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WholeNote’s annual
summer festival guide
Recently in town
Ida Kavafian
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   a. Georges Onslow double bass quintet - "The Hunting Accident"
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   c. Lukas Foss - "String Quartet Number 5"
   d. Hans Eisler - "Suite for Violin, Flute, Clarinet, Viola and Cello"

2) July 5 - Recital: Richard Raymond &Michael Guttman
   a. Solo piano - Reubke, Wagner and Liszt
   b. Liszt Duo for Piano and Cello
   c. Chopin Trio for Piano, Violin and Cello

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ENJOY TWO DAYS OF WONDERFUL BAROQUE MUSIC, JUST ONE HOUR WEST OF TORONTO

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soundaXis
It would be remiss to let pass without comment that soundaXis is the first time WholeNote has been associated with an event as a named "media sponsor". A bit of a slippery slope, we've always thought - why for one presenter and not another?

Well, WholeNote's connection with the Toronto Coalition of New Music Presenters goes back a long way - to the time Jason van Eyk talks about (in Some Thing New on page 21) when the city's new music presenters were bracing themselves for the loss, after seven years, of the Massey Hall New Music Festival.

"Just list everything that's happening anyway during that period and call it a festival" was the brilliant advice I remember giving at the time, and being chided for it by people whose love is the music itself, not the packaging of information about it. The chiders were right. Without a curatorial focus, a particular spark, a festival is an unlit fire. Truth be told, that early incarnation of the Coalition would have had a hard time coming up with a musical idea to agree on, let alone coming up with a plan to implement it. The thematic cohesiveness of this inaugural soundaXis shows how far they have come. Worth supporting, we say.

Iannis Xenakis (1922-2001)
You couldn't pick a better spark than Iannis Xenakis for soundaXis' stated goal - exploration of the interaction and shared compositional structures of music and architecture. Xenakis was equally versed in both and revelled in their connection. An example: in the 1950s as architectural assistant to Le Corbusier he designed a pavilion for the 1958 Brussels World Fair to house the première of Edgard Varese's Poème Électronique - a work requiring 400 amplified speakers in a series of rooms. True to Xenakis' shuttle-loom, back-and-forth questing creativity, he based the design of the pavilion itself structurally on one of his own musical masterworks, "Metastasies". (And "Metastasies" itself was posited on laws of physics relating to the kinetic properties of gases.) Back and forth, back and forth.

Visiting and revisiting
I'll be doing a fair bit of back-and-forthing myself for the 11 days (and hope you all will too). I'll be shuttling back and forth to MaRS, of course, especially to catch the high school work generated as part of the educational lead-up to the festival. And the "Fanfare" project (starting with "Fanfare@Frump) gives a chance to revisit with Alain Trudel, one of his own musical masterworks, "Metastasies". (And "Metastasies" itself was posited on laws of physics relating to the kinetic properties of gases.) Back and forth, back and forth.

In the San Francisco Opera premiere production I saw last fall, Peter Sellars' brilliantly frantic direction revolves around just one unmoving, unmovable element: an early atomic bomb, hanging above a child's cradle, casting a shadow.

One of the mysteries surrounding Doctor Atomic's creation was the early departure from the project of Alice Goodman, the brilliant poet-librettist who had worked on all John Adams operas to date. Sellars took over the task, creating the libretto from disparate sources: poems of Baudelaire and John Donne, de-classified government documents, various books on the history of the Manhattan Project and even an excerpt from the Bhagavad Gita, the Hindu "Song of God". (I have to say, rich and textured as this libretto is, it suffers from not having been assembled by a poet of Ms. Goodman's talent.)

If the true power of a momentous work of music lies in its ability to offer us catharsis regardless of the libretto, Doctor Atomic is such a work. With only hints of Adams' earlier fascination with minimalism, it is a musical treasure trove of new ideas, putting the idioms on its ear the way Pelléas et Mélisande and The Rite of Spring did. Rite of Spring's premiere caused riots. Doctor Atomic's very well should have!

Canadian-born Gerald Finley, in his SF Opera debut, brought the house down with his bravura aria setting of John Donne's Holy Sonnet XIV. When the words "Batter my heart, three person'd God; for, you as yet but knoake, breathe, shine, and seeke to mend..." came out of the mouth of Robert Oppenheimer, a scientist seemingly untroubled by the deadly potential of this "bomb", you can hear the goosebumps forming on the skin of the audience.

That moment stayed with me right through the winter. Then I had the pleasure to speak by phone with Gerald Finley from his home in London, England.

Robert Tomas:
From a choir in Ottawa to leading roles on the world stages: how long did it take to become an "overnight" success?

Gerald Finley: It's a bizarre thing...because you toil away in obscurity and suddenly you're "it". As you say, I started as a choirboy in Ottawa and it was my dream to sing in a choir in New York or maybe even London, England. So I received a comprehensive training. Learned how to read a score well, learned music well. Then I got involved in the choral movement and came to England, still thinking of being a chorister, maybe a choir conductor. In university I sang a new piece of music almost every day, with short rehearsals and gradually started to do professional training out of the choir setting, and became a solo singer. Through scholarships and competitions, I continued on this path and then started appearing on stage, all the way to Doctor Atomic. To quote George London (the great Canadian baritone): "Luck is being prepared for opportunity." I have had some lucky breaks but I think it is because I tried to be prepared for those opportunities.

RT: Your career path, and repertoire, follow an interesting trajectory - though you handle the classics effortlessly (Mozart, Handel, Haydn), increasingly we hear you in contemporary or indeed modern roles -

‘Doctor Atomic’

Gerald Finley
interviewed by Robert Tomas

It is a rare privilege to witness history in the making. Witnessing the birth of the nuclear age, would be one example. I'd say that witnessing the birth of Doctor Atomic - John Adams' operatic masterpiece on that subject - was another.

Adams is fearless in his musical explorations: no subject is taboo, no historical moment too fresh in the collective memory to be expressed through music. Doctor Atomic deals with one such moment - the first nuclear test in Alamogordo, NM July 16, 1945. It changed everything: it created Hiroshima, Cold War, "Superpowers", fallout shelters, Chernobyl, even the official reasons for the current war in Iraq.
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EDITOR'S CORNER

Why is it that I so often begin with an apology? In last month's column I bade a warm welcome to our newest reviewer, Richard Haskell, only to find out later that space constraints at the production level had resulted in our "Extended Play" section being cut. I am pleased to announce that this has been rectified in the current issue, and in addition to his take on the Parker clan that was so unceremoniously bumped last month, we also have Haskell's look at the latest release in the Hyperion series "The Romantic Piano Concerto" now incredibly up to its 40th title.

Re-releases play a big part in this issue, especially in the jazz section. Both Ted O'Reilly and Jim Galloway focus on iconic recording engineer Rudy van Gelder whose work throughout the 50s and 60s had a profound impact on the way jazz was recorded and whose legacy still affects the way we listen to jazz. Ted looks at four titles from Blue Note's "RVG Edition" line, and Jim revisits four important van Gelder saxophone recordings that have reappeared on the Prestige label. And this month Bruce Surtees devotes his "Old Wine in New Bottles" section to the latest additions to the Living Stereo line which continues to make some of the finest historical material available in state of the art SACD hybrid technology.

Of course there is a wealth of newly recorded material covered in these pages as well, including new choral releases featuring some of our finest local choirs. The Elmer Iseler Singers are featured with the Canadian Brass in "People of Faith" (see Merlin Williams' review in the vocal section) and the EIS are joined by the Amadeus Chamber Singers and the Toronto Children's Chorus in a new collection of Harry Freedman's choral music "The Tokaido" (see Dianne Wells' review in "Discs of the Month"). See also Alex Baran's glowing review of "Hear My Prayer", the latest Naxos release from the Choir of St. John's Elora under Noel Edison's direction, with guest soloist Karina Gauvin. Soprano Gauvin also shines (and shimmers) in a new Naive recording of Vivaldi's "Tito Manco" as you can read in Pamela Margles' appreciation.

My own listening this month has been focused mainly on a set of three CDs that encompass some of the most important solo instrumental writing of the 20th century: Luciano Berio's set of fourteen "Sequenzas" (Naxos 8.557661/63). Berio, who died in 2003, began the set in 1958 with a work written for flutist Severino Gazzelloni and continued to add to the series up until the year before his death. The last was a work for Arditti Quartet cellist Rohan de Saram, although this recording features another fine cellist, Darrett Adkins. Incidentally, De Saram, who recently left the Arditti after 25 years, will perform Sequenza XIV next season for Toronto audiences under the auspices of New Music Concerts. Berio himself had a strong connection with New Music Concerts as the featured composer on the first concert of its series some 35 years ago. For weeks in advance of that inaugural concert there were cryptic newspaper ads that simply stated "Berio is coming". On that occasion Eugene Watts, who has gone on to fame as the trombonist of the Canadian Brass, performed Sequenza V. If we can be permitted to extend our vision of Toronto to the GTA, Berio has now "come" again with this important compact disc release. All of the performances were recorded in Newmarket at St. John Chrysostom Church by Bonnie Silver and Norbert Kraft, and they feature a healthy mix of local artists and other Canadians among the international slate of distinguished performers: Nora Shulman (flute, I); Erica Goodman (harp, II); Alain Trudel (trumpet, trombone, VI); Steven Dann (viola, VII); Jasper Wood (violin, VIII); Joaquin Valdepeñas (clarinet, IXa); Guy Few (trumpet, X); Joseph Petric (accordian, XII); and Wallace Halladay (soprano saxophone, #VIIb and alto saxophone, #IXb). No harm intended to the excellent American soprano Tony Arnold, but I wish that Naxos had extended the Canadian talent roster by including Barbara Hannigan for Sequenza III — it's a piece she has made her own and this home-grown rising international star really deserves to be featured on more recordings. [Next month's issue will include a review of her participation in the recording of Louis Andriessen's opera Writing to Vermeer.] This Naxos set is an extremely important addition to the discography. I especially enjoy having the opportunity to compare the Halladay's exceptional performances of the "alternate" saxophone versions of the clarinet and oboe Sequenzas with the consummate interpretations of the original versions by Toronto's own clarinet icon Joaquin Valdepeñas and master oboist Matej Sara of Ljubljana. In the spirit of "what goes around comes around" I would mention that Sara's performance was recorded during his first visit to Toronto, with his woodwind quintet Slowwind, at the invitation of New Music Concerts. And so the connections abound.

Another disc of mostly solo repertoire I have enjoyed this month is entitled "To Be Sung on the Water" featuring violist Michelle Makarski (ECM New Series ECM 1871). It provides an interesting pairing of some of the less frequently performed works of Italian baroque composer Giuseppe Tartini (no "Devil's Trill" here) and contemplative works written for Makarski by the contemporary American Donald Crockett. The title piece is the only one on the disc in which Makarski's violin is joined by another instrument, a viola played by Ronald Copes. This lyrical, if somewhat mournful, work seems to grow ingeniously out of Tartini's A Major sonata in an inspired act of programming by Makarski. Crockett's work evokes the vision of a calm mist-covered lake at dawn or dusk, and as the memory fades we are drawn skillfully into the world of Tartini's D minor sonata. The transition is so gentle that it is hard to conceive that these works were created two and a half centuries apart, such is their timeless beauty. This impression holds true as the disc progresses to include Crockett's somewhat more angular "mickey Finn" which in turn seamlessly meshes into Tartini's B minor sonata. This disc is moving reminder that in some ways early music and that of the present day have more in common with each other than with the music composed in the two centuries in between.

Thanks to the efforts of local entrepreneur Drew Gill, founder of the distribution service Gillmore Music, Canada has access to some fine European labels including familiar ones like Melodya and Supraphon, and the less well known Berlin Classics, Etcetera, Orfeo and Avie Records. I have found a number of interesting titles on this last mentioned label this month, including violin music of Debussy, Enescu and Ravel performed by Philippe Graffin (AV2059) and string quartets by Haydn, Bacewicz and Dvorak with the Szymanowski Quartet (AV2092), but the one that really drew my attention is the wonderful new recording of Shostakovich's Cello Concert No. 2 and Prokofiev's Symphony-Concerto featuring Lynn Harrell and the Royal Liverpool Philharmonic under the direction of
Gerard Schwarz (AV2090). Both works have been frequently recorded, including definitive performances by Mstislav Rostropovich, the dedicatee of the Shostakovich piece and collaborator with Prokofiev on the final version of the Symphony-Concerto which the composer struggled over for nearly 20 years. So why do we need yet another recording? Well partly because it is the centenary of Shostakovich's birth this year (although you might not have noticed amongst all the Mozart 250 celebrations), and partly because this renowned American cellist has some convincing things to say in his interpretations of these important contributions to the 20th century cello literature. Harrell has found a kindred spirit in American conductor Gerard Schwarz who has been at the helm of the Royal Liverpool Philharmonic since 2001. This is a recording I am pleased to add to my collection.

One final mention: As you will read elsewhere in this magazine, June sees Toronto host soundaXis: music, architecture and acoustics, a city-wide celebration involving virtually all of Toronto's new music presenters and, in all, several dozen organizations from a number of disciplines. The festival was initially conceived as a tribute to iconic 20th-century composer Iannis Xenakis whose interdisciplinary career, interrupted by his untimely death in 2001, included major contributions to the fields of mathematics, architecture and music. Although the festival's scope has broadened far beyond that initial inspiration, Xenakis remains the unifying factor, at least in terms of music programming and most of the concerts will involve one or more of his challenging works. Mode Records of New York has recently introduced a line of CD and DVD recordings devoted to Xenakis, and they provide a valuable resource and excellent introduction to the work of this important musical theorist. I have been immersing myself in the "Music for Strings" (mode 152) featuring Ensemble Resonanz (and members thereof), and the DVD "Electronic Music I" (mode 148) which includes the 45 minute tape composition La Légend d'Eer, an extended interview with Xenakis by British musicologist Harry Halbreich, and documentation (still photographs and the like) of the original site-specific performance of the Légend at "Diatope", a unique architectural structure created outside the Pompidou Centre in Paris in 1978 that has not survived. This invaluable footage comprises the only existing material related to one of Xenakis' major achievements and, like the Mode series itself, provides a detailed look into his creative genius.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The Wholenote, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCoversies
discoveries@thewholenote.com

More DISCOVERIES ON PAGE 42
Ida Kavafian’s career encompasses a remarkable range of musical activities. Violinist with Tashi, the Beaux Arts Trio, and Opus One, frequent guest with other ensembles, concerto soloist with major orchestras, a core member of the Chamber Music Society of Lincoln Center, long-time artistic director of Music from Angel Fire, as well as a teacher at the Curtis Institute in Philadelphia, Kavafian has even toured and recorded with jazz artists Chick Corea and Wynton Marsalis. Equally accomplished on violin and viola, she has mastered the complete repertoire for both instruments, from baroque to contemporary, including many works written for her. And to top it off, she breeds prize-winning champion dogs.

Kavafian has visited Toronto frequently throughout her career, most recently last month with Amici. I spoke with her in her hotel room the day before the concert. ‘I’ve been very all-inclusive by design,’ she said. ‘I really like doing everything. So I’ve tried to have a lot of variety.’

But chamber music has always been at the heart of her musical life. ‘It’s the most fulfilling part. With chamber music, you learn from your colleagues, if you do it the right way. But the money is not good in chamber music, and it’s very sporadic, so it’s very difficult to make a living doing chamber music alone.’

‘If I hadn’t had my quartet Tashi at the beginning of my career in the 1970s I might have pursued more solo opportunities. I did things in a reverse order from how most people think it goes, which is to study your solo stuff and then become a chamber musician.’

Tashi gained acclaim for its adventurous repertoire and the extraordinary musicianship of members Kavafian, clarinetist Richard Stoltzman, cellist Fred Sherry and pianist Peter Serkin. ‘Peter has as great a technique as any of today’s young sensations. But he does not use his technique in the same way. He uses his technique to make music. And that’s always been my desire in my own music making.’

Her six years during the 1990’s with pianist Menahem Pressler and cellist Peter Wiley in the legendary Beaux Arts Trio were ‘a wonderful experience, playing all that repertoire over and over again in such an intense way. I love that repertoire. It’s almost like playing sonatas. You can have a more individual style than in a string quartet. But it was too much touring.’

After they had both left the Beaux Arts, Kavafian and Wiley formed Opus One with Kavafian’s husband, violist Steve Tenenbaum, who also teaches at Curtis, and pianist Anne-Marie McDermott. ‘We run Opus One by ourselves as a cooperative, without an agent. I actually do all the bookings.’

For Kavafian’s Toronto concert, Amici pianist Patricia Parr and cellist David Hetherington were joined by the Toronto Symphony’s new principal violist, Teng Li. ‘I taught Teng Li at Curtis. She’s a big talent, a wonderful, wonderful player, so I wanted to do this concert with her. It’s been great to catch up with her again.’

Kavafian has been teaching at Curtis for the past nine years. ‘Curtis is the most exclusive conservatory in the United States - possibly in the world. Only Curtis has merit-based admissions. To get in, the only consideration is performing ability. No one pays any tuition. That, of course, attracts the best players. So most of the kids I teach are incredibly gifted and are going to make a living in music.’

‘It’s a unique place. Students at Curtis can write their own tickets, pretty much. They can study with two private teachers, and can have as much chamber music coaching as they want.’ Kavafian requires all her violin students to play a lot of chamber music. ‘I also encourage them to play viola. It gives them a great perspective on music and on their instrument.’

‘There’s a very nurturing feeling, like a family. There are only 160 students, with over 80 faculty. That proportion is amazing. It’s probably harder for kids to leave Curtis than another music school where they are not as well taken care of. I went to Juilliard, so I’m very aware of the differences between schools like Juilliard and Curtis.’

‘When I was a student, I was a voracious concert-attender. I heard some of the greatest musicians, like Richter, Oistrakh, Horszowski, and Milstein. I worked with Nathan Milstein - it was just tremendous. His classes and his concerts were such an inspiration. We would visit him at the Stanhope, across the park, and he would take us out for burgers, his favourite dinner.’

‘My main teacher was Oscar Shumsky. He had a strong Canadian connection - he was a close colleague of Glenn Gould and he used to perform up here frequently. He was the biggest musical influence in my life. When he demonstrated in a lesson it was the best violin playing I’ve ever heard, on the level of Kreisler and Heifetz. His recordings don’t show him in his best light. It was his students who heard him play at his greatest. If there were more than even a few people in the room, he would lose a little something. He certainly had many, many fans, people who appreciated his incredibly deep music making. But he just stood up there and played, without the histrionics that go on with some performers.’

‘With my first teacher at Juilliard, Ivan Galamian, there had been an emphasis on violin playing. But with Shumsky, first you thought about the music, and then you thought about how the violin playing could make that music live and breathe. And then you stopped thinking about playing the violin and just thought about the music again. You made choices in bowings, fingerings and interpretation simply for musical reasons. In other words, the violin served the music. Before that a lot of what I had seen was quite the other way around, where you use the music to show off your violin playing.’

‘Of course this has influenced the way I teach. In class, Shumsky would only give you fingerings after you’d worked on them yourself. [When] I said “where should I get the fingerings and bowings?” he looked at me like I was from Mars.'
home, work on it yourself - and bring it back to me next week". When I got home I felt like I'd never played the violin before. With Galamian, you played the same fingerings and bowings as everybody else. You usually slowed down in the same places and sped up in the same places. My sister studied with him for seven years and he was great for her, but I was looking for something else. He could teach me the bow arm, but I wanted to talk about music.'

Kavafian's sister, Ani Kavafian, is a violinist with an equally successful career. They often play together in chamber music. They also give concerts together as a duo. 'We always have a good time. We don't do too much of it - just enough to keep it really fun.'

'My parents, who were both musicians, were very smart to purposely not have us play together when we were little. My sister was also a very accomplished pianist, so she used to play piano for me. But we never played violin together until we had both established our careers. One day, Ani's husband said, 'Let's celebrate your sisterhood and put on a concert!'. So he produced our first concert together at Carnegie Hall in 1983. Since then we play a few concerts a year with our long-time pianist, Jonathan Feldman.'

Kavafian also performs frequently with Temenobon, who is responsible for the gorgeous bouquet of flowers, topped by two balloons saying "Happy Anniversary", which sits on the desk in Kavafian's hotel room. 'We all do a lot of chamber music together, especially at summer music festivals. We all play at my sister's series in New Jersey, and we are all members of the Chamber Music Society of Lincoln Center.'

'Steve and I play works for two violins - we have a crazy piece by George Benjamin called Viola Viola, and Viola Zombie by Michael Daugherty. He is my composer-in-residence this summer at Angel Fire. I've been playing his violin concerto Fire and Blood quite a bit. I premiered it with the Detroit Symphony, who commissioned it. Michael based it on Diego Rivera's murals at the Detroit Institute of Art. Coincidentally, I grew up in Detroit, and was always amazed by them.'

Kavafian was born in Istanbul, and moved to United States when she was three. Both parents were Armenian. 'I feel very strongly Armenian. My first language was Armenian. I do like playing Armenian composers like Komitas. My sister and I have some arrangements for two violins. There is a certain soul in his music that I really relate to. Kruk, which means 'the crane', is very emotional for us. It's about the flight of the Armenians from their homeland. Every Armenian knows that piece. But I'm not that fond of the Khachaturian concerto, so I don't play it much.'

Kavafian had the same violin, made by Guarneri in 1751, since she was a student. 'A friend wanted me to go with him to get his cello adjusted at Wurlitzer. He said, "Why don't you pretend you're looking for an instrument?" So I asked Marianne Wurlitzer, "Do you have a Stradivarius for sale?" She said, "No, but we have three Guadagninis." She put me in a room with the three instruments. I loved the first one. Then I picked this up,' she says, pointing to the gorgeous instrument lying in its case on the bed. 'I drew the bow over the a string and couldn't believe the personality that instrument had. It suited me so well, I just had to have it. I never even tried the third.'

'I showed it to Felix Galimir, who taught me chamber music. Felix was a great musician in every way, with integrity, fierceness and passion. He said, "This is great - you've got to get it". I'm very fortunate that I found it as early as I did. At the time it seemed like an unbelievable amount of money, but buying it now would be next to impossible.'

I notice the pictures of Stravinsky and the painter Frida Kahlo, who was Rivera's wife, inside the lid. 'I usually have photos of my dogs everywhere in my violin case, but since I got this new case I haven't put my dog pictures back in.'

Kavafian, with her husband, has four purebred champion Hungarian Vizslas which she breeds, trains and shows herself. It
was in Canada that she first entered the world of show dogs. 'I went up to the Scotia Festival to perform. Chris Wilcox, who runs the festival, had a Hungarian Vizsla, and I fell in love with it. I thought that if I could ever have a dog, as crazy as that would be, I would want a dog just like this one. So Chris found a Vizsla puppy for me.'

