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Slattery
& La Nef
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Casella: Italia
R. Strauss: Vier letzte Lieder
( Four Last Songs)
Wagner: Prelude and Liebestod from Tristan und Isolde
Beethoven: Symphony No. 7

Stravinsky The Rite of Spring
FRI, MAR 27 AT 7:30pm
SAT, MAR 28 AT 7:30pm
Krzysztof Urbański, conductor
Sol Gabetta, cello
Kilar: Orawa (MAR 27 ONLY)
Dvořák: Cello Concerto
Stravinsky: The Rite of Spring (1947)

Tchaikovsky Symphony 4
WED, APR 1 AT 8pm
THU, APR 2 AT 2pm
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I always have a funny moment of pleasure when one of my columnists finds himself or herself having to preface a reference to a particular upcoming event with a disclaimer – calling readers’ attention to the fact that the columnist in question is actually performing in the event they’re about to tell you about. (See the final paragraphs of Ben Stein’s and Ori Dagan’s columns in this issue for examples of what I am talking about.)

It doesn’t happen often, but often enough. And the pleasure that I get from it, every time, is the little reminder that so many of our writers are, in fact, active participants in the musical “Beats” they write about, rather than detached observers.

I also get some satisfaction, in those situations, from the fact that we still make the effort to point these little conflicts of interest out to our readers when they happen. It gets harder and harder when all the protocols they teach in publishing courses about keeping one’s editorial operations as pure as the driven snow are being blown away by the winds of digital change. It’s especially hard for the little guys like us to stick to protocols for keeping editorial and advertising separate at a time when even the big guys who passed exams in the rules are floundering for consistency.

So, what am I driving at? Well, just this: this is one of those times when I am busing to use this supposedly sacred bit of editorial real estate to tell you about a whole bunch of things I would not even know about if I were wearing only my editorial hat instead of the two or three that every member of this tiny organization must juggle just to keep this little publication going.

So, damn the torpedoes! Here I go! (I can always go back to being an editorial virgin in the morning, can’t I?)

One: Azrieli

Were you in too much of a hurry to come visit me here to notice the advertisement from the Azrieli Foundation on page 4, announcing the Azrieli Music Project? The competition announced in the ad should make the composers among you sit up and take notice, at any rate. It offers a $50,000 prize for a 15 to 25 minute newly composed work of “orchestral Jewish music,” by a Canadian resident; to be performed in a gala concert by Kent Nagano and the Montreal Symphony Orchestra.

The question that jumped up at me immediately was “So, what constitutes ‘Jewish music,’” in these times?” To their credit, the AMP doesn’t duck the question. “The question What is Jewish Music? is at the heart of a constantly evolving cultural dialogue,” they say: “Taking into account the rich and diverse history of Jewish musical traditions, the AMP defines ‘Jewish Music’ as music that incorporates a Jewish thematic or Jewish musical influence. Defining Jewish music as both deeply rooted in history and tradition and forward-moving and dynamic, the AMP … challenges orchestral composers of all faiths, backgrounds and affiliations to engage creatively and critically with this question in submitting their work.”

Consider the following: in this month’s WholeNote listings there is a concert on March 12, jointly presented by the Ashkenaz Foundation and the Aga Khan Museum, titled “Spotlight on Israeli Culture” and featuring the Diwan Szaj Interfaith Ensemble – a multicultural ensemble of Jewish, Muslim, Christian and Bedouin musicians performing “ancient music from Central Asia, Turkey, Persia and the Holy Land.” And two days later, on March 14, the Music Gallery, Ashkenaz Foundation and Koffler Centre for the Arts combine to present a work called The Lanka Suite by Tova Kardonne which,
according to columnist Andrew Timar, “goes back to the Klezmer bands Kardonne played in, starting in her teens, as well as to her grandparents’ Eastern European Jewish roots” and goes on from there to engage with the social realities of post-civil war Sri Lanka, taking in, along the way, Kardonne’s “studies of Cuban santería bata drumming, North and South Indian drumming patterns, and her participation in the Brazilian Samba Elégua group.”

With these kinds of dialogue under way in our town, it will be fascinating to see who rises to the AMP challenge. We will follow the story as it develops.

Two: IRCPA

Still on the subject of ads in the issue, please take a look at the one on page 28 for IRCPA (International Resource Centre for Performing Artists) for their series of workshops, March 27 to 29 and then April 10 to 12. Ann Summers Dossena, driving force behind IRCPA, has been preaching in the arts wilderness for as long as I can remember about the unmet needs of artists on the edge of performing careers who have nowhere to turn for support, resources and expertise when they are in the process of making the transition from a sheltered academic environment to the realities of life as working musicians. Now finally, it seems people who should have been listening long ago are starting to listen.

I’m proud to say The WholeNote is sponsoring the third of the March sessions (Sunday March 29) right here at the Centre for Social Innovation, 720 Bathurst Street. The first five of you who respond to publisher@thewholenote.com saying you read this can be my guests at the Sunday session.

Three: March for Music Therapy: MusiCounts

And still on the subject of ads, I have two more you should go and look at. First go check out the March for Music Therapy ad on page 77. It’s another example of how music can send out tendrils of re-engagement with community life and living.

And while you’re splashing around the back of the magazine, pop over to page 56 where you’ll find under “Opportunities” in our splendid revamped Classified advertising section the following all-too-easy-to-miss announcement about the MusiCounts TD Community program — one of the most unequivocally useful bits of corporate sponsorship I can think of. “SUBMISSIONS ARE NOW BEING ACCEPTED” it says “for the 2015 MusiCounts TD Community Music Program, which provides access to musical instruments and equipment to thousands of children in under-served Canadian communities. The grants will be distributed in allotments of up to $25,000 totalling $220,000. Grant applications are now being accepted at www.musicounts.ca, with a submission deadline of Friday, May 8, 2015.”

And finally:

This issue heralds the beginning, in terms of coverage, of our long slow walz towards the summer, in the form of Part One of our coverage of Summer Music Education. In Sara Constant’s story “All Roads Lead to Summer” that introduces the directory (page 12) there is the comment that those seeking summer music education, no matter how different, are all looking for “options that foster the … spirit of learning and community.”

Amen to that. All year round.

publisher@thewholenote.com
Far from it. His naturalism, which flows organically, can be transform-

come first.

he remembered Fischer saying in one of his books that clarity always

sounded differently and had its own distinct character. He told me that

own teacher Edwin Fischer had been a revelation to Fellner. Every piece

seems to me a religious piece. The fiery

Private

home in Vienna after an intense, fulfilling tour around France, I found

a musical reason for doing so.

lessly plays a passage quicker than almost anyone else, but never without

range. And you only notice his formidable technique when he effort-

The Gramophone. “Some musicians are so

concerned with detail that they can sound pedantic and lose the sense

of line,” he wrote. “Others play with a lot of passion but miss some of

the refinement.” He attributed Brendel’s great playing to his ability to

combine these two concerns.

While waiting to follow up on Fellner’s answers to the questions I had

emailed, I spent several hours listening to his ECM Bach recordings of the

Well-Tempered Clavier Book I and Two-Part Inventions, Sinfonias and

French Suite No. 5. His unflinching legato playing is never overbearing.

Far from it. His naturalism, which flows organically, can be transform-

ative, its clarity hypnotic; dynamism within a well-defined dynamic

range. And you only notice his formidable technique when he effort-

lessly plays a passage quicker than almost anyone else, but never without

a musical reason for doing so.

Fellner’s answers to my emailed questions were fascinating, concise

and informative. When I spoke to him the next day by telephone from his

home in Vienna after an intense, fulfilling tour around France, I found

him to be thoughtful, engaged and soft-spoken but forthright.

His Toronto debut March 10 under the auspices of Music Toronto

includes four preludes and fugues from Book II of the Well-Tempered

Clavier. I asked him to briefly characterize each of them:

“As usual with Bach, the characters of the pieces are very different. The

Prelude in E major is a subtle, atmospheric piece, the eccentric E-minor

Prelude is drier, more harpsichord-like. The Prelude in F major has a

flowing, water-like quality, whereas the F-minor Prelude is an intimate,

private piece (as often with Bach’s F-minor works). The F-major Fugue

seems to me a religious piece. The fiery E-minor Fugue is written in a

virtuoso style (a similar way of piano writing as in the G-major Fugue of

Book I), and the Fugues in F major and F minor are more dance-like.”

Even before Fellner met Brendel, the Bach recordings of Brendel’s

own teacher Edwin Fischer had been a revelation to Fellner. Every piece

sounded differently and had its own distinct character. He told me that

he remembered Fischer saying in one of his books that clarity always

came first.

The two Mozart pieces in Fellner’s March 10 recital – the Rondo in A

minor K511 and the Sonata in E-flat major K282 – are among the most

depictively simple yet singularly beautiful of the composer’s works. I

told Fellner that I’m always amazed by the brief darkness in the sonata’s

first movement right after the first repeat where Mozart seems to go into

a hauntingly chromatic space before slipping into an almost Chopin-

like moment.

“I have just studied the Sonata in E flat major” he replied, “and all I

can say is that the first movement seems to me the most beautiful and
difficult one. It is unusual for Mozart to begin a sonata with a slow move-

ment. The chromatic passage you have mentioned can be seen as a link
to the Rondo K511, in which chromaticism plays a major role. This late

piece is very intimate, melancholic, but also gracious. There are a lot of

surprising dynamic and articulatory markings.”

Wilhelm Kempff has said that he considers Schumann’s compositions

Opus 1 through 28 the greatest, the most significant works the composer

ever wrote, finding “compressed genius” in every bar. I asked Fellner for

his thoughts on the final piece in his Toronto program Kreisleriana Op.

16 and on Kempff too.

“Kreisleriana is definitely one of Schumann’s masterworks. While

other piano pieces were inspired by the writer Jean Paul (like the Papil-

lons and the Davidsbündlertänze) the character of the Kapellmeister

Kreisler was invented by E. T. A. Hoffmann. As I am very fond of these

writers, I find such literary references very appealing. Another inspira-

tion in all of Schumann’s works was of course his beloved Clara, and

Alfred Brendel is probably right in characterizing the slow movements

of Kreisleriana as portraits of Clara. Another obvious influence worth

mentioning in connection with my present recital program is J. S. Bach.

Although I have some personal favourites between Op. 1 and Op. 28

(Davidsbündlertänze Op. 6, Fantasiestücke Op. 12, Sinfonische Etüden


Humoreske Op. 20), I am not going to argue with Wilhelm Kempff,

one of the greatest pianists of all time. His recording of Kreisleriana is

outstanding.”

Asked about what goes into planning a program such as this one,

Fellner mentioned how appropriate Stankovski’s Traumprotokoll

(Dream Journal) was. Fellner commissioned the five-to-six-minute

piece (which consists of eleven mini-bagatelles) last fall and finds that

dream-like, night atmosphere goes very well with “this very eccen-

tric and kind of crazy Schumann piece” which it immediately precedes

in the Toronto recital.

Fellner likes to play two programs per year, one for the fall season

and another for the spring (which he has just now begun and will play until

Continues to page 78
Let us now take a moment to praise John Dowland. The early music movement owes much to the famed English composer and master of the Renaissance lute song. He gave us a sizeable body of work that has come to function as a kind of soundtrack to the English Renaissance for modern listeners. As impressive, in his own time, Dowland was famous throughout Europe, not only as a composer of popular songs (nearly 90) but also for his solo lute music (nearly 90 of those works as well).

As a Catholic in late Elizabethan England, though, Dowland found it difficult to make a living in the early stages of his career. Although he was a trained musician with a Bachelor of Music from Oxford (apparently they gave out music degrees in the 16th century too), Dowland blamed intolerance against Catholics for his inability to get a position in the English court, eventually leaving England in 1594, to make his fortune abroad on the Continent. His exceptional talents took him far and wide, and he earned renown from Denmark to Italy. After nearly two decades abroad, Dowland finally returned to England as a lutenist in the Catholic court of James I. Although the well-travelled composer was a citizen of the world who, as the story goes, eventually came home to England, he has come to symbolize a particularly English sound for the music of his time.

I emphasize Dowland’s Englishness this way because there’s a group playing in Toronto in March that proposes an alternate history for him. The weekend of March 27 and 28 will see Dowland reimagined as a composer of Irish folk music by Montreal early music group La Nef, who will come to Trinity St-Paul’s Centre as part of the Toronto Consort’s guest artist series.

Granted, there is some evidence that supports this appropriation/repatriation of Dowland, but the way I see it, it’s spurious at worst, and circumstantial at best. He was a Catholic, it’s true, but there were more than a few English Catholics at the time. There’s also the dedication Dowland affixed to his song “From Silent Night” to “my loving countryman, Mr. John Foster the younger, merchant of Dublin, in Ireland,” but Foster could very well have been an English expat. There’s not a whole lot else to convince a sceptic like me that the composer merits repatriation. Nevertheless, Ensemble La Nef has boldly decided to reimagine the father of English song as a full-on Irish composer, rearranging his music in a folk style and playing the tunes on folk instruments like the cittern, the Irish flute and the violin along with historical instruments like the viola da gamba and theorbo. So if it seems like La Nef was determined to turn the early music world on its ear when they released Dowland in Dublin in 2012, they succeeded. It was a great success for the group, selling out every copy at several concerts on a North American tour. When La Nef finally makes a stop in Toronto to promote the album, Toronto audiences will not only hear a new perspective on Dowland’s music, but as important, get to decide for themselves if it works.

“When I first thought of the project, I was doing folk song versions of art songs and I was interested in taking so-called serious music and seeing if it could work in a folk context,” says citternist Seán Dagher. “I realized that Dowland’s music could serve those particular needs – his music has some really beautiful, simple melodies that lend themselves to a folk adaptation.”

Dagher’s interpretations finally came to fruition when he found himself performing on his cittern at a party with some members of La Nef in attendance. He decided to take a risk and perform his own folk-inspired version of Dowland’s tune “Come Again” for the veteran medieval and Renaissance group. La Nef was delighted with Dagher’s performance and decided then and there that this was an idea that had enough potential for a full album. Combing Dowland’s 90 songs, they selected 17 that would lend themselves to a folk interpretation and proceeded to make a total overhaul of the music – stripping away almost all of the composer’s arrangements and making their own in the process.

“I really tried to treat Dowland’s music like it’s an arrangement of
a folk song." Dagher explains. "I re-harmonized a lot of the tunes, I wrote new instrumental parts and got rid of Dowland’s original counterpoint. I just wanted to treat Dowland’s songs like I had just found them in a book of Irish tunes as opposed to fully worked-out compositions with all the parts written out for me."

So how much of the album is Dowland and how much is Dagher? Well, let’s just say artistic licence is involved. “In one tone, I deliberately tried to contradict everything Dowland had done, just as an arranging exercise,” Dagher says. “That actually worked out really well. In another arrangement, when I went back to see what Dowland had done I found that he had actually done something quite similar. So sometimes we get very far away from what Dowland did, and others still show the listener the original material we’re coming from artistically.”

The group was prepared (and unafraid) to give any song of Dowland any kind of treatment they could in both the folk and the Irish vein as long as the finished product was a song they could play well. If you know the original tune, the results are surprising. “If ever thou didst find” became a straight up folk song after we were finished with it,” Dagher says, “but then we took ‘His Golden Locks’ and pared that down to just a lament sung over a drone accompaniment, while ‘Sleep, Wayward Thoughts’ became a rousing bawdy song, so there’s a lot of variety.”

Artistic licence, Irish instruments and a free hand at arranging went a long way toward creating an Irish Dowland. But there was one more piece of the puzzle that had to fall in place. There’s one other musician on the Dowland in Dublin CD, who has the unique ability to make this group sound like an Irish band – tenor Michael Slattery.

Slattery, himself of Irish descent, has a proven ability to bring a distinctly Irish sound to his songs when he wants to – studying Irish music in Ireland and making a disc called The Irish Heart definitively count towards a superior understanding of Irish music. Slattery jumped at the chance to collaborate with the group. “When I was looking for an Irish project to work on, La Nef seemed like the obvious choice for a group to work with because their music has such a creative spark to it,” Slattery says. “When we decided to collaborate, we all came to the project with a really strong creative vision and because of that, the end result is powerful music that really speaks to people.”

Slattery especially likes the way that La Nef and Dagher’s creative approach opened the door to a greater range of musical expression. “A lot of what goes into making music now involves these very strict, controlled decisions,” he explains. “Musicians will be very specific and spend all this energy on how long a particular crescendo is going to last or how loud or soft every single person in the group is going to get until the music becomes very regimented. What I like in La Nef’s approach is that it actually sounds like how people would want to express themselves. Each song we do together becomes a tiny universe that begins and ends with a poem.”

Dagher and Slattery are both passionate defenders of their approach to the music and are quite able to articulate why they made the decisions they did. When I ask them if they considered that an Irish Dowland might offend more conservative – or just hibernophobic – listeners, the two are completely unapologetic. “There’s no shortage of historically informed recordings of Dowland,” Dagher counters, when I ask whether listeners would take offence. “If our disc was the first recording ever of his music, for sure I would want it to be a historically accurate recording, but there are already hundreds of others. This version is a chance for the audience to hear the music in a different way.”

Slattery agrees that the project was more about pushing musical boundaries than reclaiming Dowland in the traditional canonic sense. “Whether Dowland was actually Irish or not, we’ll never know for certain,” he explains. “The point of the disc was that there was just enough musicological evidence for us to give ourselves an excuse to give ourselves completely to the project. Once we had that idea, that shared creative vision, to run with, we were ready at that point to take control of the music and see what other life there might be in it.”

Dagher is also quick to point out that criticism of the group’s Dowland cuts both ways. “Most of the audience really likes it. Some people do find it a desecration of Dowland, but then again, other people don’t like it because our interpretations don’t sound Irish enough.” It seems there’s no point trying to please everyone.

Is there any truth to Dowland’s lost Irish heritage, and if so, does that give an artist – any artist – the artistic licence to rework a composer’s music in a completely different style? The implicit answer that La Nef gives is that asking such questions about authenticity and historical interpretation is to miss the point entirely. What makes their interpretation of Dowland a rarity in the early music world is the fact that this group is using their own historical research as a source of artistic inspiration rather selling the result as the recreation of an “authentic” sound.

For decades, historically informed artists have proffered the notion that their versions of the great composers were the correct ones – more historically accurate, more genuine. When the TSO plays Mozart or Beethoven, the early music movement says, they’re doing it with the wrong instruments and gear – the composers in question would have used older violins, wooden flutes, and completely different bows than the relatively new instruments that we’ve become accustomed to today. Interpretation too, is a matter of looking at the historical evidence on hand, determining how the composer would have performed his own music, and playing it accordingly.

What La Nef argues, with Dowland in Dublin, is that serious artists are free to imagine a complete historical recreation of a composer’s music – as if any early musician ever actually achieved that – but are equally free to use history for their own ends. La Nef’s Dowland in Dublin then, is Dowland as he might have been in a different history, in another reality; their Dowland challenges us to imagine a new music along with them. Let imagination take flight.

David Podgorski is a Toronto-based harpsichordist and music teacher. His regular Early Music column can be found on page 23.
#32 - Jamie Parker

PAUL ENNIS

The Gryphon Trio’s ebullient pianist, Jamie Parker, is the most recent addition to the Conversations@The WholeNote video series. Publisher David Perlman continued his casual encounters with Toronto’s musical players in a wide-ranging interview that took place shortly before Parker and his chamber music partners, violinist Annalee Patipatanakoon and cellist Roman Borys, gave their annual Music Toronto concert at the St. Lawrence Centre February 26.

Props master Perlman had an informal questionnaire in the form of a deck of WholeNote cards with a topical allusion written on the back of each. The cards moved the chat in unexpected but entertaining and edifying directions. In response to “Music I Like,” for example, Parker spoke about one of the things that gives him and his wife (who have two boys, seven and nine) great pleasure. “To see the boys able to identify and sing along some Beatles tunes and also some Beethoven symphonies makes me very proud as a parent,” he revealed.

He also revealed that he doesn’t do much recreational listening since his “Day Job” teaching at U of T, followed by family time and hours of practising, makes that impossible.

The card “Professor Parker” followed close after and since he had already touched on his day job he segued to the summer program at Stanford where the Gryphon Trio and the St. Lawrence String Quartet have worked with up-and-coming groups as well as gifted amateurs who were Stanford alumni. He spoke about one “terrific amateur cellist” who was recently flying drones through volcanoes in Iceland. In addition to his musical and engineering skills, he was a world-class underwater scuba photographer. “Working with adult amateurs is something I really enjoy,” Parker said.

“Hopeless” and “Hopeful” spurred a serious statement about the future of classical music in the light of CBC budget cuts that have limited the ability of young musicians to “capture the ear of the nation.” On the other hand, Parker was hopeful that the Internet and YouTube have great potential for musical exposure. “You have to be flexible and fluid; the ones who adapt best will be the ones who will make a go of it.”

“High schools now, high schools then” prompted Parker to speak of the enormous benefit the Trio feels from their association with Earl Haig Secondary School and its Claude Watson Arts Program. He told an anecdote about the pride The Gryphons experienced while playing a short trio that one Haig alumna had written for them which they performed at one of her doctoral recitals.

“Listen Up” is a “great fun project” with Rob Kapilow, the pianist/conductor/composer, who does the “What Makes It Great?” series with the TSO. But “his amazing gift,” according to Parker, “is education and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert nation and the way he can bring audiences into our world.” Listen Up is an outgrowth of the Gryphon Trio’s desire to cast a wider net than the master classes they often do with students built around their concert

For the complete interview, including a story about the “blood-curdling upright piano” in Parry Sound, the “normalcy of piano music” while growing up in a family of pianists and the “spectacular cornucopia of music and chamber music” that is the two-week Ottawa Chamberfest – of which Borys is artistic director and the Gryphons the de facto ensemble-in-residence - go to thewholenote.com/videos.
Am I just imagining it, or was musical life once much more tidily compartmentalized? There was the season (coinciding with the school year), on the one hand, and the summer on the other. Within the summer there were festivals and concerts to go to, or summer camps and courses one could enrol in. Nowadays along with overlap between the seasons, there is a blurring of the lines: between summer festivals and academies; between opportunities for music lovers to attend concerts in the usual way and opportunities to become involved in a hands-on way. For serious music students, if you take the summer to recharge your batteries, you have to wonder if you are losing ground between school years. For concert presenters and summer music educators, the challenge is to figure out how to bridge the gap without losing their identity.

Hamilton’s Brott Festival is an interesting example. Led by conductor Boris Brott, the festival has long boasted a busy annual summer season chock-full of orchestral classics as well as lesser-known works. This year has 11 planned performances so far between June 18 and August 14 (including Berlioz’s Symphonie fantastique, a concert spotlighting Italian and Italian-influenced works, a performance of a Viennese gala evening with works by Strauss, Lehár and Piazzolla and collaborations with the National Ballet and Festival of the Sound). Brott and his team show no signs of letting up. But the other side to the Brott story is the National Academy Orchestra (or NAO, to give it its industry acronym). It is the Brott Music Festival’s orchestra-in-residence, made up of a combination of young musicians aspiring to a professional career and seasoned performers who act as their mentors. Now entering its 27th season, the NAO provides its students with performance experience, musical guidance and insight into the real-life working schedule of an orchestral musician.

“We’re right in the midst of the audition process for the NAO,” Boris Brott explained to me in a recent phone conversation. “The NAO is a mentor-apprentice training program that helps musicians create the transition—or survive the transition—after the end of school. It’s very similar to the New World Symphony in Miami, except that the mentors and the players play together in this orchestra; they participate together. We believe very much in the alchemy of that.”

As an ensemble-in-residence for a festival that runs June to August, participation in the NAO certainly is no small commitment. The number of rehearsals and concerts make it a summer program that is less of a vacation and more of a headfirst dive into the orchestral working world. “Most schools ... rarely do more than four concerts a year, which is a very unreal experience from a professional standpoint,” says Brott. “We very much mirror a professional orchestral schedule. The participants absorb so much that way, and some say that it’s probably the best education—from the standpoint of realistic professionalism—that they’ve had.”

Participants, regardless of whether they go on to have full-time orchestral careers, often continue to make use of the NAO connection. In terms of a blurring of the seasonal lines, the Brott Music Festival

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has recently begun work on some wintertime initiatives, including educational concerts for children and Pops-type collaborations with other Southern Ontario concert presenters. For these shows, which strangely count as being part of the Brott Music Festival’s “off-season,” alumni comprise the performing orchestra.

Brott explains that one of the goals is to provide alumni with working opportunities, which often supplement some other kind of orchestral or ensemble work in the Southern Ontario area. “A lot of alumni stay in this area and become part of what I call the ‘401 orchestra’—orchestras from Kingston right through to Windsor,” Brott’s list of alumni does look encouraging. In addition to the many members of that ‘401 orchestra’ and musicians involved in chamber music, educational and business initiatives across the country, the GTA alone is full of orchestral musicians who are graduates of the festival orchestra. Ian Hopkin, principal bassoonist of the Kitchener-Waterloo Symphony Orchestra, is an NAO grad, as are Vanessa Fralick and Steven Woomert of the Toronto Symphony. In the search for some musical experience and a little career help, a festival with that kind of alumni track record—and one that provides the opportunity to perform so many much-loved orchestral masterworks—is a tough act to turn down.

The Festival is not resting on its laurels, though. This summer, it will be launching a two-week opera program for professional singers, culminating in a “Popera” excerpts concert and a concert staging of Rossini’s *Il barbiere di Siviglia*.

It’s no accident that this program arrives on the Hamilton arts scene shortly after the loss of Opera Hamilton. “We have always done opera as part of our festival but we are concentrating it here in a two-week period,” says Brott. “We’re developing it as a program with the intention that the program will eventually have other periods during the season so as to create an opera company for Hamilton.”

Opera Hamilton closed its doors at the beginning of 2014 after being a pillar of the Hamilton music community since 1980. Brott hopes that the Brott opera program will be able to eventually fill the gap left in the Hamilton music scene, in a way that is financially feasible. “Hamilton deserves it. We have a beautiful theatre and we have a wonderful public here,” explains Brott. There could once again be opera to look forward to in Hamilton—both as part of this summer’s programming and hopefully, in the years to come.

CAMMAC: The More It changes ...Across the provincial border, and as different as anything could be from the NAO’s working schedule orchestral and operatic intensives, is CAMMAC, a music centre on Lake MacDonald, about a 90-minute drive northwest of Montreal. Since 1968, CAMMAC provides myriad summer music programs there, for every age group and level of expertise. The seven weeks of week-long programs from June 28 to August 16 do offer opportunities for advanced players to engage with some challenging work, but also an official time slot in the daily schedule for a siesta. A typical morning comprises a concert, a choir session for all of the week’s participants and then a few program-specific classes; afternoons allow for free time to practise, play music with friends and colleagues or explore the centre; and evenings usually mean a choir or orchestra rehearsal followed by a concert, dance or cabaret. Each of the seven weeks of CAMMAC has a specific theme and roster of guest artists.

Like the Brott Music Festival, CAMMAC also has new initiatives and non-summer programming ideas on the horizon: long-weekend programming in the fall and spring; and a brand-new music program available during the first week of March this year—that’s spring break for Quebec students—for grandparents and children.

“Very often during the school break, parents send their kids to day camp or off to their grandparents,” says Little. “So the idea is to send them both to camp.”

The atmosphere of people of different levels of experience learning together is a central pillar of CAMMAC’s philosophy. “It’s not one age group separated from another. Everyone is together and there’s some really nice rencontre,” Little explains. “Children from the age of 12 start following the adult program. They do have special teen classes, teen choir, drumming, stuff like that. But I remember when I was a kid at age 11, playing in the orchestra with all the adults and playing chamber music with them. It was great.”

Whether you’re an ambitious young professional looking for the inspiration of the NAO experience, or you’d rather take the trip over to Quebec for some more relaxed summer learning, both the Brott Music Festival and CAMMAC make for interesting options—and both foster the same spirit of learning and community. It’s this quality, perhaps more than any other, that we all, amateur and professional, music lovers all, look for somewhere on summer’s musical road.
Three’s Company

PAUL ENNIS

The Vienna Piano Trio’s previous Toronto appearances – with the Women’s Musical Club in November 2005 and three visits to Toronto Summer Music from 2010 to 2012 – were greeted with widespread acclaim. So it’s no surprise that they are highly anticipating their Mooredale Concerts recital March 8. That’s what the gregarious Stefan Mendl, the trio’s pianist and last remaining of its founding members, told me recently by phone from Vienna, the city where he has lived since his birth.

I asked him about the particular sensibility that typifies a chamber musician. “From scratch you must have the urge to find a special sound that is the group sound,” he answered. “You should not be so restrained that nobody can hear you but neither are you so predominant that you drown out the others. It must be your goal from the beginning that you find this sound; if you have a good ear and if you have the will to do this, then you are off to a good start.

“Then, of course there is experience, knowing when you can really play out and when you have to combine with the strings; when you have to give them more bass or less bass. You have to put aside your own ambitions and have the will to find a sound that blends.”

In his own case, right from his first experience on stage, chamber music felt better. “I discovered early on in my soloist days [born in 1966, he founded the trio in 1988] that I enjoyed playing concertos much more than recitals. I think that sometimes you get more ideas or better ideas when you have the chance to interact with others. At least for me that’s the case and I feel very, very comfortable with friends and with colleagues on stage. I don’t feel that comfortable when I’m on my own.

“And of course there is the wonderful music that is written for piano trio, piano quartet and piano quintet [he regularly performs with the Hagen Quartet]. Sometimes, all of our greatest composers put a lot of their inner feelings and emotions into their chamber music. I find it all very fascinating, still,” he said, with a laugh that underlined the hold the music still has on him.

The key thing to a trio’s success he believes is to have three people of equal musical and technical skill who have similar musical goals. “You need a rich palette of ideas and colour. Everybody needs their own opinion amidst the common goal.”

I wanted to know how he relates to the music the trio will be performing on the upcoming Sunday afternoon in Toronto. “Beethoven’s Kakadu Variations is really a fantastic piece of music,” he replied with palpable verve. “The very late opus number [Op.121a] is a bit misleading. No one hearing the very heavy introduction would expect it to turn into this funny theme, but there are hints, hidden in a minor key in a delicate, funny way. One slow variation before the finale is very deep and serious. Like all of Beethoven, the deepest and most serious is right next to the fun, almost grotesque or rude side. He was never shy, even in his greatest works to put little bits of his feelings right next to the really funny things. These variations are a really good way to experience that; in a very short amount of time he does all these turns and twists.”

This was a good opportunity to bring up the relationship between recording and live performance since the trio released the Kakadu variations along with Beethoven’s Trios Op.70, on their latest MDG Gold CD last year. “Recording something always affects your live playing because you get so close to it. You listen more to detail than you would otherwise ... sometimes you get things brought out that you probably wouldn’t have discovered before and then your performance is altered. Of course, your performance always changes over time,” he said.

Mendelssohn’s Trio No.1 Op.49 in D Minor, the concluding piece on the March 8 program, is the more famous of the composer’s two trios, but for Mendl, they are both on the same genius level. The trio plays them frequently and loves both of them. Mendl particularly enjoys the “gorgeous and brilliant and skillful piano writing which hardly any great composer has accomplished to that extent.

“It works so well for the medium of the piano trio because Mendelssohn had all these great melodies – mainly he wrote in the strings – and the texture for that is this incredibly bubbling piano part which makes a fantastic contrast. He does this in a very, very idiomatic way so that his piano trios will always be at the top of the list of the greatest trios both for performers and the audience. And a beautiful lyrical slow movement, a quicksilver very light scherzo – the type of scherzo so different from what anybody else wrote in those days ... The scherzo is perfect; there can’t be a more perfect scherzo imaginable.”

Mendl reminded me that Schumann had written a famous review raving about that D-Minor trio, calling it the role model of a piano trio. Very interesting in light of the preceding work on the Toronto recital, Schumann’s Fantasiestücke Op. 88. Despite its late opus number, it was written earlier than the composer’s piano trios but published later and less often performed. Schumann called them fantasy pieces because they didn’t conform to the trio form. The first and third pieces, the slow ones, are especially close to the pianist’s heart and “contain some of Schumann’s best piano trio writing ... they are in no way second rate.”

I was curious about the formidable list of mentors on the Vienna Piano Trio’s website, almost all of whom the trio met during a memorable two-week chamber music workshop in New York in 1993. “We’d never been to New York before so it was a double experience, really mind-blowing I would say, without exaggeration.” They got several lessons from Isaac Stern, the Guarneri Quartet (Arnold Steinhardt and Michael Tree), from Henry Meyer of the LaSalle Quartet and from the Kalichstein-Laredo-Robinson Trio. Mendl still remembers the kindness of Jaime Laredo who brought them back to New York for a concert series.

Most important was the enormous impact the intense workshop had on the group’s musical goals. It brought a “kind of down-to-earth quality” to what had been the “very polished style of trio playing we had experienced with [earlier mentors] the Trio di Trieste.”

Finally, I wondered, did living in Vienna inspire him, since the City of Dreams had been a place where many composers lived and died. “And died especially,” he laughd. “I personally live very, very close to where all these Beethoven memorial places are ... and although I don’t want to do this too consciously, sometimes I’m touched when I wander around in this area and I feel that Beethoven wrote so much music there and lived there for a great while.”

Seen and Heard: The RBC Piano Extravaganza – or “Ax-travaganza” as Mervon Mehta dubbed it – took the city by storm over an 11-day period attracting approximately 14,000 to events at RTH alone. In addition, 27 amateurs performed on the hall’s newly acquired...
New York Steinway during the Community Piano Showcase; including the Young People’s Concert programs, 20 pianists performed on the RTH stage during the festival; and 200 people played the five Steinways in the festival’s inaugural event, Pianos in the City, February 4 between 11 am and 2 pm.

My immersion in the Extravaganza began on its second day, Thursday February 5, with festival curator Emanuel Ax’s introduction of two young pianists at a COC free noontime concert.

