June 16 and 21, 1:00: **Kingsway Conservatory of Music. The Halls are Alive - Musical Open House.** Studio tours, information and registration for private lessons. 2848 Bloor St. W. 416-234-0121.

•June 20 5:00 Deadline for proposals: **Harbourfront Centre. HATCH 2012.** Programme open to all Toronto-area artists and companies working in the field of performance; designed to incubate and foster invention and innovation in local performance. Selected artists receive a 1-week residency, professional support and resources. 416-952-7969. hatch@harbourfrontcentre.com.

•June 30 Deadline for registration: **Toronto Catholic District School Board. Summer School for the Arts.** For students grades 8-12 who have a talent and passion for creative writing, dance, drama, music, theatre or visual arts, or those interested in graphic design, animation, video and film production and photography. No audition is required. Courses run July 4–July 29 from 8:30am-3:15pm at Cardinal Carter Academy for the Arts, 36 Greenfield Avenue. Admin fee \$50. 416-393-5556.

•June 30 Deadline for applications: **Canadian Folk Music Awards. Seventh Annual CFMAs.** Inviting all Canadian folk, roots and world musicians to submit for the 2011 awards. Open to Canadian artists who have released recordings between June 15, 2010 and June 14, 2011. For complete details, visit:

<http://canadianfolkmusicawards.ca/eligibility>.
•Ongoing, most Saturdays at noon: **Canadian Opera Company. Tour the Four Seasons Centre for the Performing Arts.** 416-363-8231. 145 Queen St. W. \$13; \$7(sr/st); free(12 and under).
•Ongoing: **MNJCC Senior's Choir**

Senior (55+) choir meets every Tuesday, 1pm-2:30pm. No experience necessary, everyone welcome. 416-924-6211 x133. \$3 drop-in.

•Naxos Music Library accessible from home, iPhone or iPod Touch to more than 46,000 classical CDs with your library card. Go to www.torontopubliclibrary.ca and type Naxos in the search box. More info: 416-393-7131.

•Registration open: **Canadian Opera Company. Summer Youth Intensive July 4-8.** For ages 14-18. Operatic music, movement, drama, production & design, guided by professionals in the field of opera. No previous experience required. 416-306-2692. \$175. www.coc.ca

•Registration open: **Canadian Opera Company. Summer Opera Camp.** July 11-15, 9am-3:30pm (ages 7-9); July 18-22, 9am-3:30pm (ages 10-12). Participants play, sing, dance and create visual art with professional artist-educators and create their own operatic adventure to be performed for friends and family on the last day of camp. No audition or prior experience is required; some bursaries available. 416-306-2692. \$175. www.coc.ca.

•Until Aug 31 **CARAS/Art Gallery of Ontario. Art That Sings.** Installation. 8 JUNO Award winning and nominated musicians single out Canadian artistic works that serve as an inspiration. Art Gallery of Ontario, 317 Dundas St. W. 416-979-6660 x403.

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LEAD VOCALIST NEEDED: St. Paul's Lorne Park Anglican Church south-west Mississauga. One year contract, 3-4 hours per week, starting immediately. For an interview and audition send resume to office@stpaulslornepark.ca

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repertoire will include Bach "Christmas Oratorio" and "B Minor Mass" in 2011-2012. Contact Patricia Wright at 416-363-0331 ext. 26 or patricia.wright@metunited.org.

NO STRINGS THEATRE offers professional training and performance opportunities for singer/actors and orchestral musicians ages 13-21. Be part of our July 27-30 production of Sweeney Todd, The Demon Barber of Fleet Street! directors@nostringstheatre.com or 416-588-5845. www.nostringstheatre.com.

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June's Child **Mayumi Seiler**

MJ BUELL

Who is July and August's Child?

The life of the birthday party! This poised little comedienne, already with an appetite for primadonna ribbons and bows, is certainly not your typical bathroom diva, and this summer she'll be part of a Stratford celebration, serenading the life of another beloved Canadian diva.

Think you know who our mystery child is? Send your best guess to 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 August 2011.

**Singing "The more we get together – the happier we'll be!"
1952, Braemore Gardens, Toronto.**



Mayumi Seiler and two of her constant companions: a J.B. Guadagnini violin (circa 1740), and Kobe, the Jack Russell.

Violinist Mayumi Seiler is the founder and artistic director of the Toronto-based chamber ensemble Via Salzburg, an instructor at the University of Toronto and the Glenn Gould School, and one quarter of the Seiler Quartet (with Midori Seiler, violin; Naomi Seiler, viola; and Yuri Seiler, cello). She has a vigorous international touring career as a soloist and chamber musician. Ms. Seiler has recorded much solo violin and chamber repertoire on the Hyperion, Virgin Classics, JVC Victor, and Capriccio labels.

Born in Osaka, Ms. Seiler lived in Japan until the age of six, when her family moved to Salzburg, Austria. The Seiler Quartet was formed when the sisters were little children and they toured extensively in Europe and Japan. After high school in Salzburg, and formative studies at the University Mozarteum in Salzburg, Ms. Seiler spent a couple of years in Germany and then moved to London, England and The Guildhall School of Music and Drama. She based her busy emerging career there until she moved to Toronto in 1996. Via Salzburg, led from the first chair by Ms. Seiler, was formed in 1999.

Mayumi, what does that childhood photo make you to think about? It makes me think

of my childhood in Japan, and how I thought everyone in the world played an instrument. Everyone at the time – my sisters and parents – were musicians. For me it was as ordinary as learning to eat with a knife and fork.

Other musicians or performers in your family? Father and mother met while studying piano at Princeton and Juilliard, all four daughters are professional musicians.

Where did listening to music fit into your life? We had music in our house constantly, my parents had piano students coming in and out of our home and my older two sisters were playing the violin at the time. They later changed to viola and cello.

First memories of playing the violin? Getting tuned up by my parents as a four year old before a big concert with my two sisters in a very big concert hall. The smallest instrument gets tuned first, and mine was a 16th-size violin. I didn't wait for their violins to be tuned. I went on to the stage all by myself and played my 3rd violin part, bowed before and after, and got big applause. We then played the piece again, with ALL the parts. I remember my wonderful violin teacher very well. I remember not liking her lipstick and telling her that. I loved the way she taught though. She has followed my career for all these years and still comes to concerts when I play in Japan. I like her lipstick now... 

Mayumi Seiler will perform in Rising like the Sun: a Japanese Earthquake Relief Fundraising Concert, with soprano Michiko Hayashi, The Gladiolus Singers, and Coro San Marco on June 16 (see listings).

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

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

- **Clement Ng** (Hamilton) and **Stephen Erlichman** (Toronto) both won a pair of tickets for Toronto Summer Music's *FORGOTTEN ROMANTICS* (July 23 7:30pm), at Walter Hall. The celebrated Vienna Piano Trio joins forces with Christopher Costanza, Mark Fewer, and Mayumi Seiler for a concert of music by Moszkowski, Goldmark, and Spohr. The evening includes a 6:15 pre-concert talk by Dr. Robin Elliott: *Three Studies in Fame and Obscurity*.
- **Tiiu Klein** (Kleinburg) and **Glenroy Alleyne** (Oshawa) both won a pair of tickets for Via Salzburg's first concert of the new season at the warm and intimate Rosedale United Church. *THE REST IS SILENCE* (October 14) will feature music of innovation, tradition, and inspiration: Debussy and Brahms usher in the voice of Mark Richards, one of Canada's fine young composers. viasalzburg.com
- **Jeff Keff** (Toronto) and **Kwan-wah Inglis** (Toronto) won Via Salzburg's current recording *VIA SALZBURG, VOLUME 3*. Mayumi Seiler leads the Via Salzburg Chamber Orchestra, with guests Brian Manker, cello; Eliot Fisk, guitar; George Gao, erhu; Jaime Martin, flute; Ronald George, horns; Stephen Cameron, french horn; in works by Handel, Piazzolla, Haydn, Mozart and Gao.



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Music's Children gratefully acknowledges Marie, Douglas, Natasha, Luisa, Michael, Jennifer, Toronto Summer Music, and Via Salzburg.

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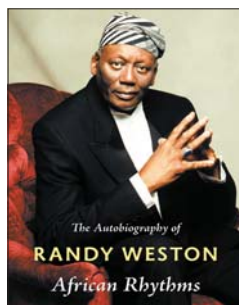
PAMELA MARGLES

African Rhythms: The Autobiography of Randy Weston

Composed by Randy Weston and arranged by Willard Jenkins
Duke University Press
352 pages, photos; \$32.95 US

● “IF YOU WERE to ask *who is Randy Weston*, it would be like making a stew. You throw in some Ellington, some Basie, some Monk, some Tatum, and some Nat Cole; throw in Africa, throw in some Coleman Hawkins, Dizzy Gillespie and Chano Pozo. You put all of those ingredients in the pot, you stir it up, and you have Randy Weston.” Add this idiosyncratic autobiography to the mix and you have an even more vivid picture of who Randy Weston is – not just his influences, but his passions, experiences, and justifiable sense of having accomplished something worthwhile. On each page his personality comes through directly, especially since his “arranger” Willard Jenkins has taken care to preserve the rhythm and flow of Weston’s voice as he told Jenkins his story during the lengthy series of interviews they did for this book.