'I really enjoy this aspect of my life a lot, although it’s not always easy. You meet people from all walks of life. Musicians tend to socialize within their own musical world, so it’s important to have a departure from music. We have accomplished a lot in such a short time — our big winner, Billie Holiday,' just like this one. So Chris found a Vizsla puppy for me.'

"I went up to the Scotia Festival to perform. Chris Wilcox, who runs the festival, had a Hungarian Vizsla, and I fell in love with it. I thought that if I could ever have a dog, as crazy as that would be, I would want a dog just like this one. So Chris found a Vizsla puppy for me."

Opus One: (l to r) cellist Peter Wiley, pianist Anne-Marie McDermott, violist Steven Tenenbaum and Ida Kavafian.

"I went up to the Scotia Festival to perform. Chris Wilcox, who runs the festival, had a Hungarian Vizsla, and I fell in love with it. I thought that if I could ever have a dog, as crazy as that would be, I would want a dog just like this one. So Chris found a Vizsla puppy for me."

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Good summer on the classical front
I attended the late April launch of Professor Ezra Schabas’ new history of the Royal Conservatory of Music. I found it well researched but never dry, and reading it has been a reminder that music has been an important part of life in Toronto for a very long time. Even the visionary pioneers of the RCM would be astonished at today’s profusion of musical activity, burgeoning not only in Toronto but also across the province.

Urban
In most respects, it’s a good time for festivals in Toronto. The diapason’s reverberation has barely faded at the close of Organix 06, the SoundXtra Festival of music, acoustics and architecture rises to fill all sorts of spaces, both traditional and non-traditional, in the first half of June... I won’t recap a list of the rest. They’re in our Green Pages a few pages on from here, and overall reflect the burgeoning diversity I talked about earlier.

In the classical area, though, summer in the city has been very subdued over the past decade. This summer? Signs that the tide may have turned: not one but two classical music festivals right in town (and with very similar names). The second annual Toronto Summer Chamber Music Festival runs July 4-7 at Glenn Gould Studio; the first Toronto Summer Music Academy and Festival runs July 24 to August 20 at the MacMillan Theatre. (I will write more about the latter next issue.)

The July 4-7 Toronto Summer Chamber Music Festival, once again under the artistic direction of Belgian violinist Michael Gutman, serves up three refreshingly various concerts at the Glenn Gould Studio. The opening concert on July 4th, "Composers in Exile," will feature a variety of ensembles performing works by Georges Onslow, Beethoven, Tchaikovsky, and Debussy. The remaining concerts include: the Opus One quartet, as well as works by local composers, Timothy Mintz.

On June 17 the Tonal Virtuosi Orchestra, a new, 13-member chamber orchestra directed by composer, Joseph Lerner, makes its debut at Glenn Gould Studio with a full program that includes Barber’s Adagio for Strings from the aforementioned Opus 11 quartet, as well as works by local composers, Timothy Mintz and Joseph Lerner.

On June 16 soprano, Janet Catherine Dea with guests, will give a recital of music for a summer evening at the Heliconian Hall, while on June 17 at Leith Church near Owen Sound, pianist, Peter Tiefenbach will join soprano, Lindsay Hunt.
Early Music
by Frank Nakashima
Free is good ....

Who was the one who said, “The best things in life are free”? Well, it looks to me that, if you don’t already believe this statement, there will soon be good reason to agree with it.

There’s a first-come, first-served, no tickets required, free summer concert series with Tafelmusik, which takes place as part of the Tafelmusik Baroque Summer Institute, an intensive 14-day residency in baroque period performance at the Faculty of Music, University of Toronto.

The first event is a concert (June 9) of “Baroque Delights” featuring Institute faculty members Ann Monoyios, soprano, and Rufus Müller, tenor, as well as the Tafelmusik Baroque Orchestra and Chamber Choir, directed by Jeanne Lamon and Ivars Taurins – a selection of the baroque “greatest hits” that made Tafelmusik famous! Free!

Later, the faculty performs a program of baroque chamber music (June 13), described as a “casual noon-hour recital.” Well, hey, it’s free! Then, in yet another (June 17), the talented Institute participate (comprised of advanced students, pre-professional and also professional musicians) – essentially the Tafelmusik Baroque Summer Institute Orchestra and Choir – have an opportunity to strut their stuff in a concert of baroque orchestral and choral works under the direction of Jeanne Lamon and Ivars Taurins. Again, free!

The “Grand Finale” (June 20) combines the musical forces of students and staff for an event not to be missed. Tickets are required for this one – they are free, but limited – and can be picked up at the Tafelmusik box office. Check www.tafelmusik.org for details.

Another free event (okay, okay, it’s really pay-what-you-can admission) is the Toronto Early Music Centre’s monthly “Musically Speaking” presentation. This month (June 11), it features the Windermere String Quartet’s whose program will consist of Mozart’s Quartet in F, K. 168, and Beethoven’s “Harp” Quartet in E-flat, Op. 74. Both composers were deeply affected by Haydn. You will hear the influence of Haydn in the string quartet written by the young 17-year-old Mozart as well as Beethoven who was mourning the death of his friend Haydn. Violinists Rona Goldensher and Genevieve Gilardieu, violist Anthony Rapport, cellist Laura Jones. Visit their website: www.windermerebraveform.com

And now that you know you’re going to be saving pots of money on the free stuff, prepare to dip into your pockets to watch the smoke rise when the I Furiosi Baroque Ensemble is joined by baritone Sean Watson in a musical exploration of the darker side of the nobility in the Baroque era and their evil smoking habits (June 10). There’s a silent auction fundraiser as part of the evening too. Check out www.ifuriosi.com

Once you’re nicely warmed up, head on down to the Grand River Baroque Festival Friday June 16 for more smoke - Kevin Mallon’s Aradia performing Handel’s Music for the Royal Fireworks (yes, the Water Music is also on the program). Saturday June 17 the Festival is an all-day affair: bassoonists Nadira Mackie Jackson and Fraser Jackson, together with oboists James Mason and Kathy Halvorsen in a program of wind music by Fasch, Boismortier, Croquette and Zelenka. That evening, a celebration (yet another) of Mozart’s 250th birthday, featuring the Aradia Ensemble performing the 40th Symphony and Divertimento in D major, and with soprano Carla Huhnén singing Mozart opera arias and the famous Exsultate Jubilate.

Frank T. Nakashima (frankmk@interlog.com) is the President of the Toronto Early Music Centre.
AUDITIONS!
The Toronto Mendelssohn Choir and Artistic Director Noel Edison are looking for experienced choral singers. Join one of Canada's greatest choirs as it celebrates its 113th season with Mozart's Requiem, Handel's Messiah, Tallis' Spem in alium and Mendelssohn's Hymn of Praise.

For more information, or to schedule an audition in June, call 416-598-0422 ext 24.

The Toronto Mendelssohn Youth Choir is holding auditions for choristers aged 15-23 years. Under the direction of Conductor Lynn Janes, next season's exciting plans include a three-subscription concert series, a performance with the TMC and out-of-town concerts in Kitchener-Waterloo and Ottawa.

Rehearsals and performances at Christ Church Deer Park (Young Street north of St. Clair).

For more information, or to schedule an audition in June, call 416-598-0422 ext 27.

Orphans' Choir of Toronto 2006-2007 Season Auditions

Under the dynamic leadership of Artistic Director Robert Cooper, Orpheus is moving forward! I'm enjoying the choir enormously, and finding it a learning experience. I like Bob's demanding, high standards.

Nancy Ackerman, choir member

In the short time since Robert Cooper became its conductor, the Orpheus Choir of Toronto has reinvented itself as one of the most innovative programmers of large-scale choral works in the city - a choir to take another look at.

Larry Beckwith, Choral Scene, WholeNote Magazine

Expand your repertoire with new music, enjoy familiar pieces in a fresh light, and be challenged by the unusual. JOIN THE ORPHEUS CHOIR, a vibrant organization in its 42nd year, and experience a rewarding time with a warm and welcoming group of singers.

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Toronto Centre for the Arts
5040 Yonge Street

TCC Tour Choir
Jean Ashworth Bartle, C.M., O.Ont
Founder/Music Director
Ruth Watson Henderson and Christopher Dawes, accompanists,
with orchestra

$27 adult; $19 student/senior

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High Park Choirs of Toronto

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Our 19th Annual Season Finale Concert

Sunday, June 11th, 2006 3:00 pm
St. Anne's Anglican Church
270 Gladstone Avenue

Call for tickets: (416) 762-0657
$15 Adults, $10 Students/Seniors

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Now accepting new members for our special 20th Anniversary Season:

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Experience the sheer joy of singing with one of Canada's most revered choral conductors as part of the Amadeus Choir, renowned for its excellence and sheer beauty of sound.

We are seeking experienced choral singers with good sight reading skills. Call Joan Andrews at 905-642-8706 to set up your June audition.

Next season, the Amadeus Choir will perform works by Glick, Robinovich, Willan, Copland, Durufle and Vaughan Williams, along with Mozart's exquisite Vesperae Solennes de Confessore.

Information: 416-446-0188 or amachoir@idirect.com

Info and Auditions:
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Healey Willan Singers will be holding auditions this August. Unparalleled performance, development & exposure opportunity for the accomplished or high potential musicians.

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Ron Ka Ming Cheung, Artistic Director
Select openings for choristers 18 to 35
For audition appointment, contact Ron Cheung at 416-519-0528 or email resume to healeywillansingers@yahoo.ca

The Harlequin Singers
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Auditioning for tenors & bass-baritones
Repertoire: Broadway, pop, big band, jazz, contemporary Must memorize music and lyrics
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Log on our website for more information www.harlequinsingers.com

Etobicoke Centennial Choir
REHEARSAL ACCOMPANIST and SECTION LEAD REQUIRED
Etobicoke Centennial Choir seeks a Rehearsal Accompanist and a baritone section lead for the upcoming concert season commencing in September.

Rehearsals are Tuesday evenings from 7:30 p.m. - 10:00 p.m. at Islington United Church. (TTC access from Islington subway)

For further information or to arrange an audition, please call Mary Thornton at 416-239-1131, Ext. 49

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JuNE

The World View

CanAsia to the Fore

I begin where I left off last month, with the seventh annual Muhtadi International Drumming Festival. The opening concert (and only ticketed event) takes place June 2 at Harbourfront's Brigantine Room, and features drumming master Amara Kante from the Ivory Coast as well as "Royal Sweet Fingers" from Trinidad & Tobago. The rest of the festival, held outdoors at Queen's Park June 3 and 4, features a wide variety of drumming ensembles representing about twenty different cultural traditions, as well as food and crafts. Visit www.muhtaddrumfest.com.

Sitar player Neeraj Prem, of Toronto and Hamilton's Raga Music School, celebrates the release of his new CD Colours of Meditation, with a concert June 3 at 297 Augusta Ave. in Kensington Market (see www.ragamusicschool.com); and for those interested in exploring the ancient Indian vocal form known as Dhrupad, the Mahar Group presents Pandit Falguni Mitra accompanied by Tapash K. Das on pakhawaj, in a free lecture-demonstration, June 4 at McMaster University.

Also on June 4, the Toronto Jewish Folk Choir holds its 80th (!) annual spring concert at the Leah Posluns Theatre. The oldest continuing Jewish choral group in Canada, they'll be joined by Beyond the Pale klezmer band in the premiere of In Ame yike by Sid Robinovitch, and four vocal soloists in various other works including a medley featuring highlights from the choir's eight decades. This performance also marks the 30th anniversary of the choir's pianist Lorna Zemelman.

CanAsian Dance presents Transformations: Expressions of Gender Roles in Dance, June 6 to 10 at Harbourfront Centre. Curated by award-winning dancer/choreographer Peter Chin, this mixed program showcases the ancient tradition of cross-gender performance in Asian culture. Featured performers include Didik Nini Thowok (Indonesia) in Beriandam, which includes live music by Gamelan Toronto and vocal soloists; Ely (Indonesia) in Klona Topeng, a masked dance in which she portrays a king in love; Master Song Chang-Kong (China) in The Drug on Flirts with the Phoenix, a sampling of Beijing opera; Yukio Waguri (Japan) in Engagement, a work in the 20th century art form Butoh; and Hari Krishnan (Canada) in excerpts from Varnam, from the tradition of Bharatanatyam dance. There will also be daytime public lecture-demonstrations and workshops June 3, 4, 10 & 11. Visit www.canasiandancefestival.com.

DanceWorks presents its final show of the season, June 15 to 17, also at Harbourfront. Shimmer, from the aboriginal arts group Red Sky, is a collaboration between artists from Canada and Australia, with an all-Aboriginal cast of seven dancers. The original music by John Gzowski will feature live drummers, djereedoo and vocalists.

Sister group to Gamelan Toronto, the community based Gamelan Gong Sahrang celebrates its fifth season with a free concert June 22 at the Indonesian consulate, featuring guest dancer Ida Dwi Lestari. And last but not least, Juno-nominated tabla player Ravi Naimpally and his band Tasa have a busy summer ahead of them. This South Asian world-fusion ensemble will travel from Victoria to Halifax and points in between, promoting their new CD Urban Tablan, which features the talents of Naimpally and other band members John Gzowski, Chris Gardiner, Ernie Tollar and Alan Heatherington, all stellar musicians in their own right. They'll be performing at the Toronto Jazz Festival on June 28, and the Montreal Jazz Festival on the 30th.
THIS MONTH'S BIG EXCITEMENT is the inaugural soundaXis festival of architecture, music and acoustics. And big is indeed the word for it: soundaXis is a tightly packed, ten-day affair which will feature 30 events ranging from concerts to exhibitions, conferences, screenings, installations and educational workshops. Altogether, soundaXis proposes to transform Toronto into a playground of sound and space exploration.

Although this new festival is very fresh news for most Torontonians, in many ways it has been long in the making. For the new music community, soundaXis is a much-anticipated response to the five-year absence of a new music festival in Toronto.

Back in 1996, the TSO launched the Made in Canada festival, with the goal of anchoring this city as a hub of Canadian contemporary music. By 1998, Made in Canada had evolved into the Massey Hall New Music Festival, which not only featured the TSO but several other prominent Toronto-based new music presenters. By 2001, slickly rebranded NuMuFest, the festival had grown in size and scope, with many more participating ensembles and larger audiences for new music overall.

Over seven years, this festival evolved into a success story for the new music community, providing an much-needed environment for shared exposure and interaction. But then, faced with significant other challenges and difficult "market conditions", the TSO had to abandon its flagship role.

On November 24th, 2001, after the final concert, NuMuFest fell silent. The writing was on the wall before then. By September 2000, the new music community had already begun to meet collectively, in an attempt to tackle the same market conditions that closed down NuMuFest. By May 2001 the community officially formed the Toronto Coalition of New Music Presenters. By 2004, with increased confidence in its abilities, the coalition was beginning to give voice to a shared desire to create a new music festival with a thematic focus. The idea surfaced early on to focus on the work of recently deceased, internationally renowned composer Iannis Xenakis, whose work reached across music to architecture, mathematics and physics. The idea was widely received as a platform rich with potential, and came to be more broadly expressed as "music, architecture and acoustics", in an effort to include contributions from other disciplines. With a planned launch for June 2005, the festival’s inspiration was amazingly timely, given the hype surrounding Toronto’s architectural “Cultural Renaissance” and the launch of the city’s "TO Live with Culture" campaign.

IN KEEPING WITH THE Coalition’s collective nature, the festival has been built upon a framework of collaboration. This structure has allowed for the collection of a huge range of events, all of which seek to take a fresh look at the relationship between sound, music, architecture and the city.

In practical terms, Torontonians and international visitors alike should be prepared to unexpectedly encounter interesting musical events and installations in unpredictable places. These could include a crescendo of sound from the Stockholm Chamber Brass in the CBC’s Barbara Trum Auditorium, any number of spontaneous performances in high-traffic spaces by the irreverent Toca Loca ensemble, a series of human-triggered sound installations on Ward’s Island, or the mobile prelude to Continuum’s Touch Space concert, where four inventive performers will choose their individual paths and means of travel to converge on a final central performance space.

ONCE THE FESTIVAL’S THEMES have grabbed your interest, you can plan ahead for a host of other ticketed events. On June 2nd, local experimentalists Arraymusic will take over Hart House’s Great Hall with spatially intriguing works incorporating interactive and interdisciplinary elements. Continuum’s Touch Space concert on June 8th offers a spatially-conceived event for the University of Toronto’s new Donnelly Centre for Cellular and Biomolecular Research, featuring works that share a fascination with space and architecture. The following evening, Earshot Concerts take over the Fields Institute with a fully improvised creation rooted in Xenakis’ war-inspired writings, illuminating the impact this world event had on the composer’s work, life and soul. On June 10th, CONTACT Contemporary Music teams up with New Adventures in Sound Art to bring a mixed acoustic/ electronic concert that sonically references a variety of important architectural artifacts - from the walls of Jericho to ancient temple sites of Malta - all of which will meet within the walls of the controversial “stilled tissue box” known as the Ontario College of Art and Design. For the festival’s closing night, NUMUS brings together four talented string quartets at OACD to execute its Quattrophonics concert, including works for displaced quartets, Steve Reich’s Triple Quartet, and a new work by Canadian composer Jim Harley.

If you’re planning on attending more than one event, be sure to pick up a festival passport, which will entitle you to $5 off regular ticket prices.

ON THE OTHER HAND, if you’re feeling a bit intimidated by the theme of soundaXis, there’s no need to be. The festival collaborators have also compiled a series of panel discussions, conferences and exhibitions that will help open dialogue and understanding. These include an "Exploring New Places for New Music" panel discussion at the ROM on June 3rd, a Xenakis retrospective lecture on June 10th at the new MaRS Centre, and a full academic conference exploring all facets of music, architecture and acoustics at Ryerson University’s Department of Architectural Science. A portion of the Ryerson conference will include an intriguing keynote speaker series featuring top level thinkers in the field, such as Canadian composer and acoustic ecologist R. Murray Schafer, Finnish architect Juhani Pallasmaa, German sound artist Berhard Leitner, and acoustician Robert Essert (who is already known in Toronto for his work on Roy Thomson Hall and, most recently, the new Opera House.)

ULTIMATELY, soundaXis is a timely and historic event for new music in Toronto. It has evolved into a unique opportunity to directly connect this living art form to the built fabric of the city, to other communities and disciplines, but also to the lives of Torontonians in unique and interesting ways. Full festival details are available online at www.soundaxis.ca, and in a special four page supplement at the centre of this issue of WholeNote.

So venture out into unexplored spaces, find your place for something new.

(Jason van Eyk can be reached at 416-961-6601 x. 207 or jvameyk@musiccentre.ca.)
torontohearnow roundup

NEWS FROM THE TORONTO COALITION OF NEW MUSIC PRESENTERS

by Keith Dennis

Of course, there is one major event in Toronto this month that simply must be mentioned. This is the soundaXis festival which runs in many locations across the city from June 1 to 11 and involves almost every member of the coalition, including Soundstreams Canada, Esprit Orchestra, Arraymusic, the Music Gallery, Les AMIS, Talisker Players, Earshot Concerts, New Music Concerts, CONTACT, Continuum and New Adventures in Sound Art.

SoundaXis is the first major joint project of the Toronto Coalition of New Music Presenters, and the first community-wide celebration of the art of new music since 2001’s successful NuMuFest. SoundaXis has brought together the new music community, several universities, architectural firms and faculties, for a comprehensive series of concerts, lectures, seminars, and more inspired by the union of music and architecture in the person of Iannis Xenakis.

The soundaXis festival is, deservedly, getting much coverage and promotion elsewhere in WholeNote, as well as in other media. Of course, you should see as much of it as you can! Visit www.soundaxis.ca for full details of the festival, or read Jason van Eyk’s “Some Thing New” column in this issue for a fuller discussion of the festival. SoundaXis is not the only game in town this month, however.

Here is a short roundup of other events:

On Sunday, June 4, the Penthelia Singers present a matinee concert called The Four Elements, which features a world premiere by R. Murray Schafer. The concert starts at 2:00 at the Glenn Gould Studio.

On June 20th at 8:00, CONTACT Contemporary Music and Amnesty International join forces to present Mary, Me. This concert features music by Amnon Wolman, Michael Gfroerer, Eve Beglarian and more, and takes place at the Glenn Gould Studio.

On Friday June 23rd at 9:00 and Saturday the 24th at 9:00, a relatively new group, the Association of Improvising Musicians, Toronto (AIMToronto) perform two concerts featuring bassist Wilbert de Joode at the Arraymusic Studio, 60 Atlantic Avenue. The Friday show features Paul Dutton, Michel Delage, and one of my favourite experimental guitarists, Michael Katz. The following evening features Ronda Rindone’s Quorum, Dan Pencer Quartet, Ken Aldcroft, Rod Campbell, and more, again interacting with de Joode.

And on an entirely personal note: The Ugly Bug Band begins its matinee residency at the Tranzac Club (292 Brunswick, just south of Bloor) the last Sunday of May (the 28th) from 4 to 6. We’ll be playing the last Sunday of every month for the foreseeable future! Visit www.uglybugband.com for more.

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NEWS FROM THE
TORONTO MUSICIANS’ ASSOCIATION

by Brian Blain

Instrument Bank: The TMA Music Education Committee continues to receive instruments for the Instrument bank, for which we are most grateful. We have three violins, ¼, half size and full size looking for someone to play them, and two trumpets available.

We have also been offered a limited number of upright pianos and guitars through our partnership with Second Line Music and our Music To My Ears project for “at risk” youth. The pianos are available for only the cost of moving at $150 each. There may be funding available for that too. If your school, community centre, or even music studio could use a piano on loan, please be in touch with Faiza Kanji at faiza@secondlinemusic.ca. We are most grateful to Faiza and her committee for this wonderful opportunity.

We have requests for a cello and a clarinet, and drum hardware for the Mississauga Youth Symphony. If you have or are aware of instruments which could be used by our program, we accept donations and loans, and will help appraise and refurbish all instruments. Please contact Corkie Davis for information at corkie.davis@sympatico.ca.

Music Education: The ‘basics of rhythm’ program, called ‘RhythmMody’ developed by member musician/educators Jane Fair, Brian Katz, and Alan Heatherington continues to be offered to schools in the GTA. This program, aimed at the grade 6 to 8 age group, is a fun and lively way to gain a better understanding of rhythm. Our committee found that many students could use more time in this area, and our program is intended to help the students and teacher find fun ways to practice rhythm skills as a warm up or focus for a music session. We will be developing a program addressing ‘vocal basics’ for the same age group, and hope to get that into schools looking for some fresh ideas and new inspiration in this area. If your school is interested in the program, or for after school programs, please be in touch with Jane Fair at janefair@sympatico.ca.