Siberian-born Pavel Kolesnikov, the 2012 Honens Competition winner now studying with Maria João Pires in Brussels, learned three Liszt transcriptions of Wagner operas, including the “Pilgrim’s Chorus” from Tannhäuser, especially for the event. Impressive. American pianist Orion Weiss, who left his native Cleveland for Juilliard, specifically to study with Ax for his integrity and revelatory playing, brought a singing touch to a pair of Granados Goyescas. Several hours later they played a dynamically well-matched Rachmaninoff Symphonic Dances for two pianos that preceded a TSO concert that included the orchestral version of the same piece.

Ax began that program with an agreeable, self-effacing rendition of a Schubert impromptu followed by Mozart’s Piano Concert No. 14 K449. Round tones of limpid liquidity gave the impression that the pianist was opening a musical jewel box.

The four-hour and twenty-minute Pianopalooza Sunday afternoon included 16 disparate performers selected by the RCM in a musical cavalcade that came close to filling Koerner Hall and concluded with a show-stopping, two-piano-eight-hands version of Tchaikovsky’s 1812 Overture complete with recorded cannon shots. The event featured two bona fide highlights: Robi Botos’ jazz set was an uninterrupted 20-minute piece of spontaneous joy; Ax’s melodic, technically assured performance of Chopin’s Scherzo No. 2 was piano playing at its best. Three days later, Ax joined Jan Lisiecki for Mozart’s heavenly Concerto for Two Pianos K365 and Saint-Saëns’ delightfully entertaining The Carnival of the Animals.

The next day in a pre-concert performance, Ax displayed his chamber music skill set in an immensely satisfying reading of Schumann’s Piano Quintet Op. 44. The string parts were taken by the first chair TSO players, concertmaster Jonathan Crow, principal second violinist Paul Mayer, principal violist Teng Li and principal cellist Joseph Johnson. The players faced the choir loft, which overflowed into the adjacent sections of the hall. No one who heard them will forget the strings’ strength, the way Ax was able to emerge from the background to point out the melody and the assured playing of this propitious gathering.

Later that evening Ax demonstrated a deft curatorial touch in an adventurous program pairing a two-piano piece with its orchestral equivalent. Ax and Stewart Goodyear, more or less balanced in selected pieces of Carl Maria von Weber, returned for an exciting performance of Ravel’s La Valse. In between Anagnoson & Kinton proved to be very well-matched in an apparently seamless gambol through Brahms’ Variations on a Theme by Haydn. As in the previous week’s Rachmaninoff Symphonic Dances, the orchestral colour was more varied than the keyboards’ but the unique opportunity to hear the difference was welcome.

Ax spoke of his love of the word “metamorphosis” when he introduced that program. The next morning he became its agent at a master class for Glenn Gould School students. He was his usual combination of self-effacing and endearing as his analysis and advice transformed a student’s performance of Chopin’s Barcarolle, a piece he called “ecstatic” and which he linked forward to Wagner and back to Bach. He continued his delicate balance of dispensing compliments, ever careful that his suggestions would not be construed as outright criticism.

He recalled an encounter he had as a young man with Pablo Casals when the cellist was 96 and spending his last summer at Marlboro. “[When] the music goes up, [play] loud; music goes down, soft,” Casals instructed. “We all thought he was out to lunch,” Ax said. “But the older I get, the more I see how right he was.”
Quick Picks:

**Mar 6** Siberian-born violinist Vadim Repin, the interview subject of my last month’s column, makes his eagerly awaited Toronto recital debut at Koerner Hall in a diverse program of Bartók, Debussy, Ravel, Stravinsky and Tchaikovsky.

**Mar 8** at Koerner Hall KahaneSwensonBey, who re-formed in 2012 after a 25-year hiatus, perform piano trios by Mozart, Schumann, Ravel and Schoenberg. In an unfortunate scheduling conflict their afternoon concert occurs at the same time as the Vienna Piano Trio’s Mooredale recital in Walter Hall just minutes away.

On the evening of **Mar 8** violinist Moshe Hammer and pianist Angela Park perform works by Brahms, Franck and Sarasate at the Aurora Cultural Centre.

Mar 11, 12 and 14 Gianandrea Noseda conducts the TSO in a program featuring Beethoven’s Symphony No. 7, which is all you need to know to make plans to attend. The program also includes Adrienne Pieczonka performing Wagner’s Liebestod from Tristan und Isolde and RichardStrauss’ divine Four Last Songs, which further certifies it as a must-see. Rising star Krzysztof Urbanski and the TSO are joined on **Mar 27 and 28** by the captivating Sol Gabetta in Dvořák’s masterpiece, his Cello Concerto in B minor, Op. 104, a work they have played together many times. Then Urbanski leads the orchestra in Stravinsky’s rhythmic revelry, The Rite of Spring. Another must-see.

TSO associate principal clarinetist Yao Guang Zhai is joined by pianist Jeanie Chung for Luigi Bassi’s Concert Fantasy on themes from Verdi’s Rigoletto in a free COC concert also featuring Gershwin, Brahms and three solo pieces by Stravinsky at the Richard Bradshaw Amphitheatre **Mar 12**.

**Mar 14** is crystal ball gazing time when students from the Phil and Eli Taylor Performance Academy for Young Artists give a free concert in Mazzoleni Hall. On **Mar 31** another Mazzoleni Hall free concert (ticket required) features solo and chamber works performed by Rebanks Fellows from the Glenn Gould School. On **Apr 2** three of the Rebanks Fellows perform Brahms’ gorgeous Trio for horn, violin and piano in a free noontime COC concert.

**Mar 15** Trio Arkel with guests, cellist Amanda Forsyth and violinist Aaron Schwebel, perform Schubert’s sublime String Quintet in C in the Church of the Holy Trinity.

**Mar 16** group of 27 presents Payadora Tango Ensemble and g27 violinist Rebekah Wolkstein in a recital at Heliconian Hall.

Don’t miss your chance **Mar 19** to hear the Elias String Quartet, the “excellent” (New York Times), “exuberant” (The Guardian) young British ensemble making their local debut presented by Music Toronto, in works by Haydn, Mozart and Mendelssohn.

**Mar 22** Alliance Francaise presents Stravinsky’s tuneful fable The Soldier’s Tale featuring Jacques Israelievich, violin, with Uri Mayer conducting.

**Mar 27** Violinist Lisa Batashiavili, Till Fellner’s trio partner (along with Alfred Brendel’s son Adrian) is joined by pianist Paul Lewis in his first Toronto appearance since his remarkable debut opening the Women’s Musical Club’s 115th season in the fall of 2012. Their program includes Schubert’s “Grand Duo” and “Rondeau brillant,” Beethoven’s Violin Sonata No.10, Op.96, Telemann’s Fantasia No.4 for Solo Violin and Busoni’s arrangement of Bach’s Chorale Prelude “Nun komm’ der Heiden Heiland” for solo piano.

**Mar 27 and 28** the incomparable Kitchener-Waterloo Chamber Music Society presents concerts 13, 14, 15 and 16 in the Attacca Quartet’s ongoing series performing all 68 of Haydn’s quartets. Each concert features quartets drawn from the early, middle and later period of the composer’s life.

YouTube star Valentina Lisitsa’s piano playing has struck quite a few chords based on upwards of 80 million views. Before her Royal Albert Hall recital in front of an audience of 8000 in June 2012 her fans had the chance to vote online for their preferred program – a form of audience participation that has become one of Lisitsa’s trademarks.

Will the contents of her BravoNiagara! solo concert **Apr 4** be similarly chosen?

Paul Ennis is the managing editor of The WholeNote.
organization – initially as a performer, and now taking over as artistic director. This year’s anniversary concert, “30 More!,” on March 8 is a program entirely curated by Scott and showcases the spirit that lies at the heart of Continuum’s mandate. Combining the works of UK-based seasoned composers Richard Ayres and Joe Cutler, the very young and unknown Turkish composer Mithatcan Öcal and two Torontonians, Anna Höstman and Jason Doell, Scott has created a program that amplifies Continuum’s rebellious roots.

When asked about what is important for him in selecting works for programming, Scott told me that “as artistic director, I search out composers who are experimentalists by nature, who are committed to pushing boundaries and are searching for something different with each new piece rather than relying on a seasoned bag of tricks. You can find these types of composers at any level – emerging or established.”

Interestingly, Doell and Höstman are both recent recipients of Toronto’s Emerging Composer Award (2013 and 2014 respectively). Scott points out that although they are both considered emerging, they are actually people who are not so young in life but entered into composition after engaging with other interests and commitments. That process results in a different kind of emergent creative voice, one already informed by life experience. Fittingly, the Toronto award is not defined by age, but open to anyone who takes up composing at whatever stage of life.

Doell was commissioned to write a new work for this concert after Scott heard him perform on his percussion installation during last year’s Emergents Series at the Music Gallery; the selection of Höstman’s piece was inspired by the brilliant performance given last season by ensemble pianist Laurent Philippe in Continuum’s presentation of Höstman’s Singing the Earth.

As for the other works on the March 8 program, Scott defines Richard Ayres’ music as zany, off the wall and creating unusual combinations of sounds. Joe Cutler’s music is intriguing for its continual surprises, taking the listener onto an unanticipated path. And as a twist on the “emerging” theme, the music of the 22-year-old Öcal has a maturity and hyper-complexity to it that Scott finds shockingly brilliant.

Another aspect of Continuum’s 30-year legacy is the commitment to educating the younger generation. Following closely on the heels of their anniversary celebration is a concert on March 31 that features the compositions of students from across the GTA. This project is a collaboration between Continuum, Toronto District School Board music education advocate Doug Friesen and composer Christopher Thornborrow. The student scores are initially created in a software designed for intuitive and creative decision-making. Thornborrow then takes these pieces and arranges them for the instrumentation of the Continuum ensemble. These professionals then become the principals in a larger ensemble made up of student performers which performs all the selected pieces at a public concert. This program has received strong support at multiple levels, and is pioneering a new way of introducing the creative process of music-making to the younger generation.

Emergents at the Gallery: One of the major opportunities for the emerging creative voice has been the Emergents Series at the Music Gallery. Each concert in the series is curated by someone whose own work was presented during the previous Music Gallery season. The March 19 concert has been programmed by Christopher Willes whose own work explores ideas of the spatialization of sound. His choice of artists – Geoff Mullen and Jonathan Adjemian – indicates that he too has a distinctive take on what constitutes an emerging artistic voice. Both Mullen and Adjemian are individuals who’ve actually been practising artists for some time now, but have recently changed direction and begun exploring new materials and approaches to working with sound. For Willes, this qualifies them as emergents.

Mullen’s work expands the idea of site-specific work while simultaneously challenging and re-evaluating the idea of composing to include new ways of hearing and listening. A week prior to the concert, Mullen will begin work in the Music Gallery space, setting it up somewhat like an audio installation and using old recordings from the Music Gallery label as sound sources. It will be an experimental process, placing sounds in the space and observing what happens to both. The installation however will not be static; Mullen himself will be animating the space through his own improvisations and interaction with the recordings. When the audience arrives, Mullen will be continuing his week-long process, with audience members witnessing what is occurring at that moment in time. Willes describes Mullen’s way of working as “site-responsive,” achieved in part by turning the...
microphone in on itself. The acoustics of the space itself play a significant role in what one hears, and by using the recorded sounds of the gallery’s history, the early spaces of the Music Gallery (St. Patrick Street and Queen/Downcourt) are brought into the present. Everyone will be listening to the final results.

Adjemian’s interest with sonic materials focuses on text, language and perception in combination with live electronics. Coming from a theatre and philosophy background, he will use actors and dancers as speaking voices in his new piece created for this concert. The result will be a constant wash of text that will collide and rebound with the creation of sound waves and difference tones coming from the electronic instruments as well as being generated through software. His interest in difference tones, which are like phantom or ghost sounds that occur when two tones are sounded simultaneously, was inspired by U.S. composer Maryanne Amacher who loved to create novel acoustic events that could even make you lose your balance. We’ll have to wait until March 18 to experience the outcome of Adjemian’s sound experiments.

To wrap up this discussion of what constitutes an emerging artist, I’d like to give the last words to futurist author and visionary Barbara Marx Hubbard who spins the idea of continuous transformation.

“Taking up of a different direction, she states that “we are all emerging into what we are becoming.”

**New Music Concerts:** An inspiring co-presentation on March 14 between New Music Concerts and Organix, a local presenter of organ music, will bring together German percussionist Olaf Tzschoppe, who plays with the legendary Les Percussions de Strasbourg, and Hungarian organist Zsigmond Szathmáry. The concert comprises an evening of music composed by six different European composers including a piece by each of the two performers. It’s rare to hear the organ within a new music context, and in this concert, the organ from the Church of the Holy Trinity will be on display. The concert will repeat on March 15 at St. Cuthbert’s Anglican in Oakville.

Next up after that in the NMC season will be an April 4 concert exploring the Ukrainian-Canadian connection with works by three Ukrainian composers and two Canadians – Esprit’s Alex Pauk and Gary Kulesha. The Ukrainian composers include Karmella Tsepkolenko, a prolific composer and festival organizer in her native country, and a newly commissioned work from Anna Pidgorna, a Ukrainian-born, Canadian-raised composer and media artist. Featured soloist on the program is soprano Ilana Zarafkin who will premiere a new oratorio by Tsepkolenko.

**Esprit:** The March 29th concert by Esprit Orchestra’s, with guest soloist Stephen Siftarsi on violin, will be the last of their season. The program creates an intriguing dialogue between music and science-inspired ideas. For example, the world premiere of Andrew Staniland’s *Vast Machine* creates a sonic version of the Large Hadron Collider particle accelerator, the largest single machine in the world, located in a tunnel beneath the Franco-Swiss border. Scott Good’s world premiere of Resonance *Unfolding* 2 dugs into the realm of spectral composition, an aesthetic that focuses more on timbre than melody, and how sound evolves over time. This idea of continuous transformation is also the focus of Color by French composer Marc-André Dalbavie. The program is rounded out by a piece by Chinese composer Xiaogang Ye.

**Quick Picks:**

**Canadian Music Centre Presentations:**
- **Mar 13:** Portrait of a Pioneer: The Vocal Music of Jean Coulthard
- **Mar 14:** JUNO Awards Classical Nominees’ Showcase. (In Hamilton)
- **Mar 27:** “Baroque Meets Modern in The True North!” Works by Gougeon, Dawson, Arcuri, Manzon and others.

**Others:**
- **Mar 1 & 10:** Audipollination
- **Mar 4 & 7:** New Creations Festival, Toronto Symphony Orchestra
- **Mar 6:** TorQ: Music by Steve Reich, Louis Andriessen and Jamie Drake
- **Mar 7:** DaCapo Chamber Choir: Concert includes the 2014 New Works winning composition.
- **Mar 21:** “Hands, Fists, Arms” – a program featuring solo piano works by Cowell, Lachenmann, Ristic, Saunders, and Ustvolskaya – by performed by Stephanie Chua at 8pm at the Music Gallery. [Not in the Listings]. For more information visit music-gallery.org.
- **Mar 27:** Philip Thomas premiers piano works by Skempton, Wolff and Finnissy.
- **Mar 28:** Maureen Batt. Crossing Borders: A Celebration of New Music from New Mexico to Nova Scotia.
- **Mar 29:** Toronto Improvisers’ Orchestra

**Wendalyn Bartley is a Toronto based composer and electro-vocal sound artist. sounddreaming@gmail.com**
Beat by Beat | World View

Tova Kardononne
Lanka Suite

A N D R E W T I M A R

During the relentless winter choke-holding the eastern half of our continent we occasionally see signs of weather more benign. Not that I’m complaining about our crisp white-scaped great outdoors, mind, but I’m not complaining either about music’s special power to open the world’s window wide to another, less icy landscape.

A case in point is The Lanka Suite. In it the multi-talented emerging Toronto-born composer, vocalist and violist Tova Kardononne evokes Sri Lanka’s lush natural and human landscapes, expressing her outsider musical explorations in her distinctive jazz and chamber music-inflected music. The Ashkenaz Foundation and Koffler Centre for the Arts co-present the work performed by a choir, an instrumental ensemble, as well as a vocal and an instrumental soloist, in concert at The Music Gallery on March 14.

I called Kardononne on a frosty February afternoon to chat about her ambitious Lanka Suite, and how she got there. Even before pursuing a career in music, she told me, her passion for mathematics – in which she has a degree – initially took centre stage. “I developed a taste for aspects of beauty and emotion in mathematics, for its elegance as well as its ugliness. These are parallel to characteristics I also felt in music.” But she also pursued viola and piano studies at the Royal Conservatory of Music, as well as singing alto in a series of choirs. “Singing (and playing) the alto voice is a great place to be for a composer; right in the middle of the music!” It’s a practice she actively maintains with Andrea Kuzmich’s Broulala, Christine Duncan’s The Element Choir and with the GREX vocal ensemble directed by Alex Samaras. (The latter choir has a core role in the performance of The Lanka Suite on March 14.)

In addition to music, Kardononne explained that dance has been another key to her artistic expression. “I originally studied dance with Jeannette Zingg of Opera Atelier. Later, in ’99 I was introduced to the freedom and discipline of contact improvisation, attending downtown Toronto’s weekly Contact Dance Jams. Improvised movement reinforced my evolving understanding of creation and intention. Though I didn’t quite realize at the time, it would prove important in shaping my compositional process down the road.” In 2014 she remounted an evening titled “60×60 Dance,” continuing her ongoing engagement with the dance world. It featured 60 different combinations of Canadian choreographers and composers, a complex project she co-curated and produced.

Having completed a degree at Humber College concentrating on vocal jazz, composition and arranging in 2008, jazz certainly figures in Kardononne’s musical language. She has involved a number of Toronto’s jazz elite in The Thing Is, her current eight-member band. It has included Jim Vivian, Dave Restivo, Ted Quinlan, Peter Lutek, Rich Brown, Rob Clutton and several others since its inception. Currently she favours musicians with mixed resumes who are able to excel in what she calls “non-idiomatic improvisational contexts.” That’s why she notes “my band is called The Thing Is, because it reflects an open-ended process of becoming,” an ensemble musical work. She creates an evolutionary, boundary-crossing and collegial atmosphere in the ensemble: “As my music evolved, it has attracted different kinds of musicians. At least two of them have been around [the scene] for long enough that I don’t really know where they ‘come from’.”

Kardononne points out one more significant element informing The Lanka Suite: for the lack of a better term, its “world music” features. It goes back to the Klezmer bands she played in, starting in her teens, as well as her grandparents’ Eastern European Jewish roots. “My

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March 29
2015

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mixed family heritage directed me along the path of seeking connections through the differences.”

Citing her studies of Cuban santería batá drumming, North and South Indian drumming patterns, and her participation in the Brazilian Samba Elégu group, she concludes that “deep down, I’m driven by rhythm.”

In The Lanka Suite this fascination is reflected in unusual time signatures and phrases, drawing from both South Asian and Eastern European folk idioms, though couched in the instrumentation of a jazz combo with its affiliated rich harmonic field.

I asked Kardonne for The Lanka Suite’s back story. The four-part composition was “inspired by a trip with my partner [the experimental electric guitarist] Nilan Perera to Sri Lanka in 2012. He wished to reconnect with family for the first time since the end of the conflict in 2009 and to talk to some of the generation of artists who had grown up in the midst of conflict, not as he had, in the diaspora.” While Kardonne was a complete stranger to the country, she recounts that “those things which were most new and strange nonetheless had parallels in my experience.” Her first-hand observations elicited contrasting emotions of joy as well as confusion. She also encountered a society in transition, rebuilding the fabric of families and institutions after a devastating 30-year civil war. One music seed was sown when Kardonne heard a girl sing to entertain fellow bus commuters on the A9 highway to Jaffna, the northermmost city on the South Asian island nation. She notated the girl’s song and it surfaced in the work’s first movement titled “A9 to Jaffna.”

On returning home, her life-altering experience compelled her to rethink her “own understanding of life back in Canada through the lens of what I learned from Sri Lanka.” The profound themes she explores in her lyrics for The Lanka Suite include Sri Lankans’ essential connection to the land and the importance of self-definition through politics, even though this trust seems inevitably doomed to be betrayed by the political class. The ravages borne by the abundant natural world and the shifting role of women are also examined.

When she first presented The Lanka Suite at The Rex Hotel last year in its stripped down eight-musician version, the favourable audience reception centered on perceptions of cultural familiarity, despite the score’s vibrant mash-up of musical idioms. Various listeners “picked up on what in the music seemed familiar to them” reported the composer, “but I certainly felt vindicated when people told me ‘I hear you and that’s my music too.’” Infusing additional jazz sparkle to The Lanka Suite’s full airing at the Music Gallery, the multi-JUNO Award winning flute and soprano saxophone virtuosa Jane Bunnett joins Kardonne, her seven-piece band The Thing Is, and the GREX choir.

Opening the evening is Khôra, the experimental music project of Toronto’s Matthew Ramolo. He performs his music on acoustic and electronic instruments, as well as field recordings and analogue/digital processing, summoning “the spirit of Eastern modes, contemporary classical, avant and sacred minimalism, experimental rock and various forms of electronic music.”

Other Picks:

March 6 and 7, Tuvan singer Radik Tyulyush and Inuk diva Tanya Tagaq, two masters of throat singing, split the bill at the Aga Khan Museum, presented with the support of Small World Music. Though drawing on musically distinct cultures over 6,000 kilometres apart, it’s a rare pleasure for Toronto audiences to witness these outstanding performers on a single stage. The abundantly talented Tyulyush, a member of perhaps Tuv’s most successful music group Huun Huur Tu, is not only a leading performer of the several types of indigenous throat and “regular” singing, but is a master of several Tuvan instruments including the igil, doshpuluur, shoor and khomu. He’s a Tuvan rock star to boot. His set opens the concert. Tagaq follows. I covered her Polaris Prize performance and reviewed her brilliant album Animism which sealed the win last fall in The WholeNote. There’s no doubt in my mind that she’s among the most musically, emotionally and politically compelling avant-garde vocalists working today. I’m not sure if I have ever deemed a performance a must-see in this column, but her live vocal confrontation, accompanied by her band, of a screening of the silent film Nanook of the North (1922) is such a show.

March 12 at the Sony Centre for the Performing Arts, Japan’s Kodo Drummers return to Toronto, after a four-year absence, with their “Kodo One Earth Tour: Mystery.” I’ve seen them before and this taiko (Japanese drum) group which has been setting the bar high for decades keeps improving, making theatrically engaging, powerful music. For those who have never seen them live, they also incorporate various flutes and other Japanese instruments in their precision shows. “Mystery” is the second Kodo program directed by the famous kabuki actor Tamasaburo Bandô, designated a National Living Treasure in Japan. He became Kodo’s artistic director in 2012, and during his tenure has aimed to deepen Kodo’s theatricality and to give more prominence to women performers. Of special interest, the pre-show discussion at 7pm features members of Toronto’s Nagata Shachu Japanese Taiko and Music Ensemble examining the history of taiko in Japan, the various drums used in performance, the costumes worn, how the music is taught and learned, as well as the development of the modern taiko movement led by groups such as Kodo.

March 26, the Mississauga-based singer and songwriter Vandana Vishwas presents a selection of her sugam sangeet songs at the Mustideum. Songs in the ghazal, bhajan, geet, thumri, folk, Indo-jazz and light classical genres, often reflected on Indian film soundtracks, are collectively known as sugam sangeet. Vishwas, who performed for ten years as an All India Radio artist until she left India, is accompanied by George Koller, one of Toronto’s favourite bass and dilruba players, tabla maestro Ed Hanley and Vishwas Thoke on acoustic guitar.

March 29 the Small World Music Society in association with Batuki Music Society presents the Toronto debut of Tal National, Niger’s most popular group, at the Drake Underground. Drawing on regional West African music genres like highlife, soukous, Afrobeat and desert blues, Tal National has evolved a joyous dance-centric music driven by drums, guitars and deep grooves. While at home they are known to play till daybreak, bets are off that will happen at the Drake. One sure thing however: the relentless cyclical energy of their music will propel dancers far longer than even they thought possible.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Beat by Beat | Jazz Stories

The Almighty Spotlight

Ori Dagan

On Wednesday March 18 starting at 6:30pm at The Rex Hotel Jazz & Blues Bar it will be difficult to find a seat. At the Spotlight on Israeli Culture event the bill will feature three headlining acts, each exciting for different reasons. The biggest name of the three is Anat Cohen, a seven-time Jazz Journalist Association Clarinetist of the Year and internationally acclaimed saxophonist, known for her virtuosity on various instruments, the richness of her tone and an utterly enchanting stage presence. It will be Cohen’s first appearance in Toronto as leader.

Then there is the precocious Guy Mintus Trio, of which two musicians are America-Israel Cultural Foundation scholarship winners. Twenty-two-year-old Mintus is the recipient of ASCAP’s Herb Alpert Young Jazz Composer award and a full scholarship student at the Manhattan School of Music. Following appearances at the Kennedy Center, the Apollo Theater and the Metropolitan Museum of Art, the trio makes its Canadian debut.

The third headliner is Kobi Hass, whose quartet will be opening the show, and who is a wonderful recent addition to our city’s musical landscape. Since moving to Toronto in 2010, the Tel-Aviv-born bassist and composer has mostly worked as a sideman, bringing many positive vibes to live music here with his emotionally charged musical versatility. The original songs to be performed at The Rex have been described as “soulful compositions” in the press release, to which Hass adds:

“The people I will play with are local musicians with whom I perform from time to time – Barry Livingston, pianist, who writes beautiful and soulful tunes, Ernie Tollar, saxophones and flutes, who is in charge of the more experimental writing, and Paul Fitterer, who turns keeping time into a very imaginative and surprising process. Each of us brings in his own tunes, we ‘try them out,’ and I feel that we’ve developed our own sound and atmosphere.

“I find it hard to characterize the music, but I like what was written in the press release. Indeed the music is based on ‘soulful compositions’ that each of us contributed to the quartet. The forms are relatively open, yet the compositions are very classically written. There is a certain harmonic colour that we all like and it helps the quartet developing its own sound. The improvisations do not stay in the traditional jazz idiom, and we try things as we go. Playing the acoustic bass in this format is a very challenging process for me, being an e-bass pop-rock player for many years.”

Hass got his break on the Israeli music scene soon after he picked up the instrument:

“After my military service I moved to Tel Aviv to study choir conducting in Tel Aviv University. Somehow I got a hold of an electric bass and started playing with a neighbour of mine, a jazz piano player. It was just for fun. However, not long after I started playing the bass I received a phone call asking me to play a few gigs with Ofra Haza, a very well-known Israeli singer. One thing led to another, people started hearing about me, and in no time I played in the biggest shows of those days – Yossi Banai, Gali Atari, theatre shows and more. I was a lucky guy!”

If the name Hass rings a bell, a few years back you may recall that at the age of 15, cellist Daniel Hass (son of Kobi) won the Marta Hidy prize among other prestigious awards; turns out the apple doesn’t fall far from the tree.

“It was a family decision to move to Canada and we are very happy here. It seems to me a lot is happening here musically, and I am happy to have met some people that I enjoy making music with. The city seems to be very vibrant and there is a lot of music happening. I played in a Toto Tribute Band and got to know some of the rock scene, and I played some jazz music, experiencing what the jazz scene is like.”

Robi Botos: There’s another very exciting event happening this month, which I personally believe will be a historic night of music. On Thursday, March 26 at 9pm incomparable pianist Robi Botos will release his new recording, Movin’ Forward, at Jazz Bistro with musicians that one simply must hear to believe, and for which words can do little justice. Says Botos:

“Drummer Jeff ‘Tain’ Watts is one of my heroes. I also play drums and I admire him greatly, so it’s extra special for me to have him on this record. Both him and bassist Robert Hurst played with Wynton Marsalis whose music I grew up on, and seriously Robert Hurst has everything you would ever want from a bass player. I used to listen to this band with Kenny Kirkland on piano, who’s one of my early main inspirations to play piano.”

Produced by the artist in collaboration with Scott Morin, the album marks the first time Robi Botos records with American musicians, with the addition of saxophonist Seamus Blake, born in London.
England, raised in Vancouver Canada and currently based in New York City.

“Seamus Blake is one of the most complete musicians out there in my opinion. He is perfect for my writing, which has many different influences.”

Consisting of ten original tunes and two standards, the album Movin’ Forward will be available for sale in stores and online on March 24. I must say that one of the perks of the writer’s job is hearing music before it is released, and quite honestly it is the most exciting jazz recording I have heard in a very long time.

“Some of the music you’ll hear on this album is more recent, fresh, and some of them I wrote a long time ago,” says Botos. The two standards I chose are Softly as in a Morning Sunrise and Close to You which is more of a pop tune rearranged in a groovy, funky way. I specifically chose the tunes for the group of musicians. I focused on what would feel good.

Just how is this album different from his first effort, Place to Place? “This album represents a lot of my musical sides. From Hungarian Romani (Gypsy) music to straight ahead jazz to funk. It’s also my first recording with American musicians as a leader. I really consider this as my debut album. Also, it is a childhood dream to collaborate with these amazing musicians. I’m very excited to share it and I hope people will like it!”

The event at Jazz Bistro is expected to sell out; reserve your seats as soon as you possibly can at 416-363-5299. Good luck!

Monarch Fundraiser: On Sunday March 22 from 2 to 6pm a beautiful singer-songwriter, Christine Gaidies, will be raising funds for her new CD at the Monarch Tavern on Clinton Street, sharing the stage with a lineup of friends rallying to her cause. I was going to say it’s a list too long to print. But what the heck: Sandi Marie, Diane Baker Mason, Nicole Coward, Andrew M. Smith, Dan McLean Jr, Michelle Lecce, Orit Shimoni, Chris Hess, Erin Ford, Maia Waer, Debbie Fleming, Linda Maruta, Henry Cifersons, Kevin Kennedy, Valerey Lavergne, Eunjii Kim, Michelle Denis MacDougall, Kristin Mueller-Heaslip, Alan McKinlay, Niki Andre, Lesley Roylance, Harpin Norm Lucien and others to be announced! Show some love to Christine Gaidies who could use your support at a particularly challenging time – her cancer has returned and any funding beyond completion of the CD will go towards her treatments – book your reservations through the Monarch for March 22 from 2 to 6pm and check out the GoFundMe campaign for other ways you can help.

Speaking of me! Finally, I hardly ever do this but I thought I’d let you, dear readers, know about two of my own gigs this month, especially since they are both the beginning of monthly residencies, the last weekend of every month.

Friday March 27 from 6 to 8pm I will be performing a Pay-What-You-Can dinner show with two of my favourite musicians at the 120 Diner located at 120 Church Street. The menu is very good and reasonably priced, the owners are kind to the musicians, and the acoustics are excellent – as a wise poet once wrote, “Who could ask for anything more?”

Saturday March 28 from 9:30 pm to 12:30 am I will be back at the intimate Poetry Jazz Café, a hidden gem neatly nestled in the heart of Kensington Market at 224 Augusta Avenue. Like a few other venues in town, this one does not take reservations, except for parties of ten and over, so arrive on time to get good seats. Each month I’m joined by the electric Patrick Hewan on keys, with rhythm section featuring two special guests announced mid-month on my website at oridagan.com. Thank you for your support, genuinely. In an age when there is an abundance of entertainment available at the touch of a button, I think I speak for all jazz musicians and music venues when I say, “We hope to see you in the clubs!”

Check out Bob Ben’s Mostly Clubs, Mainly Jazz on page 49 for all the details.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com
Mining Venice’s Musical Wealth

DAVID PODGORSKI

We don’t often connect the city of Venice with world domination, given that today it’s associated in the popular imagination with being a well-known (and increasingly soggy) tourist destination and not much else. Journeying back in time through its music, we learn that Venice the political entity was one of the major players in Europe for nearly 700 years, from the early Middle Ages to the 18th century. The Most Serene Republic of Venice comprised not only the city itself, but the rest of Northeastern Italy, the islands of Crete and Cyprus, ports north of Athens and an archipelago of various Greek islands as well as ports in Albania and Croatia. Just as Rome was an empire based on one city, so too was Venice – but the latter remained the envy of the other European powers long after the Romans had quit. Venice came to be one of the richest cities in the world over time, the envy of the Ottomans and the Papal States. For a power no one bothered to teach us about in school, the Venetians didn’t do too badly at the game of empire.

The rich history of the Venetians, fuelled as it was by a voracious appetite for wealth and power, was, unsurprisingly, also something of a golden age for culture, and Venice’s rulers and patricians funded a galaxy of talented musicians, composers, artists and architects throughout the Middle Ages and Renaissance. Titian, Giovanni Canaletto, Francesco Guardi and the entire Bassano family remain influential artists from the period of Venice’s glory, artists who still hold significance in the art world today. Similarly, Venetian musicians were some of the greatest composers in Renaissance Europe: Diruta and Zarlino, Claudio Merulo, Cipriano de Rore, Andrea and Giovanni Gabrieli, and the father of opera himself, Claudio Monteverdi are all Italian composers who spent most of their lives in the city of Venice.

For concert programmers, especially of early Baroque and vocal music, the city of Venice is a veritable gold mine, and the Cantemus Singers, a local choral group dedicated to Renaissance and Baroque music, have tapped this Venetian vein for their upcoming concert at the Church of the Holy Trinity on March 21 and 22. In a concert titled, appropriately enough, “The Glories of Venice” the 14-voice a cappella group will be delving into a fascinating chapter in the city’s musical history by performing selections from the madrigals and motets of Adrian Willaert, de Rore, the two Gabriels and Monteverdi. They’ll also be featuring Giovanni Gabrieli’s glorious Easter motet for double choir Angelus Domini Descendit and Monteverdi’s remarkable Missa da cappella, a tour de force of sacred music writing from the early Baroque. They’ll be joined by new members Amy Dodington and Rachel Krehm as well as lutenist Ben Stein. As choir concerts go, this program seems remarkably focused in both its scope and style, so if
you’re at all interested in Renaissance vocal music or Italian music, or just enjoy choral music in a lovely intimate venue, this is definitely the concert for you.