Weston is now eighty-five years old. Apparently he has always had the singular vision that suffuses his compositions like *Hi Fly* and *Little Niles* as well as his playing. That, he explains, is why he was never an enthusiastic sideman.



Weston discusses the development of his technique as a pianist, recalling experiences with great musicians like Charlie Parker, Ellington, Basie and especially his mentor, Monk. But mostly he wants to show the influence of African traditional music not just on his own music, but on the very roots of jazz. This approach may be common now, but back when he first started looking to Africa rather than New Orleans as the birthplace of jazz, it was controversial. In 1967 he went as far as to move to Morocco, where he lived for a number of years, immersing himself in the music of traditional people like the Gnawa in Tangier. “The African concept of music,” he writes, “is much deeper than the western concept and it’s based upon very powerful, spiritual values and supernatural forces, and pure magic.”

Inevitably, the meanderings that occur naturally in conversations make for some repetitions or fragments. But the voice that emerges here sounds convincingly like Randy Weston should – direct, passionate and utterly compelling.

Randy Weston is playing a solo concert at the Glenn Gould Studio on Sunday, June 26 at 6:00pm as part of the TD Toronto Jazz Festival.

The Gershwins’ Porgy and Bess: A 75th Anniversary Celebration
by Marc Thompson;
forward by Marc Gershwin
Amadeus Press
200 pages, photos; \$29.99 US

● AFTER THE FIRST full rehearsal of *Porgy and Bess* for the premiere in 1935, George Gershwin commented, “I think the music is so marvellous – I really don’t believe I wrote it!” As Robin Thompson shows in this history of the opera, Gershwin was hardly alone in his enthusiasm for what has come to be regarded as the great American opera. Even though opening night led to misunderstandings over whether it promoted racial stereotyping, and confusion over whether it was in fact an opera, audiences cheered – and it had a remarkable run of 124 performances.

The librettist Dubose Heyward was an aristocratic white Southerner whose great-great-grandfather had signed the Declaration of Independence, and the Gershwin brothers,

composer George and lyricist Ira, were Jewish New Yorkers. Yet they had carefully based *Porgy and Bess* on the authentic dialects and songs of the descendants of African slaves who lived in Heyward’s hometown, Charleston, South Carolina. They insisted that only African-Americans could play the roles on stage, and refused to let Al Jolson play Porgy in blackface.

Their remarkably harmonious collaboration resulted in something entirely new – an operatic synthesis of European classical music and American jazz and blues. Thompson quotes Gershwin saying that that he hopes *Porgy and Bess* will combine the drama and romance of *Carmen* and the beauty of *Die Meistersinger*. It’s a great story, and although Thompson uncovers nothing new, he tells it with style. But the most interesting aspect of his book is the way he describes the performances of *Porgy and Bess* throughout the years. With his own perspective as a stage director, he analyzes the performers, director and designers of the various stagings with uncommon insight. This book has been beautifully produced (apart from the spotty index), and illustrated throughout with a wonderful collection of photos of productions and casts, letters between Heyward and Gershwin, and paintings by the multi-talented brothers themselves, including some startlingly revealing self-portraits. ●

Lorin Maazel, who in 1975 conducted the first performance of the complete version of Porgy and Bess since the premiere, will lead his Castleton Festival Orchestra and soloists in selections from the opera at the BlackCreek Festival on Friday, July 22 at 8.00 pm.

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Editor's Corner

DAVID OLDS

IT IS FITTING that the first DVD release by the Canadian Music Centre's **Centrediscs** label, as part of the "A Window on Somers" line, should be the opera **Louis Riel** (CMCDVD 16711) with music by **Harry Somers** and libretto by Mavor Moore and Jacques Languirand. While it would be a mistake to consider *Louis Riel* the first modern Canadian opera – a host of others come to mind including Willan's *Dierdre* (1946), Beckwith's *Night Blooming Cereus* (1953-58) and Somers' own *The Fool* (1953, produced 1956) – it would be less so to acknowledge it as the most significant. Commissioned by the COC with funds from Floyd Chalmers (who also funded the Encyclopedia of Music in Canada and provided the CMC with its wonderful home at 20 St. Joseph St.) the opera was staged at O'Keefe Centre as part of Canada's Centennial celebrations in 1967 with subsequent performances at Salle Wilfrid-Pelletier in Montreal. The COC revived *Louis Riel* in 1975 with performances in Toronto, Ottawa and, in its American debut, at the John F. Kennedy Center in Washington, D.C. where it received rave reviews. Broadcast tapes of this Washington performance were later used to produce the first commercial release of the opera, a three LP set for Centrediscs in 1985.

In 1969, which was incidentally the 100th anniversary of Riel's original Red River Uprising, the opera was adapted for CBC television by producer Franz Kraemer and directed by Leon Major (who had also directed the stage performances). Although hard to tell from the Centrediscs packaging, it is this CBC production that is presented on the DVD, featuring most of the original cast, notably Bernard Turgeon who is brilliant throughout both vocally and as an actor in the title role. Patricia Rideout stands out as Riel's mother; Mary Morrison is his sister and Roxolana Roslak his Cree wife (singing the now-familiar lullaby *Kuyas*). Joseph Rouleau is compelling as the dramatic and conflicted Bishop Taché, the Catholic priest who was charged with the role of intermediary between Riel and the government in Ottawa, with Cornelis Ophhof, the originator of the deceitful John A. MacDonald role, replaced here by a suitably slimy Donald Rutherford.

Although the production values are somewhat dated (particularly the obvious use of "green screen" technology, presumably in its infancy) the production as a whole has

withstood the passing of more than four decades admirably. The singers are in fine voice, many of them in their prime, and it is a joy to hear and see them at such close range. The music, which is a clever and compelling mixture of traditional melodies, lyrical arias – for the most part unaccompanied – and modern technique, including a very sparse but focussed orchestration with extensive use of percussion, is as convincing now as when it


"...this glorious moment in Canada's musical development and a time when our national broadcaster took pride..."

was first heard. The story, one of minority rights and duplicitous government action, not to mention a charismatic "visionary" leader who claims to hear/speak with the Voice of God is still a timely one, well told.

I do have a number of complaints however. The otherwise thorough booklet, which includes full plot synopsis, bilingual scene descriptions and libretto in four languages (English, French, Cree and church service Latin), makes no mention of the television production other than the CBC 1969 copyright notice. And while it is admirable that the opera is truly bilingual – i.e. the Métis often sing in French and the Anglos all in English – it is quite surprising to me that there are neither subtitles nor translations. The diction of the singers is surprisingly clear, so that those who do understand the languages can indeed understand the words, but what of those who might otherwise benefit from a bit of linguistic help? It is understandable that the opera stage of 1967 did not yet have the option of surtitles, but for the television production and, more to the point, the 2011 DVD release, surely it would have been a simple matter to add (optional) subtitles.

Other missed opportunities include the bonus features. We are given Mavor Moore's introductions to parts one and two of the opera, but not as they would have appeared in 1969 as actual, and helpful, set-ups to the broadcast, but rather as afterwords. The other feature is a welcome discussion between Somers and Moore moderated by Warren Davis (who would go on to become the voice of new music in English Canada as host of CBC Radio's *Two New Hours*). What we are not given is any present day commentary. Although the main creative forces are no longer with us – Harry Somers died in 1999 and Mavor Moore, although

not noted in the biography provided, in 2006 – there are numerous luminaries (i.e. Bernard Turgeon, Joseph Rouleau and Mary Morrison) still alive and active. Surely these auspicious personalities could have shared some insights about this important Canadian achievement four decades on.

We know that "A Window on Somers" is basically a labour of love with a shoe-string budget – and kudos to Robert Cram for doing as much as he is able with it – but surely for a project of this magnitude with so much historical significance further funding could have been found to supplement the existing materials. That being said, we are thankful for the opportunity to revisit this glorious moment in Canada's musical development and a time when our national broadcaster took pride in promoting and preserving our cultural heritage. 

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, where you can find added features including direct links to performers, composers and record labels, "buy buttons" for online shopping and additional, expanded and archival reviews.