We will gladly send out a description of the program and follow up any inquiry. Second Line Music is again offering funding for these programs to schools and community centers, so please be in touch to arrange for a fun way to wrap up the musical school year!

Memorabilia: The Toronto Musicians’ Association has a lot of old memorabilia and some interested members have been going through this treasure trove to begin the long process of cataloguing and archiving. If you have any material of interest from the early days of the Toronto music scene, please contact the office so that we can begin gathering a list of resources.

We’d like to hear from you: The Toronto Musicians’ Association invites WholeNote readers to give us your feedback on this column. If you have any suggestions for news items relating to members of the Toronto Musicians’ Association, please forward them to Brian@Blain.com. Please include the word “Wholenote” in the subject line.

Ooops: The photo of Don Thomson that accompanied last month’s column should have been credited to Don Vickery. We apologize for that omission.
The festival season gets into full swing this month with events across Canada. It's an opportunity to see some of the biggest names in jazz, but it is also a time when you can discover some lesser known artists who might not otherwise be heard.

A case in point with the Toronto festival is the appearance of tenor saxophonist George Coleman. He is one of the great tenor players, but largely overlooked by the trendsetters and the industry at large. That he is a better player than some who have gone on to renown is without question. The music has more than its share of unsung heroes. Not that he is a stranger here in Toronto. He played Bourbon Street in the early days of that Queen Street West club run by Doug Cole for a number of years. He has also appeared in the festival and has a solid base of devotees in this city, but real international recognition has eluded him.

However, let's not overlook the fact that he preceded Wayne Shorter in the Miles Davis Quintet. It is his tenor you hear on the classic recordings of Seven Steps To Heaven and My Funny Valentine. And on Herbie Hancock's quintessential album Maiden Voyage who is the wonderful tenor player? George Coleman.

But fame eluded him. Call it what you will - the luck of the draw, the roll of the dice, but George was not smiled on by Lady Luck. He even considered retiring two or three years ago. Fortunately he had to rethink that one and he is still out there and playing as well as ever. When he plays he takes no prisoners, but he does captivate his audiences.

Another interesting aspect of the festival scene is the Euro-Jazz component. A lot of very creative jazz comes out of Europe and again, the festival circuit provides one of the few opportunities to hear it live. In Toronto this year one of the highlights will be the appearance of Richard Galliano. He is French, of Italian ancestry and considered by many to be the world's greatest exponent of the accordion. Yes, that's right, the accordion! There are probably as many accordion jokes as there are about the banjo - in fact they are almost interchangeable. You've heard them all - What is the definition of a gentleman? Somebody who knows how to play the accordion, but doesn't. What's the difference between an accordion and a banjo? You take your shoes off before you jump up and down on a banjo. And on the accordion, forget all about them when you speak of Galliano. As a child, he began adapting his skills on the accordion to jazz, inspired by Miles Davis and the hard bop of Max Roach and Clifford Brown. He has worked with Chet Baker, Ron Carter, Jan Garbarek, Michel Petrucciani, Toots Thielemans and Joe Zawinul to mention a few, and in Toronto he will be accompanied by George Mraz and Al Foster. It will be one of the gems of this year's event.

Other European representation includes groups from The Netherlands, Norway and Sweden and even a group from Moscow featuring Russia's leading jazz tenor sax player Igor Butman. The music is abreast of the times, so, for example, don't expect any banjos, but the musicians will bring you some of the best contemporary European jazz.

So, by all means enjoy your favourites, but give some of the names you are not so familiar with a try. And no matter what, get out and hear some live jazz.
This month, Toronto gears up for one of its biggest jazz events of the year — the TD Canada Trust Toronto Jazz Festival, which runs from June 23-July 2nd. In addition to high profile performers including McCoy Tyner, the Dave Brubeck Quartet, Etta James, and Christian McBride, a full roster of local and out of town musicians will appear on more than seven special stages, as well as in numerous clubs across the city. For more information, visit their website at www.torontojazz.com.

To celebrate the festival, The Rex will be holding a late night jam series — beginning at 1 am and continuing till 5 for the duration of the festival. Also, the Red Guitar will host a special jazz jam session on June 30th.

Of course, the great jazz doesn’t just start with the festival. Other great events worth seeing this month include a CD Release from jazz vocalist DK Ibomeka (June 14, Hugh’s Room), The Sun Ra Arkestra (June 8-10, Lula Lounge), Kenny Kirkwood’s month-long Peter Appleyard Quintet (Montreal Bistro, June 15-17.) And doesn’t just start with the festival. Other great events include a CD Release from McBride, a full roster of local and out of town musicians will appear on more than seven special stages, as well as in numerous clubs across the city. For more information, visit their website at www.torontojazz.com.

During the year, the at WholeNote do our best to offer as comprehensive a listing of jazz clubs as we can. During festival season, however, other clubs come on board who are not always included. Be sure to check out great live music in some of these special venues:

**Chopin Restaurant**
105 Roncesvalles Avenue, (416) 536-6228

**Concord Cafe**
607 Bloor Street West, (416) 532-3989

**Dominion On Queen**
500 Queen St. E., (416) 368-8929

**Havana Feelings**
2202 Danforth Avenue, (416) 423-1313

**Lotus & The Chelsea Lounge**
513 Danforth Avenue, (416) 423-1791

**Silver Dollar Room**
468 Spadina Avenue, (416) 769-9199

**Truffle**
282 Bloor Street West, (416) 923-8137

**Whistler’s Grille & Café Bar**
995 Broadway Avenue @ Pinery Rd., (416) 421-1344

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**JAZZ LIVE**
by Sophia Perlman

Why does it seem there are so many people who can’t tell an oboe from a clarinet these days? Or worse, get the oboe and bassoon mixed up? It’s hardly surprising then that very few people know the extended family of woodwind instruments.

Yes, some families are represented fairly well in the modern band. (At least at first glance.) The brass instruments, for example, from trumpet down to tuba sound sort of like a unified choir of instruments. Well, yes. But only sort of. The trumpet has a cylindrical bore, but the lower valved brass, like the euphonium and tuba are conical. The cornet and flugelhorn are truer relatives to the tuba than the trumpet. There are bass trumpets. The trombone has soprano, alto, bass and contrabass members, but most of the time we only see the tenor of the family.

So, while the amalgam of instruments in the modern band functions pretty well, it does miss some of the subtle colour possibilities found in older arrangements. Many older charts call for trumpets, cornets and flugelhorns and not as doubles — they’re played by dedicated players.

The woodwind section is even worse off in some ways. Rarely do we see the English Horn in the band, and you’ll certainly not see the oboe d’amore and bass oboe in a band. A bassoon in a band these days is a rarity, let alone a contrabassoon. The flute and piccolo are easy, but what of the alto flute and bass flute? The saxes of the modern band are truncated too.

Yes, there’s the alto, tenor and baritone in the middle of the band, but where are the soprano and bass members of the family?

The one section that does get reasonable representation for many of its family members is the clarinet section. The Bb soprano clarinet is front and centre, as the perennial viola section of the band. You’ll frequently see the bass clarinet as well, and often an Eb, may be an alto if you’re fortunate. Once in a while, if a band is particularly lucky, you’ll also see and hear (and feel!) the mighty contrabass clarinet. Look for something metallic, that resembles a do-it-yourself plumbing experiment gone horribly wrong.

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**BAND Stand**
by Merlin Williams

Broken families

Why the orchestration lesson? Well, one of the concerts I’d like to highlight for you this month is the Upper Canada Clarinet Choir at St. Paul’s Anglican Church in Hamilton on Sunday, June 4th at 3pm. The concert features guest soloist Zoltan Kalman in a rare performance of Steve Reich’s “New York Counterpoint” for clarinet solo and clarinet choir. The UCCC will also be performing music by Tchaikovsky, Jacob and Smallman. The blend of a clarinet choir is a gorgeous thing, and I urge you to take in this concert.

The City of Brampton Concert Band is playing twice in Gage Park in Brampton (the 1st and the 29th) in preparation for their Italy/Austria trip in July. The band is sure to be in top form as they ready their competition program.

Also kicking off their summer park concert schedule is the Etobicoke Community Concert Band on June 21st at the Applewood Homestead on the West Mall in Etobicoke. The series continues on July 5th and 26th. All concerts run from 7:00 to 8:30 p.m. under the vital baton of ECCB Music Director, John Edward Liddle.

Woodwind doubler Merlin Williams is an Artist/Clinician for Jupiter Music Canada and Sales Manager for Gary Armstrong Woodwinds. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275.
Janacek, Britten, but also Adams and Turnage - Do you consider yourself a "singer of modern vocal music" or a "singer who just happens to record a lot of modern music lately"?

GF: I guess I am a little bit on a "new music" quest, but it’s only because I always wanted to take on challenging projects. The creative process and the idea of working with creative people are irresistible to me. The new works usually generate a lot of excitement, a lot of "buzz" and they have been very good to me, as most of them ended up as successes. Maybe it’s intuition on my part, when I choose successful projects - but maybe it’s simply my ability to learn new music swiftly. To create a new role, you need to have the foundation of tonality, the "classic" preparation - I think I have just enough training to handle that. Still, so far I have stayed away from the bel canto repertoire, concentrating instead on projects where I can share in the music making, as in the new music projects.

RT: At times we forget that all music was once "new" music and Mozart himself would work with the singers to develop a role.

GF: Exactly, and these days when I sing Don Giovanni, I try to put on a Mozart opera as if it were new, to recapture that "opening night energy". There are a myriad of conductors and coaches who help us discover the essence of the singing phrase or who help to answer why the composer wrote a phrase this way. Working with John Adams was a very comfortable process. We had many conversations and exchanges of documents and recorded Doctor Atomic four months before the premiere. Adams came to New York when I was singing Don Giovanni there, a full six months before San Francisco. He came to a performance and said "Oh dear, I think I scored it too high, it’s quite a bit higher than Don Giovanni." I just laughed and told him that Don Giovanni was one-third into my range. We had a very good collaboration.

RT: Speaking of Adams and the role of Robert Oppenheimer in Doctor Atomic: for me, just as for most of those who attended the COC since the early 1990s - you are Oppenheimer, just as surely as James Maddalena is Richard Nixon (in Nixon in China). What are the challenges of singing a brand new role, for which there is no reference material?

GF: The first performance is a touchstone - there is so much new energy being released. The revivals become interesting, because that’s where the growth of the piece happens. Also, as performers mature, they can settle into a more dynamic, powerful music-making from the word go. It’s like climbing a mountain (and it is a huge mountain); only on the second and following climbs do you have a chance to check the scenery, take another, new look at the piece.

RT: Can we hope for a recording of Doctor Atomic soon?

GF: John Adams still feels it is a rough diamond, it needs adjustments, further polishing and refining - so it may be a while. He wants the piece to be more accessible and have more impact at the same time.

RT: Is there a real risk of being overly identified with a role?

GF: I really don’t think so. I mean I hope I will be remembered not only as Robert Oppenheimer, but also as Harry Heegan at English National Opera (in The Silver Tassie by M.A. Turnage), Don Giovanni and Oncin. I am thrilled and honoured to be the creator of any new role, just as Benacci was the first Figaro and Guglielmo. That a composer relinquishes his ideas to the performer is a huge act of generosity; to be the first is a risky, but ultimately rewarding experience. In the end, I will not shy away from roles for fear of being overly identified with them - I love the challenge too much. Let the marketers worry about the way I am perceived.

RT: Did you realize before the performance, just by reading the score that the seizing of John Donne’s sonnet is the opera’s transformative moment?

GF: When I first set my eyes on the piece, I knew it was an affecting piece, but it wasn’t until the first piano “run-through” when I realized just how much so. I sang it through and suddenly everybody was very quiet, as if punched in the stomach. But I try not to think about it too much, that would put too much pressure on every performance. I just sing it the best I can and maybe reflect on it in time.

RT: Wasn’t it difficult to deal with the raw, disparate texts, from Baudelaire to Donne to transcripts of letters and scientific papers? The libretto was assembled from raw sources, without the benefit of the pen of Alice Goodman.

GF: Yes and no. There was a lot of discussion about the effectiveness of “raw text”, as Peter Sellars (director) assembled the direct sources, that this method prevented Adams from writing his best music. I disagree. I think it allowed him to write music with a lot of "air" in it, to permit more space for the denser texts, such as the poetry of Murriel Rukeyser. It also allowed him to compose across and against musical genres. The music in Doctor Atomic ranges from the almost technorhythms of the first act, through the Debussy-esque quality of the Baudelaire parts to the pseudo-baroque in the setting of the Donne sonnet. And that approach served my character very well. I did not have to try to come up with an interpretation of Oppenheimer’s feelings - the music did it for me.

RT: Are there roles you still covet and would jump at an opportunity to perform? Conversely, is there any role that you will never again sing?

GF: I never say no, never say never again, but as my voice evolves, there will come the time when I will no longer sing certain roles. So, some of the Britten roles, Guglielmo and others may get replaced by Death in Venice, heavier Strauss - I can’t sing Don Giovanni forever. Maybe it’s time for Leporello? I’m in an interesting period in my career and keen to explore some new opportunities. So, in the next 3-4 years, Billy Budd may materialize, maybe even Wozzeck (but that may be premature), Wolfram and other Wagnerian roles. There is a lot of Handel that I have not done yet. I also hope to sing one day more lyrical, bel canto roles - so maybe Lescaut in Manon, Lescaut, maybe Herode in Massenet’s Herodias, but then again maybe Sweeney Todd and Sound of Music are in the cards for me. I never say never. . .

RT: You will be in Toronto in June for the inauguration of the opera house. Does it mean we may hope for more Canadian appearances?

GF: It’s a delicate topic. I have been doing this scheduling dance with the COC since the early 1990s. I have a career and family in the UK, so it is important for me to plan well in advance. The European and American opera houses are very good about that. The COC seems to be slightly behind in their plans, so when they are ready to sign me on, I already have other commitments. But I do everything in my power to appear in Canada. For the inauguration I am flying from Vienna, where I’ll be in rehearsals for Don Giovanni and have to return that very evening, to make it for the performance! I am appearing in Ottawa in September ‘06, singing Mozart arias with the wonderful National Arts Centre Orchestra. Happily, soon after I’ll be presenting recitals in Montreal, Toronto and Vancouver in March ‘07, singing some favourite repertoire of Schumann and English language song.

RT: We look forward to hearing you on June 14 and wish you all the best in your career. Thank you.

GF: A pleasure.
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On OPERA

by Christopher Hoile

A house for all seasons

The dream come true

It seems impossible to believe, but it's true. On Sunday, June 11, Toronto's new opera house will open. On that day the Four Seasons Centre for the Performing Arts, the first purpose-built opera house in Canada will have its official ribbon-cutting. The COC has arranged a series of open houses and a host of celebratory events. The ribbon-cutting will symbolically bring to an end the 30 plus years the COC has struggled to have its own opera house.

From its beginnings in 1950 the Canadian Opera Company performed at the Royal Alexandra Theatre, despite a pit accommodating at most 30 players. The company remained there until 1961 when it moved to the then new O'Keefe Centre (now the Hummingbird Centre).

The O'Keefe, of course, was built as a touring venue not an opera house. There is no side stage or back stage for multiple sets to allow works to run smoothly in repertory. The pit holding at most 76 musicians has meant Wagner and Richard Strauss cannot be performed with full orchestra. The fan-shaped auditorium with 3,155 seats on two levels was designed for size not intimacy or acoustics. The worst artistic minus is that from 1961 on amplification has had to be used so singers' and actors' voices could fill the hall.

The idea that the COC should have its own house surfaced in the 1970s. The Odeon Carlton (now demolished), the Pantages (now the Canon) and the Elgin (where the company staged various productions in 1991-94) were all considered but all lacked sufficient back-stage space and a large enough pit. Many will recall the period in the 1980s when the COC held a design competition for a ballet/house and had land designated for the building at Bay and Wellesley. Moshe Safdie won the competition and unveiled a spectacular model in 1989 scheduled to open in 1994. The Liberal government, however, gave priority to building the SkyDome. In 1990 the newly elected NDP government cancelled the government's financial commitment and in 1992 its offer of the land. (It did not go unnoticed that the $263 million the Ontario government lost in sale of the SkyDome (now the Rogers Centre) in 1994 could have paid for the opera house. Such disappointments in the past make the physical presence of the building at Queen and University and its imminent opening seem all the more unreal. The Four Seasons Centre will not have the two side stages and the two back stages of the Safdie design, but will have one of each to allow three shows to run in repertory. Its pit will hold...
JULY open house on June 23 featuring the first performance of a complete opera in the new house albe-
are the first open houses for COC bratory concerts follow on June 24 and 18 during which there will be mini-con-
arians including Ben Heppner, Adrianne Pieczonka, Gerald Finley and Brent Polegato.
A live simulcast of the concert will be no "restricted-view seats" - all
80 musicians in the open but can
expand under the stage to accom-
modate up to 105. The auditori-
um will hold only 2000 on five
levels in the time-honoured home-
shoe format of the great opera houses of Europe. Unlike the Euro-
pean houses, however, there will be no "restricted-view seats" - all seats are designed to have a clear
view of the stage.

The ribbon-cutting ceremony on June 11 is an invitation-only event. On June 14 at 7:30pm comes a
Festival Gala Concert featuring the COC Orchestra and Cho-
sus and a spectacular line-up of Canadian opera stars including Ben
Heppner, Adrianne Pieczonka, Gerald Finley and Brent Polegato.
A live simulcast of the concert will
be no "restricted-view seats" - all

It in the main rehearsal hall, not in the
auditorium.

This is Dean Burry's Isis and the Seven Scorpions. Burry is already the
composer of The Brothers Grimm, the most performed Cana-
dian opera ever written, seen as part of the COC Ensemble school tours by over 5,000 schoolchildren since 2001. Isis, directed by Graham Cow-zubbo and designed by Brent Kry-
sa, concerns a group of university students who stumble across a lost

temple of Isis and learn how the
goddess travelled guarded by seven
scorpions as she sought to hide her
child Horus from the angry god Seth.

When Isisk seekers shelter in a village
a rich woman, frightened by Isis' Insect entourage, refuses her entry.
A poor woman, however, helps the
goddess who later comes to the
woman's aid.

On June 24 and 25 are the first
open houses for the general public
during which there will be mini-con-
certs by the COC Ensemble and fur-
ther performances of Isis. The Four Seasons Centre is a dream come true not just for Toronto but for the na-

Louise Pitre grew up in Smooth Rock Falls, On-
tario, the middle of three children. She began piano at six, and graduated from University of Western
Ontario with a B.Mus(ed) en route to a sensible career as a high school mu-
sic teacher -- except that
performing in a revue (Flicks) during her final
year at UWO had left her
hooked.

She dug in her already elegant heels in the Toronto theatre scene - everything from temp-typing and wedding-singing with the same pow-

erhouse energy that would eventually see her play Fantine in Les Mis-
erables (Montreal, Toronto, Paris), and legendary French singer Edith
Piaf in three different productions of Piaf. As Donna Sheridan in Mam-
na Mia! (Toronto, Chicago, L.A., San Francisco) she made her Tony-
nominated Broadway debut at New York's Winter Garden Theatre.

Louise's achievements include three Don Mayer Moore awards (Mamma Mia!, Piaf, and Blood Brothers). She will receive an honorary

36 th degree diploma at the Humber Lakeshore Campus Nov 4th, 2006, and an
honorary Doctorate of Music June 12th at UWO.

Louise's most recent recording is Shattered, which is her 3rd
36 th degree diploma at the Humber Lakeshore Campus Nov 4th, 2006, and an
honorary Doctorate of Music June 12th at UWO.

Louise's most recent recording is Shattered, which is her 3rd
full-length CD - a "cathartic" journey of musical heartbeat songs.

Currently...? She is the "Song" half of Song & Dance, the Andrew
Lloyd Webber "concert for the theatre" held over for three weeks at the
newly re-opened Danforth Music Hall. Song & Dance features Pitre, the
Royal Winnipeg Ballet's internationally acclaimed Evelyn Hart and
National Ballet of Canada soloist Piotr Stanczyk and a dynamic 6-
person dance ensemble. Song and Dance will now run to June 18.

CONGRATULATIONS to our winners!

Tickets! Carrie Loring and a guest will attend a performanc e of
Song and Dance at the Danforth Music Hall. CDs: Caroline Bonner and
Trmgarnd Upmanis will each receive a copy of Shattered.

Thank you to all our readers who guessed.

"Know someone whose photograph should appear on this page? Sugges-
tions are most welcome! Contact musicchildren@thewholenote.com"
Concert Listings
Toronto & nearby
Plans change!
Always call ahead to confirm details with presenters.

Concerts: Further Afield PAGE 35
Music Theatre/Opera PAGE 36
Jazz Clubs PAGE 37
Announcements/Lectures/Seminars/Etcetera PAGE 38

Thursday June 01
- 1:00: soundstreams Canada. Toronto Fanfare Project: TD Fanfares. 20th Century Concert. Union Station, 504-1282. Free.
- 7:00: City of Brampton Concert Band. Summer Concert in the Park. Coga Park, corner of Wellington and Main Sts, Brampton. 905-451-0174. Free.
- 7:00: Mirvin Productions. The Lord of the Rings. Lyrics by Shaun McKenna and Matthew Brians. Musical director: A.D. Reisman and Vartan with Christopher Nightingale. Princess of Wales Theatre. 416-872-8000. $55-$68. For complete run see music theatre listings.
- 8:00: soundaXis/Esprit Orchestra. Xerius by Espin; Xamak; Jonchewak; Zax. Hommage A Yassenely; Lou: Imaginary Opera. Toronto Symphony Orchestra. 416-368-5000. $38.75.$120. For complete run see music theatre listings.
- 8:00: Via Saladich Bach Orchestra. Chamber Master Works: Glent Gould Studio. See June 1.

Saturday June 02
- 10:00: Vibe Dance and Fitness Studio. Annual Recital. Toronto Centre Main Stage, 5040 Yonge St. 416-872-1111. $35, $30. For complete run see music theatre listings.
- 12:00: Royal Conservatory of Music, Toronto. Centre Stage Concerts. Recital by RCM Community School students. The Great Hall, Union Station. 416-408-2824 ext.321. Free.
- 12:00: soundstreams Canada. Toronto Fanfare Project: Fanfares. 20th Century Concert. Union Station, 504-1282. Free.