**Capella Intima’s Dido:** If you’re in the mood for a vocal concert that takes you further from Italy and closer to (say) England, Capella Intima has just the concert you’ve been looking for. They’re touring a version of Purcell’s *Dido and Aeneas* based on its first ever public concert performance in 1689, almost a century after the work was first debuted at a girls’ school in 1688. Warming to the occasion, Intima has come up with “An Evening of Antient Music” – namely, what musicians and concert-goers of previous centuries, exhibiting both more than a little historical chauvinism and a fanaticism for new music, called a performance of any piece that was more than a half-century old. Capella Intima is touring their *Dido* around Southern Ontario, including performances in Hamilton and St. Catharines, and will be taking the show to Toronto for a special evening of music making. They will be joined by Sheila Dietrich, soprano; Jenny Enns Modolo, alto; Bud Roach, tenor; and David Roth, baritone, for the Purcell as well as some rounds, a few catches (like a round, but with dirtier lyrics), and airs. You can catch this at Trinity-St. Paul’s Centre, on March 6 at 7:30 pm.

**Out of the Ordinary:** If you’re a fan of English poetry as well as English song, check out the Musicians in Ordinary’s concert devoted to the poetry of John Donne. Donne’s intricate poems include some of the most sensual and the most spiritual in English literature. To assist in evoking the poet’s craft, the Musicians in Ordinary have invited Seth Lerer, a scholar of Renaissance literature from the University of California at San Diego, to read some of his work as part of the concert. Donne’s contemporary, the Renaissance composer Thomas Campion, was also a Donne fan and expressed his appreciation by setting a few of Donne’s poems to music. Soprano Hallie Fishel will be singing these with some accompaniment from John Edwards on lute at Heliconian Hall on March 7 at 8pm. This concert will be a musical tribute to a seminal figure in English literature. But be prepared! While much of Donne’s writing is full of light and grace, his *Nocturnal Upon St. Lucy’s Day*, which is on the program, is bleakness personified.

According to St. John: Tafelmusik is helping to escort us through Lent this month with an appropriately pious concert. Johann Sebastian Bach’s *St. Matthew Passion*’s reputation as the composer’s magnum opus seems completely unshakeable save for his underappreciated *Passion According to St. John*, and it’s the latter that the orchestra will be bringing to Trinity-St. Paul’s Centre on March 19 to 22. From the opening chorus, “Herr, unser Herrscher” to the closing chorale “Ach Herr, lass dein lieb Engelein,” the *St. John Passion* is some of the finest vocal music of the 18th century. Ivars Taurins will conduct the Tafelmusik orchestra and chorus; soloists Julia Doyle, Daniel Taylor, Charles Daniels and Peter Harvey will be on hand to deliver some spectacular arias. Whether or not you’ve ever heard a performance of the *St. John Passion* or any other of Bach’s vocal music, this concert is definitely a must-see.

Finally, the hardworking Musicians in Ordinary will be performing a second time this month – this time as part of their series as the ensemble-in-residence at St. Michael’s College. They will be playing St. Basil’s Church on March 16 at 7:30 pm, as part of a free tribute to that most famous of saints (and alleged inventor of whiskey) St. Patrick. The concert repertoire itself isn’t particularly Irish, but instead features some large-scale works by some 17th-century Italians: Monteverdi, Fontana, Marini and the like. With the Saint Michael’s Schola Cantorum choir joining the group along with harpsichordist Boris Medicky and violinists Christopher Verrette and Patricia Ahearn, this looks to be a concert well worth checking out – as well as being a chance to hear some of the top players in the city free of charge.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.

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Beat by Beat | Choral Scene

Music for the Masses?

Benjamin Stein

Going back to graduate school this year has made me terrified of making declarative statements about music, choirs or pretty much everything else. What I had previously assumed to be safe, boring statements of fact have turned, each and every one, into points of heated argument.

For instance, previously I would have in all innocence said things like “next week I am going to hear Mozart’s Mass in C Major.” Now, no sooner are the words out of my mouth than I feel compelled to explain (before someone points it out) that I am actually attending a concert, not a church mass like the one at which Mozart’s music would have first been heard; and that I realize that the C Major chords being sounded will not bear any resemblance to the timbre and tuning of those imagined by Mozart; and that I am aware that the sweeping assumptions about the nature of Time implied by my use of the words “next” and “week” are presumptuous and not provable.

I’m not kidding! Individual words are the subject not just of discussions and articles, but of entire books. Heavily contested terms to both ponder and avoid: “music,” “metre,” “sound,” “sonata,” “Haydn,” “Beyoncé,” etc.

Masses: I mention all this because of the nature of March and April choral concerts, many of which feature musical settings of the Mass, and other sacred texts, to coincide with the Christian holiday of Good Friday and the six-week season of Lent. The last time I was at a traditional church mass was almost 20 years ago at a friend’s wedding. But I have sung in and attended performances of many masses of all types and styles since that time, and that is probably not an uncommon experience, especially for people involved in choral music.

When we hear a concert version of a mass, what is our relationship to the music? Is it a religious experience, an aesthetic one or some kind of combination of the two? How – and why – did Mozart and Haydn become part of a pantheon of classical music demigods, rather than the down-to-earth musical civil servants of the European courts they actually were? (Short answer: it’s kind of Beethoven’s fault, but let’s not get into that now.)

Speaking of Mozart, Haydn and masses, on March 15 Hart House Singers perform Haydn’s Paukenmesse (Mass in Time of War), a crowd-pleaser since its premiere in 1796. And on March 20 and 28 the excellent Exultate Chamber Singers perform “O Be Joyful,” a concert that includes one of my favourite Mozart pieces, his Vesperae Solennes de Confessore K339 (Solemn Vespers), as well as settings of Psalm 100 by Palestrina, di Lasso, Schütz and Mendelssohn. On March 7 Orpheus Choir performs “The Soul’s Journey," featuring English composer John Rutter’s appealing Requiem setting. The concert also includes a rare opportunity to hear James MacMillan’s Seven Last Words from the Cross. MacMillan is a Scottish composer who has been recorded and performed extensively in the U.K., and it’s great that the OC is making his work available to be heard live. On March 28 Orillia’s Cellar Singers perform “Light Perpetual,” a concert that features Canadian Eleanor Daley’s setting of the Requiem mass as well as Fauré’s celebrated version.

Passions: Passion settings, which describe the events of the Christ’s crucifixion and resurrection, also take place this time of year. These are usually settings of the Christian Gospel texts. As with Mass settings, Passions have moved to a concert experience from their original church role.

On March 10 and 11 Toronto Mendelssohn Choir performs Arvo Pärt’s Passio, a setting that at least one critic found too reflective for the savagery and drama of the Passion story. I disagree. Pärt’s version is haunting, and a large group like the TMC can convey the work’s scope and grandeur. Audiences from all over the world have responded enthusiastically to Pärt’s modern take on classical tonal structures. For those who would like to explore his work further, on March 7 and 8 Kitchener’s DaCapo Chamber Choir perform his setting of the Magnificat text in a concert titled “O Earth, Return.”

Bach’s St. John Passion is the textbook example of this genre, and Tafelmusik’s interpretation of this work, performed every few years under the direction of Ivars Taurins, has become something of an institution in the city. Performances this year take place between March 19 to 22. As well as the virtuoso choir and orchestra, the performances offer a chance to hear the acclaimed English tenor Charles Daniels in the role of the Evangelist.

On April 3 The Georgetown Bach Chorale will be performing the same work in their home town. This month there is also an opportunity to hear another noted Bach tenor, Rufus Müller, in Kitchener-Waterloo, in the Grand Philharmonic Chamber Singers’ performance of Bach’s St. Matthew Passion. This companion piece to the St. John is performed more rarely, in part because of its larger scope and instrumentation needs, but many consider it Bach’s greatest choral work.

Personal: I try not to use this column to mention any concert in which I’m taking part, but I have to make an exception for the Metropolitan Festival Choir’s “The Grace of Mourning: Music for Good
Friday” on April 3. Along with the crowd-pleasing Fauré Requiem and German Romantic composer Josef Rheinberger’s Stabat Mater, the MFC is performing a rare work that merits the interest of choral aficionados, Hugo Distler’s haunting Totentanz (Dance of Death). Distler was a German composer of great courage and principle, who actually committed suicide rather than be drafted into the German army during WWII. His musical language borrows from the Lutheran motet tradition that extends from Bach back to composers like Schütz, Schein and Eccard. Borrowing rhythmic and modal elements from this 16th- and 17th-century repertoire, Distler’s music offsets the harsh austerity of the text with great empathy and compassion. Quickly: Two younger choirs deserve your attention and support in upcoming concerts. On March 15 That Choir performs “That Choir: Unplugged,” with choral versions of music by Pentatonix, Mumford & Sons and Imogen Heap, among others. And on March 28 the Univox Choir performs “Kühl/ Callente,” a concert in support of Doctors without Borders. The Vienna Boys Choir is a venerable choral institution well-established for crowd-pleasing concerts and enjoyable repertoire. They are performing in Midland on March 24, Guelph and Brampton March 25, Burlington March 26, Kingston March 27 and St. Catharines March 28.

And finally, a special note: this month the Elora Festival Singers will be travelling to New York to perform at Carnegie Hall. They will be performing a sneak preview of their program on March 8 in Elora.

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
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Of Louise, Helen and Nicole Lizée

CHRISTOPHER HOILE

On March 29, Voicebox: Opera in Concert will give Torontonians a chance to hear Louise (1900), the most famous opera by Gustave Charpentier (1860-1956). A staple of opera houses around the world for about 50 years, it is an example of the French version of verismo that we encounter more often in Jules Massenet’s Manon (1884) and Werther (1892). The opera, with a libretto by the composer, is a portrait of working-class life in Paris with its focus on the title character, a seamstress in love with her neighbour Julien, a young artist. Charpentier portrays Louise’s life with her family as stifling and her father’s possessiveness as bordering on pathological. When Louise’s parents oppose her marriage to Julien, she runs away with him, and Charpentier also makes clear that Julien may offer Louise love but no material comforts. When Louise’s father becomes unwell, her mother blackmails her into returning home. Once he regains his health, her father’s old opposition to Julien revives and Louise flees again, never to return.

The opera was revolutionary for its time in portraying with equal pessimism the grimness of family life and the naiveté of Bohemian life. The opera’s most famous aria, “Depuis le jour,” is now best known through recitals rather than performances. Two issues have blocked the opera’s continued success. First, it is similar to Puccini’s La Bohème (1895), even though Louise is a healthy Mimi and has parents. Second, the opera features 35 named roles versus only 10 in La Bohème. The opera has had important revivals in London (1981) and in Paris (2008) but the work is still seldom seen. In fact, the only other scheduled performance of Louise this year is in July at the Buxton Festival in England, where it will also be performed in concert, albeit with orchestra instead of piano.

Louise is therefore a rarity and Voicebox is providing it with a starry cast. Soprano Leslie Ann Bradley sings the title role, mezzo Michèle Bodganowicz is the Mother and baritone Dion Mazerolle is the Father. At press time, the tenor playing Julien was still to be announced, so stay tuned! Peter Tiefenbach is conductor and pianist and Guillermo Silva-Marin the artistic advisor. The work will be performed in French with English surtitles.

Fully staged: For a fully staged student production with full orchestra, one need look no further than Offenbach’s La Belle Hélène (1864) at the Royal Conservatory of Music’s Glenn Gould School of Opera. Performances are on March 18 and 20 at Koerner Hall with Uri Mayer conducting. Of particular interest to those who have been following the alternative opera scene in Toronto will be the fact that Joel Ivan, artistic director of Against the Grain Theatre, will be directing. Ivan and Against the Grain have gained a following for their inventive stagings of opera in unconventional locations – La Bohème in a pub, for example, or Pelléas and Mélisande outdoors in a courtyard.

In La Belle Hélène, Offenbach’s satiric portrait of ancient Greece and Helen of Troy, we should expect more of Ivan’s inventiveness. Via email he told me that the production would take the operetta’s setting, time of composition and period of performance into account:
"What we’re attempting to do is to bring our 21st-century sensibilities to this classical operetta (which was originally called an opera buffa) by mixing elements of today into the traditional context of the piece. What people will see is a show set in antiquity, written in the 19th century, with a 21st-century dialogue (written by Michael Albano) and staging.”

When asked what he hopes the student performers will learn from his direction, Ivany says: “I hope that these students will take away a greater sense of speaking text. Half of the operetta is spoken dialogue. For opera singers this is great training, as often you don’t get the opportunity to act spoken text. I also hope that students will be able to take away a sense of developing a character and having that influence choice, intention and interaction. Through this project I also hope that the students will take away a sense of their body through movement; how the body interacts with singing on stage and how they aren’t separate but in fact, work together. They’re fortunate to work with choreographer and dancer Jennifer Nichols who is taking them through dance warm-ups and is choreographing set numbers for these singers to dance in.”

Joel Ivany

Tapestry’s Tables Turned: For something completely different, Tapestry Opera is presenting Tap:Ex Tables Turned on March 20 and 21. Tap:Ex (Tapestry Explorations) is Tapestry Opera’s annual experimental production that looks to define the future of opera. This year’s installment, Tables Turned, is a boundary-breaking multi-media concert where opera meets a DJ and turntables. Soprano Carla Huhtanen, well known from her performances with Tapestry and with Opera Atelier, joins with pioneering composer Nicole Lizée in reconfigured iconic moments from film and opera. Remixed clips from Alfred Hitchcock films, The Sound of Music and video recordings of Maria Callas will be projected alongside the performers, whose turntables and vocals compete and fuse in a live duet. According to Tapestry, “Tap:Ex, now in its second year, is committed to evolution through innovation, exploring modes where the traditional genre of opera can assume a living, current form.”

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

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

HANS DE GROOT

On March 8 the concert presented by Recitals at Rosedale at Rosedale Presbyterian Church will include a world premiere, the song cycle Ya Ya [Tagalog for caregiver], by Elizabeth Raum. The cycle was written in honour of Geraldine Vida-Soverano, the Filipino nanny who looked after the children of Raum's daughters; first Jessica's two children, then the four children (three of whom were triplets) of Raum's younger daughter Erika, the noted violinist.

This is what Raum herself has written about the songs: “Ya Ya is a testament to the strong sense of duty that the nanny feels is her calling. She is more than a caregiver; she is a second mother who loves her charges as if they were her own. At the same time, she is not their mother and is in a foreign country and, although it has become her home, at times a sadness leaks into her consciousness. The words, 'I come from another place...' are optimistic at first, but the second time they appear in a minor key and, although the melody is the same, the sense has changed. As well, she is wistful when she utters, 'I wish...' But the cycle ends optimistically with the nanny content and proud of her profession.”

The songs will be sung by the mezzo Michèle Bogdanowicz, who will also perform a song cycle by Norbert Palej, written for her and due to be recorded by the Canadian Art Song Project. The soprano Gillian Keith will perform early songs by Debussy and the tenor Charles Sy will sing songs by Strauss, Schubert and Schumann.

The program will conclude with duets by Viardot, Gounod and Rossini. Sy is much in demand. He recently won first prize in the Canadian Opera Company Studio Ensemble competition and can also be heard, along with the soprano Carla Huhtanen and the mezzo Emilia Boteva, in the Off Centre Music Salon concert at the Glenn Gould Studio on March 1.

Later in the month Bogdanowicz will also sing in the concert performance of Charpentier’s Louise at the St. Lawrence Centre March 29.

New season Recitals at Rosedale will be moving to Mazzoleni Hall in the Royal Conservatory of Music. The dates are already set: November 1; March 6, 2016; May 1, 2016. I wonder whether that will mean a change of name for the series. After all, the Conservatory is not in Rosedale.

Elliot Madore: The programs presented by Music Toronto tend to concentrate on chamber music or piano, but every year there is one recital by a singer. In the recent past we have heard Erin Wall and Phillip Addis. This year the singer is the baritone Elliot Madore. He will perform Lieder eines fahrenden Gesellen by Mahler, Banalités by Poulenc as well as songs by Ives, at the St. Lawrence Centre on March 26.

Not that long ago Madore was known, if at all, as a hockey-loving kid from Etobicoke who once sang O Canada at a Leafs game. That changed when he won the 2010 Metropolitan Opera National Council Audition. Most of his performances have taken place in Europe. He has just finished a series of performances of Harlekin in Strauss’ Ariadne auf Naxos in Zurich and will soon return to Europe to sing Pelléas in Debussy’s Pelléas et Mélisande, first for the Croatian National Opera, then for the Bayerische Staatsoper.

At the Bradshaw: There are three vocal concerts in March in the Canadian Opera Company free recital series in the Richard Bradshaw Auditorium in the Four Seasons Centre: “Opera Interactive” by artists of the COC Ensemble Studio March 19; a performance of Janacek’s The Diary of One Who Disappeared sung by Owen McCausland, tenor, and Charlotte Burrage, mezzo, March 25; and a preview of Errol Gay’s opera Alice in Operland, performed by the Canadian Children’s Opera Company on April 8.

Hannigan: The soprano Barbara Hannigan gave a recital in the Richard Bradshaw Auditorium on February 24; she also sang, with the Toronto Symphony Orchestra, in George Benjamin’s A Mind of Winter on February 28. There will be two more opportunities to hear her. On March 4 she will sing, with the TSO, let me tell you by Hans Abrahamsen, a work which sets the words of Ophelia as spoken in Shakespeare’s Hamlet: on March 7 she will sing (again with the TSO) in a concert performance of George Benjamin’s opera Written on Skin, along with Kristzina Szabó, mezzo, Iestyn Davies, countertenor, Isaiah Bell, tenor, and Christopher Purves, baritone (both in Roy Thomson Hall).

Other Events: Another TSO concert that is worth mentioning is that to be given on March 11 (repeated on March 12 and 14) when the distinguished soprano Adrienne Pieczonka sings the Four Last Songs by Strauss and the Liebestod from Wagner’s Tristan und Isolde. The concert is conducted by Gianandrea Noseda and will also include my favourite Beethoven symphony, the Seventh in A.

Tapestry Opera presents the soprano Carla Hulten, who is especially known for her performances of contemporary music, and the Montreal composer, turntable artist and electronics specialist Nicole Lizée in a multimedia concert at the Ernest Balmer Studio in the Distillery District March 20 and 21.

There is some speculation that the composer John Dowland was actually Irish and that his name is a variant on Dolan. That is the starting point for Dowland in Dublin, a concert at Trinity-St. Paul’s Centre March 27 and 28, in which tenor Michael Slattery and Ensemble La Nef will give us an Irish version of Dowland’s songs.

Other Events: Capella Intima and the Gallery Players of Niagara present “An Evening of Antient Music” at Trinity-St. Paul’s Centre on March 6. The program includes music from Purcell’s Dido and Aeneas as well as a selection of rounds, catches and airs. The singers are Sheila Dietrich, soprano, Jenny Enns Modolo, alto, Bud Roach, tenor, and David Roth, baritone.

“The Fairest Isle,” a concert at Rosedale United Church on March 8 of English music, includes works by Dowland, Purcell, Handel, Vaughan Williams and Britten. The singers are Deborah Overes, contralto, and Robert Missen, tenor.

The Talisker Players present “On a Darkling Plain” at Trinity-St. Paul’s Centre, March 10 and 11. The program will include Dover Beach by Barber, the Seven Romances on Poems by Alexander Blok by Shostakovich and the Akhmatova Poems by Tavener. The singers are Ilana Zarankin, soprano, and Joel Allison, baritone.

Tafelmusik presents Bach’s St. John’s Passion at Trinity-St. Paul’s Centre March 19 to 22. Soloists are Julia Doyle, soprano, Daniel Taylor, countertenor, Charles Daniels, tenor, and Peter Harvey, baritone.

Maureen Batt, soprano, performs in a recital of new music from New Mexico to Nova Scotia at Heliconian Hall March 27.

A free concert at the Canadian Music Centre at 2pm March 28 will include the Visions infernales d’après des poèmes de Max Jacob by Henri Sauguet, to be sung by the baritone Grant Allert.

Danie Friesen, soprano, will sing Schumann’s opus 39 Liederkreis and Fiançailles pour rire by Poulenc at the Gallery 345 March 29.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
Winter Tales

JACK MACQUARRIE

On more than one occasion in the past I have opened this column by grumbling about the weather. Unfortunately, Old Man Winter has interfered with plans once again. His relentless dumping of snow has kept me from attending a very special concert. I had planned to travel to Waterloo for the Wellington Winds concert February 22. However, mountains of snow and poor driving conditions forced us to cancel the 310-km round trip. The Wellington Winds were performing the Canadian premiere of Dutch composer Johan de Meij’s euphonium concerto with Canadian soloist Robert Miller. In part, this performance was in memory of former euphonium soloist Harvey Gleiser who played with the Winds for about 20 years. Gleiser met de Meij some years ago when de Meij first conducted the Wellington Winds.

De Meij studied trombone and conducting at the Royal Conservatory of Music in The Hague, since then earning international fame as a composer and arranger. His work includes original compositions, symphonic transcriptions and arrangements of film scores and musicals. His Symphony No. 1 “The Lord of the Rings,” based on Tolkien’s bestselling novels of the same name, was his first composition for wind orchestra. Some years ago he received the Dutch Wind Music Award for his role in the worldwide advancement of wind band music. Besides composing and arranging, de Meij is active as a performer, conductor, adjudicator and lecturer. As a trombone and euphonium player he has performed with many major orchestras and bands in many parts of the world. In 2010, he was appointed regular guest conductor of the Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela. In 2014, de Meij became principal guest conductor of both The New York Wind Symphony and The Kyushu Wind Orchestra in Fukuoka, Japan.

For those band members, especially euphonium players, who are not familiar with de Meij’s work, there is no better time than now to acquaint yourself and your band with his music. I have played a few of his works; they are challenging but very satisfying.

Resa’s Pieces: When talking about Resa’s Pieces the question is where to start. Since Resa’s Pieces Concert Band was the first unit of what has grown over the years into a number of ensembles, that’s as good a place as any. Resa Kochberg continues as music director of this ensemble which she started some 16 years ago. The band welcomes new members on an ongoing basis, and has a current membership of 56.

Some years after the concert band was formed and doing well, Kochberg decided that she just couldn’t discriminate against singers. Ergo, Resa’s Pieces Singers was hatched. Under the baton of Robert Graham, pianist, accompanist, vocalist and repertoire coach, the choir has grown to over 65 members.

In case you might be wondering, yes, there is now going to be a Resa’s Pieces Symphony Orchestra. For their inaugural concert, wind players from the band will join the string orchestra to perform a few orchestral selections. As music director of Resa’s Pieces, Kochberg guides all ensembles in all music-related details and sticks by her foundational mantra of: “Just do your best and have fun”!

So what’s next for Resa’s Pieces? Might it be a banjo band or a ukulele ensemble? I doubt if it will be a pipe band, but I wouldn’t bet on it. All of Resa’s Pieces groups will be performing their concerts in June. Watch for their listings in your favourite music magazine.

Plumbing Factory Brass Band: From time to time, in this column, I have referred to Henry Meredith and his Plumbing Factory Brass Band. How did this band come by this name? Well it turns out that Dr. Hank (as he’s affectionately known) is a collector of brass instruments. I stress the term collector and not the derogatory word hoarder. Over the years Dr. Hank has amassed somewhere around 6,500 instruments. “Plumbing Factory” is the term that was originally bestowed upon his home because of the ubiquitous brass instruments that live alongside Meredith, his wife, Victoria Meredith, associate dean at Western’s Faculty of Music, and their dog Nema. This amazing collection of brass instruments inspired Meredith to establish the Plumbing Factory Brass Band in September 1995.

With the collection growing, Meredith recently has focused more on quality than quantity. An example is his 1830s ophicleide, a conical brass instrument in the bass register with woodwind-like keys. Probably his oldest and most valuable instrument is a valveless hunting horn in D that was made for King George I by John

Bandstand continues on page 52

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B. GTA (GREATER TORONTO AREA) covers all of Toronto plus Halton, Peel, York and Durham regions.

C. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 45.

D. MUSIC THEATRE covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 49.

E. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 50.

F. THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 53.

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

HOW TO LIST. Listings in The WholeNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 8th of the month prior to the issue or issues in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from April 1 to May 7, 2015. All listings must be received by Midnight Sunday March 8.

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

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

IN THIS ISSUE: Aurora, Brampton, Burlington, Etobicoke, Georgetown, Markham, Mississauga, Newmarket, North York, Oakville, Richmond Hill, Scarborough, Thornhill, Toronto Island and Whitby.

Sunday March 1

- 1:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Chorney; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $25-$45. 12:15: Pre-show chat. Runs to March 8.
- 2:00: City of Toronto. Sunday Concert Series. George Lake Big Band. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-8887. Free.
- 2:00: Markham Concert Band. Hollywood! Favourite hits from Robin Hood, Broadway marches, Disney classics and others. Mike Lawson/Mubassar Amin Chaudhry, trombones. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17(1sr). Free.
- 2:00: Off Centre Music Salon. On Love and Other Difficulties. Carla Hulten, soprano; Emilia Botева, mezzo; Charles Sy, tenor; Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr/st); $25(13-25), $15(child). Free.
- 2:00: Toronto City Opera. Un Ballo in Maschera. Verdi. Carrie Parks, soprano (Amelia); Slava Serebrianik, tenor (Ricardo); Yevgeny Yablonsky, baritone (Renato); Stephanie Kim/Olivia Han, sopranos (Oscar); Louise Lo, soprano; Beatrice Carpinio, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. $28; $20(sr); $15(st). Free.
- 3:00: Amici Chamber Ensemble. In Remembrance. Bartok: Rhapsody No.1 (for violin and piano); Golijov: Miarielf for cello and marimba; Kradjian: Elegy for Restive Souls; Komitas: Folk Song; Mansunian: Three Taghhs; Mozart: Kegelstatt Trio (for clarinet, viola and piano); Kim Kashkashian, viola; Timothy Ying, violin; Beverly Johnston, percussion. Mazzoli Concert Hall, 273 Bloor St. W. 416-408-0208. $45; $40(sr); $15(st); $10(child).
- 3:00: Arraymusic. Contemporary Classical Brass Quintet Concert. Array Space, 155 Walnut St. 416-531-7955. Free./PWYC.
- 3:00: Beach United Church. Orpheus Chair at the Beach. Rutter; Requiem; MacMillan: Seven Last Words from the Cross (excerpts); and other works. Guest: Ted Moroney, organ. 140 Winona Ave. 416-691-8082. $25.
- 3:00: Royal Conservatory. Choral. Marc-André Hamelin, Piano. Field: Andante inédit in E-flat H64; Hamelin: Chaconne; Debussy: Images, Book II L111 (Cloches à travers les feuilles; Et la lune descend sur le temple qui fut; Poissons d’or); Yedidia: Sonata No.3 “Outtries”, Schubert: Piano Sonata No.21 in F-flat D960. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30-$75.
- 4:00: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.
- 4:00: Church of St. Mary Magdalene. Organ Music for Lent. Andrew Adair, organist. 417 Manning Ave. 416-531-7955. Free.
- 4:00: Toronto Singing Studio. Vivace Vox: An Irving Berlin Reunion. Linda Eyman, conductor; Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-425-9238. $20; $15(st or st).
Arts, Distillery District, 50 Tank House Ln. 416-966-8666. $22-$80. Also Feb 27, Mar 8 (start times vary).

1:00: St. Matthew’s Anglican Church/ Bobolink Productions. Voices of Wales. Welsh songs: Men of Harlech, All Through the Night, The Ash Grove and others; readings from Welsh poets Dylan Thomas and(trimming)Enlynn Williams; Welsh hymns with audience sing-along. Vienne Muhleng, actor/harbor; Gaynor Jones, soprano; Robert Mussen, tenor; Da- lal, David Low, piano. St. Matthew’s Anglican Church, 126 Plains Rd. E., Burlington. 905-632-1233. $15. Proceeds to benefit the church music program.


8:00: Somewhere There/Arraaymusic. Audioditionning 28.1. Michael Snow, Diane Robin, Bill Gilliam, pianos; Nobuo Kubota, vocals; Glen Hall, saxophone/flute. Array Space, 155 Walnut St. 416-532-3019. $10/PWYC.

Monday March 2


Tuesday March 3


12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunch- time Chamber Music: Rising Stars Recital. Students from the University of Toronto Fac- ulty of Music, Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1289. Free, donations welcome.

1:00: Cathedral of St. James. Organ recital. David Briggs, organist. 65 Church St. 416-364-7855 x245. Free; dona- tions welcome.


Wednesday March 4


12:30: Yorkminster Park Music Library.

8:00: Flato Markham Theatre. World Stage: Jake Shimabukuro, Ukulele. Jazz, blues, rock, bluegrass, classical and folk. 171 Town Centre Blvd., Markham. 905-305-7469. $5-$50.

8:00: Toronto Oratory. Oratorium Sacce- lare for Lent.; Taverner: Sanctus, Benedictus; Agravinius Dei from Missa Corona Spinea; Palestrina: Nunc Dimitst; Rota: Ave Regina for B; pieces by Gesualdo, Talli and Brunetti. Bronwyn Thies-Thompson, and Natalie Ziadé, soprano; Simon Honeymaj, and Richard Whitall, alto; and others; Philip Fournier, conductor. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2785. Free.


Thursday March 5


12:15: OrganicXs. Gordon Mansell, organ. Metropolitan United Church, 50 Queen St. E. 416-593-9893 or 1-877-769-5224. Free; will offering in support of the MET organ restoration project.


7:30: Opera York. The Magic Flute. Mozart. Gary Reyessa, bass (Sarastro); Nicola Dub- insky, soprano (Queen of The Night); Ricardo Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Saleski, stage director. Richmond Hill Centre for the Performing Arts, 10390 Yonge St., Richmond Hill. 905- 787-8811. $40-$50. Also Mar 7.


8:00: Oakville Centre for the Performing Arts. Dan Cooper Concert Series: Jake Shimabukuro, Ukulele. Jazz, blues, rock, bluegrass, classical and folk. 130 Navy St., Oak- ville. 905-815-2101. $55.


Friday March 6


7:30: Acting Up Stage Company/Obisidian Theatre Company. The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach, J. Cameron Barnett; Dan Cham- eroy; and others; Robert McQueen, stage dir- ector; Bob Foster, music director; Stephanie Graham, choreographer; Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $25-$49. 6:15: Pre-show chat. Post-show chat. Runs to March 8.


8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Moshe Hammer; Viol- in. Works by Brahms, Franck and Sara- sote. Moshe Hammer; violin; Angela Park, piano. Breul Hall, Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. $34; $28/st.

8:00: Somewhere There/Arraaymusic. Nick Fraser Quartet Featuring Tony Malaby. Array Space, 155 Walnut St. 416-332-3019. Free/PWYC.


8:00: Show One Productions. Vadim Rabin. Barton: Violin Rhapsody No.1; Debusuy: Violin Sonata; Ravel: Tapiune; Straven- sky: Divertimento; Tchaikovsky: Meditation;
A. Concerts in the GTA


8:00: Victoria College Drama Society. Company: A Musical Comedy. See Mar 5. Also Mar 7.

8:00: York University Department of Music. Improv Soirée. See Mar 5.

Saturday March 7


1:00: Acting Up Stage Company/Obisidian Theatre Company. The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Auerbach; J. Cameron Barnett; Dan Cham- eroy; and others; Robert McQueen, stage director. Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3100. $25-$45. Also 8:00; 12:15: Pre-show chat. Post-show chat. Runs Feb 20 to March 8.


2:00: Royal Conservatory. Jon Batiste and Stay Human: A Family Concert. A jambalaya of funk, rhythm, the blues, and spirituals. Jon Batiste, jazz piano and his quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25-$35. Also 8:00.


7:30: Opera York. The Magic Flute. Moz- art. Gary Releay, bass (Sarastro); Nicole Dubinsky, soprano (Queen of the Night); Richard Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill.

7:30: Toronto Symphony Orchestra. New Creations Festival: Casual Series: Written on Skin. Opera-in-concert in English with sur- titles. Benjamin: Written on Skin. Barbara Hannigan, soprano; Kristizina Szabó, mezzo; Jostyn Davies, countertenor; Isaiah Bell, tenor; Christopher Purves, baritone; George Benjamin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $35-$145. Pre-concert performance in lobby; post-concert chat on stage.

7:30: York Chamber Ensemble. Spring Concert. Vivaldi: Spring; Brandenburg: Con- certo No.5; Bach: Double Violin Concerto; Cantata No.214; Hovaness: Prayer for St. Gregory: Trinity Anglican Church (Aurora), 79 Victoria St., Aurora. 905-727-6101. $20; $15(sr/st).

8:00: Acting Up Stage Company/Obisidian Theatre Company. The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March; Rebecca Auerbach; J. Cameron Barnett; Dan Cham- eroy; and others; Robert McQueen, stage dir- ector; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3100. $25-$55. Also 1:00; 7:15: Pre-show chat. Runs to March 8.


8:00: Musicians in Ordinary. Donne on Love and Death. Donne: An Epitaph and Marriage Song on The Lady Elizabeth and Count Palatine on being Married on St. Val- entine’s Day; Nocturnal Upon St. Lucy’s Day; poems of John Donne set to music by Cam- pion, Dowland and others. John Edwards, renaissance lutes; Halle Flishel, soprano; Seth Lerner, readings. Heliconian Hall, 35 Hazelton Ave. 416-635-9956. $30; $20(sr/st).


8:00: Royal Conservatory. Jon Batiste and Stay Human: A Family Concert. See 2:00.

8:00: Scarborough. Thursday Night Telegraph: Paris Quartets. Kim Pineda, baroque flute; Hallie Fishel, soprano; Seth Lerner, readings. Toronto Symphony Orchestra. See 2:00.

9:00: Toronto College Drama Society. Company: A Musical Comedy. See Mar 5.

9:00: Swampmella. 20th Annual Mardi Gras Dance and Masquerade Party. Cajun and Zydeco dance music. Tranzac Club Main Hall, 292 Brunswick Ave. 416-923-8137. $20; 7:30: Doors open; 8:00 dance lesson.
Sunday March 8

1:00: **Acting Up Stage Company/Obsidian Theatre Company.** The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on poem by March. Rebecca Auerbach; J. Cameron Barnett; Dan Champery; and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-386-3100. $25-$45. 12:15: Pre-show chat. Runs to March 8.

