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FEATURES
6. And speaking of non-sequiturs ... | DAVID PERLMAN
8. #YouthOpera | SARA CONSTANT
53. Hot Docs | PAUL ENNIS
62. We are all Music's Children | MJ BUell
64. Remembering Joan Watson
78. Seymour: An Introduction | PAUL ENNIS

BEAT BY BEAT
10. Classical & Beyond | PAUL ENNIS
16. In with the New | WENDALYN BARTLEY
18. World View | ANDREW TIMAR
20. Early Music | DAVID PODGORSKI
22. Choral Scene | BENJAMIN STEIN
26. On Opera | CHRISTOPHER HOILE
28. Art of Song | HANS DE GROOT
29. Jazz Stories | ORI DAGAN
30. Bandstand | JACK MacQUARIE
50. Mainly Clubs, Mostly Jazz | BOB BEN

LISTINGS
32. A | Concerts in the GTA
47. B | Concerts Beyond the GTA
49. C | Music Theatre
50. D | In the Clubs (Mostly Jazz)
53. E | The ETCeteras

57–61. SUMMER MUSIC EDUCATION

DISCOVERIES: RECORDINGS REVIEWED
65. Editor's Corner | DAVID OLDS
66. Vocal
67. Early, Classical & Beyond
68. Strings Attached | TERRY ROBBINS
71. Modern & Contemporary
72. Jazz & Improvised
73. Something in the Air | KEN WAXMAN
74. Jazz, Eh? | STUART BROOMER
75. Pot Pourri
76. Old Wine, New Bottles | BRUCE SURTEES

MORE
6. Contact Information & Deadlines
7. Index of Advertisers
56. Classified Ads
And speaking of non-sequiturs …

Shouldn’t it follow that a mayor making pronouncements about how some city south by southwest of here has, gasp!, “a live music guidebook and a smartphone app, and they help people find live music easily in the city,” would look around to see what we do have before throwing more top-down money to “grow our creative sector as a key to economic growth.” Nothing wrong with the sentiment, John. Just look around carefully at the bailiwick for what’s already invented and make us all part of the solution. (I’ve underlined the previous sentence in the copy of the mag I’m mailing you and put a post-it note on the page. I know (and am glad) you are busy.

“Top down” inevitably means tapped out: “grass roots,” once a beautifully apt metaphor, has long been trampled down to the point of losing its meaning. Why bother when for an executive salary of half a million or so (plus another half million or so in contracting fees) you can lower a giant Christmas tree or festival onto a city square any time you like, and have it appear to be alive for the couple of weeks that people are paying attention. After that? Let the Games begin!

I loved Nuit Blanche long before that evening last fall, walking through the Market and up the stairs to the roof of the Kensington Parking Garage to watch the people coming from all directions, drawn by grass-roots magic, to watch that laser beam emanating from that rooftop, strung like a tight-wire rainbow telegraph, high over Dundas Street, across MY city, to the side of the CN Tower, watching it shimmer as it cut through the rain.

Faithful followers, should make a note of the fact that this (March 19 2015) is the earliest that I have settled on a title for this Opener in the 19 years 6 months and 19 days that this publication has been in print.

And if you like the title, thank WholeNote stalwart, oboist Karen Ages, who interrupted a Perlmaniacal rant about the Bethlehem, Pennsylvania Bach Festival (in which little town Bach’s music was a living part of their liturgy, decades before Mendelssohn pronounced Bach to be risen from the dead). “Speaking of non sequiturs,” Karen said. “I’m going to get my hair cut on Monday instead, so as not to miss our Friday Directories meeting.”

Musicians with big ones, take note: the best way to protect a large instrument (in this case Ben Stein’s theorbo) while visiting The WholeNote office, is to leave it right out in the open, in the middle of the floor, so that even if the publisher doesn’t see it someone else will, just in time to stop said publisher from putting his foot into it. (The reason for Stein’s visit was to discuss an upcoming feature on A Cappella singing as a genre in the upcoming May issue.)

How Low Can You Get? Good question! Partial answers will be found at Flute Street’s “And the Giant Began to Dance” concert April 12 at Christ Church Deer Park, featuring something called a sub-contra-bass flute. And at Associates of the TSO’s “Don’t Always Have Fun Without Me! The Double Bass is Here!” at Trinity-St. Paul’s Centre on April 12 – the very next day. Deep. Very deep.

We called it our Canary Pages because we were advised that certain people would sue our thumbs off if we called it the Choral Yellow Pages. Now as we enter the home stretch on our 13th annual Canary pages (the deadline is four inches to the north by northeast of this sentence), the official explanation is that the metaphor derives from the practice of miners using canaries to detect methane gas. No canaries singing means DANGER! CALL THE MAYOR.

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INDEX OF ADVERTISERS

Academy Concert Series 38
Amadeus Choir 25, 35
Amici Chamber Ensemble 35
Annex Singers 38
Arts Media Project 57
Associates of the TSO 36
ATMA 5
Aurora Cultural Centre 10, 44
Bach Children's Chorus 22
Bloor Street United Church 57
Brookside Music Association 47
Canadian Opera Company 16, 61
Canadian Sinfonietta 34
Canstage 79
Cathedral Bluffs Symphony Orchestra 17, 39
Chamber Music Society of Mississauga 39
Christ Church Deer Park Jazz Vespers 29
Eglinton St George's United Church 41
Elmer Iseler Singers 25, 38, 46
Etobicoke Centennial Choir 35
Flute Street 36
High Notes Avante Productions 13, 45
Hymn Society, Southern Ontario chapter 54
I FURIOSI Baroque Ensemble 34
International Resource Centre for Performing Artists 55
Jazz Bistro 57
Lawrence Park Community Church 24
Lisa Chisholm 57
LizPR 57
Long & McQuade 21
MCS Chorus 41
Meredith Hall 43
Metro Youth Opera 40
Micah Barnes 46
Mississauga Festival Choir 47
Mississauga Symphony Orchestra 42
Moordale Concerts 36
Mozart Project, The 36
Music at Metropolitan 33, 34, 46
Music at Metropolitan - Noon at Met 34
Music Gallery 39
Music Toronto 3, 9
Musicians in Ordinary 45
Nagata Shachu 35
Nathaniel Dett Chorale 23
New Music Concerts 33
Norm Pulker 57
Oakham House Choir 41
Off Centre Music Salon 26
One Big Song 38
ORGANIX 31
Orpheus Choir 24
Pasquale Bros 54
Pax Christi 25, 55
Peggy Baker Dance Projects 19
Peter Mahon 25
Remenyi House of Music 13
Roy Thomson Hall 23
Royal Canadian College of Organists, Toronto 53
Royal Conservatory 14, 33, 41, 42, 43, 80
Samantha Chang 57
Sara Constant 41
Scarborough Philharmonic 44
Sine Nomine 40
Sinfonia Toronto 34, 45
Soundstreams 37
St. James' Cathedral 11
St. Olaves 40
St. Philips' Jazz Vespers 30
Steinway Piano Gallery 7
Syrinx Sunday Salons 36, 46
Tafelmusik 2, 40
Tallis Choir 45
The Sound Post 17
Toronto Centre for the Arts 56
Toronto Consort 4, 21
Toronto Operetta Theatre 26
Toronto Summer Music Academy and Festival 63
Toronto Symphony Orchestra 34, 43, 77
Village Voices 45
Visual and Performing Arts Newmarket 45
VOCA Chorus 44
Women's Musical Club of Toronto 4, 12, 37
Wychwood Clarinet Choir 47

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The classical music world’s relationship with youth has definitely seen better days. But it has also seen worse. In recent years, performers, presenters and concertgoers have worked hard at debunking the myth, resilient to this day, that classical music is only for those much older and far richer than your average music lover. There are fatal misconceptions about the type of person you have to be to listen to classical music; for some, white hair and deep pockets are the necessary prerequisites for admission into the genre’s inner circle. And with so many musical opportunities out there, no wonder so many younger people eschew the idea of becoming interested in a music genre that has only ever seemed to belong to the generation of their grandparents.

Opera is no exception. It can require a large cast, orchestra and production team to mount a show of traditional operatic proportions, which means that expenses can run high. So high, in fact, that down the line it means sometimes catering to the crowds who can afford to pay. It all gives the whole genre an aura of lavishness and grandeur that it only sometimes deserves.

Nothing, however, is so one-sided—and the tide is turning. In recent years, a number of smaller opera companies have cropped up in the Toronto area alone that are doing innovative work with fewer resources than might be expected. And often, that innovation goes hand-in-hand with a redirection towards more diverse opera audiences—proving that opera has the ability to go places that those used to the grand stage may not have imagined.

Metro Youth Opera (MYOpera) is one of those young companies. It was founded in 2010 by Toronto-born soprano Kate Applin (her sister Stephanie, who also sings, works as general manager of the company). MYOpera’s mandate involves giving emerging artists and performers the opportunity to get some meaty professional experience without having to pay the tuition of an expensive school or summer program.

“I had done my undergraduate degree and a diploma both in voice and opera performance,” says Kate, “and then I was back in Toronto and didn’t really know what to do. I was done with school and I wasn’t pursuing a master’s just yet, because I knew that I needed time to train and work on technique, as many young singers have to do. For a young performer, there are performing experiences in the summer-time where you can pay to sing in summer programs—and they’re very expensive, but you learn a lot and you make really fantastic connections—and then during the year you’re in school. So I didn’t really understand what the process was for a singer who was out of school but still looking for performing experience on a real stage, without spending a lot of money. I realized that this was a gap and that I probably wasn’t the only person in that position, so I started Metro Youth Opera to help create those performing opportunities.”

As a company that focuses specifically on the development of young professionals, MYOpera’s programming fits into an interesting niche in the operatic world. It has to have a small and varied cast: be challenging to sing, but not beyond the vocal capacity of a younger singer; and it has to cater to the smaller stages and audiences interested in less traditional versions of productions. With the company now in its fifth year, Metro Youth Opera alumni have moved on to various young artist programs and other smaller companies across the continent. Hearing about their successes, and about the interest in opera from people of all backgrounds that Kate Applin and her team have seen, provides a peek into who opera’s next generation of performers will be, and the places—operatic and otherwise—that they will have come from.

Despite the bleak future that some have predicted for the operatic world, both Applin sisters have faith in what the future holds—even if that future looks a little different than today’s traditional operagoing experience. Says Kate: “The stories are what make opera so accessible, generation after generation, whether they’re coming of age stories or love stories … there are central themes that exist in our lives as they are right now. It’s just a matter of finding the right audiences and engaging them.”

Kate continues: “Certainly there are some audiences that expect that their experience with opera will be going to opera houses and seeing that very traditional idea of what an opera can be, with a full orchestra, huge sets and costumes, and thousands of people in the theatre. And while that certainly is one version of opera and there is still a desire and a need for that in this world, this more scaled-back and stripped-down version of opera that we’re seeing now, especially in Toronto, has some innovative ideas … It’s about recognizing that these stories are stories that can be told by anyone, in any kind of atmosphere. They can be told by emerging artists in an intimate 120-seat theatre where you’re 20 feet away from them, just as well as they would be performed in a 3000-seat theatre. That’s something that MY Opera offers, … the immediacy for the audience for their interaction with the show … you’re right there. You don’t need opera glasses to see what the singers are feeling.”

And while the future of opera might look a little different than the posh reputation it has come to have, Stephanie Applin clarifies that a more scaled-back and stripped-down future might actually bring the genre back to its more democratic roots. “Opera sort of became something very elitist where it had once been a very popular art form,” she says. “If you look at 19th century Italy, it was the music of the people. There were political undertones to Verdi’s work … it has such a history of being an art form that is very democratic. There seems to be more of a focus now generally to try to push that accessibility of opera, and I hope we do our part in that.”

Metro Youth Opera’s 2014/15 production is a take on Hector Berlioz’s Béatrice & Bénédict, and runs at Daniels Spectrum from April 24 to 26. Shoestring Opera: While Metro Youth Opera has worked to bridge the gap between amateur performers and their professional futures, another new company in Toronto has been bringing opera out of the theatre—and into the schoolyard. Shoestring Opera is a recent Toronto initiative, creating adaptations of famous operas to present in local schools.

We spoke with Wayne Strongman, who is now working with Shoestring after his tenure as founding artistic director of Tapestry Opera, about what it’s like to perform operatic classics for children in grades K to 8. “The children were rapt,” he says, fresh from a work-shop performance of Hansel and Gretel for 200 elementary school
children. “For all ages, the impact of the sung human voice is still the most overwhelming—it goes right to the centre of most people.”

Shoestring’s mandate, which is one part educational and one part about creating innovative adaptations of the classics, is a complex one to realize. “What’s so interesting about this little company is that they’re adapting the structure of opera to where we are now in North America,” explains Strongman.

When asked about why these kid-friendly re-interpretations matter, Strongman continues: “Why does 19th-century, or early 20th-century, opera continue to exist? It’s the tunes. And they’re a part of our society. It’s cross-cultural, cross-generational. If you hear the Toreador song you know that you know it. You don’t necessarily know it from Carmen. But there’s an infiltration in our culture of these wonderful tunes. And I think, what better way for children to learn than when the stories are about children, but the music is attached to the emotional state that they’re in. The stories and tunes are cutting right at the core of what opera is, and why it exists.”

The bravery of adapting these classics to resonate with new audiences living in different times is, according to Strongman, characteristic of this particular time in our city. “When I started doing this, you couldn’t pay people to cross the street to see something called ‘contemporary opera.’ Opera had a lot of baggage, and the false sense that you needed to have money and that you needed to dress up. Now, there has been a breaking out of the boundaries of the hallowed halls—of the reverence—and I think that’s so healthy. For these kids, opera is a learning tool—but beyond that, it has lasting reverberations.”

Shoestring Opera’s current production of Bizet’s Carmen, called The Schoolyard Carmen, is onstage at the Solar Stage Children’s Theatre on April 12.

**Bicycle Opera Project: Have wheels, will travel!** The ability of opera to exist in many different forms is a big part of what local groups have been exploring—and one group in particular has taken operatic innovation to a very special place. The Bicycle Opera Project, led by soprano and artistic director Larissa Koniuk, is a small opera company of young professional singers and instrumentalists that tours each summer to venues across southern Ontario—by bike. With a program that features Canadian contemporary opera scenes, Koniuk and her team aim to craft an introduction to opera that is relatable and relevant.

“The very first opera I ever saw was Wagner at the COC,” says Geoffrey Sirett, the project’s co-producer and resident baritone. “So, not exactly an easy initiation into the genre. That was a very memorable experience—but now a part of my passion is building something that’s a bit more accessible and can introduce people to an art form that I’m very passionate about, and that I think has a lot to offer a younger demographic.”

That accessibility is key to the Bicycle Opera Project’s mandate, and has a far-reaching impact on the works they choose to program—including the language in which they sing. “A big alienating factor of opera is that audiences here don’t usually speak Italian, or German, or French, usually,” explains Sirett. “Being connected with repertoire can be a little more difficult. So the fact that we’re singing in the vernacular with immediate intelligibility creates a different environment. There’s a different way of listening to music when you’re able to absorb the words aurally, instead of reading them on surtitles. You notice that an audience is leaning in. There’s a heightened level of interest and focus when the words are in your own language.”
So far, it seems to be working. Now in its fourth year, the company has been involved with numerous summer music festivals and local venues. Upcoming are collaborations with the RCM’s 21C Festival in late May and with a number of presenters in Nova Scotia and Ontario. For Koniuk, the types of audiences that the project attracts, and the feedback they provide, is a big part of what makes her think that this approach to contemporary opera is one with a viable future.

“I’m really proud of the diversity of our audiences,” Koniuk says. “We attract members of the cycling community who have certainly never seen contemporary opera, and maybe have never even been to a live classical concert. We also attract younger people who are part of the larger arts community and also longstanding opera fans who possibly have never given contemporary music a chance before.”

For Koniuk, helping those audiences give opera a chance is a central pillar of the company’s work. By challenging those common misconceptions about the necessary grandeur of opera, Koniuk hopes to open up listeners to what the genre has to offer.

“I think that we challenge the notion of who an opera singer is,” she says. “We show people that opera singers aren’t this elite group of people who are inaccessible, singing in a language that people don’t understand. Rather, we’re regular folks who like getting on our bikes and powering ourselves from one venue to the next. We get dirty, we know how to change a flat tire, we get splashed in the mud, we get caught in the rain—and we go to sleep and wake up the next day, put on our costumes and put on a great show.”

The Bicycle Opera Project will perform a number of contemporary opera scenes on May 21, as part of the RCM’s 21C Festival (which runs May 20 to 24 this year). Keep an eye out for the details of their 2015 tour, which will include venues in Eastern Canada as well as a number of dates in southern Ontario this summer.

So, what is the takeaway from these stories, and those of other local companies that are working to realize a new vision of opera as a genre in renewal?

For one thing, it shows that opera can be many things—grand, intimate, comforting, shocking, and that grand doesn’t necessarily mean the same as big. For another thing, that opera can also be for many different kinds of people and be offered to audiences in many different forms. And that the story of how opera continually remakes itself for the times is as moving and inspiring as the stories opera tells. Misconceptions about what the opera experience can and cannot be are beginning to loosen their grip. The stories that opera tells are timeless; and these new storytellers are more than ready to take them to fresh ears and eyes.

Sara Constant is The WholeNote’s social media editor. She can be contacted at editorial@thewholenote.com.

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**Beat by Beat | Classical & Beyond**

**Water in the Music**

**PAUL ENNIS**

“Grimaud doesn’t sound like most pianists. She is a rubato artist, a reinventor of phrasings, a taker of chances.”


The remarkable French-born pianist Hélène Grimaud last visited Toronto a year ago when she performed Brahms’ Piano Concerto No.1 with the TSO and showed off her great dynamic range. Her intimate pianism exposed the intrinsic beauty of the slow movement and she entered fully into the passion of the third movement with its rhapsodic cadenza, spurring the audience into an immediate standing ovation. The year before she held the Koerner Hall audience in her sway with a performance of her Resonances CD that moved from Mozart to Berg to Liszt to Bartók, all united by the historical fact of the composers being children of the Austro-Hungarian Empire.

Her upcoming Koerner Hall appearance April 19 is typical of her adventurous spirit and imaginative programming. All the pieces are united by the theme of water: Berio’s Wasserklavier III; Takemitsu’s Rain Tree Sketch II; Fauré’s Barcarolle No.5 in F-sharp Minor, Op.66; Ravel’s Jeux d’eau; Albéniz’s Almería from Iberia Suite Book 2; Liszt’s Les jeux d’eaux à la Villa d’Este from Annaées de pèlerinage: Troisième année, Janáčék’s In the Mists I; Debussy’s La Cathédrale engloutie

Hélène Grimaud with conductor Yannick Nézet-Séguin in San Francisco at the end of their recent tour with the Rotterdam Symphony Orchestra.

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She told William Grimes of The New York Times: “Water is the element most necessary to life, the most precious resource for our planet, the most endangered and the one that poses the greatest risk on its potential for conflict.” Explaining her process in a video for the artnet News website, she described how she spent two years “boiling down” her conception of pieces having to do with water, to reduce it to “something very pure and abstract in its expression.” There were several Liszt works that fit her original idea but the one she finally selected was the “most abstract of all his water pieces.”

“An art form has to live in the moment,” she said. “It has to sound as if it is being written while you hear it.” On the San Francisco Classical Voice website she explained to Lara Downes earlier this year that the water program is “more fragile and vulnerable repertoire, and as an audience member you have to be willing to make that journey.”

When she performed the same pieces last December in New York over ten nights, she did so in an inch of water, mixing performance art metaphors. Anthony Thommasini in The New York Times described the riveting 20-minute process of filling the 55,000 square foot Drill Hall of the Park Avenue Armory with that inch of water for “Tears Become ... Streams Become ...” He called the collaboration between Grimaud and the artist Douglas Gordon a “compelling, boldly original work, a dramatic combination of art installation, light show and piano recital.”

Brian Levine, the executive director of the Glenn Gould Foundation, sees in Grimaud a resemblance to Gould: “She has this willingness to take a piece of music apart and free herself from the general body of practice that has grown up around it.”

Ten days after her Toronto concert she performs with the Stamford Symphony Orchestra to bring awareness to her other passion: environmental education centered around wolves – she founded the Wolf Conservation Center in South Salem, New York in 1996.

Evgeny Kissin: Evgeny Kissin’s mother was a piano teacher, his father an engineer. When Kissin was born (in Moscow in 1971), his sister, who was more than ten years older, was learning the piano. In Christopher Nupen’s DVD Evgeny Kissin: The Gift of Music, Kissin tells a tale one would be inclined to dismiss as apocryphal: were it not for everything that has happened to him since. He had been a quiet baby, even standing on his cot in silence as his sister practised. When he was 11 months old, he opened his mouth and sang the Bach fugue she had just been playing (the Prelude and Fugue in A-Major from the 2nd book of the Well-Tempered Clavier). By the time he could reach the keyboard he was two and on his way to superstardom.

He elaborated in an interview with Frederic Gaussin for piano mag on iplaythepiano.com. “Before I began my studies at the School, I had been listening to music non-stop, practically from the day I was born. I became familiar very early on with all different kinds of music and pieces, until one day I became physically able to touch the keyboard and play this repertoire, these melodies, by ear ... From the very beginning, my taste was vast, very eclectic.”

In that interview he speaks of Chopin as the composer that he plays the most, “whose music is closest to my heart.” He continues: “From a pianistic point of view, Chopin was a revolutionary, the only one (with the exception of young Scriabin, who drew much from Chopin) who demands such flexibility from the hand at the piano.” Gaussin raises the topic of Debussy – not in Kissin’s repertoire – as someone who was not “any less sensitive or technically innovative than Chopin in his personal idiom.” Kissin responds that the same is true of Shostakovich, Schoenberg and Prokofiev, adding Messiaen, “whose works I do not yet play. His music is profound, very spiritual. He’s a
perfect counter-example ... I see him in a way as the last survivor of an extinct species. I will certainly play Messiaen in the future.

May 4 marks Kissin’s first solo recital at RTH in 15 years; his most recent appearance with the TSO was in May of 2012. It’s a virtuoso program beginning with Beethoven’s Sonata No.21 in C major, Op.53 “Waldstein” with its glorious third movement, followed by Prokofiev’s quietly charming, utterly logical Sonata No. 4 in C minor, Op.29. Then three nocturnes and six mazurkas by Chopin lead into Liszt’s Hungarian Rhapsody No. 15 S.244/15 “Rákóczi March,” a quixotic foot stomper.

Kissin’s popularity is immense, his intellectual and musical gifts even more so. He once said that the main purpose of music is “that it elevates us into the world of the sublime.” The evening should be memorable.

Sara Constant: The WholeNote’s social media editor, flutist Sara Constant, headlines a concert titled “XI” at Array Space April 24 featuring an intriguing line-up of mid to late 20th-century music. Stockhausen’s XI (1987) for solo flute utilizes microtonal glissandi throughout. Denison’s Sonata for Flute and Piano (1960) has been described as a collage of styles. Chiel Meijering, the composer of I Hate Mozart (1979) for flute, alto saxophone, harp and violin, says that he considers eroticism, sensuality and even obscenity prerequisites for a high-quality performance of his music. In each of Lutosławski’s Three Fragments (1953) the flute takes the melodic lead and the harp supplies a consistent, animated backdrop. Tsunea Tanabe’s Recollections of the Inland Sea (1995) for flute and marimba was inspired by the scenic impression the composer had as an adult of a beautiful inland sea, Setonaikai, in the middle of Japan. The music, he says is his effort to “express my interior vision of the sea, spreading out before me...”

Seen and Heard: The elegant Vadim Repin shone in his Russian repertoire – Stravinsky and Tchaikovsky – in Koerner Hall March 6; The Vienna Piano Trio displayed an exemplary sense of ensemble and an unusually close seating arrangement in their well-received recital March 8 highlighted by Beethoven’s Kakadu Variations and two Mendelssohn Andantes (from his Trio Nos.1 and 2; the latter played as an encore); Till Fellner brought exceptional musicianship to Mozart’s Piano Sonata K282 on March 10. Kudos to Music Toronto’s Jennifer Taylor for bringing us Fellner as well as the London-based Elias Quartet March 19. French sisters Sara and Marie Bittloch on violin and cello set the tone for the quartet’s intimate sound and its impeccable sense of ensemble. Equally attentive were second violinist Scotsman Donald Grant and Swedish violist Martin Saving. Together the foursome brought heavenly pianissimos and wonderful silences that allowed Mozart’s music to breathe in his “Dissonance” Quartet K465 and unrelenting anger and passion to Mendelssohn’s last string quartet without losing the ruminative lyricism of its slow movement.

Quick Picks:
April 8 and 9 former TSO music director Jukka-Pekka Saraste returns to conduct Mahler’s glorious Symphony No.5 and accompany pianist Valentina Lisitsa in Rachmaninoff’s romantic masterpiece, his Concerto No.2. Conductor Peter Oundjian, soprano Isabel Bayrakdarian, violinist Sergey Khachatryan and pianist Soroush Kradjian join with the TSO April 22 for a concert celebrating Armenian music. It includes a double dose of Aram Khachaturian as well as the world premiere of Mychael Danna’s Ararat, a suite Danna constructed from his soundtrack to Atom Egoyan’s film of the same name. May 6 finds Oundjian supporting the up-and-coming twentiesomething German violinist Augustin Hadelich in Mendelssohn’s justly celebrated Violin Concerto, a work which will appear on his next CD later this spring.

April 8 the co-artistic directors of the Chamber Music Society of Lincoln Center, cellist David Finckel (ex-Emerson Quartet) and pianist Wu Han, are joined by the versatile violinist Daniel Hope and violist Paul Neubauer in a compelling program of piano quartets by Mahler [Movement in A Minor], Schumann [E-Flat Major Op.47] and Brahms [No.1 in G Minor Op.25] at Koerner Hall. Also at Koerner Hall, April 24, take advantage of a rare chance to hear international superstar Yannick Nézet-Séguin conduct his hometown ensemble, Orchestre Métropolitain in a program of English music: Vaughan Williams’ Symphonic No.4; Elgar’s indelible Enigma Variations and his ever-popular Cello Concerto with 20-year-old cellist Stéphane Tétreault as soloist.

April 10 the Mercer-Oh Trio play Haydn, Jean Lesage and Smetana under the auspices of the Kitchener-Waterloo Chamber Music Society. Pianist Eric Himy shows off his technical prowess in a program of Rachmaninov, Scriabin, Chopin, Albéniz and de Falla April 25. Still in Waterloo, TSO violinist Arkady Yanivker leads the Toronto Serenade String Quartet in music from Latin America April 25 while on May 2 it’s Sofya Gulyak of London’s Royal College of Music...
who tests the mettle of the Music Room’s piano in music by Liszt, Coulthard and Mussorgsky. She repeats the program in Toronto May 3 under Syrinx’s banner at the Heliconian Hall.

April 12 Syrinx presents the Seiler Trio (violinist Mayumi Seiler, cellist Rachel Mercer and pianist Angela Park) playing Beethoven’s beloved Archduke Trio, Mendelssohn’s Trio No.2 and Kevin Lau’s Trio.

April 13 finds the Associates of the Toronto Symphony saluting the double bass with music of Rossini, Boccherini and Dvořák. Double bassist Tim Dawson teams up with violinists Etsuko Kimura and Angélique Toews, violist Christopher Redfield and cellist Marie Gelinas at Trinity-St. Paul’s Centre.

April 16 Music Toronto presents the Lafayette Quartet, an all-female ensemble who have remained together since their founding in 1986, a distinct rarity. Since then they have spent their time entertaining audiences and teaching some of Canada’s finest young string players from their base at the University of Victoria. Their program includes a middle Haydn quartet (No.28, Op.29, No.6), a late Beethoven (No. 15, Op.132) and Jean Coulthard’s String Quartet No.2, “Threnody.” The latter two pieces will be part of their Chamber Music Hamilton concert April 19.

April 17, group of 27: TSO principal oboist Sarah Jeffrey brings her warm sound to Mozart’s tuneful Oboe Concerto K314; Symphonies by C.P.E. Bach (the wild and beautiful Wq.179) and Haydn (No. 19), along with Jocelyn Morlock’s addictive Disquiet complete an intriguing group of 27 program. The group’s founder and music director, the dynamic Eric Paetkau, whom I interviewed in the December/January issue of The WholeNote, has just been named music director of the Saskatoon Symphony Orchestra. The night before the concert, April 16, The WholeNote will be hosting an open rehearsal of the group at the Centre for Social Innovation, 730 Bathurst St., ground floor. Doors open at 7:30pm. Experience g27’s lively playing in a casual, intimate atmosphere.

April 25 Karin Kei Nagano, the teenage daughter of conductor Kent Nagano and pianist Mari Kodama (read the glowing review of her recording of all 32 Beethoven sonatas elsewhere in this issue), joins her mother for what should be a memorable afternoon of piano music; part of the BravoNiagara! Festival of the Arts.