Concert Listings, Toronto & nearby
continue on page 29 following the Summer "GREEN PAGES"

Music Mondays
All concerts begin at 12:15 p.m. and take place at the Church of the Holy Trinity (1250 St. James Square: between the Eaton Centre) $5 suggested donation

May 29
Mélanie Barney
Organ
June 5
ECHO Women's Choir
Piano
June 12
Gregory Millar
Soprano
June 19
Allison Lynn
William Shookoff
June 26
Marty Smith
Daniel Kushner
Eric Morin
July 3
Sang-Joon Park
Borys Medicky
Baroque flute
Harpischord
Joyously Ringing.

show tunes. The 4 handbell choirs of The Bells of St. Andrew's; The Chimes of St. Andrew's; St. Andrew's Vocal Choir; Quintessence Hand bell & arrangements of everything from hymns to - 7:30: St. Andrew's Presbyterian Church.


- 7:30: Ermanno Mauro Opera Masterclass. MacDonald, piano; Lydia Adams, conductor. George Weston Recital Hall, 5040 Yonge St.

- 8:00: soundaX is/Music Gallery. Tuucket. Elisabeth Chojnacka, harpsichord. St. Andrew's Presbyterian Church, 197 John St. 416-222-5417. $15.

- 8:00: Marion Singers. A Night of Opera Classics and Beyond. Sherry Squires, accompanist; Isabel Bernaus, director. Eastminster United Church, 310 Danforth Ave. 905-857-2152. $20, $15(sr), $10(st).

- 5:00: Royal Conservatory of Music. Feuerbach: Adieu; Hungarian Rock; Hallfter: Alcione; Carissimi. Stewart Granger, tenor; Sherry Squires, accompanist; Isabel Bernaus, director. Newtonbrook United Church, 53 Cummer Ave. 416-872-1111. $40, $35, $30(sr/st).

Baroque Delights
Friday June 9 at 8:00pm

Trinity-St. Paul's Centre, 427 Bloor Street West. Featuring institute faculty members Ann Monoyios (soprano) and Rufus Müller (tenor) as well as the Tafelmusik Baroque Orchestra and Choir. Directed by Jeanne Lamon and Ivars Taurins. A selection of the baroque music that made Tafelmusik famous! Includes favourites by Handel, Purcell and Vivaldi.

The TBSI Orchestra and Choir
Saturday June 17 at 1:00pm

Grace Church on-the-Hill, 500 Lonsdale Road. The Tafelmusik Baroque Orchestra and Choir and the TBSI Orchestra and Choir combine forces for our biggest concert of the summer! Hear Handel's Concerto grosso in F Major, Marais' Suite from Alcione and Charpentier's Missa assumpta est Maria.

Musical Interlude
Tuesday June 13 at 12:00pm

Walter Hall, Faculty of Music, University of Toronto (Edward Johnson Building, 80 Queen's Park Avenue) A casual noon-hour recital of baroque chamber music performed by members of Tafelmusik.

The Grand Finale
Tuesday June 20 at 7:30pm

Grace Church on-the-Hill, 500 Lonsdale Road. The Tafelmusik Baroque Orchestra and Choir and the TBSI Orchestra and Choir combine forces for our biggest concert of the summer! Hear Handel's Concerto grosso in F Major, Marais' Suite from Alcione and Charpentier's Missa assumpta est Maria.

Free and general admission to all concerts. Admission to Baroque Delights, Musical Interlude, and the TBSI Orchestra and Choir's first concert is free, first-come, first-served. No ticket required. Doors open 45 minutes before all concerts.

Tickets for The Grand Finale concert must be obtained in advance and will be available to the public on Monday June 12 starting at 10 am. In person only, at the Tafelmusik Box Office at 427 Bloor Street West. Maximum 2 tickets per person. (Note: all tickets were given away by noon last year.)
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June 4
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Andy Scott (guitar)
Jazz flavoured with
Classical, Latin & rock

June 11
The Taffanel Wind Trio
perform enchanting classical music.

June 18
Wind octet, VentElation, performs works from the late 18th & early 19th centuries.

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TORONTO CULTURE
- 9:00: New Music Concerts. Music of Iannis Xenakis. New Music Concerts Ensemble; Elizabeth Choynacka, harp; Jori Freedman, bass clarinetist; Robert Aitken, director. 7:15 pm. The Fields Institute, 222 College St. 416-655-5556. Free.
- 9:30: Brampton Theatre School Young Company. Bye Bye Birdie. Heritage Theatre, 315 Main St. N., Brampton. 905-878-2800. $10.00 (ages 13) - $25.00 (ages 17+

**Thursday June 8**

- 2:00: Toronto Symphony Orchestra. The Philanthropists. Roy Thomson Hall. See June 7.
- 8:00: CanAsian Dance. Mystical Transformations: Expressions of Gender Roles in Asian Dance. Harbourfront Centre Theatre, 235 Queen's Quay W. 416-973-4000. $28, $23 (sr/st). For further information, call (416) 221-8342.

**Friday June 9**

**New Music Concerts** and soundaXis present TheMusicofIannisXenakis

- 8:00: New Music Concerts. Music of Iannis Xenakis. New Music Concerts Ensemble; Elizabeth Choynacka, harp; Jori Freedman, bass clarinetist; Robert Aitken, director. 7:15 pm. The Fields Institute, 222 College St. 416-655-5556. $25, $15 (sr), $5 (st). Free.
- 9:30: Brampton Theatre School Young Company. Bye Bye Birdie. Heritage Theatre, 315 Main St. N., Brampton. 905-878-2800. $10.00 (ages 13) - $25.00 (ages 17+)

**Friday June 9**

- 5:00: soundaXis.Earshot Concerts. Reflections on Xenakis: Exploring in words & music, subjects ranging from Xenakis's notions of composition to reflections on his time & life, while exploring a diversity of sound possibilities. Fields Institute, 222 College St. 416-655-5556. Free.
- 7:30: Brampton Theatre School Young Company. Bye Bye Birdie. Heritage Theatre, 315 Main St. N., Brampton. 905-878-2800. $10.00 (ages 13) - $25.00 (ages 17+)

**Saturday June 10**

- 10:00am, 2:00 & 7:00: Cosmo School of Music. Annual Student Recitals. Toronto Centre Studio Theatre, 5640 Yonge St. 416-872-2111.
- 7:00: Tafelmusik. Faculty Concert: Baroque Delights. Tafelmusik Baroque Orchestra and Chamber Choir, Ken Mycoskie, soprano; Rufus Miller, tenor; Joanne Lamén, Ivars Taurins, directors. Trinity St. Paul's, 427 Bloor St. W. 416-864-9562. Free.
- 8:00: CanAsian Dance. Mystical Transformations: Expressions of Gender Roles in Asian Dance. Harbourfront Centre Theatre, 235 Queen's Quay W. 416-973-4000. $28, $23 (sr/st). For further information, call (416) 221-8342.
- 8:30: Hugh's Room. Far-Flung Folk: Ultr Hussy; SunParlour Players, Alex Lukashevsky & Sandro Perri. 2261 Dundas St. W. 416-531-6804. $10 (advance), $15 (door).
- 8:30: Hugh's Room. Far-Flung Folk: Ultr Hussy; SunParlour Players, Alex Lukashevsky & Sandro Perri. 2261 Dundas St. W. 416-531-6804. $10 (advance), $15 (door).
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Barley (world premiere) & Gordon. Ontario College of Art and Design. 100 McCaul St. 416/603-2700. 415. 410.


Sunday June 11

- 2:00 - 7:00: All That Dance. Pump it up! Annual Recital. George Weston Recital Hall, 5400 Yonge St. 416/872-1112. Free.
- 2:30 - 6:00: Fredry's Dance Academy. Belly Dance Showcase. Toronto Centre Studio Theatre. 540 Yonge St. 416/872-1111. $15. For complete run see music theatre listings.

Monday June 12

- 12:15: Music Mondays. Gregory Miller, piano; Mozart: Fantasia in D; Beethoven: Preludes & other works. Church of the Holy Trinity, 10 Trinity Square. 416/988-4521 ext. 93. 5 suggested donation.
- 7:30: Cantabile Chorale of York Region. Shaw and Liszt. Church of the Holy Trinity. 10 Trinity Square. 416/988-4521 ext. 93. 5 suggested donation.
- 8:00: Toronto Symphony Orchestra. Dandjian & Huppner. Shakes: Finlandia; Songs; Wagner: excerpts from Lohengrin and Die Meistersinger; Beethoven: excerpts from Fidelio. Ben Huppner, tenor; Peter Dandjian, conductor. Roy Thompson Hall, 60 Simcoe St. 416/593-4828. 438.75. 4120.

Friday June 16

- 6:00: Harbourfront Centre World Routes 2008 Festival. Bardales on the Water. 10th anniversary of Bardales' culture and music. 235 Queens Quay W. 416-979-4000. Free.

Tuesday June 13

- 12:00: Telermush. Faculty Chamber Concert: Chamber Music from the Court of Dresden. Walter Hall, Edward Johnson Bldg., 80 Queen's Park Ave. 416/979-5652. Free.
- 7:30: Cantabile Chorale of York Region. Shaw and Liszt. Toronto Centre Studio Theatre. See June 12.
- 2:00: New Musicians' Ensemble. Season Opening. St. George's Anglican Church, 370 Gladstone Ave. 416/762-6657. 916. 916(srlst).
- 6:30 - 8:00: Studio 3. Young Performers' Recital. Toronto Centre Studio Theatre. 540 Yonge St. 416/872-1111. $15. For complete run see music theatre listings.
- 8:00: Toronto Symphony Orchestra. Dandjian & Huppner. Shakes: Finlandia; Songs; Wagner: excerpts from Lohengrin and Die Meistersinger; Beethoven: excerpts from Fidelio. Ben Huppner, tenor; Peter Dandjian, conductor. Roy Thompson Hall, 60 Simcoe St. 416/593-4828. 438.75. 4120.
Monday June 19


8:00: Sharron Matthews. Sharron's Party! Gladstone Hotel Ballroom, 1214 Queen St W. 416-531-4635. 9:15.

Tuesday June 20

7:30: Telafonmusik. The Grande Finale. Telafonmusik Banque Summer Institute and Telafonmusik Orchestras and Choirs. Grace Church on the Hill, 500 Lansdowne Rd. 416-694-5925. Free; max 2 tickets per person available as of June 12 at Telafonmusik box office 427 Illicit St W.


6:00: CONTACT/Amnesty International. Mary. May. Works by Begijanin, Wolkman, Cipriani & others. Glenn Gould Studio, 234 Front St W. 416-870-7010. 30%

Sunday June 18

12:00: Harbourfront Centre World Routes 2006 Festival. Barfuss on the Water. 235 Queens Quay W. See June 16.


3:00: Scappare. L'Arche. Dance. 8:30pm lesson. Gladstone Hotel, 1214 Queen St W. 416-586-9227. 18.

June 18, 3pm

Alicia Arts Chamber Music

Tuesday June 22


7:00: Brampton Parks & Recreation. Thursday Night Park Concert Series. Weekly concerts, varying performers. George Street Park, Forest Hill, Brampton. 416-874-2300. Free;

7:00: genom Sangbrunn. 5th Anniversary Concert. Woven Padramogni, director. Indonesian Consulate, 129 Jarvis St. 416-383-4020. Free.

5:00: Harbourfront Centre City of Toronto Parks and Recreation. Summer Music in the Gardens. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free.

8:00: Dance Immersion 2006. Showshoe. Harbourfront Centre Theatre, 235 Queen's Quay W. 416-973-4000. All ticket prices.

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Grand Night of Music II

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Solo, Choral and Orchestral classical repertoire with selections from Mozart's Requiem
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All proceeds towards the restoration fund.

Angela Rudden, violin; Tom Allen, horn; Beaches Presbyterian Church, 65 Clan Marin Drive, 416 699-5871. 6:30. Proceeds to the church's Refuge Fund.
- 9:00: Association of Improvising Musicians Toronto, AIMToronto Interlaced with Willard de Joode, Willard de Joode, bass; Paul Dutton, vocal; Michel Delage, drums; Michael Keith & Jon Wilson, guitar & others. Arranymusic Studio. 60 Atlantic Ave. Ste 218. 416 786 2841. 11:45.

Saturday June 24
- 4:00: Pride Toronto. Our Stone. Teckler Firm. Followed by 4:30 PJ Gir. 5:00 Dlamina. 6:30 Taso Rafaela and Big Love. TD Canada Trust North Stage. Church St. near Gloucester. 416 927 7433. Free.
- 4:00: Harbourfront Centre/City of Toronto Parks and Recreation. Summer Music in the Garden. From the Fire and the Snow: Toronto Music Garden. 475 Queen's Quay W. 416 973 4000. Free.

Sunday June 25
- 3:00: TSO. Shakespeare in Love. Roy Thomson Hall. See June 24.
- 3:00: Pride Toronto. Another Queer. The Pride Alternative Dance Yourself to Death. Followed by 3:30 Galaxy; 4:00 Syntonic; 3:30 Concan; 5:00 David Wendt; 6:00 Kids on TV; 7:00 Crackpuppy; 8:00 Ginger Coyote; 9:00 Then and The Skycoopers; 10:30 Free Era. Alexander Patterette Stage, Yonge St. at Alexander. 416 927 7433. Free.
- 3:00: Pride Toronto. Fronton. Jenni Jackson; followed by 4:00 Moses Revelation. 6:00 Transcendence Gospel Choir; 7:00 Fukuji Daiko; 8:00 Dirt Domine; 9:00 Deep ECII Collect. Paul Kane Parkette Stage, Wellesley St. at Church.

For tickets please call (416) 438-6729.
All proceeds towards the restoration fund.

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CONCERT LISTINGS

Further Afield

Plans change! Always call ahead to confirm details with presenters.

For concerts Toronto & nearby see PAGE 28


**Thursday June 01**

**Friday June 02**
LISTINGS

Opera

Music Theatre

Dance


Northern Lights. Opera by Andrew Lloyd Webber. 40 Benjamin Rd., E., St. Jacobs. 519-747-7788. $29-$36. For complete run see music theatre listings.

Sunday July 02

2:00: Viola Camp Concert. Beef & Romance. Mozart; Kegelstadt Trio, Jason Legge, viola; Sydney Ballam, piano; Julia McFarlane, cello. The Chapel, First United Church, 16 William St. W., Waterloo. 519-743-8846. Freewill donation.

Friday July 07


Monday June 25

2:00 & 8:00. Toronto All-Star Big Band. Artpark Concert. Artpark Amphitheatre. 450 South 4th St., Lewiston, NY. 616-755-4375. $20. For complete run see music theatre listings.

Tuesday June 27


Wednesday June 28


Friday June 30

12:15: Viola Camp Concert. Bananas. Lamentations of Jerusalem; Ridout; Ballade; etc. Musicaire: Lounqy & Etienne d'Anjou; Louise Andrew; Dance Preludes; Douglas Perry; viola; Sydney Ballam; piano. The Chapel, First United Church, 16 William St. W., Waterloo. 519-743-8846. Freewill donation.
ANNOUNCEMENTS

* June 7 7:00: soundaXis/Geechee-Institute Toronto. City Space & Sound. 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 


* June 12 10am-2pm: Ontario Registered Music Teachers' Association (ORMTA), 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 

* June 14 7:00: soundaXis/Out-of-Town Toronto. City Space & Sound. 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 


* June 22 10am-2pm: Ontario Registered Music Teachers' Association (ORMTA), 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 


* June 27 7:00: soundaXis/Geechee-Institute Toronto. City Space & Sound. 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 

* June 28 10am-2pm: Ontario Registered Music Teachers' Association (ORMTA), 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner. 

* July 3 10am-2pm: Ontario Registered Music Teachers' Association (ORMTA), 20 urban films with live music performance. Bird on a Wire, a city symphony by Ellen Fullen, 2 screen projection with live piano by jazz pianist Marilyn Lenner.

* June 3 2:00: soundaXis/Canadian League store. 925 Bloor St. West, Toronto and all other LECTURES/SYMPOSIA Long & McQuade locations. 416-588-7886.

brands each week; great deals throughout the edition gear; 6 months' 0% financing on different events every Saturday in June; exclusive limited win event; $50,000 online sweepstakes; special businesses. Winter Garden Theatre, 189 Yonge St., Toronto; June 10: Perimeter Institute. 31 Caroline St. North, Waterloo. 519-824-4120 University of Guelph; June 9: Fields Institute. 222 College St., Toronto; June 10: Perimeter Institute, 31 Caroline St. North, Waterloo. 519-824-4120 www.xenakislegacies.ca

* June 8-10: soundaXis/University of Mathematical Sciences/Perimeter Institute for Theoretical Physics. The Creative and Scientific Legacies of Iannis Xenakis: International symposium uniting researchers and artists.

Xenakis legacy. June 8: McKinnon 107, University of Toronto; June 9: Fields Institute, 222 College St., Toronto; June 10: Perimeter Institute, 31 Caroline St. North, Waterloo. 519-824-4120 www.xenakislegacies.ca

* June 10-4:00: Cambodian Dance/Tribal Cracking Wind, Cross-Collar Traditions East and West. Lecture/performance of classical operatic works from China and Italy. Discussion & examination of traditions and present-day status of

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Announcements, etcetera continued from page 39

cross-gender theatre in Asia, with provocative comparisons to traditions in the west. Features:
* June 28 30: RCA. Art of Teaching 2006. 3-day conference designed for music educators of all disciplines. Share ideas & discover new ways to meet the challenges unique to music education. Details: www.rcmusic.ca/artofteaching 50
90 Cootes Single day: $160. 3 days: $375.

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ANNOUNCEMENTS, ETCETERA

MASTER CLASSES


WORKSHOPS

* June 4: 10:00AM-2:00PM. Toronto Early Music Performance Organization. Workshop with Shannon Purvis-Smith, focusing on instrumental music. Leeds United Church, 49 Sargent Ave. 416-778-7777. $20, members free.
* June 4: 3:00-4:00PM. Toronto Early Music Performance Organization. Workshop with Shannon Purvis-Smith, focusing on instrumental music. Leeds United Church, 49 Sargent Ave. 416-778-7777. $20, members free.

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GRACE CHURCH ON-THE-HILL, Toronto, has openings for a Soprano, a Countertenor and a Bass Lead. Contact Melva Treffinger Graham, Director of Music, at 416-488-7884 x17 for further information. A description of this vibrant music program is available at www.gracechurchonthehill.ca

Tenor, Bass: Paid section leader/ soloists sought. Take part in an excellent choral programme at Rosedale Presbyterian Church. Please apply to: RPC, 129 Mount Pleasant Rd., Toronto M4W 2S3 or music@rpc.ca by June 23.

TRY US OUT JUNE 5/12 for next season! North Toronto Community Band rehearsals on Monday evenings near Avenue Rd. & Lawrence. Particularly need for sax, euphonium, F horn, bassoon. Call John Krougold 416-797-3193.

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This disc is a part of a twenty CD project by La Petite Bande and Sigiswald Kuijken to record Bach's cantatas for the complete liturgical year. The cantatas are being performed on the appropriate Sunday, and recorded around the same time. The project began this year and will end in 2011. Sigiswald Kuijken is the foremost Dutch gambist and viola da spalla player. Over the past thirty-five years he has also made a name for himself as a prominent and intelligent director of small orchestras and chamber groups. Kuijken is clearly comfortable with the idiom of one-voice-per-part Bach cantatas, and he uses it to great effect on this recording. He discovers new and innovative ways to keep the music alive, and the use of the viola da spalla is stunning.

The soloists are well chosen and fit beautifully into the sound of La Petite Bande. Soprano Sophie Karthäuser has a distinct, focused voice with plenty of spin. It floats perfectly above the rest of the ensemble. Tenor Christoph Genz and baritone Dominik Wörner have lively, versatile voices which work skillfully with the movement of the pieces. Alto Petra Noskaiova is somewhat less skilled than the other singers, but still provides a pleasant sound to absorb.

To my surprise and subsequent elation, Kuijken's jacket notes include a great deal of focus on the libretto of each piece. A great deal of study into the metre, meaning and rhetoric that is passed between the singers' text and the instrumental responses has been done, and it's about time! This study can be heard in the interpretation, and nothing has ever been so sublime. Kuijken and Bach have married, and these discs are their handsome children.

Gabrielle McLaughlin

Hear My Prayer
Karina Gauvin; Choir of St. John's Elora; Noel Edison
Naxos 8.557493

Choral singing in Canada has enjoyed a sustained and enthusiastic growth for several decades and it's gratifying to see a major label like NAXOS acknowledge that by mounting one of our premier ensembles in a new release.

The Choir of St. John's, Elora under Noel Edison is trained in the English tradition. This makes their performances of Howells' Magnificat, Stanford's Justorum animae and Finzi's God is gone up truly classic. Organist Matthew Larkin clearly understands the instrument and the space in which he and the choir are recording - the balance is perfect. His registrations in the Fantasia are marvelous and capture wonderfully the spirit of the piece.

The choir performs other works by Purcell, Franck, Mendelssohn and Elgar. The Elgar is the familiar Nimrod variation from his Enigma Variations set to the text Lux aeterna. The Franck item is Panis angelicus. Faure's Cantique de Jean Racine is beautifully done with the choir's men delivering some terrific tone colouring.

This recording is very good overall. The Mozart Laudate Dominum might have benefited from a slightly less "English" choral approach that was more complementary to Karina Gauvin's operatic style. There are also some entries by the men that sound a touch flat but nothing terribly egregious.

Two Canadian works contribute to the disc's varied program: Stephen Chatman's Remember and Eleanor Daley's In Remembrance. Both reflect the feelings of loss and longing their composers set out to convey. Edison and the choir capture this innately in their performance, especially in the Daley where the poignancy of both text and music are profoundly moving. This collection of standards should please nearly everyone with a fondness for choral works. Well chosen repertoire and superb engineering make for outstanding listening.

Alex Baran

Vivaldi - Tito Manlio
Gauvin, Hallenberg, Mijanovic, Ulivieri, Senn; Academia Bizantina; Ottavio Dantone
Naive OP30413

Vivaldi's opera Tito Manlio well deserves the sumptuous treatment it receives here. If this opera isn't quite at the level of his masterpiece Orlando Furioso, it's pretty close. Canadian soprano Karina Gauvin brings her shimmering sound to the title role of Tito Manlio with utmost style. The exquisite duet between Manlio and Ann Hallenberg's lustrous Servilia, 'Non mi vini' offers a remarkable example of Vivaldi's brilliance as an opera composer. Nicola Ulielivi as Tito, Marjana Mijanovic as Vitelia and Christian Senn as Lindo are also delightful. Barbara Di Castri and Mark Milhofer less so.

Ottavio Dantone, conducting his Academia Bizantina from the harpsichord, tempers exuberance with elegance. In contrast to many of today's Italian period instrument ensembles, his tempi, though lively, are not wild, and attacks are not aggressively punched out. Slow arias are given utmost expressiveness. If the recitatives tend to lack urgency, there is plenty of excitement in the orchestral playing, with Vivaldi's score offering frequent opportunities for the virtuosic orchestra musicians to shine as soloists.