—David Olds, *DISCOVERIES* Editor
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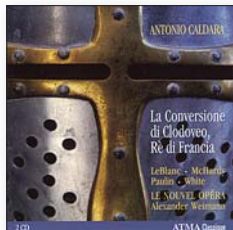
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Caldara – La Conversione di Clodoveo, Re di Francia
Allyson McHardy; Nathalie Paulin; Suzie LeBlanc; Matthew White;
Le Nouvel Opera; Alexander Weimann
ATMA ACD2 2505

● Le Nouvel Opéra, a company directed by Suzie LeBlanc and Alexander Weimann, has contributed a stellar performance of a gem seldom heard.



This oratorio by Antonio Caldara relates the story of the first Frankish king to convert to Christianity. It is characteristic of Caldara's later Roman oratorios, set in the galant style for a small instrumental ensemble with singers chosen from the higher vocal ranges.

Thus we have a cast of four: the pagan King Clovis sung by mezzo-soprano Allyson McHardy; his devoutly Christian wife Clotilde sung by soprano Nathalie Paulin; his captain Uberto sung by countertenor Matthew White and the bishop Remigus sung by soprano Suzie LeBlanc.

The artistry of the ensemble and the vocal beauty of these four voices and their marvelous interpretive skills in conveying dramatic changes (whilst somewhat confined to the da capo form) are remarkable. McHardy is a superb foil as the forceful warrior to Paulin's tender charms as wife, LeBlanc's patient and saintly monk and White's steadfast captain. The small size of the ensemble and Weimann's direction from the harpsichord and organ provides a masterful but sensitive accompaniment, allowing these superb voices to shine through brilliantly. Nowhere is this more evident than in the king and queen's duet which takes place after the baptismal ritual, the two voices intertwining and signifying a true union of spirit.

—Dianne Wells

Hommage – Joseph Rouleau
Joseph Rouleau
Analekta AN 2 9874–6

● This collection of songs and arias provides a splendid tribute to the Canadian bass Joseph Rouleau. It also serves as an introduction to a great singer whose voice is less familiar than it ought to be. Rouleau spent most of his career performing at Covent Garden or touring around the world, though he did return frequently to Canada. In Toronto he remains best-known



for his role as Bishop Taché in the landmark 1967 Canadian Opera Company premiere of Harry Somers' *Louis Riel*.

The sheer beauty of Rouleau's voice on these three discs is enthralling. But what's most striking in the excerpts from operas, like Donizetti's *Lucia di Lammermoor* with Joan Sutherland, and Boito's *Mefistofele*, is how he dramatically shapes and colours his voice to create believable characters. In the songs, especially the complete cycles like Brahms *Four Serious Songs*, Mussorgsky's *Chants et danses de la mort*, and Ravel's *Don Quichotte à Dulcinée*, he achieves an exciting sense of emotional urgency, even in the most lyrical moments.

Two songs by Rodolphe Mathieu, the sultry *L'automne* and the adventurous *L'hiver*, are the only Canadian works here. But unfortunately, the booklet provides no information on them, or on any of the selections, all of which were chosen by Rouleau. Nor are the texts supplied. But there are archival photos, a short biography of Rouleau, and comments from the singer himself who, at eighty-two, remains active today as national president of Jeunesses Musicales.

—Pamela Margles

Great Canadian Hymns
Pax Christi Chorale
Independent (www.paxchristichorale.org)

● In August 2009, Pax Christi Chorale invited both professional and amateur Canadian composers to enter their inaugural Great Canadian Hymn Competition. Chosen from sixty-eight entries, this recording, lovingly performed by the choir, features eleven hymns composed by the winners and finalists from all across Canada. Included is a nod to tradition with Healey Willan's *Eternal, Unchanging, We Sing to Your Praise* thrown in for good measure. Most provinces are represented and there is a good mix of new settings of traditional texts and texts written for these new pieces. The First Prize winner, Henry Boon of Windsor, Ontario composed *I Heard that God Was Power*, the text for which was written by his wife Susan Boon. Second Prize was awarded to Judith Snowdon of Saint Joseph de Kent, New Brunswick for *Do You Not Know, Have You Not Heard?* Third Prize was awarded to Scott Bastien, also of Windsor, for his composition *God of All Nations*.

Thoughtfully included in this package is an easy-to-read book of scores; an excellent resource for organists and choirs who wish to introduce more contemporary Canadian compositions to their services. Although a few of the works might pose quite a challenge for congregational singing, they would, nonetheless, make fine choral anthems.

—Dianne Wells



Early Dreams
Constantinople; Françoise Atlan
Analekta AN 2 9989

● Constantinople has been specialising for ten years in exploring Mediterranean oral tradition and medieval musical manuscripts. A vast area in terms both musicological and geographical, not least with the export of Spanish music to the New World! And it is (very) early New World-based composers who feature here.

"Early Dreams" unites Constantinople's core of *sétar*, percussion and viola da gamba with a guest baroque guitarist and, above all, the voice of Françoise Atlan, herself of Judeo-Berber origin.

One must single out *Detente, sombra de mi bien esquivo* (based on *Spagnoletta*, a Renaissance "dance hit"), which brings together Ms Atlan's clear enunciation, a magnificent combination of impassioned da gamba and lute playing, and the words of Sor Juana Inés de la Cruz, the first great Latin-American poetess.

Eventually, Françoise Atlan's voice does come to dominate this CD, not only with her interpretations of baroque settings of de la Cruz's poetry but also those of modern Canadian composer Michael Oesterle. Her clarity of voice alone would make these recordings special.

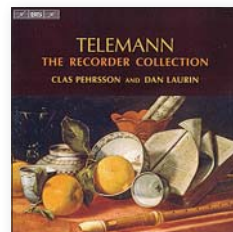
One pleasant question to decide is whether Oesterle's settings or those of the Latin composers are more inspiring. But first listen to the *Fandango* of Mexico-based Santiago de Murcia. We speak of Spain enjoying a golden age of its music in the mid-16th century; we are only now discovering the musical legacy of Spain's conquests of Latin America.

—Michael Schwartz



Telemann – The Recorder Collection
Clas Pehrsson; Dan Laurin
BIS BIS-CD-1488/90

● This six-disc boxed set offers a thorough collection of Telemann's "solo" recorder music: the fantasias, sonatas and miscellaneous pieces with basso continuo, duets, and solo and double concertos. The players are Dan Laurin, an active member in the current recorder soloist circuit; and Clas Pehrsson, who taught at Stockholm's Royal College of Music from 1965 until 2009 and was one of



several players who helped put the recorder on the map in the '70s. While some of the material has been newly recorded, most of the contents are reissues of earlier recordings, and herein lies one of this compilation's unusual virtues – a chance to hear two different players, at different phases of their musical lives, and to compare two somewhat different approaches to this fundamental and rich repertoire for the instrument. The solo fantasias were recorded by Laurin in 1994, and his other solo contributions are the two lovely *Neue Sonatinen* recorded in 2008 – it's very interesting to hear what has changed in his playing over 14 years. Pehrsson's contributions, which include some bravura takes on the solo sonatas, range in recording date from 1974 to 1987.

It's thought provoking to hear the different takes on ornamentation in slow movements, use of vibrato, articulation styles, and the liberties taken (or not) with what Telemann actually indicated in his own publications. And does one keep a tempo reasonably steady, or move it around? What's the difference between vivace, allegro, and presto, and even between various allegros? Though this is possibly more recorder music than some would ever want to hear, it's some of the best Baroque repertoire available for the instrument, performed by fine players. And these CDs make clear the fact that instrumental taste changes over time... Postmodernism and the recorder? Go figure.

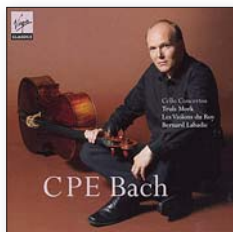
—Alison Melville

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REVIEWS continue at www.thewholenote.com with keyboard music by Froberger performed by Webb Wiggins on organ and harpsichord and Scarlatti sonatas with pianist Alexandre Tharaud.

CLASSICAL & BEYOND

CPE Bach – Cello Concertos
Truls Mørk; Les Violons du Roy; Bernard Labadie
Virgin Classics 50999 6944920 8

● Soloist, orchestra and conductor are in perfect synchrony on this beautiful and stylish recording of the rarely-heard cello concertos of CPE Bach. Written between 1750 and 1752, the three concertos are fascinating and challenging works and very different from one another. The fascination lies in the emerging galant style of composition. The nine movements display a wide variety of colours, tempi – sometimes fluctuating wildly in the same movement – and harmonic language. Though written in the



mid-eighteenth century, the Baroque era is clearly behind us now, stylistically.

The solo playing of the Norwegian cellist Truls Mørk is full of depth, bursting with virtuosity and gloriously free and imaginative. He handles the technical challenges of the quick movements with panache, and displays a sweet, transparent and vulnerable sense of line in the slow movements. There are many moments of sublime beauty in these pieces and Mørk doesn't shy away from them.