Paul Ennis is the managing editor of The WholeNote.
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The Chamber Music Society of Lincoln Center
WEDNESDAY, APRIL 8, 2015 8PM KOERNER HALL
Bold, lush, and exquisite piano quartets highlight this unforgettable program. The all-star cast includes guest violin Daniel Hope in works by Mahler, Schumann, and Brahms.
Generously supported by David G. Broadhurst

Sir Roger Norrington conducts the Royal Conservatory Orchestra
FRIDAY, APRIL 10, 2015 8PM PRELUDE RECITAL 6:45PM KOERNER HALL
“One of the great innovators of our musical life,” (The Guardian) Sir Roger Norrington conducts a program of Ralph Vaughan Williams and Ludwig van Beethoven symphonies.

Chilly Gonzales and Kaiser Quartett
TUESDAY, APRIL 21, 2015 8PM KOERNER HALL
Gonzales returns to Koerner Hall for an entire evening! On this occasion the pianist, producer, arranger, composer, raconteur, and provocateur is joined by the Kaiser Quartett for a mix of solo piano material, new pieces composed by Chilly Gonzales for the Kaiser Quartett, and of course classic Gonzo hits from the electro-piano universe to his now infamous orchestral rap compositions.
Generously supported by David G. Broadhurst

Yannick Nézet-Séguin conducts Orchestre Métropolitain and Stéphane Tétreault
FRIDAY, APRIL 24, 2015 8PM KOERNER HALL
Conducting phenomenon and Music Director of the Philadelphia Orchestra, Yannick Nézet-Séguin leads Montreal’s Orchestre Métropolitain and 20-year-old cellist Stéphane Tétreault in a program of Elgar and Vaughan Williams.

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“Grimaud liberated the music from the page. It soared free. It was one of the most wondrous things I have heard.” (The Herald) For her return to Koerner Hall, she presents a program titled Water Music.
Generously supported by an anonymous donor.

Academy Chamber Orchestra
SATURDAY, APRIL 29, 2015 7:30PM
KOERNER HALL
Free (ticket required)
String students from The Phil and Eli Taylor Performance Academy for Young Artists come together as the Academy Chamber Orchestra to perform a special concert.

David Louie and Véronique Mathieu
SUNDAY, APRIL 26, 2015 2PM
MAZZOLENI CONCERT HALL
Pianist/harpischordist David Louie joins violinist Véronique Mathieu in a program of three Bach sonatas for violin and harpsichord, Händel’s Harpsichord Suite No. 5, and selected Scarlatti sonatas for solo harpsichord.
Generously supported by Doug Bodley.

The Glenn Gould School New Music Ensemble
THURSDAY, APRIL 30, 2015 7:30PM
CONSERVATORY THEATRE
Free (ticket required)
Brian Current directs The GGS New Music Ensemble in a program of cutting-edge contemporary works by Gérard Grisey, Alexina Louie, André Ristic, and Michel van der Aa.

Rebanks Family Fellowship Concert
TUESDAY, APRIL 14, 2015 7:30PM
MAZZOLENI CONCERT HALL
Free (ticket required)
Hear artists on the cusp of major careers. This concert features solo and chamber works performed by Rebanks Fellows currently enrolled in the one-year Rebanks Family Fellowship and International Residency Program.
Presented with the generous support of the Rebanks Family and The W. Garfield Weston Foundation.

The Glenn Gould School Chamber Competition Finals
TUESDAY, APRIL 21, 2015 7:30PM
MAZZOLENI CONCERT HALL
Free (ticket required)
Hear the talented ensembles of The Glenn Gould School compete for over $11,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall preceding a Royal Conservatory Orchestra performance.
Presented in honour of R.S. Williams & Sons Company Ltd.
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WENDALYN BARTLEY

Part of what makes writing this In with the New column so stimulating for me is getting a front row seat on what exactly is defined as new moment by moment in the midst of our information-saturated and cross-pollinated culture. It’s an absorbing challenge. If you’ve been following this column for a while, you’ll recall an earlier discussion here, about the Music Gallery’s XAvant series, that focussed on how to define the current impetus to combine influences and genres within music. The XAvant series, each fall, has presented music that highlights wildly diverse ways in which various musicians and artists have created their own version of this trend, and how various descriptive words and labels, such as urban abstract music or transculturalism arise to define this music. (As part of the XAvant series in the fall of 2013, a talk was even given on the movement going beyond traditional categories and identifying music as genreless.) It is through festivals such as XAvant that we are given the opportunity to encounter all at once numbers of artists with unique takes on this phenomenon – get to taste from the whole menu of what’s cooking in this area.

This month we get to see what happens when you combine musicians who are exploring these edges in their own individual work, and mix in an insatiable curious creator who works in another art form. In Toronto-based choreographer and dancer Peggy Baker’s latest work, locus plot, which runs from April 24 to May 3, we get a glimpse of what is possible when this happens. Through my conversations with the two musical creators of this piece, composer John Farah and vocalographer Fides Krucker, it became evident that this collaboration is creating something beyond what we normally think of as interdisciplinary or even music for dance. Something expanding beyond what even interdisciplinary might imply.

As a composer and pianist, Farah has been working with Baker for the last few years. As she became more familiar with the breadth of his compositional style, she began planning ahead to create a piece that would make “full use of him, and allow him to pull out all the stops,” as Farah describes it. What makes Farah’s work unique is the way in which he combines quite disparate styles and sound sources to create his own signature sound palette. A true creator of genreless music, you could say. To give you a more detailed overview of his style, I refer you to a review of his most recent album Between Carthage and Rome published in The WholeNote’s February issue. It turns out that these qualities of Farah’s music were exactly what Baker wanted from him – to use all parts of his toolbox in wrestling with how to co-exist musically with both Baker’s dance and the vocal soundscore created by Krucker.

Farah’s main musical pillars for the piece include what he calls sound sculpture (or electroacoustics) created through a circuitry of electronic software-based effects and processors alongside synthesizer sounds; also quasi-tonal and modal minimalist piano music; highly rhythmical beat-oriented electronics; prepared piano John Cage style; and elements of improvisation. Part of the challenge for Farah was to create a large-scale work where all these quite different components come together to create an artistic whole that makes sense for the listener.

The result is not a series of movements that stop and start, but rather a continually evolving piece that Farah himself performs throughout. For example, at one point in the piece there is music for electronic drums that has a definite rhythmical beat, which then changes into an atmospheric electronic sound with no specific pitch that floats for four minutes before developing into a solo piano part that is mic’d and processed using different effects in the computer.

Work on the piece began with a math lesson by mathematician and playwright John Mighton, hence the word locus in the title. Locus is a math term referring to a set of points plotted in space to create different shapes such as a parabola or circle. During the performance, a series of Mighton’s original drawings, diagrams and notes is projected onto the back screen, which helps the audience make the connection. Before any of the music was composed, Farah thought that the math focus would mean his music would be primarily complex rhythms, but that hasn’t necessarily happened. In fact, Baker has encouraged him to follow his impulses upon seeing what the dancers are doing, which at times has meant that the music he intuitively wants to compose creates a contrasting accompaniment to the dancer’s movements.

One example of this occurs in the first 12 minutes of the piece. As the composer describes it, “the dancers are doing what appears to be a strange type of square dance where they look at each other, then switch places, look at each other again, and switch places again. What you see is the constant creation of geometrical forms. Each time the way in which they switch places is different, so you’re watching the same thing happening with endless permutations. I began with music that I thought I should compose – something rhythmical to
match the movements of the dancers, but it turned out that’s not what Peggy wanted. I ended up with something that just floats and sits there, using drones and minimalist piano patterns with reverb and delays. It’s something I never would have done normally if it wasn’t for the type of freedom that this piece allows me. It’s a freedom within certain constraints.”

It may seem that Farah’s full toolbox of musical possibilities interacting with Baker’s choreography would make for a complete work. But that was not all that Baker had in mind for the piece. Something had stirred in her creative mind as a result of working with music designer and vocalist Krucker on Baker’s piece land / body / breath. In this work, the soundscape of folk songs that Krucker and singing partner Clara Adams were performing was expanded to include various sounds of bird songs and calls performed by the dancers. This made such an impression on Baker that when Krucker showed up for her initial meetings to work as dramaturge on locus plot, Baker asked: “What sounds do you want the dancers to make?” Thus a surprised and delighted Krucker became the vocalographer of the piece, a term Baker created to describe her role.

Krucker’s approach to the voice has been rigorously and expertly cultivated over many years, incorporating both the traditional bel canto style along with the body/breath extended sound approach of the Roy Hart tradition. In February’s WholeNote, I wrote about Barbara Hannigan, another singer who combines these two traditions. Paying attention to how a sound is made in the body has become Krucker’s primary way of working, both as a vocal performer of contemporary music and as a teacher and mentor of voice practice. So it’s completely natural that she would approach working on locus plot from this perspective of embodied sound.

Upon seeing what the dancers were doing with their bodies, she imagined what she would do vocally if she were capable of doing that particular movement. She then translated her sounds into ones the dancers would feel comfortable making within their skill set. A series of tightly scripted improvisations were then set up, connecting specific movements with qualities or textures of sound and experimenting with how one sound interacts with another. Some sounds are quite quiet, and others very loud and extended, encompassing a range of sounds that we often equate with the emotional states of “sad, mad and glad.” In the end, the dancers are making sound more than 50 per cent of the time resulting in an extensive nonverbal voice score. This way of working has also sparked Baker’s creativity. “Because she is so used to looking at movement, there’s something obvious about it for her,” says Krucker. “But as soon as the dancers are having to breathe in a certain way to make the sounds, all of a sudden it engages her in a very different way.”

One interesting feature Krucker noted in our conversation was that because the point of departure for the piece is based on math formulas, it creates an ambiguity as to who the dancers are in relation to each other. “We never need to know if those two men are lovers, or brothers for example, even though specific feelings in the body can still arise.” The piece is not just about love or other common human experiences that are the usual focus of staged works, although all sorts of human stories could be made out of what we see and hear.

The challenges of a three-way collaboration with two musical creators are met because of Baker’s respect for everyone’s contribution and creativity. To balance the two soundworlds of musical score and the more vulnerable vocal sounds of the dancers requires an attentive adjustment of timing, tone and volume. The result of this alchemy of ingredients is, in Krucker’s words, “something that feels holistic, and also very new. It’s a complete melding of art forms, beyond being interdisciplinary, in a very practical, three-dimensional flesh and bones way, and this weaving is completely held in the dancers’ bodies.”

One might wonder too, how much of the math legacy was left after being filtered through the creative artistic process. But after watching a rehearsal, Mighton was beaming and reflected that it was a deeply satisfying meditation during which he was able to feel and hear the math in it all. I suggest that witnessing this weaving and melding of elements and forms be high on your priority list for the end of the month.

Music Gallery Events: Continuing on with the Music Gallery’s tradition of presenting hybrid style artists, they team up with Contact Contemporary Music to perform Professor Bad Trip on April 18. This work, in three sections, is written for 11 instruments and electronics.
and combines techno, psychedelic rock and spectral techniques. It’s described as the Doors meet Pierre Boulez, with the Doors definitely winning out. Written by the late Italian composer Fausto Romitelli, this piece has created a cult following with its appealing mix of hypnotic ritual-like repetitions while riding the wave between order and chaos. His work is seen as having a major influence on a whole generation of younger composers. The evening also includes The Michael Eckert Large Earth Ensemble, who combine elements from various world cultures with classic rock guitar and synth sounds. For rock and roll fans who like an experimental edge to their music, this entire evening is not to be missed. Other Music Gallery events in April include British improvised music masters Trevor Watts and Verryan Weston on April 24; and the Blythwood Winds present their “Hogtown Roundup” concert featuring three world premieres by Toronto composers Barnes, Rowson and Lau on April 13.

**John Tavener:** One of Britain’s most distinguished liturgically inspired composers Sir John Tavener will be honoured by Soundstreams in a concert on April 16 to commemorate his passing in 2013. Tavener’s Song for Athene, performed at the funeral of Princess Diana, exemplifies the skill of this composer who knew how to create contemporary works that were accessible to many. Tavener wrote over 30 works for British soprano Patricia Rozario, who will be performing four of them in the Toronto concert along with Choir 21 and the Toronto Children’s Chorus. Christos Hatzis (Canada), Jonathan Harvey (Britain), and Vanjaj Bhattia (India), all of whom create music that expresses a spiritual dimension, will also be represented in the program. Tavener’s The Lamb is part of a Mooredale Concerts event on April 12 that features the Dublin Guitar Quartet and also includes compositions by Philip Glass, György Ligeti and Leo Brouwer.

**Infiltration!** This month also offers several opportunities for concertgoers of classical and baroque music to hear premieres of new Canadian works. Here’s a listing of these events:

- **The Toronto Symphony Orchestra** premieres Ararat by Mychael Danna, which is a newly created suite of music from the soundtrack originally written for Atom Egoyan’s film by the same name. **April 22.**
- **Tafelmusik** premieres a newly commissioned work entitled “Snow White” by Michael Oesterle in their concert entitled Baroque Misbehaving. The concerts run from **April 23 to 28.**
- **Sinfonia Toronto** performs Alice Ho’s “Mira for Violin and Orchestra” on **May 2.**
- **Syrinx Concerts Toronto** presents Sofya Gubyak performing Jean Coulthard’s Piano Sonata No. 2 on **May 3.**
- **Women’s Musical Club of Toronto** presents a world premiere by Christopher Mayo, a WMCT commission, performed by the piano quartet Ensemble Made In Canada.

**In With The New (Briefly):** And finally, a listing of other concerts of new music happening in Toronto and beyond:

- **New Music Concerts:** The Ukrainian-Canadian Connection, with compositions by Silvestrov, Pauk, Pilgorna, Kulesha, Tsepkolenko, **April 4.** (see my March WholeNote column for more details).
- **Canadian Music Centre:** Amarok Ensemble performs works by Morlock and Murphy, **April 14.**
- **Kitchener-Waterloo Chamber Music Society** presents the Penderecki String Quartet in a concert of Persian and Croatian Chamber Works, with works by Katarina Ćurčin, Michael Pepa, Norbert Palej, and Sanja Drakulić, **April 15.**
- **Sara Constant** concert, with works by Denisov, Lutoslawski, Meijering, Stockhausen, and Tanabe, **April 24.**
- **Music Gallery at Arraymusic:** Tim Berne’s Snakeoil plus Barnyard Drama, **April 29.**
- **Royal Conservatory:** Glenn Gould School New Music Ensemble performing works by Canadian composers Alexa Louie and Andre Ristic, and others. **April 30.**
- **JunctQin Keyboard Collective** performs works for piano solo, piano six hands, toy piano, melodica and electronics, including a premiere by Jason Doell, winner of the 2014 Emerging Composer Award, **May 3.**

**Wendalyn Bartley** is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
and today. We sang with them too, sometimes trading off at inner cadence points. We probably sat there for over three hours. All three of us [in Zari] felt inspired and very connected to the tradition [after that experience], and we learned so much in that one sitting.

I asked about Zari’s Musideum set list. “We’ll be performing songs from several regions of the country,” said Kuzmich. She mentioned a few songs on their long list. One of the Gurian songs is Chven Mshvidoba (Peace to Us). “We are in the process of learning a fourth or fifth variant, though in performance we tend to just let the improvisation happen.” Maglondia, a lyrical song from Samegrelo, features accompaniment by the panduri, a prominent Georgian three-string lute. “There are a few versions we are listening to, but the one we mostly base our version on is by Polikarpe Khubulava, the Georgian master singer who passed away on January 1, 2015,” she added. “We will also do songs from [the regions of] Imereti and Achara, which are similar, though Imereti has more parallel thirds in the top voice, plus one of those dense Svaneti chordal songs. It’s a place which is snow-bound for eight months of the year and the songs, like the people, are rugged.”

Zari feels the need to regularly re-connect with those wellsprings of the oral musical tradition they’ve been born into – or as in the case of Kuzmich, chosen – in order to fuel their inspiration and artistry. Their Musideum concert is part of a series of fundraisers to help get of Kuzmich, chosen – in order to fuel their inspiration and artistry.

of the oral musical tradition they've been born into -- or as in the case

It’s always exciting to hear such a depth of passion and engagement from an artist. I plan to catch Zari’s Musideum show to hear the latest in the evolution of Georgian music, Toronto style.

World music in the university: April 1 the University of Toronto Faculty of Music holds its annual spring concert of World Music Ensembles at Walter Hall, Edward Johnson Building. This season it’s the African Drumming and Dancing, Latin American Percussion and Steel Pan student groups’ turn to shine. Kwasi Dunyo, the Ewe master drummer from Ghana who has for two decades been teaching in universities and schools in Canada and the U.S.A. from his Toronto home base, leads the first ensemble. The Latin American percussion group is led by the accomplished Mark Duggan, an orchestral percussionist, composer and jazz musician. Even 32 years ago his highly honed skills were in demand: he was chosen to play with Canada’s first gamelan, the Evergreen Club. Michelle Colton, an emerging multi-percussionist and educator, directs the Steel Pan ensemble.

The next day, on April 2 at noon, the world music focus shifts to the Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo, where the Conrad Grebel Gamelan Ensemble performs, directed by Maisie Sum. Introduced into the university as a course only two years ago by Sum, the gamelan semara dana, a kind of Balinese tuned percussion-rich instrumental ensemble, is the first of its kind in Southwestern Ontario. In an interview with The WholeNote a year ago professor Sum reported an enthusiastic reception for the music among the students. “Enrollment for the ensemble doubled in the winter term, so we currently have two groups.”

After the excitement of the noon-hour Waterloo Balinese set, there’s still plenty of time to get down to St. Catharines’ Brock University the same day for an evening concert. Jaffa Road performs at the Sean O’Sullivan Theatre, Centre for the Arts. The JUNO short-listed Toronto world music group offers an amalgam of sacred and secular Jewish song, jazz, Indian and Arabic music, with touches of electronics and dub.

Brazil’s musical ambassador: April 7 The Royal Conservatory of Music presents “Gilberto Gil: Gilberto’s Samba” at Koerner Hall. After the excitement of the noon-hour Waterloo Balinese set, there’s still plenty of time to get down to St. Catharines’ Brock University the same day for an evening concert. Jaffa Road performs at the Sean O’Sullivan Theatre, Centre for the Arts. The JUNO short-listed Toronto world music group offers an amalgam of sacred and secular Jewish song, jazz, Indian and Arabic music, with touches of electronics and dub.

Brazil’s musical ambassador: April 7 The Royal Conservatory of Music presents “Gilberto Gil: Gilberto’s Samba” at Koerner Hall. Hailed as “Brazil’s musical ambassador,” for more than 40 years the singer, composer, guitarist – and former Minister of Culture – has enjoyed an extraordinary career. Gil is perhaps best known as an

PEGGY BAKER DANCE PROJECTS

A new full-evening work created by choreographer Peggy Baker composer and musician: John Kameel Farah vocalographer: Fides Krucker and dancers: Ric Brown, Sarah Fregeau, Kate Holden, Sean Ling and Sahara Morimoto

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eloquent exponent of bossa nova, but he is also a pioneer of the tropicalia and Brasilieria genres. The New York Times summed up his monumental yet affable stage presence: “dedicate bossa novas, strummed rockers and intricate sambas ... Mr. Gil didn’t trumpet his virtuosity. It was offered genially, like his melodies and his un-didactic thoughts on love, poetic license and mortality.”

Taiko meets tabla: April 11 two established groups on the Toronto world music scene join for an evening of transcultural percussion-centric musical dialogues. The Japanese taiko group Nagata Shachu directed by Kiyoshi Nagata meets the JUNO-nominated Toronto Tabla Ensemble directed by Ritesh Das on the stage of the Brigantine Room, Harbourfront Centre. Having attended concerts by both groups from their early days, it’s evident that collaborations are important to each. Nagata shares that “I feel that the primal and thunderous sounds of the taiko are a perfect complement to the subtle and intricate rhythms of the tabla. Ritesh and I feel a certain connection, both musically and in terms of how we were trained in our respective traditions.” The personal history the two directors share is an important link between their groups. “I am thrilled to be once again working with Kiyoshi Nagata,” reflects Das. “[He was] one of the first artists I collaborated with after coming to Toronto in 1987. When we rehearsed for the first time in 20 years, I felt a new sense of maturity from both ends, which led to an immediate understanding between us. Together we can create a very rich and elegant Indo-Japanese collaboration.”

This respectful fusion not only marks an advanced musical maturity, but is a positive thermometer of the future health of Toronto’s world music scene.

At the Aga Khan Museum: A week later the new Aga Khan Museum and the well-established Raag-Mala Music Society of Toronto join forces for the first time in two concerts at the Aga Khan Museum Auditorium. Titled “Miyan-Ki-Daane: Raagas of Tansen,” the programs, presented in the Hindustani dhrupad and khajali music genres, celebrate the music of Miyan Tansen, a bright star among the composers and singers of Emperor Akbar’s 16th-century North Indian court. His beautiful compositions have been passed on through many generations of oral tradition through the guru-shishya parampara, the particular manner of transmission from teacher to disciple in traditional Indian culture.

The first program April 18 features singer Samrat Pandit and bansuri (bamboo flute) player Rupak Kulkarni. The singer received the prestigious Sangeeta Shiromani Award from the State of Maharashtra just last year, while Kulkarni is widely recognized as a leading bansuri player. On April 19 Uday Bhawalkar, among the foremost exponents of dhrupad singing today, and the respected sitarist Partha Bose, present an unusual 11am late morning concert. Audiences will thus have an unusual 11am late morning concert. Audiences will thus have a chance to hear raagas appropriate to that time of day, a practice still maintained in Hindustani classical music. It’s definitely worth making alternate work arrangements for this concert.

April 24, also at the Aga Khan Museum, sounds of the Sahara, the Magreb and West Africa are blended with contemporary pop and funk by the powerhouse Noura Mint Seymali. This compelling singer, a star in Mauritania, was born into a prominent Moorish griot family. She is also a master of the ardine (nine-stringed harp) and a composer.

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

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NOSKY IN THE UNDERWORLD

DAVID PODGORSKI

I miss German composers. They are an unavoidable part of the musical topography for anyone playing music from Mozart to Schoenberg, but in early music, there are only a few chances to play anything German or Austrian. There’s Bach, of course, and the odd piece by Telemann, which I suppose is enough for most non-Germanophiles. Handel’s Messiah rolls around every December, too and a baroque violinist will occasionally program a Biber violin sonata, but that’s about it. There isn’t, alas, exactly a major movement in the city devoted to reviving Heinrich Schütz, nor is anyone particularly interested in programming anything by C.P.E. Bach anymore. Hasse? I never hear him in Toronto. Graun? Forget about it. So I’m particularly indebted to Opera Atelier for increasing diversity and enlivening the musical conversation in the city by adding a bit of Christoph Willibald Gluck to their regular repertoire. More specifically, I’d like to throw my support behind their decision to put on his best-known opera, Orfeo ed Euridice, this month.

Never heard of Gluck? Don’t worry. Gluck is very much a conventional Classical (with a capital C) composer, so if you know Mozart, you’ll have a pretty good idea of what to expect. Gluck wrote Orfeo when Mozart was just a child, and given that the opera got its first performance in Vienna, it’s very likely that it was a direct influence on the young composer. It’s reasonable to say that Gluck comes across as an old-fashioned version of Mozart, with perhaps more of a French influence (accompagned recits, dance movements, a lot for the chorus to do) but his Orfeo is much more hummable, than, let’s say, Monteverdi’s. Combine this music with Opera Atelier’s diverse and estimable talents, e.g. Marshall Pynkoski’s direction, and accompaniment furnished by Tafelmusik under David Fallis, and this show is a sure-fire hit. Opera Atelier performs Orfeo ed Euridice at the Elgin theatre April 9 to 18.

Tafel in the Underworld: The story of Orpheus, the famed musician descending into hell to charm the denizens of the underworld and rescue his princess, has captivated musicians for centuries. As epic stories featuring heroic musicians go, though, the myth of Orpheus still pales, at least in contemporary relevance, to the ongoing saga of Who Will Lead Tafelmusik. Finding yourself under scrutiny as a potential artistic director for one of Canada’s top orchestras is not unlike having to face down Cerberus, a comparison which, I would venture, is not lost on potential candidates.

This month’s installment of the Tafelmusik audition process (a season with invited conductors/concertmasters) brings us violinist Aisslinn Nosky, who will be leading Tafelmusik in a program of music by Purcell, Charpentier and Telemann. Nosky’s got quite a few things going for her, as an up-and-coming musician with a following in Toronto (her chamber band I Furiosi has just about the youngest audience I’ve seen at a classical music concert) as well as having a long history with the group as both a student and full-time member. Is Aisslinn Nosky the next Jeanne Lamon? Does she have what it takes to beat the odds and win Canada’s most coveted music job? Well, we won’t know that until next year. You can, however check it out and decide for yourself from April 23 to 26 at Trinity-St. Paul’s Centre as well as April 28 at George Weston Recital Hall.

AHEARN AT TEMC: There are a number of members of the Tafelmusik crew who are busy this month with a few smaller (and potentially less stressful) chamber music concerts. Tafelmusik violinist Patricia Ahearn will perform a solo concert under the Toronto Early Music Centre banner in a program at St. David’s Anglican Church that features a few of the Germanic stalwarts of the early music repertoire I mentioned earlier – Bach, Biber and Telemann. And what a solo program! It’s a concert of monstrous pieces – namely...
an unaccompanied Telemann fantasia, the Bach unaccompanied violin sonata in G minor, and the Biber passacaglia. None of these pieces is particularly easy by itself on a program, so all three together on the same bill is quite an ambitious array of difficult music. Watching Ahearn pull this off will be a thrilling experience – she’ll be performing on Sunday April 19, at 2:30pm.

**Early at Eastminster:** Tafelmusik’s artistic director Jeanne Lamon and principal cellist Christina Mahler are also highlighting a chamber concert at Eastminster United Church in a concert of Haydn and Boccherini on April 18 at 8pm. They’ll be joined by a couple of notable younger musicians – namely Edwin Huizinga and Kerri McGonigle, so this should be an enjoyable performance that brings together a couple of established artists with two of Toronto’s most talented up-and-comers.

**Torture at Calvin:** Aislinn Nosky will also be performing earlier in the month with her regular band, I Furiosi at the group’s most regular venue, Calvin Presbyterian Church (26 Deslisle Ave., St. Clair subway). They’re calling it *Instruments of Torture*, which sounds either
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Lovers of choral music yield to no one in their readiness to indulge in a good love it/hate it status fest. But there are elements of choral culture that mitigate this unfortunate tendency and may make us a little more tolerant than say, indie-rock fans or free improv obsessives.

For one thing, there is a strong amateur aspect to choral music, in both the modern and ancient sense. We usually love what makes us feel good, and the modernist asceticism that produced so much defiantly listener-unfriendly music in the last century made less headway in choral circles than, say, orchestral ones. For another, the kind of singing that takes place in liturgical settings, or even plain old group singalongs, has had its influence on choral composers. And finally,
Reflect on humanity’s relationship with the Earth through the Toronto premières of Ten Thousand Rivers of Oil by Canadian composer Leonard Enns, and Sunrise: A Symphonic Mass by the renowned Norwegian composer Ola Gjeilo. Experience in sound and images a moving and thought-provoking journey connecting life with the planet on which we live.

With the Talisker Players

On May 3 at Koerner Hall, Toronto conductor/composer Stephanie Martin and her ensemble, the Pax Christi Chorale, are undertaking the North American première of a neglected oratorio by Parry, Judith. First performed to great success in 1888, it tells the biblical story of the heroic Jewish heroine who saves her people by her daring assassination of the Assyrian general Holofernes.

Martin’s interest in the piece turned into something of a quest when she discovered that the orchestral parts for Judith were not available from the original publisher. Assembling a research team and enlisting the help of British Parry scholar Jeremy Dibble, Martin created a performing edition of the score on her own. You can read her thoughts about Judith and its recovery process on her blog, at this address: stephaniemartinmusic.com/judith-at-koerner-hall. Martin and the Pax Christi Chorale have worked incredibly hard on this historic project – which will also include the first full recording of the work – and I truly hope that they get a strong audience turnout for the performance.

Tavener Explored: Another British composer is celebrated in Toronto this month – John Tavener, who died in 2013, almost a century after Parry. On April 16 Soundstreams presents “Song for Athene,” a concert devoted to Tavener’s works, that will also feature

children’s choirs are a main entry point of apprenticeship both for musicians and choral music audiences, and composers who write for them know that their music must be visceral, energetic, and above all, fun.

Unfortunately, choral audiences also have a tendency to stick with what they know, and our preference for familiarity and adherence to the cult of the masterwork means that a good deal of interesting music goes unheard. We’re willing to listen to minutiæ and fragments from our musical gods – our love of Mozart’s final musical sketchbook, the Requiem in D Minor, proves that. But coming up this month is an exciting revival of a work by a composer who is familiar to us for only a few pages of his entire musical oeuvre.

Parry’s Judith: Anyone who has attended a Last Night of the Proms concert knows Sir Charles Hubert Hastings Parry’s Jerusalem, and anyone who’s sung in a church choir knows his “Dear Lord and Father of Mankind.” Parry’s name alone situates him firmly in the 19th century, a time when British imperialism dominated politics and culture. But isn’t that the kind of facile dismissal I deplored above? If music of 18th-century Austria still speaks to us, what about British music from closer to our time, and from a culture that many of us still understand and share?