1:30: **Seicho-No-Ise Centre.** 6 Cellists, 6 Concerts, 6 Bach Suites. Bach: Suite for unaccompanied cello, No. 3; Rachel Mercurio; cello. Seicho-No-Ise Toronto, 662 Victoria Park Ave. 416-460-8888. $20.

2:00: **City of Toronto. Sunday Concert Series.** Thornhill Swing Band. Scarborough Civic Centre, 150 Borough Dr., Scarborough. 416-397-9887. Free.

2:00: **Soulepepper Concert Series. American Pie - A Songbook Investigation.** An investigation of the meaning and musical references of Don McLean’s folk-rock anthem, from Buddy Holly to Dylan to Joplin to The Beatles and The Rolling Stones. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $22-$60. Also Mar 1, 8 (start times vary).

2:00: **Visual and Performing Arts Newmarket.** L’Accordioniste. Kimberly Barber, mezzo; Mary-Lou Vetere, accordion; Peter Tiefenbach, piano; Carol Bauman, percussion. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. $20; $20(sr); $10(sj). 1:30: *Recitals at Rosedale.* Serenade’s. Forgotten and Found. Works by Debussy; Palej; Raum (world premiere); Bouzon; Viardot; and others. Gillian Keil, soprano; Michele Bogdanowicz, mezzo; Charles Sy, tenor; Rachel Andrist, piano. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-449-6262. $20.

3:30: **Rosedale United Church.** Fairest. Isle. Works by Dowland, Purcell, G.F. Handel, Vaughan Williams, Britten and other traditional, popular and classical music from England. Robert Missen, tenor; Deborah Overes, contralto; Melody McShane/Sandra Mogensen, pianos; Louis Simao, guitar. 159 Roxborough Dr. 416-932-6047. $20. Proceeds to benefit the Church music program.


4:00: **Cathedral Church of St. James.** Organ recitals. Andrew Ager, organist. 65 Church St. 416-384-7865 x245. Free; donations welcomed.

4:00: **St. Philip’s Anglican Church.** Jazz Vespers: Barry Livingston Group. Suba Sankaran, vocals; Barry Livingston, piano; Colleen Allen, sax/flute; Kobi Hass, bass; Paul Fitterer, drums. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.

4:30: **Choir.** Music of Scott Christian, Colleen & Akiva and others; Robert McQueen, stage director. 416-922-3714 x221. $35-$45; $35-$40(sj); $20(VoxTix 30 and under). Also Mar 11.


4:10: **Cathedral Church of St. James.** Organ recitals. Conrad Gold, organist.

7:30: **Toronto Mendelssohn Choir.** Párt. Passio. Toronto Mendelssohn Choir; Festival Chamber Ensemble; Michael Colvin, tenor; Jeremy Bowes, bass; Noel Edison, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-398-0422 x221. $35-$45; $35-$40(sj); $20(VoxTix 30 and under). Also Mar 11.

8:00: **Music Toronto.** Till Fellner; pianist. J. S. Bach: The Well-Tempered Clavier; Book II Prelude & Fugue - No. 5 in D Major, BWV 874; No. 6 in D Minor, BWV 875; No. 7 in E-flat Major, BWV 876; No. 8 in D-sharp Minor, BWV 877; Mozart: Piano Sonata No. 4 in E-flat, K. 282; Alexander Stankovski: Traumprotokoll (Dream Journal) (2014); Schumann: Kreisleriana, Op. 16. Till Fellner. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723. $55; $50; $10 student tickets; Age 18 to 35 pay your age. Toronto recital debut.

8:00: **Alliance française Toronto/Commission of the Alliances Françaises in Canada.** Cities: Tributau Cauvin, Classical Guitar. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. $20/$15(sj); $10(sj partners/under 25 mem); $17(sj partners/under 25 partners).

8:00: **Arraymusic.** Audiopollination. Array Space, 155 Walnut St. 416-532-3019. Free/ PWYC.

8:00: **Talisker Players.** On a Darkling Plain: songs of hope and longing, despair and redemption, and the quest for meaning. Featuring readings from The Outermost Dream by William Maxwell. Barber: Dover Beach; Davies: Prospice; Hess: The Cloths of Heaven; Stockovskoch; Seven Romances on Poems by Alexander Blok; Tarara: Ahmatova Poems. Ilana Zarankin, soprano; Joel Allston, baritone; Stewart Arnett, reader; Talisker Players. Trinity-Saint Paul’s Centre, 427 Bloor St. W. 416-466-1800. $35; $25(sj); $15(st). 7:15: Pre-concert chat. Also Mar 11.

Music TORONTO TILL FELLNER Pianist

Music Toronto presents an evening of music by J. S. Bach, featuring Till Fellner, who will perform the complete preludes and fugues from the Well-Tempered Clavier. The concert will also include works by Schumann, Mozart, and Debussy. 

Arvo Pärt’s **Passio**

MARCH 10 AND 11, 2015 | 7:30 PM

CHURCH OF THE HOLY TRINITY 10 TRINITY SQUARE

Experience Pärt’s stunning 1982 setting of the St. John Passion in Church of the Holy Trinity, a serene oasis in downtown Toronto.

*The sudden atmosphere of stillness and meditation that Pärt’s music instantly communicates is one of its most appealing qualities.*

TOM SERVICE, THE GUARDIAN

PASSION has a voice*

TICKETS

$35 – $45

VOX TIX

$20 FOR 30 AND UNDER

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TOM SERVICE, THE GUARDIAN

PASSION has a voice*

TICKETS

$35 – $45

VOX TIX

$20 FOR 30 AND UNDER

TMC BOX OFFICE

416-598-0422 x221
tmchoir@boxoffice
A. Concerts in the GTA

**ON A DARLINGK PLAIN**

*Songs of hope, longing and the quest for meaning*

**MARCH 10 & 11, 8:00 PM**

www.taliskerplayers.ca

**Talisker Players Music**

**NOON AT MET**

Free concerts at 12:15 pm

**Mar 10:**
- **8:00:** Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7. Casella: Italia; R. Strauss: Four Last Songs; Wagner: Prelude & Liebestod "Mild und leise" (from Tristan und Isolde); Beethoven: Symphony No.7. Adrienne Pieczonka, soprano; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33-$145. Also Mar 12, 14.

**Thursday March 12**

**Wednesday March 11**
- **7:30:** Toronto Mendelssohn Choir. Part: Passion. See Mar 10.
- **7:30:** York University Department of Music. Chamber Choir. Works by Byrd, Gabrieli, Monteverdi, Palestrina, Puccini and others. Ted Moroney, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-8888. $15; $10(sr/st). Also Mar 12.
- **8:00:** Talisker Players. On a Darkling Plain: songs of hope and longing, despair and redemption, and the quest for meaning. See NOON AT MET:

**Mar 5:**
- Gordon Mansell, organist

**Mar 12:**
- John Paul Farahat, organist

**Mar 19:**
- Federico Andreoni, organist

**Mar 26:**
- Patricia Wright, organist

**April 2:**
- Maudy Thursday - No recital

**Metropolitan United Church**
56 Queen Street E., Toronto 416-363-0331 (ext. 26) www.metunited.org

**Thursday, March 12**
- **8:00:** Aurora Cultural Centre. Dala Girls In Concert. Folk duo, 22 Church St., Aurora. 905-713-1818. $30; $25(adv).
- **8:00:** Flato Markham Theatre. All That Jazz! New Orleans Jazz. Preservation Hall Jazz Band. 171 Town Centre Blvd., Markham. 905-305-7489. $69-$74.
- **8:00:** Gallery 345. The Art of the Piano: Brendan Fox. Ivans; Concord Sonata; Corigliano: Fantasia on an ostinato. 345 Sonoran Ave. 416-822-9781. $20; 10(st). Pre-concert lecture.
- **8:00:** Hammond Associates. Kodo Drummers One Earth Tour: Mystery. Tamasaburo Bando, director. Sony Centre For The Performing Arts, 1 Front St. E. 1-855-872-7669. $55-$95. 7:00: pre-show talk (limited to first 250) with Nagata Shachu Japanese Taiko and Music Ensemble of Toronto.
- **8:00:** Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7. See Mar 11; Also Mar 14.
- **8:00:** WolfPAC. Rare: A Pop Opera. Music and book by Damon Intrabartolo; lyrics and book by Jon Hartmere Jr. directed by Lannis De Lalio. Robert Gill Theatre, University of Toronto, 214 College St. 416-978-8849. $25/$15(sr/st). Also March 13, 14(mat & eve).

**Friday March 13**
- **12:10:** Music at St Andrew’s. Noontime Recital: Trio Arabica. Laurissa Chitty, violin; André D. Tulli, cello; Renee Barbara, piano. St. Andrew’s Church, King and Simcoe, 73 Simcoe St. 416-593-5800 x201. Free.
- **7:30:** Toronto University of Faculty of Music. Dominick Argento: Postcard from Morocco. See Mar 12. Also Mar 14, 15(mat).
- **8:00:** Aga Khan Museum. Emel Mathlouthi. Tunisian-born singer-songwriter incorporates trip-hop and rock elements into her distinctly lyrical style. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. $45-$85.
- **8:00:** D.D.A. Productions. Glenn Miller Orchestra. Standards such as "In the Mood," "Moonlight Serenade," " Chattanooga Choo Choo," "Tuxedo Junction" and more. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $77-$99.

**JENS LINDEMANN**

Thursday March 12, 1:30 p.m.

Tickets $45
416-923-7052

www.wmct.on.ca

**Women’s Musical Club of Toronto**

**Music in the Afternoon**

INTERNATIONALLY ACCLAIMED VIRTUOSO

**Thursday, March 12 8pm**

auroraculturalcentre.ca

905 713-1818

- **8:00:** Aurora Cultural Centre. Dala Girls In Concert. Folk duo, 22 Church St., Aurora. 905-713-1818. $30; $25(adv).
- **8:00:** Flato Markham Theatre. All That Jazz! New Orleans Jazz. Preservation Hall Jazz Band. 171 Town Centre Blvd., Markham. 905-305-7489. $69-$74.
- **8:00:** Gallery 345. The Art of the Piano: Brendan Fox. Ivans; Concord Sonata; Corigliano: Fantasia on an ostinato. 345 Sonoran Ave. 416-822-9781. $20; 10(st). Pre-concert lecture.
- **8:00:** Hammond Associates. Kodo Drummers One Earth Tour: Mystery. Tamasaburo Bando, director. Sony Centre For The Performing Arts, 1 Front St. E. 1-855-872-7669. $55-$95. 7:00: pre-show talk (limited to first 250) with Nagata Shachu Japanese Taiko and Music Ensemble of Toronto.
- **8:00:** Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7. See Mar 11; Also Mar 14.
- **8:00:** WolfPAC. Rare: A Pop Opera. Music and book by Damon Intrabartolo; lyrics and book by Jon Hartmere Jr. directed by Lannis De Lalio. Robert Gill Theatre, University of Toronto, 214 College St. 416-978-8849. $25/$15(sr/st). Also March 13, 14(mat & eve).

**Friday March 13**
- **8:00:** Essential Opera. Essential Zarzuela. Vives: Bohemios; other Spanish zarzuela repertoire. Maureen Batt, Kelsey Vicary, Stephanie DeCantis, soprano; Fabian Arciniegas, tenor; Heather Jewson, mezzo-soprano; Kate Darver; music director. Hellenic Hall, 35 Hazelton Ave. 647-290-7870. $25; $20(sr/arts worker).
- **8:00:** Massey Hall/Small World Music. Camané. Fado. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $25-$50/$55.50.
- **8:00:** Rose Theatre Brampton. Preservation Hall Jazz Band. That’s It, Tailgate Ramble and other works. 1 Theatre Ln., Brampton.
**Saturday March 14**

- **2:00** WolfPAC. Bar: A Pop Opera. See March 12. Also Mar 14 (mat & eve).
- **7:30** University of Toronto Faculty of Music. Domnick Argento: Postcard from Morocco. See Mar 12. Also Mar 15 (mat).

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**Church of the Holy Trinity, 10 Trinity Square**

- **3019** Violin Concerto in D Op.35; Dvořák: Symphony No.8 in G Op.88. David Vander Hyden, french horn. Array Space, 155 Walnut St. 416-531-6604. $20; $10 (sr/st). 12:00-3:00pm. See Mar 12.

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**March 14 | Holy Trinity Church**

- **8:00** New Music Concerts/Organix. Duo Szathmáry/Tzschoppe. Works by Zsigmond Szathmáry, organ; Olaf Tzschoppe, percussion. Church of the Holy Trinity, 10 Trinity Square. 416-961-9594. $35; $25 (sr/arts workers); $10 (under 12). 10:00am: Pre-concert talk with Sarah Zerbst. 11:00am: Coffee, tea and home baking follow. 763-1695. $30; $25 (sr); $12.50 (under 30).

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**Sunday March 15**

- **8:00** Musicium. Jay Semko, comic, -verstommen. - Lefebvre: Der Nachtwache (Le Facteur de la nuit); Tzschoppe: Kolongala; Szathmáry: Sense of Rhythm. Zsigmond Sza\thmáry, organ; Olaf Tzschoppe, percussion. Church of the Holy Trinity, 10 Trinity Square. 416-961-9594. $35; $25 (sr/arts workers); $10 (st). 11:30: Illuminating Introduction.
- **8:00** Toronto Symphony Orchestra. Masterworks Series: Beethoven Symphony No.7. See Mar 11. 416-368-5511. $37; $21 (age 13-30); $8 (under 13).
- **3:00** Opera by Request. Puccini: La Bohème. Toronto Opera Collaborative. Irmgard Hechler, soprano (Mimi); Christopher Oliver, tenor (Rodolfo); Thomas Franzky, baritone (Marcello); Misty Banyard, soprano (Musetta); and others. Tania Granata, pianist. College Street United Church, 452 College St. 416-659-2365. $20.
- **4:00** Organix Concerts/New Music Concerts. Zsigmond Szathmáry, organ; Olaf Tzschoppe, percussion. New Music from Germany. St. Cuthbert’s Anglican Church, 454 Oakhill Dr., Scarborough. 416-769-3633. $37; $21 (age 13-30); $8 (under 13). 11-4:00pm: Pre-concert talk with Robert Aitken. Reception follows. Ticket orders in advance recommended. Also Mar 14 (eve. Church of the Holy Trinity).

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**Subscriptions**

- **New Music Concerts/Organix**
  - Subscription Concert No. 3: $33 adult, $28 st/ar (under 12 free) | Premium $33 adult, $43 st/ar (under 12 free) | P.C. Ho Theatre, 5183 Sheppard Ave. E., Scarborough

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**Church of the Holy Trinity, 10 Trinity Square**

- **Sunday, March 15th, 4:30 p.m.**

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**Presents Strings Attached!**

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**Guest artists**

- Amanda Forsyth, cello
- Aaron Schwebel, violin
Monday March 16

- **12:30: York University Department of Music.** *Music at Midday: Classical Instrumental Concert.* Student solos. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- **2:00: Canzona Chamber Players.** English Music for Clarinet and Piano. Works by Finzi, Arnold and Bliss. Jacob Stoller, piano. Jonathan Krehm, clarinet. St. Andrew by-the-Lake Church, Bobila Avenue, Toronto Island. 416-822-0613. $20. Also 7:30 (St. George the Martyr Church).
- **7:30: Canzona Chamber Players.** English Music for Clarinet and Piano. Works by Finzi, Arnold and Bliss. Jacob Stoller, piano. Jonathan Krehm, clarinet. St. George the Martyr Church. 197 John St. 416-822-0613. $20. Also 2:00 (St. Andrew by-the-Lake Church).
- **7:30: Musicians In Ordinary.** In Honour of St. Patrick. Monteverdi: Mass in F; works by Grandi, Fontana, and others. Hallie Fishel, soprano; Christopher Verrette and Patricia Ahern, baroque violins; Borys Medicky, organ; John Edwards, theorbo; St. Michael’s Schola Cantorum choir and solos; Michael O’Connor, conductor. St. Basil’s Church, 50 St. Joseph St. 416-926-7110. Free admission. Donations welcome.

Tuesday March 17


Wednesday March 18


Thursday March 19

- **12:00 noon: York University Department of Music.* World Music Festival. Klezmer Ensemble with Brian Katz; Kswis Duno and Larry Graves; Escola de Samba with Rick Lazar; and others. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free. Also Mar 20. Runs to 8:30. Limited seating. See also Martin Family Lounge (a219) and Sterling Beckwith Studio (325).
- **12:15: University of Toronto Faculty of Music.** *Thursdays at Noon: Liebeslieder.* Love songs by Brahms and Greer; Krizstina Szabó, mezzo; Lawrence Wilford, tenor; Peter Barnes, baritone; Lydia Wong and Steven Philcox, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.
- **7:30: University of Toronto Faculty of Music.** Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.
- **8:00: Northern District Public Library.** *Orchardviewers: Concert.* Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free.
- **7:30: University of Toronto Faculty of Music.** *U of T Jazz Orchestra and 11 O’Clock Jazz Orchestra.* Jerry Bergonzi, saxophone; Gordon Foote and Jim Lewis, conductors. MacMillan Theatre, Edward Johnson Building. 80 Queen’s Park. 416-408-0208. $20; $10(st).

Happy Birthday Bach Wall Concert

Saturday, March 21

3 performances in 3 places!

Celebrate Bach’s 330th Birthday with his music!

2 pm: *Andrew’s Church* (King at Simcoe)
Daniel Bickle, organist; Leslie Bickle, soprano

3 pm: *Church of the Holy Trinity, Trinity Square (Eaton Centre)* Ian Grundy, organist

4 pm: *Metropolitan United Church,* 56 Queen St. E. Patricia Wright, organist

Part of the international Bach in the Subways project (bachinthesubways.com)

Admission is free but donations accepted

For information call 416-363-0331 ext. 26

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26)
www.metunion.org
**Music Toronto**

**ELIAS QUARTET**

March 19 at 8 pm

- 8:00: *Music Toronto*. Elias Quartet. Haydn: Quartet in C, Op. 33, No. 3; Mozart: Quartet in C, K.465, Dismance; Mendelssohn: Quartet in F, Op. 80; Sara Billich, violin; Donald Grant, violin; Martin Saving, viola; Marie Billich, cello. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $55; $50; $10 student tickets; Age 16 to 35 pay your age. Toronto debut.


**Friday March 20**

- 11:00am: *York University Department of Music*. World Music Festival, Celtic Ensemble with Sherry Johnson; Chinese Orchestra with Kim Chow-Morr; Caribbean Ensemble with Lindy Burgess; and others. Tribute Communities Recital Hall, Accolade East Building, York U, 4700 Keele St. 647-458-0701. Free. Also Mar 19, Runs to 9:00. Limited seating. See also Martin Family Lounge (#219) and Sterling Beckwith Studio (#235).


- 8:00: *Tafelmusik*. St. John Passion. See Mar 19. Also Mar 21, 22(mat).


**Saturday March 21**

- 12:10: *Music at St. Andrew’s*. Noontime Recital: Carrie Wiebe, Soprano and Andrea Grant, Piano. St. Andrew’s Church, King and Bay. Free. Donations welcome. Also 2:00 (Church of the Holy Trinity). Part of the international Bach in the Subways project.


**Exultate Chamber Singers**

**O Be Joyful**

March 20th, 2015, 8pm

Palm Settings by Mozart, Di Lasso, Mendelssohn, Rheinberger, Daly and others.

**Tafelmusik**

**The Glories of Venice**

Featuring Works by Willaert, de Rore, the Gabrieli and Monteverdi

March 21 ~ 7:30 p.m.
March 22 ~ 3:00 p.m

Church of the Holy Trinity

Tickets at the Door ~ $20

Info: 416 578 8602
www.cantemus.ca
A. Concerts in the GTA

- **Sunday March 22**
  - **2:30**: University of Toronto Faculty of Music. Choirs in Concert: Traditions. J.S. Bach: Cantata; Brahms: O Helland, reiss die Himmel auf; Haydn: Te Deum in C. Women's Chapel, 80 Queen's Park. 416-388-9781. $25; $20(sr); $10(st).
  - **4:00**: Cathedral Church of St. James. Organ recitals. Andrew Ager, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.

- **Monday March 23**
  - **7:00**: University of Toronto Faculty of Music/Institute for Canadian Music/Jackman Humanities Institute. Monday Evening Concerts: Humour; Play and the Canadian Art Song. Tienfenbach: new work (premiere). Mary Lou Fallis, soprano; Geoffrey Sirett, baritone; Steven Philcox, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $40; $25($sr); $10(st).

- **Tuesday March 24**
Music Toronto
Elliot Madore
Baritone

March 26 at 8 pm

416-366-7723. $21.50; $10 student tickets.

- 8:00: Musicium. Vandana Vishwas, vocalist/composer. Indian Classical. With George Koller; drum/bass; Edw Hanley, percussion; Vishwas Thoke, acoustic guitar; Suite 133 (main floor), 401 Richmond St. W. 416-599-7233. $20.

Friday March 27

- 12:10: Music at St Andrew’s. Noon-time Recital: Piano. St. Andrew’s Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.


- 7:30: Whitby Brass Band. Spring Concert.


- 8:00: Buddies In Bad Times Theatre. Mandy Goodhandy in Tranny: a Musical Comedy. 12 Alexander St. 416-975-8555. $10(March 26);$20(March 27,28). Also March 26,27.

- 8:00: Etoibecque Community Concert Band. 20th Anniversary Gala. Pastorius: Chicken; and other jazz and big band works. Guests: Etoibecque Swing Orchestra; Jake Koffman. Etoibecque Collegiate Auditorium, 86 Montgomery Rd., Etoibecque. 416-410-1570. $15 free (under 12).


- 7:30: Musical Comedy. See Mar 27.

- 8:00: Buddies In Bad Times Theatre. Mandy Goodhandy in Tranny: a Musical Comedy. 12 Alexander St. 416-975-8555. $10(March 26);$20(March 27,28). Also March 26,27.

- 8:00: Gordon Murray Presents. Piano.
A. Concerts in the GTA


● 8:00: Greater Toronto Philharmonic Orchestra. Spring Pops. Rodrigo: Concierto de Aranjuez; Copland: Appalachian Spring; Skalkotas: Greek Dances. Jeffrey McFadden, guitar; Jean-Michel Malouf, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 647-478-6122. $25; $20(sr/st).

● 8:00: Mississauga Festival Chamber Choir. Psalms and Solitude: A Lenten Concert. Music of the Lenten season, including a number of selections based on the Psalms. Guests: Exultate Chamber Choir; First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-7059. $25; $15(under 10).


● 8:00: Scarborough Philharmonic Orchestra. An Italian Festival. Rossini: Overture to Cenerentola (Cinderella); Stabat Mater for Soloists, Chorus and Orchestra; Respighi: Gl’ Uccelli (The Birds); Donizetti: Overture to Don Pasquale. Ronald Royer, conductor. Guests: Toronto Choral Society; Geoffrey Butter, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave E., Scarborough. 416-429-0007. $30; $25(sr); $15(st); $10(under 10).

● 8:00: Toronto Consort. Dowland in Dublin. See Mar 27.

Greater Toronto Philharmonic Orchestra

Spring pops

Saturday, March 28 - 8:00 PM
Calvin Presbyterian Church

Concierto de Aranjuez
by J. Rodrigo

Jeffrey McFadden, guitar

Jean-Michel Malouf, conductor

also in program

A. Copland - Appalachian Spring
N. Skalkotas - Greek Dances

tickets: $25 adult $20 student/senior
www.gtpo.ca/tickets - 647 478 6122

Part of the ‘Organ Century’ Season


2:30: Voicebox: Opera in Concert. Louise by Gustave Charpentier. Leslie Ann Bradley, soprano (Louise); Michele Bogdanowicz, mezzo; Dion Mazerolle, baritone; Opera in Concert Chorus (Robert Cooper, conductor); Peter Tiefenbach, conductor and piano; Guillermo Silva-Marín, artistic advisor. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7223 or 1-800-708-6754. $40-$82. In French with English surtitles. Wheelchair accessible.


3:00: Windermere String Quartet. Music. She Wrote. Fanny Mendelssohn: Quartet in E-flat; Sermen: Trio in D Op.1 No.3; Memelstein: Echoes of Illumina (premiere), St. Olave’s Anglican Church, 360 Windermere Ave. 416-769-0952. $25; $20(sr); $10(st). On period instruments.

3:00: York University Department of Music. Wind Symphony. Works by Mussorgsky, Hesketh, Vaughan Williams, Jager, Mackey and Holsinger. William Thomas, conductor. Tribute Communities Recital Hall, Accadale East Building, YU, 4700 Keele St.

Sunday March 29


TIMOTHY EATON MEMORIAL CHURCH PRESENTS

The Crucifixion
John Stainer

Palm Sunday
March 29 | 2 pm

416-925-5977

PWYC

PART OF THE ‘ORGAN CENTURY’ SEASON

TIMOTHY EATON MEMORIAL CHURCH

The Voicebox: Opera in Concert

AN ITALIAN FESTIVAL

A celebration of Italian music and culture featuring the Toronto Choral Society.

Saturday, March 28, 2015 - 8 p.m.
Salvation Army Scarborough Citadel, 2021 Lawrence Ave E.

Tickets available at the door, by calling 416 429-0007, email spo@spo.ca or online.

visit us at spo.ca

VOCALIST

AN ITALIAN FESTIVAL

A celebration of Italian music and culture featuring the Toronto Choral Society.

Saturday, March 28, 2015 - 8 p.m.
Salvation Army Scarborough Citadel, 2021 Lawrence Ave E.

Tickets available at the door, by calling 416 429-0007, email spo@spo.ca or online.

AN ITALIAN FESTIVAL

A celebration of Italian music and culture featuring the Toronto Choral Society.

Saturday, March 28, 2015 - 8 p.m.
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Tickets available at the door, by calling 416 429-0007, email spo@spo.ca or online.

AN ITALIAN FESTIVAL

A celebration of Italian music and culture featuring the Toronto Choral Society.

Saturday, March 28, 2015 - 8 p.m.
Salvation Army Scarborough Citadel, 2021 Lawrence Ave E.

Tickets available at the door, by calling 416 429-0007, email spo@spo.ca or online.
**HOLY WEEK & EASTER AT ST. JAMES CATHEDRAL**

**MARCH 29 - APRIL 5**

**4:00: Shot of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 x245. Free; donations welcomed.**

**4:00: Eglinton St. George's United Church. Hayes: Requiem. Whitburn: Requiem Canticorum for choir and saxophone; works by Holst, Parry and others. Chamber orchestra and choir; Robert Carl, saxophone; Christina Fay; piano; Andrew Adair; organ; Shawn Grenke, conductor. 35 Lytton Blvd. 416-481-1141. $35; $15 (students).**


**The Last Paradise**

**Sunday March 29 2015**

**8:00: Esprit Orchestra. The Last Paradise. Dalbavie: Color (Canadian premiere); Staniland: Vast Machine (world premiere); Good: Resonance Unfolding 2 (world premiere); Xiaogang Ye: The Last Paradise (for violin and orchestra; Canadian premiere). Stephen Sitarski, violin; Alex Pauk, conductor. Koerner Hall, 278 Bloor St. W. 416-408-0208. $20-$65. 7:15: pre-concert chat.**

**8:00: Gallery 345. An Evening of Art Song: Danie Friessen, Soprano and Monique de Margerie, Piano. Schumann: Liederkreis Op.39; Poulenc: Francaises pour rire. 345 Sorauren Ave. 416-822-9781. $20; $10 (students/art workers).**


**Monday March 30**


**5:00: University of Toronto Faculty of Music. Brush Up Your Shakespeare. Operatic and musical theatre works based upon the plays of William Shakespeare. Excerpts from Merchant of Venice, West Side Story and other works. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. $30; $20 (sr); $10 (students).**


**12:30: York University Department of Music. Jazz Festival: Jazz Vocals. Mike Cadó, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.**

**7:00: York University Department of Music. Jazz Festival: Jazz Choirs. Mimi Adams, conductor. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 416-408-0208. Free (ticket required).**

**7:30: Royal Conservatory of Music. Student Chamber Ensembles Concert: Brass. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.**


**Monday March 31**


**Sunday March 29, 3:00**

**Music, She Wrote**

Fanny Mendelssohn Quartet in E-flat
Laura Maddalena Sirmen
Trio in D Op. 1 #3
Julia Mermelstein
Echoes of Illumina

date: March 27, 2015

**Windermere String Quartet**

**Windermere String Quartet**

**Live at:**

**35 Lytton Blvd., Toronto 416.481.1141**

**www.esquartet.com**

**Monday March 30**
A. Concerts in the GTA

Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-593-8231. Free.


Thursday April 2

- 8:00: Gallery 345. The Art of the Piano: John Stetch. CD release of Off With The Cuffs. 345 Sorauren Ave. 416-822-9781. $20; $10(st).

Friday April 3

- 12:00 noon: Cathedral Church of St. James. Holy Week and Easter at St. James Cathedral. Good Friday 3-hour devotion. Sanders: Reproaches; Palestrina: O bone Jesu; other works. Choir of St. James Cathedral. 65 Church St. 416-364-7865 x245. Free. Will offering. Religious service; also 1:00 and 2:00.
- 7:30: Cantabile Chorale of York Region.

Good Friday April 3, 10:30 am

REQUIEM

K. Lee Scott

The Choir of Lawrence Park Community Church
Kimberley Briggs, soprano; Alastair Smyth, baritone; Mark Toews, conductor & instrumental ensemble

Lawrence Park Community Church
2180 Bayview 416 489 1561 Freewill offering

Saturday April 4


Ukrainian Connection

April 1 | Betty Oliphant Theatre

www.NewMusicConcerts.com

March 1 - April 7, 2015

11:00am: Chamber Music Hamilton. Col- legium Musicum 9. Handel: Ti vo’ giusta e non pietosa; Voi che udite il mio lamento(both from Agrippina); Bach: Vergnügte Ruh, beliebte Seelenlust(from Cantata 170); Wider-strebe doch der Sünder(from Cantata 54); Et misericordiae(from Magnificat); Violin Concerto in D Minor; Es ist Vollbracht(from St. John Passion); Brandenburg Concerto No.6. Art Gallery of Hamilton, 123 King St. W., Hamil-ton. 905-525-7429. $30; $27(con); $10(st).
4:00: Wilfrid Laurier University Faculty of Music. Music at Noon: Kathryn Ladano, bass clarinet and Casey Sokol, piano. Maureen Forrester Recital Hall, Wilfrid Lau- rier University, 75 University Ave., Water- loo. 519-884-0710 x4439. Free.
8:00: Kitchener-Waterloo Chamber Music Society. Cabaret. Soo Bae, Cello and Olena Klyucharova, Piano. All-Bach program: one solo cello suite; one piano work; one sonata for cello and piano (all TBA). KWCMS Music Room, 57 Young St. W., Waterloo. 519-886- 1673. $30; $25(sur); $20(st).
Monday March 9
11:45am: Wilfrid Laurier University Fac- ulty of Music. Student Recital. Maureen For- rester Recital Hall, Wilfrid Laurier University, 75 University Ave., Waterloo. 519-884- 0710 x4439. Free.
Wednesday March 4
12:00 noon: Midday Music with Shigeru. Joyful Song. York University Music Students with Katherine Robbin. Hi-Way Pentecostal Church, 50 An ne St. N., Barrie. 705-726-1181. $5; free(st).
8:00: Kitchener-Waterloo Symphony Orchestra. Before They Were Famous. Torr- ello: Sinfonia Op No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantais- ie for Violin and String Orchestra; Mendels- sohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew- Poyser, conductor. Harcourt Memorial United Church, 67 Dean St., Guelph. 519-745-4711 or 888-745-4717. $35; $14(st). Also Mar 4(Water- loo), 7(Cambridge).
7:30: Soo Bae, Cello and Mia Chung, Piano. Rachmaninoff: Sonata for cello and piano; Chopin: Sonata for cello and piano; other works t.b.a. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30(sur); $20(st).
7:00: Queen’s University School of Music. New Music Kingston Series: Recent Canadi- an String Quartets. Works by Butter- field, Gougoue, Tenney and Underhill. Bazzini String Quartet. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-3424. $20; $15(sur); $10(st).
8:00: Rant Magpie Rant. Trad-Folk-World- Roots-Cabaret-Galec-Rabble-Rousers, Har- rington Hall, 539 Virginia St., Harrington. 519-475-0060. $30.
8:00: Wilfrid Laurier University Faculty of Music. Flute Chamber Music. Maureen For- rester Recital Hall, Wilfrid Laurier University, 75 University Ave., Waterloo. 519-884- 0710 x4439. Free.
Saturday March 7

- 7:30: 5 at the First/Capella Intima/Gallery Players of Niagara. Purcell: Dido and Aeneas; other works. Catchfire Choir, Sheila Dietrich, soprano; Jenny Enns Modolo, alto; Bud Roach, tenor; David Roth, baritone; Gallery Players of Niagara. First Unitarian Church of Hamilton, 170 Dundurn St. S., Hamilton. 905-527-8441. $20+$5(age 12 and under).

Sunday March 8

- 2:00: Gallery Players of Niagara/Capella Intima. Dido and Aeneas. Purcell. Jennifer Enns, mezzo-soprano; Julia Debbew, soprano; Lynn Sue-a-Quan, violin; Christo-.

Monday March 9

- 11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Wednesday March 11


Thursday March 12

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon: Sherry Minassian, piano and voice. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Friday March 13

- 7:00: Queen's University School of Music. Dr. Yoko Hirota, piano. Works by Canadian composers. Harrison-LeCaine Hall, Queen’s University, 39 Bader Ln., Kingston. 613-533-2352. Free.

Saturday March 14

- 1:00: Canadian Music Centre. JUNO Awards Classical Nominees’ Showcase. The Rock on Locke (Church of St. John the Evangelist), 320 Charlotte Ave. W., Hamilton. 905-361-6601 x201, $15 (free with JUNOfest wristband). Reception following. Free.

Sunday March 15

- 2:00: Ragtime master. The Isabel, 390 King St. W., Kingston. 613-530-2050. $35(adult), $30(senior), $20(student), $15(child).

Monday March 16

- 8:00: Wilfrid Laurier University Faculty of Music. Music Composer Concert. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.
Welcome.