Bernard Labadie and Les Violons du Roy infuse these pieces with tremendous energy and are a great support and foil to Mørk's playing. There's a detailed dialogue going on throughout in the tradition of great chamber playing. Special mention must be made of orchestra cellist Benoit Loiselle who partners from time to time with Mørk in two cello passage work.

One further interesting aspect of this recording is the varied cadenzas – one by Mørk, one by CPE Bach and one by the great Dutch baroque cellist Anner Bylsma.
—Larry Beckwith

Beethoven – Gods, Heroes and Men
(Symphony 3; Creatures of Prometheus)
Orchestre Symphonique de Montreal;
Kent Nagano
Analekta AN 2 9838

● My love affair with the *Eroica* symphony started at the age of 10 when I first heard it at a concert conducted by the legendary Otto Klemperer at the Music Academy in Budapest. It didn't dawn on me as anything special until much later when I found out that Herbert von Karajan travelled all the way to London just to hear Klemperer do the *Eroica*. Speaking of Karajan, Kent Nagano was a student and associate of Seiji Ozawa who in turn was a student and associate of Karajan. The "bloodline" having been established, now we can rest assured that my beloved *Eroica* is in good hands here. And indeed it is...

Nagano takes a refreshing look at the symphony. At a brisk tempo it pulsates with life and excitement. The wonderful secondary theme (1st movement) really sings and the complex architectonics of the 1st movement are made crystal clear. The great fugue of the 2nd movement, always a challenge for the conductor, has a shattering, extraordinary power. The Montreal horns delight us with their *joie de vivre* and uncanny precision in the 3rd movement Trio. The Finale crowns the Symphony with its ubiquitous Prometheus theme and variations and stampedes along with breathtaking virtuoso bravura. Here Beethoven is caught in his lighter side with the unexpected, devil may care Hungarian gypsy episode.



In the liner notes, Nagano shows scholarly insight in drawing parallels between the budding Romanticism, the cult of the Hero, the Greek myth of Prometheus and Napoleon, a single man who could bring empires to their knees. There is more to it than that in view of the bloodbath that followed which left the French male population decimated for decades to come. But even without his personal views and literary interpretations, Nagano establishes himself as a great conductor for our time and this recording with full bodied sound is a treasure.

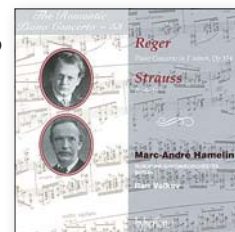
—Janos Gardonyi

The Romantic Piano Concerto Vol. 53
Marc-André Hamelin;
RSO Berlin; Ilan Volkov
Hyperion CDA67635

● Like a big meal, the Max Reger piano concerto in F minor, Op. 114 is a challenge both to serve up and to digest. Admired by Berg and Schoenberg for his commitment to modernism, Reger nevertheless admitted that his concerto would be misunderstood for years. Its critical rejection in 1910 caused him personal distress, loss of health and an early death at age 43.

Pianist Marc-André Hamelin's performance in this recording is a jaw-dropper. He meets Reger's relentless demand for highly articulate virtuosity with apparent ease. He also finds rare melodic ideas in an otherwise dense storm of rhythmically driven motives.

Reger's music is contrapuntally thick and Hamelin works wonderfully with conductor Ilan Volkov to ensure that the orchestral score remains balanced, especially in the concerto's often frenetic outer movements. The second movement, however, allows only a partial respite from this tumult. The tender moments here are a compliment to both pianist and conductor and provide a stark contrast to the rest of the work.





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The Steinway used in the recording stands up remarkably well. Despite the heavy playing its tuning holds rock steady throughout the entire first movement – nearly eighteen minutes!

The other item on this CD is a clever choice. Its late 19th century vintage creates a sense of relief following the Reger. Richard Strauss' *Burleske* is also a demanding work, but it comes across as light, airy and slightly impish – as perhaps a "burleske" should.

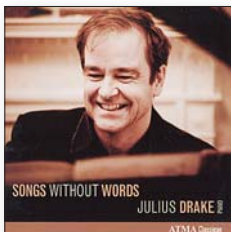
—Alex Baran

Songs Without Words

Julius Drake

ATMA ACD2 2616

● Julius Drake is a sought-after English pianist who devotes most of his career to accompanying singers, typically intelligent art song recitalists of the calibre of tenor Ian Bostridge and Canadian baritone Gerald Finley. Here he has returned to his solo piano roots while still saluting the song idea, by crafting a tender program of short lyrical character pieces, many of them familiar to the piano student or the adult amateur player.



The title of the CD pays homage to Felix Mendelssohn, two of whose *Songs Without Words* are included, a Venetian gondola song and the *Duetto*. Schumann is represented by two *Album for the Young* selections, and one from *Scenes from Childhood*. There is a Brahms *Intermezzo*, a Schubert *Moment Musical*, a Grieg *Lyric Piece*, and Debussy's *Clair de Lune*. You get the concept: Romantic-era brevity and intimacy.

More recent selections are a lullaby by Poulenc, four of Bartók's *Mikrokosmos* pieces, and the haunting, spare "Night" from Benjamin Britten's *Holiday Diary* (1934), a suite I've never encountered on any piano recital.

Recorded in London, England by Canadian sound engineer and ATMA label founder Johanne Goyette, Drake's songful renderings are restrained and polished. The Steinway employed sounds both present and resonant.

A lovely, "small" release. This would make a nice gift to any music lover who shuns thunder.

—Peter Kristian Mose

✎ CLASSICAL AND BEYOND REVIEWS continue at www.thewholenote.com with Marc-André Hamelin's latest Liszt release, Rachmaninov's Second Symphony conducted by Antonio Papano (plus piano concertos with Leif Ove Andsnes) and Stravinsky's *Rite of Spring* with Andrew Litton.

Strings Attached

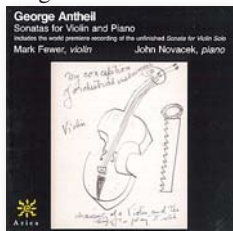
TERRY ROBBINS

VIOLINIST Mark Fewer, never one for simply sticking to the standard repertoire, has combined with pianist John Novacek on an absolutely stunning CD of *Sonatas for Violin and Piano* by the American composer George Antheil (Azica ACD-71263) which grabs you by the ears right from the start and never lets go. In the early 1920s Antheil was a fixture of the "Americans in Paris" social scene, where he was befriended by the poet Ezra Pound and the American violinist Olga Rudge, for whom the first two sonatas were written in 1923. Sonata No.2 is an astonishing single-movement aural onslaught, parodying and distorting a whole range of well-known melodies and styles over a percussive chordal accompaniment; it could almost have been written by Charles Ives.

Sonata No.1 is no less challenging, and calls for a huge range of unorthodox effects, Antheil's music at that time reflecting his fascination with machines and mechanical noise. Sonata No.4(2) dates from 1947–48,

when Antheil was back in America, and having second thoughts about his avant-garde years; it leans more towards Prokofiev than to the percussive Stravinsky of the earlier works. Although the fourth sonata Antheil wrote, it was officially termed his "New Second Sonata" after he disowned the original No.2 and revamped Nos.1 & 3 into a single "new" No.1. The unfinished Solo Sonata from 1927 completes the CD. Antheil gave the manuscript to Rudge; now in her papers at Yale, it has never been performed before. The first movement is complete; the second merely a few haunting minutes. Fewer and Novacek are both simply brilliant throughout. The booklet notes by Mauro Piccinini are outstanding, contributing enormously to a fuller understanding of the music's background. Recorded at McGill's Schulich School of Music, the sound quality matches the stunning performances.

I've raved about the Dutch violinist Janine Jansen before; *Beau Soir*, her new



CD with pianist Itamar Golan – and her first recital disc – is yet more proof of her musical artistry and sensitivity (Decca 478 2256). The Debussy and Ravel sonatas are the backbone of a programme of French pieces, including Debussy's *Beau soir* and *Clair de lune*, Messiaen's *Thème et Variations*, Fauré's *Après un rêve* and Lili Boulanger's *Nocturne*. Richard Dubugnon, who wrote a concerto for Jansen in 2008, also contributes four miniatures; he noticed the common nocturnal theme in some of the selected works, and suggested structuring the CD as a musical journey from evening through to morning, writing his pieces to supply the missing parts. They fit perfectly. Jansen clearly has an innate understanding of the French sound, with its subtlety and delicacy, and offers interpretations that are full of nuance, shimmering warmth and ravishing sensuality. I just wish they would dispense with the cheesy booklet photos: she really doesn't need them.