Parry (1848–1918) had a distinguished career as composer, essayist and teacher. Among other achievements, he wrote some of the first articles in the Grove Dictionary of Music and Musicians, a resource that remains central to music research today. Unlike composers such as Vaughan Williams and Holst, whose music seems to have been able to bridge the gap between the Victorian/Edwardian eras and our own, Parry’s has been ignored or dismissed since his death, surfacing most often in the types of settings mentioned above.

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Grace Church on-the-Hill, 300 Lonsdale Road
Reflect on humanity’s relationship with the Earth through the Toronto premières of Ten Thousand Rivers of Oil by Canadian composer Leonard Enns, and Sunrise: A Symphonic Mass by the renowned Norwegian composer Ola Gjeilo. Experience in sound and images a moving and thought-provoking journey connecting life with the planet on which we live.

With the Talisker Players
music of Jonathan Harvey and Canada’s own Christos Hatzis. David Fallis will lead Choir 21, and Elise Bradley will conduct the Toronto Children’s Chorus. The concert is notable both for the special participation of British soprano Patricia Rozario, a musician who is especially associated with Tavener, and for whom he wrote over 30 works, and for the North American premiere of Tavener’s setting of the Missa Brevis text. For more information see soundstreams.ca/Song-for-Athene.

Like the Judith concert, I think this exploration of Tavener is an event not to be missed this month. Parry, once celebrated, may be re-emerging from the shadows. Tavener, recently deceased, is greatly popular in choral circles. What will be his fate in the century to come?

Once again, I’m uneasily aware of having neglected many excellent concerts while focusing on just two. Please have a look in the listings and stay informed about what’s taking place this month. In May I will take an in-depth look at the art of a cappella singing. ☞

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote. Visit his website at benjaminstein.ca.
C H R I S T O P H E R  H O I L E

Earnest Revival

In previous years April has been the month in the year with the single highest concentration of opera presentations. This year that is not the case. The change may be because Easter falls between April 3 and April 5 pushing some presentations into March and delaying others. Or it may simply be that opera companies have tried to spread their offerings out more evenly over March through May. Even so, the Canadian Opera Company, Opera Atelier and Toronto Operetta Theatre all have productions this month, with TOT offering a rare revival and Opera Atelier a 19th-century revision of an 18th-century masterpiece.

COC’s Barber: The first opera to arrive will be the COC’s new production of Rossini’s The Barber of Seville playing 13 performances from April 17 through May 22. This is a co-production with Houston Grand Opera, Opéra National de Bordeaux and Opera Australia directed by the group known as by its Catalan name of Els Comediants. If the name of the group sounds vaguely familiar it is because the group was responsible for the staging of Rossini’s La Cenerentola in 2012, a production most people remember for its inclusion of stylized mice as onlookers. This will be the 11th time the COC has presented Barber, the last time in 2008 directed by Michael Patrick Albalno. The production by Els Comediants debuted in Houston in October 2011, later to be seen in Bordeaux in September 2012.

The opera is based on the first of three plays by Pierre-Augustin Caron de Beaumarchais (1732-99) featuring the barber Figaro as a central character. An eternal confusion for operagoers is that the most famous setting of Beaumarchais’ second Figaro play, Le Mariage de Figaro (1784), was first set by Mozart in 1786, while the most famous version of the first play in the series, Le Barbier de Séville (1775) was set second by Rossini in 1816. (The third Figaro play, La Mère coupable (1797) did not become an opera until Darius Milhaud set it in 1966 and John Corigliano used it as subplot in his The Ghosts of Versailles in 1991.)

Based in Barcelona, Els Comediants, made up of director Joan Font, set and costume designer Joan Guillén and lighting designer Albert Faura, have created a Cubist-inspired set, painted in Day-Glo colours, that plays with scale and proportion. Xevi Dorca, who worked with Els Comediants on La Cenerentola, also choreographs Barber. On the podium will be Scotsman Rory Macdonald, last seen here as the conductor of Carmen in 2010

Singing the title role is Canadian Joshua Hopkins, chosen by Opera Neus as one of 25 artists poised to become a major force in the next decade. For most performances an operatic tenor Alek Shrader is the young Count Almaviva, with Romanian tenor Bogdan Mihai taking over on May 9, 19 and 21. Almaviva’s beloved Rosina is sung in most performances by Italian soprano Serena Malfi with American Cecelia Fallis as Orphée and feature OA favourite Peggy Kriha Dye as Eurydice and Meghan Lindsay as Amour. David Fallis will conduct and Marshall Pynkoski direct. The opera plays April 9, 11, 12, 14, 17 and 18.

TOT’s Earnest: The third major production of the month is the revival by Toronto Operetta Theatre of Earnest, the Importance of Being by Victor Davies to a libretto by Eugene Benson. The operetta was a TOT commission and first performed in February 2008. Now TOT gives the work that rarity among new Canadian operas – a second production. Davies is perhaps most famous for his popular Mennonite Piano Concerto (1975) and his oratorio Revelation (1996). His best known opera is Transit of Venus (2007) based on the play by Maureen Hunter. He is currently writing an opera The Ecstasy of Rita Joe, based on the play by George Ryga of the same name.

Benson, among his prodigious scholarly and creative work, has written, among others, the librettos to Héloïse and Abélard (1973) by Charles Wilson, commissioned by the Canadian Opera Company to mark its 25th anniversary, and to The Summoning of Everyman (1973)
revived by Toronto’s Opera in Concert in 2004. 2012 saw the premiere of The Auction: A Folk Opera, for which he wrote the libretto set to music by John Burge. Benson, who believes, as does operetta expert Richard Traubner, that the differences between various types of music theatre are overstated, sees no difficulty in writing an “operetta” for the 21st century. As he says, “After all, Shakespeare’s plays have inspired successful works in all genres. Why not Wilde’s?”

The work’s premiere received very positive notices. Writing in the Globe and Mail, Ken Winters called the piece “...first rate... It left its audience ... both startled and delighted. ... It is good entertainment of considerable charm ... quite a lively, exhilarating affair.” You can listen to excerpts of the operetta in the opera section of Davies’ own website victordavies.com.

Renowned mezzo Jean Stilwell heads the cast as the indomitable Lady Bracknell. Michelle Garlough will sing her daughter Gwendolen, Cameron McPhail will be Jack Worthing, Thomas Macleay will be Algernon Moncreif and Charlotte Knight will be Cecily. Other cast members include Gregory Finney as Reverend Chasuble, Roz McArthur as Miss Prism and Sean Curran as Lane. Davies has written a new scene especially for Stilwell in a score filled with lively tangos, marches, waltzes and ballads. Larry Beckwith conducts and Guillermo Silva-Marin directs. Earnest, The Importance of Being runs April 29 and May 1, 2 and 3.

Small company diversity: Productions from smaller companies lend diversity to the month. On April 16 and 18 Opera Belcanto of York performs Puccini’s La Bohème at the Richmond Hill Centre for the Performing Arts. Stanislas Vitort is Rodolfo and Gayané Mangassarian is Mimi. David Varjabed conducts the OBC Orchestra and Chorus and Edward Franko directs.

On April 18, Opera by Request presents Francis Poulenc’s Dialogues des Carmélites (1957) in concert at the College St. United Church. Caroline Dery sings Blanche de la Force, Maude Paradis the Prioress and Lindsay McIntyre Sister Constance. William Shookhoff is the music director and pianist.

From April 24 to 26, Metro Youth Opera presents Berlioz’ Béatrice et Bénédict (1862) at Daniels Spectrum. Simone McIntosh and Asitha Tennekoon play the warring couple while Lindsay McIntyre and Janaka Wellihinda sing their friends Héro and Claudio. Natasha Fransblow is the music director and Alison Wong the stage director.

This April may not be quite as superabundant in opera as Aprils past, but even with these six varied operas on offer Torontonians are spoiled for choice.

Christopher Holte is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
I am an admirer of the Dutch mezzo Christianne Stotijn but I only know her singing from recordings. I look forward to her Toronto debut, organized by the Women’s Musical Club of Toronto, on April 16 at Walter Hall, in which she will be accompanied by the fine pianist Julius Drake. She will sing Shostakovich’s settings of six poems by Tsvetayeva, four Shakespearean songs by Korngold, and songs by Tchaikovsky and Strauss.

The name Stotijn is well known in the Dutch musical world. The story begins with Johannes Louis Stotijn (1852-1915), who began adult life as a baker but who also played the harmonica as a hobby. Three of his four children became professional musicians. The most distinguished was Jacob, usually known as Jaap. He was the first oboist of the Residentie Orkest in The Hague from 1919 to 1956. We can still hear his playing in a recording of Mozart’s oboe quartet (K370) on the Globe label. In the 1930s he played with the Palestine Symphony Orchestra, an orchestra that consisted largely of Jewish musicians who had fled Nazi Germany. The orchestra’s concerts were conducted by Arturo Toscanini, who was a great admirer of Stotijn’s playing. Stotijn was also a pioneer of period performance: he joined the Collegium Musicum Antiqua, which was founded in 1952. He died in 1970.

Another fine oboist was Jaap’s son Haakon. He became the first oboist of the Concertgebouw in The Hague from 1919 to 1956. We can still hear his playing in a recording of Mozart’s oboe quartet (K370) on the Globe label. In the 1930s he played with the Palestine Symphony Orchestra, an orchestra that consisted largely of Jewish musicians who had fled Nazi Germany. The orchestra’s concerts were conducted by Arturo Toscanini, who was a great admirer of Stotijn’s playing. Stotijn was also a pioneer of period performance: he joined the Collegium Musicum Antiqua, which was founded in 1952. He died in 1970.

And there are other musical Stotijns: a violist, a bassoonist and a double bass player. The son and pupil of that bass player, Christianne’s younger brother Rick, is also a bassist. Christianne herself began her musical career as a violinist. After she became a singer, she studied with Jard van Nes and Janet Baker. I can hear some of Baker’s qualities with Jard van Nes and Janet Baker. I can hear some of Baker’s qualities.

The Barber of Seville will be sung by members of the COC Ensemble Studio April 28.

Walter Hall: On April 2 there will be a recital by the winners of the Jim and Charlotte Norcop Prize in Song and Gwendolyn Williams Koldofsky Prize in Accompanying in Walter Hall.

New Music Concerts: Ilana Zarankin, soprano, is the soloist in a program of contemporary Ukrainian music April 4 at the Betty Oliphant Theatre.

Two at the Royal Conservatory: Max Raabe and the Palast Orchestra will recreate the cabaret music and the popular songs of the Weimar years April 11 and 12 at Koerner Hall. Mireille Asselin, soprano, will sing with the Amici Ensemble in a concert that will include Schubert’s The Shepherd on the Rock as well as the Akhmatova Songs by Tavener April 12 at Mazzoleni Concert Hall.

Schubert: There will be another performance of The Shepherd on the Rock, part of an all Schubert concert April 17 at Heliconian Hall, in which the singer will be the soprano Barbara Fris. Another all-Schubert concert will be given at the Canadian Music Centre April 28 and will include Schwanengesang. The singers are Ryan Downey, tenor, and Bradley Christensen, baritone.

Two at Met at Noon: Cathy Daniel, mezzo, sings at noon in a free concert in Metropolitan United Church April 16. Also at noon at Metropolitan and also free: Olga Tylman, mezzo, and Michael Fitzgerald, baritone April 23.

Rozario: The soprano Patricia Rozario will be the soloist in a concert of music by John Tavener, presented by Soundstreams April 16 at Trinity-St. Paul’s Centre. Rozario was central figure in Tavener’s career; he wrote more than 30 works for her. The concert will also include works by Christos Hatzis, Jonathan Harvey and Vanraj Bhatia.

Bayrakdarian: The soprano Isabel Bayrakdarian will sing with the Toronto Symphony Orchestra in a concert of Armenian music April 22 at Roy Thomson Hall.

Oakham House: Wendy Dobson, soprano, and Michael Robert-Broder, baritone, will be the soloists in a concert April 25 at Calvin Presbyterian Church given by the Oakham House Choir of Ryerson University. The main works will be Handel’s Coronation Anthem My Heart is Inditing, the first movement of Elgar’s Coronation Ode and the Polovetsian Dances from Borodin’s Prince Igor.

The soprano Meredith Hall and the pianist Brah Goldhamer will perform works by Mozart, Haydn and Rauzzini, April 26 at 8pm in Heliconian Hall. The program will include Haydn’s cantata Arianna a Naxos.

Also: The soprano Tessa Laengert will sing Handel, Dowek and Puccini in a concert with the Oakville Chamber Orchestra May 2 and 3 at St. John’s United Church, Oakville. Andrew Hajti, tenor, will be the soloist in a celebration of songs from opera, orperetta and musical theatre with the VOCA Chorus of Toronto May 2 at Eastminster United Church. The Vesnikva Choir and the Toronto Ukrainian Male Chamber Choir will present a concert of folk songs celebrating rebirth, romance and love May 3 at Humber Valley United Church in Etobicoke. The solo singers are Natalya Matyushева, soprano, and Justin Stolz, tenor.

The last concert in this year’s series for Recitals at Rosedale will be held on May 3 at Rosedale Presbyterian Church. The theme
will be journeys, travels and returning home; the music will be by Schumann, Ravel and others. The singers are Lucia Cesaroni, soprano, Emily D’Angelo, mezzo, and Anthony Cleverton, baritone. And the famed singer-songwriter Buffy Sainte-Marie will perform at Koerner Hall May 7.

**Beyond the GTA:** the soloists in Bach’s *Matthias Passion* are Rufus Müller (tenor, as the Evangelist), Tyler Duncan (baritone, as Christus), Agnes Zsigovics (soprano), Laura Pudwell (mezzo), Isahia Bell (tenor) and Justin Welsh (bass). The conductor is Mark Vuorinen. **April 3** at the Centre in the Square, Kitchener.

**Looking back:** in February I wrote that I was looking forward to the recital in which Christian Gerhaher and Gerold Huber were to perform Schubert’s *Winterreise*. I was not disappointed. Koerner Hall was full; the audience listened with rapt attention and saved their enthusiasm for the end. Who says that the song recital is dead?

On a couple of occasions I have written about the emerging tenor Charles Sy. I did not realize until I got to the Macmillan Theatre that he was singing in the Opera Division of the University of Toronto’s production of *Postcard from Morocco* by Dominick Argento. I was very impressed with his singing, particularly with the evenness of tone and the solidity of his lower register.

**And looking ahead:** Against the Grain Theatre has announced that Colin Ainsworth, tenor, and Krisztina Szabó, mezzo, will sing Schubert’s *Die Schöne Müllerin* and Messiah’s *Harawi* in May. The Women’s Musical Club of Toronto has announced its 2015-16 season. It includes a recital by the fabulous American mezzo Isabel Leonard (we heard her in the COC production of Mozart’s *La Clemenza di Tito* a few years ago). That will be on November 19. Stay tuned! 🎵

**Hans de Groot** is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artsong@thewholenote.com.
my teeth at the Reservoir Lounge, then went on to manage Wrongbar for the past five years. When we started talking about opening a bar together we knew we wanted a place that focused on classic cocktails, simple food, and of course, live music. When the space came available we saw a great opportunity to marry all of those things, and Fat City Blues was born.

**OD:** Where does the name come from?

**SM:** Fat City was the nickname for Metairie, a part of New Orleans that was considered the entertainment district in the 70s and 80s.

**OD:** What kinds of music will you be booking?

**SM:** We really want to focus on supporting the local scene and will be booking everything from delta blues to dirty jazz, solo pianists to five-piece brass bands. If it swings and sings, it has a home at Fat City Blues. (Still fine-tuning a music policy as this magazine goes to print, but Robert Davis among others.)

**OD:** What kinds of audiences are you looking to attract to this venue?

**SM:** We had a gentleman sitting at the bar last night who was from South Carolina, and kept telling us how much the place reminded him of home. We’ve had musicians come in looking for a place to play and to support their peers. We’ve even had someone email us about doing a birthday party here for her husband because they were married in New Orleans. All those people found something here they could relate to, and we can relate to them. That’s our audience.

**OD:** Tell me a bit about the menu

**SM:** The menu includes oysters, po’boys, crab legs, beignets...and in the summer, crawfish boil on the patio!

There is a considerable buzz about town with regards to FatCityBlues: the BlogTo article has, as of this writing, been retweeted 84 times since March 18. Here’s wishing the venue much success all year round.

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**Beat by Beat | Bandstand**

**Bandstand April 2015**

**JACK MACQUARRIE**

According to my calendar, spring has arrived, but the weatherman seems to disagree. However, I did see and hear two musical signals to indicate that spring should be along soon.

My first was the song of a bright red cardinal high in the tree out front here. My other was Toronto’s annual Saint Patrick’s Day parade. I must admit that I did not observe this parade from curb-side. Rather, I watched and heard it from a 12th-floor balcony a short block away. Even so, one group stood out. It was not a file and drum band and the members were not dressed in green. It was a front row of drums followed by a large band in bright red uniforms.

From my vantage point it looked for all the world like a typical U.S. college band. The only band that I knew of in this part of the country that I thought it might be was the Burlington Teen Tour Band. After a bit of research, I learned that it was the Philippine Heritage Band from Vaughan just northwest of Toronto. From their website (phband.com) I learned that they have a program not often seen. Primarily a youth band, it has, over the years, developed an adult concert band.

From my experience, when members of a youth band grow to adulthood they usually move on to another adult group with little or no connection to the youth group. I hope to learn more of this in the months to come.

**NABBSS**

In my September 2014 column I reported on the very first North American Brass Band Summer School (NABBSS). Based on well-established and successful models in the United Kingdom, last year’s summer school was to be a trial. If successful, consideration would be given to make it an annual event. Having attended that inaugural school, and having returned home after ten days of invigorating and challenging music making, I personally declared NABBSS 2014 a success. We have just learned that the organizers are of the same opinion. So, based on the success of the 2014 course, NABBSS will be running again this summer with additional tutorial staff, a new rehearsal base and an increased Royal Nova Scotia International Tattoo cast. NABBSS 2015 will once again be led by Robert Childs, principal conductor and musical director of the famous Grimethorpe Colliery Band. This summer Childs will also be joined by no fewer than eight top notch instructors from Britain, Canada and the United States. I suspect that by now registrations will be filling rapidly. Anyone interested should contact Craig Roberts, administrative director, the North American Brass Band Summer School (nabsss.com).

While on the subject of all brass bands, there is more good news. Having just returned home from their very first rehearsal, I’m pleased to report on the beginnings of a new brass band in the Newmarket area. As yet nameless, the band will rehearse Wednesdays from 7 to 9pm. For those who may have, at times, considered trying their skills in that genre, here’s the chance. For information contact pnhussey@rogers.com.

Again on the brass band front, we have just learned that the Weston Silver Band would be returning in mid-March to compete at the North
American Brass Band Association (NABBA) Championship in Fort Wayne Indiana. Now in its 33rd year the NABBA championship is the oldest brass band contest of its kind in North America. We haven’t heard yet how Weston Band did.

**On the concert front**

On Saturday April 18 at 7pm the Clarington Concert Band will present “A Salute to the British Isles” at the Harmony Creek Community Centre, 15 Harmony Road North, Oshawa. In celebration of the 70th anniversary of the liberation of Holland the band will feature a medley titled Songs That Won The War. For part of the program they will be joined by the Pipes and Drums of the Oshawa Legion performing such favourites as Highland Cathedral and Scotland the Brave. The poster for this concert mentions that their special guest will be “Conductor Emeritus” Bobby Herriot. I don’t know whether or not Herriot ever conducted the Clarington Band, but I do know that he will be displaying one or more of his many talents as conductor, composer, arranger and trumpet player. I’m sure though that we will be treated to his inimitable brand of humour during this evening of musical tributes to England, Scotland and Ireland.

On Sunday April 26 at 2pm the Pickering Concert Band presents their spring concert “Music from Around the World” at Forest Brook Community Church, 60 Kearney Dr., Ajax. They will be joined by the St Andrew’s Presbyterian Church Choir from Ajax. The program will include such Caribbean, Asian, European and Latin American favourites as La Paloma, Jamaican Sail-Away, Lord of the Rings, Hot Hot Hot, Downton Abbey and Ride on the Cherry Blossom Express. Also featured on the program will be Fanfare and Celebration by local composer and saxophonist Kristie Hunter.

On Friday May 1 at 7:30pm the Oxford Winds Community Concert Band will present “Celebrating Heroes” at Knox Presbyterian Church, 59 Riddell Street, Woodstock. For more information go to oxfordwinds.ca.

**CBA Community Band Weekend**

The CBA’s Community Band Weekend this spring will be hosted by Cornwall’s Seaway Winds Band from May 22 to 24. Rehearsals and the concert will be held at the St. Lawrence College Aultsville Theatre in Cornwall. For details go to to cba-ontario.ca/chaonew/community-band-weekend/.

**New Horizons**

On Saturday April 11 at 2pm the Toronto New Horizons group will present their “Chamber Suites” (which now appears to be an annual event) at 789 Dovercourt Road. In past years this has been where members of the various NH bands performed in small ensembles to an audience seated at tables. Previously, this was called “Chamber Sweets” because the audience had the pleasure of eating a wide variety of tempting delicacies while listening to the many small groups. With the name changed from sweets to suites, does that mean that the goodies have been discontinued? For a very nominal admission we can attend, enjoy the many musical offerings and perhaps enjoy Sweets. It’s always worth a visit and it is only a few steps from a subway station.

**Fred Duligal**

It is with deep sorrow that we report the recent passing of saxophonist Fred Duligal. While he often performed with the Canadian Jazz Quartet at Kama on King and many other local jazz groups, he was also known in the many “Rehearsal Big Bands” around Toronto. Over the years I often chatted with Fred when he appeared at one of my rehearsals. He will be missed.

**Joan Watson**

On page 64 you will find a remembrance of French horn player Joan Watson. Although I don’t recall ever playing in any formal musical group with her, I have fond memories of the many chats we had prior to and during the International Women’s Brass Conference at Humber College five years ago. In fact, I can say that I did play in a musical group with her at least once. We and many others played in an attempt to get into the Guinness Book of Records as having the World’s Largest Brass Band that Sunday afternoon in June 2010.

**Definition Department**

This month’s lesser known musical term is pesante: An effect distinctly non-upper-class. 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.

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**Glionna Mansell Corporation**

**Presents**

**ORGANIX**

**15**

A Music Series unlike any other

www.organixconcerts.ca
February 13 – October 23, 2015

**ORGANIX 15** is Toronto’s tenth annual organ festival presenting a series of concerts performed by some of the world’s finest organists.

**Don’t Miss Our April and May Events!**

**Wednesday April 15, Jens Korndorffer**
7:30 pm Timothy Eaton Memorial Church, 230 St. Clair Ave. W.

**Friday April 17, Jens Korndorffer**
8:00 pm St. George Anglican Cathedral, 270 King St. E., Kingston, Ontario

**Wednesday May 20, Roman Perucki and Maria Perucka (Violin)**
3:30 pm St. Clement’s Anglican, 70 St. Clements Avenue

**Wednesday May 20, Roman Perucki and Maria Perucka (Violin)**
7:30 pm St. Clement’s Anglican, 70 St. Clements Avenue

Order tickets today www.organixconcerts.ca or (416) 769-3893
The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 47.

C. 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.

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

E. 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 May 1 to June 7, 2015. All listings must be received by Wednesday April 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 416-323-2232x272 for further information.

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

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Ukrainian Connection

Kulesha: Pro e Contra; Tsepokolenko: Wenn Die Kette Zerrisse, Fande Sie Bestimmt Nicht Alle-Perlen Wieder, Ilana Zaranik, soprano; Stevo Porski, viola; David Hetherington, cello; Gregory Oh, piano; New Music Concerts Ensemble; Robert Aitken, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-916-9594. $35; $25(students).


12:00noon: Canadian Opera Company. Theatre, 33 York St. 416-363-8231. Free. Marathon performances welcomed.

Friday April 3

2015 UTSC & OBA Chamber Music Festival. Leigha Lee Browne Theatre, University of Toronto, 2285 Military Trail, Scarborough. 214-287-7076. Free. Festival runs Apr 7-9. 9:00am to 4:00pm.

11:00: Sheostring Opera. The Schoolyard. Free admission.

Sunday April 5

10:00AM: Church of the Ascension. Easter Sunday. Full Choral Eucharist featuring a brass ensemble and the Hallelujah Chorus. 33 Overland Dr. 416-444-8881. Free. Will offer offertory, Simeon Cake Taste-Off follows.


1:00: Cathedral Church of St. James. Organ recitals. David Briggs, organist. 65 Church St. 416-364-7865 x245. Free. Donations welcomed.

8:00: Royal Conservatory of Music. Gilber Gisberto’s Samba. Koerner Hall, 237 Bloor St. W. 416-408-0208. $45-$100.

Monday April 6

9:00: Easter Eve. Works by Ager, Scheidt, Debski and others. Alice Gi-Young Hwang, piano. Metropolitan United Church, 33 York St. W. 416-408-0208. Free. Festival runs Apr 7-9, 9:00am to 4:00pm.

11:00: Sheostring Opera. The Schoolyard. Free admission. Large Spring. Works by Poulenc, Ravel, Satie, Chopin, Debussy and others. Alice Gil-Young Hwang, piano. Metropolitan United Church, 33 York St. W. 416-408-0208. Free. Festival runs Apr 7-9, 9:00am to 4:00pm.

11:00: Sheostring Opera. The Schoolyard. Free admission. Large Spring. Works by Poulenc, Ravel, Satie, Chopin, Debussy and others. Alice Gil-Young Hwang, piano. Metropolitan United Church, 33 York St. W. 416-408-0208. Free. Festival runs Apr 7-9, 9:00am to 4:00pm.

Tuesday April 7

9:00: University of Toronto Scarborough/ Ontario Band Association. 2015 UTSC & OBA Chamber Music Festival. Leigha Lee Browne Theatre, University of Toronto, 2285 Military Trail, Scarborough. 416-287-7076. Free. Festival runs Apr 7-9. 9:00am to 4:00pm.


8:00: Royal Conservatory of Music. Gilber Gisberto’s Samba. Koerner Hall, 237 Bloor St. W. 416-408-0208. $45-$100.
**Thursday April 9**

- **9:00:** University of Toronto Scarborough/Ontario Band Association. *2015 UTSC & OBA Chamber Music Festival*. Leigha Lee Browne Theatre, University of Toronto Scarborough, 1265 Military Trail, Scarborough. 416-287-7076. Free. Festival runs Apr 7-9, 9:00am to 4:00pm.

- **12:00 noon:** Canadian Opera Company. Vocal Series: Poetic Love.
  - Four Seasons Centre for the Performing Arts, Andrew Haji, tenor; Gordon Bintner, bass.

- **4:00pm:** Scarborough Theatre, University of Toronto Scarborough, Leigha Lee Browne. Ontario Band Association. 2015 UTSC & OBA Festival. $20 (door); $18 (adv).

- **7:30:** Opera Atelier. *Orpheus and Eurydice*. Gluck (Berlioz adaptation). Mireille Lebel, mezzo (Orpheus); Peggy Kriha Dye, soprano (Eurydice); Meghan Lindsay, soprano (Amour); Marshall Pynkoski, director; Jeannette Lajeunesse Zingg, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $35-$181. Also Apr 11,12(3:00),$1413(4:30).

**Friday April 10**

- **12:10:** Music at St Andrew's. Noon-time Recital. Michael Westwood, clarinet. St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-3600 x231. Free.


- **8:00:** Arraymusic. The Music of John Mark Fisher, cello. Emma Yeung, violin; Melodie Young, viola; Jonathan Mak, piano. Calvin Presbyterian Church, 26 Delisle Ave. 416-923-9030. $10-$20.

- **8:00 Art of Time Ensemble. Intermezzi.** Collections of Brahms’ Intermezzi for solo piano, explored in contemporary dance choreographed by Peggy Baker and James Kudelka. Also Apr 11,12(3:00),14,17,18(4:30).

- **8:00:** Toronto Symphony Orchestra. Rachmaninoff Piano Concerto No.2. Rachmaninoff Piano Concerto No.2; Mahler: Symphony No.5. Valentine Lisitsa, piano; Jukka-Pekka Saraste, conductor. Koerner Hall, 273 Bloor St. W. 416-598-3375. $33-$145. Also Apr 8.

- **8:00:** Musideum. Tangled Arts Festival. Suite 133 (main floor), 401 Richmond St. W. 416-599-7233. $20.

**Saturday April 11**

- **2:00:** King Music Collective. Stephanie Trick and Paolo Alerighi. Solo and “four-handed” traditional jazz piano. Home of Michele Mele and Luciano Tauro, 15785 8th Concession, King Township. 1-800-838-3006. $30; $15(st). Between-sets interview. Refreshments incl.