Costumes $64 (sr); $17 (under 35); $10 (child). 905-526-7756. $23–$67; $21–$50.

**Hamilton**

**Trek, Twilight Zone, Planet of the Apes, E. T., thewholenote.com** 567-9291. $30. 705-688-5550 x3817.

**Rousers**

Welland 2:00; 1:30; 7:30; 3:30; 5:00. 905-788-1648. $26.

**Midland**

Child’s Auditorium, MacKenzie High School, Midland. 705-527-4420. $10; $5(st).

**Kitchener-Waterloo Symphony**

Student Recital: Rezaei Asl, Piano. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817.

Tuesday March 24

11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. 7:00 doors open. Music@Noon: Instrumental study. David Fung, piano; Edwin Outwater, conductor. Centre in the Square, 10 Queen St. N., Kitchener. 519-897-7000 x24246. Free.

7:00: Broadway in Hamilton. The Emerald: Celtic Woman. Traditional Irish anthems, pop standards and original music. With bagpipers, dancers, a full band and choir. Hamilton Place Theatre, 10 MacNab St, Hamilton. 905-546-4040. $90–$110.

Thursday March 26


12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon: Marcus Scholtes, violin. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0700 x4439. Free.

7:00: Wilfrid Laurier University Faculty of Music. Music@Noon: Instrumental study. Nagata Schachu & Ensemble Jeng Yi. Japanese and Korean drums. Convocation Hall, University of Guelph, 1280 Main St W., Hamilton. 905-525-9140 x24246. $20; $15(sr); $5(st).

Friday March 27

7:00: Brock University Department of Music. Encore! Concert Series: Trio Surge, Voices of Eastern Europe - Transcendent Music From Troubled Times. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257. $28.50; $22.50(sr/st); $5(eGO high school program).


March 1 - April 7, 2015

**March 1 - April 7, 2015**

**Brookside Music Assocation Midland Presents**

**THE VIENNA BOYS CHOIR**

March 24th

Please Visit www.BrooksideMusic.com

**7:00:** Brookside Music. Vienna Boys Choir. St. Paul’s United Church (Midland), 308 King St., Midland. 705-527-4420. $50.

**7:30:** Queen’s University School of Music. Choral Ensemble. Darrell Bryan, conductor. Isabel Bader Centre for the Performing Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257. $28.50; $22.50(sr/st); $5(eGO high school program).

**Saturday, March 28, 2015, 7:30 pm**

St. Basil’s Roman Catholic Church, 50 Palace Street, Brantford

Adults $25, Students/Children $15

Email: info@grandriverchorus.com www.grandriverchorus.com
Sunday March 29


Tuesday March 31

11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

12:00 noon: Brock University Department of Music. Student Soloist Day. MacKinnon Room 107, University of Waterloo, 50 Stone Rd., Guelph. 519-824-4120 x52991. Free.

Wednesday April 1

12:30: University of Waterloo Department of Music. Noon Hour Concerts: The Western Conservatory. Faculty members of the University of Western Ontario. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.


7:30: Wilfrid Laurier University Faculty of Music. Chamber Music Concert. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Thursday April 2

C. Music Theatre

**MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals to non-traditional performance types where words and music are in some fashion equal partners in the drama.

These listings have been sorted alphabetically. Some information here is also included in our GTA and Beyond the GTA listings sections, but readers whose primary interest is MUSIC THEATRE should start their search with this section.

This section is still in development. We welcome your comments and suggestions at publisher@thewholenote.com.

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Lower Ossington Theatre. ABBAMANIA. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. $30-$60. Mar 25 8:00.


Lower Ossington Theatre. Don’t Stop Me Now - The Music of Queen. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. $30-$159.95. Runs until Mar 28 8:00.

Lower Ossington Theatre. HAIRSPRAY. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. $30-$60. Runs Mar 21 to Apr 12, start times vary.


**Jazz jams:** The Rex’s monthly jazz jam used to be hosted by a certain the three-year-old who has played how many tunes and gives all players a fair shake. Gale pays close attention to who has played many tunes and gives all players a fair shake.

Got a Tuesday night conflict? No problem. There is no shortage of jams in Toronto. Some examples include the Monday night jam at Annette Studio hosted by drummer Jared Goldman (handed down to him this year from saxophonist Nick Morgan), the Django Gypsy jazz Jam at Grossman’s Tavern, and – singers, take note! – Lisa Particelli’s Wednesday night singer-focused jam, “Girls’ Night Out” (where guys are welcome, too).

Larnell Lewis, the Toronto-based trumpeter who frequently tours with Snarky Puppy, is respected not only for his powerful grooves and technical mastery of the instrument, but also for his artistry and ability to create solos that capture the interest of a listener, much in the way a good story would. For those of us who have heard him play, it should be no surprise that this month, Lewis will be playing his first solo drum concert – a rare thing – at 80 Gladstone. The venue is charming, and I’m certain the music will be, too.

**MUSICALS:**


**Beyond the GTA**

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**University of Toronto Faculty of Music.**


University of Toronto Faculty of Music. Didlo and Aeneas. Mar 24.

University of Toronto Faculty of Music. Dominic Argento: Postcard from Morocco. Mar 12 to 15.


WolffPAC. Bare: A Pop Opera. Mar 12 to 14.
new album this month, with promo tour dates in downtown Toronto, Kitchener-Waterloo and Montreal. The album includes, according to Botos, “many influences from Hungarian Romany music, to straight ahead jazz, to funk.” Robi, a former student and friend of Oscar Peterson, will be joined on the album, and the tour dates, by Seamus Blake on sax, Robert Hurst on bass, and Jeff “Tain” Watts on drums.

On a personal note, Robi was one of the first jazz pianists I heard live, and he remains one of my favourites. I have spent many evenings at Chalkers Pub watching Robi’s hands glide across the keyboard of their beautiful Shigeru Kawai concert grand, trying to put a name to what exactly it is that makes Robi sound so good. I haven’t found that name yet, so the only way to find out is to go out and see for yourself!

I don’t know about you, Toronto, but I can barely contain my excitement for this month’s line-up. See you in the Clubs!

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Beat by Beat | Mainly Clubs. Mostly Jazz.

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D.

In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725 102diner.com (full schedule)
March 27 6pm Bola, & Sax; Ori Dagan, Jordan O’Connor, & Allison Young PWYC.

80 Gladstone

80 Gladstone Ave. 416-516-7199 80gladstone.com (full schedule)
March 14 8pm Larnell Lewis: Solo drum performance $15 / $10 (st)

Alleycatz

2409 Yonge St. 416-481-6865 alleycatz.ca
All shows: 9pm unless otherwise indicated. Call for cover.
Every Mon 8pm Salsa Night w/ Frank Bischnau and free lessons. Every Tue 8:30pm Bachata Night w/ DJ Frank Bischnau and free lessons. Every Wed 8:30pm Carlo Bernardinucci Band. No Cover. March 5 Jim Dan Dee. March 6 Nine Times Band. March 12 Jazz Biscuit. March 14 James McKendry. March 19 Wild “T” Tony Spring: March 20, 21, 27, 28 Lady Kane.

Annette Studios

566 Annette St. 416-880-8378 annettestudios.com
Every Mon 9:30pm Jazz Jam w/ Jared Goldman Quintet. Suggested donation $12-$16 (st)

Artword Arbar

15 Colbourne St., Hamilton 905-543-8512 artword.net/full schedule
March 6 8pm Mike DeConti (bass) with Mike Raina (drums), Chris Platt (guitar), and featured guests Cover TBA. March 7 8pm Colina Phillips (voice) & Stacie McGreggor (piano) $15. March 12 6pm The Worst Pop Band Ever: Adreen Farrugia (piano), Chris Gale (guitar), Drew Briston (bass), Tia Shia (drums) $10. March 20 8pm KAIJEN: Wayne Janus (guitar, voice), David Currillo (drums), Shane Lannigan (bass). $10. March 27 8pm Ophelia Syndrome: Josh Kohler (bass), Trina Nadeau (cello), Deanna Wells (keys, voice), Andrew Barbisan (drums) $10. March 28 8:30pm Hat & Beard: Ken Aldcroft (guitar), Dave Clark (drums) $12 / $10 (st)

Blackbird, The

812b Bloor St. West 647-344-7225 theblackbird.com/full schedule

Bloum

2315 Bloor St. W. 416-767-1315 bloumrestaurant.com
All shows: No minors. Call for reservations. March 7 7pm Louis Simao Fade Trio $50 (with dinner). March 26 7pm Alex Pangman $45 (with dinner).

Boat Restaurant, The

158 Augusta Ave. 416-593-9218 theboatrestaurant.com/full schedule

Castaño’s Lounge

2166 Queen St. E. 416-699-8272 castasonolounge.com/full schedule
All shows: No cover/PWYC. Every Wed 6pm The Mediterranean Stars, Every Saturday 4:30 Big Rude Jake. March 4 8:30pm Blue Venus.

C’est What

67 Front St. E (416) 867-9498 cestwhat.com/full schedule
March 7, 21 Apr The Hot Five Jazzmakers No cover/PWYC. February 14, 28 The Boxcar Boys No cover/PWYC.

Chalkers Pub, Billiards & Bistro

247 Marleave Ave. 416-789-2531 chalkerspub.com/full schedule
Every Wed 8pm – midnight Girls Night Out Jazz Jam w/ host Lisa Particelli, PWYC. March 29 7pm Bartosz Hadala (piano) Trio with Mike Downes (bass), Alan Hetherington (drums) $10.

DeSotos

1079 St. Clair Ave. W. 416-651-2099 desotos.ca/full schedule
Every Sun 11am-2pm Sunday Live Jazz Brunch hosted by Anthony Abbategieli No Cover.

Domination on Queen

500 Queen St. E 416-368-6893 dominationonqueen.com/full schedule Call for cover charge info.

Emmet Ray, The

924 College St. 416-792-4497 theemmetray.com/full schedule All shows: No Cover/PWYC.

Flying Beaver Pubaret, The

488 Parliament St. 647-347-6567 pubaret.com/full schedule

Free Times Cafe

320 College St. 416-667-1078 freetimescafe.com/full schedule

Gate 403

403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC.
March 3 5pm Michael Lacindra Jazz Duo; 9pm Rosy Cervantes y La Sama Rabilia Blues Band. March 2 5pm Mike Daley Jazz Trio; 9pm Michael O’Grady with His Friends. March 3 5pm Howard Willett Blues Duo; 9pm Bruce Chapman Blues Duo featured guests.
March 4 5pm Ben Walker Jazz Trio; 9pm Julian Fauth Blues Night. March 5 5pm Clair Lee Jazz Trio; 9pm Melanie Brööl’s Band. March 6 5pm Fraser Melvin Blues Band. March 7 5pm Bill Heffernan and His Friends; 9pm Melissa Boyce Jazz & Blues Band. March 8 5pm Brad Cheeseman Jazz Trio; 9pm Aimee Butcher Jazz Band. March 8 5pm Dela Errington Boot Music Duo; 9pm Chris Staig Trio. March 10 5pm Byung-Gui Jung Jazz Band; 9pm Brad Harrison Jazz Band. March 11 5pm Michelle Rumball with Friend; 9pm Julian Fauth Blues Night. March 12 5pm Bill Maclean & Brian Stevens: 82/vocal/piano duo; 9pm Kevin Laliberté & Flamenco Trio. March 13 5pm Mike Field Jazz Band; 9pm Danielle Bessell Jazz Band. March 14 5pm Bill Heffernan and His Friends; 9pm Reidie Kaiser; Doc Barrister’s Harlem Rhythm. March 15 5pm Carter Brodkorp Jazz Quintet; 9pm Mike Pelletier Jazz Quartet. March 16 5pm Abbey Shildberg Jazz Trio; 9pm Rob Davis Blues Duo. March 17 5pm Jeffery Hovan Jazz Band; 9pm Toby Hughes Jazz Band. March 18 5pm Paul O’Connor: Concord Jazz Quintet; 9pm Julian Fauth Blues Night. March 19 5pm Roger Chong Jazz Band; 9pm Annie Bonsignore Jazz Duo or Trio. March 20 5pm Broderick Jones; 9pm Tevin Swing Band. March 21 5pm Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. March 22 5pm Marie Fatima Rudolf Jazz Band; 9pm Tiffany Hanus Jazz Band. March 23 5pm Cody McMillan Jazz Duo; 9pm Kayla Ramu Jazz Band. March 24 5pm Danny S and Brian Gaudio Blues Duo; 9pm Simone Morris Jazz Trio. March 25 5pm Ed Sweetman with Rob Rowe Jazz Duo; 9pm Julian Fauth Blues Night. March 26 5pm G Street Jazz Trio; 9pm Cyndi Carleton: At Ease Music. March 27 5pm Ken Taylor: Fixin’s Jazz Trio; 9pm Julian Fauth Blues Night. March 28 5pm Bill Heffernan and His Friends; 9pm Doréné Roberts Band. March 29 5pm Cheryl White Rhythm & Blues Band; 9pm Karl Silverina Jazz Trio. March 30 5pm Sarah Kennedy Jazz Duo; 9pm Blios Steryanni Jazz Trio. March 31 5pm Steve Amirauct Sol; 9pm Laura Wilson: “Fibralou” – soul/funk/blues music.

Grossman’s Tavern

378 Spadina Ave. 416-977-7000 grossmanstavern.com/full schedule All shows: No cover (unless otherwise noted.) Call for cover charge info.
March 1 4:30pm New Orleans Connection All Star Jazz Band; 10pm The National Blues Jam with Brian Cober. March 2 10pm No Band Required. March 3 8pm Django Gypsy Jam. March 4 10pm Bruce Donomoy.

Habits Gastropub

928 College St. 416-533-7727 habitsgastropub.com/full schedule
March 7 9pm Bossa Tres. March 13 9pm Thom Mason (guitar) Quartet with Patrick Smith (sax), Nick Arsenau (trumpet), Mike Raina (drums). March 14 9pm Brad Cheeseman (bass) Trio with Dan Rougeau (guitar), TBA.

Harlem Restaurant

67 Richmond St. 416-368-1020 harlemrestaurant.com/full schedule All shows: 7:30-10pm (unless otherwise noted.) Call for cover charge info.
March 6, 13, 20, 27 Dave Hutchinson Jazz & Blues Band. March 21 Kristin Fung. March 28 Liz Laughery & Adrian X.

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560 allshows.com PWYC / $5 / $10
Every Sun 3pm Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.

Home Smith Bar – See Old Mill, The

Hugh’s Room

2261 Dundas St. W. 416-531-6604 hughesroom.com All shows: 8:30pm (unless otherwise noted.)
March 10 10am Toronto Raval $15.
March 4 The Bombadils CD release: “Grassy Roads, Wandering Feet” $15 (adv) / $20 (door), March 6 Anthony Gomes $20 (adv) / $25 (door).
March 7 Tribute to Joni Mitchell: Songs are like tattoos $25 (adv) / $30 (door).
March 8 The Kruger Brothers $30 (adv) / $35 (door).
March 10 Q2R performs the music of Genesis $25 (adv) / $30 (door).
March 11 The Darrell London CD release $18 (adv) / $20 (door).
March 12 8pm The 2015 JAZZ.FM91 Cabaret
In the Clubs ( Mostly Jazz)  

D. 


Poetry Jazz Café  

234 Augusta Ave. 416-599-5299 poetryjazzcafe.com (full schedule) All shows: 9pm  

Reposado Bar & Lounge  

136 Ossington Ave. 416-532-6474 reposadobar.com (full schedule) 

Reservoir Lounge, The  

52 Wellington St. E. 416-955-0887 reservolioure.com (full schedule) Every Tue 9:45pm Tyler Yarema and his Rhythm. Every Wed 9:45pm Bradley and the Bouncers. Every Thu 9:45pm Mary McKay. Every Fri 9:45pm Dee Dee and the Dirty Martinis. Every Sat 9:45pm Tyler Yarema and his Rhythm. 

Red Hotel Jazz & Blues Bar, The  

194 Queen St. W. 416-518-2745 therex.ca (full schedule) Call for cover charge info. March 11pm Excelsior Dixieland Jazz; 3:30pm Club Djonga; 7pm Bugaloos Squad; 9:30pm Tim Hamel Quartet. March 2 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. March 3 6:30pm Richard White man Group; 9:30pm Brooklyn/ Franeke’s Kandinsky Effect. March 4 6:30pm Scott Kemp Trio; 9:30pm Brooklyn/Franeke’s Kandinsky Effect. March 5 6:30pm Kevin Quain; 9:45pm New York’s Joel Harrison Quartet feat. David Braid. March 6 4pm Hogtown Syncopators; 6:30pm Lester McLean Trio; 9:45pm New York’s Joel Harrison Quartet feat. David Braid. March 7 4pm Danny Marks and Friends; 3:30pm Chris Hunt Tentet + 2; 7:30pm Bacchus Collective; 9:45pm Carrs/Davidson 9. March 8 12pm Excelsior Dixieland Jazz; 3:30pm Red Hot Ramble; 7pm Bugaloos Squad; 9:45pm Carrs/Davidson 9. March 9 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. March 10 6:30pm Richard Whitman Group; 9:30pm Israel’s Eldh Ettun. March 11 6:30pm Scott Kemp Trio; 9:30pm Kirk MacDonald Quartet. March 12 6:30pm Laura Hubert Band; 9:30pm Kirk MacDonald Quartet. March 13 4pm Hogtown Syncopators; 3:30pm Lester McLean Trio; 9:45pm Brian Kenny Trio. March 14 12pm Danny Marks and Friends; 3:30pm The T.J.O. Big Band; 7:30pm Bacchus Collective; 9:45pm Raoul & ‘Bigger’ Time. March 15 12pm Excelsior Dixieland Jazz; 3:30pm Dr. Nick & the Rollercoasters; 7pm Bugaloos Squad; 9:30pm Mackenzie Longpre. March 16 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. March 17 6:30pm Richard Whitman Group; 9:30pm Classic Rex Jam hosted by the Harley Card Quartet. March 18 6:30pm Kobi Hass Quartet; 8:15pm Guy Min tas Trio; 10pm New York’s Anat Cohen Quartet. March 19 6:30pm Kevin Quain; 9:45pm 

New York’s Ingrid Jensen & B.C.’s Eli Bennett with Gray Matter. March 20 4pm Hogtown Syncopators; 6:30pm Lester McLean Trio; 9:45pm New York’s Ingrid Jensen & B.C.’s Eli Bennett with Gray Matter. March 21 12pm Danny Marks and Friends; 3:30pm Jer ome Goddoo; 7:30pm Bacchus Collective; 9:45pm Murley/Braid Nordic Project. March 22 12pm Excelsior Dixieland Jazz; 3:30pm Mr. Rick’s Tin Pan Alley; 7pm Bugaloos Squad; 9:45pm Murley/Braid Nordic Project. March 23 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. March 24 6:30pm Richard Whitman Group; 9:30pm Classic Rex Jam hosted by Chris Gale. March 25 6:30pm Scott Kemp Trio; 9:30pm Eric St. Laurent Trio. March 26 3:30pm Kevin Quain; 9:30pm Kiki Mi sumi. March 27 4pm Hogtown Syncopators; 6:30pm Lester McLean Trio; 9:45pm New York’s Matthew Stevens: Woodward CD release. March 28 12pm Danny Marks and Friends; 3:30pm Bob Roe Latin Big Band; 7:30pm Bacchus Collective; 9:45pm New York’s Matthew Stevens: Woodward CD release. March 29 12pm Hart House/JAZZF Youth; 3:30pm Freeway Dixieland; 7pm Bugaloos Squad; 9:30pm Barry Romberg’s Three Blind Mice. March 30 6:30pm University of Toronto Student Jazz Ensembles; 8:30pm John MacLeod’s Rex Hotel Orchestra. March 31 6:30pm Richard Whitman Group; 9:30pm Classic Rex Jam hosted by Chris Gale. 

Salty Dog Bar & Grill, The  

1980 Queen St. E. 416-849-5064 (call for full schedule) 

Sauce on the Danforth  

1376 Danforth Ave. 467-748-1376 sauceontheDanforth.com All shows: No cover. Every Mon 9pm The Out Of Towners: Dirty Organ Jazz. Every Tue 6pm Julian Fauth. 

Seven44  

(Formerly Chick n’ Deli) The People’s Chicken 744 Mount Pleasant Rd. 416-489-7931 seven44.com (full schedule) March 7 7:30pm Advocates Big Band No cover. March 9 7:30pm Bob Cary Big Band No cover. March 16 7:30pm George Lake Big Band No cover. 

Toni Buloni  

156 Cumberland St. 416-967-7676 tonibuloni.com (full schedule) No Cover. Saturday shows: 5pm. $30 food/ drink minimum. Sunday shows: 5pm. $25 minimum. 

Transcend  

292 Brunswick Ave. 416-923-8137 transcandz.org (full schedule) 3-4 shows daily, various styles. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Thurs 7:30pm Bluegrass Thursdays: Hounds- tooth. Every Fri 5pm The Foolish Things (folk). This month’s shows include: March 1, 15omon’s Monk’s Music. March 10pm Pinh eler Villas. March 10pm The Ryan Driver Band, with LUKA. March 10 10pm Stop Time. March 20 7:30pm Dust: The Quietest Big Band in the Known World. March 10pm The Ken McDonald Quartet. March 25 7:30pm Trevor Giancola. March 27 10pm The Ryan Driver Sextet. March 31 10pm Nick Fraser Presents. 

Beat by Beat | Bandstand  

Harris in 1717. On July 17, 1717, Handel’s Water Music accompanied the king’s excursion on the Thames, and, as horns in both D and F are called for in the score, this instrument is likely one that was played during the premiere performance of Handel’s famous composition. The band’s next concert, bearing the clever title “Tsar Trek” (Meredith is good with titles) takes place April 15 at Byron United Church. It’s the continuation of their November performance of the “Rousing Russian Repertoire Voyage,” a performance I had also hoped to attend, but once again the weatherman had different ideas for me. For the April concert we can look forward to the music of Kabalevsky, Shostakovich, Rachmaninoff, Tchaikovsky and more. A real pressing goal is the need to establish a museum for this amazing collection of instruments and related paraphernalia. Once the weather improves, and a trip to London becomes reasonable, I hope to visit with Dr. Hank and come back with enough information on this treasure for a future feature article in The WholeNote. 

Toronto Concert Band: In last month’s issue I mentioned that I hoped to attend the inaugural concert of the Toronto Concert Band. Usually when I attend the first concert of a newly formed band, I am fully prepared to overlook the usual varied problems of a fledgling group which has not yet developed the cohesion of a group which has been together for a few years. There was no need for such at this concert. A well-polished performance by a tightly knit ensemble delighted a full house at the CBC’s Glenn Gould Studio. Congratulations. Here’s to many more concerts. 

Long and McQuade: With the resounding success of their many New Horizons bands, Long and McQuade have recently announced the establishment of the new Ontario Pops Orchestra for those who would like to learn a string instrument and play in a group. This is yet another example of the growing trend for adult community musical ensembles at the novice level. Perhaps people have been reading about the benefits of musical participation in later life. An article on this subject from the Washington Post and another in a recent issue of the Journal of the Retired Teachers of Ontario indicate that more and more studies are proving that such benefits are significant. 

Recently, I learned of World Fiddle Day which will be coming up soon. There are preparatory practices now underway in Toronto leading up to the big day. Toronto participants will all be together playing at historic Old Fort York in a few weeks time. Now how about world trombone day or world euphonium day? Let’s campaign for that. 

Uxbridge Community Concert Band: The Uxbridge Community Concert Band is a summertime-only band which was formed years ago to provide a group for students during the summer months. Initially the band was made up mainly of students, but over the years this has evolved to include a wide range of members from high school and university students to all ages and occupations. This year, their 24th season, they will begin rehearsals on May 20 under the direction of conductor Stefan Brunette. For information email him at ucubg@powergata.ca 

Definition Department: This month’s lesser known musical term is pastorate: The beverage to drink in the country when listening to Beethoven with a member of the clergy. We invite submissions from readers. Let’s hear your daffynitions. 

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

PAUL ENNIS

Master classes as those listed below in Section D: The Etceteras, are invaluable learning experiences. And not just for the participating students. Those listening in, be they students or other musicians can gain insights into performing that they can use in their own private pursuits; curious music lovers can likewise get a behind-the-scenes glimpse into the ways music that they hear in the course of their concertgoing lives is imagined and prepared.

TSO music director Peter Oundjian held his second RCM master-class of the season February 9, teaching students from the Phil and Eli Taylor Performance Academy for Young Artists. As the Academy’s dean Barry Schiffman (himself a former student of Oundjian) explained, the Glenn Gould School’s student body ranges in age from 18 to 23 whereas the Taylor Academy’s runs from 12 to 17. (Oundjian’s reaction reminded everyone that prior to being music director of the TSO, he had been first violinist of the ASQ and piano accompanist. It was as jaw-dropping almost always means collaando [collapsing], i.e. slowing down. Finally, this insightful nugget – “We think of this piece as grand but it has moments of great intimacy” – and a telling comparison between two great composers in which Oundjian described Schubert’s use of intimacy as “very personal but still having universal impact.” With Beethoven, even at his most intimate moments, “you still feel he’s telling you what to do.” For several minutes, the maestro had been conducting the five young string players with the same gusto and commitment he brings to the TSO.

Paul Ennis is the managing editor of The WholeNote.

E. The Etceteras

Galas and Fundraisers

- Mar 07 7:00: Toronto All-Star Big Band. 2nd Annual Scotty Scholarship Gala Dinner at 7:00; dance at 8:30; silent auction; cash bar. Scholarship goes toward furthering the musical education of a deserving band member. Palais Royale, 1601 Lake Shore Blvd. West. 416-231-5695; http://goo.gl/RD8GLA $95.
- Mar 07 7:30: VOGA Chorus of Toronto. 5th Annual Cabaret/Silent Auction. An evening of fun & fundraising; choristers’ performances (solas, duets, ensembles ... serious, and not the least bit serious!), yummy savoury & sweet appetizers, cash bar, silent auction. The Grand Hall, Estonian House, 358 Broadview Ave. womenschoir.ca $30.
- Mar 07 8:00: ORIANA Women’s Choir. 2015 Plant Sale: Due date for orders is today! This year we’re offering mixed hanging baskets, begonias, and (new this year) geraniums. Our supplier grows the seedlings especially for ORIANA, and delivers them to three convenient locations across the city. Order by Monday March 9; delivery date: Saturday, May 23. For order form go to www.orianachoir.com
- Mar 26 7:00: Echo Women’s Choir. Moon-lit City. An Earth Hour fundraiser featuring JUNO-nominated (Rise), multi-instrumentalist, singer-songwriter Annabelle Chvostek; also includes a wine-tasting (courtesy of Harbour Estate Vineyards, The Solar Winery); a silent auction, an array of delectable nibbles, and a cash bar. Church of the Holy Trinity, 6 Trinity Square. 416-278-2986; www.choir.org $35.
- Mar 29 8:00: Kitchener-Waterloo Symphony. Annual Fundraising Gala. Screening of the 1952 classic film Singin’ in the Rain starring Gene Kelly, Debbie Reynolds and Donald O’Connor, with the vocals and dialogue intact and soundtrack provided by the KWS. Beginning at the Crowne Plaza Hotel in downtown Kitchener. guests will enjoy cocktails and a gourmet 3-course dinner before attending the concert. The evening features special performances by the KW Symphony and the KW Youth Orchestra. $95.

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E. The ETCeteras
guest speaker Patricia Ward Kelly, who will share her favourite stories and memories of her late husband, Gene Kelly, at a live auction with a grand prize of a trip for 2 to a Canadian charity location. To purchase Gala packages: kwsymphony.ca/gala; 519-745-4711; 888-745-4717, $125; $1000 (tables of 10).

Competitions
● Mar 29 1:00: Orchestra Toronto. Marts Hidy Concerto Competition Live Finals; 2015 Prize for Woodwinds. Upper Gallery, Toronto Centre for the Arts, 5040 Yonge St. Free admission, RSVP required at 416-467-7142.

Tours, Marches
● Mar 08, 15, 22, 29 10:30am: Canadian Opera Company. 90-minute tours for the general public. These extensive tours include backstage access and are an opportunity to learn more about the first purpose-built opera house in Canada, its history, architecture and innovative acoustic design. Each tour is led by trained docents and includes information and access to the Isadora and Rosalie Sharp City Room, the Richard Bradshaw Amphitheatre and R. Fraser Elliott Hall, as well as backstage areas like wig rooms and dressing rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. West. www.coc.ca; 416-535-0200; 1-888-689-9545.

● Mar 02 1:30: Miles Nadal JCC. Opera and Shakespeare. With operatic director Ian Scott. Rediscover the genius of Shakespeare’s most beloved scenes, interpreted through the equally powerful genius of Verdi and other major opera composers. This 4-part series will include Romeo and Juliet, Macbeth, Otello and Falstaff. 750 Spadina Ave. 416-204-5535. $50 (series); $20 (drop in).

● Mar 03 6:00: Toronto Symphony Orchestra/Canadian Music Centre. Let Me Tell You: Composers in Conversation. Symposium featuring British composer/New Creations Festival curator George Benjamin, whose opera Written on Skin will be performed by the TSO on March 7. Other guests on this in-depth panel include NCF composers Hans Abrahamsen and Chris Paul Harman; hosted by the TSO’s Affiliate Composer Kevin Lau. This is a rare opportunity to hear these composers share their unique experiences, insights, and challenges. Canadian Music Centre, 20 Saint Joseph St. www.tso.ca/new-creations-festival/festival-extras.aspx


● Mar 09 1:30: Miles Nadal JCC. Opera and Shakespeare. See March 02 above.

● Mar 09 7:00: Toronto Masque Theatre. So, You Want to Write a Masque? Our popular clown friends from last season return for a special salon on masque-making. Also featuring artistic director Larry Beckwith, soprano Michele DeBoer and lutenist Lucas Harris. The Shaftesbury, 21 Shaftesbury Ave. To register: torontomasqueetheatre.com or 416-405-4561. $20; $15 (under thirty); $5 reduction for subscribers.

● Mar 17:30: Oakville Opera Guild. Tea with Opera: The Yeomen of the Guard. Guard Teas in the Industry. Artist and support personnel involved in opera, classical, jazz and other music fields are invited to learn from and interact with leaders in the business. In collaboration with The WholeNote Magazine, and moderated by broadcast personality Alexa Petroken, this high-voltage session will examine the challenges and advantages of the present day, through the perspectives of music presenters, managers, performers, journalists, publicists and more – to date including Chris Lorway, director of programming at the Alex, and Bobolink Agency. Centre for Social Innovation, 720 Bathurst St. 416-382-1422; http://ircpa.net $20 (IRCPA members); $25 (non-members).

● Mar 20 10:00: Miles Nadal JCC. Opera and Shakespeare. See March 02 above.

● Mar 27 and 28 10:00-1:00 and 2:00-5:00: International Resource Centre for Performing Artists. Encounter with Metropolitan Opera’s Joan Dornemann. Aims at helping singers, instrumentalists and others in the field to develop their full potential and improve their chances of success, these two days are the perfect opportunity for the singer who is unsure whether he or she is ready for important auditions, to gain vital confidence and direction. They also allow emerging coaches or collaborative pianists to develop their skills. The general public is encouraged to observe the preparation required for the advancement of artists they will soon see on major stages. McLaughlin Studio, Canadian Opera Company, 227 Front Street E. 416-362-1422; http://ircpa.net. Participating singers: $200 for the two days; observers: $25 (one session); $80 (all four sessions); for IRCPA members to observe: $20 (one session); $60 (all four sessions). Vocal teachers are invited to attend as guests, but must RSVP.


● Mar 29 1:00: International Resource Centre for Performing Artists, Who’s Who in the Industry. Artists and support personnel involved in opera, classical, jazz and other music fields are invited to learn from and interact with leaders in the business. In collaboration with The WholeNote Magazine, and moderated by broadcast personality Alexa Petroken, this high-voltage session will examine the challenges and advantages of the present day, through the perspectives of music presenters, managers, performers, journalists, publicists and more – to date including Chris Lorway, director of programming at the Alex, Bobolink Agency. Centre for Social Innovation, 720 Bathurst St. 416-382-1422; http://ircpa.net $20 (IRCPA members); $25 (non-members).

● Mar 30 1:30: Miles Nadal JCC. Opera and Shakespeare. See March 02 above.

Master Classes
● Mar 02 5:00: Royal Conservatory of Music Concerts; charitable receipt for CRA allowable portion of ticket price.

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● Mar 30 1:30: Miles Nadal JCC. Opera and Shakespeare. See March 02 above.

Master Classes
● Mar 02 5:00: Royal Conservatory of

Mar 04 10:00am & 2:00: Royal Conservatory of Music. Piano master class with Leon Fleisher. Location tba, 273 Bloor St. West. 416-408-2824. Free.

Mar 05 10:00am & 2:00: Royal Conservatory of Music. Piano master class with Leon Fleisher. Location tba, 273 Bloor St. West. 416-408-2824. Free.


Mar 12 2:00pm: Royal Conservatory of Music. Piano master class with Robert MacDonald. Location tba, 273 Bloor St. West. 416-408-2824. Free.

Mar 16 2:00pm: Royal Conservatory of Music. Violin master class with Mazzoleni Hall, 273 Bloor St. West. 416-408-2824. Free.


Mar 27 10:00am: Royal Conservatory of Music. Wind master class with Etienne Donald.

Screenings

Mar 03 7:00: Brookside Music. Screening of Mozart’s Don Giovanni. Mariusz Kwiecień, baritone; Alex Espósito, bass; Veronique Gens, soprano; Kasper Holten, director. Midland Cultural Centre, 333 King St., Midland. 705-527-4420. $15; $5 (st); free (under 13).


Mar 22 12:00 noon: Bloor Cinema Hot Docs. Singing the War’s Day. With soprano Adrienne Pieczonka; baritone Bryn Terfel; Tim Albery, director. 506 Bloor St. West. 416-637-3123; bloorcinema.com. $15; member rates available.

Mar 29 8:00: Kitchener-Waterloo Symphony. Annual Fundraising Gala. Screening of the 1952 classic film Singin’ in the Rain. See Galas and Fundraisers above.