The Debussy and Ravel Violin Sonatas, along with the Franck, are also featured on a CD – apparently her first – from young British violinist Jennifer Pike

(Chandos CHAN 10667), who has been attracting a good deal of attention in England since winning the BBC Young Musician of the Year competition in 2001 at the age of 12. There's a different mood to the Debussy here, less subtle and more straightforward than the Jansen, and with less of a "French" feel about it. The Ravel fares better, with the last movement in particular benefitting from Pike's drive and energy. The Franck is competent and workmanlike without being in any way memorable. The experienced pianist Martin Roscoe provides solid support.

Another young European garnering a lot of attention is the Norwegian violinist Vilde Frang, whose CD of the Grieg and Strauss Violin Sonatas with pianist Michail Lifits

(EMI Classics 9 47639 2), together with the Bartok Solo Sonata, is also a first recital disc, following her well-received debut CD of the Sibelius and Prokofiev No.1 concertos. Frang, her label's Young Artist of the Year in 2010, is understandably at home with the Grieg, and there is also fine playing in the Strauss, but at first sight the Bartok seems an odd stable-mate. Still, Frang's clean, almost easy-sounding performance makes it feel possibly a bit less visceral and more "mainstream" than usual. This is clearly a player to watch. ●



✎ STRINGS ATTACHED CONTINUES at www.thewholenote.com.

MODERN & CONTEMPORARY

Chamber Music for Harp

Valérie Milot; Antoine Bareil; François Vallières; Raphaël Dubé; Jocelyne Roy
Analekta AN 2 9985

● Gifted young artist Valérie Milot here performs significant twentieth-century works with vigour and elegance. Trained in Quebec and at Juilliard, Milot opens with Germaine



Tailleferre's Sonata for solo harp (1953), capturing telling moments in this occasionally bittersweet piece. She gives a straight-ahead reading of the march-like opening movement, changing moods for the sultry *habanera*.

Milot's accomplished technique fully realizes accumulating dance-like energies in the finale.

Ravel's piano *Sonatine* appears in Carlos Salzedo's transcription, as reworked by violinist François Vallières who joins Milot and flautist Jocelyne Roy. It doesn't take orchestral colour to transcribe Ravel effectively! His impeccable voice-leading and harmonic "nudges" bring solo lines alive, as the performers demonstrate.

Chez R. Murray Schafer the outdoors beckons. Apparently *Wild Bird* (1997) received its title from violinist dedicatee Jacques Israelievitch's "rather orange hair." Whatever it skittering, trilling, "nyah-nyah's" among other birdcalls characterize the leading violin, the harp playing a supporting role. While birdsong and scale constructions evoke Messiaen, the flair, drama, and humour that violinist Antoine Bareil and Milot bring out are pure Schafer.

Philippe Hersant's chant-based *Choral* features cellist Raphaël Dubé with Milot. Evocative harp sonorities undergird passionate cello outcries, resolving in a mystical close. Then all performers join in Jean Françaix's engaging Quintet No. 2 for Flute, String Trio, and Harp for a fine upbeat ending.

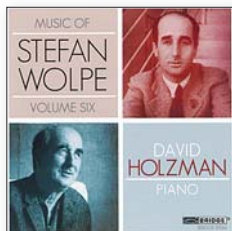
—Roger Knox

Music of Stefan Wolpe Vol. 6

David Holzman
Bridge Records Bridge 9344
(www.BridgeRecords.com)

● Stefan Wolpe (1902–1972) is still one of the under-appreciated great composers of the twentieth century.

It has been said by someone that Wolpe has all the complexity of Carter or Boulez, but with the added bonus that Wolpe can swing.



Pianist David Holzman is a persuasive advocate of Wolpe, having known and studied with him. This is his second disc for the Bridge label's ongoing Wolpe series, his first from 2002 garnering a Grammy nomination. The works span 1926–1959 and range from epigrammatic to large-scale forms. The breadth of Wolpe's character is in evidence here. An impassioned dramatic sense, rigorous intellect, lightness and wit all have a place.

Four Studies on Basic Rows (1936) is a work for only the most intrepid pianists, exploring particular intervallic relations while making extraordinary pianistic demands. The fourth of these, *Passacaglia* is a masterly construction of tempestuous drama and brooding introspection. Mr. Holzman's ability to bring clarity to the dense counterpoint and thick textures is remarkable. An entirely different interpretation from Peter Serkin's excellent 1986 recording on the New World label, Holzman brings an earthiness to this important work. The *Toccata in Three Parts* (1941) is a similarly challenging work, its double-fugue finale again presenting Mr. Holzman's virtuosity.

The disc also features many aphoristic miniatures. *Pastorale*, a gem from 1941 will surprise those familiar with Wolpe with its gentleness and lyricism. Wolpe's interest in Jewish folk music is represented by the dance-like *Palestinian Notebook* (1939), written after his sojourn in Jerusalem (1934–38).

One very enjoyable feature of both of Mr. Holzman's Wolpe discs are his own liner notes, with a personable and sometimes amusing quality.

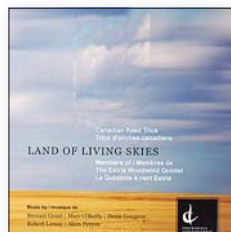
Astounding complexity and unabashed simplicity co-exist in Wolpe's musical world. The concluding miniature *Lively*. *Why not?* will put a smile on anyone's face.

—Stephen Clarke

Land of Living Skies – Canadian Woodwind Trios Members of Estria Woodwind Quintet Centrediscs CMCCD 16811

● "Land of Living Skies" is an intriguing disc featuring Étienne de Médicis, oboe d'amore; Pauline Farrugia, clarinet; and Michel Bettez, bassoon – all members of the Estria Woodwind Quintet (l'Estrie being Quebec's Eastern Townships). The five recent works by Quebec composers show the group's commitment to commissioning new music and promoting the reed trio.

Denis Gougeon's poetic *Le Chant de Pauline* is a highlight. From the opening solo clarinet section onward the composer displays an assured voice, maintaining an active line that carries through the breaks and fissures of trills, bend tones, and



flutter-tonguing. Clarinetist Farrugia, the work's dedicatee, handles everything confidently and with feeling, as do de Médicis playing oboe d'amore in the ensuing duet, and Bettez completing the trio on bassoon. Ensemble and intonation are impeccable and all obviously believe in this work – perhaps as a life journey?

Sudbury-based Robert Lemay's atonal *Fragments* also impresses. Each of the nine miniatures has a distinct profile, with such arresting effects as microtonal pitch variations and pulsating dynamics. I like the mysterious static passages in Alain Perron's *Land of Living Skies II*, and the use of chant and chorale in Marc O'Reilly's *Le poisson rouge*. Stewart Grant contributes his neo-classical *Serenata Estria* to the reed trio's repertoire, his mastery of free counterpoint being a clear inspiration to all.

—Roger Knox

JAZZ & IMPROVISED

33

Alex Pangman
Justin Time JTR 8569–2
(www.justin-time.com)

● Toronto teems with jazz vocalists, but few, if any, are as faithful to the genre's early years as "Canada's Sweetheart of Swing" Alex Pangman.

Reminiscent of Connee Boswell, Mildred Bailey and the youthful recordings of Fitzgerald and O'Day, smooth-voiced Pangman has carved out her niche by charming listeners the old-fashioned way. Beginning with a jubilant take on the seldom-sung *I Found a New Baby*, this, her fifth recording, is devoted to songs made popular in 1933.

In her ongoing quest to uncover hidden American songbook gems, some of the album's best cuts include a cheerful homage to Connee Boswell (*Hummin' to Myself*), a timeless Jack Teagarden specialty (*A Hundred Years from Today*) and a pair of Bing Crosby rarities (*Thanks and I Surrender Dear*, the latter a poignant duet with Ron Sexsmith). It is Pangman's immaculate diction, delivered ever so earnestly, that makes her an ideal candidate to rescue these titles from obscurity. That said, lyrics aside, the success of this recording owes plenty to Alex's seven-piece band, The Alleycats. Pianist Peter Hill swings mightily as always, as does Drew Jurecka, who skilfully doubles on violin and alto saxophone; both Hill and Jurecka contribute clever arrangements. Also sensational throughout are clarinetist Ross Wooldridge and trumpeter Kevin Clark. As Ella Fitzgerald would say, "this band will swing you to good health!" On that note, this



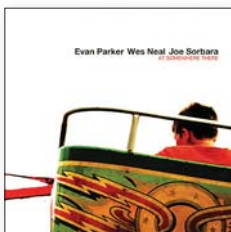
is Pangman's first recording since undergoing a double-lung transplant in 2008. A triumph!

—Ori Dagan

At Somewhere There
Evan Parker; Wes Neal; Joe Sorbara
Barnyard Records BR0321
(www.barnyardrecords.com)

● Without a hint of condescension, veteran British tenor saxophonist Evan Parker allies his skills with the talents of Torontonians bassist Wes Neal and drummer Joe Sorbara in this first-class essay in free improvisation. During the single track, recorded live at local performance space Somewhere There, rhythms, pitches and tones are mixed, matched, mulched and multiplied with a timbral blend that makes it seem as if the trio members have collaborated for years.