- **2:00:** Toronto Symphony Orchestra. Young People’s Concert: Shakespeare, Rattle & Roll. Bernstein: Overture to West Side Story; Saint-Saëns: Bacchanale from Samson and Delilah; Tchaikovsky: 1812 Overture. TorQ percussion quartet; Evan Mitchell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$32. Also 4:00.

- **3:00:** Walmer Road Baptist Church. Spring Organ Recital. Works by Mendelssohn, Widor and Bach. Imre Olah, organ. 189 Lowther Ave. 416-824-1121. Freewill offering.

- **4:00:** Toronto Symphony Orchestra. Young People’s Concert: Shake, Rattle & Roll. Bernstein: Overture to West Side Story; Saint-Saëns: Bacchanale from Samson and Delilah; Tchaikovsky: 1812 Overture. TorQ percussion quartet; Evan Mitchell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$32. Also 4:00.

**Sunday April 12**

- **10:00:** King Music Collective. Stéphane Jodoin. Solo and “four-handed” traditional jazz piano. Home of Michele Mele and Luciano Tauro, 15785 8th Concession, King Township. 1-800-838-3006. $30; $15(st). Between-sets interview. Refreshments incl.

- **10:00:** Toronto Symphony Orchestra. Young People’s Concert: Shakespeare, Rattle & Roll. Bernstein: Overture to West Side Story; Saint-Saëns: Bacchanale from Samson and Delilah; Tchaikovsky: 1812 Overture. TorQ percussion quartet; Evan Mitchell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$32. Also 4:00.

- **10:00:** Toronto Symphonie. Wardell Kiehl and the Pride of the North. Solo and “four-handed” traditional jazz piano. Home of Michele Mele and Luciano Tauro, 15785 8th Concession, King Township. 1-800-838-3006. $30; $15(st). Between-sets interview. Refreshments incl.

**Musical Events of the Week**


- **SINFONIA TORONTO.** NURHAN ARMAN Conductor Jeremy Findlay, Cellist Eliso Gogibedashvili, Violinist

**April 10 • Glenn Gould Studio sinfoniatoronto.com 1-866-943-8849**


**Composers**

- **March 22**

- **April 1**

- **April 2**

- **April 3**

- **April 4**

- **April 5**

- **April 6**

- **April 7**

- **April 8**

- **April 9**

- **April 10**

- **April 11**

- **April 12**

- **April 13**

- **April 14**

- **April 15**

- **April 16**

- **April 17**

- **April 18**

- **April 19**

- **April 20**

- **April 21**

- **April 22**

- **April 23**

- **April 24**

- **April 25**

- **April 26**

- **April 27**

- **April 28**

- **April 29**

- **April 30**

**Canadian Sinfonietta**

**Young Artist Concert**

Melodie Yeung, violin

Jonathan Mak, piano

Emma Fisher, cello

TAK NG LAI, conductor

with guest students from the Canadian Sinfonietta Youth Orchestra

Saturday April 11, 8PM

canadiansinfonietta.com
LYDIA ADAMS, Conductor & Artistic Director

Of Heart and Tide: The Gift of Water
Sat. Apr. 11, 7:30pm
Trinity-St. Paul’s Centre

Concert Sponsor
Sandra Parsons

416-446-0188
www.amadeuschoir.com

7:30: Amadeus Choir. Of Heart and Tide: The Gift of Water. Robinovitch: Of Heart and Tide (world premiere); works by Whitacre, Schara and Henderson. Lydia Adams, conductor; Ben Heppner, guest host; Roberta Bondar, guest; Trinity St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-446-0188, $15-$40. Water-themed photography by Roberta Bondar.


7:30: Opera Atelier. Orpheus and Euryclea. Gluck (Berioz adaptation). Mireille Lebel, mezzo (Orpheus); Peggy Kidra Dye, soprano (Euryclea); Meghan Lindsay, soprano (Amour); Marshall Pykonski, director; Jeannette Lajeunesse Zingg, choreographer; Cheryl Camm and others. Matthew Otto, conductor. McMichael Canadian Art Collection, 10355 Islington Ave., Kleinburg, 416-822-8666 x231. Free with Gallery admission.


5:30: Opera Atelier. Orpheus and Euryclea. Gluck (Berioz adaptation). Mireille Lebel, mezzo (Orpheus); Peggy Kidra Dye, soprano (Euryclea); Meghan Lindsay, soprano (Amour); Marshall Pykonski, director; Jeannette Lajeunesse Zingg, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 1-855-822-2787, $38-$181. Also Apr 9(10), 12(13), 14(15), 17(18). 3:15: Main concert.

8:00: Toronto Mozart Players. Mozart Project: Wolfgang, the Teenage Genius. Mozart: Symphony No.7 in G, K.129, for oboes, horns and strings; Serenata notturna in D, K.239; Exsultate jubilate, K.165; Symphony No.29 in A, K.201; new work for string trio by TMP composition competition winner. Elizabeth Polese, soprano; David Bowser, conductor. St. Lawrence Hall, 157 King St. E. 416-392-7809, $15-$60.


Nagata Shachu


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Associates of the Toronto Symphony Orchestra

Monday, April 13, 2015
7:30 pm

Don’t always have fun without me!
The double bass is here!

PROGRAM
Gioachino Rossini  Sonata for strings in B flat major
No. 4
Luigi Boccherini  String quintet in D major Op. 39-3
Antonín Dvořák  String quintet in G major Op. 77

PERFORMERS
Etsuko Kimura, violin
Angelique Toews, violin
Christopher Redfield, viola
Marie Gélinas, cello
Tim Dawson, double bass

Five Small Concerts
Series $75 / $65 | Single tickets $20 / $17
Trinity-St. Paul’s Centre, 427 Bloor St. W.
Box Office 416-282-6636  www.associates-tso.org

Mozart Project
Toronto Mozart Players

WOLFGANG, THE TEENAGE GENIUS

Sunday, April 12th, 2015
2:00 pm - 4:00 pm
St. Lawrence Hall, Toronto

The Toronto Mozart Players, conducted by David Bowser, present great works from Mozart’s late adolescent years in Salzburg. Symphony No. 17 in G Major, K. 129, for oboes, horns and strings

Operatic arias performed by Elizabeth Polese, winner of the 2015 Toronto Mozart Vocal Competition

New Composition for string trio by the winner of the Toronto Mozart Composition Competition

Symphony No. 29 in A Major, K. 201, for oboes, horns and strings

Table Seats  $60.00
Theatre Seats  $50.00
Orchestra Wings  $15.00

mooredaleconcerts.com

Dublin Guitar Quartet
April 12 @ 3:15
Family show 1:15-2:15

Flute Street
Presents
And The Giant Began to Dance

WITH GUEST ARTIST
Peter Sheridan
(pictured here with his sub-contrabass flute)

Music for low flutes, including the Concerto for Alto Flute by Canadian composer, Peter Senchuk.

How low can a flute go?
Come and find out!

Sunday
April 12, 2015
8pm

Christ Church, Deer Park, Toronto
1570 Yonge St. (at Heath Street West)
Tickets: $30, $25 (sr.), $15, students 416.462.9498

A. Concerts in the GTA

Seiler Trio
April 12
3pm
Rachel Mercer
Mayumi Seiler
Angela Park

Heliconian Hall
35 Hazelton Avenue
SyrinxConcerts.ca

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Orchestra Wings  $15.00

mozzartproject.ca

7:30: Music at Metropolitan. Stefan Kießling, Assistant organist of Leipzig’s Thomaskirche. Metropolitan United Church, 56 Queen St. E. 416-363-0333 x26. $20.

8:00: Flute Street. And the Giant Began to Dance. Senchul: Concerto for Alto Flute; original compositions and transcriptions for alto, bass, contrabass and sub-contrabass flutes. Peter Sheridan, low flutes; Judy Dief-Daux, bass flute; Ellen Meyer, piano; Lisa Jack, conductor. Christ Church Deer Park, 1570 Yonge St. 416-462-9498. $30; $25(us); $15(st).

8:00: Royal Conservatory. Max Raabe and Palast Orchester. Cabaret and popular songs of the Weimar period. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35–$90. Also Apr 11.

8:00: Somewhere There/Arrhythmics. Somewhere There. A series of improv concerts. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

Monday April 13


7:30: Associates of the Toronto Symphony Orchestra. Five Small Concerts Series: Don’t Always Have Fun Without Me! The Double Bass is Here! Rossini: Sonata for strings in B-Flat No.4; Boccherini: String Quintet in G Op.39-3; Dvorák: String Quintet in B-flat No.4; Boccherini: String Quintet in D


Tuesday April 14

12:00 noon: Canadian Opera Company. Chamber Music Series: Contrasts and Connections. Stravinsky: L’histoire du SOLDat; Bartók: Contrasts; Dahl: Concerto à Tre.


4:00: Cathedral of St. John the Evangelist. Organ Recitals. Thomas Gonder, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

7:00: Toronto Symphony Orchestra. TSO Pops: As Heard on TV. Music from Mad Men, Star Trek, Golden Gir, Jepardy! and others. Nicole Parker, vocals; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29–$110. Also Apr 14(eve).


7:30: Royal Conservatory of Music. Lafayette Quartet. Gluck (Berioz adaptation), Milirre Lebel, mazo (Orpheus); Peggy Kriha Dye, soprano (Eurydice); Meghan Lindsay, soprano (Amour); Marshall Pynkoski, director; Jeanette Lajeunesse Zing, choir director; Artists of Ballet at Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Theatre. Brantford: Quartet No.2, Threnody; Beethoven: String Quintet in G. $15(adv); $10(Music Gallery members).

Wednesday April 15


2:00: Toronto Symphony Orchestra. TSO Pops: As Heard on TV. Music from Mad Men, Star Trek, Golden Girls, Jepardy! and others. Nicole Parker, vocals; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29–$110. Also Apr 14(eve).


7:30: Organix Concerts/Timothy Eaton Memorial Church. Jens Korndorfer, Organ. Celebration of the 100th anniversary of the installation of Casavant Opus 583 (1914) pipe organ. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-769-3933 or 1-877-769-9224. $95; $90(st); $25(st); free(under 18).


8:00: Corporation of Massey Hall and Roy Thomson Hall. Chick Corea & Herbie Hancock. Massey Hall, 178 Victoria St. 416-872-4355. $39.50-$199.50. Also Apr 9,11,12(3:00),17,18(4:30).

8:00: Somewhere There/Arrhythmics. Audiopollination. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

8:00: Toronto Symphony Orchestra. TSO Pops: As Heard on TV. Music from Mad Men, Star Trek, Golden Girls, Jepardy! and others. Nicole Parker, vocals; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29–$110. Also Apr 15(mat).

Thursday April 16


7:30: Opera Belcanto of York. La Bohème. Puccini. Gayané Mangassarian, Michèle Pear- son, soprano; Stanislas Vivot, tenor; nIrenngho, Corina, Berje Varcabet, baritone; and other singers; David Varjabed, conductor; Edward Franke, director, with the OBC Orchestra and Chorus. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $55; $45(st). Also Apr 18.
flute, Musideum, Suite 133 (main floor), 401 Richmond St. W. 416-598-7323. $10.

● 8:00: Canadian Symphony Orchestra/Ensemble Yong Yi. KCSoT’s Concert No. 50. Ravel: Le tombeau de Couperin; Charles Hong: Chuan Ji (Suite for Samulnori); Bum-Hoon Park: Concerto for Samulnori and orchestra “Shin Mo Deum”; Mendelssohn; Symphony No.3 “Scottish.” Richard Lee, conductor. George Weston Recital Hall, 5040 Yonge St. 416-522-5578. $35; $20(st).

● 8:00: Soundstreams. Song for Athene. Celebration of John Taverner’s choral music. Taverner: Song for Athene; Missa Brevis; The Lamb; Lament for the Mother of God; Harvey; I love the Lord; The Angels; Hatzis: Psalm 91; Bhatia: 6 Seasons. Patricia Rozario, soprano; Toronto Children’s Chorus; Choir 21. Trinity-St. Paul’s Centre, 427loor St. W. 416-408-0208. $20-$67.50. 7:00: Pre-concert chat.

FRIDAY, APRIL 17


AN EVENING’S JOURNEY with ONE BIG SONG

FRIDAY, APRIL 17, 8PM

The Music Gallery

● 7:00: The Music Gallery. An Evening’s Journey with One Big Song Group. Two sets of contiguous compositions & improvised vignettes woven together as one story. Ernie Tollor, saxophones, flutes, pedals, laptop; Paul Fitterer; drums and percussion; Wes Neul, double bass; Mario Soto, acoustic and electric guitars, pedals, Music Gallery, 197 John St. 416-204-1080. $12; $8 (member/st).


● 7:30: Canadian Opera Company. Barber of Seville. Rossini. Joshua Hopkins, bari- tone (Figaro); Alex Shrader, tenor (Count Almaviva); Serena Maffi, mezzo (Rosina); Cecilia Hall, mezzo (Rossina); CBC Orchestra and Chorus; Rory Macdonald, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $49–$424; $22(under 30). Also Apr 19, 21, 26, 29, May 2, 19, 15, 19, 22 (start times vary).


● 7:30: Opera Atelier. Orpheus and Eury- dice. Gluck (Berlioz adaptation). Mireille Lebel, mezzo (Orpheus); Peggy Kiwia Dye, soprano (Eurydice); Meghan Lindsay, sop- rano (Amour); Marshall Pynkosky, director; Jeanette Lajeunesse Zing, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Thea- tre, 189 Yonge St. 1-855-652-2278. $33–$181. Also Apr 9, 11 (3:00), 14, 16, 20 (3:00), 23.


● 8:00: Corporation of Massey Hall and Roy Thomson Hall. Tony Bennett with spec- ial guest Antonita Bennett. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $79.99–$119.90.

● 8:00: group of 27. Disquiet. C.P.E. Bach: Symphony Wg 179, Morlock: Disquiet; Mozart: Clarinet Concertos; Haydn: Symphony No. 91. Guests: Eric Paetkau and Sarah Jeffrey. Trinity-St. Paul’s Centre, 427loor St. W. 416-523-1292. PWYC.


● 8:00: Marcus Lee Gennaro. Experimental. Musi- deum, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.

● 8:00: Richmond Hill Philharmonic Orches- tra. Earth Works. A variety of musical responses to nature. Richmond Hill Centre for the Performing Arts, 10285 Yonge St., Richmond Hill. 905-797-8181. $8–$29. Pre-concert talk 45 min. before performance.

SATURDAY, APRIL 18

SATURDAY, APRIL 18, 4:00 PM

Christ Church Deer Park


● 4:30: Opera Atelier. Orpheus and Eury- dice. Gluck (Berlioz adaptation). Mireille Lebel, mezzo (Orpheus); Peggy Kiwia Dye, soprano (Eurydice); Meghan Lindsay, sop- rano (Amour); Marshall Pynkosky, director; Jeanette Lajeunesse Zing, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Thea- tre, 189 Yonge St. 1-855-652-2278. $33–$181. Also Apr 9 (eve),11(eve),12(3:00),14(eve),17(eve).


● 7:00: Aga Khan Museum/Raq-Mala Toronto. Miyani-Ki-Daane: Raags of Tansen. First of two programs of Tansen’s raags, pre- sented in the traditional styles of dharpad and khyal. Samrat Pandit, vocals; Rupak Kulkarni, flute. Aga Khan Museum Auditor- ium, 77 Wynford Dr. 416-646-4677. $70 (both programs); $40–$50. Second program Apr 19(1:00pm).


Noble Jr.: Listen to the Angels Shouting; Wade in the Jordan River; works by York and others. Emperor String Quartet; Jennifer Harwood-Kolwe and Katherine Napowitski, sopranos; Ellen Meyer, piano; Kelly Galbraith, conductor. Runnymede United Church, 432 Runnymede Rd. 416-236-1522. $25. Portion of the proceeds to benefit Sistering.

7:30: Musigay. Magic of Bach & ... Bach: Kyrie II from Mass in B; Komm Jesu Komm; Ich lasse dich nicht; Campina: Missa Ad majorem dei gloriam; Charpentier: Deum in C; Bevan: Three Motets of texts of Henry Vaughan. Stéphane Potvin, conductor. St. John’s United Church (Oakville), 262 Randall St., Oakville. 905-825-9740. $15–$35.

7:30: Opera Belcanto of York. La Bohème. Puccini. Gaynay Mangassarian, Michèle Pearso, soprano; Stanislas Vittor, tenor; Henry Irwin, Douglas Tranquada, Berje Varacabal, baritone; and other singers; David Varjabed, conductor; Edward Franko, director; with the CBC Orchestra and Chorus. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-787-8911. $35–$45 (sr). Also April 11.

7:30: Opera by Request. Dialogues des Carmélites. Poulenc. Caroline Dery, soprano (Blanche de la Force); and other singers; William Shookhoff, conductor. College Street United Church, 197 John St. 416-336-7723 or 1-800-708-6754. $15–$50.


8:00: Academy Concert Series. Musical. Featuring in the Courts of Haydn and Boccherini. Haydn: String Quartet No.27 in D, Op.20 No.4; Mozart: Duo No.1 for violin and viola in G, K.423; Boccherini: String Quartet in g Op.32, No.5, G.205; String Quintet in D Op.40 No.2 “Del Fandango” G.341. Jeanne Lamon, Edwin Huizinga, violin; Emily Eng, viola; Christine Mahler, Kern McDonald, cello. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20/$14 (sr/st); $49 (for three); $32 (for three, sr/st).

8:00: Acoustic Harvest. RPR. Steve Ritchie, guitar; Al Parmish, bass; Rob Ritchie, piano; Beaker Grainger, percussion. St. Nicholas Anglican Church, 1322 Kingston Rd. 416-264-2255. $25/$22 (adv). 7:30: doors open. Wheelchair accessible, free parking.

8:00: Chamber Music Society of Mississauga. Nostalgica. Villa-Lobos: Trio No.3; McKinley: Mauricio for Piano Trio; Ponce: Trio Romantico. Trio Fibonacci (Julie-Anne Derome, violin; Worony Song, piano and Gabriel Prynn, cello). Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. $35; $30 (sr); $24 (sr/st). Also Apr 19 (7:30, Richmond Hill).

Saturday April 18 at 8 pm
Fundraising Concert & Silent Auction
STRAVINSKY: Firebird Suite | STRAUSS JR: Emperor Waltz
A Salute to Richard Rodgers PLUS other favourites from Strauss, Lehár & Richard Rodgers with guest artists Julie Ludwig soprano & Jeremy Ludwig baritone
ADVANCE TICKETS (before April 16) $30 all ages | CONCERT DAY $35
P.C. Ho Theatre 5183 Sheppard Ave. East, Scarborough 416-879-5566

Sunday April 19
11:00am: Aga Khan Museum/Raag-Mala Toronto. Miyan-Ki-Daan: Raags of Tansen. Second of two programs of Tansen’s raags, presented in the traditional styles of Ladanaband, Haykal, Uday Bhawalkar, vocals; Partha Bose, sitar. Aga Khan Museum Auditorium, 77 Wyndorf Dr. 416-646-4677. $70 (both programs); $40–$50. First program Apr 18 (7:00).

1:00: Classical Music Conservatory. Music for a Cause. Ten Beau Quartet, Sarah Sleeves, Lamesh Audeh & Wafa Zgal, Yasmin Ahmedi, Bryce Kukal and others. Emmanuel Howard Park United Church, 214 Wright Ave. 416-537-5995. PWYC ($20 suggested). Proceeds to Emmanuel Howard Park Church Outreach Program.

2:00: Canadian Opera Company. Bar- ber of Seville. Rossini. Also Apr 17,21,26,29, May 2,7,13,19,22 (start times vary). See Apr 17.

2:00: Trio Bravo. Four Works. Elenwood: Fantasia; Piazzolla: Three Tangos, arr. Selleck; Furst; Petitionen; Fauré: Dolly Suite, arr. Sel- leck. All Saints Kingsway Anglican Church, 2560 Bloor St. W. 416-242-2131. $20 ($15/sr/st).

2:30: Toronto Early Music Centre. Musically Speaking. Telemann: Fantasy No.7 in E–flat; Fantazia No.10 in D; Biber: Passacaglia; Bach: Sonata No.1 in g. Patricia Ahern, violin. St. David’s Anglican Church, 49 Donlands Ave. 416-484-7610, PWYC.


3:00: Naoko Yukiouma, piano. Classical. Mu- sical Academy Concert Series. Tao Li, piano. 401 Richmond St. W. 416-599-7320. $20.


3:00: Toronto Symphony Orchestra. From Swan Lake to Flight of the Bumblebee. Rimsky-Korsakov: “Procession of the Nobles” from Miadsa; “Flight of the Bumblebee” from The Tale of Tsar Saltan; Koussevitzky: Double Bass Concerto; Tchaikovsky: Selections from Swan Lake; Marche Slave; Mussorgsky: Night on Bald Mountain; Prokofiev: “Waltz and Midnight” from Cinderella; and other works. Jeffrey Beecher, double bass; Rossen Milanov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33–$89. Also Apr 16 (eve).

4:00: Cathedral Church of St. James. Organ Recitals. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

4:00: St. Olave’s Anglican Church. Best Things in Life. Choral Evesong followed
A. Concerts in the GTA

by St. George’s Tea. Words and music from Shakespeare onwards. St. Olave’s Choir; Olave’s Arts Guild and Consort; 360 Windermere Ave. 416-789-5886. Contributions appreciated.

- 7:00: Evergreen Club/Arravmusic. Evergreen Club. Open to everyone. Come play Indonesian instruments. Array Space, 155 Watt St. 416-532-3019. $10.
- 7:30: Richmond Hill Presbyterian Church. Concert celebrating the 100th anniversary of the installation of the Casavant pipe organ. Organ, piano and vocal music. David Rossev, organist and friends. 10066 Yonge St., Richmond Hill. 905-503-0537. Freewill offering.
- 7:30: Canadian Opera Company. Barber of Seville. Rossini. Also Apr 17-28, 29, May 2,7,13,19,21,22 (start times vary). See Apr 17.

Monday April 20

- 7:30: Brampton Chamber Music Concert Series. Violin & Piano Duo Recital. Corey Gemmell, violin; Eileen Keown, piano; young artists selected by audition. St. Paul’s United Church (Brampton), 30 Main St. S.
- 8:00: Tafelmusik. Baroque Misbehaving. Oesterle: Snow White (new commission); and works by Purcell, Charpentier and Telemann. Assilinn Nosky, violin/conductor; Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $37-$89; $29-$79(sr); $15-$79(35 and under). Also Apr 24, 25, 26(mat); 28 (George Weston Recital Hall).

Tuesday April 21

- 12:00 noon: Corporation of Massey Hall and Roy Thomson Hall. Free Noon Hour Concert: Dinana Wong’s Choir Sing a New Song. Includes original, commissioned Canadian works. Mitchell Pady, conductor; Michael Bless, organ. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. Free.
- 4:00: Cathedral of St. James. Organ Recitals. Organists TBA, St. James Church St. 416-364-7865. Free; donations welcomed.
- 7:30: Canadian Opera Company. Barber of Seville. Rossini. Also Apr 17-28, 29, May 2,7,13,19,21,22 (start times vary). See Apr 17.

Wednesday April 22


Thursday April 23

- 8:00: Blues Hall of Fame. Tour featuring Charlie Musselwhite, James Cotton & John Hill. Koerner Hall, 273 Bloor St. W. 416-599-3732. $30; $25(sr); $20(st).
- 8:00: Musideum. Tangled Arts Festival. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
Last Night of The Proms
Elgar: *Coronation Ode*, Handel: *My Heart Is Inditing Jerusalem, Rule Britannia, Land of Hope and Glory* and other British favourites plus a Sing-along

Oakham House Choir • Toronto Sinfonietta
Matthias Jaskiewicz, music director
Wendy Dobson and Michael Robert-Brider, soloists

**Saturday, 25 April 2015, 7:30 p.m.**
Calvin Presbyterian Church, 26 Delisle Ave., Toronto
$30, $25 (adv), $15 (Sr), under 12 free. www.oakhamchoir.ca 416-960-5551

**MCS Chorus Mississauga**

**Baroque Favourites**

**Magnificat** G. Pergolesi
Psalm 112 G.F. Handel
**Cantata 131** J.S. Bach

**Saturday, April 25, 2015 7:30 pm**
Weinstein United Methodist Church, 4090 Tomken Rd. Mississauga
www.mcschorus.ca 905-785-2709 info@mcschorus.ca

RunS Tues-Sun, Apr 14–May 3. See Apr 14 for details.

**7:00: Toronto Korean Presbyterian Church. Singing Together: A Celebration of Cultural Diversity through Choral Music 20th Anniversary. Schola Cantorum; CroArte Chorale; Edelweiss Choir; Joyful Singers; The Caribbean Chorale. Guest: Bill Candy, song writer. 67 Scardale Rd., North York. 416-667-0448. $20. Also Apr 18 (with different choirs).**


**7:30: Jane Bunnell & Hilario Duran. Cuban Rhapsody. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-2551. $35.**

**7:30: MCS Chorus. Baroque Favourites. Pergolesi: Magnificat; Handel: Laudate Pueri Dominum (Psalm 112); Bach: Cantata 131 (Aus hofa Mozart); Stockhausen; Xi: Tanabe: Recollections of the Inland Sea. Sara Constant, pianist.**
der Tiefe). With guest soloists and chamber orchestra. Westminster United Church (Mississauga), 4004 Tomken Rd. Mississauga.

7:30: **Metro Youth Opera.** Béatrice & Bénédict. Berlioz. Simone McIntosh (Béatrice); Asitha Tennekoon (Bénédict); Lindsay McIntyre (Héro); Alessia Naccarato (Urсуla); Janaka Welihinda (Claudio); and others; Alison Wong, stage director; Natasha Fransblow, conductor. Aki Studio, Daniels Spectrum, 585 Dundas St. E. 416-543-9209. $30; $25(ar); $20(st). Also Apr 24, 26(mat).

7:30: **Mississauga Big Band Jazz Ensemble.** Big Band Open Mic. Cookville United Church, 2500 Mimico Cove, Mississauga. 905-270-4761. $20($15/children).


7:30: **Oakham House Choir of Ryerson University.** Last Night of the Proms. Handel: Coronation Anthems No.4, Elijah; Coronation Ode; Borodin: Russian Dance; Dvorak works; sing-along. Wendy Dobson, soprano; Michael Robert-Broder, baritone; Oakham House Choir; Toronto Sinfonietta; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $30; $15(st); free(under 13).


7:30: **Toronto Symphony Orchestra.** Live in Concert: Disney Fantasia. Fantasia (1940) and Disney Fantasia 2000 on screen with orchestral accompaniment. Steven Reineke, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$39. Also 2:00; Apr 24(eve).

8:00: **Arraymusic.** Dirt Road by Linda Catin Smith. Array Space, 155 Walnut St. 416-532-3019. $25/$20; $20(st). Also Apr 24, 26(mat).

8:00: **Healey Willan Singers.** A Crown of Roses. Pergolesi: Stabat Mater; works by Mozart, Willan, Ireland and others; Quest: Paskie String Quartet; John Stephenson, organ; Ron Ka Ming Cheung, conductor. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20/$15.

8:00: **Mississauga Symphony Orchestra.** Mediterraneano. Ibert: Escalas; Rodrigo: Concerto de Aranjuez; Ravel: Alborada del Gracioso; Mendelssohn: Symphony No.4 (Italian). Daniel Boshoy, guitar; Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $48-$62; $42.40-$55.50($ar); $30(age 16-29); $20(age 15 and under).

8:00: **Monty Alexander, piano.** Kingston Express. Jazz, reggae, fusion. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$50. Also 2:00(Family Concert).

8:00: **Musideum.** Zari. Sakartvelo (Georgia) polyphonic singing. Shaia Makharsvili, Andrea Kuzmich, Reid Robins, vocal trio. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $30.

8:00: **Rose Theatre Brampton.** The Blues Hall of Fame Tour. Gone Too Long, Cotton Candy, Backwoods, Chicken Skin, Marked In Time, the Unknowns. $68–$80. 8:00: Live Chat: 9:00. Ends 10:30. May 19-21.


9:00: **Toronto Symphony Orchestra.** Live in Concert: Disney Fantasia. Fantasia (1940) and Disney Fantasia 2000 on screen with orchestral accompaniment. Steven Reineke, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$39. Also 2:00; Apr 24(eve).

10:00: **Arraymusic.** Dirt Road by Linda Catin Smith. Array Space, 155 Walnut St. 416-532-3019. $25/$20; $20(st). Also Apr 24, 26(mat).


11:00: **Toronto Symphony Orchestra.** Live in Concert: Disney Fantasia. Fantasia (1940) and Disney Fantasia 2000 on screen with orchestral accompaniment. Steven Reineke, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$39. Also 2:00; Apr 24(eve).

12:00: **Arraymusic.** Dirt Road by Linda Catin Smith. Array Space, 155 Walnut St. 416-532-3019. $25/$20; $20(st). Also Apr 24, 26(mat).


1:00: **Monty Alexander, piano.** Kingston Express. Jazz, reggae, fusion. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35-$50. Also 2:00(Family Concert).

1:30: **Musideum.** Zari. Sakartvelo (Georgia) polyphonic singing. Shaia Makharsvili, Andrea Kuzmich, Reid Robins, vocal trio. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $30.