Workshops

Mar 01 2:30: Musiky. Confident choralist’s

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Friday, March 20, 2015

An interactive March Break demonstration for children and youth.

See how pipe organs are put together and how they work! Hear, and even play “The King of Instruments.” Performances will include a range of fun and varied music. No experience required – but feel free to bring music to play!

Morning Session at 10am for ages 6-11
(Young children should be accompanied by a Guardian/Parent)

PIZZA!! and drinks at 12:00 noon

Afternoon Session at 1pm for ages 12-17

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Afternoon Session at 1pm for ages 12-17

Yorkminster Park Baptist Church, 1585 Yonge Street (at Heath) Toronto. Free of charge with a “give what you can” donation for pizza lunch.

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PRIVATE VOICE/PIANO/THEORY LESSONS: Experienced, RCM Certified Teacher located at Christ Church Deer Park (Yonge & St. Clair). Prepares you or your child for RCM exams, competitions & auditions. Contact Jessika: jwthakmusical@gmail.com (647) 214-5227.

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classified@thewholenote.com

AUDITIONS & OPPORTUNITIES

AVAILABLE PRO BONO POSITIONS FOR MUSICIANS at the KINDRED SPIRITS ORCHESTRA: 3rd (bass) Trombonist, sectional Violinists, Violists, Cellists and Contrabassists. The KSO is an auditioned-based community orchestra that rehearse once a week (Tuesday evenings) at the state-of-the-art Cornell Recital Hall in Markham (407 ETR and 9th Ln.). Led by the charismatic Maestro Kristian Alexander, the Orchestra is enjoying an enormous popularity among York Region’s residents and continues to attract avid audiences across the GTA. Interested musicians are invited to e-mail General Manager Robert Sevilleno at GM@KSOOrchestra.ca and visit www.KSOOrchestra.ca for more information.

COUNTERPOINT COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals, downtown Toronto. We’re especially looking for trombones and strings. Email info@ccorchestra.org.

ONTARIO POPS ORCHESTRA. We are a grassroots Toronto-based orchestra. We welcome amateur, semi-pro, and professional musicians. Register at www.onariopopsorchestra.com

SUBMISSIONS ARE NOW BEING ACCEPTED for the 2015 MusiCounts TD Community Music Program, which provides access to musical instruments and equipment to thousands of children in under-served Canadian communities. The grants will be distributed in allotments of up to $25,000 totalling $220,000. Grant applications are now being accepted at www.musicons.ca, with a submission deadline of Friday, May 8, 2015.

SWANSEA COMMUNITY CONCERT BAND seeks beginner/intermediate players, particularly brass. Rehearsals Thursday nights, Western Technical and Commercial School. Contact info@swanseaband.ca.
All Roads Lead to Summer
continued from page 13

For music lovers and practitioners, amateur or professional, finding the perfect place to spend your summer is no easy task. Summer music education opportunities come in every shape imaginable: from acquiring some real-world playing experience to sitting in the master class of your dream clarinet teacher; from getting the chance to take a deep breath and get some practically done on your chosen instrument, to setting your specialty aside and connecting with other instruments or aspects of music-making. Each of the summer music programs out there has a particular mandate and methodology, and selecting the flavour that suits your needs—though sometimes daunting—can lead to a summer break that is not just enjoyable but rewarding.

Over the coming months and years we will continue to build this resource to guide you in your search for meaningful musical exploration during the months of the year when daily grind takes a back seat to personal growth and exploration. The following 25 profiles are a fascinating cross-section of what’s out there; for many of these programs it’s still not too late to apply for the coming summer ahead. For others, you’ll need to add them to a bucket list for the years ahead. All roads lead to summer, as the title of this article suggests; but they all lead through this particular summer as well, to summers and opportunities yet to come.

Part One of this Summer Music Education directory appears below. Part Two will appear in the April issue and will repeat these 25 profiles, plus all others received by March 15, 2015. Additionally, the directory will be maintained and updated on an ongoing basis, year round, at thewholenote.com.

**Belvoir Terrace Summer Performing Arts Camp**

Lenox, Massachusetts
June 29 to August 16, 2015

Contact: Diane Marcus, Nancy Goldberg
212-580-3398 (winter); 413-637-0555 (summer)
diane@belvorterrace.com
www.belvorterrace.com

Cost: $11,500 (limited scholarships available for talented musicians)

Belvoir Terrace, celebrating its 62nd summer in 2015, is a supportive community of young women second through tenth grade where girls make lifelong friends. Campers learn in their classes while having fun with special events and outings to nearby professional performances. Each camper has the opportunity to create their own schedule, with up to ten different classes. Musicians enjoy two private lessons each week on their instrument or in voice. Other music classes include opera, chorus, chamber music, chamber orchestra, theory, master classes and weekly performance opportunities! Students also have the opportunity to choose a class from a different department, such as painting, photography, modern dance, tennis, swimming, acting and musical theatre. At Belvoir, young women improve their skills, increase their confidence, and have fun!

**CAMMAC Music Centre**

Harrington, Québec
June 28 to August 16, 2015

Contact: Margaret Little
819-687-3938
mlittle@cammac.ca
www.cammac.ca

Cost: from $360 to $3,060 per week (bursaries available)

Residential program

- Seven weeks of music for all tastes, ages and levels! Come with friends and family: choose your favorite week (or two) this summer and join in the pleasure of making music with others. Choir, orchestra, chamber music, Broadway, jazz, Celtic, early music: a full menu to suit your fancy! At CAMMAC, you can make music in a relaxed and non-competitive atmosphere, meet people who share your interests, learn from passionate teachers and discover new repertoire both in class and in concert. It is not surprising that so many new participants tell us that CAMMAC has changed their lives! No matter your skill level or age, our outstanding teachers will help you take that next step in your musical journey.

**Centauri Summer Arts Camp**

Wellandport, Ontario
July 5 to Aug 23, 2 week or 1 week sessions

Contact: Julie Hartley
416-786-7124
info@centauriartscamp.com
www.centauriartscamp.com

Cost: $1785/2 weeks

Residential program

- Centauri Summer Arts Camp is an overnight camp program for ages 8-18 based in the Niagara Region. We offer more than 40 intensive arts programs, many of them music-based: songwriting, musical theatre, vocal, garage band, instrumental music and more. Centauri is an exciting community where young people can experience the unique atmosphere of overnight camp while working with industry professionals to improve their music skills, and participating in varied arts electives. The atmosphere is collaborative, and all campers take part in presentations on the final day. Be part of a unique arts community this summer and make memories and friends to last a lifetime.

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

Saint-Îrénéé, Charlevoix Québec
May 31 to August 23, 2015

Contact: Rachel Tremblay
418-452-8111
admission@domaineforget.com
www.domaineforget.com

Deadlines: February 15, 2015 Except Choir and Jazz Singing: May 1, 2015

Cost: from $360 to $3,060

- Le Domaine Forget Academy offers serious students the opportunity to perfect their skills under the auspices of world-renowned artists. The beauty and tranquility of the setting at Domaine Forget inspire creativity whilst the facilities are perfectly suited to the needs of both students and teachers. Whether you are a young professional or an advanced student, you will benefit from the opportunity to further your musical training through the tutelage of established teachers and the participation in master classes given by distinguished international artists.

**How to Join The WholeNote Summer Music Directory**

Address all inquiries by email to summer@thewholenote.com or call 416-323-2232 x26

TheWholeNote Directory Team
Project Editor: Karen Ages
Directory sales and services Adrienne Surtees
Layout and design: Bryson Winchester
Proofreading: Paul Ennis
Interprovincial Music Camp

Residential program

Contact: Anne Fleming-Read
August 23 to 28; August 29 to September 6
Parry Sound, Ontario

For ages 10 to 90, beginner to professional

Guitar Workshop Plus offers week-long workshops in a musical environment at superb facilities. Professional music faculty and world famous guest artists teach and perform for our participants. Guitar, bass, drum, keyboard, songwriting and vocal courses are offered for all levels, ages and styles including rock, blues, jazz, acoustic and classical. Our top-ranked summer music program provides the opportunity to participate in daily classes, clinics, ensemble and student performances, and evening concerts. Participants also take away a DVD of their live performances! Past guest instructors include Steve Vai, Alex Lifeson, John Scofield, Robben Ford, Tommy Emmanuel, Andy Summers, Billy Sheehan and many others! GWP is much more than just a guitar camp or summer music camp. You’ve seen the rest…now come learn from the best!

Interprovincial Music Camp

Parry Sound, Ontario
August 23 to 28; August 29 to September 6
Contact: Anne Fleming-Read
416-488-3316
anne@campimc.ca
www.campimc.ca
Residential program

Interprovincial Music Camp is a summer music camp that offers programs for rock, jazz, musical theatre, songwriting, orchestra, band and sound engineering. IMC has provided young Canadian musicians with exceptional musical training and unforgettable summer camp experiences since 1961. Campers fine-tune their skills as musicians, develop friendships with teenagers from across Canada, and forge a lifelong love of music while enjoying the wonderful setting of one of Canada’s finest camp facilities. IMC programs will challenge and inspire young musicians from ages 8 - 18. Instructors are some of Canada’s finest performers and educators. These residential camps are held at Camp Manitou, outside Parry Sound. For more information, visit www.campIMC.ca. IMC – the highlight of your summer!

Interlochen Arts Camp

Interlochen, MI
800-681-5912
admission@interlochen.org
www.interlochen.org

Interlochen Arts Camp is the world’s premier summer arts program for aspiring artists in grades 3 through 12. Located in northwest Michigan, the camp attracts students, faculty and staff from all 50 U.S. states and more than 40 countries. These 3,000 artists fill Interlochen’s northwoods campus with an explosion of creativity. Student-artists learn from world-class instructors and produce hundreds of presentations each summer in music, theatre, creative writing, dance, film and visual arts. Those interested in learning more about Interlochen can visit interlochen.org, call 800-681-5912 or email admission@interlochen.org.

JVL Summer School for Performing Arts International Music Festival

Geneva Park on Lake Couchiching, Orillia, Ontario
July 4-14, 2015
Contact: Jacob Lakirovich
905-882-7499
jvl@musicinthesummer.com
www.MusicInTheSummer.com
Deadline: May 4, 2015

The JVL Summer School for Performing Arts offers young and aspiring musicians a wonderful opportunity to combine intensive and highly professional music studies under the tutelage of a distinguished faculty with recreational activities. The Summer School is committed to the artistic development of young musicians of all ages with a program including instrumental and voice private lessons, master classes, workshops, chamber music classes, orchestral and ensemble classes, concert performances and solo performances with the SSPA/Academy orchestras, as well as special seminars for conducting, composition and music theory. By placing special emphasis on chamber music, JVL SSPA gives students the opportunity to work in small groups where their individual contributions can be appreciated and critiqued. Many opportunities for performance are given throughout the season.

Kincardine Summer Music Festival

Huron Heights Public School, Kincardine, Ontario
August 10 to 14, 2015
Contact: John Schnarr
519-396-9716
info@ksmf.ca
www.ksmf.ca

Deadlines: Early registration discount June 30. Register before July 28 to ensure your place.
Cost: $180 - $200
Camp Hours: 9:00am – 3:30pm
Day programs

Daytime music classes combine with the renowned KSMF Concert Series to produce a unique musical event. We offer beginner, junior, senior and adult classes in guitar, bands and strings. Many adult students register for all levels. Our teachers are experienced professionals. Free recreation program supervises young students. After class, enjoy the free “4 O’Clock in the Park” KSMF Concert Series in nearby Victoria Park. Registration includes tickets to the fabulous KSMF Evening Concert Series featuring jazz, blues, classical, world and chamber music concert performances August 11 – 14. The Concert Series artists will also be featured in free short afternoon outreach performances for registrants. A great family music opportunity on the shores of Lake Huron!

Kingsway Conservatory Summer Music 2015

2848 Bloor Street West, Toronto, Ontario
Weekly programs for all ages and experience levels, June 29 to August 21
Contact: Sharon Burlacoff
416-234-0121
sharonkb@bellnet.ca
www.kingswayconservatory.ca

Deadlines: Opening; Early-bird discount deadline: April 30
Cost: Program costs and hours vary
Day programs
Committed to “Inspired Learning,” the Kinsway Conservatory of Music provides summer programs for various ages and experience levels that engage, challenge and excite on many levels. Offerings for summer 2015 include: Kinsway Chamber Music Festival (1 week) for string players (min RCM Grade 5) and pianists (min RCM Grade 7) including one-on-one coaching, ensemble work, orchestra rehearsals and special guest artists; LEGALLY BLONDE JR. Musical Theatre Camp (2 weeks) for youth and teens – preparing and presenting a fantastic, full-scale musical production; Triple-Threat Arts Discovery Camp (4-8 years) inspiring self-expression through music, art and drama; Suzuki/Traditional Strings Camp (4-12 years) for string players in their beginning years; Early Childhood Musicianship (3 years) nurturing the joy of musical discovery; Private instruction on all instruments.

Lake Field Music
Lakefield College School, Lakefield, Ontario
August 9 to 16, 2015
Contact: Andrew Wolf
647-692-3463
info@lakefieldmusic.ca
www.lakefieldmusic.ca
Deadline: July 3, 2015
For adult amateur vocalists and instrumentalists
Accommodations available

Lake Field Music camp brings together adult amateur musicians of all ages with intermediate to advanced skills in a friendly and supportive environment. The one-week program focuses on classical and jazz with a sampling of world and popular music. Participants build their own program from more than 40 workshops, technique and master classes, choirs and instrumental ensembles coached by 18 experienced instructors specializing in vocals, strings, woodwinds, brass, piano, guitar, bass and percussion. Classes for beginners are also offered for those wanting to try something new. Evening concerts provide performance opportunities and a chance to hear the instructors. The beautiful waterfront campus includes air-conditioned classrooms and a theatre. Dormitory (air-conditioned and fresh air) and meal plans are available.

“Little Voices, Dancing Feet” with Jodie Friesen
2171 Queen St E., Toronto, Ontario
Baby, Toddler & Pre-schooler classes: June 30 to July 30 (Tu/W/Thu); Camps: (JK-Gr 1) July 13 to 17, July 20 to 24; (Gr 1-3) July 27 to 31
Contact: Jodie Friesen
416-461-9989
littlevoices@sympatico.ca
www.littlevoices.ca
Cost: Classes: $83.75/5 week session;
Camps: $195.00 ($375 for 2 weeks/siblings)
Camp Hours: 1:00 - 3:45/4:00

Over 20 years in the Beach! These quality, Integrated Arts camps are limited to 12 children. They include Singing Games and Musical Exploration with a fully qualified Orff specialist on xylophones and a multitude of multicultural percussion instruments (pretty much anything that can be struck, rubbed or shaken to make sound!), art (painting, drawing, sculpture, collage), drama & dance, stories and even a themed snack! The weekly, active & interactive, parent/caregiver and child (newborn to pre-school) music classes are also in small, age-specific groups, and led enthusiastically by Jodie. They feature age-appropriate instruments and materials (drums, tambourines, shakers, bells, rhythm sticks, rainsticks, etc., and songs & rhymes for clapping, tickling, peekaboo, bouncing, swinging, dancing and rocking).

MNjcc Summer Institute: Singers Edition
Miles Nadal Jewish Community Centre, 750 Spadina Ave., Toronto, Ontario
July 13 to 17, 2015
Contact: Deanna Di Lello
416-924-6211 ext 250
deannad@mnjcc.org
www.mnjcc.org search: Summer Institute
Cost: $395 (no hst)
Camp Hours: 9:30am – 4:30pm

Want a singing stay-cation? Our goal is to excite participants about what they can do with their voice, determination and exposure to different musical genres. Experience over 25 hours of musical instruction, including group work and master classes, in vocal production, choral singing, jazz, cabaret, opera, a cappella, performance strategies and more. Classes are hands-on. Great faculty includes Micah Barnes, Dallas Bergen, Adi Braun, Ori Dagan, Kobi Hass,
Aaron Jensen and Gillian Stecyk. All teachers love to work with adult learners. Some amateur choral/singing experience is required to ensure you enjoy your time to the fullest. Andante (Recreational Experience) and Allegro (Intensive Training) levels.

**MNjcc Suzuki Music Camp**

Miles Nadal Jewish Community Centre, 750 Spadina Ave., Toronto, Ontario

July 6 to 10, 2015

**Contact:** Gretchen Paxson-Abberger

416-924-6211 ext 0

suzuki@mnjcc.org

www.mnjcc.org search: camps, suzuki

**Camp Hours:** Full-Day Camp: 9:00 am – 4:15 pm; Half-Day Camp: 12:30 pm - 4:15 pm;

**Broadway Kids Camp:** 9:30 am - 11:45 am

- Experience the magic of the Broadway stage at one of The Music Studio’s exciting Music Theatre camps! Each camp includes instruction in: singing, acting, dance and movement, and scene study, and features a final day performance. Shows may include: Seussical: the Musical, The Little Mermaid, Aladdin, Wicked and Fiddler on the Roof, and are chosen to suit the students enrolled in each camp. Camp director Stacie Carmona teaches the Music Theatre program at The Music Studio and has performed extensively in music theatre productions, and with the Canadian Opera Company. “The children learn so much about themselves… it is a camp that I would highly recommend.” – Mother of camp student. We invite your child to have the same experience!

- Our 2015 MNjcc Suzuki Summer Music Camp is open to all violin, viola, cello and piano students who study by the Suzuki method. We offer all levels, from those who have learned Twinkles with fingers to beyond Suzuki Book 8. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcc facility. If you would like more information about our camp, and/or would like to be mailed a brochure with registration forms, please contact camp director Gretchen Paxson-Abberger at suzuki@mnjcc.org; registration can also be done in person at the MNjcc Info Desk – phone: 416-924-6211 x 0.

**The Music Studio’s Music Theatre Summer Camps**

The Assembly Hall, Toronto, Ontario

**Full-Day Camp:** Ages 9-16, July 6 to 10; Half-Day Camp: Ages 9-16, July 13 to 17; Broadway Kids Camp: Ages 6-9, July 13 to 17

**Contact:** Ed Lettner

416-234-9268

ed@themusicstudio.ca

**www.themusicstudio.ca**

**Deadline:** June 15, 2015

**Cost:** Full-Day Camp: $490; Half-Day Camp: $255; Broadway Kids Camp: $160

**Camp Hours:** Full-Day Camp: 9:00 am - 4:15 pm; Half-Day Camp: 12:30 pm - 4:15 pm;

**Broadway Kids Camp:** 9:30 am - 11:45 am

- National Music Camp of Canada

Camp Wahanowin, Lake Couchiching, Ontario

**Junior division:** August 18 to 24; **Senior division:** August 25 to September 1.

416-482-2475; 800-701-3132

office@nationalmusiccamp.com

www.nationalmusiccamp.com

For students of all levels, Grades 3 to 12.

- National Music Camp has been operating at Camp Wahanowin on the shores of Lake Couchiching for 50 years and draws professional musicians and students from across Canada. Campers at National Music Camp will have an overnight camp experience, which includes all lodging and meals for seven or eight days, music instruction by professional faculty (approximately four hours daily), recreational activities, daily faculty concerts and evening programs.

- Two tickets to our Open House Concert for parents or friends are included with each registration. The concert takes place on the final day of the camp. (93)

- No Strings Theatre

Toronto, Ontario

416-551-2093
directors@nostringstheatre.com

www.nostringstheatre.com Music Theatre and pit orchestra training and performance, ages 13 - 21

- Working with industry professionals, No Strings Theatre offers music theatre classes, audition preparation for arts high schools, colleges, universities and companies, March Break and summer music theatre performance and training intensives, and a new pop and pit orchestra training program. Our signature summer intensive program offers, for performing artists (actors, singers, dancers, and instrumentals ages 12-21), daily technique classes, song and script creation, music composition, master-classes and seminars, as well as rehearsals for the featured show. This program culminates in a mini-run of fully staged performances. This season’s show is Lin-Manuel Miranda’s In the Heights. Check out our March Break program featuring excerpts from Sondheim’s Into the Woods as well as our new career-building opportunities from emerging artists (21-30).

- On the Off Beat Music School

1113 Queen Street East, Toronto, Ontario

July 6 to 10 Chamber Music (Ages 7+); July 13 to 17 Intro to Piano (Ages 6 – 9); July 20 to 24 Piano and Composition (Ages 8 – 11); August 4 to 14 Musical Theatre (Ages 7+); August 17 to 21 Rock Band (Ages 7+); August 24 to 28 Jazz/Pop (Ages 8+)

**Contact:** Carissa Neufeld

647-343-7272

info@ontheoffbeat.ca

www.ontheoffbeat.ca

**Cost:** $350 one week/ $600 two weeks

**Deadlines:** July 1 (March 1 to save the admin fee)

- We have music camps for all instruments and ages! Play in a band this summer with kids of your own age/skill level. Activities include jamming, practicing, planning and performing garden concerts on Queen Street, composing music, games, crafts and lunch in the park. Each camp will post a YouTube video and have a final gig in a local restaurant/coffee shop for family and friends. Please inquire for more information.
Royal Conservatory of Music Summer Camps

273 Bloor Street West, Toronto, Ontario
July and August 2015
Contact: Royal Conservatory Student Service Representatives
416-408-2825 (general inquiries)
conservatorieschool@rcmusic.ca
www.rcmusic.ca/camps

Deadlines: one week before the start of each camp
Cost: $250-$500
Day programs

Are you looking for a vibrant summer music camp where you can explore your creative potential while meeting new friends? Whether you are new to music or a seasoned young artist, the Royal Conservatory School is the place to be this summer. Throughout July and August, we are offering an engaging range of full and half-day summer camps for kids and youth ages 6-19 looking for exciting musical challenges – there is something for all musical abilities. Our camp offerings include: Ensemble Cabaret (July 6 - 10, for ages 14-19); Summer Strings Institute (July 6 - 10, for ages 4-18); and Tribute to the PanAm Games (August 10 – 14; August 17 – 21, for ages 6-12). For more information, check us out at rcmusic.ca/camps, call us at 416.408.2425, or visit us at 273 Bloor Street West!

Southwestern Ontario Suzuki Institute, Inc. (SOSI)

Wilfrid Laurier University, Waterloo Ontario
Teachers, August 8 to 16; Students, August 9 to 14
Contact: Tracy Jewell
519-240-6995
sosi@artset.net
www.mysosi.ca

Deadlines: Early Bird, May 1; see website for other deadlines
Cost: varies with program
Most classes run from 8:30am – 4:00pm; morning program available; many late-afternoon and evening activities also offered

An annual six-day learning holiday for junior to advanced students, their parents and teachers. Programs include private lessons, group activities, enrichment classes, our Baby & Toddler Class, exciting optional courses, play-ins, Alexander Technique lessons, an operetta and concerts. We again offer our special one-day Viola Fest. Our Mini-Institute provides a taste of the Institute to our younger first-time registrants who would like a half-day schedule. SOSI’s Young Artist Program for violin, cello, and piano provides instruction in a setting that moves towards traditional music college/university instruction while maintaining roots in Suzuki philosophy and pedagogy. Extracurricular activities include a Barn Dance, soccer, crafts, set design and parent discussions. For teachers, we offer inspiring courses in violin/viola, cello and piano.

Summer Music 2015

Southampton, Ontario
July 20 – 24, 2015
Contact: Marg Funston
519 483-2222
information@summermusic.com
www.summermusic.com

Deadline: Early Bird by June 1
Camp Hours: 9:00am - 3:45pm

Day program

On the shores of beautiful Lake Huron in Southampton Ontario, Summer Music provides the best quality of music instruction available through a broad range of musical programs in a safe and inclusive environment. Highly qualified instructors and excellent facilities enhance learning for all. Participants experience growth in their music skills and music appreciation, while becoming part of the music community. Students demonstrate their talent in a final gala performance. Summer Music is a charitable organization that organizes and runs music education programs annually during a fun-filled week in late July for anyone ages four to senior.

Tafelmusik Baroque Summer Institute

University of Toronto, Toronto Ontario
June 4 to 17, 2015
Contact: Caitlin Cross
416-964-9562 ext 241
tbsi@tafelmusik.org
www.tafelmusik.org/tbsi

Deadline: March 18, 2015

For more information, visit coc.ca/Camps or call 416-363-8231

Photo: COC

SUMMER OPERA CAMPS
GRADRES 1 TO 10 | JULY 6 TO 31, 2015

Sing, act, dance, create visual art, meet new friends, and play with professional COC artists. No music or acting experience required.

For more information, visit coc.ca/Camps or call 416-363-8231

Photo: COC
The Tafelmusik Baroque Summer Institute (TBSI) is a world-renowned training program in instrumental and vocal baroque performance practice. Since its inception in 2002, TBSI has continued to attract high-calibre musicians from far and wide, last year receiving over 175 applications. Consider joining an amazing group of musicians to delve into the world of baroque music: we promise you an intensive learning experience, as well as a great deal of fun!

### Toronto School for Strings and Piano Summer Music and Arts Day Camp

**Deer Park Public School, Toronto Ontario**  
**July 20 to 31, 2015**  
**Contact:** Mary Fisher  
416-968-0303  
info@torontoschoolforstrings.com  
**Deadline:** May 15, 2015  
**Cost:** 1 Week $435; 2 Weeks $825; Half Day Program available  
**Day program**  
- The TSSP Summer Music and Arts Day Camp will inspire and encourage your child on their musical journey where they will meet and become friends with others. Faculty are highly trained teachers with many years of experience.

Children ages 4-12 enjoy a diverse program which includes art, rhythm class (Orff), instrumental class, music literacy/theory, chamber music, orchestra, dance and choir. Each week concludes with a concert on Friday afternoon. The Camp takes place in a well-maintained TDSB school in midtown Toronto. Teens may apply to be volunteers in order to receive Community Service hours.

### Toronto Summer Music Community Academy

**Edward Johnson Building, U of T**  
**Faculty of Music, Toronto, Ontario**  
**August 2 to 9, 2015**  
**Contact:** Natasha Bood  
647-430-5699  
info@torontosummermusic.com  
**Deadline:** Rolling (before June 30, first come first served)  
**Cost:** $500-$750  
**Day program**  
- The TSM Community Academy invites adult amateur musicians to take their skills to a new level while spending a week with the artists of the Toronto Summer Music Festival. Three incredible programs to choose from: Chamber Music with TSO Principals and Guests, Piano Masterclass with James Anagnoson or Chamber Choir with Mathias Maute and Laura Pudwell. Visit www.torontosummermusic.com for more information and to apply!

### Tuckamore

**St. John’s, NL**  
**August 10 to 23, 2015**  
**Contact:** Krista Vincent  
709-330-4599  
info@tuckamorefestival.ca  
**Deadline:** Postmarked March 1, 2015  
**Cost:** $1800, including tuition, room and board. Scholarships available.

- Each August in historic St. John’s, Newfoundland and surrounding area, the Tuckamore Festival brings together aspiring young musicians and renowned faculty and guest artists to present two exciting weeks of music. For our 15th season, the Young Artist Program offers an opportunity for gifted string players, pianists and composers to immerse themselves in chamber music and solo repertoire. Up to 25 talented musicians will be chosen for this intensive two-week festival that offers mentorship and chamber music coachings from faculty and guest artists, as well as private lessons, workshops, and master classes at Memorial University’s School of Music. This year’s featured guest artists include Janina Fialkowska, the Duke Trio, Mark Fewer, David Samuel, Evelyn Hart and the Ariel String Quartet.

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**Royal Conservatory Music Camps**

**IT’S TIME FOR CAMP!**

Enrol in Royal Conservatory Music Camps

- **March Break Camp for ages 7–12**  
  (March 16–20, 2015)*  
- **Summer Camps for all ages and musical abilities**  
  (July–August, 2015)

Join the fun! **REGISTER TODAY!**

Go to rcmusic.ca/camps or call 416.408.2825 for more information.

*Minimum one year music education recommended.

Enter promo code musicwow and save 10% off the registration fee.

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**CAMMAC Music Centre**

**SUMMER MUSIC PROGRAM**

June 28 to August 16, 2015  
in Quebec’s beautiful Laurentians

Come make music with family and friends  
Seven weeks of great music-making for all ages, all levels!

www.cammac.ca

national@cammac.ca • 819-687-3938 #1  
CAMMAC Music Centre • 85, ch. CAMMAC, Harrington, Qc, J8G 2T2
March's Child | Jean Stilwell

Jean Stilwell’s international career as a concert artist and operatic and lyric theatre mezzo-soprano has taken her all over the world but she has a well-maintained artistic presence in Canada. Her warm rich voice is currently familiar to many as radio co-host of Good Day GTA: Classical Breakfast with Mike Duncan & Jean Stilwell (weekdays 5-10am on the New Classical 96.3FM).

Some readers will remember Stilwell from the 1980’s in Stratford Festival Gilbert & Sullivan productions – including alternating with Maureen Forrester as the Fairy Queen in Iolanthe. Her first major operatic role in Canada was Olga (Eugene Onegin with the Vancouver Opera) followed by her very first Carmen (Lucian Pintilie’s Expo 86 production). Subsequent engagements to sing Carmen include more than a dozen different companies. In Ontario Stilwell has sung a wide range of roles with Opera Atelier, Ottawa’s Opera Lyra, the Canadian Opera Company, Opera in Concert and Tapestry New Opera, and made numerous guest appearances with orchestras. Her ongoing cabaret and small-stage collaborations – in particular those with long-time musical friend Patti Loach (pianist and writer) – round out what continues to be an adventurous career.

Earliest memories of hearing music? My mother [Margaret Stilwell] was a singer and pianist and my father [Bob Stilwell] was a pianist and organist (I love the pipe organ). But any time we got in the car they would always sing something that was on the radio. It was classical music. I remember my mother and father singing in harmony. I was in the back seat of the car and I wondered how they did that – was it an instrument? I was fascinated by the vocal colours they were making and how their harmony made me feel.

I listened to CJRT and CBC as a child and I often heard my mother on the radio. My father was always playing records – I remember a lot of Haydn and Vaughan Williams. For fun he would play us Rossini’s William Tell Overture, Haydn and Vaughan Williams. For fun he would often heard my mother on the radio. My father [Bob Stilwell] was a pianist and my mother [Margaret Stilwell] was a singer and writer) – round out what continues to be an adventurous career.

First experiences of making music? I remember playing with sticks and tambourines – Orff method music in kindergarten. When I was seven the teacher asked us to sing a Christmas song. We were in rows. If you got tapped on the head, you were in the school choir. I got tapped on the head.

Early experiences of making music with other people? This gives me great pleasure to answer. My mother was the alto soloist at Grace Church on-the-Hill. When I was 15, Derek Holman very kindly accepted me into the choir. I stood beside my mother, who was a contralto. Every time Derek Holman played a chord and we had to find our note I marvelled at how my mother always found the note. I couldn’t figure it out for the life of me but I just loved how she did it. So this is how my ear developed. It was as simple as listening or at least it felt that way to me.

Do you remember the point at which you began to think of yourself as a career musician? Yes, when I was 18-years-old and got into The Festival Singers of Canada.

A longer interview with Jean Stilwell can be read at thewholenote.com

CONGRULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

New contest!

Who is March’s Child?

- Drum roll please ...
- I’ve just announced another great season of concerts at a royally fine hall!
- Born in Austria, raised in Montreal.
- A child of the theatre and concert stage.
- A working actor for many years, including at the Stratford Festival, before taking leadership roles at Ravinia (Illinois) and the Kimmel Center (Philadelphia).
- His grandfather founded a symphony orchestra.

On stage with famous dad – Place Des Arts, Montreal, circa 1964

Know our Mystery Child’s name? WIN PRIZES! Send your best guess by February 24, to musicchildren@thewholenote.com

March’s Child gratefully acknowledges Henry, Chris, Patti, Barbora, Margaret and Bob,

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Editor’s Corner

DAVID OLDS

One of the first CDs I ever acquired was a 1987 solo disc with Norwegian cellist Truls Mork performing works by Arne Nordheim, George Crumb, Ingvar Lidholm and Zoltán Kodály. In his mid-20s at the time, Mork was playing a 1723 Montagnana cello, with a scroll made by Stradivari bought for his use by the SR Bank. I’m not sure what impressed me most at the time, the young man’s incredible technique and musicality, the breadth of style in the contemporary repertoire presented, the gorgeous sound of the instrument or the fact that a Norwegian bank was so supportive of the arts. (It is perhaps an interesting parallel to note that the Canada Council Musical Instrument Bank, now with $41,000,000 in instrumental holdings, began at the initiative of cellist Denis Brott who with the help of W.I.M. Turner, then CEO of Consolidated Bathurst Inc., raised funds to acquire the 1706 Turner-Brott Tectcher cello which is currently on a career loan to Mr. Brott. Instruments acquired by the Canada Council since that initial purchase are loaned on a three-year cycle to deserving young artists as determined by competition.)

Since my first exposure to Mork I have continued to follow his career with interest, through recordings of the Bach and Britten solo suites, Chopin, Grieg, Sibelius, Prokofiev and Shostakovich sonatas, but more particularly in a discography that includes almost the entire career with interest, through recordings of the Bach and Britten solo repertoire. I’ll begin with the most eclectic of all, Widdershins (pipistrellemusic.com), a project conceived by multi-instrumentalist Kirk Elliott which purports to explore “The Legend of Tristan Shoute,” a mythical composer, or at least one of mythical proportions. Puns abound in the extensive album notes which include a quotation from “musicologist Winchurch Stonhill” describing Shoute as “a fiddle, inside a misery, wrapped in an echidna.” This latter it seems is an Australian mammal also known as a spiny anteater... I learn something new every day!

We are told that although there is no factual evidence for the existence of Tristan Shoute, “stories have persisted throughout the ages of a talented, yet dissolute musician who curiously pops up time and again, in different locations, even different time periods, the Middle Ages, the Renaissance, colonial America...” If the repertoire included here is any indication his influence (and influences) stretch even further, reflecting a plethora of musickes and instruments including those of the present day (vibraphone, electric bass and electric guitar). A virtual one-man band, Elliott performs here on lute, vielles, cittern, assorted bagpipes, rebek, bouzouki, Celtic harp and much, much more, but is also abetted in his mischief by the Orchestra of Unmitigated Gaul comprised of such familiar baroque specialists as Alison Melville, Colin Savage, Margaret Gay and Ben Grossman plus vocalists including Rebecca Campbell, David Fallis and John Pepper to name but a few.