Balancing methodical plucks and brawny strums with a hint of sul tasto extensions,



Neal marshals his strings to create an unremitting chromatic pulse. For his part, Sorbara pops, plucks, strikes and bounces rhythms on the sides and tops of his drums to tint and roughen the narrative. Delicate bell pings, rattling chains and, more frequently, the harsh application of a drum stick along a cymbal, mark transitions.

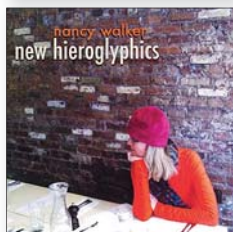
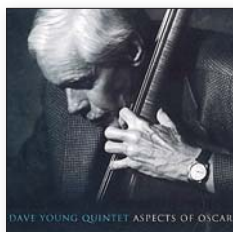
Meanwhile Parker, who has been involved in similar ad-hoc improvising since the mid-1960s, varies his output from intense flutter tonguing to glottal punctuation; and from flattement smears to cadenzas of bird-like twittering. Yet even as his inventive free-flowing timbres inflate, constrict or propel the performance in unexpected directions, he never loses its linear thread. A master of cooperation not dominance, even his intervals of nearly superhuman circular breathing are not challenges but an invitation to further group counterpoint. By the finale his occasional pan-tonal bent notes and nephritic explosions have become merely one element in this group's sonic picture, separate but equal to the bassist's double stopping or the drummer's ruffs and rolls.

—Ken Waxman

It's Our Jazz

GEOFF CHAPMAN

A KEY PARTICIPANT in the Koerner Hall Aspects Of Oscar concert series was bass ace Dave Young, who's now recorded an 11-track studio version that swings with both simplicity and strength. **Dave Young Quintet – Aspects Of Oscar (Modica Music MM0111 www.daveyoung.ca)** features on six Peterson tunes and five standards A-list jazzers Robi Botos (piano), Kevin Turcotte (trumpet), Reg Schwager (guitar) and Terry Clarke (drums), all in top form. The opening OP classic *Wheatland* showcases authoritative bass propulsion and relentlessly appealing playing by bandmen before Broadway standards time. Then it's OP's best ballad (*When Summer Comes*) given poignant treatment, as were Chaplin's *Smile* and Bernstein's *Somewhere*. The legend's bouncy tune *Cake Walk* energizes Clarke, *Just Friends* roars, but perhaps the best jazz comes with OP's rare excursion into the classical world, his *Bach Suite* (recorded with Young, Joe Pass and Martin Drew in 1986). Here are the utterly winning Andante and Fugue movements plus *Bach's Blues*.



however hard she pushes the boundaries of familiarity. Her 11 original compositions on **Nancy Walker – New Hieroglyphics (Indie NW 2011-01 www.nancywalkerjazz.com)** are often fiercely inventive, while some amazingly seem ripe for dancing. The opening *Mehndi* pulses with life, drummer Ethan Ardelli permanently on fire, bass Kieran Overs a big-toned mainstay and guitarist Ted Quinlan always ready to wail or deliver strong counterpoint to the pianist's delightful ideas, always confidently expressed – later he brings new levels of intensity to *Federico*. The title piece (and others) exploit elements of musical theory but you don't need to drown in semantics to enjoy the off-kilter keyboard fancies plus a vigorous pulse. *Imprint* has bravura guitar and expansive imagination, *Companion Moon* has many memorable moments while with *Take You There* it's back to the dance floor. A fine album well worth seeking.

The Walker-Overs team is also in action on **Mikko Hilden Group – Nova Scotia (Addo AJR007 www.addorecords.com)**, the first recording by the Swedish-born, Hogtown-based guitarist, one of many

trying to find an individual voice amid the tsunami of string practitioners. He just about succeeds, however, with ringing tones cleanly struck, a passion for lyrical melody and uncommon improv. Hilden penned the six originals – lasting just a miserly 38 minutes – which exercise a quartet rounded out by drummer Will Foster. *Willowbrook* has a bold core with good piano comping, *Secret Sun's* forceful, unusual theme is compelling with Walker's counter-theme rebellions, while *Rocket Fuel* catches fire when Hilden's tough lines assault snaky piano phrases. The title tune has profound moments with expert idea development, generating a powerful sense of collective achievement. *June 14 2008* mournfully commemorates the drowning death of E.S.T. leader Esbjorg Svensson.

Another stylish CD that boasts original content and elegant execution while examining different approaches is **Reg Schwager Trio – Chromology (Rant Records 1039 www.regschwager.com)**. Schwager composed eight of the 11 songs and works comfortably with bass Jon Maharaj and drummer Michel Lambert. The album engages the listener for 53 minutes.



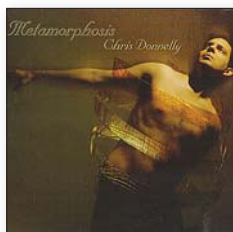
Self-taught Ottawa pianist Peter Hum is likely more known in the jazz community for his prodigious blogging but clearly has wordless talent too, as attested by his debut release

Peter Hum Quintet – A Boy's Journey (PJH001 www.peterhum.com). Leading three other Ottawa-born bandmen – tenor saxman Kenji Omae, alto and soprano Nathan Cepelinski and bass Alec Walkington – plus drummer Ted Warren, the boss cruises through ten neat, original tunes secure in his players' long-established musical camaraderie. However, more than once the apparent comfort level seems complacent, with tempos sedate and drive and urgency at a premium. Horns get plenty of room, with rugged tenor and alto slither easy to differentiate, and this aids interesting tracks like *Take The High Road*, *Big Lou* and *Sojourner's Truth*, Hum showing electric piano skill on the last two. Best jazz comes with the energized *Unagi* and the cleverly structured closer *Three Wishes* with its snarling saxes.



A while ago I raved (in an unpublished review) about pianist Chris Donnelly's debut disc *Solo* declaring it as good an entry in the crowded keyboard stakes as any recently experienced, with technical prowess,

mesmerizing touch and effortlessly imaginative approach evident. The Canada Council commissioned him to compose music based on the work of



Dutch graphic artist M.C. Escher. The result is **Chris Donnelly – Metamorphosis (Alma ACD32212 www.chris-donnellymusic.com)**. More words from my earlier piece apply here too – “swashbuckling verve”, “truly accomplished” “crammed with subtlety”, “significant musical event.” There are ten movements, with the music working as a concert with minimal interruption. Of most note are the particularly dazzling *You enter the fountain*, the invigorating *In the chimera of notes*, the percussive *You*

hear the voice and the bustling *Saying you are the azure*. I have two problems, however. It sounds too much like a classical recital à la Glenn Gould – and the cover art is absurd.

*The Dixie Demons CD **Fossil Fuel** won the 2011 Canadian Collectors Congress album-of-the-year award. The band narrowly beat out Jeff Healey’s **Last Call** and the Vic Dickenson–Jim Galloway Quintet’s **Live In Toronto** albums, says Congress spokesman Gene Miller. The Toronto-area Demons are co-leaders Dan Douglas (trombone) and Ross Wooldridge (clarinet) plus Steve Crowe (trumpet), Phil Disera (banjo), Chris Lamont (drums) and Doug Burrell (tuba). The 13th annual award was presented at the annual meeting of the Congress, which specializes in classic and traditional jazz, on April 30 in Toronto. ●

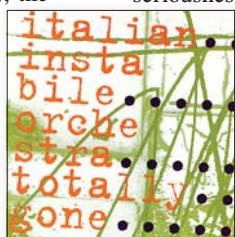
Something in the Air | Big Band Redux

KEN WAXMAN

MORE THAN 60 years after the big band era, improvising musicians still organize large ensembles to take advantage of its wider scope and range of colors. Such is the versatility of the arrangements possible with large bands as these sessions demonstrate, that each sounds completely unique while maintaining the same excellence.