2:00: **Rose Theatre Brampton.** The Blues Hall of Fame Tour. Gone Too Long, Cotton Candy, Backwoods, Chicken Skin, Marked In Time, the Unknowns. $68–$80. 8:00: Live Chat: 9:00. Ends 10:30. May 19-21.
$37-$89;$29-$79(sr);$15-$79(35 and under). Also Apr 23-25, 23 (George Weston Recital hall).

4:00: Cathedral Church of St. James. Organ Recitals. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

4:00: Peggy Baker Dance Projects. locus plot. World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Kruker, voice; John Kameel Farah, piano/electronics. Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. $28; $22(sr/st/CADA); 20(early bird). Pre-show chat: 3:30. Runs Wed-Sun, April 24-May 3.


7:00: North Bramalea United Church. All The People Said Amen. (Oceans (Where Feet May Fail); Man of Sorrows; For the Beauty of the Earth; Beautiful Things. North Bramalea United Church Choir; Youth Chorus and Kids Choir. 382 Howden Blvd., Brampton. 905-450-8005. $12; PWYC. Lunch friendly. CD available for purchase.


4:00: Jonathan Krehm, clarinet; Catherine Cosbey, piano; Peter Cosbey, cello; Angela Schwarz, violin; Sonia Shiokar, violin; Yonir Lopez, viola; Peter Cosbey, cello; Angela Schwarzkopf, harp. St. George’s The Martyr Church, 191 John St. 416-961-6601. $20. Also Apr 26 (mat. St. Andrew-by-the-Lake Church).


Tuesday April 28


4:00: Cathedral Church of St. James. Organ Recitals. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.

7:30: Canadian Music Centre. An Evening with Schubert. Schubert: Fantasia in f Op.103; Schwanengesang D957. Ryan Downey, tenor; Bradley Christensen, baritone; Mélisande Soulisier, soprano; Lara Dodds-Eden, piano. 20 St. Joseph St. 416-961-6601 x201. $25/$20(adv).


8:00: Tafelmusik. Baroque Misbehaving. Oesterle: Snow White (new commission); and Oesterle: Four Dances from Estancia. Tom Allen, saxophone and ensemble; Opening: Barnyard Drama (Christine Duncan, vox and Jean Mantovani, drums). Massey Hall, 155 Walnut St. 416-204-1080. $16. $13/mem(adv).

Thursday April 30

12:00 noon: Canadian Opera Company. Piano Virtuoso Series: In Praise of Women. Piano: Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Kruker, voice; John Kameel Farah, piano/electronics. Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. PWYC. Showtime: 7.5. Runs Wed-Sun, April 24-May 3.

9:00: The Music Gallery. Tim Berne’s Snakeoil Plus Barnyard Drama. Tim Berne, saxophone and ensemble; Opening: Barnyard Drama (Christine Duncan, vox and Jean Mantovani, drums). Massey Hall, 155 Walnut St. 416-204-1080. $16. $13/mem(adv).


Free(ticket required).

8:00: Toronto Opera Overtures. Theatres: Overtures. Andrea Thompson, vocal coach; and Stjepan Hauser, cellists. Massey Hall, 145 Queen St. W. 416-363-8231. Free.


8:00: Canadian Brass. In Concert. Brantford Performing Arts Centre, 440 Locust St., Brantford. 506-681-2551. $59.50-$25 (30 and under).


Friday May 1


7:30: Ian Bell. Friday Folk Night: Work Songs for May Day. Sanderson Hall, St. Paul’s United Church, 30 Main St. S., Brampton. 416-247-3365. $16; $12(st/adv).

A. Concerts in the GTA

- 8:00: Tranzac Club, 292 Brunswick Ave. 844-200-3099. Jonathan MacArthur (Adolph Hitler); Sydney Baida (Eva Braun); other performers.
- 8:00: Cosima Brunkus. Crazy Music. An interactive experience for young children with guitar, ukulele, dulcimer and a variety of other instruments from around the world. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-2561. $10. SOLD OUT.
- 8:00: Toronto Operaetta Theatre. Earnest, The Importance of Being. Comedy based on Oscar Wilde play. Music by Victor Davies; libretto by Eugene Benson, Jean Stilwell (Lady Bracknell); Cameron McPhail (John); Thomas Macleay (Algernon); Charlotte Knight (Cecily); Michelle Garlough (Gwendolen); Jeremy Beckwith, conductor. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7223 or 1-800-708-6754. $72-$95. Also Apr 29, May 2 (mat).
- 8:00: Peggy Baker Dance Projects. focus plot. World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Kruucker, voice; John Kameel Farah, piano/electronics. Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. $28; $22 (sr/st/CADA). Pre-show chat: 8:00. Runs Wed-Sun, April 24-May 3.

Saturday May 2

- 11:00am: Cosima Brunkus. Crazy Music. An interactive experience for young children with guitar, ukulele, dulcimer and a variety of other instruments from around the world. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-2561. $10. SOLD OUT.
- 4:30: Canadian Opera Company. Barber of Seville. Rossini. Also Apr 17/18,21/22,26,28,May 7,13,19,21,22.(start times vary). See Apr 17.
- 7:30: Oakville Chamber Orchestra. Concerto Competition Grand Prize Winners. Schubert: Symphony No.5 in B flat; Handel: “Endless Pleasure” from Semmele; Dvořák: “Měšicku na nebi hlubokém” from Rusalka; Puccini: “Quando m’en vo” from La Bohème; Chopin: Piano Concerto No.1 in e; and other works. Tessa Leangrat, soprano; Maroie Pekovac, piano; St. Patrick’s United Church (Oakville), 262 Randall St., Oakville. 905-483-6787. $30; $25 (sr); $20 (st); $15 (child). Also May 3 (mat, St. Simon’s Anglican Church).
- 7:30: The COSI Connection. Führerbunker. An Opera by Andrew Ager. World premiere staged production. Andrew Ager, music director; Michael Patrick Albano, stage director; Jonathan MacArthur (Adolph Hitler); Sydney Baida (Eva Braun); other performers. Tranzac Club, 292 Brunswick Ave. 844-200-3099. $40; $20 (sr/st/Adult).

Saturday, May 2

8pm
auroraculturalcentre.ca
905 713-1818

- 8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Rue Wang, Piano. Works by Liszt, Strauss & Gershwin. Brewhall, Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. $34; $28 (sr/st/Adult).
- 8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Jeanne Beker, Piano. Works by Liszt, Strauss & Gershwin. Brewhall, Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. $34; $28 (sr/st/Adult).
- 8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Rue Wang, Piano. Works by Liszt, Strauss & Gershwin. Brewhall, Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. $34; $28 (sr/st/Adult).
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- 8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Rue Wang, Piano. Works by Liszt, Strauss & Gershwin. Brewhall, Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. $34; $28 (sr/st/Adult).
- 8:00: Aurora Cultural Centre. 2015 Great Art...
Richard Margison, St. Michael’s Choir School Choir; Michael Bridge, accordion; Alex McLeod, viola; Charissa Vandikas, piano; and others; Luba Gay, host. Flato Markham McLeod, viola; Charissa Vandikas, piano; and Choir; Michael Bridge, accordion; Alex Richard Margison, St. Michael’s Choir School

8:00: Sinfonia Toronto. Two Stars, Three Centuries. Schubert: German Dances; Chopin: Piano Concerto No.2 in f; Alice Ho; Mira Pin: Piano Concerto No.2 in f; Alice Ho; Mira

The Musicians In Ordinary for the Lutes and Voices

8:00PM May 2, 2015
Heliconian Hall, 35 Hazelton Avenue

~ In Stile Moderno ~
Music by Claudio Monteverdi, Salamone Rossi and their contemporaries at Mantua
Hallie Fishel, Soprano, John Edwards, theorbo, Christopher Verrette & Patricia Ahern, Renaissance violinists

Tickets $30, students & seniors $20, at the door

Triumphs of Renaissance France
Period brass joins the choir to evoke the 16th century splendour of the Chapelle Royale of Francis I.

Janequin: Misa La Bataille & Chanson
Saturday, May 2 at 7:30 pm
St. Patrick’s Church
141 McGaul St.

Tickets: $30, Seniors $25, Students with ID: $10 (only at the door)
Info. 416 286-9798. Order online: www.allischoir.com

| ALLIS CHOIR |
| Director Peter Mahon |

SPECIAL ANNOUNCEMENT: SOLO SONGS AND MUSIC FROM THE AMERICAS IN CELEBRATION OF THE PAN-AM GAMES

Sunday, May 3

The Manitoba Singers, conducted by Andrew Mark; The Great Reunion, conducted by John Sheard.

The Southern Ontario Villagers, conducted by Kathleen Kowalewski

The Great Reunion
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The Southern Ontario Villagers, conducted by Kathleen Kowalewski
A. Concerts in the GTA

416-286-8260. $15. Also 7:30.


3:00: Toronto Children’s Choir Training Choirs, Boys’ Choir, Main Choir and Youth Choir. Sounds of Splendour. Chilcott: A Little Jazz Mass; and works by Rutter, Copland and MacMillan. Elise Bradley, Carole Anderson, Judith Bean, Matthew Otto and Michel Ross, conductors. George Weston Recital Hall, 5040 Yonge St. 416-932-8666 x231. $45.00-$35.50.

3:00: Vessvinka Choir. Spring Celebrations. Folk songs celebrating rebirth, romance and love. Guests: Toronto Ukrainian Male Chamber Choir; Natalya Matysheva, soprano; Justin Stolz, tenor; Humber Valley United Church, 76 Anglessy Blvd., Etobicoke. 416-546-9880 or 416-723-2187. $25. $20(st).

4:00: ASLAN Boys Choir of Toronto. In a Galaxy Far, Far Away. Songs by Purcell, Handel, Eric Thiman, Ed Robertson, David Bowie and others. Nicholas Bell, flute; Pat Paulsen, drums; Thomas Bell, conductor; Jialiang Zhu, piano. Church of the Transfiguration, 111 Manor Rd. E. 416-859-7464. $15. Also 7:30.

4:00: Church of St. Mary Magdalene. Joshua Colucci, violin, and SMU Baroque Ensemble. 477 Manning Ave. 416-531-7955. Free.


Monday May 4

7:30: Elmer Iseler Singers. GET MUSIC! Gala Concert. Canadian and international composers. Elmer Iseler Singers; secondary school choirs and their conductors. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $25; free (EIS subscribers).

Tuesday May 5


8:00: Arraymusic. Session 31. Arraymusic artistic director Rick Sachs leads an evening of improvisation by Toronto musicians and out of town guests. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.

Wednesday May 6


7:00: Tafelmusik. J.S. Bach: The Circle of Bach in Time: Let There be Beauty

Music at Metropolitan

Sunday, May 3 2:00 pm

Bach in Time: Let There be Beauty

Poetry by Patricia Orr; Bach’s organ music played by Patricia Wright

Freewill offering

Music Centre, 20 St. Joseph St. 416-871-8078.

Micah Barnes
New York Stories
Album Release Concert

with special guest
Jackie Richardson

Sunday May 3, 7:30pm

micahbarnes.com


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7:30: Elmer Iseler Singers. GET MUSIC! Gala Concert. Canadian and international composers. Elmer Iseler Singers; secondary school choirs and their conductors. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $25; free (EIS subscribers).

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Freewill offering

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26)

www.metunited.org

Sofya Gulyak

Internationally acclaimed. Awarded 1st prize Sixteenth Leeds International Piano Competition 2009 “dazzling and powerful...an outstanding natural pianist.”

program includes: Jean Coulthard Wagner/Liszt; Chopin; Liszt; Mussorgsky

Sunday May 3, 3pm Heliconian Hall, 35 Hazelton Ave

Syrinx concerts toronto tickets $25/ $20 syrinxconcerts.ca

Music at Metropolitan

Sunday, May 3 2:00 pm

Bach in Time: Let There be Beauty

Poetry by Patricia Orr; Bach’s organ music played by Patricia Wright

Freewill offering

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26)

www.metunited.org
Wednesday April 1


- 7:30: Queen’s University School of Music. Wind Ensemble. Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. $12. $7(sr/pt).

- 8:00: 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


- 7:30: Brock University Department of Music. Jaffa Road. Jewish, jazz, Indian, and Arabic music with electronics and dub. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 50 Glenridge Ave., St. Catharines. 905-688-5550 x2257. $36.50/20/student/50/community.


- 7:30: Queen’s University School of Music. Chamber Ensembles Recital. Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. Free.


- 8:00: University of Guelph College of Arts. Jazz Ensemble. Ted Warren, conductor. Manhattan’s Pizza Bistro and Music Club, 95 Gordon St., Guelph. 519-824-4120 x5299. $2 cover charge.


Friday April 3

- 7:30: Grand Philharmonic Choir. Bach: St. Matthew Passion. Rufus Muller (Evangeli-st); Tyler Duncan (Christus); Agnes Zsigovics, soprano; Laura Pudwell, mezzo; Isaiah Bell, tenor; Justin Welsh, bass; Mark Vuorinen, conductor. Guests: Kitchener-Waterloo Symphony. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570 or 1-800-265-8677. $20 and up; discounts for sr/st/under 30.


Saturday April 4

- 7:30: Bravo Niagara in partnership with The St. Catharines Performing Arts Centre. Valentine Lisitsa in Recital. Works by Chopin, Beethoven and Liszt. Valentia Lisitsa, piano. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257. $57; $20/st; $5/eyeGO.

Thursday April 7

- 12:00 noon: Brock University Department of Music. Music@ Noon: Recital. Music Ed Plus Students. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257. $57; $20/st; $5/eyeGO.

Wednesday April 8


Coming Next Month

B. Concerts Beyond the GTA

April 1 - May 7, 2015

Saturday April 11

- 7:30: Guelph Chamber Choir/Dan-ceetheatre David Earle. Sacred Dance. Mozart: Requiem; Allegri: Misereure; Per-golesi: Stabat Mater; Dolorosa from Sta-bat Mater; Eisenvals: In paradisum. Musica Viva Orchestra on period instruments; Dan-ceetheatre David Earle; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $10/$25 (4 or more); $10($5 eyeGO).

Sunday April 12


Wednesday April 16

- 12:00 noon: Music at St. Andrews. John Paul Farhat, Organ. St. Andrews Presbyterian Church (Barrie), 47 Owen St., Barrie, 705-726-1181. $5; free(st).

Friday April 24

- 7:30: Bravo Niagara Festival of the Arts. Spring into Music @ Stratus. J. Coulthard: Sonata No.2; Mussorgsky: Pictures at an Exhibition. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30($5 or $20).

Saturday April 25

- 6:30: Folk Under the Clock. Men at Words Once Only, tour: James Corcoran (Canada); Archie Fisher (Scotland); Jez Lowe (England). Market Hall Performing Arts Centre, 140 Charlotte St., Peterborough. 705-750-1099. $15($10 children).

Sunday April 19

MUSICTHEATRE 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.

The following productions from Section A (GTA) or Section B (Beyond GTA) may also be of interest:

● Art of Time Ensemble. Intermezzi. Collections of Brahms’ Intermezzi for solo piano, explored in contemporary dance choreographed by Peggy Baker and James Kudelka. See April 9 for details. Also April 10.

● Canadian Opera Company. Barber of Seville. Rossini. Joshua Hopkins, baritone (Figaro); Alec Shrader, tenor (Count Almaviva); Serena Maffi, mezzo (Rosina); Cecilia Hall, mezzo (Rosina); COC Orchestra and Chorus; Rory Macdonald, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-857-8321, 849-$424; $22(under 30). April 17, 23, 29, May 2, 5, 7, 12, 19, 22, 26 (start times vary).

● Canadian Opera Company. Bluebeard’s Castle. Erwartung. Bartók and Schoenberg. John Relyea, bass-baritone (Duque Bluebeard); Ekaterina Gubanova, mezzo (Judith); Krizstina Szabo, mezzo (Woman); COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-857-8321, 849-$424; $22(under 30). May 6 7:30; Also May 8,10,14,16,23 (start times vary).

● Metro Youth Opera. Béatrice & Bénédicte. Berlioz. Simone McIntosh (Béatrice); Anuta Tennekonoon (Bénédicte); Lindsay McIntyre (Héro); Alessia Naccarato (Ursule); Janaka Welihinda (Claudio); and others; Alison Wong, stage director; Natasha Fransblow, conductor. Aki Studio, Daniels Spectrum, 565 Dundas St. E. 416-543-5099. $30; $20(sr/st)(20); $25(ar/CADA). Apr 4, 18, 21, 25, May 1, 5, 18, 22.

● Opera Atelier. Orpheus and Euridice. Gluck. (Béloaletzoproduction). Mireille Lébel, mezzo (Orpheus); Peggy Kriha Dye, soprano (Euridice); Meghan Lindsay, soprano (Amour); Marshall Pynkoski, director; Jeanette Lajeunesse Zingg, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 1-855-222-2787. $35-$181. Apr 9,11,12; 14,17,18 (4:30).

● Opera Belcanto of York. La Bohème. Puccini. Gayané Mangassarian, Michèle Pearson, soprano; Stanislas Vitor, tenor; Henry Irvin, Douglas Tranquada, Berje Varcabaret, baritone; and other singers; David Varjabed, conductor; Edward Franko, director, with the OBC Orchestra and Chorus. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-787-8811. $55-$45(ar). Also April 16/18.

● Opera by Request. Dialogues des Carmélites. Poulenc. Caroline Dery, soprano (Blanche de la Force); Lindsay McIntyre, soprano (Sister Constance); Maude Paradis, mezzo (Prioress/Mother Jeanne/ Sr. Mathilde); Jennifer Routhier, mezzo (Mother Marie); Jaclyn Grossman, soprano (New Prioress); and others; William Shookhoff, conductor and piano. College Street United Church, 452 College St. 416-455-2365. $20. Apr 18.

● Peggy Baker Dance Projects. locus plot. World premiere. Dancers: Ric Brown; Sarah Fregesse; Kate Holdem; Sean Ling; and Barbara Morimoto; Fides Krukker, voice; John Kameel Farah, piano/electronics; Betty Oliphant Theatre, 404 Jarvis St. 1-800-388-3306. $28; $22(ar/CADA); 20(early bird). Pre-show chat: 8:00. Runs Wed-Sun, April 24-May 3.

● The Canadian Opera Company. Bluebeard’s Castle. Erwartung. Bartók and Schoenberg. John Relyea, bass-baritone (Duque Bluebeard); Ekaterina Gubanova, mezzo (Judith); Krizstina Szabo, mezzo (Woman); COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-857-8321, 849-$424; $22(under 30). May 6 7:30; Also May 8,10,14,16,23 (start times vary).

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Bee Birthday Vespers will be the golden voices of Genevieve “Gigi” Marentette, Carolyn Credico, June Garber and others, to the stellar accompaniment of guitarist Eric St-Laurent. I asked how he got the idea to present “the devil’s music” in the house of God:

“I basically wanted to see Bee’s Angels singing in this cozy church. Father Al is a donor to JAZZ.FM91 and we’ve become friends over the years. I love jazz in unique settings and this place is magical! Last year I sang there with Don Francks and Tony Quarrington but this year I thought I’d play emcee and just enjoy some of the most beautiful and talented women in Toronto singing sweet songs.”

Bee’s B-Day weeks also includes a celebration at the Old Mill on April 9 with Alex Pangman and her Alleycats, and continues on Monday April 13 – his actual birthday – with a cabaret night at Lula Lounge.

In closing, dear reader, I hope that you consider supporting these new ventures on our club scene. As always with such endeavours, they need your support! Call ahead. Make dinner reservations. Plan a party. Drop by for a drink or two. Live music needs you to stay alive!

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.

Beat by Beat | Jazz Stories

Jaymz, Part B:

Each April Jaymz Bee celebrates his birthday in style and with beautiful music, and this year is no exception. However, for the first time, one of the concerts will take place not in a club but in a church. On Sunday April 12 at 4pm at St. Philip’s Anglican Church, Jaymz

Mark Eisenman’s name doesn’t show up in the listings that much. In February, he popped up twice, both times as a sideman, and both times at the Home Smith Bar. Then in March, his name didn’t show up at all. This month, in the clubs listed here, he will be playing a whopping four gigs! One at Chalker’s Pub with his trio, in its original lineup – together for the last 27 years – with John Sumner on the drums and Steve Wallace on bass. One at the Home Smith Bar, led by Arlene Smith. And two back-to-back gigs at The Rex leading a quintet with John McLeod on trumpet and flügelhorn and Pat LaBarbera. And of course, the common thread between all these gigs will be Sumner and Wallace, bringing to the bandstand the irreplaceable chemistry of three musicians who have been playing together for nearly three decades.

I first heard Eisenman play in a YouTube video – which is still up – of Bonnie Brett (a name to keep your eyes peeled for!) singing “Comes Love,” along with Eisenman on piano. Sumner on drums, and Mike Downes on bass. From the video, you can, or at least I can, hear Eisenman thinking like an arranger as he plays: he exploits the wide range of the instrument exploring the various combinations of available textures, while tastefully inserting responses to Bonnie’s phrases which to my ear sound as though they are a permanent part of the song, inextricably linked to the written melody. In fact, I think that last phrase describes most of what you’ll hear at these four concerts. You’d better not miss them, because as I’ve said, Eisenman’s name doesn’t show up in the listings very much, so you might not get another chance for a long while.

When it comes to jazz, I think in general that singers are under-appreciated by instrumentalists. Their craft is brushed off as though it’s easy (it’s not), trivial, and frivolous, and I’m not too sure why. I’ve heard a lot of explanations for this: some people think a failure

Beat by Beat | Mainly Clubs, Mostly Jazz!

D. In the Clubs (Mostly Jazz)

120 Diner
120 Church St. 416-792-7725
120diner.com (full schedule)
April 24 6pm, Voce, Bass, & Sax: Ori Dagan, Jordan O’Connor, & Allison Young PWYC.

80 Gladstone
80 Gladstone Ave. 416-516-7199
80gladstonedance.ca (full schedule)
April 3 3pm Secret Keeper: Stephan Crump & Mary Halvorson $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 Bischun and free lessons.

Annette Studios
566 Annette St. 647-580-8378
annettestudios.com
Every Mon 9:30pm Jazz Jam w/ Jared Goldman Quintet. Suggested donation $12/$9(st).

Artword Arbar
15 Colbourne St., Hamilton. 905-543-8512
artword.net (full schedule)
April 10 8pm Doug Murphy (guitar) Quartet with Tim Kulakowsky (guitar), Brian Popcean (drums), Alanna Gunn (bass) PWYC.
April 18 8pm Kite Trio: Eric Couture (drums), Eric Dew (drums), Paul Van Dyk (bass) $10. April 20 8:30pm Craig Pedersen (trumpet) Quartet, with Linsey Wellman (saxophones), Joel Kerr (bass), Eric Thibodeau (drums) $12 / $10(st).
April 25 8pm Diana Braithwaite and Chris Whiteley $20.

Blakkbird, The
812b Bloor St. West 416-344-7225
theblakkbird.com (full schedule)
April 17 African DJelly.

Bloom
2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: No minors. Call for reservations.
April 30 7pm Gillian Margot Trio $15 (with dinner).

Boat Restaurant, The
158 Augusta St. 416-592-8218
theboatdiningroom.com (full schedule)

Castró’s Lounge
2116 Queen St. E. 416-699-8272
castrolounge.com (full schedule)
All shows: No cover / PWYC.
Every Wed 6pm The Mediterranean Stars.
Every Saturday 4:30 Big Rude Jake.

C’est What
67 Front St. E. 416-867-8499
cestwhat.com (full schedule)
April 4, 18 8pm The Hot Five Jazzmakers No cover / PWYC.
April 11, 25 8pm The Boxcars Boys No cover / PWYC.

Chalker’s Pub, Billiards & Bistro
247 Marleave Ave. 416-785-2531
challerspub.com (full schedule)
Every Wed 8pm Girls Night Out Jazz Jam w/ Lisa Particelli, PWYC.
April 11 8pm Mark Eisenman (piano) Trio with Steve Wallace (bass), John Sumner (drums) $15. April 12 7pm Coleman Tinsley (voice) Sextet w/ Mark Kieswetter (piano), Brenda Davis (bass), Tom Cummings (vibes), Tony Quarrington (guitar), Louis Botos (drums) $10. April 13 June Garber Quartet (trumpet) w/ Kieran Overs (bass), Terry Clarke (drums), feat. Mike Murley (sax) $15. April 25 6pm Lorne Lofsky (guitar) Trio w/ Kieran Overs (bass), Barry Romberg (drums) $15.

DeSotos
1079 St. Clair Ave. W. 416-651-2109
desotos.ca (full schedule)
Every Sun 11am-2pm Sunday Live Jazz Brunch hosted by Anthony Abbattangeli. No Cover.

Dominion on Queen
500 Queen St. E 416-368-6893
dominiononqueen.com (full schedule)
Call for cover change info.

Emmet Ray, The
924 College St. 416-792-4487
theemmetray.com (full schedule)
All shows: No Cover / PWYC.
April 2 5pm John-Wayne Swingtet: Wayne Nakamura (guitar), Arthur Sholzberg (bass), John Farrell (guitar).

Flying Beaver Pubaret, The
488 Parliament St. 647-547-6657
pubaret.com (full schedule)

Fat City Blues
890 College St. 416-345-8282

Free Times Cafe
320 College St. 416-967-1078
freetimescafe.com (full schedule)

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
April 1 5pm Angie Gunn and Nichol Roberton Duo; 9pm Julian Faught Blues Night. April 2 5pm Joanne Morra & the Franco St. Jazz Ensemble; 9pm Mélanie Brûlé’s Band. April 3 5pm Paul O’Connor: Concord Jazz Quintet; 9pm Fraser Melvin Blues Band. April 4 5pm Bill Heffernan and His Friends. April 5 5pm Johnny Cox and the Magnetic Line; 9pm Jazz
of music education has led to an overabundance of obnoxious young singers; some people think it’s about sexism (jazz singers are women, more often than not); some people just think jazz voice is not a serious artistic pursuit. I don’t know the answer to that; it’s definitely not the last one. All that said, I always try to make a point of promoting this under-rated art form. So keep an eye out for singers in the clubs this month; Coleman Tinsley, Alex Samaras, Alex Pangman, Jordana Talsky and more, will be gracing stages around Toronto throughout April, and you’ll be a fool to miss them.

Within the deep pool of fantastic jazz singers who play regular gigs in Toronto, a personal favourite of mine is the theatrical and exciting performer, Whitney Ross-Barris, who will be playing an early-evening gig at Gate 403 on April 24. She will be joined by pianist Mark Kiesewetter, whose ability to accompany with spontaneity, whimsy and sensitivity makes him a friend to singers everywhere (watch out for him this month in bands led by Coleman Tinsley, Rebecca Enkin and John MacMurchy, as well as at Chalkers Pub’s weekly jam). The duo has been playing this gig at this venue for five years now, and they still have not settled into the trap that is playing things the same way every time. “I love playing the Gate with him because we tend to do on-the-fly arrangements of standards that go to crazy places,” Ross-Barris says. “What results is a number of performances that both of us kick ourselves for never having recorded.”

The jazz scene in this city is teeming with talent and creativity. I can’t wait to get back out there and take in more of it, and I hope to see many of you in the Clubs, my southern-Ontarian friends.

Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com

Forgo. April 6 5pm Mike Daley Jazz Trio; 9pm Michael O’Grady with His Friends. April 7 5pm Howard Willett Blues Duo; 9pm Bruce Chapmanman Blues Duo with feature guests. April 8 5pm Michelle Rumball with Friend; 9pm Julian Fauth Blues Night. April 9 5pm Kevin Laliberte Jazz & Flamingo Trio. April 10 5pm Linda Carone Jazz Band; 9pm Danielle Bassetts Jazz Band. April 11 5pm Bill Helfer- nan and His Friends; 9pm Tiffany Boys Jazz Band. April 12 5pm Peter Bull Jazz Band; 9pm Jojo Bazouke Jazz Band. April 13 5pm Clela Errington Root Music Duo; 9pm Chris Staig Trio. April 14 9pm Thom Mason Jazz Trio. April 15 9pm Paul O’Conner: Concord Jazz Quintet; 9pm Julian Fauth Blues Night. April 16 5pm Roger Chong Jazz Band; 9pm Annie Bonsignore Duo or Trio. April 17 5pm Sam Broverman Jazz Duo; 9pm Terry Gillespie: Canada’s King of Roots Music. April 18 5pm Bill Hefferman and His Friends; 9pm Sweet Derrick Blues Band. April 19 5pm Jeff Taylor and the SLT; 5pm Sean Bellawit Latin Jazz Trio. April 20 5pm Robert Wannell, Jazz Trio; 9pm Rob Davis Blues Duo. April 21 5pm Chris Wallace Jazz Quartet. April 22 9pm Julian Fauth Blues Night. April 23 9pm Kristin LIndell Jazz Band. April 24 5pm Whitney Ross Arriss Jazz Band; 9pm Lisa Hutchinson Blues Quartet. April 25 5pm Bill Hefferman and His Friends; 5pm Donnel Roberts Band. April 26 5pm Cheryl White Rhythm & Blues Band; 9pm Cat Bernardi Quartet. April 27 5pm Kalya Ramo Jazz Band. April 28 5pm The Steeper Group. April 29 9pm Julian Fauth Blues Night. April 30 5pm Cyndi Carleton: At Ease Music.