This production is a standout, even measured against this outstanding series from Naive. Now that so many of Handel's operas have entered the repertoire, it's surely time for at least the finest of Vivaldi's many operas, like Tito Manlio, to follow.

The deluxe booklet includes artist biographies along with the libretto. Pam Margles

Ben Heppner; Staatskapell Dresden; Peter Schneider
Deutsche Grammophon 4776003

Extracting chunks of Wagner's Ring cycle from their contexts is a tricky business. On this disc, what work best dramatically are those scenes that are presented intact.

The scene with Mime from Siegfried is dramatically tense, psychologically mordant and musically satisfying, with tenor Burkhard Ulrich's Mime providing lots of character. The dying Siegfried's 'Brünnhilde, heilige Braut', from the final opera Götterdämmerung, magically disappears into Siegfried's powerful Funerale Music.

But passages from Siegfried's love scene with Sieglinde in Die Walküre lose their impact because Sieglinde's lines have been cut. In Siegfried's dialogue with the Woodbird from Siegfried the Woodbird's music has not been cut. But theoloratura soprano Karina Gauvin has been replaced by two instruments - first a clarinet, then an oboe. Without Wagner's words, the meaning is obscured.

Ultimately this album is more about Heppner than Wagner. Heppner demonstrates here why he is the reigning Wagnerian tenor of his generation. There is much to cherish, especially with Heppner's intensely lyrical beauty at all dynamic levels, even at his most heroic. Since he hasn't yet sung either Siegmund or Siegfried on stage, this is as close as we can get to his Ring until his much-anticipated debut in Siegfried, in Aix-en-Provence in 2008.

The orchestra under charismatic Peter Schneider is well-served by the vivid sound quality of this disc. Unfortunately the booklet notes don't discuss anything beyond the plot - there is nothing about the artists, the music or the recording itself. Terrific photos, though - Heppner looks great.
Concert Notes: Ben Heppner sings in the COC Gala Concert to open the Four Seasons Centre for the Performing Arts on June 14. On June 15 and 17 he sings with the Toronto Symphony Orchestra at Roy Thomson Hall. From September 12 to October 1 the Canadian Opera Company is performing the complete Ring Cycle with Clifton Forbis as Siegmund and Christian Franz as Siegfried at the Four Seasons Centre.

Perhaps you have been subjected to a heavy diet of Boccherini CD’s at one too many intimate social functions, and Stamitz just leaves you cold. If you are ready to simply write-off the transitional period that followed the late baroque take heart, and listen to this new Samuel Arnold disc from Naxos. Arnold was London-born, and in some ways Handel’s successor. He was aware of developments in Mannheim during the formative years while he was honing his own craft. Between his music directorship at the Haymarket Little Theatre and being organist to the Chapel Royal, he produced a huge body of work, all of it in rocco style, but with a decidedly English bent.

Naxos presents us the Op. 8 Overtures, written for Marylebone Gardens in 1771, which occupy a good proportion of the CD. All of these are in three movements fast/slow/fast structure, and strikingly well-written. Also there is incidental music from the 1778 Haymarket production of Macbeth. Arnold got little credit for this in his own lifetime, which is a shame. His Macbeth is filled with Scottish tunes, which bring an eerie familiarity to ears weaned on Riverdance and the Rankin family. The last track given to the Polly Overture, in many ways the sequel to The Beggar’s Opera.

Kevin Mallon and the Toronto Chamber Orchestra do a first-rate job, abetted by the vast acoustic space of Grace Church-on-the-Hill. Naxos production values excel, as expected. Highly recommended, although you’ll need your reading glasses to decipher the liner notes.

John S. Gray

People of Faith
Canadian Brass with the Elmer Iseler Singers
Open Day Recordings ODR 9337

Remember the old CBC program, Hymn Sing? It ran from 1965-95, and was cancelled in the infamous round of budget cuts that also ripped Front Page Challenge from the schedule. I recall watching the show as a child, my parents loved it, and it was on just before Disney on Sunday evenings. I wasn’t crazy about it at first, but got to appreciate it after a while, since I got to hear hymns performed with a high level of musicality.

Many of us probably associate hymns with bland congregational singing. It was always refreshing in church to hear the anthems, since you got to hear the choir pull out all the stops and really sing well.

Imagine a recording where the hymns are clad in all new arrangements, with impeccable brass and organ accompaniment, with a professional choir. “People of Faith” is that recording.

I realize that hymns are not everyone’s cup of tea, but if you want to hear how good some of these classic pieces can sound, or if you’d like to hear a few excellent modern hymns, this recording is for you.

Merlin Williams

CLASSICAL AND BEYOND

Arnold, S. - Overtures, Op.8
Toronto Chamber Orchestra;
Kevin Mallon
Naxos 8/557484

June 1 - July 7 2006

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Mozart Piano forte
Ludwig Sémérian
ATMA ACD2 2249

Sémérian and his ATMA producers have put together a fine collection of Mozart’s late sonatas using a rare, original instrument from 1804. They offer us an intriguing aural glimpse of how audiences 200 years ago heard their piano music.

Early pianos are an oddity to the modern ear. From our perspective they lack almost everything we have come to love about the piano, as we know it today. To composers, performers and audiences of the late eighteenth century, however, they were a welcome change from the dynamically flat plucking of stalwart harpsichords.

To appreciate early pianos fully we have to remind ourselves that their builders created them to meet the demands of more expressive music styles and forms. The rapid evolution from harpsichord to modern piano led the fortepiano with just a few decades of popular development. In that short time it captured the imagination of composers and keyboard players alike, who delighted in the newly found ability to shape notes, create interval nuances and express dynamics from piano to forte.

Young Montreal pianist Ludwig Sémérian meets the contrapuntal demands of these sonatas with skill. While this instrument is incapable of truly great “forte”, there is much very delicate playing at remarkable soft levels that makes the overall dynamic range of his performances very satisfying.

Best tracks? Gigue in G major K.374 and the Sonata in B Flat K.570. This disc may have only limited appeal, but those with the curiosity to explore its earlier musical sensibility will find it highly rewarding.

Alex Baron

Four towering works make up the program and the noise and athleticism with which both players attack each piece is a testament to their stamina and great technique. The liner notes tell us that the evening went on with the Kogans offering several more encores which were unable to be included on the CD, due to the time limitations of the medium.

Beethoven’s Sonata Op. 12, No. 1 opens the program, perfectly played, a bit stiff and formal. Beethoven’s playfulness in the wonderfully inventive second movement is approached in a rather humourless way in this performance. The Kogans are overwhelmingly intense, full of drama and great style however in Brahms’ Op. 108 and the ubiquitous Franck Sonata.

The final piece on the recording is Ravel’s miraculous Tzigane which is played with great authority and panache. By this point in the evening, both players must have been exhausted, but there is no evidence of this in the recorded performance. The Kogans play as one and bring the house down.

A remarkable achievement to play through such a program without a note out of place. We can be thankful that these archival recordings of special historical performances at the Salzburg Festival are being made more readily available on the Orfeo label and distributed here by Gillmore Music.

Larry Beckwith

Mozart Piano forte
Nina Kogan
Hamburg Steinway 001

Leonid Kogan is one of the few violinists who can match their performances to the demands of the passage as presented to them in the manuscript. Played with great style and spontaneous musicality, they convey the wonderful cohesiveness of the performance and the sheer beauty of this music.

The Kogans play as one throughout an unfailing clarity of touch and articulation. One can feel the demands of more expressive piano playing in the wonderful playing of Bach’s Italian Concerto. Played with great style and spontaneous musicality, they convey the wonderful cohesiveness of the performance and the sheer beauty of this music.

The Kogans are completely convincing in their readings of the Beethoven and Brahms sonatas. The sonata in B flat with its long phrases and great style is played with great authority and panache.

Alexander Silov

The Arabesque, opus 18, is a particular favourite for me, a very long time and it is the piece I headed for on this new recording. As I hear it, the way in which a particular phrase in the final bars is played either resolves the piece or closes it with a hint of presentiment. I prefer the latter but Zayas convincingly resolves this unusual little masterpiece.

Many famous pianists have recorded Toccata; Simon Barere, Horowitz, Cziffra and others, but Zayas has her own insight into this virtuoso’s outing. To parody an old cigarette ad: It’s not how fast you play but how you play it fast.

For whatever reasons, I have always felt that Schumann’s piano works were better played by women. Fabienne Jacquetot, Clara Haskil, Martha Argerich, and Maria João Pires come to mind. Juana Zayas, too. Do read about her at http://www.juanazayas.com.

Bruce Surtees

Johannes Brahms - The Piano Concertos
Nelson Freire; Gewandhausorchester; Riccardo Chailly
Decca 475 7637

On the cover of this live recording of the Brahms piano concertos, pianist Nelson Freire and conductor Riccardo Chailly appear to be deep in conversation. The same intimate interaction can clearly be heard between the soloist and the conductor when the recordings are played.

Freire is a profound and thought-provoking artist, who vividly captures a wide spectrum of musical colours and plumbs the depths of these intense works while mastering all the considerable technical difficulties.

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Chailly provides superb orchestral support, pushing and pulling the tempo in exciting directions without being fussy. The Gewandhausorchester is technically superb; among many orchestral highlights, the crucial cello solo in the second movement of the second concerto for once has just as much presence and is just as well-executed as the piano part.

Overall, the second concerto is slightly more successful than the first; the latter has a couple of passages which seem hurried, while the former is exquisitely built up and executed, making it not just a great performance but a truly memorable one. The benefits of a live performance are palpable from the start; the excitement and overall cohesiveness present here are difficult to achieve in a studio setting. The engineering gives us an orchestra on equal balance with the soloist and not the usual dim background accompaniment. Among a crowded field of contenders, this is a top choice for a recording of both concertos, especially for one in modern sound.  

Seth Estrin

Romantic Piano Concertos
Vol. 40
Howard Shelley; Tasmanian Symphony Orchestra
Hyperion CDA67537

Impossible! Hyperion can’t be up to volume 40 in its Romantic Piano Concerto series already! Surely there aren’t enough piano concertos to fill 40 discs! But yes indeed, it has been 15 years now since Hyperion launched this ambitious program, and the series proves itself just as worthy as the previous 39. This time, Howard Shelley and the Tasmanian Symphony Orchestra present the third, fourth, and fifth concertos by the 19th century composer Henri Herz, who lived from 1803 to 1888. Although Herz was born in Vienna, he settled in Paris early in his career, soon establishing himself as a fashionable piano virtuoso and composer. The three concertos on this disc were written over a 50 year period between the 1830s and 1880s, and perhaps not surprisingly, show influences of music by Mendelssohn and Schumann—almost but not quite. There is a particular French feel to this music as well, seen in the elaborate bravura writing (surely designed to dazzle Parisian audiences) and in the lightness of orchestration. Also, I can’t help but feel that the use of cymbals in the finale of concerto #1 would have made the German romantic composers wince—can Offenbach be far behind?!

Shelley and the Tasmanian Orchestra—no strangers to this series—are a formidable pairing. Shelley’s solid technique makes ease of the technical demands, while the more lyrical passages are treated with great sensitivity. The clean and spirited performance by the Tasmanians indeed proves that this island has much more to offer than devils and spectacular scenery. Great music? Perhaps not, but nevertheless, this disc provides a fascinating insight into a composer who flourished alongside others whom history ultimately deemed far worthier. Recommended.  

Richard Haskell

Richard Strauss' spectacular 1898 "tone poem" Ein Heldenleben (A Heroic Life - the Hero of the title being none other than the immodest 34-year old composer himself) is an orchestral showcase so closely identified with the late Berlin Philharmonic maestro Herbert von Karajan that it may seem an odd, perhaps reckless choice for Simon Rattle to assay. The result has proven well worth the risk however. Assem-
bled from three live performances in September 2005, this recording features the excellent violinist Guy Braunstein in the solo role of the composer’s stanch consort Pauline.

As orchestrated go, the Berlin is acknowledged as the ultimate luxury vehicle and they provide a superior ride indeed for the dashing Sir Simon, who manages to impart a hint of irony and new transparency to this well-worn score. The solo woodwinds in particular are outstanding in their portrayal of the snarling critics that bedevil not-so-herculean protagonist and the recorded sound is generally sumptuous with a wide dynamic range, though the use of highly directional microphones to dodge audience noises takes a bit of the bloom off the sound of the string section.

The album also features Strauss on a smaller scale in the 1917 chamber orchestra Suite of incidental music for Molière's play Le Bourgeois Gentilhomme. It's a peculiar melange of parody and pathos which, among other elements of what passes for humour in Germany, appropriates the delicate pastry of a new style.

The works on this CD are good solid, serious works for band - Turbridge Fair by Walter Piston, Fiesta by Clifton Williams, and Incantation and Dance by John Barnes Chance. Yes, there is a bit of old school folk influence, but it's Grainger, and I love his writing! Peri Lachaise by Martin Ellerby is new to me, but certainly evokes a similar mood to Satie’s Gymnopédies.

This is an excellent new addition to my library of band recordings, made even more impressive by the inclusion of live performance tracks.

Merlin Williams

Among Friends MODERN AND CONTEMPORARY

New Edmonton Wind Sinphonia; Raymond Baril
Arktos 200587

The well-known (at least in band circles!) composer Francis McBeth was once told to write new music for bands and wind ensembles, because, as the person advising him put it “bands have been folk-music ‘d to death.”

While it’s true that the cornerstone stones of the band repertoire are derived from folk materials (think of the Holst and Vaughan-Williams and nearly all of Grainger’s output), we’re now fortunate that there exists a sizable body of works for band that are not.

I’m always delighted to draw attention to new works for band, and this recording by the New Edmonton Wind Sinphonia merits praise for including Allan Gilliland’s Dreamscapes. Hopefully I can convince the bands I play with to add this to their libraries. Allan was a fellow student at Humber College in the early ‘80’s, and it’s great to hear how his gift for composition has developed in the intervening years.

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Merlin Williams

Jeu des Portraits: Music of

Ana Sokolovic
Ensemble contemporain de Montréal; Véronique Lacroix
Centrediscs CMCCD 11406

My first experience of the music of Belgrade-born Ana Sokolovic was a violin sonata, a recording of which was played for me by a friend. I found it extraordinarily beautiful. This CD, co-produced by the Canadian Music Centre and the CBC/SRC, features four of Sokolovic’s works for instrumental chamber ensemble written over the last decade. The performers are the Ensemble contemporain de Montréal under the direction of founder Véronique Lacroix, with whom the composer has frequently collaborated since her move to Montreal in 1992 and who commissioned two of the works recorded here.

The disc is named for the second piece on its program, the “Game of Portraits,” written to honour the 50th anniversary of the Société de Musique contemporaine du Québec in 1996. Its four elegantly varied and expressive movements pay rich homage to four giants of Quebec’s musical history – Mathieu, Papineau-Couture, Garant and Vivier. Also included in the program are a Ciaccona (2002) – my personal favourite, if I had to choose – with its hugely creative and clever treatment of this earlier musical form, and the frequently humorous Five Locomotives and Some Animals. The disc closes with a concert recording of the three-movement Sentinel Geometric.

There is something quite extraordinary about Sokolovic’s ability to present a vast breadth of musical expression within subtle but well-delineated boundaries. With such an infinitely varied and hugely evocative palette of colours, rhythms, tempos, moods and effects, a lesser composer might easily lose focus and therefore their listener; but not Sokolovic. Her music is remarkable, connective and immensely creative. Its performance on this CD, by the ECM, is fabulous and exemplary in every way. Thanks to the CMC/SRC for this outstanding production.

Alison Melville

JAZZ & IMPROVISED

Dippin’
Hank Mobley
Blue Note Records
RVG Edition 3 37773 2

A Swingin’ Affair
Dexter Gordon
Blue Note Records
RVG Edition 3 37754 2

Mosaic
Art Blakey and the Jazz Messengers
Blue Note Records
RVG Edition 3 37769 2

Tom Cat
Lee Morgan
Blue Note Records
RVG Edition 3 37764 2

East-coast independent jazz labels of the ’50s and ’60s used the New Jersey recording engineer Rudy Van Gelder to handle their tapings. Many listeners talk about the “Van Gelder” sound, but I’ve always thought it was the other way around: it was Blue Note producer/founder Alfred Lion who taught RVG how jazz should sound on recordings.

Whichever it was, Van Gelder’s imprint is the one that validates a whole “Edition” of Blue Note reissues, of which these four recent releases entice us to repurchase familiar music. It’s all been out of print previously, but are here given the RVG remastering and re-polishing.

Dexter Gordon, one of the most influential tenor men in jazz was about to move to Europe in the late summer of 1962 when he went into

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the RVG studio to make what was to be one of his best-ever albums, "Go!", a quartet with Sonny Clark, Butch Warren and Billy Higgins, virtually a ‘house rhythm section’ for the label. Whether or not it was planned (or more likely, Lion recognized the great album he had just made), a second session was done two days later. The result was “A Swingin’ Affair”, and it’s darn near as wonderful as the original. Gordon originals Soy Califa and McSpilvens open and close the album, with one by solid bassist Warren, The Backbone. The standards in- changes handled brightly; and the relaxed Until The Real Thing Comes Along.

The distilled sound of pianist Sonny Clark is radiant, and the flexible and attentive Billy Higgins shines. Blue Note was a prolific label, and sessions often outpaced releases, with some things getting bypassed in favour of the more-recently taped albums, a fate that befell trumpeter Lee Morgan’s "Tom Cat". The 1964 album, and another called "Search For The New Land", were taped after a little item called "The Sidewinder" but before that to-be-monster-hit came out. When Lion did a re-think about what should follow up (“The Rumproller”) both

were put on the shelf, “Tom Cat” not to be released until 1981. By today’s standards, this is an all-star session, with Morgan’s erstwhile boss Art Blakey coming aboard along with BN stalwarts Curtis Fuller on trombone, altoist Jackie McLean (who died on March 31 this year), McCoy Tyner on the piano and bassist Bob Cranshaw. On offer are four fine differently-flavoured originals by Morgan, and one by Tyner the only ballad, Twilight Mist. The sinuous title track sneaks around for nearly ten minutes, as does the latenish Exotique. At this point the 26 year old had it all together - technique, ideas, and control. And it shows.

Most Blue Notes were by ad hoc groups, but a mainstay was Art Blakey led "The Jazz Messengers", especially when Lee Morgan was music director. By the time “Mosaic” was recorded in 1961 (the cover of this release erroneously says 1960), another young trumpeter was featured, Freddie Hubbard, with tenorman Wayne Shorter as music director. Another horn was added, trombonist Curtis Fuller, and Cedar Walton with Jymie Merritt made the rhythm with Blakey. Thunderous drumming from the leader underscores the all new music from within the band. Walton’s title track is an expository theme with fine trumpet, while a shuffle feel on Down Under gives room to Wayne Shorter, who was to become the Messengers’ most interesting composer. Hubbard’s Crisis (a theme he was to record on other occasions) gives solo room to everyone.

Another ex-Messenger, Hank Mobley, was a melodically gifted tenorman who always did well with an excellent drummer, and has the under-recognized Billy Higgins on "Dippin”, so good results can be expected. Lee Morgan’s here too, with bassist Larry Ridley and the funk-filled Harold Mabern Jr. at the piano. Mobley’s compositions dominate, but the lovely ballad I See Your Face Before Me and Recado Bossa Nova will demand repeated listening.

Ted O'Reilly

The Hawk Relaxes
Coleman Hawkins; Ronnell Bright; Kenny Burrell; Ron Carter; Andrew Cyrille
Prestige PRCD-8106-2

Bass Tenor
Gene Ammons; Tommy Flanagan; Doug Watkins; Arthur Taylor; Ray Barretto
Prestige PRCD-8102-2
The career of Gene Ammons was a stormy one and profoundly affected, and often interrupted, by a dependence on drugs, but nothing can take away from his tremendous talent. On this outing the tempo, except for Confirmation, are an acknowledgement of Parker's influence - laid-back - and include as lovely a statement of My Romance as I have ever heard. Hittin' The Jug, Close Your Eyes, Canadian Sunset, Blue Ammons and Stompin' At The Savoy make up the rest of the programme. One caveat - the heavy reverb intruded on my enjoyment of the music, but that is perhaps a personal thing, which, of course, makes it valid!

"Saxophone Colossus" is one of the great jazz albums of the '50s and this re-release will be welcomed by a host of fans who have worn out the original vinyl!! It contains St. Thomas, which was to become a Sonny Rollins trademark number, You Don't Know What Love Is, Moritat, (better known as Mack the Knife) and two more Rollins originals, Stride Rode and Blue 7. If I have to choose one track it is probably the last named, which comes as close to being perfect as one would want to hear.

The John Coltrane session features two standards. I Never Knew and a beautiful duet interpretation with Kenny Burrell of Why Was I Born? Pianist Tommy Flanagan contributes two originals - Freight Train and Big Paul - while Burrell, whose date it was, pitches in with Lyestro. This is relatively early Coltrane, but the greatness is already there along with the promise of what was to come.

A word about Tommy Flanagan, who is on three of these four CDs. He was the consummate pianist who added immeasurably to any session he played on.

\[Jim Galloway\]

Along with curating The Leftover Daylight Series with Ken Aldcroft and Nick Fraser, and being heavily involved in Association of Improvising Musicians Toronto, Joe Sorbara is also busy in recording his musical progress down to tape. His latest issue "Remnants" features a trio in which he's joined by guitarist Ken Aldcroft and saxophonist Evan Shaw. Improvisation is obviously at the heart of this recording. From the get-go, all three musicians attack the music, hungry to chew large chunks at a time. Shaw has some of his best moments when he gets to have face-to-face conversations with Sorbara. His jagged alto attacks are a perfect fit to Sorbara's cymbal-heavy shimmerers. In fact, Sorbara explores just about every facet of his percussion set. All is done with intricate care and a ton of forethought. At certain points, Sorbara's subtle approach reminds me of another outstanding Toronto percussionist [turned laptop artist] Tomasz Krakowiak. Aldcroft is all over the map. From the shriekiness of guitar feast on Remnants II, to Bill Frisell-like passages on You Make Me Feel Queasy and Odd. This is an album that is ultimately a welcome sign from local musicians, one full of jagged energy and improvisational mastery. More of the same brave sounds would be most welcome, thank you.