Over nearly 71 minutes on **Totally Gone (Rai Trade RTP J0021 www.italianinstabileorchestra.com)**, the

all-star aggregation of 17 of the country’s most accomplished players who make up the **Italian Instabile Orchestra (IIO)** demonstrate the combination of technical skills and rambunctious good spirits that has kept the band going since 1990. Unsurprisingly the climatic track, *Ciao Baby, I’m Totally Gone/It Had to be You*, is a case-in-point instance of the band’s expansive talents. Switching between timbral dissonance from squeaky spiccato strings and snoring brass slurs on one hand with sibilant, staccato section work that could have migrated from Fletcher Henderson’s band, the IIO’s texture is simultaneously mainstream and avant-garde. This is made clearest when a sequence of pure air forced from Sebi Tramontana’s trombone turns to plunger polyrhythm as he’s backed by



harmonized reeds and strings, and ends with him vocalizing the second half of the title backed by Fabrizio Puglisi’s key-clipping piano and Gianluigi Trovesi’s undulating clarinet obbligato. This sense of fun is also expressed on *No Visa*, a jazzy hoedown which leaves room for sul ponticello fiddling from violinist Emanuele Parrini, funky tenor saxophone vamping from Daniele Cavallanti, a brassy mid-range fanfare and the entire band vocally riffing in unison. This doesn’t mean that compositional seriousness isn’t displayed alongside the

theatricism. The multi-tempo *Gargantella*, for instance is as much a nocturne as a capriccio. Here closely-voiced and massed horns and strings move adagio beneath strained brass notes and a snorting, altissimo showcase for baritone saxophonist Carlo Actis Dato until the tone poem is completed by polished, string movements given shape by the clattering cymbals and wood block pops of percussionists Vincenzo Mazzone and Tiziano Tononi. ●

➤ For an indication of how a 12-piece Montreal big band led by Pierre Labbé, Pierre Favre’s 10-piece Swiss ensemble and Fred Ho’s 18-piece American Green Monster Big Band provide further contemporary takes on the big band sound, see the magazine’s website: www.thewholenote.com.

POT POURRI

De la nuit au lever du jour

Azam Ali

Terrestrial Lane Records 013111 (www.azamalimusic.com)

● I suppose it shouldn’t be surprising that a collection of lullabies isn’t a terribly upbeat album, but “De la nuit au lever du jour” also has an unexpected solemnity and stateliness to it. These aren’t your everyday cute little bedtime ditties, at least not to my Western ears. Iranian-Canadian singer Azam Ali has chosen songs from a variety of Middle Eastern cultures, plus a few of her own compositions, and sings them in Persian, Turkish, Arabic, Kurdish and Azeri. Unless you understand these languages (or the French the lyrics are translated into in the liner notes), you’re free to enjoy these songs from a purely musical standpoint and Ali’s skill and beauty as a singer are undeniable. Her childhood spent in India and her comfort with the quarter-tone are also apparent in some of her compositions, such as *Tendresse*, written for her son, and the Kurdish *Lai Lai*. Ali has enlisted expert musicians from each of the regions to accompany her on traditional instruments, such as oud and saz, as well as the contemporary, Montreal-based Bozzini String Quartet. “De la nuit au lever du jour” is a meditative, transporting work.

—Cathy Riches



Danse des Bresloques

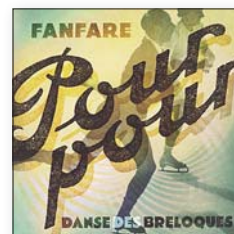
Fanfare Pour Pour

Monsieur Fauteux m’attendez-vous? MFMV? 18 (www.actuellecd.com)

● In a bad mood? Listen, laugh and dance to the uplifting “Danse des breloques” by Fanfare Pourpour. This is happy music from an eclectic happy “big band”

of 20 performers well versed in musical idiosyncrasy, style, wit, and technical know-how (not to forget a superb taste in haberdashery!). Nothing atonal here, as the styles range from French waltzes to jazz to Klezmer-like tunes to tango and samba beats to everything in between played on trumpets, saxophones, clarinets, guitars, banjo, accordions, violins, percussion, euphonium, and musical saw, plus vocal soloists and a choir.

Under the direction of Jean Derome and Nemo Venba, the players are a smorgasbord



➤ Always find more reviews online at thewholenote.com

of Quebec musical masters – Altobelli, Babin, Belanger, Bourque, Derome, Duguay, Del Fabbro, Guilbeault, Hubler, Lajeunesse, Letarte, Menard, Nicolas, Nisenson, Poizat, Proulx, Sabourin, Tanguay, Venba and Vendette. A number of these great musicians provide the fifteen original compositions featured on this, the band's fourth release. The works are group

specific or originate from dance, theatre or film. The arrangements of the tunes are so strong, and designed to illuminate the group's tight ensemble sense while maintaining a continuous improvisational feel. There are also a few tiny aural treats to remind one that the performers are "new musicians" as well.

Sound quality is superb. The French

language only liner notes are thorough. Time to take out whatever moves you and boogie along with Fanfare Pourpour's freewheeling musical spirit.

—Tiina Kiik

🐾 POT POURRI CONTINUES at www.thewholenote.com with Yael Naim's *She Was A Boy*.

Old Wine, New Bottles | Fine Old Recordings Re-Released

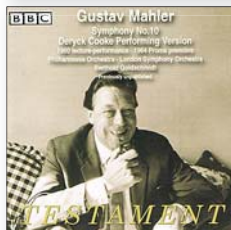
BRUCE SURTEES

The Metropolitan Opera has instituted a program to issue classic Saturday afternoon performances from the past preserved on their own archive tapes, entrusting them to **Sony Classical** which is issuing them at re-issue prices. The first batch includes *Tosca*, *Die Walküre*, *Die Meistersinger von Nürnberg*, *Le Nozze di Figaro*, *Romeo et Juliette* (Gounod), *La Bohème*, and *Il Barbiere di Siviglia*.

The first two to come my way are *Tosca* and *Die Walküre*. The *Tosca*, dating from April 7, 1962, finds Leontyne Price in the title role

with Franco Corelli as Cavaradossi and Cornell MacNeil as Scarpia. The conductor is Kurt Adler (804682, 2 CDs, mono). My intention was to first dip in at significant points but I was immediately engaged from the opening bars, listening through to the finale of the Third Act. A little history... on a Sunday afternoon in January 1955 a younger

Leontyne Price's *Tosca* was heard and seen across the continent in the *NBC Television Opera Theatre* with David Poleri as Cavaradossi. She was back in *The Magic Flute* as Pamina in 1956 and finally in 1960 she was Donna Anna in *Don Giovanni* with Judith Raskin and Cesare Siepi. Hence, she was no stranger to the MET audience who accorded her an enthusiastic ovation as she arrived on the stage in Act One, even before she had sung one note. Her *Tosca* heard on these CDs is inspired and beautifully characterized opposite Corelli whose voice was quite incomparable for its beauty and ease of delivery, making this an important document. The sound is clean and clear throughout. The booklet includes a complete synopsis of the events on stage and all the cues (30) are given but no libretto. Let's hope that future releases will include the legendary 1961 *Turandot* with Corelli and Nilsson conducted by Leopold Stokowski.



The *Die Walküre* is from February 24, 1968 with Jon Vickers, Leonie Rysanek (Siegmond and Sieglinde); Karl Ridderbusch (Hunding); Thomas Stewart is Wotan, Birgit Nilsson is Brunnhilde and Christa Ludwig is Fricka. The conductor is Berislav Klobucar (85308, 3 CDs, mono). This was part of the Ring Cycle brought to the Met by von Karajan who was to be in charge of every aspect of the productions from casting to sets and stage lighting. It didn't turn out too well, beginning with an inevitable clash of personalities between MET general manager Rudolph Bing and Karajan. In total,

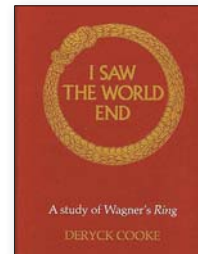


To hear this ensemble of singers performing live in faultless sound will be reason enough to acquire the discs.

Music lovers with an enquiring mind, who also have some interest in **Mahler**, particularly the unfinished **Symphony No.10** and how it found its way, more or less (actually more) to the concert stage will applaud a new release from **Testament** (SBT3-1457, 3CDs at a reduced price). Deryck Cooke, critic, musicologist, pianist, author, etc. aroused the music world's attention when he announced that he had prepared a performing version of Mahler's unfinished symphony. On December 19, 1960 listeners to the BBC Third Programme heard Deryck Cooke introduce and explain the journey to Mahler's Tenth, followed by the performance by Berthold Goldschmidt and the Philharmonia Orchestra, annotated by Cooke. The third CD in this set contains

the recording of the first ever performance played by The London Symphony Orchestra conducted by Goldschmidt. The complete performance dates from August 1964 predating Ormandy's "first recording" by over a year. Certainly a unique and fascinating release.

Deryck Cooke also authored a fascinating study of Wagner's Ring, **I Saw the World End** (Oxford University Press, ISBN 9780193153189, paperback). Intended to be a multi volume study, the author died before he finished but what there is here is a scholarly yet unpretentious and thought provoking revelation and a definitive statement on aspects and illusions in the monumental opus. A must read for some. Cooke also devised and narrated a unique exposition on *The Ring* in a two CD set, **An Introduction to Der Ring des Nibelungen** (Decca 443 5812). Cooke identifies the various leitmotifs and follows their permutations and combinations as they appear and re-appear, which can be a revelation and illumination to even those who know it all. Quite important to the narrative are the passages where the character is saying one thing but the music beneath discloses that what he or she really means or intends is something quite different. The illustrations are from Decca's Solti cycle with The Vienna Philharmonic. The discs can be heard and re-heard without any sense of ennui.