The disc opens with Elliott’s arrangement – almost all the tracks are Elliott originals or arrangements – of the anonymous 14th century In Vino Blibitas familiar from the original Carmina Burana collection. Widdershins is a 17th-century gavotte featuring bagpipes, a rhythm section of bass and drum kit and nasal vocalise by Katherine Hill. This is followed by Stone Cold Pilgrims, a roots-style instrumental ballad introduced by a wolf call and featuring slide guitar, harmonica and bird sounds among other folksy turns. Venus Transit with its bagpipe, nyckelharpa, hurdy-gurdy and dumbek is particularly effective in depicting a time long gone, and the medley of a 16th-century ronde/salterelle by T. Susato and the traditional fiddle-tune Cripple Creek is a standout, as is Yolanda Marrakesh with its haunting sitar melody.

Elliott’s clever parody (in all senses of the word) offers wonderful entertainment and suggests that Peter Schickele’s PDQ Bach has a long-lost brother in arms, now found in a character fondly known as Widdershins.

En Trois Couleurs (ATMA ACD 2 2709) is another eclectic disc, although one more firmly rooted in the 20th and 21st centuries, featuring music for two pianos and percussion performed, and in many cases composed by, François Bourassa, Yves Léveillé and Marie-Josée Simard. The overall feel of the disc is jazz-ish, with the opening Pantomime reminiscent of the French chamber-jazz style of Claude Bolling, but Alberto Ginastera’s In the First Pentatonic Major Mode, Kelko, the group’s collective tribute to Japanese marimba virtuoso Keiko Abé and Léveillé’s Zone Indigène provide contrast with their explorations of other sonic worlds. Diapasons (tuning forks) is a contemplative group composition with a variety of chime and bell-like sounds complemented by sparse piano textures whereas Mike Mainieri’s Self Portrait for vibes and pianos is quite straightforward mainstream, almost smooth, jazz. The disc concludes with the title track, perhaps the most adventurous in its sparseness while combining a wide range of timbres, juxtaposing the myriad textures available through the vast array of percussion instruments.

With the exception of the Enescu, my listening has been more “pot pourri” than usual in the past month, with offerings running the gamut of musical styles and a time frame beginning in the Middle Ages, if liner notes are to be believed. I’ll begin with the most eclectic of all, Widdershins (pipistrellemusic.com), a project conceived by

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**DISCOVERIES | RECORDINGS REVIEWED**
and extended piano techniques employed. In some ways this is a surprising disc for what is not present. With piano and percussion we might well have expected forays into minimalist ostinati and/or wall of sound banging. Instead we are treated to a thoughtful and often delicate performance offering another side of “struck” instruments.

**Tintomara (Channel Classics CCS SA 36319)**

is an eclectic disc involving trumpet and trombone in various combinations; trumpeter **Wim Van Hasselt** and trombonist **Jörgen van Rijen** are featured in solos and duets, accompanied by basso continuo, piano and even a brass choir. The disc opens with three Baroque works by Henry Purcell including the famous Sound the Trumpet. My initial reaction was surprise at how melllow these brass instruments sound in the context, especially in Hark, how the songsters of the grove where they manage to blend into the texture of an ensemble that includes two recorders. The title track, by Swede Folke Rabe (b. 1935), is a duet where once again, except for an occasional raucous blat from the trombone, the overall impression is subdued; not a mood I normally relate to the trumpet. Jean-Michel Damase (1928-2013) was a composer rooted in the music of Debussy and Ravel, although he includes the complex rhythms and harmonies we’ve come to associate with the French school of the mid-20th century. His *Trio for trumpet, trombone and piano* reflects this in its lushness and integration of contrasting voices, with idiomatic and at times playful writing for the two horns. Martijn Padding’s One Trumpet and Florian Magnus Maier’s Slipstream for trombone solo and “loop station” are showpieces that allow each soloist to shine, albeit in very different ways. The concluding Eastwind by Jean-François Michel pits the soloists against an ensemble of four trumpets and four trombones and provides a rousing, at times *Flight of the Bumblebee*-like conclusion to this disc. **Concert note**: Jörgen van Rijen gives trombone masterclasses on March 9 and 11 at the Royal Conservatory and a free public recital at 7pm on March 10 in Mazzoleni Hall.

The final disc I will mention this month is one that takes me back to the music of my formative years when I first discovered acoustic blues. I am a bit embarrassed to admit that Michael Jerome Browne, who has evidently been a fixture on the blues circuit for something like three decades, is a new name to me, but in my defense it’s been almost half a century since I had my own aspirations in that regard. Indiana-born Browne was raised in Montreal where from the age of nine he accompanied his English-professor parents to the jazz, blues and folk clubs of their adopted city. Enthralled by the roots music of Sonny Terry, Brownie McGhee and Lightnin’ Hopkins, he took up guitar, harmonica, and later mandolin, fiddle and banjo. In his teenage years he embarked on a solo career and toured Europe and North America as a one-man band. Returning to Canada he joined the Stephen Barry Blues Band as singer and guitarist and stayed with that story long enough to record four albums before returning to a solo career in 1999. Since that time he has recorded six albums of which the latest, *Sliding Delta* (Borealis Records BCD233 borealisrecords.com), features a wealth of traditional material from such artists as Mississippi John Hurt, Memphis Minnie, Fred McDowell and Blind Lemon Jefferson performed in authentic and utterly convincing renditions. The liner notes give extensive credit and context to the origins of the songs and there is a full-page “Guitar Nerd’s Corner” which gives exhaustive details of the instruments used and tunings adopted. For the uninitiated I’ll just mention that Browne accompanies his distinctive voice and harmonica playing on various vintage 12- and 6-string acoustic and National “steel” guitars, mandolin and banjo, the pedigree of each of which is thoroughly documented for the cognoscenti. If, like me until now, you are unaware of Michael Jerome Browne and have any interest at all in acoustic roots music, I urge you to check out this disc. You can sample it at michaeljeromebrowne.com.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, and additional, expanded and archival reviews.
again, after her transformative recordings of Vivaldi and Handel, it was time to balance the score. As the artist herself says: “Mozart allows me to regain my focus; he preserves that miraculous balance that can so easily be disturbed in the whirlwind of life.”

Robert Tomas

Chansons Perpétuelles
Marie-Nicole Lemieux; Roger Vignoles;
Quatuor Psophos
Naïve V5355

► Fin de siècle chansons reflect the obsessions of the age: decadence, degeneration, neurosis and ennui that were exquisitely expressed in sublime melody, drawing the listener ever inward to explore psyche’s secrets. A rich and rarified tapestry created by composers of the age is fertile ground for a singer possessing an affinity for the repertoire. Marie-Nicole Lemieux has carefully studied, crafted and delivered this to perfection, bringing to life all the dehiscence beauty this repertoire offers. Guided by the deft hand of pianist Roger Vignoles, joined by Quatuor Psophos in the Nocturne from Guillaume Lekeu’s Trois Poèmes and in Ernest Chausson’s Chanson Perpétuelle, she rides the instrumental undercurrents with poetic charm and grace. Lemieux’s light touch and agile playfulness in Faure’s Mandoline contrasts nicely with a sorrowful Mein Liebster singt from Wolf’s Italiensches Liederbuch and excerpts from Rachmaninoff’s Six Romances which highlight the sheer drama of her rich contralto. The character of the CD is largely intimate – the final track around which she chose the program, Chanson Perpétuelle, is the most operatic of all the selections: Lemieux’s portrait of an abandoned woman’s angst skillfully intertwined with the quartet’s mesmerizing performance.

Dianne Wells

EARLY MUSIC AND PERIOD PERFORMANCE

La Meglio Giuventù
Vesuvius Ensemble
Modica Music MM0014 (vesuviusensemble.com)

► With Giovanni Kapsberger the only named composer on just two of the 15 tracks on this CD, it is clear that his performers were seeking a selection of popular Italian music, reflecting their dedication to the performance and preservation of traditional folk music from Naples and Southern Italy. Take O matrimonio do Guarracino, a traditional piece from 18th-century Campania. Francesco Pellegrino’s voice is as Italian as his name and not only are we transported to Campania with his vocals but the four accompanying instruments all have a strong Italian heritage: mandolin, baroque guitar, chitarra battente and colascione. The third of these is played without a plectrum and can be plucked, strummed or beaten, hence the term battente. And colascione? That is a long-necked Italian lute. One of the Kapsberger pieces fully tests its capabilities with the demanding techniques of the Italian baroque guitar. Those who yearn for something else equally unknown can enjoy a hurdy-gurdy courtesy of Ben Grossman, who accompanies Pellegrino’s magnificent voice. Invocazione alla Madonna dell’Arco, for all its traditional Campanian background, could have graced any medieval court, enhanced by the haunting sound of the hurdy-gurdy.

A more conventional Kapsberger composition is Sfessiana, a soothing and thoughtful duet for theorbo (Lucas Harris) and baroque lute (Marco Cera). Another piece enjoying a normal setting is La morte di mariteto, where Pellegrino’s voice and Lucas Harris’ lively lute playing show the enduring popularity of this combination throughout the Renaissance. After introducing us to four popular plucked instruments, La Meglio Giuventù concludes with three percussion instruments and the ciamarella, a double reed conical bore instrument which eventually became the oboe. It is raucous and passionate – like the Vesuvius Ensemble.

Michael Schwartz

Marais – Suites for Oboe
Christopher Palameta; Eric Tinkerhess;
Romain Falik; Lisa Goode Crawford
Audax Records ADX 13702 (audax-records.fr)

► Fans of baroque music on period instruments will appreciate this recording, not only for its sheer beauty, but also as a musicalcological project. Baroque oboist Christopher Palameta, a Montrealer who did a four-year stint with Toronto’s Tafelmusik Baroque Orchestra, currently lives in Paris and is in demand with period instrument ensembles in Europe and North America. This recording is a culmination of several years of research into some of the neglected works of French composer Marin Marais (1656-1728; some might recall Marais as the central figure in the 1991 movie Tous les Matins du Monde).

All of the music here is drawn from Marais’ Pièces de viole; published in five volumes, the six suites included are from the second (1701), third (1711) and fourth (1717) volumes. While written for the viol, Marais himself insisted that his compositions could be played on a wide range of instruments, including the oboe; as Palameta explains, for technical reasons some pieces are better suited to a high wind instrument than others, particularly those written for the viol’s top string – my understanding is that these are the movements selected and transcribed for this project.

Each of the suites is comprised of five to seven movements: beginning with a prelude. Typical dance movements follow, which might include a courante, sarabande, menuet, gavotte, gigue, and sometimes a rondeau champêtre, passacaille, or fantaisie for variety. My personal favourites include the muzettes and colascione. The third of these is played without a plectrum and can be plucked, strummed or beaten, hence the term battente. And colascione? That is a long-necked Italian lute. One of the Kapsberger pieces fully tests its capabilities with the demanding techniques of the Italian baroque guitar. Those who yearn for something else equally unknown can enjoy a hurdy-gurdy courtesy of Ben Grossman, who accompanies Pellegrino’s magnificent voice. Invocazione alla Madonna dell’Arco, for all its traditional Campanian background, could have graced any medieval court, enhanced by the haunting sound of the hurdy-gurdy.

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Karen Ages

Maurice Greene – Overtures
Baroque Band; Garry Clarke
Cedille CDR 90000152

► Aficionados of English classical music endured decades of the taunt “Who was the greatest English composer between Purcell and Elgar?” Handell!” Dr. Arne’s masque Alfred (including Rule Britannia) and William Boyce’s eight symphonies (“as English as a country garden”) somehow weren’t up to scratch. William Boyce’s tutor was Maurice Greene, who is forgotten even among baroque enthusiasts. Enter Chicago-based Garry Clarke and the Baroque Band. Their interpretation of Greene’s Overture for St. Cecilla’s Day is lively and effervescent – how appropriate for the patroness of music!

This spirited approach continues with the allegro assai, andante and vivace of Greene’s first overture (D major). The other overtures too, delight the listener: note the chirping first allegro of the fourth overture or the presto of the fifth, just two of what the sleeve-notes describe as “whistleable melodies.” And what else does the Baroque Band cram into this wonderful introduction to Maurice Greene? Well, Greene composed a pastoral opera Phoebe. The allegro to its overture must have conveyed a tremendous sense of expectation to the audience. There’s even more. David Schrader is
soloist in Greene’s *Collection of Lessons for the Harpsichord*. As an example, the pieces in C minor are demanding but still bring home the liveliness of English baroque music. Greene deserves much more recognition, not least as he was organist of St. Paul’s and of the Chapel Royal, Master of the King’s Music and Professor of Music at Cambridge. Garry Clarke is, I hope, the pioneer of a long-overdue revival.

*Michael Schwartz*

**Bach – Well-Tempered Clavier Book II**
*Luc Beauséjour*
*Naxos 8.570564-65*

In the CDs of Bach’s *Well-Tempered Clavier* some performers use a modern piano, while other performances are on instruments that Bach was familiar with: the clavichord, the organ and (most often) the harpsichord. I am not about to launch into a diatribe on the unsuitability of the modern piano. It is true that I have never liked Glenn Gould’s Bach (sacred!) but I have listened with pleasure to Rosalyn Tureck, to Keith Jarrett and especially, to Angela Hewitt.

Beauséjour is a French-Canadian musician, who studied in Montreal with Mireille and Bernard Lagacé and subsequently in Europe with Ton Koopman and Kenneth Gilbert. He won First Prize in the 1985 Erwin Bodky International Harpsichord Competition in Boston. He has recorded a substantial number of works by Bach, including *Book I of The Well-Tempered Clavier* (also on Naxos).

For the sake of comparison I have been listening to two other performances on the harpsichord: those by Masaaki Suzuki (on BIS) and those by Christophe Rousset (on Harmonia Mundi). I felt that Beauséjour was holding his own, although of the three I liked the Rousset best since he found a poetic quality that was not always there in the other two. I have to add though, that when I want to listen to these *Preludes and Fugues*, it is the Angela Hewitt version (on Hyperion) that I shall play most often. That goes to show that, for me at any rate, a stupendous technique, clarity of voicing, a wonderful sense of phrasing, a subtle sense of rubato and a thorough grasp of baroque performance practice matter more than whether these pieces are played on the “correct” instrument.

*Hans de Groot*

**Beethoven, Period**
*Matt Haimovitz; Christopher O’Riley*
*Pentatone PTC 5186 475*

Beethoven’s interest in the cello appears to have begun early on. His first set of two cello sonatas Op.5 were written in 1796 in his 26th year, his last, Op.102, dates from 1815, by which time the composer was experiencing the trauma of increasing deafness. In between came another sonata and three sets of variations, all of them presented here in this two-disc Pentatone/ Oxingale recording featuring cellist Matt Haimovitz and pianist Christopher O’Riley, the first in a series titled *Beethoven, Period*.

Most cellists choose to perform on early instruments, and Haimovitz is no exception – his cello of choice is a Goffriller, crafted in Venice in 1710. But rather than overpower the cello with a modern concert grand as is sometimes the case with cello/piano pairings, O’Riley proved to be the perfect musical partner in his use of an 1823 Broadwood pianoforte, both instruments tuned slightly below the standard A440. The result is a wonderfully authentic sound, very close to what Beethoven would have heard in the early 19th century.

The first CD contains the earliest two sonatas and the 12 Variations on *See the Conquering Hero Comes* of Handel. From the opening hesitant measures of the *Sonata in F Major*, we sense the two artists are in full command of the repertoire. Their playing is stylish and precise while the interaction of the two period instruments allows for a compelling degree of transparency.

In disc two, we move into a new period in Beethoven’s style – the *Sonatas Op.69 and Op.102* show evidence of a more mature style, somewhat darker and more dramatic, while the seven variations on *Bei Männern...* from Mozart’s *The Magic Flute* aptly demonstrate Beethoven’s facility at extemporizing on a popular theme. The “magic moment” for me on this disc came in the second movement *Adagio con moto sentimento d’affetto* of the *Sonata Op.102*, No.2. Here Haimovitz’s lyrical tone and the sensitive interpretation by O’Riley evoke a wonderful sense of mystery before the start of the jubilant Allegretto fugato, bringing both the sonata and the set to a most satisfying conclusion.

Bravo to both artists in this exemplary pairing; the “great mogul” himself would have been pleased.

*Richard Haskell*

**Beyond the River God**
*Assi Karttunen*
*Divine Art dds 25120* (divineartrecords.com)

This intriguing program of music for solo harpsichord makes unexpected but successful partners of Baroque France’s great François Couperin, who died in 1733, and the gifted English composer Graham Lynch, who is still very much alive. Couperin’s music here, a prelude from his *L’Art de toucher le clavecin* and four other pieces from various of his *Ordres*, makes up just over one-third of the substantial track list, and Finnish harpsichordist Assi Karttunen’s supple interpretation of *L’Exquise* from *Ordre XXVII* is particularly beautiful.

That said, where Karttunen really shines is in Lynch’s music for her instrument, which reflects both a panoply of stylistic influences and a well-nuanced understanding of how to compose for the harpsichord. Karttunen’s playing is deftly mercurial in the second *Rondeau* of the five-movement *Beyond the River God*, and she’s introspective yet always welcoming in the many meditative movements of this and other works. A particular small delight is the short, stand-alone *Ayll*, which to me sounds a little like what Edgar Allen Poe might have improvised over a French ground bass. The four movements of Lynch’s *Petenera* make perhaps the
best connection in spirit to the unmeasured preludes of Couperin’s time; you can almost see Couperin listening curiously from the doorframe. The recorded sound is beautiful, and Karttunen’s notes offer much food for thought. The combining of old and new music can be tricky alchemy, but this experiment is a happy success.

Alison Melville

Beethoven Explored – The Chamber Eroica
Aaron Shorr; Peter Sheppard Skærved; Dov Scheindlin; Neil Heyde
Metier msved 2008 (divineartrecords.com)

► It may come as a surprise to those of us accustomed to hearing a symphony performed by a full orchestra that during the early 19th century, an adaptation for a much smaller ensemble would have been a perfectly acceptable means of presenting large-scale works, particularly in domestic settings. Indeed, there was an enormous demand for arrangements during the days before recorded music, and this is the idea behind The Chamber Eroica. It’s the sixth in a series titled Beethoven Explored on the British label Metier, and features pianist Aaron Shorr, violinist Peter Sheppard Skærved, violist Dov Scheindlin and cellist Neil Heyde in a piano quartet version of Beethoven’s Symphony No.5.

The groundbreaking third symphony was completed in 1804, while this anonymous arrangement – requested by Beethoven himself – was published just three years later. Hence, this recording (the first ever) provides the modern-day listener with a keen insight as to what the composer had in mind with respect to chamber arrangements of his orchestral works. And without the use of period instruments, the four performers admirably evoke a rightful sense of grandeur in this majestic symphony. The opening movement, marked Allegro Moderato, contains a wonderful sense of momentum with the central theme continually being passed among the piano and the strings. The second movement is suitably sombre and lightness and grace. While it would be challenging to duplicate the grandeur of the finale with a four-piece ensemble, the players ably capture its optimistic buoyancy.

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Richard Haskell

Sokolov – The Salzburg Recital
Grigory Sokolov
Deutsche Grammophon 4794342

► New recordings of Grigory Sokolov are few and far between, so any addition to the catalogue is an event. His playing is always compelling, not least because of his unique approach. He is a link to the golden age of Russian pianists and his distinctive playing style is easily identified by his admirers.

Sokolov began piano studies at the age of five and gave his first major recital in Moscow at 12 playing, so it is reported, works by Bach, Beethoven, Schumann, Chopin, Mendelssohn, Rachmaninov, Scriabin, Liszt, Debussy and Shostakovich. He was unanimously awarded the Gold Medal in the 1965 International Tchaikovsky Piano Competition.

Now aged 64 and “a legend in his own lifetime,” he is in a position to announce that “I play only what I want to play.” His Mozart, though slow, is never laboured or ponderous, being extremely controlled; the long phrases are felt out with utmost certainty in spite of an almost dry approach and contained dynamics. This is utterly compelling Mozart, a perfect example of restraint yielding deeply satisfying results. A dissenting opinion from that of other artists but Mozart’s mercurial genius allows for this.

This recital of Chopin’s 24 Preludes would be one of my desert island discs. In keeping with his way, each of the 24 has an individual character and taken together they are a marvel of authority and subtlety. I compared these to his June 17, 1990 Paris recording (Naïve CD, OP:3036) finding that it lacked the deeply introspective and mesmerizing intensity of this astonishing Salzburg performance.

The six encores (Chopin, Scriabin, Rameau and Bach) are no less considered. This is the first release from DG which has contracted to record his live concerts.

Bruce Surtees

Liszt – Piano Sonatas; Dante Sonata; Petrarch Sonnets
Angela Hewitt
Hyperion CDA680067

► The name Franz Liszt conjures up pianistic showmanship of devilishly difficult bravura pieces that have enthralled audiences for nearly 200 years. Many pianists fall easily under this spell, but Angela Hewitt is certainly not one of them. Her new recording and her first brave foray into Liszt territory is the most unforgiving, immensely difficult B Minor Sonata, 30 minutes long in one single movement that can easily lapse into aimless banging on the piano, sound and fury signifying nothing from a lesser hand. Technical brilliance almost taken for granted, her approach is essentially analytical, fully understanding the structure, the relationships of parts to the whole, the thematic, harmonic and rhythmical subtleties, avoiding excesses so the work feels an integral whole and shines in all its majesty.

The essence of Liszt in Hewitt’s words, “Nobility of spirit and depth of expression,” is also manifest in the second major item here, written during his Années de pèlerinage in Italy, the Dante Sonata, its program much inspired by the Inferno, giving ample room for the pianist’s unbridled imagination in depicting the horrors of hell and the exquisite tenderness of “Nessun maggior dolce/Che ricordarsi nel tempo felice” (Dante’s Inferno), of recalling past happiness in time of pain. The wonderful tremolo at the high end of the keyboard representing unattainable Paradiso is especially poignant and moving.

In between these two mountain peaks there is a valley of heavenly peace, the three Sonetti del Petrarca, whose love poems Liszt set into music for his beloved Countess Marie, played with languid gentleness and thobs of passion. All this adds up to another triumph in Ottawa-born Hewitt’s extraordinary career.

Janos Gardonyi

Brahms – Serenades
Leipzig Gewandhausorchester; Riccardo Chailly
Decca 4786675

► Following Chailly’s sensational performances of the Brahms Symphonies and the usual orchestral works that earned universal rave reviews (Decca 4785344, 3 CDs) we have all waited with great expectations to hear his Serenades.

It is an absolute joy to have these rather brisk, smiling performances of the two neglected early orchestral gems that Brahms wrote on the way to the symphonies. The 24-year-old composer already had an uncanny sense of what he wanted to do with an orchestra; as clearly present are what would become his characteristic orchestral colour and deployment of instruments.
The first Serenade was composed in 1857-58, some three years after the first piano concerto of 1854. That concerto was first conceived as a symphony but Brahms re-thought it as a concerto. Similarly, these lyrical Serenades are Brahms’ second and third symphonic ventures wherein he stepped back a little to produce two youthful and breezy works for reduced orchestra. Reduced size does not however mean reduced invention; merely a less ponderous symphonic argument. The First Symphony was conceived during this time and had a gestation period of 20 years until 1875 when “Beethoven’s Tenth Symphony” was delivered.

Compared to other recorded versions, the breezy youthfulness of the present performances has a charming alfresco quality with vivacious tempi that neither undersell nor oversell the orchestral weight. Chailly and his vibrant orchestra, particularly the winds and horns, are flawlessly attuned to these scores, making this recording the very best version to own.

Bruce Surtees

Gounod – Symphonies 1-3
Orchestra della Svizzera Italiana; Oleg Caetani
CPO 777 863-2

Glancing at the title there are a number of personal discoveries here, including Gounod as a symphonist, the orchestra and the conductor and even the recording

Baden und Freiburg.

It’s always interesting to hear rarely performed 20th-century violin concertos, and it’s a pretty safe bet that you won’t know the Concerto Italiano Op. 31 at all – it’s a world première recording. Written in 1924, it looks back to the violin styles of the 17th and 18th centuries, and was considered by the composer to be his first truly symphonic work. Jascha Heifetz really liked it and after performing it in Paris in 1927 and in New York in 1931 he asked Castelnuovo-Tedesco to write a new concerto for him.

The resulting work, the Violin Concerto No.2 ‘The Prophets,’ Op. 66, is certainly completely different. In 1925 the composer had discovered a notebook in which his grandfather had noted the music for some Hebrew prayers; the discovery had a deep emotional effect on him and led to his writing several works that celebrated his Jewish heritage. The concerto is one of these and uses traditional Jewish melodies in an orchestral setting that has more than a hint of the Hollywood movie scores that Castelnuovo-Tedesco would produce after moving to California some ten years later.

Heifetz, who gave the première in 1933 and also recorded the concerto, really liked it, but commented that apparently “no-one else did.” I’m with Heifetz.

Strings Attached continues at thewholenote.com with guitar concertos by Torroba (Pepe Romero and Vicente Coxes), string quartets by Ruperto Chapi (Quarteto Latinoamericano) and works by Piazzolla arranged for violin and harp (Ann Hopson Pilot and Lucia Lin).

The complete cycle of Beethoven String Quartets with which the Quatuor Alcan is celebrating their 25th anniversary continues with Volume 2, a 3-CD set featuring the five works that have come to be known as the middle quartets: the Razumovsky quartets Op. 59, Nos. 1-3; Op. 74, The Harp; and Op. 95, Quartetto serioso (ATMA Classique ACD2 2492).

The high standard set by Volume 1, reviewed in this column last issue, continues here. As with that set, these works were recorded several years ago, between May 2008 and December 2011, but the fact that all the recordings were made at the excellent Salle François-Bernier at Le Domaine Forget in Saint-Irénée in Quebec means that there is no discernable difference in the recorded sound.

Given the quality of the two first sets, I can’t wait to hear what the ensemble does with the late quartets in the final volume, scheduled for release in April.

There’s yet another beautiful CD of the three Brahms Violin Sonatas, this time featuring the French violinist: Augustin Dumay and Canadian pianist Louis Lortie (O Features 4133).

The playing here is perfectly judged. Nothing is ever rushed, but nothing ever seems to drag either; there is plenty of forward impetus when needed and a natural flow to the music that is helped by the expansive phrasing and the beautifully judged dynamics.

Dumay plays with his heart on his sleeve to some degree, with a big tone and a judicial use of portamento, but his playing – and Lortie’s too, for that matter – is always underpinned by great thought, intelligence and perception.

The Scherzo in C minor, Brahms’ contribution to the collaborative F-A-E Sonata that he, Robert Schumann and Albert Dietrich wrote for Joseph Joachim, rounds out a simply lovely CD.

Hyperion’s outstanding series The Romantic Violin Concerto reaches Volume 18 with major works by the Belgian composer Joseph Jongen (1873–1953), in terrific performances by Philippe Graffin and the Royal Flemish Philharmonic under Martyn Brabbins (CDA68005).

The three works here – the Fantasia in E Major Op. 12, the Adagio symphonique in B Major Op. 20 and the Violin Concerto in B Minor Op. 17 – were all written within a three-year period around the turn of the last century, when Jongen was still in his 20s. All are beautifully crafted Romantic works, with the concerto in particular a major composition with a quite beautiful slow movement.

Also included is the Rapsodie in E Minor by Jongen’s contemporary Sylvio Lazzari (1857–1944). Although born in Italy, Lazzari lived in France for most of his life and was influenced by Gounod, Franck and Chausson as well as by Wagner. His music has remained mostly unperformed since his death, but if this beautiful Rapsodie is anything to go by, then we’ve all been really missing something.

Graffin is, as usual, superb in every respect throughout the CD, with a luscious tone, expansive and nuanced phrasing, and sensitivity and passion to burn. He is given terrific support by Brabbins and the orchestra.

The outstanding Chinese violinist Tianwa Yang adds to her already highly impressive Naxos discography with a new CD of the two Violin Concertos by Mario Castelnuovo-Tedesco (8.573135). Pieter-Jelle de Boer conducts the SWR Sinfonieorchester Baden.
company. An interesting fellow, that Gounod… He sprang into world fame in one fell swoop with one opera, Faust, so successful that it has held the stage for the past 150-odd years and made him very rich, but he never could write another comparable opera ever again. However, as a young man and prior to his fame, he did dabble in orchestral composition with two symphonies plus an incomplete third, the latter newly discovered in a historic first performance here. Needless to say all were duly forgotten and completely overshadowed by Faust.

Fine works these are indeed in the hands of the extremely capable Italian conductor and Karajan Competition-winner Oleg Caetani who studied under the legendary Franco Ferrini (much admired in my teenage years when I saw him and he pretty well made me discover Schubert!). Much like the First of Beethoven, also inspired by Haydn, Gounod’s Symphony in D Major is a real charmer with finely sprung rhythms, unmistakable French in character and conducted with a light spirit making the music sing and dance joyfully with the trumpets ringing out triumphantly at the end.

The more ambitious and mature Second Symphony in E-Flat Major already foreshadows the wonderful garden love scene in Faust. It is so lovingly performed with shimmering colours that it alone would make this disc worthwhile.

Janos Gardonyi

Saint-Saëns – Symphony No.3 “Organ”
Vincent Warnier; Orchestre National de Lyon; Leonard Slatkin
Naxos 8.573331

This disc is recommended for any collection lacking the Saint-Saëns Organ Symphony (1886). Organist Vincent Warnier and conductor Leonard Slatkin give a colourful reading, creating a coherent whole from diversity. In the opening movement strings and winds complement each other. The Lyon winds in particular are superb, both as soloists and as a wind choir, playing everything from busy double-note figures to the chorale theme. Saint-Saëns held off introducing the organ until after the sublime transition at the close of the first movement. This passage is paced and balanced expertly by Slatkin, and the following Poco adagio with its beautiful romantic harmony is alone worth the disc’s price. The organ becomes a new force, connecting well to wind and brass timbres while supporting the strings’ melodic voice. The scherzo’s tricky ensemble and the lightning-fast trio with its piano flourishes are handled impeccably. A foursquare and populist finale that incorporates brilliant brass and organ, ingenious development of the chorale theme and the Dies irae and much besides, ought not to work but on this recording it does!

The Lyon Auditorium organ on this recording is a refurbished transplant from Paris of the Cavaillé-Coll instrument on which Cyprès et Lauriers (1919) was premiered. Warnier is sensitive to the composer’s late exploratory chromaticism in the solo organ lament Cyprès, and appropriately celebrates in Lauriers for organ and orchestra. An ingenious transcription of Saint-Saëns’s well-known Danse macabre completes the disc.

Roger Knox

Pierné; Vierne – Piano Quintets
Quatuor Arthur-Leblanc; Stéphane Lemelin
ATMA ACD2 2384

Pianist Stéphane Lemelin is director of “Découvertes 1890-1939,” a music series dedicated to the rediscovery of neglected early-20th-century French repertoire. He collaborated with the wonderful Quatuor Arthur-LeBlanc on this marvellous recording of piano quintets by Gabriel Pierné (1863-1937) and Louis Vierne (1870-1937). These two composers were contemporaries who shared not only turbulent times in both the history of Europe and the history of French music, but also similar musical aesthetics that could be described as very French and very refined. Gabriel Pierné, a prolific composer, also had a successful career as a conductor and was a passionate proponent of modern music, having premiered works of Stravinsky, Debussy and Ravel, among others. Louis Vierne was a respected organist – six organ symphonies are prominent in his opus.

As I was listening to this recording on a cold and snowy February day, it occurred to me that these piano quintets carry intensity that is emblematic of the winter season – a thick, undiluted, powerful “force majeure” of harmonies and expressions. Vierne’s music transmits darkness and pathos (possibly because he was mourning the death of his son) but also has a fierce energy to it. Pierné’s quintet appears to be more gentle, cinematic, with constant rhythmic drive that brings forward flow to each movement.

Passion and virtuosity are evident in Lemelin’s interpretation. The piano and strings have a good rapport, resulting in constant and flawless passing of expressions and big, enveloping sound at times. I especially enjoyed the delicate string textures in the quieter and accompanying sections.

Ivana Popovic

The Idil Biret Archive (IBA) covers the long career of this much-recorded pianist; its Solo Edition features recent performances by the still-masterly Biret. This disc includes all 12 Scriabin Études of Op.8 and the eight of Op.42, along with Op.2, No.1 and the Fantaisie, Op.38. Biret’s expansive technique and musicianship meet the many requirements of these intricate, virtuoso pieces. Though it is greatly influenced by Chopin, I find Scriabin’s early style more “Russian” than do most commentators. Biret projects well the Russian soul and idiomatic vocal inflections of the dolorous Op.8, No.11 (1895). She is equally at home with the intense expressiveness, typically thick middle- and low-register textures and wide-ranging leaps (though a couple are missed) in the popular No.12 in D-Sharp Minor.

In the Op.42 Études (1903) Scriabin’s style becomes more idiosyncratic. The rapid moth-like No.1 is crowded with non-harmonic tones. Unequal note-grouping between left-hand accompaniment and right hand melody pervades several pieces, including No.6 with its five against three ratio. Scriabin’s tendency toward agitation and complex inner parts becomes more frequent as in No.5, as well as in the Fantaisie (1900). The overall tendency toward greater harmonic and rhythmic exploration connects with the often-improvisatory origins of Scriabin’s works, which Biret conveys with convincing rubato where appropriate. Among other things, this set is a good preparation for Scriabin’s later experimental, darkly mystical piano compositions.

Roger Knox

MODERN AND CONTEMPORARY

French Trumpet Concertos
Paul Merkelo; Orchestre Symphonique de Montréal; Kent Nagano
Analekta AN 29847

Three challenging French trumpet concertos composed in the 20th century are given pristine, energetic and rollicking performances by soloist Paul Merkelo with the Orchestre symphonique de Montréal under Kent Nagano. Merkelo has been principal trumpet of OSM since 1995. This long working association with his orchestral colleagues is heard in the performances, especially in sections where the soloist and orchestra have tight musical conversations. Conductor Nagano is yet again brilliant in his ability to lead them both while allowing considerable freedom for individual sound statements.