- Hugh’s Room

2261 Dundas St. W. 416-531-6604 hughsrroom.com


Jazz Room. The

Located in the Huther Hotel, 59 King St. N., Waterstra. 216-476-1065 kwjazzroom.com (full schedule)

All shows: 8:30-10:30. Attendees must be 19+.


Joe Mama’s

317 King St. W. 416-340-6469 joemamas.ca

Every Tue 6pm. Jeff Egger: Every Wed 6pm Thomas Reynolds & Geoff Topp. Every Thurs 5pm Blackburn. Every Fri 10pm The Grind. Every Sat 10pm Shugga. Every Sun 6.30pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (sax), Morgan Chilids (drums).

KAMA

214 King St. W. 416-599-5262 kamaindia.com (full schedule)

All shows: 5-8pm.

April 2 Canada Jazz Quartet: Frank Wright (vibes), Ted Quinn (guitar), Pat Collins (bass), Don Ivany (drums). April 4 Canada Jazz Quintet: Andrew Connelly Bal- lantyne (sax), Reg Schwager (guitar). April 9 Canada Jazz Quartet: Frank Wright (vibes), Ted Quinn (guitar), Pat Collins (bass), Don Wickery (drums) & Tara Davidson (sax). April 16 Canada Jazz Quartet: Frank Wright (vibes), Ted Quinn (guitar), Pat

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Mark Eisenman

April 1 - May 7, 2018 | 51

thewholenote.com

The Jazz Room, The

2050 Danforth Ave. 416-551-7568

All shows: PNYC / $5 / $10.

Every Sun Apr Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.

Home Smith Bar – See Old Mill, The

2910 Danforth Ave. 416-551-7568

All shows: PNYC / $5 / $10.

Every Sun Apr Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.
April 29 Brian Katz solo guitar concert.

Mod Club, The
722 College St. 416-586-4663 themodclub.com
April 3 5 K.O. Roberts.

Monarch Tavern
12 Clinton St. 416-531-5833 monarchtavern.com (full schedule)
April 13 7:30pm Martin Loomer & His Orange Devils Orchestra $10.

At the Eaton Chelsea Hotel
33 Gerrard St. W. 416-585-4352 monarchspub.ca (full schedule)
All shows: 8pm- midnight. No Cover.
Every Wed Jazz Westsundays with featured artists.

Thurs Blues Thursdays with featured artists.

Morgans Pub
1282 Danforth Ave. 416-461-3020 morganspubdanforth.com (full schedule)
All shows: 2:5pm, no cover.
April 15 Jocelyn Barnett & David Restivo.

Musicium
401 Richmond St. W., Main Floor
416-599-7232 musicium.com (Full Schedule)
April 10 8pm Anne Bonsignore (voice) with George Koller (bass) $20.
April 26 3pm Jonatan Michael ($20; 8pm Stave Koven piano Piano Chert) $20. April 28 2pm Susan Cogan $20.

Navlins Jazz Bar & Dining
299 King St. W. 416-595-1958 navlins.ca
All shows: No cover/PWYC
Every Tue 8:30pm Stan McGregor: Every Wed 7pm Jim Heimann Trio. Every Thu 8pm Notin' But the Blues w/guest vocalist.
Every Fri 8:30pm All Star Bourbon St. Band.
Every Sat: 6:30pm Sam Heinnan; 9pm All Star Bourbon St. Band. Every Sun 7pm Brooke Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby 905-668-8839 nicebistro.ca (full schedule)

Old Mill, The
21 Old Mill Rd. 416-236-2641 oldmilltoronto.com
The Home Smith Bar: No Reservations. No Cover. $20 food/drink minimum. All shows: 7:30-10:30pm
April 2 Steve Koven (piano) Trio with Rob Clouton (bass), Anthony Michelli (drums).
April 16 Andrew Scott (guitar) Trio with Jake Wilkinson (trumpet), Jon Meyer (bass).
April 23 Wendy Lands (voice) Quartet with Lou Pomanti (piano), Marc Rogers (bass), Jim Gillard (drums), April 24 Eric St. Laurent (guitar) Trio with Jordan O'Connor (bass), Michael DeQuedvo (percussion).
April 25 Arlene Smith (voice) Quartet with Mark Eisenman (piano), Steve Wallace (bass), John Summer (drums), April 30 Rebecca Enkin (voice) Trio with Mark Kieswetter (piano), Pat Collins (bass).

Paintbox Bistro
555 Dundas St. E. 647-748-0555 paintboxbistro.ca (full schedule)

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716 thepilot.ca All shows: 3:30pm. No Cover.
April 4 Frank Botos Quartet. April 11 Pat Labarbera Quartet. April 18 Diane Robin's Reconnect: Diane Robin (keyboards), Joel Haynes (drums), Mike Pelletier (bass), How ard Spring (guitar), Jeff King (sax).

Poetry Jazz Café
224 Augusta Ave. 416-595-5299 poetyjazzcafe.com (full schedule) All shows: 9pm.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 reservoirlounge.com
Every Tue 8:45pm Tyer Yarema and his Rhythms. Every Wed 9:45pm Dave Bradley and the Bouncers. Every Thu 9:45pm Mary McKay.
Every Fri 9:45pm Dee Dee and the Martinis. Every Sat 8:45pm Tyer Yarema and his Rhythms.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-3475 therex.ca (full schedule)
Call for cover charge info.
April 1 6:30pm Ethan Ardell Quartet; 9:30pm Paul DeLong's Bucket of Fish Orchestra. April 2 6:30pm Ernesto Cervini Group; 9:45pm Tony Monaco Trio. April 3 9pm Hogtown Syncopators; 9:30pm Boom for Rent; 9:45pm Tony Monaco Trio (Toronto).
April 4 12pm Danny Marks & Friends; 3:30pm The Mississauga Big Band Jazz Ensemble is Back at the Rex; 7:30pm Nick Teehan Group; 9:45pm Nina Small (New York). April 5 12pm Excelsior Dixieland Jazz Band; 3:30pm Club Djongo; 7pm Stu Huron; 9:30pm Swiss- terland's Gerry Hemingway with C/A/R Trio.
April 6 6:00pm Of U T Jazz Ensembles; 9:30pm Humber College Jazz Ensembles. April 7 6:30pm Carissa Neufeld Group; 9:30pm Classic Rex Jam hosted by Chris Gale. April 8 6:30pm Ethan Ardell Quartet; 9:30pm Peter Hill Group; 9:45pm Tony Monaco Trio.
April 9 6:30pm John Scofield's Inner Quartet; 9:45pm Tony Monaco Trio.
April 10 6:30pm John Scofield's Inner Quartet; 9:45pm Tony Monaco Trio.
April 12 6:30pm John Scofield's Inner Quartet; 9:45pm Tony Monaco Trio.
April 15 6:30pm Chico Freeman; 9:45pm Russ Noon Quartet (NYC).
April 16 3:00pm Ernesto Cervini Group; 9:30pm Peter Hill Group; 9:45pm Tony Monaco Trio.
April 17 3:00pm John Scofield's Inner Quartet; 9:45pm Russ Noon Quartet (NYC).
April 20 6:30pm John Scofield's Inner Quartet; 9:45pm Russ Noon Quartet (NYC).
April 21 6:30pm Chico Freeman; 9:45pm Russ Noon Quartet (NYC).
April 22 6:30pm John Scofield's Inner Quartet; 9:45pm Russ Noon Quartet (NYC).
April 28 6:30pm John Scofield's Inner Quartet; 9:45pm Russ Noon Quartet (NYC).

Salty Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064 (call for full schedule)

Sauce on the Danforth
1376 Danforth Ave. 647-748-1376 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. 416-497-7931 seven44.com (full schedule)

Stori Apertivo
95 King St. E. 416-361-0404 stori.ca (full schedule)

Toni Bulloni
156 Cumberland St. 416-867-7767 tonibulloni.com (full schedule)
No Cover. Saturday shows: 5pm. $30 food/drink minimum. Sunday shows: 5pm. $25 minimum.

Tranzac
292 Brunswick Ave. 416-923-8137 tranzac.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 (Rock). This month's shows include:
April 5, 19 5pm Monk's Music. April 17 3:30 Dust: The Quietest Big Band in the Known World.
April 21 10pm The Ken McDonald Quartet. April 22 7:30pm Trevor Giancola. April 24 10pm The Ryan Dexter Sextet. April 28 10pm Nick Frazer presents.
Hot Docs 2015

PAUL ENNIS

The 22nd incarnation of the Canadian international documentary festival known as Hot Docs runs from April 23 through May 3 at various locations in Toronto. If you look carefully in Section E: The ETCeteras, beginning elsewhere on this page, you will find an entry for it in the Screenings section. Here are details on many of Hot Docs’ 17 music-centric films.

Around the World in 50 Concerts: Definitely one to look forward to. Dutch filmmaker Heddy Honigmann’s keen eye followed the Concertgebouw Orchestra from Buenos Aires to Soweto to St. Petersburg as the acclaimed orchestra celebrated its 125th anniversary by playing 50 concerts in six continents. The Hollywood Reporter’s Neil Young enthused about the mutually beneficial relationship between the musicians and their audiences that forms the film’s core. April 24, 25, May 1, 3

Music Lessons: Hot Docs head honcho Brett Hendrie writes that filmmaker Michael Mabbot uses this 20-minute film to take us behind the scenes at Sistema Toronto “to see firsthand how [José Antonio Abreu’s] program is helping to build both community and a new generation of talent.” The world premiere screening will be followed by a live performance by the Sistema Toronto Yorkwoods Orchestra and a special in-conversation session at the Isabel Bader Theatre April 28 at 6:30 pm.

They Will Have to Kill Us First: Award-winning American-born, UK-based filmmaker Johanna Schwartz tells the tale of Mallan musicians who were forced to flee or go into hiding after Jihadists took control of the North of their country a few years ago and instituted extreme sharia law. They cannot imagine life without music, so they continue to play despite the risk. It’s the documentary counterpart to Abderrahmane Sissako’s memorable 2015 Oscar-nominated Timbuktu. April 26, 28, 30

What Happened, Miss Simone?: Oscar-nominated director Liz Garbus (Bobby Fischer Against the World) weaves together rare archival footage and interviews with Nina Simone’s closest confidantes and collaborators to paint a picture of an extraordinary musical talent who had a lot of personal and political issues. Using previously unreleased audio recordings, Garbus enables Simone to tell her story in her own words. It’s a story I can’t wait to experience. April 29, May 1, 2, 3

Lowdown Tracks: According to programmer Alex Rogalski, film-maker Shelley Saywell and singer and activist Lorraine Segato of The Parachute Club, inspired by depression-era recordings of early American folk songs, set out to document a new catalogue of songs and stories from five of Toronto’s modern troubadours, unknown busers whose songs fill subway platforms and street corners and whose personal histories vary as much as their voices. A soundtrack evolves from the island ferry docks and freeway underpasses, rooming

Galas and Fundraisers

- April 09 6:30: Jaymz Bee’s Birthday Bash. Live music at 7:00 with Alex Pangman and her Alley Cats, Tony Quarrington, Don Francks and others; Lisa Pariccilli hosts a jazz jam and open mic. Main Dining Room, The Old Mill, 21 Old Mill Road. 416-236-2841; oldmillto- ronto.com $20 minimum donation to Union Benevolent Fund.
- April 26 13:00: Sistema Toronto. 2015 Parkdale Red Violin Fundraiser Gala. Features wine and cheese reception with an array of delectable treats; special musical guest performances; kids’ entertainment; silent auction. Concert by Sistema Parkdale Children’s Orchestra included (see daily concert listings). Bonar-Parkdale Presbyterian Church, 250 Dunn Ave. 416-545-0200. $50 (Gala tickets); $10 (children). In support of Sistema Toronto’s after school music program.
- May 07 6:00: VIVA! Youth Singers of Toronto. Sweet Lovers Love the Spring: Madrigals for Springtime. Cocktails and silent auction, followed by dinner and concert. Hosted by Classical FM’s Alexa Petrenko with soprano Katherine Hill, countertenor Daniel Cabena, lutenist Terry McKenna and featuring VIVA!’s Chamber Youth Choir, St. Lawrence Hall, 175 King St. East. 416-788-8482; info@vivayouthsingers.com $125.

Tours

- April 05, 12, 19, 26 10:30am: Canadian Opera Company. 30-minute tours for the general public. These extensive tours include backstage access and are an exciting 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 magnificent Isadore 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. coc.ca (advance); or purchase at the box office. $20 (adults); $15 (sr/st).

Festivals, Fairs, Festivities

- April 12 4:30: Winchevsky Centre. Annual Third Syder – Dreaming A New World. Includes music by composer, lyricist and singer David Wall and internationally acclaimed pianist/improviser Marilyn Lerner, leading songs in English, Yiddish and Hebrew; secular humanistic Haggodeh reading; traditional full-course Passover dinner (vegetarian option). This event is open to the public. Sala Caboto, Villa Colombo, 40 Playfair Ave.

St. Thomas’s Anglican Church presents

DOCUMENTARY:

The Prince and the Composer: A Film about Hubert Parry by HRH the Prince of Wales. The life, time, and music of the composer of the oratorio Judith presented by Parry enthusiast HRH Prince Charles.

SPEAKER:

Dr. Jeremy Dibble, from Durham University (Cambridge), a noted authority on the music of Sir Hubert Parry

In anticipation of the North American Premiere of Judith by the Pax Christi Chorale on Sunday May 3, 3pm at Koerner Hall.

Saturday, May 2, 2015 10am – Noon

St. Thomas’s Anglican Church, 383 Huron Street, Toronto

For more information, please call 416-979-2323 • Free Of Charge
“When it comes to getting out the vote, music can make all the difference in an electoral campaign. In the 2010 Haitian presidential election, it was professional musicians who made the difference, however. Former Fugee’s rapper Pras Michel endorsed musician and candidate Michel ‘Sweet Micky’ Martelly, actively backing him throughout his eventful campaign. Filmmaker Ben Patterson captures the candidate and his supporters in close-up for his dynamic debut feature.” Winner of both the Audience and Jury Prizes for Best Documentary at the Slamdance Film Festival. April 29, May 3

**DocX Virtual Reality Showcase** – Four short films employing revolutionary technology: Take a breathtaking voyage through the Northwest Passage in *Polar Sea 360*; transport yourself to the stunning landscapes of Mongolia and into the lives of nomadic yak herders in *Herders*. Measha Brueggergosman takes users with her on a personal voyage through Canada and Cameroon as she performs a selection of spirituals in *Songs of Freedom*. Strangers With Patrick Watson, an intimate and understated virtual reality project, invites users to go behind the scenes with the Montreal singer-songwriter as he works on his music at home in his studio loft. The 20-minute exhibit is free to view at the Nathaniel Hugonson Gallery.

**Reservations:** 416-788-5502; info@winchevcentre.org. $45 (adults); $25 (children aged 3-6); $33 (children aged 7-12; students and unwaged attendees). Tickets must be purchased in advance by April 1.

- **April 18 10:00am – 4:00:** **Guitar Society of Toronto.** **Toronto Guitar Weekend 2015:** Classical Guitar Alive! Fusing Creativity with Community Service. Lecture by Tony Morris. Victoria College Chapel, 91 Charles St. West. guitarsocto.com $15.
- **May 03 2:00:** **Toronto Opera Club.** *Out of My Mind*: Schoenberg, Bartók and Expressionist Opera. Lecture by guest speaker Jeffrey L. Stokes, Assoc. Professor, Music Performance Studies, University of Western Ontario. Room 330, Edward Johnson Bldg., Faculty of Music, 80 Queen’s Park. 416-924-3940. $10.

**Master Classes**

- **April 16 time tbd:** **Royal Conservatory of Music.** Voice master class with soprano Patricia Rozario. Location tba, 273 Bloor St. West. 416-408-2824; learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 17 10:00am – 12:30, 2:00 – 4:30:** **Royal Conservatory of Music.** Horn master class with Gail Williams. Conservatory Theatre, 273 Bloor St. West. 416-408-2824; learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 18 10:00am – 12:00 noon, 2:00 – 4:00:** **Royal Conservatory of Music.** Piano master class with Leon Fleisher. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824; learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 18 1:30-3:30:** **Guitar Society of Toronto.** Toronto Guitar Weekend 2015: Classical Guitar Alive! Fusing Creativity with Community Service. Lecture by Tony Morris. Victoria College Chapel, 91 Charles St. West. guitarsocto.com $15.
- **April 18 3:00-5:00:** **North York Music Festival.** Open Piano Master Class with Prof. Paul Kopelman. Location tba, 273 Bloor St. West. 416-408-2824, learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 19 10:00am – 12:00 noon, 2:00 – 4:00:** **Royal Conservatory of Music.** Piano master class with Leon Fleisher. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824; learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 18 6:00 – 9:00:** **North York Music Festival.** Open Piano Master Class with Prof. Paul Komen from the Netherlands. Lawrence Park Community Church, 2180 Bayview Ave. 416-788-8553; northyorkmusicfestival.com $20.
- **April 19 10:00am – 12:00 noon, 2:00 – 4:00:** **Royal Conservatory of Music.** Piano master class with Leon Fleisher. Mazzoleni Hall, 273 Bloor St. West. 416-408-2824; learning.rcmusic.ca/glenn-gould-school/master-classes Free.
- **April 19 1:00 – 4:00:** **Guitar Society of Toronto.** Toronto Guitar Weekend 2015: Master class with Berta Rojas. Venue tba. guitarsocto.com $15. Limited spots available.
- **April 24 time tbd:** **Royal Conservatory of Music.** Bassoon master class with David Jeffrey L. Stokes, Assoc. Professor, Music Performance Studies, University of Western Ontario. Room 330, Edward Johnson Bldg., Faculty of Music, 80 Queen’s Park. 416-924-3940. $10.

**Lectures, Salons, Symposia**

- **April 14 7:00:** **North York Central Library.** Canadian Opera Company Talk: The Barber of Seville. Wayne Gooding, editor of Opera Canada magazine, examines the different ways Rossini’s riotous romp has been translated to the stage from its premiere in 1816 up to the present day. Special attention will be given to Els Comediantes’ new CCO production which opens the 2015 spring season. NYC Auditorium, 3520 Yonge St. To register: 416-205-5639. Free.
- **April 18 10:30am – 12:30:** **Guitar Society of Toronto.** **Toronto Guitar Weekend 2015:** The Extraordinary Saga of Agustin Barrios Mangore. Lecture by Tony Morris. Victoria College Chapel, 91 Charles St. West. guitarsocto.com $15.

**Worship in the City**

**The Hymn Society**

**Where is the city in our song?**

Our worship expresses romantic assumptions about rural life and hostility to urban life. Join Nancy Hardy in looking at how we talk about the City in our prayers and songs.

Sunday April 12, 2015. 3:00-4:30pm with refreshments at 2:30 at Metropolitan United Church. Toronto. There is no charge for this event.

Further information at infallasca.org or (416) 346-6334.

Workshops

April 10 10:00am - 1:00 and 2:00 – 5:00: International Resource Centre for Performing Artists. Today’s Professional Performing Artist. Topics include: artistic preparation; marketing; booking; contracts; promotion; representation; job interviews (auditions); touring; networking and more. Moderator: singer/songwriter Amanda Martinez; with Robert Baird, agent, specialist in visas and work permits; Ron Davis, pianist/composer; Ann Summers Dossena, career development manager, IRCPA founder/director; Faye Perkins, president, Real World Artists, Real Records and manager, Glenn Gould Estate. Paintbox Bistro, 555 Dundas St. East. Information, reservations and membership: 416-382-1422; ircpa.net $30/day, $25 (IRCPA members). $5 box lunches available.

April 11 10:00am - 1:00 and 2:00 – 5:00: International Resource Centre for Performing Artists. The Musician’s Toolkit.

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PAX CHRISTI CHORALE

As a result of the retirement of incumbent Artistic Director Stephanie Martin, Pax Christi Chorale is seeking a creative, energetic professional choral conductor with the vision to lead us into the next chapter in our artistic growth, building on our 30-year history as a community choir performing at the highest amateur standard.

Pax Christi Chorale is a 100-voice, Toronto-based choir known for presenting dramatic masterworks with passion and conviction. Our season, which includes a 3-concert subscription series, outreach concerts and occasional run-outs, introduces audiences to rarely heard works – music that is exciting and fresh but always embedded in the ancient art of choral singing. The highlight of the 2014-2015 season will be the North American premiere of Sir Hubert Parry’s oratorio Judith, at Koerner Hall.

Please visit www.paxchristichorale.org for a full description of the role, required qualifications, and details of how to submit an application.

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Artistic Director

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The IRCPA acknowledges with thanks the support of our curators, moderators, panelists, volunteers, Ontario Arts Council, Toronto Arts Council, Canadian Music Centre, Canadian Opera Company, JazzFM91, Paintbox Bistro, The WholeNote, The Daniels Corporation, Mirvish Productions, Paganelli’s Ristorerta, Socon Foundation and private donors.

PAX CHRISTI CHORALE

SIX HOT TOPICS WORKSHOPS over three days APRIL 10-12, 2015

These workshops are designed to help emerging Canadian artists gain knowledge and expertise to succeed in the Canadian and international music marketplace.

Curators at the IRCPA, JAZZ FM91 and Canadian Music Centre have assembled leading experts and musicians who will share their knowledge and expertise with you and include opportunities to network with a variety of industry personalities, ask questions, and interact with fellow musicians.

topics subject to change.

MEMBERSHIP (no charge) AND TICKETS AT www.ircpa.net or 416.362.1422

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CHECK THIS OUT!
E. The ETCeteras

- What it Takes to Succeed in Today’s Music Business. Topics include: Connecting The Dots – The Business of Jazz; Creative Presenting: How to Present Engaging Performances; Pitching your music for radio airplay; The Art of Recording and Getting Online; Publicity 101: How to Make it Work for You. Presenters include Jeff Levenson, New York label executive, writer, producer, educator, and journalist; Josh Grossman, artistic director, TD Toronto Jazz Festival; Tracy Jenkins, co-artistic director, Lula Music and Arts Centre; Jane Harbury, President, Jane Harbury Publicity and others. JAZZ.FM91, Long & McQuade Hall, 4 Pardee Ave. Information, reservations and membership: 416-362-1422; ircpa.net $30/day; $25 (IRCPA members). $5 box lunches available.

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April 11 4:30: lunch available.

April 14 6:30: ASLAN Boys Choir of Toronto. Open House: Workshop on boys singing. All boys aged 7 - 14 and their families are invited to experience the ASLAN Boys Choir, and join the choir and artistic director Thomas Bell in singing a wide range of music. No experience necessary. Church of the Transfiguration, 111 Manor Rd. East. 416-859-7464. Free.


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April 26 2:00: CAMMAC Toronto Region. Reading for singers and instrumentalists of Haydn’s Creation. David Weaver, conductor, Christ Church Deer Park, 1570 Yonge St. 416-551-5183. $10; $6 (members).

DO YOU DRIVE? Do you love The WholeNote? Share the love and earn a little money! Join The WholeNote’s circulation team: 9 times a year, GTA and well beyond. Interested? Contact: circulation@thewholenote.com

SEASONAL ADVERTISER

Classified Advertising | classad@thewholenote.com

DEADLINE for CLASSIFIED ADS in The WholeNote MAY 2015 edition is Friday April 24. Inquiries to classad@thewholenote.com

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.

INTERIM ORGANIST / CHOIR DIRECTOR NEEDED for St. James United Church, Etobicoke, Nov 2015 - Jan 2016. Contact roderick.lord@gmail.com

MUSIKAY HAS PAID POSITION OPENINGS for choristers and for alto/countertenor and bass soloists. Visit Musikay.ca to schedule an audition.

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.musichounds.ca, with a submission deadline of Friday, May 8, 2015.

SWANSE A COMMUNITY CONCERT BAND seeks beginner/intermediate players, particularly brass, rehearsals Thursday nights, Western Technical and Commercial School. Contact info@swanseaband.ca.


SOPRANO VOCALIST WANTED: Established trans-Atlantic experimental orchestra based in Toronto and London seeks a soprano vocalist for performances and tours in 2015-16. Some shows will pay, some won’t - best suited for a young soprano seeking experience and international touring with expenses covered. Soubrettes and mezzos preferred. Apply to: info@flowersofhell.com.

INSTRUCTION & COURSES

CHILDREN’S PIANO LESSONS: Friendly, approachable - and strict! Contact Liz Parker at 416-544-1803 or liz.parker@rogers.com. Queen and Bathurst area, Toronto.

FLUTE LESSONS with experienced and highly trained teacher. Contact Dr. Izabella Budai 416-881-7972 or www.izabellabudai.com. All levels and ages welcome.

PIANO LESSONS: personalized instruction by experienced teacher, concert pianist EYE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416-603-4640.


F u n & Systematic Lessons with Experienced Teachers.

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MUSIKAY HAS PAID POSITION OPENINGS for choristers and for alto/countertenor and bass soloists. Visit Musikay.ca to schedule an audition.

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.musichounds.ca, with a submission deadline of Friday, May 8, 2015.

SWANSE A COMMUNITY CONCERT BAND seeks beginner/intermediate players, particularly brass, rehearsals Thursday nights, Western Technical and Commercial School. Contact info@swanseaband.ca.


SOPRANO VOCALIST WANTED: Established trans-Atlantic experimental orchestra based in Toronto and London seeks a soprano vocalist for performances and tours in 2015-16. Some shows will pay, some won’t - best suited for a young soprano seeking experience and international touring with expenses covered. Soubrettes and mezzos preferred. Apply to: info@flowersofhell.com.

INSTRUCTION & COURSES

CHILDREN’S PIANO LESSONS: Friendly, approachable - and strict! Contact Liz Parker at 416-544-1803 or liz.parker@rogers.com. Queen and Bathurst area, Toronto.

FLUTE LESSONS with experienced and highly trained teacher. Contact Dr. Izabella Budai 416-881-7972 or www.izabellabudai.com. All levels and ages welcome.

PIANO LESSONS: personalized instruction by experienced teacher, concert pianist EYE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416-603-4640.
F or music lovers and practitioners, amateur or professional, finding the perfect place to spend your summer is no easy task. Not least in difficulty is the fact that the programs in question have such widely divergent deadlines. There is no month of the year for compiling and publishing a print guide to summer music education that does not contain either application deadlines that have already passed, or else have not yet been set!

So over the coming months and years we will continue to develop this resource online, to serve as an ongoing, ever-ready guide for you in your search for meaningful musical exploration during those heady months of the year when, for many people, daily grind can take a back seat to personal growth and exploration.

The following 29 profiles are a fascinating cross-section of what’s out there. (Four of them, newly received, appear first, in their entirety. The other 25, previously printed in the March issue, and excerpted here, are already safely lodged online.) Taken collectively, they offer an extraordinary insight into the range of opportunity that awaits: 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 practising done on your chosen instrument, or aspects of music-making. Each of the summer music programs out there has a particular mandate and methodology, and selecting the one that does not contain either application deadlines that have already passed, or else have not yet been set!

For some of these programs it’s still not too late to apply for the following 29 profiles are a fascinating cross-section of what’s out there. (Four of them, newly received, appear first, in their entirety. The other 25, previously printed in the March issue, and excerpted here, are already safely lodged online.) Taken collectively, they offer an extraordinary insight into the range of opportunity that awaits: 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 practising done on your chosen instrument, or aspects of music-making. Each of the summer music programs out there has a particular mandate and methodology, and selecting the one that does not contain either application deadlines that have already passed, or else have not yet been set!

For some 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; if not the summer right ahead, then to some particular life-changing summer in the years ahead.

TO ACCESS THIS WHOLENOTE SUMMER MUSIC EDUCATION GUIDE ONLINE VISIT THEWHOLENOTE.COM/RESOURCES
- **Halifax Summer Choral Conducting Symposium**

  Halifax, Nova Scotia  
  July 13 to 17, 2015  
  **Contact:** Caron Daley  
  416-721-5123  
  halifaxsummerchoralemail@gmail.com  
  halifaxsummerchoral.com  
  **Deadlines:** May 1 / June 1  
  **Cost:** $450 - $550  
  Day programs  

  The Halifax Summer Choral Conducting Symposium exists to provide quality summer instruction in choral pedagogy and conducting. Founded in 2012, the event draws together school/university educators, church musicians, choral singers and undergraduate/graduate music students for a week of intensive choral learning and music-making. Dr. Richard Sparks joins our teaching team as 2015 guest clinician! Highlights of the 2015 program include: Dalcroze Eurhythmics sessions, score study/conducting sessions on Fauré’s Requiem and Haydn’s Te Deum No. 2 in C, morning sing sessions, conducting masterclasses with the Symposium Chorus, a voice masterclass and individual conducting, vocal and keyboard coaching. Register as an active conductor (May 1 deadline) or auditing conductor (June 1 deadline)! Visit www.halifaxsummerchoral.com for complete schedule and registration information!