"Remnants" turns out to be an impressive album, full of daring work from all three musicians.

\[Tom Sekowski\]

Released on Dick Lucas' Data Records, "Futuristische Historie" is a trio album that will delight as much as it will puzzle the listener. The puzzling bit of the CD is its unusual choice of instrumentation from the trio that plays here. David Kweski has a pipe organ. Winnyfred Beldman plays bass clarinet, and Guus Janssen plays trumpet. This is simply a Dutch chamber trio, you ask? Far from it. The group sharpens their claws with wit and delicacy as they dig into material that is as haunting as it is ominous. Though each piece has a writing credit pointing to particular member of the trio, the sound and feel of the music is still more than the sum of its parts. David Kweskilerberg plays bass clarinet, Winnyfred Beldman plays the violin/cello, while Guus Janssen plays the pipe organ. This is an album that will delight as much as it will puzzle the listener. The puzzling bit of the CD is its unusual choice of instrumentation from the trio that plays here. David Kweskilerberg plays bass clarinet, Winnyfred Beldman plays the violin/cello, while Guus Janssen plays the pipe organ. This is simply a Dutch chamber trio, you ask? Far from it. The group sharpens their claws with wit and delicacy as they dig into material that is as haunting as it is ominous. Though each piece has a writing credit pointing to particular member of the trio, the sound and feel of the music is still more than the sum of its parts. 

\[Futuristische Historie\]

www.subdist.com

\[www.subdist.com\]
times. Feldman’s superluous cello and Kweksilber’s down-home warm bass clarinet add nicely balanced textures to the overall picture. Their take on Ellington’s Solitude is awkwardly cautious, while on Passage Jansen’s sustained squealing notes remind me of Sun Ra’s shining moments on the Moog in “My Brother The Wind, Vol. 2." A magnificent journey into rarely chartered territories, this is music that lingers long after the music has finished.

Deserted

Montreal

Marquis 77471 81345 2 3

Montreal guitarist, composer and vocalist Térez Montcalm brings an eclectic sensibility to her recent Marquis release, “Voodoo." Montcalm and producer/guitarist/composer Michel Cusson serve up a heady mixture of jazz standards, original compositions and pop/rock mega-hits. This well-produced and well-conceived recording features a line-up of exceptional musicians including guitarist Louis Cote and Carl Naud, pianist Stéphane Montmarot and the innovative and versatile trumpeter, Aron Doyle.

This recording is not about pretty vocals. Montcalm’s wide vibrato oscillates outward in concentric circles, while her earthy interpretations surround every tune with a warmth and irony that only comes from life experience, a broken heart, or both. Stand-outs include the slow blues, “Be Anything” by Irving Gordon, from Be Anything by Irving Gordon, from Life Less Ordinary” and the original "Voodoo.”

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108 Walking through Tokyo at the turn of the century
Sarah Peebles
Post-Concrete post-004
(www.post-concrete.com)

Toronto-based composer and soundscape artist Sarah Peebles has had a long-term involvement with Japanese culture. From December 1999 to January 2000, she traveled around Tokyo recording sounds heard in numerous public spaces. On her journey, she heard Japanese voices, pop-musical and machine sounds on the sidewalks, train platforms, video arcades, vending machines, a temple graveyard, a judo club, and in those so idiosyncratic of Japanese post-concrete post-004

The 11 tracks on this CD present a sort of sonic film or video, which to my ears straddles the documentary goals of a straightforward field recording and a highly processed and structured musical artifact such as what one might find in classical musique concrete of the school pioneered by Pierre Henry and Karlheinz Stockhausen.

Sarah Peebles has chosen this middle ground by maintaining the timbral and pitch aspects of the street soundscape of this highly urbanized Asian city. She does this by compressing (editing) and selectively superimposing sonic events in an imaginative and sensitive fashion. I should mention however, for a brief section in track 11 Epilogue, Peebles does present sonically-processed train whistles and pachinko sounds in an effectively otherworldly coda.

As for the sounds themselves, they range from the aggressive high-pitched steel waterfall in Pachinko (Track 6), to the peaceful tolling of the New Year's bell in the temple graveyard in the following track. After finishing this CD, it feels like I've just returned from a trip to Tokyo - but without the jetlag.

Concert Note: A video version of Sarah Peebles 'Walking through Tokyo' will be one of the free events presented during the SoundXis Festival in the first 11 days of June. The presentation takes place on Saturday June 10 at 11:00 at the Goethe Institut.

Andrew Timar

Amelia, a dance film by Edouard Lock
La La La Human Steps
OpusArte OA 0945 D

This highly decorated DVD production of La La La Human Steps' Amelia is a triumphant tribute to the company's 25th anniversary. Amelia is directed, choreographed and edited by the founder/artistic director, Edouard Lock. The ten dancers of Amelia guide us through a composite tableau of fourteen states of being. The stage is a vacuous "round wooden box" - and the agile camera work allows the viewers to transcend a stationary audience perspective to one that seems intimate, if not voyeuristic. My emotional response took me cathartically through agitation, longing, despair, emptiness, tenderness, and frustration back to the centre of completeness. Although it is possible to move in and out of each tableau through the magic of digital technology - I found that option impossible - so compelling is the sustained sense of forward movement of the whole. The dance is magically superhuman - even more so given the occasional digital tempering. This technique proves to heighten the overall artistic effect, rather than detract.

What is most striking from the musical perspective is the quality of the human voice on the soundtrack. Nadine Medawar manages to produce a sheer, breathy yet wholly appealing vocal quality. The lyrics to the songs might otherwise seem "poppy", but not here - they fit so seamlessly with the visual, deftly accompanied by sparse piano, violin and cello - the effect is utterly haunting. Kudos to music director Njo Kong Kie.

Heidi McKenzie

Mania
Kiya Tabassian, setar; Ziya Tabassian, tombak
ATMA ACD2 2340

Born in Tehran, Kiya and Ziya Tabassian's family emigrated to Quebec and the brothers, who studied and practiced Persian music from an early age, also pursued an education in Western music in Montreal. They are founding members of Constantinople, an ensemble based on Medieval and Renaissance European and Middle Eastern musical traditions. Kiya plays setar, a long-necked lute on which melodies are plucked with the nail of the index finger while the musician creates resonance on the other strings. Ziya plays the tombak, a hand drum carved from wood and covered with goat or lamb skin. These, particularly the setar, are instruments meant for intimate performance, a little different than the frenetic evocations of the title Mania might imply. However, these artists define Mania as 'the state of ecstasy, of madness, that an artist needs to get closer to the ineffable... the invisible Other. Freedom from what is known ...' That is what is created in this music, and one reason why the setar is described as the preferred instrument of Sufi mystics. The improvisations on different modes and melodic frameworks rely on the musicians' access to an inner artistry freely expressed. And the connection of these brothers to each other, to their diverse musical influences and interests, and the drawing out of inner resources and virtually draw the listener into the magic created.

Dianne Wells
Fine Old Recordings Re-Released
by Bruce Surtees

The latest ten releases of Living Stereo hybrid SACD discs from RCA include more Fritz Reiner, Arthur Fiedler, Charles Munch, and Jascha Heifetz in addition to Arthur Rubinstein, Virgil Fox, Mario Lanza, and Morton Gould. Remember, these mid-price bargains play on a regular CD player or an SACD machine.

The big surprise is the Rubinstein Beethoven disc, recorded in 1962 & 1963 (82876-71619). Collectors habitually complained of Rubinstein's sonorities, yet, from these three track tapes RCA presents the late pianist in generous, 'you are there' ambient sound. Rubinstein was not regarded as a Beethoven pianist par excellence but he does make a convincing argument for the composer. Fritz Reiner and the Chicago Symphony have two more discs. "Vienna" includes favourites by Johann II, Josef, and Richard Strauss (82876-71614). Reiner conducts these familiar pieces with authority, eschewing Viennese sentimentality in favour of clear articulation and immaculate playing. Reiner's second disc in this release contains Debussy's La Mer and Respighi's Pines and Fountains of Rome (82876-71614) and, as expected, the performances are inspired and the sound, always good, is now a revelation. Attentive listeners will hear that the acoustics of Chicago's Orchestra Hall were (they have since re-modelled) not the equal of Boston's Symphony Hall where their recordings were made and that the microphone set-ups were different.

Arthur Fiedler's Boston Pops program, "Pops Caviar" (82876-71618) brilliantly documents passionate performances of colourful Russian favourites. Included are Borodin's In the Steppes of Central Asia and the Overture and Polovtsian Dances from Prince Igor, Rimsky-Korsakov's Russian Easter Festival Overture and excerpts from Khachaturian's Gayne and Masquerade ballets. Fiedler was an exceptional musician in addition to a fine conductor. In 1940 he made the first ever recording of the Pachelbel Canon with his Sinfonietta and he regularly collaborated with the likes of violinist Paul Hindemith and organist E. Power Biggs. Victor was so successful with The Boston Pops recordings worldwide that they did not record Fiedler outside the Pop's repertoire, except for Dvorak's Ninth Symphony. In the Polygram years he was bound to the pop's repertoire and he asked me over the many lunches we enjoyed together (when in Toronto he stayed at the Park Plaza Hotel, adjacent to our store on Yorkville) if would I talk to someone at the label to allow him to record some different repertoire, I did. They didn't.

Two more from Boston with Charles Munch. The Symphonie Fantastique, recorded in 1954 is a disappointment (82876-67899). I'm sure that the orchestra was up to strength but the sound tells a different story. This early (1954) stereo recording is poorly balanced and bodiless. It's too bad because this is a snappy performance. Two Mendelssohn symphonies tell a different story (82876-71616). The Fourth, "Italian" and Fifth "Reformation" are spectacular performances in full-bodied sound. The Fifth is Mendelssohn at his serious best and Munch realizes this to perfection. Very recommendable.

Heifetz plays the Bruch Concerto No.1 and the Scottish Fantasy plus Vieuxtemps Fifth violin concerto with Sir Malcolm Sargent conducting (82876-71622). Recorded in London in 1962 and 1961 these are as not one wit short of spectacular. If you question Heifetz's legendary stature, hear these incomparable performances and doubt no longer. Malcolm Sargent was to conducting as Gerald Moore was to piano: accompanists perfectly in sync with their soloist. In superb sound, this is a must have! Get one for a friend, too.

"Mario!" is of course Mario Lanza. A dozen popular Italian songs and a dozen selections from Rudolf Friml's The Vagabond King were the late tenor's last recordings. Lanza died on October 7, 1959 in a hospital in Rome but during November/December 1958 and July 1959 he, by then, excessively obese tenor made the above recordings. Unfortunately he had lost his incomparable voice and was left with a rough copy of the original. I confess to being a rabid Lanza fan but this disc doesn't rate. Be assured, RCA has many marvelous CDs in print made in his prime. Hopefully MGM will soon release DVDs of the many films he made between 1949 and 1958.

In 1958 RCA sat organ superstar, Virgil Fox at the Aeolian-Skinner organ of Riverside Church in New York and recorded the 13 spectacular tracks re-issued on "Virgil Fox Encores" (82876-71626). These all-mighty sounds are manna for the fans of the instrument.

Finally composer/conductor Morton Gould conducts 'his' orchestra in excerpts from two Copland Ballets, Billy the Kid, and Rodeo, and Ferde Grofe's Grand Canyon Suite (82876-67904). Recorded in NYC's Manhattan Center, these musicians would have been hand-picked from the best in the country and RCA went to enormous lengths to create sonic spectaculars. There really are no finer performances of this repertoire and four decades later the sound is still spectacular.

Bruce Surtees

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EXTENDED PLAY - MOZART AND THE PARKER CLAN

Mozart - Concertos for 1, 2 and 3 pianos
Jon Kimura Parker; James Parker; Ian Parker
CBC Radio Orchestra; Mario Bernardi
CBC Records SMCD 5240

While Montreal's Brott family can truly be regarded as one of the foremost musical families in eastern Canada, the Parkers, originally from Vancouver, may be regarded as their western counterpart. It began with the renowned piano pedagogue Edward, who in turn taught two nephews, Jon Kimura and James, in addition to his own son Ian. All three pupils went on to study at the Juilliard School and all have established careers as performers, teachers and recording artists — indeed a fine testament to the early teaching skills bestowed upon them by their respective uncle and father.

I was fortunate enough to have studied with Edward myself as a boy when we lived in Vancouver years ago, although at the time I had no idea how lucky I was. As a shy, bespectacled 11 year old, all I knew was that Mr. Parker made me very nervous, particularly when he felt I had not been practicing diligently enough. I also remember that he would sometimes eat his supper on the piano during my lessons and I was often uneasy that a morsel of food might drop onto the strings of the Heintzman grand and ruin my interpretation of a Chopin waltz. (It never happened).

Alas, I never did as well as any of the Parker boys. But I bear no grudge. This new recording with the CBC Radio Orchestra and Mario Bernardi is a delight — a true showcase of their collective talents. Recorded live at the Chan Centre in January of this past year, the disc features three concertos - #21 in C major K.467, played by Jon Kimura Parker, the concerto for two pianos K365, played by Jon Kimura and his brother Jamie, and the triple concerto K.242, in which these two are joined by cousin Ian.

Concertos for more than one solo instrument — usually referred to as sinfonias concertantes — were popular in Europe during the 1770s and '80s, and numerous composers turned their hand to them, including J.C. Bach, Karl Stamitz, and Josef Haydn. Mozart was no stranger to the genre and, not surprisingly, his efforts may be considered among the finest of their type.

Whatever means the Parkers took in divvying up the respective roles, the result is a success. Whether performing solo or as a group, the three artists demonstrate a thoughtful and intelligent approach throughout. While each of them possesses flawless technique, there is also ample evidence of a deep-rooted sensitivity — no one can accuse them of being mere technicians! One of the challenges in concertante playing is to ensure that one part never overshadows the other(s). This certainly doesn't appear to be a problem for the Parkers who achieve a fine balance at all times. Tempos are well-paced, and I was particularly happy to hear the finale of the double concerto executed at a civilized allegro rather than the lickety-split pace that certain piano duos seem to insist upon. (The team of Argerich and Rabinovitch comes to mind.) Surely Mozart never intended this movement as an exercise in digital gymnastics!

What good is a CD of concertos without a solid orchestra to accompany the soloists? Under the baton of Mario Bernardi the CBC Radio Orchestra creates a lively and spirited mood, providing a perfect platform for the Parkers in all their combinations. Despite the plethora of Mozart recordings appearing in this landmark year, this one is indeed a splendid addition to the catalogue. Great music, elegantly performed. Well done, gentlemen, let's continue to hear more from all of you!

Richard Haskell
SHOSTAKOVICH 10
May 31 at 8pm
June 1 at 8pm
June 3 at 8pm
The sensational Maxim Vengerov performs Shostakovich's Violin Concerto No. 1 (May 31 & June 1). Janine Jansen performs Shostakovich's 2nd Violin Concerto (June 3). Andrey Boreyko conducts Shostakovich's 10th Symphony.

PETER OUNDJIAN conducts the music of Bernstein, Strauss & Haydn
June 7 at 8pm
June 8 at 2pm
Peter Oundjian conducts a programme of philosophy set to music. Violinist Robert McDuffie performs Bernstein's Serenade. Programme includes Also sprach Zarathustra by R. Strauss and Haydn's Symphony No. 22 "The Philosopher".

ITZHAK PERLMAN
June 10 at 8pm
The world's favourite violinist returns to the TSO for one night only! Peter Oundjian conducts Beethoven's Symphony No. 8 and Bruch's Violin Concerto No. 1.

ALMOST SOLD OUT – BUY TODAY!

BEN HEPPNER
June 15 at 8 pm
June 17 at 7:30 pm
Peter Oundjian joins forces with Canada's superstar tenor for this spectacular concert! Ben Heppner performs dramatic arias by Beethoven and Wagner.

June 15 sponsored by RAYMOND JAMES
June 17 part of the BANANA REPUBLIC Casual Concerts Series

LAST NIGHT OF THE PROMS
June 20 at 8 pm
June 21 at 2pm & 8pm
Nicholas McGegan conducts this annual raucous musical party in the British tradition!

June 21 sponsored by HILTON CONTINENTAL READING LEICESTER
Part of the Pops Series

SHAKESPEARE IN LOVE
June 24 at 7:30pm
June 25 at 3pm
Programme includes selections from Mendelssohn's A Midsummer Night's Dream, Weber's Oberon Overture, and Berlioz' Romeo and Juliet.

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Concerts at Roy Thomson Hall,
Choral music plays an enormous part in the lives of people residing in northern Europe. The involvement of the amateur singer in choirs is a fundamental part of everyday life in the Scandinavian and Baltic countries, resulting in a plethora of superb compositions geared to challenge, move and entertain both listeners and singers alike. "North" and "Forgotten Peoples" are important releases of a cappella choral works from important composers from these regions.

If you were to own only one recording of choral music representing Scandinavia, "North" would be the one I would recommend. It is a comprehensive two CD compiliation showcasing a cross section of important works performed with musical integrity by the Accentus choir under the direction of Eric Ericson. Here are my favourites.

Though more famous for his orchestral works such as Finlandia, the choral output of Jean Sibelius showcases his romantic sensibilities combined with the lyric folk poetry of the region. Both Sydänen laulu (Song of My Heart, set to a poem by Aleksis Kivi) and Sortuma aäni (The Voice Now Stilled, from a poem of the Kanteletar, a companion volume to the Finnish national epic Kalevala) are part of the standard Finnish repertoire. They are beautiful works, brief in duration, and captivating in their harmonic colors.

Toivo Kuula's Jaanilaulud (Wind Along the Heath) is the first choral fuge written to a Finnish text. Like Sibelius, Kuula's expressive and emotional music is stylistically Romantic. His compositional ability to capture the essence of being Finnish is astounding and it is ironic to note that he died a few weeks before his 35th birthday, a casualty in the Civil War of Finland in 1918.

Works from the Estonian composer Veljo Tormis comprise "Forgotten Peoples", the latest release from Vancouver based 12 member mixed professional choir Musica Intima. The choir prides itself on working without a conductor so that listening is of essence for each choir member, a technique that lends itself well in Tormis' music. Unlike the minimalist nature of fellow Estonian Arvo Pärt, Tormis' music is more melodic in nature, and his harmonies and word painting are unique. This music may sound simple, but believe me it is not easy to execute. This is work from my own cultural background and its originality is refreshing. He uses "regialaul", ancient traditional Estonian forms of vocal chanting and singing, in their entirety as a basis for his compositional ideas for Jaanilaulud and Vastulaulud (from the cycle "Estonian Calendar Songs"). In Sisjusaastikud (Autumn Landscapes), one of two featured sets of miniatures from Loodus pildid (Nature Pictures), Tormis takes the ecological themed text by poet Viivi Luik and creates aural magic. In the song Tuul kõnnidet man kohal (Wind Along the Heath), the swirling velocity of wind is musically depicted with awe-inspiring accuracy within a 1:13 framework.

The musicality and dedication of both Accentus and Musica Intima need to be heartily applauded. Neither choir originates from these regions. The fact that the singers are able to execute the difficult language pronunciations is enough to make each disc a treasure. Factor in solid intonation, inspired musicality and an inherent love of this music, and the result is two very moving musical experiences.

Tiina Kiik
Our new European Piano Gallery is the only place in North America where you can compare, side-by-side, Bösendorfer, Bechstein and Schimmel, grand and upright pianos. You would choose one of these magnificent instruments for the same reason you may drive a German Car, the unmistakable benefits of true craftsmanship. Only in Europe have the timeless skills required to make the very best pianos been formally preserved; to become a piano craftsman in Germany is a great and painstaking achievement. With the disappearance of the apprenticeship system, North American manufacturers have had difficulty living up to reputations they may have enjoyed in the past. When you visit us, you will have the opportunity to see, hear and play an unprecedented selection of Bösendorfer, Schimmel and Bechstein pianos; it will be self-evident these wonderful piano makers are still earning the reputations they established more than 100 years ago. Bösendorfer and Schimmel are proud sponsors of the Toronto Symphony Orchestra's Bösendorfer Piano Competition and the Schimmel New Creations Festival.

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The SoundDock® system Travel Case is designed exclusively for the SoundDock® system to make travel easy.
Welcome to the Green Pages, WholeNote's annual Guide to the Summer Music Festival Scene in Ontario and beyond. See inside these Green Pages for all information you will need for a music-filled summer season and enjoy!

Profiles of 18 Music Festivals
In this advertising feature, meet eighteen music festivals described in their own words.

Festivals à la Carte
A comprehensive information chart containing 100 Festivals organized by region and alphabetically by location, showing musical genre, dates, contact information and prices. (An * before the name indicates festivals with a profile.) Regions include Ontario Central, Ontario East, Ontario North, Ontario South West, Quebec, Canada East, Canada West, and nearby U.S.A.