Following his big win in Moscow's Tchaikovsky International Piano Competition in 1958, **Van Cliburn** was a hot ticket, playing to sold out houses wherever he appeared. He played with the **Chicago Symphony Orchestra** under **Fritz Reiner** during April 1960 and RCA was there to document the performances. They taped the **Brahms** Second Concerto on the 8th and the **Schumann** A minor on the 12th. Unreleased until now, these RCA recordings have finally been issued (**Testament SBT2-1460, 2CDs at a reduced price**). The performances are sunny and uncomplicated with all concerned in top form. The Schumann enjoys a beautiful presentation, sensible phrasing and a distinctive conversational collaboration. The Brahms is just a wee bit lower on the adrenalin scale. In excellent stereo sound, one wonders why we had to wait so long. 🐾

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A Crossroads of Sound

Remembering David Pecaut

JANICE PRICE

IT IS A PLACE where commerce, government, and the arts meet. An acre of grass just west of Roy Thomson Hall surrounded by high-rises and theatres. All this makes it a fitting tribute to David Pecaut, the civic entrepreneur whose life reached into so many sectors.

On April 12, Toronto City Council voted unanimously to rename Metro Square, David Pecaut Square in recognition of David's contributions as a civic leader. The Mayor's office commented that the square would be a permanent reminder to all citizens of our obligation to not only enjoy living in Toronto but to actively engage in giving of our time and energy to make this city great.

Pecaut was born in Sioux City, Iowa, where his family were stockbrokers. He studied philosophy at Harvard and Oxford, before joining the renowned Boston Consulting Group, and being charged with establishing its Toronto offices. Like so many Torontonians, he wasn't from here. He chose Toronto, and for that we loved him.

If you stand in just the right spot at David Pecaut Square you can hear the lick of flames from the Eternal Flame of Hope blending with the trickle of water from Bernie Miller's post-modern fountain. Compared to the bustle of Yonge-Dundas Square, this is a space of respite, where you can hear conversations and discussions. It is a place for a stroll after dinner and meeting friends before the show.

David liked nothing more than meeting new people and learning about their passions. It didn't matter your age, job, or income, but you'd find him in the corner deep in conversation. He would be the first to push people to explore how they could make a difference in their city.

Luminato had begun plans to move its signature outdoor concerts to the square before it was re-named after our co-founder. This serendipitous union is particularly appropriate as the Festival celebrates its 5th anniversary this June.

For the first time in his history Luminato will offer its full ten days of free events at a single hub location. Every day from June 10 to 19, residents and visitors will find David Pecaut Square alive with free concerts, film screenings, art, activations, food and beverages, the Festival box office, and more, helping christen the square as a place where all rhythms converge... from a quirky family-friendly afternoon with They Might Be Giants, to an evening with two of the world's best string quartets; from a tribute to 150 years of Italian unification, to electronic Arabic funk born on the streets of Egypt; from the very latest opera by acclaimed contemporary music composer Mikel Rouse, to

the ancient rhythms from Central Asia; from Broadway to Bollywood and everything in between that refuses to be categorized!

The City of Toronto is a crossroads of ideas, cultures, and traditions. Luminato wants to embody this idea with diverse artists, sounds, and audiences sharing the same space and inspiring one another. You may not know Malkit Singh yet, but you will find yourself dancing just the same.



Janice Price and David Pecaut.

If you give them a try, we know it's just a matter of time until Marco Calliari or Hakim or Nitin Sawhney are playing on your iPod. This is what inspired David and continues to inspire Luminato each year. What's next? Let's free creativity and see where it takes us.

The tempo we begin will continue all summer long as jazz festivals, film festivals, marathons and tourists bring new energy and life to one of the least-utilized spaces in the downtown core.



"If you stand in just the right spot in David Pecaut Square, you can hear the lick of flames... blending with the trickle of water"

And between the parties and concerts, you can still come down to David Pecaut Square and find a quiet place for a conversation.

It was in David's nature to always engage with and improve whatever was around him. Perhaps his presence and leadership was most acutely felt following the SARS crisis of 2004. His blend of private sector credibility and social consciousness was able to bring the right people together around the table to have non-partisan solution-based conversations. I was working in Philadelphia, and so the first time I met David was when I was invited to Toronto in May 2006 to hear about a new Festival he and Tony Gagliano were launching. Like everyone, I was skeptical at first. But over the course of that lunch, I came to see their vision, to feel their passion, and realise that what they were proposing was one part of a larger city-wide renaissance.

I have linked to a couple of articles that came out shortly after his death in December 2009, in case they are of interest in terms of how the city understood and felt his loss. For us at Luminato, it was very immediate and personal – as I think it was for so many who had the chance to work with him, however briefly.

► <http://spacingtoronto.ca/2009/12/14/remembering-david-pecaut-and-his-love-of-toronto/>
► www.thestar.com/entertainment/article/738499 ◯

Toronto-born arts administrator Janice Price was CEO of the Kimmel Center in Philadelphia before returning to Toronto in 2006 as the first CEO of the Luminato Festival.

Rachmaninoff and the Impressionists

Music Director Peter Oundjian explores
the music of Rachmaninoff and his
French contemporaries.

Rachmaninoff Paganini Rhapsody

June 1 & 2 at 8:00pm

Joaquin Valdepeñas, clarinet

Gabriela Montero, piano

Rachmaninoff: *The Isle of the Dead*

Debussy: *Première rhapsodie*
for Clarinet and Orchestra

Dukas: *The Sorcerer's Apprentice*

Messiaen: *Les offrandes oubliées*

Rachmaninoff: *Rhapsody on a*
Theme of Paganini

Rachmaninoff & Ravel

June 4 at 8:00pm

Ilya Poletaev, piano

Debussy: *Prélude à*

l'après-midi d'un faune

Medtner: Piano Concerto No. 3

Rachmaninoff: *The Rock*

Ravel: *Daphnis et Chloé*

Yuja Wang Plays Rachmaninoff

June 8 at 6:30pm

Yuja Wang, piano

Tom Allen, host

Rachmaninoff: Piano Concerto No. 3

Ravel: *Daphnis et Chloé*

Rachmaninoff & Debussy

June 9 at 8:00pm

June 11 at 7:30pm

Yuja Wang, piano

Ravel: *Alborada del gracioso**

Rachmaninoff: Piano Concerto No. 3
and *The Sea and the Seagulls*

Debussy: *La Mer*

**Performed on June 9 only*

YUJA WANG

Joshua Bell Plays Bruch

June 15 & 16 at 8:00pm

Peter Oundjian, conductor

Joshua Bell, violin

Gary Kulesha: *Torque*

Bruch: *Scottish Fantasy*

Mahler: Symphony No. 5

TSO Goes Late Night! Mahler 5

June 18 at 10:30pm

Peter Oundjian, conductor

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party with TSO musicians and
live music by Paisley Jura.



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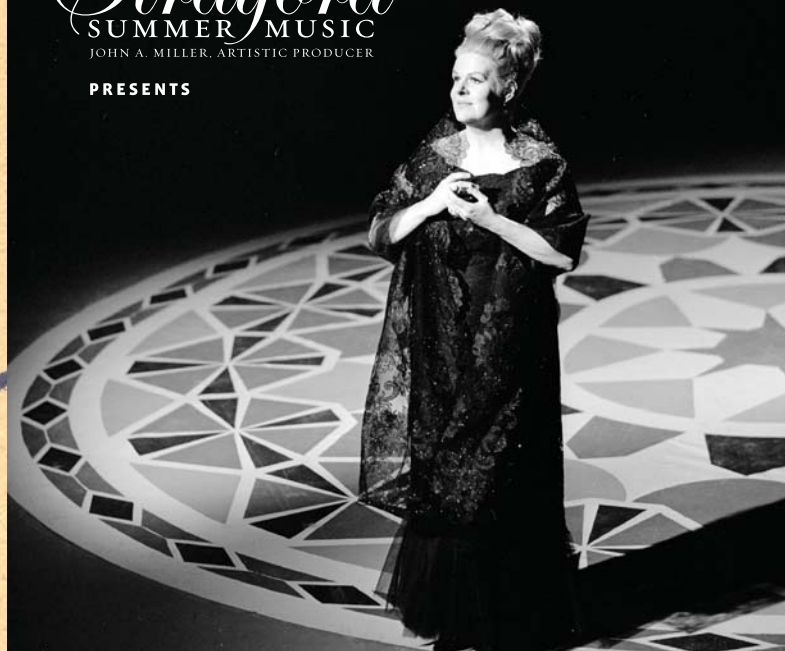
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