- **North Bay Symphony String Retreat**

  Canadian Ecology Centre in Samuel de Champlain Provincial Park near Mattawa, Ontario  
  August 16 to 22, 2015  
  **Contact:** Rosalind Zimbalatti  
  705-752-4011  
  stringretreat@northbaysymphony.org  
  www.northbaysymphony.org/stringretreat  
  **Deadline:** June 30, 2015  
  **Cost:** $310  
  Residential program  

  Pizz! Bow! A summer string retreat. The North Bay Symphony hosts a week-long string retreat. Come and immerse yourself in chamber music. Enjoy the beautiful setting at the Canadian Ecology Centre (www.canadianecology.ca) and the surrounding area. The professional musicians of the Silver Birch String Quartet provide expert coaching for participants. Features of the program include: performances by the Quartet, daily coaching for ensemble groups, participation in the string chamber orchestra, masterclasses, a luthier visit (instrument health information and consultation), wellness (posture, warm-ups, stretching) and interesting ecology breaks. All levels of adult string players are welcome. Come with a pre-formed group, or let us introduce you to other players. Spend a week with friends who love string music. Any questions? Just email.

- **Stratford Summer Music Vocal Academy**

  Stratford, Ontario  
  August 9 to 15, 2015  
  **Contact:** Lana Mau  
  519-271-2101 or 1-800-288-4313  
  lm@lamanestudios.ca  
  www.strafordsummermusic.ca  
  **Deadline:** April 17, 2015  
  **Cost:** $600  
  Camp Hours: 10am to 5pm  

  The Vocal Academy at Stratford Summer Music will offer intensive training in professional preparation (opera, oratorio, art song) and in performance skills for up to eight graduate, post-graduate and early professional-level singers and for one pianist pursuing a career in vocal accompaniment. Participants will receive daily individual sessions with the internationally renowned faculty, Michael Schade, Phillip Addis and Emily Hamper, and will take part in master classes which will be open to the public. The program will culminate in a public performance by all participants. Applicants may request scholarships of $300 to help with expenses. Lodging can be arranged by Stratford Summer Music. Daily meals are the responsibility of each participant. Go to website for more information and to apply.

- **Whole Musician Flute Retreat**

  St. Michael’s College, University of Toronto  
  June 23 to 27, 2015  
  **Contact:** Christopher Lee  
  416-294-4259  
  info@wholemusician.net  
  www.wholemusician.net  
  **Deadline:** June 15, 2015  
  **Cost:** $450 - $455 USD  
  Accommodations available at St. Michael’s College  

  Recognized by the National Flute Association as a finalist in the Arts Venture Competition (2014) for being a creative and forward-thinking organization, the Whole Musician team educates all facets of modern musicians. We are a collective of five uniquely experienced flutists collaborating to offer unparalleled intensive retreats addressing the mental, physical and musical demands placed on the 21st century performer. In addition to masterclasses and concerts, workshops are offered in life coaching, yoga, performance anxiety, fitness, Feldenkrais, interpretation, career counseling, etc. An atmosphere of relaxed openness and cooperation all happening in one location. Faculty: Flutists Christopher Lee (Toronto), Dr. Meg Griffith (Texas), Dr. Megan Lanz (Colorado), Dr. Rik Noyce (California), Niall O’Riordan (London, UK) and pianist Anne Marshall (London, UK).

- **Belvoir Terrace Summer Performing Arts Camp**

  Lenox, Massachusetts  
  June 29 to August 13, 2015  
  **Contact:** Diane Marcus, Nancy Goldberg  
  212-580-3398 (winter); 413-637-0555  

  (summer)  
  diane@belvoirterrace.com  
  www.belvoirterrace.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 … [READ MORE]

- **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 $500 to $1,200 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 … [READ MORE]

- **Centauri Summer Arts Camp**

  Wellandport, Ontario  
  July 5 to August 23, 2 week or 1 week sessions  
  **Contact:** Julie Hartley  
  416-766-7124  
  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 … [READ MORE]

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

  Saint-Irénée, Charlevoix Québec  
  May 31 to August 23, 2015  
  **Contact:** Rachel Tremblay  
  418-452-8111  
  admission@domaineforget.com  
  www.domaineforget.com  
  **Deadline:** 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… [READ MORE]

- **Guitar Workshop Plus**
  San Diego, CA June 21 to 26
  Toronto, ON: July 19 to 24 and July 26 to 31
  Vancouver, BC: August 11 to 16
  905-567-8000
  www.guitarworkshopplus.com
  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… [READ MORE]

- **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… [READ MORE]

- **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… [READ MORE]

- **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… [READ MORE]

- **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… [READ MORE]

- **Kingsway Conservatory Summer Music Festival**
  2848 Bloor Street West, Toronto, Ontario
  Weekly programs for all ages and experience levels, June 29 to August 21
  Contact: Sharon Buralcoff
  416-234-0121
  sharonkcm@bellnet.ca
  www.kingswayconservatory.ca
  Deadlines: Open; Early-bird discount deadline: April 30

Cost: Program costs and hours vary
Day programs
► Committed to “Inspired Learning,” the Kingsway 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: Kingsway 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… [READ MORE]

- **Lake Field Music**
  Lakefield College School, Lakefield, Ontario
  August 9 to 16, 2015
  Contact: Andrew Wolf
  647-892-3463
  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… [READ MORE]

- **“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
  April 30 - May 7, 2015 | 59

thewholenote.com
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 multi-cultural percussion instruments (pretty much anything that can be struck, rubbed or shaken to make sound!), art (painting, drawing, sculpture, collage), drama & dance, stories … [READ MORE]

- **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:** 9:00am – 4:00

- **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:** 9:00am - 4:00pm (Extended care 8:00 – 9:00am, 4:00 – 6:00pm)

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

  The Assembly Hall, Toronto, Ontario
  **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.
  **Contact:** office@nationalmusiccamp.com
  www.nationalmusiccamp.com
  **For students of all levels, Grades 3 to 12.**

- **No Strings Theatre**

  Toronto, Ontario
  416-551-2093
  directors@nostringstheatre.com
  www.nostringstheatre.com
  **Cost:** $250-$500

- **On the Off Beat Music School**

  1113 Queen Street East, Toronto, Ontario
  **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

- **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)
  conservatoryschool@rcmusic.ca
  www.rcmusic.ca/camps
  **Deadlines:** one week before the start of each camp
  **Cost:** $250-$500

- **Southwestern Ontario Suzuki Institute, Inc. (SOSI)**

  Wilfrid Laurier University, Waterloo Ontario
  **Contact:** Carissa Neufeld
  519-240-6995
  sosif@artset.net
  www.mysosi.ca
  **Deadlines:** Early Bird, May 1; see website for other deadlines
  **Cost:** varies with program

- **Summer Music 2015**

  Southampton, Ontario
  July 20 – 24, 2015
  **Contact:** Marg Funston
  519 483-2222

Camp Hours: 9:00am - 4:00pm; Extended Day Care Available

- Have we 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.
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.

- **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
  Cost: $1350
  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-caliber 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
  www.torontoschoolforstrings.com
  Deadline: May 15, 2015
  Cost: $435/week; Half Day Program available
  Camp Hours: 9:00am-4:00pm
  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...

- **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
  www.torontosummermusic.com
  Deadlines: 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
  www.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, solo repertoire...

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**SUMMER OPERA FOR TEENS**

**GRADES 7 TO 10 | JULY 6 TO 17, 2015**

Teens work with opera professionals to improve their singing, acting, and design skills while developing an original opera.

For more information, visit coc.ca/Camps or call 416-363-8231
Mervon Mehta is the Executive Director of Performing Arts for The Royal Conservatory, where he oversaw the September 2009 launch of Koerner Hall’s inaugural season. Today Mehta is responsible for programming Koerner Hall’s own classical, jazz, world music and pop concerts, and oversees all performances at the RCM TELUS Centre. Comfortable and engaging on stage, Mehta was an actor before he was an administrator, and appears on stage frequently as a narrator of orchestral works with a wide range of orchestras internationally.

Born in Vienna, Austria, Mehta grew up in Montreal. He is the son of conductor Zubin Mehta and soprano Carmen Lasky, and has a sister Zarina. The young family lived in Liverpool, Saskatoon and Philadelphia before Zubin Mehta became music director of the Montreal Symphony. Mervon Mehta’s parents divorced in 1964 and two years later Lasky married Zarin Mehta, Zubin Mehta’s brother.

Mehta “survived” Lower Canada College and left Montreal to attend Colgate University in upstate New York, later studying at The Neighbourhood Playhouse School in New York City. His work in theatre included two seasons at the Stratford Festival. A more detailed account of Mehta’s career can be found in an interview with Paula Citron (The WholeNote, October 2013), available at thewholenote.com.

**When someone asks what you do for a living?** I tell them I am in the concert business. They get all excited. I tell them I present classical, jazz and world music… they usually leave me alone.

**Upcoming projects that excite you?** The second edition of 21C Music Festival begins on May 20. I am very excited about the line-up that includes new music written for classical chamber ensembles by Canadian and international composers including some from the jazz, rock, hip-hop, flamenco and tango worlds.

**Earliest memory of music?** My mother’s singing. She is still at it!

**Other musicians in your childhood family?** My grandfather, Mehli Mehta, was a violinist, conductor and teacher who started the Bombay Symphony. My grandmother was an amateur pianist and music was their bond.

**When did you first perform for an audience?** When I was 7, Jennifer Giles. She allowed me to play Beatles tunes and showed me that lessons could actually be fun.

**A first music teacher?** I do remember (and still keep in touch with) my teacher from grade 6 or 7, Jennifer Giles. She allowed me to play Beatles tunes and showed me that lessons could actually be fun.

**Did you ever think your life’s work would be in some entirely other sphere?** In university I was a major. I was certain I would end up serving as a Canadian ambassador someday.

**Music in your own day-to-day home and family life now?** Music is 24/7… my son shares my love of African and Latin music and also tells me who the new pop stars are.

**Curating and programming?** I always had a penchant for both sides of the stage… while at Stratford I managed a weekly cabaret series and directed some workshops here in Toronto. When I moved to Chicago my first job was as assistant director of The Importance of Being Earnest at The Court Theatre; I learned a few things about lighting, union contracts etc.

**You and the music business?** He is my mentor and we still talk at least once a week about artists, programs, fees and agents.

**Other music, growing up?** CHOM FM in Montreal; first album I received was Sgt. Pepper; first album I bought was Jesus Christ Superstar. I still know all of the words to both. I took piano and violin lessons as a kid and was equally inept at both. But I would buy records or hear tunes on the radio and try to play them on the piano.

**A first music teacher?** I do remember (and still keep in touch with) my teacher from grade 6 or 7, Jennifer Giles. She allowed me to play Beatles tunes and showed me that lessons could actually be fun.

**Your appetite for the stage?** My parents took me to see a wide variety of theatre and music. They opened up my ears and mind to enormous possibilities. The soundtrack in our house was a mix of Wagner operas, Sinatra, Fischer-Dieskau, Beau Domage, CCR, Supertramp and Oscar Peterson. When I moved to the U.S. for college I was exposed to things I really hadn’t heard in Montreal like Marvin Gaye and Stevie Wonder – they rocked my world.

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**Did you ever think your life’s work would be in some entirely other sphere?** In university I was an International Relations/Russian major. I was certain I would end up serving as a Canadian ambassador someday.

**Music in your own day-to-day home and family life now?** Music is 24/7… my son shares my love of African and Latin music and also tells me who the new pop stars are.
NEW CONTEST! Who is May’s Child?

- Conductor, composer, music librarian, trombonist, organist pianist, music educator.
- Has “a very important date” at Harbourfront in May.
- Also seen in these rabbit holes: Canadian Opera Company, Toronto Symphony, National Arts Centre Orchestra, Charlottetown Festival, Hart House Orchestra, Orchestra Toronto, High Park Choirs, Canadian Children’s Opera Company (just to name a few).

It goes in this hand, right?

All set to swing and slide and in Mission, BC, 1943

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

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

The Royal Conservatory Family

**Concerts** are approximately 75 minutes long, and are as ideal for 6- to 13-year-olds as they are for parents, grandparents and grown-up friends.

**Monty Alexander’s Harlem-Kingston Express** (April 25, 8pm, Koerner Hall) explores the connections between traditional reggae and straight-ahead jazz, while also forging some new ones. Pianist Monty Alexander, originally from Kingston, Jamaica, shot to fame when Sinatra first heard him in a tiny club.

A pair of tickets for **RICHARD SMITH**

**Natalie Merchant** (May 2, 2pm, Koerner Hall) is a singer-songwriter and former lead singer of 10,000 Maniacs. Merchant’s Leave Your Sleep—a collection of classic children’s poetry adapted to original music in a range of styles—inspired the creation of a hardcover picture book illustrated by Barbara McClintock, which includes a 19-track CD. Hear her band and a string ensemble bring them to life. This prize includes a pair of concert tickets and a signed copy of Leave Your Sleep.

The winner is **LYNDA MOON**

The Royal Conservatory’s **21C Music Festival** presents **Off the Score** (May 20, 8pm Koerner Hall) with ex-Police drummer Stewart Copeland and Canadian pianist Jon Kimura Parker. They will join Met Opera violinist Yoon Kwon, bassist Marion Martinez and Electronic Valve Instrumentalist Judd Miller in a collaboration that concludes with the world premiere of Copeland’s Coincidence or Convergence?

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thewholenote.com
Andrew Timar

I was saddened to hear of the passing of French horn player extraordinaire Joan Thelma Watson on Thursday, March 12, 2015. She was a trailblazing Canadian horn virtuoso, serving as associate principal horn with the TSO and the principal horn of the OOC Orchestra. She worked extensively as a soloist, lecturer and educator and advocated effectively on behalf of women brass musicians. Her playing was featured on television, movies, commercials, musicals and she was proud to have been a founding member of True North Brass.

It’s clear however she didn’t want to be known as an ivory-tower classical musician. “I was a member of Rob McConnell’s Boss Brass, and have backed up Rod Stewart, Andrea Bocelli, Lisa Minnelli, the Eagles, Lighthouse and Led Zeppelin,” she wrote.

I remember when our musical paths briefly crossed. They were moments for me that illustrate the inclusiveness of her professional musical choices and generosity of spirit towards musicians of all stripes.

The occasion was when Joan performed and then recorded as horn soloist with Toronto’s Evergreen Club Contemporary Gamelan. That’s where I, since 1984 the ECCG’s designated suling (ring flute) player, step into the storyline. It was the first Toronto rehearsal of Gilles Tremblay’s dramatic L’arbre de Borobudur (1994) at the westend Woodshed rehearsal space during a blisteray morning in May 1996, a follow-up to the work’s Montreal premiere, an opportunity for ECCG to present the work on its home Toronto turf. ECCG had premiered that work for 16 (or 17) musicians in Montréal with members of SMCQ, the group which had commissioned the composition, conducted by Walter Boudreau. Two players had covered the horn part in that performance.

My instrument, the suling degung, is a 30-cm long end-blown bamboo ring flute a relatively small, simple-looking instrument, especially when compared with the gleaming metallic magnificence of the horn. Moreover the suling degung has only four finger holes to produce everything required by Tremblay’s demanding score. In the rehearsal Joan was seated next to me and the seven other players of the ECCG, with two harps, a double bass, two percussionists and an ondes martenot also crammed into the space. Maestro Boudreau conducted sporting his signature red sneakers, peering over his glasses. It was the first time these particular Toronto classical musicians had worked with any kind of gamelan. … After casual greetings, everyone got down to the serious matter of negotiating the pitch and tuning for the day. Harpist to gamelanist: “Can I have an ‘A’?” Gamelanist: “Sorry, we don’t have one.” It gave both parties a glimpse of the two different worlds here, but it was quickly sorted.

Joan with her horn was sitting beside me in a chair, while I was seated on a floor cushion in typical gamelan fashion. This considerable difference in elevation made eye contact rare. We had not met before, but the fact we were playing the only wind instruments in the score made us extra aware of each other’s performance.

After the sweaty work of wading through several gnarly sections of the work, the break was announced. We put down our instruments and rose to get a breath of fresh air. Just then Joan caught my eye for the first time and asked, “What do you call that little flute?”

She had been listening to me after all – as I had been to her. I don’t recall my reply, probably because it wasn’t that memorable, but I took it as a compliment, perhaps even a validation. Now, it was admittedly a slight comment, but I’ve treasured the memory of how good it felt ever since. Not sure exactly why.

Her superb playing was a joy to make music with in this rehearsal, the concert itself and the recording of the Road to Ubud CD that followed. I imagined there would be more musical encounters with Joan on stage, but sadly that turns out now to have been the last. What I savour most of all is the memory of Joan Watson’s always inspiring musical spirit.

Diane Doig

I met Joan Watson shortly after leaving my hometown of Montreal to establish myself as a bona fide professional French horn player in Toronto. Joan the teacher, the musician and the person would be instrumental in my budding career. I would learn later that Joan was a trailblazer for other female brass players as well.

I had just returned from one audition and was already preparing for the next, when another horn player suggested that I could benefit from a lesson with Joan. We arranged a lesson at her home in the Beaches. To set myself up for the lesson I remember drinking tons of coffee to simulate the nerves of an audition day. To my surprise I was more relaxed in her presence and in her home than I had anticipated. I knew this was the beginning of a lasting relationship. On the streetcar ride home I had a caffeine crash, but with a big smile on my face. That meeting resulted in weekly lessons.

As I expected, we worked on orchestral excerpts in our lessons. Her comments were always constructive and positive. Joan lit a fire of curiosity in me, while bringing out qualities in me that had been left dormant. I found that playing the horn could be enjoyable again. As a result I won my first professional audition in a symphony orchestra.

Excited about my new potential, that summer while attending the Scotia Festival of Music in Halifax, I was informed about an opening in Toronto for principal horn in a long-running show. I had only two days to get back for the audition. I knew I needed to stay focused and be positive, one of the many things Joan had taught me about life: have faith and know everything will work out for the better. A short interview followed the audition and I received a phone call from the contractor Moe Koffman the very next day offering me the job (in part, as I learned much later, because of a high recommendation from Joan Watson). An admirable quality of Joan was the way she promoted what she believed in.

I continued taking lessons with her and over time, had the privilege of getting to know her on a more personal level. I was playing eight shows a week and Joan was like my personal coach and therapist helping me to find balance physically and mentally. She was particularly good at working with people. Organized groups of women of all ages and from all walks of life were created under her tutelage meeting once a week to generate positive changes. Joan loved to teach people and loved learning from them.

She practised what she preached, always leading by example. As the years went by, she continued to elevate her playing to more impressive heights. Her ability to navigate and execute the notoriously difficult passages of the repertoire was inspiring. She continuously kept perfecting her craft; a genuine artist!

In 2006, the Four Seasons Centre for the Performing Arts opened with the COC under Richard Bradshaw performing Wagner’s complete Der Ring des Nibelungen. Joan had the horn section working together in unison as a team. Her endurance and execution of sensitive musical phrases throughout the cycle was outstanding.

This year I had the great privilege to play Wagner’s Die Walküre while sitting beside Joan. Her breath control and luscious warm sound truly caught my heart. What none of us realized at the time was that Joan had been quietly battling breast cancer for a couple of years and receiving blood transfusions hours before the performances. She didn’t want her colleagues to worry about her or treat her any differently. I have been asking myself how on earth did she manage? When I look back, all that she taught me in her lessons was present in her own playing; and her passionate horn playing and musicianship were extensions of who she was as a person. The countless number of musicians she inspired is a testament to her legacy. It is these qualities that defined her career and helped carry her through to the end of her final performance on February 22, 2015.
Editor's Corner

DAVID OLDS

I was intrigued to receive a package from Woody Guthrie Publications in New York City and more so when I opened it to find it contained This Land: Symphonic Variations on a Song by Woody Guthrie by David Amram performed by the Colorado Symphony Orchestra (coloradosymphony.org). I first encountered the music of David Amram almost half a century ago on the soundtrack to the seminal Beat Generation film Pull My Daisy directed by Robert Frank and Alfred Leslie. The film included Amram’s jazz setting of the title poem written by Allen Ginsberg, Jack Kerouac and Neal Cassady. The somewhat haunting theme proved to be an earworm that has stuck with me since first hearing. (If you haven’t seen the film you can check it out at ubu.com/film/leslie_daisy.html.) My next exposure was at the Mariposa Festival one of the years it took place on the Toronto Islands where Amram was featured in a variety of guises, including in the children’s tent with Raffi who sang a catchy song to the tune of Arkansas Traveler with the words “Peanut butter sandwich made with jam, One for me and one for David Amram…” which still pops up in my ears from time to time. Amram is a renaissance man who is seemingly comfortable in all genres and on almost all instruments. A pioneer of jazz French horn and a trailblazer of the World Music movement, he is equally at home in the concert hall, having conducted more than 75 orchestras and performed as orchestral soloist on a host of different instruments. In 1966 Leonard Bernstein appointed him as the first composer-in-residence with the New York Philharmonic and his oeuvre extends to more than 100 orchestral and chamber works, several operas and a couple of notable film scores (Splendor in the Grass and The Manchurian Candidate). All of which is to say that he has impeccable credentials to pay tribute to one of the most iconic songwriters and chroniclers of American life.

Lasting nearly 40 minutes, This Land uses the orchestral palette to paint a vast pastoral portrait of the land that Guthrie traveled so extensively and described so aptly in his songs. The work is divided into six main movements with descriptive titles: Theme and Variations for the Road (in which we first hear the familiar tune from the marimba) & Variation I: Oklahoma Stomp Dance; Variation II: Sunday Morning Church Service in Okema (Guthrie’s home town); Variation III: Prelude and Pampa Texas Barn Dance; Variation IV: Dreaming of Mexico; Variation V: Dust Bowl Dirge; Variation VI: Street Sounds of New York’s Neighborhoods (which includes Caribbean Street Festival, Klezmer Wedding, Salvation Army Hymn and Block Party Jam).

The melody of This Land Is Your Land is cleverly woven throughout the textures of the work, sometimes hidden but never far from the surface, and appears in some surprising contexts such as the ground bass for the klezmer clarinet solo. My only concern is the overall subdued nature of the work. It never gets truly raucous or bouncy and we never hear the hard edge of Guthrie’s gritty side, his working class hero with the emblem “this guitar kills fascists” etched on his axe. This Land is complemented with another pastoral, a mellow set of variations for flute and strings on the American folk song Red River Valley.

A disc that met all my expectations was recently released by New World Records (80765-2). Soft Horizons features works by Canadian composer Barbara Monk Feldman performed by pianist Aki Takahashi, the Flux Quartet and the DownTown Ensemble. It opens in a very contemplative mood with the title piece, a solo piano work reminiscent of the composer’s late husband and mentor Morton Feldman. The sparse, gentle, meandering work gives each note time to breathe before moving on, producing a wondrous sense of calm while at the same time creating a sense of anticipation as we await the next quiet event. Written in 2012, Soft Horizons is the most recent work presented.

Although currently residing in Guelph, Monk Feldman lived for many years in New Mexico. Her 2004 String Quartet No.1 is subtitled Desert Scrape and presents two visions of that geological phenomenon. The first begins with a consonant viola melody commented upon by bird- or insect-like sounds from the violins. As the movement develops the harmonies get closer in a kind of gentle abrasiveness which is supplanted by melodies echoed in higher octaves and later a Bartókian “night music” section, but in slow motion. The second movement maintains the sense of uneasy calm, this time with high melodies and commentaries in the lower strings. As the piece gradually unfolds we are drawn into a delicate soundworld where the sense of disquiet gradually seems to become the new normal.

The final piece, The Chaco Wilderness (2009), while maintaining the overall somber mood of gradual progression adds a wealth of colour to the textures through its use of vibraphone, flute, clarinet, guitar/mandolin and piano. The work is in three contrasting movements and is the shortest by far on the disc. It may seem surprising that it contains the most “activity” per se, but I rather think that this is indicative of Monk Feldman’s style. The pieces in which “nothing happens” need a longer time frame to unfold.

All of the artists on this recording are masters of the genre. Aki Takahashi has been in the forefront of the avant garde since the 1970s, working with Cage, Xenakis, Boulez and Takemitsu to name but a few. In 1980 she was invited by Morton Feldman as a Creative Associate of the Center of the Creative and Performing Arts at SUNY, Buffalo. FLUX, which includes Canadian violist Max Mandel, was founded nearly 20 years ago and has been active on the New York scene ever since. Among their achievements is the performance (and recording for Mode Records) of Morton Feldman’s stunning five and half hour String Quartet No.2. The DownTown Ensemble, founded by Daniel Goode and William Hellermann, is now in its fourth decade of presenting experimental music in virtually all of its diverse forms.

Coming at it from a very different angle, Europeanized Canadian MC/pop arranger/composer/performer Chilly Gonzales (aka Jason Charles Beck) has been working extensively with the Hamburg-based Kaiser Quartett lately and has just released a disc of original compositions for piano and string quartet. Chambers (Gentle Threat Records GENTLE016, chilygonzales.com) is intended as a reimagination of “Romantic-era chamber music as today’s addictive pop” and the project succeeds, with catchy melodies and warm harmonic writing. While it certainly doesn’t push any boundaries of classical vocabulary it will open the ears of people who don’t normally have occasion to listen to string quartets or thoughtful instrumental music. The overall feeling of the disc is surprisingly laid-back, with only three of the twelve tracks proceeding at anything faster than a moderate pace, but this makes for a sense of continuity throughout. The titles are playful, including clever wordplay as in Prelude to a Feud, Freudian Slippers, and Green’s Leaves. One surprise is a slightly melancholy piece called Odessa, dedicated to the Ukrainian-born Russian composer Reinhold Glière. Another is a haunting vocal ballad, Myth Me, the earworm which concludes the disc. Concert Note: Chilly Gonzales and the Kaiser Quartett perform at Koerner Hall on April 21.

Another album with a somewhat similar feel comes from renowned...
classical pianist Alain Lefèvre who is known for his recordings of Chopin, Liszt and Mozart and also for his championing of the music of Canadian wunderkind André Mathieu (1929-1968). Rive Gauche (Analekta AN 2 9295) is a collection of Lefèvre’s own compositions, in his words “films for the ear, images for the piano” so it is likely no coincidence that the disc begins with a piece entitled Cinéma Lumière. There is an overall sense of nostalgia in these warm, melodic pieces that range from swinging solo piano miniatures to chamber jazz tunes with the addition of bass (Michel Donato) and drums (Paul Brochu). Violinist Angèle Dubeau makes a cameo appearance on the tune Paris de mes souvenirs, a lovely ballad full of longing, and Léane Labrèche-Dor adds her pleasing jazz-infected voice to the closing track Au bout de mes rêves.

When we think of Camille Saint-Saëns (1835-1921) such works as the Carnival of the Animals, Danse macabre and the magnificent Organ Symphony come most readily to mind, but he also left some chamber gems behind, including a number of sonatas for various instruments, a piano quintet, a piano quartet and two piano trios. It is the Piano Trios which are featured on a new disc by Trio Latitude 41 (Eloquentia EL 1547 eloquentia.fr). The curious name of the trio stems from the geographical placement of both their first engagement in Rhode Island and the city of Rome, where the Italian cellist Luigi Piovano lives. The other members are American violinist Livia Sohn and Canadian-born pianist Bernadene Blaha, who for the past two decades has made her home in Los Angeles where she teaches at the University of Southern California.

While far from unknown, these trios are quite underrepresented in the catalogue – only three other recordings of the two together, including one by the Vienna Piano Trio who appeared in Toronto recently courtesy of Moordede Concerts, turned up on a quick search at Grigorian.com – and these sensitive and nuanced performances are a welcome addition. The trios were composed three decades apart, the first having been written in 1863 and the second not until 1892. The disc opens with the latter, with rumbling bass from the piano’s left hand and a welcoming melody from the strings accompanied by ebullient passages from pianist’s right hand. Although not a work we hear very often it sounds familiar in wonderful way, with hints of Mendelssohn’s A Minor Trio without seeming derivative.

At 35 minutes it is an exhilarating and at times intense journey. The charming earlier trio, itself nearly half an hour long, is lighter and more playful, perhaps indicative of the youth of the composer, but balanced and well crafted. Both receive compelling performances in this rewarding release. I thank Trio Latitude 41 for bringing these works (back) to my attention.

And in closing, something completely different – the latest from Mr. “Extreme Flute” Bill McBirnie. On Grain of Sand (EF07 extremeflute.com) McBirnie once again teams up with Latin multi-instrumentalist Bruce Jones, revisiting a partnership which resulted in the 1998 album Desvios. Jones wrote all the music, some of the tunes in collaboration with McBirnie, and the results are predominantly Brazilian-inspired samba and bossa nova style with plenty of Jones’ distinctive nylon-string guitar and vocals. Although only the two musicians are involved they have used the recording studio to good advantage, creating a multi-layered offering that is especially effective in the flute duet over guitar and ambient drone in Lembrando Paul Horn (Remembering Paul Horn). Other influences include hip-hop and funk and the end result is a diverse mosaic ranging from the mellow Vai Bem Detovagar (Proceed with Caution) to the bouncing Vai Bem Devagar. Thanks for the memories!