Festival Listings June 1-July 7
See our compilation of detailed event listings of performers and locations of Festivals active during this period. See the WholeNote July/August issue (published at the beginning of July) or visit www.thewholenote.com for detailed event listings for July and August.
## Ontario - Central

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<tr>
<th>LOCATION</th>
<th>FESTIVAL NAME</th>
<th>GENRE</th>
<th>DATES</th>
<th>CONTACT</th>
<th>PRICES</th>
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<tr>
<td>Brampton</td>
<td>Brampton Folk Festival</td>
<td>Folk</td>
<td>Thu Jun 15-Sat Jun 17</td>
<td>647-233-3655, www3.sympatico.ca</td>
<td>Free</td>
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<tr>
<td>Oakville</td>
<td>Midnight Madness</td>
<td>Variety</td>
<td>Fri Jul 21 (6:30pm-mid)</td>
<td>905-844-4520, oakvilledowntown.com</td>
<td>Free</td>
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<tr>
<td>Sharon Temple</td>
<td>Music at Sharon</td>
<td>Folk, Classical, Jazz</td>
<td>Fri Jun 23-Sun Sep 17</td>
<td>905-478-2389, <a href="http://www.sharonstemple.ca">www.sharonstemple.ca</a></td>
<td>$5-$25</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Ashkenaz: A Festival of New Yiddish Culture</td>
<td>Klezmer, Middle, Eastern etc.</td>
<td>Thu Aug 31-Mon Sep 4</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Barbados on the Water</td>
<td>Barbadian culture</td>
<td>Fri Jun 16-Sun Jun 18</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Beaches International Jazz Festival</td>
<td>Jazz + more</td>
<td>Fri Jul 21-Sun Jul 30</td>
<td>416-698-2152, <a href="http://www.beachesjazz.com">www.beachesjazz.com</a></td>
<td>Free</td>
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<tr>
<td>Toronto (Lakeshore &amp; Kipling)</td>
<td>Brass in the Grass</td>
<td>Various</td>
<td>Sat Jun 10-Sun Jun 11</td>
<td>416-201-7083, <a href="http://www.brassinthegrass.ca">www.brassinthegrass.ca</a></td>
<td>Free</td>
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<tr>
<td>Toronto (St. Lawrence Market)</td>
<td>Buskerfest</td>
<td>Various</td>
<td>Thu Aug 24- Sun Aug 27</td>
<td>416-964-9055, torontobuskerfest.com</td>
<td>PWYC</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Bud Light Beats, Breaks &amp; Culture: Toronto Electronic Music Festival</td>
<td>Electronic</td>
<td>Fri Jul 7-Sun Jul 9</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Celebrate Toronto Street Festival</td>
<td>Variety</td>
<td>Fri Jul 7-Sun Jul 9</td>
<td>416-385-0490, <a href="http://www.city.to.toronto.on.ca">www.city.to.toronto.on.ca</a></td>
<td>Free</td>
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<tr>
<td>Toronto (St. Clair West)</td>
<td>Corso Italia Toronto Street Festival</td>
<td>Classical, Salsa + more</td>
<td>Fri Jul 7-Sun Jul 9</td>
<td>416-698-2152, <a href="http://www.torontofiesta.com">www.torontofiesta.com</a></td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Franco-Fête</td>
<td>Francophone</td>
<td>Sat Jun 24</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<td>Toronto (Harbourfront)</td>
<td>Great-West Life: From the Peg!</td>
<td>from Winnipeg</td>
<td>Fri Jul 28- Sun Jul 30</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Ho-Hai-Yan - Taiwanese Cultural Festival</td>
<td>Taiwanese</td>
<td>Fri Aug 18-Sun Aug 20</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Island Soul</td>
<td>Caribbean</td>
<td>Fri Aug 4-Mon Aug 7</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>TO (Harbourfront /Queen's Park)</td>
<td>Muhktadi International Drumming Festival</td>
<td>drumming</td>
<td>Fri Jun 2-Sun Jun 4</td>
<td>416-504-3766, <a href="http://www.muhktadidrumfest.com">www.muhktadidrumfest.com</a></td>
<td>Jun 2 $15, rest Free</td>
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<tr>
<td>Toronto (Spadina House)</td>
<td>Music in the Orchard - City of Toronto Historical Museums</td>
<td>Variety</td>
<td>Sun Jun 4, 11,18 (1:30)</td>
<td>416-392-6910, <a href="http://www.toronto.ca/culture">www.toronto.ca/culture</a></td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Power of Place</td>
<td>International, variety</td>
<td>Sat Jul 1-Mon Jul 3</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Church St.)</td>
<td>Pride Toronto</td>
<td>Variety</td>
<td>Fri Jun 23-Sun Jun 25</td>
<td>416-927-7433, <a href="http://www.pridetoronto.com">www.pridetoronto.com</a></td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Ritmo y Color: Focus Mexico</td>
<td>Latin American</td>
<td>Fri Jul 21-Sun Jul 23</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>TO (Harbourfront)</td>
<td>Roots: Remix</td>
<td>Popular</td>
<td>Fri Jul 14-Sun Jul 16</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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<tr>
<td>Toronto (Harbourfront)</td>
<td>Summer Music in the Garden</td>
<td>Classical, world, Thu &amp; Sun, Jun 22-Sep 17 chamber</td>
<td>416-973-4000, harbourfrontcentre.com</td>
<td>Free</td>
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Continued on page 14
NATHAN PHILLIPS SQUARE CONCERTS
Toronto Star Stage
Queen & Bay St. 8:00 pm

ROSI BOTOS TRIO
MOLLY JOHNSON
Friday, June 23, $30

MINGUS BIG BAND
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Saturday, June 24, $40

REAL DIVAS CONCERT
Sunday, June 25, $25

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THE DEXTERS
MACEO PARKER
Wednesday, June 28, $25

VLAY HEEY
McCoy Tyner Septet
Thursday, June 29, $35

ROBERTO OCHPINTI
PAQUITO D'RIVERA QUINTET
Friday, June 30, $25

LAILA BIALI TRIO
PHARAOH SANDERS &
Kenny Garrett
Saturday, July 1, $30

JOHN PIZZARELLI
ANN HAMPTON CALLOWAY w/
SHERRIE MARICLE &
THE DIVA JAZZ ORCHESTRA
Sunday, July 2, $35

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The 2006 Brott Summer Music Festival enters its 19th season as Canada's largest orchestral music festival with its annual lineup of classical, jazz, chamber, opera and pop concerts. Founded in 1989 by conductor Boris Brott, the BMF presents performances in the Hamilton, Burlington and Muskoka regions. Highlights of the 2006 season include the Canadian premiere of Billy Joel's first Piano Concerto, a performance by Curtis superstar and Oakville native Adrian Anantawan, the newly-revived Pagani Second Violin Concerto performed by Lara St. John and two back-to-back performances by Anton Kuerti of Beethoven's five piano concertos. The second concert in this series will feature Kuerti's newly realized version of the composer's sketches for another concerto, entitled Piano Concerto No. 0, by the pianist. The BMF's orchestra-in-residence is the National Academy Orchestra, Canada's only training program of its kind which pairs music graduates from across the country with seasoned professionals from North America's finest orchestras.

Genre: Classical, Jazz, Pop, Opera, & more
Sun Jun 4 - Wed Aug 16
888-475-9377
www.brottmusic.com
$15 - $90

Festival de Lanaudière
Jolliette, Québec

The Lanaudière Festival is the largest classical music festival in Canada, enjoyed by more than 50,000 visitors each year. Lanaudière is proud to have presented the Idées de Cellia Bartoli, Maxim Vengerov, Renata Scotto, Itzhak Perlman, Mitsuko Uchida, Karita Mattila, Mistislav Rostropovich and so many others. Located in the city of Jolliette, about thirty minutes from the eastern tip of the island of Montreal, its covered 2000 seat Amphitheatre is truly unique. The site takes the form of a shallow basin in a valed belt by hundred-year-old trees, where symphonic concerts are transformed into truly exceptional musical and acoustical experiences. The 2006 season runs from July 8 to August 6, hosting superstars such as pianists Nicholas Angelich, Gabriela Montero, Alain Lefèvre and Marc-André Hamelin, the legendary violinist Gidon Kremer and his Kremerata Baltica, and the Zemlinsky Quartet, to name a few. Learn more about the Festival de Lanaudière by visiting our website at www.lanaudiere.org or by calling our ticket office at 1-888-364-0061.

Genre: Classical/Chamber, Jazz
Fri Jul 21 - Sun Aug 13
1-866-364-0061
www.festivaldesthounds.ca
$10 - $19

Fiesta del Sol '06 A Celebration of Latin American Culture
London, Ontario
Fiesta del Sol is the lively new sister festival to Western Union Sunfest, which focuses specifically on the diverse culture of Latin America, highlighting the rich traditions of music, dance, visual arts, crafts and cuisine found throughout North, South & Central America, and the Caribbean. After a one-year hiatus, this premier Latin celebration returns to London's beautiful Victoria Park on a new date this summer (August 25-27/06). Enjoy stellar performances featuring over 20 of Canada's most accomplished professional artists - and a selection of red-hot international headliners, too - in a full range of both popular and lesser known music and dance genres, including salsa, merengue, tango, flamenco, tropical rock, mariachi, Afro-Cuban, Andean, samba, and Latin jazz. Fiesta's guest ensembles appear on two main stages and several satellite stages, including the new Jazz Village. As well as spicy music and dance, Fiesta del Sol '06 will showcase over 100 food and craft vendors of the same Latin American diversity.

Genre: Latin American
Fri Aug 25 - Sun Aug 27
519-672-1522
www.sunfest.on.ca
No admission charge

Huntsville Festival of the Arts
Huntsville, Ontario

"One of the finest performing arts festivals in the Province." The Huntsville Festival of the Arts for the past thirteen years has showcased top-notch local, national, and international artists. From its early focus on classical music at Deerhurst Resort, the Festival has grown and diversified to present artistic offerings in the fields of jazz, pop, choral, Celtic, country, orchestral, and classical music as well as theatre, written word, poetry, and the visual arts. 2006 will see a continuation of this successful schedule with the presentation of Quebec's renowned Les Violons Du Roy, exciting world music guitarist Jesse Cook, jazz/pop star Holly Cole, the smooth a cappella sounds of The Nylons, and Canada's popular country family The Wilkinson. For the fourteenth straight season, Maestro Kerry Strat-
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Cambridge, Ontario

eighteen excellent instrumental and vocal programs, from 5 to 7 days in length, for all ages and levels of proficiency from all over North America.

One of the largest Music Festivals in Ontario, KSMF is an annual two-week event. automericks presents a world music concert. Jazz program Artistic Director Alex Dean, sax, welcomes the famous jazz drummer Joe LaBarbera, with Barry Elmes, Mike Malone, Dave McMurdo, Brian Dickinson, Pat Collins, Lome Lofsky, and Lisa Martineelli, plus Blues guitarist Rick Fines.

Chamber Music Artists in Residence Arthur-LeBlanc String Quartet and Peter Allen are joined by guest artists Lafayette String Quartet and the Niagara Brass Quintet.

The KSMF daytime classes offer eighteen excellent instrumental and vocal programs, from 5 to 7 days in length, for all ages, experience and abilities.

The beautiful Lake Huron location, a welcoming community and the finest quality musical opportunities make this event unbeatable.

Genre: Classical, Jazz, Choral & more
Sat Jul 1 - Sun Jul 23
705-786-4975
www.huntsvillefestival.on.ca
$12 - $40

KINCARDINE SUMMER MUSIC FESTIVAL

Kincardine, Ontario

For fifteen years a unique combination of professional public evening concerts and daytime classes has made the Kincardine Summer Music Festival a prime destination for concert-goers as well as musicians of all ages and levels of proficiency from all over North America.

One of the largest Music Festivals in Ontario, KSMF is an annual two-week event. automericks presents a world music concert. Jazz program Artistic Director Alex Dean, sax, welcomes the famous jazz drummer Joe LaBarbera, with Barry Elmes, Mike Malone, Dave McMurdo, Brian Dickinson, Pat Collins, Lome Lofsky, and Lisa Martineelli, plus Blues guitarist Rick Fines.

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www.huntsvillefestival.on.ca
$12 - $40
OTTAWA INTERNATIONAL CHAMBER MUSIC FESTIVAL
Ottawa, Ontario

The world’s largest chamber music festival features an enormous variety of concerts, presented in an informal setting in some of downtown Ottawa’s most beautiful heritage churches. This year the 13th Ottawa International Chamber Music Festival will present 120 concerts with more than 250 musicians from July 22 – August 5, 2006.

The pass system allows Festival-goers to attend several (20 or more) world-class concerts with the purchase of a single passport, $80 for adults and $40 for students. To attend the 13 Pass-Plus concerts, patrons pay an additional $20 for each concert on top of their Festival Passport.

Many of the greatest musicians have appeared at the Festival including Borodin, Hagen, Tokyo, Julliard, Emerson and St. Lawrence String Quartets, Beaux Arts and Gryphon Trio, Emma Kirkby, Ida Haendel, Gil Shaham and Louis Lortie, to name just a few.

More of their concerts are broadcast nationally by CBC Radio than by any other arts organization to a total radio audience of over 20 million. For this year’s Festival lineup visit www.chamberfest.com.
Continuing Exhibits/Installations (all Free)

Building Music
Clustertulx, by Garnet Willis
Cumulative Interplay, by Sandor Ajzenstat
MaRS Centre

Xenakis: A Portrait in Images
Alliance Francaise de Toronto La Galerie, 24 Spadina Rd.

Re:Sounding – Creating a New Space for Canadian Music
Canadian Music Centre Chalmers House, 20 St. Joseph St.

Sign Wave
New Adventures in Sound Art Ward's Island, Toronto
www.soundtravels.ca

soundaXis as curriculum
Architecture Building, Ryerson University, 235 Church St.
Student works from faculties of architecture at Waterloo, Ryerson, and Toronto.

Friends of soundaXis

John Adamson, Roger D Moore, Morden Yolles, Linda Arsenault, Henry Dasko,
Ana Ferraro, Heidi McKenzie, Tania Thompson, kirkshouse.com

soundaXis Festival Hub @
MaRS Centre, 101 College St. 416 925 3457
Open daily June 1-11, 11am-7pm

Friends of soundaXis
I. May 31, 6:30pm, continues until Saturday June 10
RAIN IN IMAGES
de Toronto La Gallerie, 24 Spadina Rd.
Vision of revolutionary sound architect Iannis Xenakis, featuring the images of his work and performances, Created by Centre de documentation de musique (Paris).
www.cdmx.ca 416 922 2014 Free

Sunday June 1

in the New Space for Canadian Music
entre Chalmers House, 20 St. Joseph St.
as for an expanded CMC facility one on view at Chalmers House.
www.cmcmusic.ca 416 978 8849

Saturday June 4

HIVATICIRES
as Innis College, 2 Sussex Ave.
disciplinary symposium explores relationships between art and music.
www.macm.university.HE 416 924 4945 Free

A new creation by multi-instrumentalist and virtual reality kingpin Jaron Lanier with image and music a retrospective of one of the most fascinating and controversial figures in music today.
www.soundaxis.ca 416 925 3457 Free

Tuesday June 6, 4:00pm
VOX HUMANA
Talisker Players Chamber Music
MrS Centre, 101 College St.
An exploration of the human voice as a pure instrument among equals. Works by Abigail Richardson (Agnus), Harry Freedman (Racine for soprano and oboe) and Diamond Wood (Vocales for voice and oboe).
www.taliskerplayers.ca 416 466 1800 Free

Wednesday June 7 - Saturday June 10

XENAKIS AND HIS CONTEMPORARIES
Music Gallery/Les AMIS St. George the Martyr Church, 175 John St.
Nada Kouloudeja (piano), Lynn Kuo (violin) and Rachel Mercer (cello) present Xenakis’ Rianam-idrya for viola solo, Anthems for two, and Eerreyl for piano, Morton Feldman’s Peace for Marx for piano, and Mourin Kachele’s Klawdiatur - An Ex Transfor piano, as well as excerpts from an interview with Xenakis.
www.musicgallery.org 416 204 1080 Free

Wednesday June 7, 7:00pm
ARCHITECTURE / MUSIC / ACOUSTICS CONFERENCE
Department of Architectural Science Ryerson University, 325 Church St.
Moving outside the visual paradigm of architecture to investigate relationships between the three disciplines, this international conference focuses on strategies and techniques, while encouraging an active engagement with sound in architectural design.
Keynote speakers (check web site for venues):
June 7, 6:30pm: Pioneering Canadian composer, R Murray Schafer
June 8, 4:30pm: Finnish architect and author Juhani Pallasmaa
June 9, 4:30pm: Founder of Design and Building
June 10, 4:30pm: Architect, designer & artist Bernd Mathis
www.ryerson.ca/amacoconf

Thursday June 8, 8:00pm
TOUCH SPACE
Continuum Contemporary Music Donnelly Centre, 160 College St.
Impounds of sounds featuring Xenakis’ visprom Oiko (for 3 gong drums), Salvatore Scarchilli’s adoress La Spazio invertito, and the world premiere of R. Murray Schafer’s breathtaking new work,业态.
www.continuummusic.org 416 924 4945 $20 reg./$10 sen.

Friday June 9, 5:00pm
REFLEXIONS ON XENAKIS
Earshot Concerts Fields Institute, 222 College St.
Impromptus of sound architect Xenakis’ war-inspired writings, constructed not only his art, but his life and soul. Performers: Stacy Thompson (trumpet), Leni Friedman (bass clarinet), and (vocales) accompanied by actor Rich Marsella.
www.earshotconcerts.ca 416 655 6558 Free

Saturday June 10, 2:00pm
XENAKIS, ARCHITECT OF CHAOS
MARS Centre Auditorium, 101 College St.
Artists, journalists and Xenakis’ leading biographer Nouritza Matossian with image and music a retrospective of one of the most fascinating and controversial figures in music today.
www.soundaxis.ca 416 926 3457 Free

Sunday June 11, 7:00pm
QUADRAPHONICS
NUMUS Ontario College of Art and Design, 100 McCaul St.
This 4x4 off-road Xenakian sound exploration concert features Paul Dolden (below the Walls of Jericho), Paul Dearden (The World and Jericho), and the premiere of Wende Bartley’s Oracle’s tribute to both Xenakis and the mind-altering world of pharma.
www.continuummusic.org 416 994 7010 Free

Saturday June 10 - during the concerts
INSTRUMENTAL BUILDING
Certaines Galeries d’Art et Design, 100 McCaul St.
IMAGES OF A CHANGLE: INTRUMENT BUILDING
CURATED BY MARK KIDDEL
soundaXis
Architecture X Music X Acoustics

Welcome to soundaXis.

This city-wide festival will explore connections between architecture, music and acoustics, and will transform Toronto into a playground of sound and space exploration. From June 1 to 11, soundaXis will animate the city with concerts, symposia, screenings and exhibits.

soundaXis in 2006 is the first of what is intended to be a recurring festival and is the beginning of an ongoing interdisciplinary effort with New Music as the vital link between modes of creative cultural composition and expression.

We will investigate the interaction, mutual definition, and many shared-fundamentals between music and architecture. Our inspiration is the composer and architect Iannis Xenakis, whose seminal work in both disciplines helped change approaches to composition, modern art and design.

Join us in celebrating the soundaXis festival.

Daniel Cooper
Festival Convener

soundaXis is presented by New Music Arts Projects, and is an initiative of the Toronto Coalition of New Music Presenters.

Festival Organizing Committee: Daniel Cooper, Darren Copeland, David Lieberman, Barry Prophet and Jennifer Waring

www.soundaxis.ca
In addition to Bach, composers represented in this year’s line-up include Biber, Dvorak, Haydn, Martinu, Mendelssohn, Schnoefeld, Shostakovich, and Ysaye. This year’s composer is Richard Masseff. Once again there will be Saturday morning masterclasses and a Saturday pre-concert chat by Keith Horner of the CBC.

Genre: Classical/Chamber
Fri Sep 22 - Sun Sep 24
516-376-3517
www.swnm.ca
$20, $50 w/end pass

TASA COMES TO TO JAZZ FEST

TD CANADA TRUST
TORONTO JAZZ FESTIVAL
Toronto
The TD Canada Trust Toronto Jazz Festival will be cookin’ for 10 days this summer when it takes over the city from June 23 to July 2, 2006. Bringing all that jazz for the past two decades, the festival is celebrating its twentieth anniversary with more than 1,500 musicians performing over 350 concerts at more than 40 locations across the city.

Nathan Phillips Square at City Hall is headquarters for the jazz festival and will host free workshops, daytime concerts and ticketed evening Mainstage performances featuring some of the most exciting jazz musicians around. Confirmed artists include Etta James, Dave Brubeck, Pharoah Sanders, Kenny Garrett, Marcus Miller, McCoy Tyner, Paquito D’Rivera, Molly Johnson, Preservation Hall Jazz Band, Neville Brothers, Soo Jorge, Yusef Lateef, De La Soul, Divine Brown, Igor Butman, Mingus Big Band, and many more. For those who crave a little nightlife action, be sure to catch Late Night Jazz running until 4AM nightly.

Genre: Jazz
Fri Jun 23 - Sun Jul 2
416-928-2033
www.torontojazz.com
Free to $95; passes $75-$250

TORONTO SUMMER CHAMBER MUSIC FESTIVAL
Toronto, Glenn Gould Studio
A European style chamber music festival combining the talents of the Arriaga String Quartet from Belgium and some of our finest Canadian soloists and chamber music players, such as James Campbell, clarinet; Susan Hoeppner, flute; James McKay, bassoon; Joel Quarrington, bass, and more. Expect surprise guests. Thematic programming includes an evening of works by composers who were in exile, an evening devoted to the extraordinary musicianship of Richard Raymond and friends, and finally an evening of music by Schubert. Many of these works are not usually heard during the winter concert season.

"The musical desert known as Toronto in the summer gave birth to a welcome oasis last night, when the Toronto Summer Chamber Music Festival presented its debut concert on the stage of the CBC’s Glenn Gould Studio." - William Littler, The Toronto Star.

Genre: Classical/Chamber
Jul 4, 5, 7
416-205-5555
www.mgam.com
$10-$30 per concert; $75.00 for the series

WESTBEN ARTS FESTIVAL
CONCERTS AT THE BARN
Campbellford, Ontario
Westben Arts Festival Theatre celebrates its seventh season combining the best of music and nature in Concerts At The Barn located 90 minutes east of Toronto. This summer series begins on Canada Day with a Symphonic Birthday Bash commemorating a number of important birthdays: Westben’s 7th, Campbellford’s 100th, Canada’s 139th, and Mozart’s 250th.

Westben welcomes world class artists including pianist André Laplante, tenors Michael Burgess and Mark DuBois, the Emperor String Quartet, actors Tom McManus and Chick Reid, guitarist Robert Michaels, percussionist Anne-Julie Caron, the Joe Sealy Quartet, Fotockfrysh, the African Guitar Summit, and many more.

The UBC Opera Ensemble returns with Gilbert & Sullivan’s HMS Pinafore and the season continues with a salute to Broadway with Aspects of Andrew Lloyd Webber. Order a picnic and join any of the pre-concert chats on Gilbert & Sullivan’s HMS Pinafore, Wind Music of Mozart & Beethoven and Music in the Life of Marie Antoinette.

Westben offers audiences an array of musical styles, from classical to Broadway and jazz to world music in its beautiful pastoral setting.