Idil Biret Solo Edition 8 – Alexander Scriabin
Idil Biret
IBA 8.571302

Ivana Popovic
Each concerto is interesting in its compositional attributes. Militarist musical references such as trumpet fanfares and snare drums with jazz-like solo trumpet lines highlight Henri Tomasi’s Concerto pour trompette et orchestre. Alfred Desenclos’ Incantation, Thème et Dance pour trompette et orchestre is the most academic of the works here. Rooted in the Romantic harmonic and melodic tradition, Desenclos also sneaks in jazz-rooted ideas, creating a movie music scenario which ends with an appropriate big bang. Even more jazz influences are found in André Jolivet’s Concerto pour trompette No.2. Described by the composer as “a ballet for trumpet,” 14 different percussion instruments, piano and saxophones lead the rest of the orchestra to groove like a big band. Merkelo shines in the second movement solo with its changing sonic qualities.

These may not be the strongest trumpet concertos ever written but the abounding essence of fun and enthusiasm in performance is uplifting.

Tilina Kilk

**Spirit of the American Range**

**Oregon Symphony; Carlos Kalmar**

Pentatone PTC 5186 481

The “American Range” moniker of this album is a tad disingenuous as the three composers represented here all honed their craft in Paris in the 1920s and hailed from the East Coast of America. Boston-based Walter Piston (1894-1976) was an esteemed figure in mid-20th century American music who taught a generation of composers as a professor at Harvard. His most popular work, the masterful and highly entertaining suite from his 1938 ballet The Incredible Flutist opens this fine recording with panache.

George Antheil (1900-1959), the self-described “bad boy of modern music,” was born in Trenton, New Jersey. His 1927 composition, A Jazz Symphony, was first performed at Carnegie Hall by the African-American Harlem Symphonietta directed by W.C. Handy. The orchestra responds to this swaggering score with great gusto, with notable contributions from a very tight brass section.

Brooklyn-born composer Aaron Copland (1900-1990) stressed in his program note for the 1946 Boston premiere of his Third Symphony under Koussevitzky that his work contained “no folk or popular material,” hallmark’s of his previous highly successful series of ballet scores. Nevertheless, the triumphalism of this, his most ambitious and extended composition, mirrored the optimism of the Postwar Era and the work was swiftly hailed as the epitome of the longed-for “Great American Symphony.” Kalmar’s interpretation eschews the tub-thumping often brought to this symphony with a highly sensitive and fluid reading which illuminates the complex thematic relationships between the four movements of this mighty work.

Pristinely captured in vivid sonics, these are live performances unmarring by any extraneous noises. This is a recording you’ll surely enjoy listening to repeatedly.

Daniel Foley

**John Korsrud – Crush**

**John Korsrud’s Hard Rubber Orchestra**

rubhard 04 (hardrubber.com)

Up from note one, it’s clear that composer and bandleader John Korsrud studied at the Burning Man school of jazz, forging his wide-ranging musical inspirations into a bubbling hot electric Kool-Aid. Crush is all about oppositions: between big band and chamber music instrumentation; in the mash-up of musical genres; as competing strands within individual textures, and among the pieces, interpolating between the rabid (Crush, Lowest Tide, Slice, Wise Up) and the pensive (Peace for Ross, Mist 1 & 2). While the longer, heavier works symbolize a hydraulic press squeezing divergent energies out the seams, their shorter counterparts are the compacted, focused units at the end of the process.

On first hearing some of the pieces may sound discombobulated, but further listening reveals that even the most frenetic surfaces are unified with careful restraint. In Crush, surrounding the flailing wildness of drummer Dave Robbins, percussionist Jack Turner, and trumpet soloist Brad Turner, Korsrud displays near-tantric restraint with a slow, sustained low-register chorale, generating the tension that defines the piece. For Lowest Tide, among visceral clouds of fast and wiry ascending figures reminiscent of mid-period Ligeti, a Phil Dwyer solo scorches the Earth, Wind & Fire-inspired groove, punctuated with metallic horn shots that turn into a buzzing sax section pulse. In *Come to the Dark Side*, a serpentine trumpet lead (played by Korsrud) is pitted against a consistently pneumatic, stuttering accompaniment loosely recalling John Adams’ *Short Ride in a Fast Machine*. Industrial-strength Mahavishnu Orchestra-style ostinati churn their repetitions alongside guttural baritone saxophone exhortations and Ron Samworth’s warped guitar playing in the final piece, Wise Up. If it seems like an implausible assemblage of ideas and sources, Korsrud and crew’s deft handling will flatten any doubt like a Jumping Jack Tamper™ on the sands of the playa.

Paul Steenhuisen

**Ziggurat**

Neal Bennett; Brian Nesselroad

Redshift Records TK433 (redshiftmusic.org)

Matching personality to instruments in the brass section, trumpets are the alphas, French horns are quietly confident team players of generally modest demeanour; near the bottom you find the seeking souls who play trombone. Sensitive by nature, they mask this trait with tough-guy attitudes, fooling nobody. (The tuba runs the show, but nobody wants that to get out).

The last half-century has seen a surprising number of highly gifted sackbut virtuosos, players who turn their unwieldy horns on various dimes to produce striking results. Taking his place among them is Canadian Neal Bennett. His recent release, Ziggurat, offers works for solo trombone as well as a variety of choir sizes. Best known to local fans of new music will be Jocelyn Morlock, who contributed *Sequoia* for an ensemble of eight trombones and percussion and *After the Rain*, a solo piece. Scott Good’s Liquid Metal for ten (!) trombones, is a mighty enjoyable evocation of the foundry scene from *Terminator 2*.

Most of the composers are based in B.C., and his lone collaborator is percussionist Brian Nesselroad. Yes, instead of herding all available and capable practitioners for the multi-bone works (four of the seven tracks), Bennett worked all 34 (THIRTY-FOUR) parts himself, layering overdub upon overdub. Sink that putt, I ask you.

The material is uneven. I’m nuts about Rob McKenzie’s blues-based *Indigo* but I feel Roydon Tse’s *Continual Awakenings*, riffing on short-term memory impairment, is more interesting in idea than execution. Theatrics fail to work on a disc as they might on stage in Swedish composer Folke Rabe’s *Basta*, though the piece serves to highlight Bennett’s virtuosity. Finally there’s *Ziggurat*, by Farshid Samandari, a gorgeous dialogue with background voices and drums; it evokes the grand structure suggested by the title. A chattering coda ends the disc with a bang.

Max Christie

**PEP: Piano and Erhu Project**

Nicole Ge Li; Corey Hamm

Redshift Records TK437 (redshiftmusic.org)

The Vancouver duo Piano and Erhu Project (PEP), founded in 2011, is by its very nature a cross-cultural enterprise. It represents the ongoing artistic partnership

* * *

Keep Calm and Carry On...
Something in the Air
Unusual Formats for New Music

KEN WAXMAN

“Everything old is new again” doesn’t go quite far enough in describing formats now available for disseminating music. Not only are downloads and streaming becoming preferred options, but CDs are still being pressed at the same time as musicians experiment with DVDs, vinyl variants and even tape cassettes. Happily the significance of the musical messages outweighs the media multiplicity.

If there’s one instance of a musician having it all, then consider Swedish saxophonist Mats Gustafsson’s boxed set Hidros 6 – Knockin’ (Not Two MW 915 nottwo.com).

Recorded during a five-day gig in Krakow, by a specially constituted 12-member NU Ensemble, it highlights the group’s performance of the title track plus different musicians’ solo work. In total the Hidros box contains five CDs, two LPs, one DVD plus a 22-page LP-sized booklet. An addendum, the hour-plus DVD, includes a filmic record of different-sized ensembles improvising, rehearsing or performing the Knockin’ score plus interviews with many of the principals.

All four sides of the LPs are given over to the large ensemble performance, which celebrates the transgressive sounds which Little Richard Penniman brought to pop music in the 1950s. Not rock ‘n’ roll by any stretch of the imagination, Gustafsson’s graphic score combines the free jazz methodology of the players with samples of Little Richard’s works propelled by turntablist Dieb13, plus high-pitched repetition of certain phrases from his hits by vocalist Stine Janvind Motland.

Climaxing with a call-and-response manifest the four sides of Knockin’ shoe the vocal freedom engendered by Penniman into the instrumental realm. Solo and in sections, the players use extended instrumental procedures to fragment themes into in-your-face abstractions. Lyric soprano Motland has the hardest task since repeatedly vocalizing Little Richard lyrics such as “Hmmm, I don’t need a show/ Gimmie gimmie gimmie gimmie gimmie” or “Bama lama bama loo/Go, go, have a time” calls for intense concentration plus a sense of humour. She and the other players are better showcased on the three group CDs. Accompanied by only Dieb13 and drummer Paul Nilssen-Love, Motland eschews words for bird-like falsetto titters and warbles which elongate enough to make common cause with the slashes of sound and LP tracking rumbles sourced by Dieb13. At the same time her staccato pacing and wails connect on a visceral level with Nilssen-Love’s undulating and unvarying patterning. Elsewhere, the drummer demonstrates his malleability laying down an unobtrusive beat for Nybyggarrland, one of the vintage Scandinavian bop classics the band Swedish Azz plays. That quintet, filled out by Per Åke Holmlander’s tuba, Gustafsson on baritone sax, Dieb13 and Kjell Nordeson on vibes and drums creates a tune that’s engaging and swinging at the same time, with Nordeson’s vibes providing the sparkling melody as the low-pitched horns push out balanced blasts. Nordeson is also an exceptional drummer, with the evidence on the more-than 29-minute duet with pianist Agusti Fernández. Aggressively acoustic, the two produce a memorable savage, free-form intensity, as does a medley of New Thing classics performed on a later disc at warp-speed velocity by The Thing – Gustafsson, Nilssen-Love, bassist Ingebrigt Håker Flaten – plus additional tenor saxophonist Joe McPhee. With Fernández smacking the side of his instrument and forcefully plucking piano strings with fish-hook sharpness, it’s sometimes hard to determine where the drummer’s dynamic clunks and metal rustles end and his begin. Crucially this bluntbeat colouration reaches an exultant climax following the pianist’s highly volatile keyboard cascades and the percussionist’s introduction of clacking metal bar abrasions from his vibes. More memorable matchups include Fernández and Gustafsson joining trumpeter Peter Evans or McPhee with bass clarinetist Christer Bothén. On the first, the pianist’s rapping forward at player-piano velocity challenges as well as accompanies the horn men. The result is staccato and dyspeptic timbres from both: in Evans’ case moving beyond the limits of his horn to elevate notes past triplets; and in Gustafsson’s blasting honks and slurs upwards. McPhee and Bothén create a gentler duet, each man defining the American or Swedish abstractions’ elaboration, with McPhee supplying human-like cries from his horn as Bothén appears to be digging into his own stomach lining for raw expression. With so much music to choose from however, it’s likely the listener will find much to enjoy in this box of wonders.

To read which formats were selected by producer/pianist Bill King, whose innovative arrangements (as well as his piano work) really define this well-conceived project.

JAZZ AND IMPROVISIZED MUSIC

P.S. I Love You
Monica Chapman; William Sperandei
LME Records 6 79444 20020 0 (monicachapman.net)

> With P.S. I Love You, talented vocalist Monica Chapman presents an engaging collection of material that is both nostalgic and romantic, but with a discernably sensual and torrid blues sensibility. She has surrounded herself with intuitive musical collaborators, including JUNO-winning producer/pianist Bill King, whose innovative arrangements (as well as his piano work) really define this well-conceived project.
Other first-call musicians include Dave Young on bass, Nathan Hiltz on guitar, Mark Kelso on drums and featured guest, William Sperandel on trumpet.

First up is Irving Berlin’s Tin Pan Alley hit, I Love A Piano, which sets the stylistic tone and is sung with the rarely performed verse, which then segues into a funky “chillin’ circuit jam, replete with a burning hot trumpet solo from Sperandel. The title track is the rarely performed Gordon Jenkins/Johnny Mercer ballad, which was most notably recorded by the incomparable Billie Holiday. In Chapman’s interpretation she has captured an appropriately ironic, bittersweet subtext while clinging to the beauty of the melodic line and lyrical intent.

Of special note is another Berlin tune, Shaking the Blues Away, which is perhaps most recognized as the four-alarm number performed by Ann Miller in MGM’s classic movie musical Easter Parade – cleverly delivered here with a spicy Louisiana roadhouse feel and lusciously languid vocals. A real treat (and slightly forward in the timeline) is Lionel Bart’s theme from the 1963 James Bond flick, From Russia with Love, which is perfectly arranged for Chapman’s luminous voice in a pure, classic jazz mode. This CD is a stunner, and a wonderful follow up to Chapman’s 2014 debut CD.

Lesley Mitchell-Clarke

New Vocabulary
Ornette Coleman
System Dialing SDR #009 (systemdialingrecords.com)

Maverick as he has been throughout his career, alto saxophonist Ornette Coleman, who personifies experimental jazz and won the Pulitzer Prize for music in 2007, has released a new disc with little fanfare. Recorded in 2009, Coleman’s first CD since 2006, and first studio session since 1996, New Vocabulary doesn’t feature the acoustic two-basses-and-drums quartet with which the reedist has been touring for a decade. Instead Coleman improvises alongside trumpeter and electronic manipulator Jordan McLean, drummer Amir Ziv, and, on three of the 12 tracks, pianist Adam Holzman. Although his name is neither on the cover nor attributed on the un-credited songs, the idiosyncratic titles are classic Coleman-speak.

Just as the alto saxophonist defined free jazz in the late 1950s and jazz-funk fusion in the 1980s, he easily adapts to the centrality of processed wave forms plus chunky percussion beats. Significantly, his barbed but ever-vescent reed tone is as individual, staccato and pointed as ever. Accordingly, tunes such as H2O and The Idea Has No Destiny clearly demonstrate how cymbal cracks and fierce

Though Kenny Wheeler emigrated to Britain in the 1950s, few made his ongoing contribution to jazz in Canada, from teaching at the Banff Centre and recording with the Maritime Jazz Orchestra to performing in between – and no Canadian jazz musician has been a greater stylistic influence around the world – from his distinctive leaping lines and subtly expressive pitch mutations to the spacious invention of his compositions. Wheeler passed away in September 2014 but was already in ill-health in December 2013 when he recorded Songs for Quintet (ECM 2388, ecmrecords.com).

It’s typical Wheeler, here surrounded by his quintet of London regulars, the powerful tenor saxophonist Stan Sulzmann, the spare and glassy toned guitarist John Parricelli and the rhythm section of Chris Laurence and Martin France, so quietly buoyant as to be almost invisible. That’s one of the special qualities of a Wheeler performance, a kind of musical intimacy that suggests a man at home composing, playing the piano or flugelhorn, looking out the window, then suddenly illuminated by an epiphany, some confluence of memory, climate and mood, some revelation that transforms the quotidian. Wheeler’s breath and embouchure may be less secure than they once were, but that rare vision is intact throughout this CD, a final gem in a brilliant discography.

If classical music and jazz have intersected in a thousand different ways, the meeting has rarely been as comfortable as John Roney’s Preludes (Effendi FND138, effendirecords.com). In an hour-long program, the pianist blurs the lines between interpretation and improvisation, stretching the contours and harmonic vocabularies of a series of classical preludes by Bach, Gershwin, Debussy, Chopin and Scriabin, with Duke Ellington’s Prelude to a Kiss included to further the range. There’s a romantic sweep to much of the music, a passion for melody that will press a piece into another idiom. An opening prelude from Bach’s Well-Tempered Clavier stretches to Impressionism, a closing one to boogie-woogie. Debussy, Chopin and Scriabin have influenced the greatest jazz pianists (Art Tatum, Bud Powell, Bill Evans) to such an extent that it seems perfectly natural to hear them extended in such a fluid way.

It’s been two years since Tell, the debut of Myriad 3, and the trio of pianist Chris Donnelly, bassist Dan Fortin and drummer Ernesto Cervini continues to develop a distinctive style on The Where (Alma ACD61742, almarecords.com), fusing classical and pop elements in a traditional piano trio. The band’s identity hinges on the shared composing strengths of its members, each of whom brings an almost orchestral palette to the trio. The group’s sonic breadth is further enhanced by the band’s prodigious doubling: both Donnelly and Fortin employ synthesizers, while Cervini overfords four woodwinds on his own der Trockner. There’s a distinctive direction evident from Donnelly’s First Flight, propelled by a rhythmical force that suggests art rock bands like King Crimson, and it’s just as palpable at the CD’s conclusion with Fortin’s looming, brooding Don’t You Think.

Eric Dolphy was an essential catalyst in the free jazz revolution of the 1960s. A brilliant multi-reed player, he made vital contributions to the music of John Coltrane, Ornette Coleman and Charles Mingus, among others, helping to shape a generation. 2014 was the 50th anniversary of his death and among the commemorations is Tangent (for Eric Dolphy) by Ken Aldcroft’s Convergence Ensemble (Trio Records TRP-020, kenaldcroft.com/triorecords.asp). True to Dolphy’s innovative spirit, guitarist Aldcroft pursues his own course (only the theme of Section VI strongly suggests Dolphy’s compositions), supplying composed materials to his band who are free to initiate and combine them, extending the freedom of improvisation while developing specific ideas. The spirit of group creation is strong and the results are consistently engaging, with complex dialogues involving all concerned, including trombonist Scott Thomson, bassist Wes Neal, drummer Joe Sorbara and new arrival Karen Ng on alto saxophone. Her finest moments arise in the cool fire of Section V.

Karen Ng has rapidly become a significant presence at the creative edges of Toronto jazz. In 2014 she also joined See Through Trio, a project founded in 2014 that includes pianist Tania Gill and bassist Pete Johnston. Devoted to Johnston’s angular and elusive compositions, Parallel Lights (Woods and Waters Records WW008, seeighthroughtrio.bandcamp.

thewholenote.com
wide smacks plus disintegrating brass oscillations can lock in with reed brays. The result leads to elaborate spherical timbres that reach pressurized summits then coalesce joyously. With calculated chording, Holzman’s harmonies add another dimension. That means a track such as Value and Knowledge reaches a luminous climax that folds trumpet splats, drum corps rat-tat-tats and rubato piano lines into an infectious near dance beat. Finally, Gold is God’s Sex, the CD’s climactic last track, demonstrates how feverish keyboard tolling plus revved-up reed bites can tame washes of menacing electronics.

Since Coleman’s playing is oblique but decisively melodic, New Vocabulary is a disc that’s convivial as well as challenging. Plus it shows that Coleman’s authentic ideas can convincingly adapt to and be adopted by any number of undogmatic musicians.

**Imaginary Cities**

**Chris Potter Underground Orchestra**

ECM 2387

► Saxophonist Chris Potter first garnered attention as a sideman to senior masters, from 1994 figuring prominently in the hands of the late drummer Paul Motian and the bassists Dave Holland and Steve Swallow. In the past decade, he’s emerged as a leading figure in the contemporary mainstream, combining emotional power and an expansive creativity. He’s previously written for a ten-piece ensemble (Song for Anyone, 2007) and his last CD, The Sirens, was an extended suite inspired by Homer’s Odyssey. On Imaginary Cities he’s augmented his usual Underground quartet to an 11-member orchestra, adding vibraphone, two basses and a string quartet.

In the four-part, 36-minute title suite and four unconnected pieces, Potter constructs strong themes, synthesizing elements of jazz and classical music and matching them with rhythmic patterns sourced from as far afield as funk and Balinese gamelan to create complex grounds that both stimulate and enhance the narrative. As well the supple rhythm output by Newton and picked up by the studied primitivism of Igor Stravinsky’s Symphony: The Rite of Spring is miniaturized with each player standing in for a different orchestral section. The result is as rousing and romantic as the original score, but with openings for distinctive solos that rhythmically extend the composer’s ur-modernism.

Originally composed for a chamber ensemble, Olivier Messiaen’s Quatuor pour la fin du temps is implemented with as much joyous ecstasy as the composer intended, but stripped of its overt Christian mysticism.

In essence Hofbauer finds the link between Quatuor and the gospel music that fed into the birth of jazz. That means that, for example, Louange à l’éternité de Jésus is given a swing Dixieland treatment that includes a harshly passionate intermezzo from Fujiiwara’s cello that still cossets the theme. While Messiaen’s more overtly pastoral sequences remain intact, transforming solo passages into contrapuntal duets between string strums and bass clarinet glissandi in one instance or another matching graceful trumpet lines to the metallic clank of guitar preparations, enhances the narrative. As well the supple rhythm output by Newton and picked up by the others adds festive swing to the proceedings. With one section titled danse de la fueur... contrasting dynamics played by the five wrap up into novel expressions as song-like as the original.

The Rite of Spring presents another strategy. With sequences such as the augurs of spring rifle with motion, Hofbauer adapts the locomotive-style theme so that call-and-response...
strums, slaps, slurs and squeaks add up to linear movement. Fujimura often uses a walking bass line, and extended plunger trumpet tones and extended drum riffs are frequently heard, but this doesn’t prevent the narrative from jumping from swing to smooth and back again. This melodiousness extends to a motif like mystic circle of the young girls where a clarinet/guitar duo adds a clean blues sensibility to the line.

By the final section with its evocation and ritual action leading to the sacrificial dance, Stravinsky’s Slavic roughness gives way to buzzing reed vibrations plus trumpet obbligatos that add a jazz sensibility to the score. Melding improvised music’s rugged tunefulsness with Stravinsky’s mercurial vision, the climax is more buoyant yet just as rhythmically sophisticated as the original.

Ken Waxman

POT POURRI

The Blues Violin
Lenny Solomon
Independent #301 (thebluesviolin.com)

After the international success of his show Bowfire, Lenny Solomon is returning to his roots with his newest release The Blues Violin. This JUNO Award-winning Toronto musician has built a solid reputation as a jazz violinist, though he has a lengthy classical and pop background. The music on this album journeys through different blues styles but that is not all – Lenny Solomon adds jazz, funk and rock elements with the craftsmanship of a mature artist. The rhythm section (Marc Ganetakos, guitar; Shelly Berger, bass; Mark Lalama, keyboards; Steve Heathcote, drums and percussion) provides a wonderful landscape for the savvy violin solos and shines in solos of their own. Greg Heathcote, drums and percussion) provides a wonderful landscape for the savvy violin solos and shines in solos of their own. Greg Kolchinsky, who recorded and mixed this album, did a fine job bringing out the variety of electric violin sounds.

The recording opens and closes with lively jazz numbers - Jump gives a nod to the Jump Jive sound and features fluent violin solos and buoyant horns while Joyo, in addition to the impressive violin improvisations, offers the spotlight to the rhythm section. In between there are mellow compositions such as Winter Tears and Slow Side Into Blues (this one evocative of Stevie Grappelli’s style) and more animated ones – Half Full Blue, with its majestic opening and a rock beat, and Spooky Blues, with clear violin lines over funk guitar. Edgar’s Blues stands out for its wah-wah violin effects – the violin sound is stimulated with electronics and controlled by the movement of the player’s foot, creating an expressive tone that mimics the human voice.

Highly recommended for escaping the winter blues.

Ivana Popovic

My Day in the Sun
Shirley Eikhard
Independent SEM2014 (shirleyeikhard.ca)

Shirley Eikhard is one of the most significant, contemporary singer/songwriter/composers that Canada has ever produced. She has created hit songs for a variety of international artists – blurring the lines between musical genres and embracing elements of country, blues, pop and soul. Eikhard’s Grammy-winning song Something to Tell About became a megahit for the incomparable Bonnie Raitt and she has also penned material for such diverse artists as Rita Coolidge, Anne Murray, Emmylou Harris, Cher and Cher Atkins. Eikhard’s latest project, My Day in the Sun, is rife with her trademark lyrical and melodic skill. Each track is an original Eikhard composition, and a synesthetic treat – in other words, a satisfying delight for the head, heart, eyes, ears and spirit.

The Reggae/Ska-influenced opener Pray for Rain features clever multi-tracked vocals (as well as an appropriate Farfisa-like keyboard patch), and sets the stylistic tone for the entire CD on which Eikhard not only sings all the parts but also plays all the instruments. Her rich, warm, alto voice easily wraps itself around the soulful, rhythmic tracks and effortlessly imbues each song with her distinctive lyrical poetry and profound emotional content. The title track explores her very personal journey as a mature artist... a journey that has not only wended its way through a long and meaningful career, but a career that is as artistically relevant now as it has ever been. It is a joy to hear Eikhard singing in her own, authentic voice – with more than a little positivity, power and truth (elements often lacking in today’s simplistic pop tunes). Of particular note is What Could Have Been – an anthem about putting the past in perspective and moving ahead into a joyous future.

Lesley Mitchell-Clarke

Old Wine, New Bottles
Fine Old Recordings Re-Released

Bruce Surtees

The treasured recordings of Renata Tebaldi that grace the collections of countless music lovers around the globe have been re-issued, all of them, in an omnibus edition in the now familiar cubic issue by Decca (4781535, 66 CDs). These are not reissues from doubtful sources but from the archives of Decca itself, ensuring the very best sound of the original recordings.


Included in the casts are Carlo Bergonzi, Jussi Björling, Mario del Monaco, Dietrich Fischer-Dieskau, George London, Luciano Pavarotti, Caesare Siepi, Marilyn Horne, Nicolai Ghiaurov, Regina Resnik… and the list goes on. Conductors include Karajan, Solti, Bonyony, Serafin and many others.

Also included are albums of Songs, Folk Songs, Opera Arias, Opera Duets, a Christmas album and Rarities.

Tebaldi’s recording career began in 1951 and ended with her retirement in 1973. Some operas were recorded twice giving us the opportunity to do the thing collectors do and compare the first Tebaldi to Tebaldi seven years on or just to enjoy hearing Tebaldi again and again. Complete casts and recording data are included but no librettos and translations.

To make it possible to easily locate a particular recording I suggest that the first thing to do is clearly copy the disc number, 1 through 66, on the top right-hand corner of the paper sleeve.

Wilhelm Furtwängler’s final performance of the Beethoven Ninth was in Lucerne on August 22, 1954 with the Philharmonia Orchestra, the Lucerne Festival Chorus and soloists Elizabeth Schwarzkopf, Elsa Cavelti, Ernst Haefliger and Otto Edelmann. Based on the original analogue tapes from the broadcasting archives, audite has produced an exemplary re-mastering (SACD 92.641). The rather dry acoustic exposes a lot more than the relatively mucky 1951 Bayreuth Festival recording
from EMI. The Philharmonia from London is heard here in its glory days, the tempos are familiar to Furtwängler’s devotees and absolutely everything fits together to perfection. From the first bars the superior sound of this new disc unzips all the nuances and dovetailing of instrumental colour. Furtwängler’s elemental vision of the third movement is singular. The forces are so inspired and well-rehearsed that the staggering difficulty of the fourth movement finale is achieved without any sense of effort; not at all easy in a live performance. This is consistent with and a perfect document of Furtwängler’s production is cleaner, more spacious and detailed than the original landmarks and their value undiminished. The sound on this new testamento discs.

Another new SACD re-mastering from Praga of legendary performances features David Oistrakh playing Beethoven’s Violin Concerto and the Triple Concerto both licensed from EMI (PRD-DSD 350082 SACD hybrid). Neither recording is the first time Oistrakh was showcased in this repertoire but this was the first time he had recorded them In stereo. The soloists in the 1958 Triple were not strangers, being members of the David Oistrakh Trio, pianist Lev Oborin and cellist Stanislav Knushevitzky accompanied by the Philharmonia Orchestra under EMI’s house conductor, Sir Malcolm Sargent. The Violin Concerto, also from 1958, was recorded in Paris with the ORF Orchestra directed by André Cluytens. David Oistrakh’s various recordings of Beethoven and just about anything else remain landmarks and their value undiminished. The sound on this new production is cleaner, more spacious and detailed than the original stereo discs.

Martha Argerich & Claudio Abbado – Complete Concerto Recordings (DG 4794155):
The first collaboration between Abbado and Argerich to be recorded by DG was in 1967 with the Berlin Philharmonic Orchestra playing the Prokofiev Third Piano Concerto and the Ravel G Major. The last concerto in this inexpensive little 5CD box documents their last concert in March 2013 at the Lucerne Easter Festival playing the Mozart Piano Concertos No.20, K466 and No. 25, K503. In the intervening years DG recorded the Chopin Concerto No.1, the Liszt First Concerto and the Ravel G Major made during Abbado’s tenure with the London Symphony; The Tchaikovsky First with the Berliner and the Beethoven Second and Third Concertos with the Mahler Orchestra. In every case the performances are perfectly judged and persuasive, displaying both sensitivity and authority that serve the composers well.

The welcome series of the young Martha Argerich on Doremi has arrived at Volume Four (DHR-8036) containing items from the 1965 Seventh International Chopin Competition in Warsaw of which Argerich was the First Prize winner. By 1965 Argerich had already won the first prize at two other international competitions in Geneva and Bolzano. And she was already signed to a recording contract with DGG. These selections of award-clinching performances as recorded live from the Chopin Competition, presented in flawless sound, are valuable documents of the rising star. Works include the Third Sonata, a selection of Nocturnes, Etudes, Preludes, the Polonaise Op.53 and more. A bonus track is a very rare recording from Buenos Aires of the 14-year-old “lioness at the piano” playing the Etude, Op.10, No.1.

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Fellner has recently begun teaching a few students of his own (since the fall of 2013), a process he finds quite rewarding. “I hope my students learn something but I learn a lot from them,” he told me. “You have to explain everything to them including things that seem perfectly logical to you. And then you see that they are not logical at all. When I’m at home, when I practise, I imagine everything. So I don’t have to conduct, I don’t have to sing. I try to realize this on the piano. But with the students I have to show them, I have to be quite extroverted. I have to sing, to dance, to conduct. And that’s quite a good thing for me.”

He spent the entirety of 2012 on a sabbatical from public performance, studying new repertoire and pursuing his interest in literature and film. (As a former film programmer myself who still writes about film and the symbiotic connection between film and music, I was intrigued to discover that Fellner had written an essay on Bunuel’s use of music — which I read in its Google translation. It was comprehensive and eloquent.)

“First of all,” he said, “I was impressed by Buñuel’s films, by their subversity, mysteriousness and humour. Then, I realized that the music in his films played an important role. My essay tries to show how Buñuel in his early works used music as a (often subversive) counterpoint; or even as part of a surrealistic collage: a crash between the image/action and the music. Then in his later works (beginning with Viridiana) he doesn’t use background music any more at all. Occasionally, music is played within the film (you can see a gramophone, or a piano).

“In general, I think there has to be an artistic reason for the use of music in film. An example of great film music is for me Last Year in Marienbad by Resnais: the synthesis of the slowly panning camera, the voice of the narrator and the organ music has a mesmerizing effect.”

Listening to Fellner’s recordings between our email exchange and our short conversation, I had been particularly struck by the Sara-bande in his recording of Bach’s Fifth French Suite. As our conversation was coming to an end, I felt compelled to ask if he had ever played it as an encore.

“Oh yes. Many times,” he answered.

“It’s just so beautiful,” I added.

“I love this piece,” he said.  

Paul Ennis is the managing editor of The WholeNote.

FELLNER ON RECORD

Till Fellner’s complete ECM discography which followed several recordings on Apex and Erato over the prior decade.

2004
Das Wohltemperierte Klavier I: Johann Sebastian Bach;
Recorded September/October 2002 ECM New Series 1853

2009
Inventionen und Sinfonien Französische Suite I: Johann Sebastian Bach;
Inventionen BWV 772 – 786; Sinfonien BWV 787 – 801; Französische Suite V in G-Dur BWV 816.
Recorded July 2007 ECM New Series 2043

2010
Piano Concertos Nos. 4 and 5: Ludwig van Beethoven;
Orchestre symphonique de Montréal; Kent Nagano, conductor; Piano Concerto No. 4 in G Major Op. 58 (1805); Piano Concerto No. 5 in E-Flat Major Op. 73 (1809).

Beethoven’s Fourth and Fifth Piano Concertos, mentioning, the orchestra’s ability to play softly and transparently. So I asked about his own transparent approach with its focus on the music’s singing lines. And he confirmed that transparency (clarity) and a singing way of playing the piano are essential goals of his.

He told me that when he played for Brendel in 1990, it was the first movement of Beethoven’s Appassionata Sonata that started the teaching process. Brendel told him that the beginning of a Beethoven sonata was crucial, that everything is there. And the critical idea that you have to play so clearly that a musical person must be able to write down the score just through listening to your playing.

Fellner has recently begun teaching a few students of his own (since the fall of 2013), a process he finds quite rewarding. “I hope my students learn something but I learn a lot from them,” he told me. “You have to explain everything to them including things that seem perfectly logical to you. And then you see that they are not logical at all. When I’m at home, when I practise, I imagine everything. So I don’t have to conduct, I don’t have to sing. I try to realize this on the piano. But with the students I have to show them, I have to be quite extroverted. I have to sing, to dance, to conduct. And that’s quite a good thing for me.”

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Recorded May and November 2008 ECM New Series 2114

2010
Madhares: Thomas Larcher;
Till Fellner, piano; Kim Kashkashian, viola; Thomas Larcher, piano; Quatuor Diotime; Münchener Kammerorchester; Dennis Russell Davies, conductor;
Böse Zellen for piano and orchestra (2006, rev. 2007); Still for viola and chamber orchestra (2002, rev. 2004); Madhares (String Quartet no. 3)(2006/7).
Recorded August 2008 and July 2009 ECM New Series 2111

2014
Chamber Music: Harrison Birtwistle;
Lisa Batashvili, violin; Adrian Brendel, cello; Till Fellner, piano;
Amy Freshton, soprano; Harrison Birtwistle, baritone; Three Settings Of Lorine Niedecker; Trio for violin, violoncello and piano: Bogenstrich;
Nine Settings Of Lorine Niedecker.
Recorded August 2011 ECM New Series 2253
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