Genre: Classical/Chamber
Jul 28-Aug 20
888-222-6608
www.tsmf.ca
$30/$20 Concerts: $40/$25 Opera
$184 Pass (excl Gala)

TWO DAYS OF SILENCE
The Elora Festival
JULY 14 TO AUGUST 6
Artistic Director NOEL EDSON

- Mahler Symphony #2 • Quartetto Gelato
- Operatic Favourites: Richard Margison
- Jackie Richardson • Jeff Healey
- Starlight Jazz and Blues Series

THE ELORA FESTIVAL SINGERS
519.846.0331 or 1.800.265.8977
www.elorafestival.com

THE WHOLENOTE.COM
### Summer Festival Listings: June 1 to July 7

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Venue</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 1</td>
<td><strong>Bluewater Summer Playhouse</strong></td>
<td>Brampton</td>
<td>867-998-5322</td>
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<td></td>
<td><strong>Blyth Festival</strong></td>
<td>Blyth Festival</td>
<td>705-529-9300</td>
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<td></td>
<td><strong>Brantford Folk Festival</strong></td>
<td>Brantford</td>
<td>905-631-0570</td>
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<td></td>
<td><strong>Brott Music Festival</strong></td>
<td>Burlington</td>
<td>905-586-0577</td>
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<td></td>
<td><strong>Dominique Forget International Festival</strong></td>
<td>Orford</td>
<td>819-843-3981</td>
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<td></td>
<td><strong>Grand River Baroque Festival</strong></td>
<td>Grand River Baroque Festival</td>
<td>519-578-1570</td>
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<td></td>
<td><strong>Montreal Baroque Festival</strong></td>
<td>Montreal Baroque Festival</td>
<td>514-845-7171</td>
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<td></td>
<td><strong>Montreal Highfests</strong></td>
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<tr>
<td></td>
<td><strong>Montreal Baroque Festival</strong></td>
<td>Montreal Baroque Festival</td>
<td>514-845-7171</td>
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<tr>
<td>March</td>
<td><strong>Domaine Forget International Festival</strong></td>
<td>Domaine Forget International Festival</td>
<td>416-452-3535</td>
</tr>
<tr>
<td>April</td>
<td><strong>Grand River Baroque Festival</strong></td>
<td>Grand River Baroque Festival</td>
<td>519-578-1570</td>
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<td></td>
<td><strong>Montreal Baroque Festival</strong></td>
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<td>514-845-7171</td>
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</tbody>
</table>

From July 6 - 9/06, come to beautiful, tree-lined Victoria Park in London, Ontario and experience Canada's premier celebration of professional music, dance, crafts and cuisine from around the world. Now in its 12th year of attracting more than 200,000 patrons, Western Union Sunfest '06 will feature over 30 outstanding international and national ensembles representing the diverse cultures of Africa, Asia-Pacific, the Americas (North, South and Central), Europe, the Middle East, and First Nations territories. This summer's lineup ranges from Gidon Kremer (Russia) to Horace X (U.K.), and from Iyana (Iran/U.S.) to CEU (Brazil). Returning this summer is the popular Jazz Village Stage - where you'll be entertained by Canadian jazz luminaries like Phil Nimmons & Friends, and Roberto Ochibinti. Sunfest's rich musical offerings are complemented by more than 125 food and craft vendors of the same international quality and diversity. Hours: Thurs., Fri. - Night: 6-11 pm Sat., & Sun.: Noon - 11 pm. Admission is FREE (Donations gratefully accepted!). Western Union Sunfest was recently voted a Top 5 Festival by Festivals & Events Ontario.

### Genre: Classical, Jazz, Musical Theatre, World

---

Genre: World

Sun June 7 · Sun Jul 9

519-672-1522

www.sunfest.on.ca

No admission charge
JUNE

MBNA: 7:00: Pow'r Hour with Tony D BB; 7:15: Corb Lund MS; 7:45: Sue Jorge BS; 8:00: Malagueta MBNA; 8:30: Great Big Sea MS; Marzucchini BB; 9:15: Caliexcito BS; 9:30: Broken Social Scene MBNA. Continues to July 16

Sunfest '06: A Celebration of World Cultures
519-672-1522
www.sunfest.on.ca
Canada: Noon; Mexico: 1:00; Japan: 2:00; Brazil: 3:00; India: 4:00; Africa: 5:00; China: 6:00; Canada: 7:00; Mexico: 8:00; Brazil: 9:00; India: 10:00; Japan: 11:00; Africa: 12:00

Toronto Chamber Music Festival
416-872-2262
www.torontochambermusic.com
Concerts: 10:00; 11:30; 12:00; 1:00; 2:00; 3:00; 4:00; 5:00; 6:00; 7:00; 8:00; 9:00; 10:00

June Classic Series
10:00: Viola Fever nat: Salle Claude Champagne, 200 Vincent D'Indy, Detremont
12:7:30: Beethoven, New Discovery
15:7:30: The Red Violin
17:7:30: Van Gogh's Ear
20:7:30: Orpheus on Sagale's Shore
22:12:00 11:59: Mozart Meditations
26:7:30: A Date with the Devil, Paganini
27:7:30: Schumann, Clara and Robert
28:7:30: Happy 300th Birthday, Mr. Collo

Jazz Series
9:30: Unforgettable Adi Braun
16:7:30: Dionne Taylor Group
23:7:30: Jazz Stars of Quebec
30:7:30: Raine Lee

Muskoka Lakes Music Festival
705-765-1048, 888-311-2787
www.mlmfestival.com
Concerts: 10:00; 11:00; 12:00; 1:00; 2:00; 3:00; 4:00; 5:00; 6:00; 7:00; 8:00; 9:00; 10:00

Orangeville Blues and Jazz Festival
519-941-7875
www.orangevillebluesandjazz.ca
Main Stage, Alexandra Park, comer 2nd St. and Broadway
Ck websites for 25 other venues
Free
Highlights at Main Stage: June

Ottawa Bluesfest
613-247-1188, 888-258-3748
www.ottawabluesfest.ca
Day pass $25-$52.10; passport $65-$115
Festival Plaza, Ottawa City Hall, 110 Laurier Ave., Ottawa
Main Stage MS
MBNA
Black Sheep, BS
Blues till Dash, BD
July
7 6:00: Otis Taylor BB; 8:15: Zapeda's Talent Showcase MS; James Cohen BS; 8:30: Anahatta MBNA: 7:00: Pow'r Hour with Tony D BB; 7:15: Corb Lund MS; 7:45: Sue Jorge BS; 8:00: Malagueta MBNA; 8:30: Great Big Sea MS; Marzucchini BB; 9:15: Caliexcito BS; 9:30: Broken Social Scene MBNA. Continues to July 16
Sunset '06: A Celebration of World Cultures
519-672-1522
www.sunfest.on.ca
Canada: Noon; Mexico: 1:00; Japan: 2:00; Brazil: 3:00; India: 4:00; Africa: 5:00; China: 6:00; Canada: 7:00; Mexico: 8:00; Brazil: 9:00; India: 10:00; Japan: 11:00; Africa: 12:00

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<tr>
<th>LOCATION</th>
<th>FESTIVAL NAME</th>
<th>GENRE</th>
<th>DATES</th>
<th>CONTACT</th>
<th>PRICES</th>
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</thead>
<tbody>
<tr>
<td>Alexandria</td>
<td>Festival Alexandria Chamber</td>
<td>Sun Jun 26-Mon Jul 31, Sun at 3pm</td>
<td>514-484-9076</td>
<td></td>
<td>$10-$15; season tickets $75 and $50</td>
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<tr>
<td>Campbellford</td>
<td>*Westben Arts Festival - Concerts at The Barn Classical, Jazz, Music theatre</td>
<td>Sat Jul 1-Aug 6</td>
<td>705-653-5508 / 877-883-5777, <a href="http://www.westben.on.ca">www.westben.on.ca</a></td>
<td></td>
<td>$5 - $60</td>
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<tr>
<td>Ottawa</td>
<td>Cisco Systems Ottawa Bluesfest Blues</td>
<td>Fri Jul 7-Sun Jul 16</td>
<td>613-247-1188, <a href="http://www.ottawabluesfest.ca">www.ottawabluesfest.ca</a></td>
<td></td>
<td>check website</td>
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<tr>
<td>Ottawa</td>
<td>*Ottawa International Chamber Music Festival Classical</td>
<td>Sat Jul 22-Sat Aug 5</td>
<td>613-234-8008, <a href="http://www.chamberfest.com">www.chamberfest.com</a></td>
<td></td>
<td>adult passes $80, student passes $40</td>
</tr>
<tr>
<td>Perth</td>
<td>Stewart Park Festival Folk, Bluegrass, Jazz + more</td>
<td>Fri Jul 21-Jul 23</td>
<td>613-264-1190</td>
<td></td>
<td>free and ticketed events</td>
</tr>
<tr>
<td>Peterborough</td>
<td>Peterborough Folk Festival Folk</td>
<td>Fri Aug 25-Aug 27</td>
<td>705-749-1130, peterboroughfolkfestival.org</td>
<td></td>
<td>see website</td>
</tr>
<tr>
<td>Port Hope</td>
<td>All Canadian Jazz Festival Jazz/Blues</td>
<td>Fri Sep 22-Sun Sep 24</td>
<td>905-885-1938, <a href="http://www.allcanadianjazz.ca">www.allcanadianjazz.ca</a></td>
<td></td>
<td>$60 w/end camping + concerts pass</td>
</tr>
<tr>
<td>Funny Farm, Meaford</td>
<td>Electric Eclectics Experimental</td>
<td>Fri Aug 4-Aug 6</td>
<td>519-538-5699 / 888-641-4444, <a href="http://www.electric-eclectics.com">www.electric-eclectics.com</a></td>
<td></td>
<td>$30, 3 concerts for $75 before June 15</td>
</tr>
<tr>
<td>Picton &amp; other locations</td>
<td>Prince Edward County Jazz Festival Jazz</td>
<td>Thu Aug 17-Aug 20</td>
<td>613-476-8416, <a href="http://www.pecjazz.org">www.pecjazz.org</a></td>
<td></td>
<td>$10-20; passes $25-$50</td>
</tr>
<tr>
<td>Picton</td>
<td>Prince Edward County Music Festival Classical</td>
<td>Thu Sep 21-Sat Sep 23</td>
<td>613-393-3798</td>
<td></td>
<td>$10-$19</td>
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<tr>
<td>Ontario - North</td>
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<tr>
<td>Barrie</td>
<td>Barrie Jazz and Blues Festival Jazz</td>
<td>Fri Jun 9-Mon Jun 19, various venues</td>
<td>barriejazzbluesfest.com</td>
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<td>TBA</td>
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<tr>
<td>Collingwood</td>
<td>Collingwood Music Festival Classical, Jazz, World</td>
<td>Fri Jun 17-Fri Aug 12, 13, 24, concerts, mainly w/end</td>
<td>888-283-1712, collingwoodmusicfestival.com</td>
<td></td>
<td>Adults $32, Youth $5</td>
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<tr>
<td>Earl Falls</td>
<td>Trout Forest Music Festival Bluegrass, Folk, Gospel, + more</td>
<td>Fri Aug 11-Aug 13</td>
<td>666-867-8338 / 807-222-2404, <a href="http://www.troutfest.com">www.troutfest.com</a></td>
<td></td>
<td>day and wend passes $10-$60</td>
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<tr>
<td>Huntsville</td>
<td>*Huntsville Festival of the Arts Classical, Jazz, Choral, Celtic +</td>
<td>Sat Jul 1-Jul 23</td>
<td>705-789-4975, <a href="http://www.huntsvillefestival.on.ca">www.huntsvillefestival.on.ca</a></td>
<td></td>
<td>$12-$40; free offerings daily</td>
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<tr>
<td>Orillia</td>
<td>Mariposa Folk Festival Folk</td>
<td>Fri Jul 7-Jun 9</td>
<td>705-329-2333, <a href="http://www.mariposafolk.com">www.mariposafolk.com</a></td>
<td></td>
<td>$66 w/end pass</td>
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<tr>
<td>Owen Sound</td>
<td>*Sweetwater Music Weekend Classical</td>
<td>Fri Sep 22-Sep 24</td>
<td>519-376-3517, <a href="http://www.swmn.ca">www.swmn.ca</a></td>
<td></td>
<td>$20 each, $50 w/end pass</td>
</tr>
<tr>
<td>Port Carling</td>
<td>Muskoka Lakes Music Festival Classical, Jazz</td>
<td>Mun Jul 10-Aug 10, daily concerts</td>
<td>888-311-2787, <a href="http://www.artsinmuskoka.com">www.artsinmuskoka.com</a></td>
<td></td>
<td>$20-$55; season pass $175, 2X pass $300</td>
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<tr>
<td>LOCATION</td>
<td>FESTIVAL NAME</td>
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<tr>
<td>Red Rock</td>
<td>Live From the Rock Folk Festival - Red Rock</td>
<td>Folk, Blues</td>
<td>Fri Aug 11-Sun Aug 13</td>
<td>807-886-1091 <a href="http://www.livelfromtherock.com">www.livelfromtherock.com</a></td>
<td>To July 31 $10 - $50; Fri</td>
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<td>wend; $25 daily</td>
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<tr>
<td>Sudbury</td>
<td>Northern Lights Festival Boréal</td>
<td>Jazz, Folk</td>
<td>Fri Jul 7-Sun Jul 9</td>
<td>705-674-5512 <a href="http://www.nlbfest.ca">www.nlbfest.ca</a></td>
<td>$54 full pass. see website</td>
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<td>for pass</td>
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<tr>
<td>Wasaga Beach</td>
<td>Wasaga Beach Festival</td>
<td>Rock, Big Band, Blues</td>
<td>Fri Aug 25-Aug 27</td>
<td>416-698-2152 <a href="http://www.wasagabeachfest.com">www.wasagabeachfest.com</a></td>
<td>Free</td>
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<tr>
<td><strong>Ontario - South West</strong></td>
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<tr>
<td>Ayr</td>
<td>*Grand River Baroque Festival</td>
<td>Baroque</td>
<td>Fri Jun 16-Sat Jun 17</td>
<td>800-265-8977 <a href="http://www.grbf.ca">www.grbf.ca</a></td>
<td>$65.00 pass</td>
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<tr>
<td>Cambridge</td>
<td>*Mill Race Festival of Traditional Folk Music</td>
<td>Traditional</td>
<td>Fri Aug 4-Tue Aug 6</td>
<td>519-621-7135 millracefolksociety.com</td>
<td>Free</td>
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<tr>
<td>Elora</td>
<td>*Elora Festival</td>
<td>Classical, Jazz</td>
<td>Fri Jul 14-Aug 6</td>
<td>519-846-0331</td>
<td>$10-$45, pass available</td>
</tr>
<tr>
<td>Goderich</td>
<td>Goderich Celtic Roots Festival</td>
<td>Celtic</td>
<td>Fri Aug 11-Aug 13</td>
<td>519-524-8221</td>
<td>pass $25-$55</td>
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<tr>
<td>Guelph</td>
<td>Hillside Festival</td>
<td>Folk/Jazz/World</td>
<td>Fri Jul 28-Jul 30</td>
<td>519-763-6396 <a href="http://www.hillside.on.ca">www.hillside.on.ca</a></td>
<td>$37 - $57</td>
</tr>
<tr>
<td>Hamilton &amp; area</td>
<td>*Brott Summer Music Festival</td>
<td>Classical, Jazz</td>
<td>Sun Jun 4-Wed Aug 16</td>
<td>905-525-7664 / 888.475.9377 brottmusic.com</td>
<td>$15 - $40</td>
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<td></td>
<td>Hamilton International Tattoo</td>
<td>Military Music</td>
<td>Sat Jun 10-Sun Jun 11</td>
<td>905-523-1753</td>
<td>$15-$29</td>
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<tr>
<td>Ingersoll</td>
<td>Canterbury Folk Festival</td>
<td>Folk</td>
<td>Fri Jul 7-Sun Jul 9</td>
<td>519-485-5733 Canterburyfolkfestival.on.ca</td>
<td>Free</td>
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<tr>
<td>Kincardine</td>
<td>*Kincardine Summer Music Festival</td>
<td>Jazz, Classical, Blues + more</td>
<td>Sun Aug 6-Sat Aug 19</td>
<td>519-396-6716 / 866-453-9716</td>
<td>$15-$20</td>
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<tr>
<td>London (Victoria Park)</td>
<td>*Fiesta del Sol '06: Celebration of Latin American Culture</td>
<td>Latin American</td>
<td>Fri Aug 25-Aug 27</td>
<td>519-672-1522 <a href="http://www.sunfest.on.ca">www.sunfest.on.ca</a></td>
<td>Free</td>
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<tr>
<td>London (Victoria Park)</td>
<td>Home County Folk Festival</td>
<td>Folk</td>
<td>Fri Jul 21-Sun Jul 23</td>
<td>519-432-4310</td>
<td>Free, Donations welcomed</td>
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<tr>
<td>London (Victoria Park)</td>
<td>*Western Union Sunfest '06: Celebration of World Cultures</td>
<td>World, Jazz, Dance</td>
<td>Thu Jul 6-Sun Jul 9</td>
<td>519-672-1522</td>
<td>Free</td>
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<tr>
<td>Niagara region</td>
<td>Niagara International Chamber Music Festival</td>
<td>Classical, Jazz</td>
<td>Mon Jul 24-Wed Aug 16, over 50 concerts</td>
<td>905-468-5566 / 877-887-3378 niagarachambermusicfestival.com</td>
<td>$5-$25; Top 6 Pass $125;</td>
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<tr>
<td>Orangeville</td>
<td>Orangeville Blues and Jazz Festival</td>
<td>Jazz, Blues, Roots</td>
<td>Thu Jun 1-Sun Jun 4</td>
<td>519-941-7875 orangevillebluesandjazz.ca</td>
<td>Free</td>
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<tr>
<td>Stratford</td>
<td>*Stratford Summer Music</td>
<td>Classical, Cabaret, Opera</td>
<td>Mon Jun 24-Aug 13</td>
<td>519-273-1600 / 800-567-1600 stratfordsummermusic.ca</td>
<td>Free-$35</td>
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<tr>
<td>Waterloo</td>
<td>UpTown Waterloo Jazz Festival</td>
<td>Jazz</td>
<td>Thu Jul 6-Sun Jul 9</td>
<td>519-885-1921 uptownwaterloojazz.ca</td>
<td>Free</td>
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<td><strong>Quebec</strong></td>
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<td>Joliette, PQ</td>
<td>*Festival de Lanaudière</td>
<td>Classical</td>
<td>Sat Jul 8-Aug 6</td>
<td>800-561-4343 <a href="http://www.lanaudiere.org">www.lanaudiere.org</a></td>
<td>$12 to $43</td>
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<td>Joliette, PQ</td>
<td>Festival Mémoire et Racines</td>
<td>Traditional</td>
<td>Fri Jul 28-Sun Jul 30</td>
<td>800-361-4959 <a href="http://www.memoireracines.qc.ca">www.memoireracines.qc.ca</a></td>
<td>day/ eve $10-$35, pass $25-$50;</td>
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<tr>
<td>Montreal (Old City)</td>
<td>Festival Mozart Plus</td>
<td>Classical</td>
<td>Wed Jun 28-Mon Aug 7, Wed at 7:30pm</td>
<td>514-842-9951 osm.ca</td>
<td>$16-$36</td>
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<tr>
<td>Montreal (Old City)</td>
<td>FrancoPolies de Montréal</td>
<td>Over 1,000 French artists</td>
<td>Thu Jun 8-Sun Jun 18</td>
<td>888-444-9114 <a href="http://www.francopolies.com">www.francopolies.com</a></td>
<td>150 outdoor shows; $13-$65;</td>
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<tr>
<td>Montreal</td>
<td>Montreal Jazz Festival</td>
<td>Jazz + more</td>
<td>Thu Jun 29-Sun Jul 9</td>
<td>888-515-0515 / <a href="http://www.montrealjazzfest.com">www.montrealjazzfest.com</a></td>
<td>350 outdoor shows; 150 concerts $18-150</td>
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<tr>
<td>Quebec City, PQ</td>
<td>Festival d'été de Quebec</td>
<td>Classical, pop,</td>
<td>Thu Jul 6-Sun Jul 16</td>
<td>888-992-5200 / <a href="http://www.infofestival.com">www.infofestival.com</a></td>
<td>TBA</td>
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<td>electronic</td>
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<tr>
<td>Saint-Iléenne, PQ</td>
<td>Domaine Forget International Festival</td>
<td>Classical, Jazz</td>
<td>Sat Jun 23-Sat Aug 26, many concerts</td>
<td>888-336-7438 / <a href="http://www.domaineforeget.com">www.domaineforeget.com</a></td>
<td>$5-$25, season (10 tickets) pass $240</td>
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**Canada East**

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<tr>
<td>Nova Scotia</td>
<td>Musique Royale</td>
<td>Early Traditional</td>
<td>tba</td>
<td>902-420-4065 / <a href="http://www.musique">www.musique</a> Royale.com</td>
<td>adults $15, seniors</td>
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<td>$12, students $5</td>
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<tr>
<td>Halifax, NS</td>
<td>TD Canada Trust Atlantic Jazz Festival</td>
<td>Jazz</td>
<td>Fri Jul 14-Sat Jul 22</td>
<td>902-492-2225 / <a href="http://www.jazzest.com">www.jazzest.com</a></td>
<td>TBA</td>
</tr>
<tr>
<td>Indian River, PEI</td>
<td>Indian River Festival</td>
<td>Classical, jazz, world + more</td>
<td>Sun Jul 2-Sun Aug 27</td>
<td>886-856-3733 / 902-836-3733 / <a href="http://www.indianriverfestival.com">www.indianriverfestival.com</a></td>
<td>passes: $80-$125</td>
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**Canada West**

| Banff, AB | Banff Summer Arts Festival                  | Classical, Opera, Jazz | Jazz: May-Jun; Class: Jun 16-Aug 12; Opera: Aug 9-13 | 800-413-8368 / 403-782-6301 / www.banffcentre.ca-bsaf/ | Various |
| Brandon, MN | Clear Lake Chamber Music Festival            | Classical            | Fri Aug 4-Sun Aug 6       | 886-355-4676 / clearlakechamberfestival.com | $15-$50                      |
| Calgary, AB | Calgary Folk Music Festival                  | Folk                 | Thu Jul 27-Sun Jul 30     | 403-233-0904 / www.calgaryfolkfestival.com | Various                      |
| Calgary, AB | Mountain View Festival of Song and Chamber Music | Classical    | Sun Jul 30-Sun Aug 13     | 403-240-4174 / 403-220-7202 / mountainviewfestival.com | passes: $50-$70; single: $15-$20 |
| Mission, BC | Mission Folk Music Festival                  | Folk                 | Fri Jul 21-Sun Jul 23     | 604-826-5637 / missionfolkmusicfestival.ca | passes: wknd $60-$75; day $35-$42; |
| Pender Harbour, BC | Pender Harbour Chamber Music Festival       | Classical            | Fri Aug 18-Sun Aug 20     | 604-883-2130 / penderharbourmusic.ca | TBA                         |
| Vancouver, BC | Festival Vancouver                           | Classical, World, Jazz | Mon Aug 7-Sat Aug 19     | 604-668-1152 / festivalvancouver.bc.ca | Various                      |
| Vancouver, BC | Vancouver Early Music Festival               | Baroque              | Sun Jul 30-Fri Aug 18     | 604-732-1610 / www.earlymusic.bc.ca | TBA                         |
| Winnipeg, MN | Winnipeg Folk Festival                       | Folk                 | Thu Jul 6-Sun Jul 9       | 204-231-0996 / winnipegfolkfestival.ca | Passes: $140 adv to June 30; Gate, $155   |

**U.S.A.**

| Lenox, MA | Tanglewood                         | Classical            | Fri Jul 7-Sun Aug 5        | 617-266-1492 / www.bso.org | $16-$86                      |
| Rochester, NY | Rochester International Jazz Festival | Jazz               | Fri Jun 9-Sat Jun 17, var. concerts, venues | 585-222-5000 / www.rochesterjazz.com | $27.50-$65, $75 club pass     |

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