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, expanded and archival reviews.

David Olds, DISCoveries Editor
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VOCAL

Handel – Ariodante
Ann Murray; Joan Rodgers; English National Opera Orchestra and Chorus; Ivor Bolton
Arthaus Musik 100065

► Ariodante is a late opera by Handel. It is also one of his finest. It broke new ground in a number of ways: there are important ballet scenes; there is a real chorus; and there are substantial parts for the tenor and for the bass. This DVD is a record of the English National Opera production of the work, first mounted in 1993, then revived in 1996. Like all ENO productions it is sung in English. I think there is some point in translating a libretto into the language of most people in the audience in the case of comic operas or works with spoken dialogue. I don’t think it helps with an opera seria by Handel.

The production is by David Alden, who has in recent years given us several controversial productions for the Canadian Opera Company. There are a number of directorial excesses such as the quite gratuitous dream sequences, while the ballets that conclude both the second and third act are abominable. Moreover, the artists whom we see and hear are singers, not film stars. Several of the women are heavily made up and would no doubt look splendid from the second balcony. They do not in close-up and yet close-ups are what we get much of the time.

The conductor, Ivor Bolton, is very good and there is some fine singing from Ann Murray and Joan Rodgers, from Lesley Garrett and Gwynne Howell. But if your main interest is in the music you are better off listening to one of the CD sets available such as the version conducted by Raymond Leppard on Philips (with Janet Baker and Norma Burrowes) or that conducted by Alan Curtis on Virgin (with Karina Gauvin and Marie-Nicole Lemieux).

Hans de Groot

Mozart – Die Zauberflöte
Schmitt; Landshamer; Oliemans; Leijderman; Dutch National Opera; Netherlands Chamber Orchestra; Marc Albrecht
Opus Arte OA 1122 D

► Die Zauberflöte is not an easy opera to pull off, as it needs a director who is able to present the farcical elements such as the serpent that threatens Tamino at the beginning of the opera and the antics of Papageno, but is also in tune
with the sense of ritual needed for the scenes with Sarastro and his initiates. This production, directed by Simon McBurney, is on the whole quite successful. I did not like everything: I could have done without the crowds of actors running on the stage, waving pieces of paper and pretending to be birds. I thought the initiates in their suits and with their neckties looked too much like the personnel of an insurance company. I don’t understand why the Queen of the Night was in a wheelchair or why the Three Spirits (very well sung by three boy sopranos) were made to look like wizened old men or why the Speaker was so grim and unsympathetic.

But there are marvellous moments. Pamina (the wonderful Christina Landshamer) and Papageno (Thomas Oliemans, a fine actor and a fine singer) set up a great relationship in their first scene together which then leads to a beautiful performance of the duet: *Bei Manner welche Liebe fuhlen.* In several scenes Tamino plays his (magic) flute. Clearly unless the tenor is also a flutist he will mime these scenes while the flute is played by an orchestral musician. McBurney has taken the scenes Tamino plays his (magic) flute. Clearly unless the tenor is also a flutist he will mime these scenes while the flute is played by an orchestral musician. McBurney has taken the scenes while the flute is played by an orchestral musician. McBurney has taken the

*marginal note: *pragmatic and unsympathetic.

The opera is well sung and there is no weak link in the cast. In this recording, Dupuis is in my opinion, unnecessarily omnipresent.

But there are marvellous moments. Pamina (the wonderful Christina Landshamer) and Papageno (Thomas Oliemans, a fine actor and a fine singer) set up a great relationship in their first scene together which then leads to a beautiful performance of the duet: *Bei Manner welche Liebe fuhlen.* In several scenes Tamino plays his (magic) flute. Clearly unless the tenor is also a flutist he will mime these scenes while the flute is played by an orchestral musician. McBurney has taken the conventional presentation a stage further by either having the flutist join Tamino on stage or moving Tamino down into the orchestra pit. This is an inventive production set on a bare stage without any emphasis on theatrical illusion. Michael Levine’s set designs complement the production very well. The whole opera is well sung and there is no weak link in the cast.

**Hans de Groot**

**Love Blows as the Wind Blows**

Etienne Dupuis; Quatuor Claudel-Canimex

ATMA ACD2 2701

– though I cannot deny the beauty of the last note! The true gem of the album hides at the very end: Réjean Coallier’s setting of poems by Sylvain Garneau. Garneau died at the age of 23, leaving behind a small body of lyrical works. Coallier, a Montreal-based pianist, composer and teacher, offers a loving treatment of the poetry, with beautiful melodies lining the words with silky gentleness. Again, Dupuis sounds great – he does whatever he overcomes his inner clown. 

**Robert Tomas**

Nicholas Marshall – Songs and Chamber Music

James Gilchrist; Various Artists;
Manchester Chamber Ensemble

Metier mvwv 28552 divinéartrecords.com

This CD showcases songs and instrumental music by British composer Nicholas Marshall, born in the 1940s and still busily at work today. Marshall’s musical influences and talents are many and varied, and while certainly having his own inventive voice he follows in the musical footsteps of Warlock, Delius, Vaughan Williams and Sir Lennox Berkeley, with whom he also studied. The disc opens with *The Birds*, a song cycle of poetry by Hardy, Bellloc, Yeats and others set beautifully for tenor voice, recorder and piano. A brief but evocative *Plain* for cello and piano precedes *The Failing of the Leaves*, another cycle set for tenor voice, alto recorder, cello and harpsichord on six poems by Yeats. The balance between all three voices is delicately well struck, in the writing as well as in performance: tenor James Gilchrist sings exquisitely, and Harvey Davies sounds equally at home on both harpsichord and piano.

Other songs on the program feature the poetry of James Reeves (*Music in the Wood*) and G.K. Chesterton (*Three Short Songs*), very deftly matched in character and spirit by Marshall’s writing. Two pieces for recorder and string quartet round out the program: Marshall’s *Recorder Concerto*, of which the slow movement is particularly beautiful, and *The Nightingale*, a short and sweet fantasia on a Welsh folk song. These are played with attentive affection and deserve more attention from other recorder players out there!

**Alison Melville**

Aaron Jensen: From Sea to Sea – Vocal works featuring Canadian Poetry

Various Artists

Centrediscs CMCCD 20815

In an interview with The WholeNote’s DavidPerlman, composer/singer/impressionario Aaron Jensen stated that “vocal music is flourishing in Toronto, and we plan on leading the singing revolution.” And he went on to do just that as artistic director of the Harbourfront SING! Festival. That and more so, representing all of Canada with the 2013 debut of his song cycle From Sea to Sea. It was eight years in the making, with Jensen first choosing poetry from each province and territory. Then came the arduous task of obtaining rights from each poet (or poet’s estate), and then the craft of honouring each poem with its own unique musical treatment. The result is a delightful and most interesting variety of styles within the one work, perfectly matching Jensen’s description of the “abundance of wit, craft, and poignancy” of the texts. In addition to expressing through the genres of folk, classical and jazz, he invokes overtones of Inuit throat singing (*Uvavuk Dreams*), pointillist notation mirroring the Braille alphabet (*Poems in Braille*), bodhrán rhythms (*Rain in the Country*), as well as many more highly effective musical sketches and characterizations. Most of the vocal groups who performed the work at SING! appear on the recording and deliver exquisite performances: The Elmer Iseler Singers, The SING! Singers, Countermeasure, Cawthra Park Chamber Choir, KAIAK Collective and the Canadian Men’s Chorus.

**Dianne Wells**

August Kühnel – Sei Sonate O Partite

Les Voix humaines

ATMA ACD2 2644

Solo, rather than consort performances of the bass viol increased in popularity – not to say melodic and harmonic potential – in Europe in the mid-17th century. France emerged as a key centre for bass viol solo music but Germany was not so far behind. August 1645 saw the birth of August Kühnel in Saxony. Kühnel’s father Samuel, himself a composer and viol player, trained him to the extent that he was appointed viola da gamba to the court orchestra of Maurice, Duke of Saxe-Zeitz.

Only Kühnel’s six sonatas or partitas were published; the rest of his music survives as manuscripts. In fact, the partitas deserve a wider audience. They start with a prelude which features rich embellishments and follow with rigorous allegros and adagios. Susie Napper, Margaret Little and Mélisande Corriveau tackle these movements with gusto. Their playing is reminiscent of what was called *stylus phantasticus*, a demanding interpretation which tests the bass viol player with its rigorous scoring.

Sonata I sets the pace in this respect even
The frenetic quality of his astonishing piano études, and is a spiky, jazzy work with a Gershwin-esque middle movement.

The Two Pieces for Solo Viola by John McLaughlin Williams are a real tour de force, and Nelson is particularly outstanding in the technically demanding Toccata, with its echoes of the Dies Irae.

The Second Sonata for Viola and Piano by Ross Lee Finney (1906-97) is a 12-tone work, but this is serialism clearly influenced by the Romanticism of Alban Berg, and an extremely effective composition.

Wending, by Jeffrey Mumford (b.1955) is another challenging but very interesting solo work that draws another terrific performance from Nelson.

The Sonata for Viola and Piano by George Walker (b.1922) is an atonal – but quite accessible – work written in 1989. Another excellent performance by both artists rounds out a really interesting CD.

As with her previous CD of Russian Viola Sonatas, I find Nelson’s viola sound a bit nasal and tight at times, but her playing here really makes the most of the instrument’s full tonal range and colour. In addition to the standard CD, the package comes with a Pure Audio Blu-ray CD equipped with the mShuttle application, enabling you to access portable copies of the tracks on the disc.

Homages – A Musical Dedication is the latest CD from Swiss guitarist Christoph Denoth, and presents a fairly traditional recital of predominantly Spanish compositions spanning more than four centuries (Signum Classics SIGCD404).

There are short pieces here by Joaquín Malats y Márquez, Luis de Narváez, Miguel Llobet, Fernando Sor, Manuel de Falla, Joaquín Turina, Isaac Albéniz and Joaquín Rodrigo, but the centrepiece of the CD is music by the Brazilian composer Heitor Villa-Lobos. His Schottish-Chôro is the second movement of his Suite popular brasileira, but the real gem here is Denoth’s performance of the five Preludes, four of them written as a specific homage to aspects of Brazilian music and one reflecting the influence of Bach’s music on the composer. The CD’s title connection is quite clear here, although with some of the other works on the disc it’s somewhat tangential at best.

Still, no matter, for this is a lovely and substantial (over 70 minutes) program, beautifully played, and with a clear, resonant and not-too-close recording quality.

It’s been a while since I’ve received anything featuring the terrific French cellist Emmanuel Bertrand, but she’s back with her regular partner, pianist Pascal Amoyel, on Chopin: 1846, dernière année à Nohant (harmonia mundi HMC 902199). The CD celebrates Chopin’s last summer on his lover George Sand’s estate, where he had spent seven years composing the majority of his works; the two would finally separate the following year. The beautiful Cello Sonata in G Minor Op.65, the last work published during Chopin’s lifetime, is at the heart of the CD, while Amoyel takes the spotlight for performances of the Barcarolle Op.60, the three Mazurkas Op.63, the three Valses Op.64, the Mazurka Op.67, No.4, and the two Nocturnes Op.62.

The Cello Sonata wasn’t completed until the time of Chopin’s separation from Sand in July 1847. It’s a strong, turbulent work that is given a passionate and nuanced performance by Bertrand and Amoyel, who clearly have an innate understanding of how each other plays. Amoyel’s sensitive interpretations of the solo piano pieces, beautifully recorded, are a pure delight.

The music of the Polish-Soviet composer Mieczysław Weinberg, 3 friend and colleague of Dmitri Shostakovich, certainly seems to be turning up on CD more frequently these days. The Swedish conductor Theòrd Swedlund has already directed four Chandos Super Audio CDs of Weinberg’s concertos and symphonies, and now conducts the Helsingborg Symphony Orchestra in excellent performances of Weinberg’s Chamber Symphonies Nos.3 and 4 (Chandos CHSA 5146).

Both works, from 1990 and 1992 respectively, were written late in the composer’s life, although three of the four movements of the Chamber Symphony No.3 Op.151 for string orchestra recycle material from his 1945 String Quartet No.5.

The Chamber Symphony No.4 Op.153 was the last work Weinberg completed, and is scored for string orchestra with obbligato clarinet and triangle, the latter having just four notes in the entire piece. It incorporates quotes from some of Weinberg’s earlier works, but apparently was never intended as a summation of his life and work.

It’s difficult to know exactly what to say about Ludovico Einaudi – Portraits, the new CD from Angèle Dubeau & La Pieta (Analekta AN 2 8738). It’s very similar in content to some of her previous CDs, which
if Sonata II is more restrained; the former could almost be one of the folk-tune settings which had inspired early 17th-century viola da gamba players. Sonata III falls somewhere between its predecessors. This is not surprising as it is annotated solely as *aria variata* by Kühnel.

It is Kühnel himself who encourages the spirited playing of the Voix Humaines Consort as he himself acknowledges that it is impossible to annotate everything: he places an apostrophe where he requires an ornament to be played, leaving performers free to choose trills, vibratos, appoggiaturas and many others! It is a bit like leaving schoolchildren free to roam in the chemistry laboratory or, in the sleeve-note writer’s words, “the telepathic communion of a pair of jazz saxophonists.”

And the last three sonatas? The country-dance characteristics of some of their movements is certainly brought out, particularly in Sonata V, while Sonata VI is very reminiscent of the music accompanying baroque dramas. It is easy to see why Napper and Little are so admired for their interpretations of this genre.

*Michael Schwartz*

**Mozart – Horn Concertos; Horn Quintet Pip Eastop; Hanover Band; Eroica Quartet Hyperion CDA68097**

> What a fabulous CD this is! In the decade before his death Mozart wrote five pieces for his close friend, the celebrated Viennese horn player Joseph Leutgeb. This disc presents the gorgeous *Quintet*, with its chocolatey two-violin richness, and the four horn concertos, in their chronological order to reflect how Mozart’s writing for the instrument shifted to mirror his colleague’s playing. The expert and beautifully balanced Hanover Band and Eroica Quartet both play with a rich diversity of colour and expressive device, but the brightest star of this show is Pip Eastop. Leutgeb was described as being able to “sing an adagio as perfectly as the most mellow, interesting and accurate voice,” and Eastop’s playing can be extolled just as highly. He plays brilliantly, whether in the exquisite slow movements or in the allegros where the instrument’s rambunctious *cor de chasse* origins – “more Robin Hood than James Bond” – are never very far away; and his extraordinary cadenzas exploit the full range of the natural horn’s personality and technical capabilities without ever disappearing beyond the classical horizon.

These are joyful, engaged and engaging performances, as varied in mood and vocabulary as the music itself, and alchemically removing the distance between Mozart’s time and our own. The excellent booklet notes by Robert Payne, Stephen Roberts and Eastop are an added bonus. Even if you’ve already got a recording or two of Mozart’s horn music, you must listen to this one.

*Alison Melville*

**Beethoven – Complete Piano Sonatas Mari Kodama Pentatone PTC 5186 490**

> The 32 sonatas of Beethoven are a milestone in musical history and one of the marvels of human civilization. The piano was Beethoven’s own instrument; he first became famous as a concert pianist. The sonatas also trace the development of the instrument itself; with technical improvements it became more and more articulate and expressive, noticeable throughout the sonatas. Interpretation dates back to the time of Liszt and complete recordings by some of the piano giants are many, but almost exclusively by male pianists.

I met Mari Kodama at the time of launching her new set for PentaTone. She immediately

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**Strings Attached continues at thewholenote.com with Scandinavian music for violin and orchestra performed by Kathrin Ten Hagen and the Folkwang Kammerorchester under Johannes Klumpp’s direction.**
impressed me as quiet, unassuming, rather reserved and modest but very dedicated to her art. Well, quiet waters run deep as I certainly found out later in listening to her play. It took her some ten years to complete this project and “time was her greatest gift” as she thoroughly researched each sonata and understood the compositional process from the inside out as her extensive notes demonstrate. Kodama was virtually unknown when she started this project and so it was doubly difficult to make herself known as well as make a new statement on this field. Comparisons are limitless as everyone has his/her favorites they swear by, although it wouldn’t be fair to this relatively young pianist and the enormity of her effort and accomplishment.

Her playing can be summed up as impeccable, painstakingly observing the composer’s original metronome markings, usually on the fast side of what we are used to with amazing technical brilliance and rhythmic precision as well as a tremendous range of expression and structural coherence. Her playing is essentially delicate, but this is advantageous for the more light hearted, humorous pieces like the second movement of the Hunt Sonata, Op.31, No.3 and elsewhere where she is distinctly delightful in making the piano literally “swing” (Op.21, No.1). Even more challenging is the Pastoral Sonata Op.28, notoriously difficult to interpret, in which she excels. Her youthful joy of playing, especially her favourites, is infectious, which makes this set extra special.

But Kodama is certainly no lightweight. She makes an enormous impact with the Hammerklavier, Op.106, more than 41 minutes long, immensely difficult, an endurance test even for the likes of Richter. Her bold attack with the magnificent fanfare-like chords immediately rouses the listener. The long Adagio, often a stumbling block for pianists, is held together well and the enormous fuge that requires almost superhuman endurance and stamina comes off with such abundant energy that it’s simply breathtaking.

Nine CDs richly documented with Kodama’s own analysis of each sonata, the PentaTone sound is state of the art with gorgeous piano tone as if it was in your own living room.

**Concert Note:** Mari Kodama and Karin Kei Nagano, her 15-year-old daughter (with her husband MSO conductor Kent Nagano), perform April 25 as part of Bravo Niagara’s second annual “Spring into Music @ Stratus festival, Stratus Vineyards, Niagara-on-the-Lake.”

**Scriabin – Complete Poèmes**

**Garrick Ohlsson**

Hyperion CDA67988

Titling a piano piece a “poem” is not mere affectation. Simon Nicholls’ disc notes are packed with examples of symbolist correspondences between the arts in Scriabin’s music. But on this recording of the complete Poèmes for piano, filled out with brief character pieces, the musical variety and originality of tonal structure, articulation and texture are to me more interesting than extra-musical associations. Garrick Ohlsson’s stylic mastery makes it so.

A Chopinist among many other things, Ohlsson brings to the Chopin-influenced Scriabin’s early Deux poèmes, Op.32 moods of a sensuous nocturne (No.1) and an intense prelude (No.2). Ohlsson’s technique is clean and bass lines are well-organized. The exquisite Poème, Op.41 is melodically distinguished and full of pianistic colour in Ohlsson’s reading. Scriabin’s tonal explorations widened in his miniatures: the results range from caprice and wit (Scherzo, Op.46) through yearning (Quasi valse, Op.47) to languor (Rêverie, Op.49, No.3), the latter a unique take on the hoary sequence of fifths. Through attentive pedalling Ohlsson manages to balance and shape Fragilité, Op.51, No.1, a favourite of mine, floating right hand chords over a left hand playing both melody (thumb) and accompaniment (fingers). Much more could be written about the remarkable late Poème-Notteurne, Op.61 and Vers la flamme: poème, Op.72; it is in handling varied textures, fleeting motifs and nuanced dynamics within the overall nocturnal ambience that Ohlsson creates his magic.

**Roger Knox**

**Mahler – Symphonies 1 & 2**

**Camilla Tilling; Lilli Paasikivi; Frankfurt RSO; Paavo Järvi**

**Cmaj 718008**

The genial Paavo Järvi, scion of his ubiquitous father Neeme’s musical clan, is evidently well-regarded in Frankfurt where he served as music director of the Frankfurt Radio Symphony Orchestra from 2002–2013. During his tenure there he presented a televised broadcast cycle of Mahler symphonies for Hessian Radio which is only now reaching these shores on the C major label. The *First Symphony* was filmed in the spa town of Wiesbaden in 2012. It is a curiously inconsistent performance, the highlight of which is a superbly paced third movement. I was quite taken aback to find Järvi’s take on the Scherzo movement stealing a move from the 2000 playbook of Gustavo Dudamel, namely broadening the first four bars of the bass ostinato in an oafish manner then gradually and elegantly leading into a lively dance tempo. Unlike Dudamel, in Järvi’s hands the gesture is merely clumsy and inconsistent. The grand finale is well enough done but suffers from incompetent video direction: a clear shot of the stunning coup de théâtre of all seven horns standing for the triumphant final peroration of the movement is totally missed! In sum this performance brings to mind the saying attributed to Samuel Johnson: “The part that is good is not original, and the part that is original is not good.”

The presentation of the Second Symphony
fares far better. It was filmed at the former monastery of Kloster Eberbach over the course of two afternoons in June 2010. The extraneous studio lighting in daylight gives the unexceptional 720x480 video a decidedly washed-out look and the unfortunate Järvi sweats profusely, resembling an anxious Vladimir Putin caught under a searchlight. The performance of the first movement is solid though underwhelming, with Järvi applying an unusually broad tempo to the lyrical secondary theme and a rather too fast tempo in the coda. Matters improve considerably in the following movements, with a coyly fetching Menuetto and a Scherzo à la Bernstein being most impressive for the care taken to deal with the abbey’s long echoes. The penultimate “Urlicht” movement features the heartfelt mezzo solo of Lilli Paasikivi, who also excels in the subsequent movement. The performance catches fire in the Finale with an impressively frightening and tightly played “march of the dead” development section. Sadly, the combined NDR/Bavarian Radio choruses are set so far back in the apse of the cloister that their hushed entrance for the movement’s grand apothecary is barely audible; furthermore the voice of the soprano soloist Camilla Tilling is intended to emerge imperceptibly from this choir but as she is placed far to the front of the orchestra the effect is ruined. Fortunately the dome above serves as an effective resonator for the resounding passages later on. There is also an organ to be heard – though mysteriously unseen – in the closing pages. The DVD will take to deal with the abbey’s long echoes.

Concerto No.3, Op.21 by neo-classicist Vagn Holmboe opens with a fanfare followed by a mournful solo (must be a Nordic thing). The exceedingly prolific Holmboe produced over 400 works, including 13 symphonies and 21 string quartets along with more than a dozen concertos for varying instrumental combinations. Op.21 is listenable and satisfying, a clean spare aesthetic. It’s suit and tie music, comfortable and finely cut.

Karin Rehnqvist’s tone poem On A Distant Shore is the dourest of them all. Its five sections are The Dark (another brooding soliloquy!); The Light (blinding rather than illuminating); The Wild (ferocious, carnivorous music); The Singing (more pavana than song); and The Call (a call for...to...of... siren or seagull!). Understated and masterful writing. Barging in on the solemn proceedings, like a jolly elder relative drunk at a funeral, Bernard Henrik Crusell’s Introduction, Theme and Variations on a Swedish Air qualifies on account of its Nordic provenance. Why not include Nielsen’s wonderful concerto instead? Perhaps it would have been one too many melancholic flights through madness.

Max Christie

Stravinsky – Concerto for Piano and Winds; Capriccio; Movements; Petroushka
Jean-Efflam Bavouzet; São Paulo Symphony Orchestra; Yan Pascal Tortelier
Chandos CHSA 5147

In addition to his frequent appearances as a conductor of his own music, the illustrious genius known as Igor Stravinsky composed a number of concertos for his exclusive use as a pianist, ready alternatives to the all-too-familiar requests for yet another performance of the Firebird Suite. A stunning new Stravinsky recording by the esteemed pianist Jean-Efflam Bavouzet brings together these concertos and then some.

Stravinsky’s 1924 Concerto for piano and wind instruments opens this excellent disc, followed by the Capriccio for piano and orchestra from 1929. Both works are delightful concoctions from the composer’s carefree French epoch, teeming with bonhomie and sparkling wit and recorded in flatteringly crystalline sound. Movements for piano and orchestra (1959) is late Stravinsky and represents the culmination of a growing interest in the serial techniques advocated by his arch-nemesis Arnold Schoenberg after the latter’s death in 1951. This is an intentionally esoteric work that may puzzle some listeners though connoisseurs will recognize here a very fine and scrupulous reading. The disc concludes with a fiery performance of the 1947 version of the ballet score Petroushka, a work that was originally conceived as a piano concerto. An audibly grunting Yan Pascal Tortelier elicits an electric response from the excellent São Paulo musicians while Bavouzet delights in playing the prominent piano part from inside the orchestra. The recording of this densely orchestrated work suffers at times from congested orchestral balances (notably so in The Shrove Tide Fair section) that pale in comparison with Stravinsky’s own 1960 recording, brilliantly mixed by the late John McClure and still my personal favourite.

Daniel Foley

Points of Departure
Nicholas Papador
Centrediscs CMCCD 20715

University of Windsor Associate Professor of Percussion Nicholas Papador is a powerhouse performer with wide-ranging subtleties in his playing as showcased in this new release.

Papador’s own A Very Welcome written for his wife and newborn son employs extended intervals in each hand using four mallets. Subtle dynamic and colour shifts are especially breathtaking in the sections with simultaneous very high and very low pitches. Isabelle Panneton’s Les petites reprises is a harmonically rooted marimba work exploring French and Japanese chromatic expressionism which perhaps requires more intense listening to be fully appreciated. In Nicholas Gilbert’s quasi-programmatic Ariane endormie, an exhausted dreaming Ariane’s fitful sleep is recreated with vibraphone modulating chords, motor and silent or subtle swelling phrase changes.

Inspired by South Indian drumming, François Rose’s Points d’émergence is scored for three each of metals, drums and wood instruments sharing three pitches. Papador’s rhythmical precision avoids a counting train wreck in the tricky opening three minutes where Rose gradually shortens each of the section’s seven phrases to create an impressive accelerating feel. Back to more vibraphone with Linda C. Smith’s lyrical and calming Invisible Cities. Smith’s exploration of the instrument’s sonic textures and capabilities results in a work of lush sonorities and splashes of shifting moods performed with virtuosic attention. Night Chill for marimba and electronics has composer Christien Ledroit drawing on punk and world music influences to evoke the rustling and
barenness of autumn.

Papador’s commitment and passion for Canadian solo percussion repertoire drives this exemplary recording. Enjoy!

Tina Kilk

Tundra Songs – Music by Derek Charke
Kronos Quartet; Tanya Tagaq
Centrediscs CMCCD 21015

► The story of the music on this extraordinary album is multi-faceted and interwoven with transcultural skeins. Allow me to tease out a few threads.

On one hand all the music is composed by the JUNO Award-winning Canadian composer Derek Charke (b. 1974). He is also a flutist and a composition and theory professor at Acadia University in Wolfville, Nova Scotia. On the other hand the gifted young storyteller Laakkuluk Williamson Bathory is the only presence on track 7, reciting a gripping Greenlandic version of the creation story that exists all across Inuit lands, the Sosummua Arnaa. She remarks that “we don’t so much own this story as we belong to it,” keeping it alive through retelling it today, “despite intensive colonization and religious conversion.”

That story is retold in Clarke’s exhilarating 30-minute opus Tundra Songs (2007) by the third presence on the CD, the Polaris Music Prize-winning Inuk avant-garde vocalist Tanya Tagaq. Her masterful virtuoso vocal presence, at times taking on the multilayered quality of two Inuit women throat gamers and at others the innocence of childhood, dominates this work of vast scope.

The fourth element on the album is perhaps the best known to music lovers: the renowned Kronos Quartet. In over four decades, specializing in modernist, post-modernist and wide-ranging world music collaborations, they have been astonishingly productive, commissioning more than 800 works and arrangements. I have seen them several times live and they never fail to engage their audience musically, and also often inter-culturally. They do both in this album.

In Tundra Songs the most substantial work here, the story being told is of the Arctic, its soundscape, animals and people. The telling accumulates several layers including Charke’s Nunavut field recordings and his polished string quartet score brought to life by Kronos’ brilliant string playing. Also featured in the sweeping mix are studio-produced sounds, a regional origin myth, and a star turn vocal performance by Tagaq who just won a 2015 JUNO Award for her album Animism. As the North becomes more readily accessible – I did my first Arctic Skype sessions last year – so too the world is slowly learning to open its ears and hearts to its remarkable music and musicians.

Andrew Timar

JAZZ AND IMPROVISED

Parking for Meatballs
LJ Folk
Independent (ljfolk.com)

► This amusingly entitled self-produced arranged/masterfully recorded new offering from acoustic guitarist, composer and vocalist LJ Folk has been a long time in the making, with the recording having taken place between November 2008 and August 2014 – which only serves to substantiate the axiom that all good things are worth waiting for. Folk is the primary composer here, with tasty inclusions from Stevie Winwood, Harry Nilsson and Jerome Kern as well as two key collaborations with trumpeter Vince Constantino. The equally tasty players include NYC-based percussionist Memo Acevedo, bassist Duncan Hopkins and noted Canadian (and now Austin, Texas-based) guitarist-composer Jake Langley.

As a vocalist, Folk is nothing short of captivating series of incantatory phrases. He remarks that “we don’t so much own this story as we belong to it,” keeping it alive through retelling it today, “despite intensive colonization and religious conversion.”

What if you could listen in?
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New this month to the Listening Room

Extreme flutist, Bill McBirnie, and the multi-talented, Bruce Jones, collaborate to produce a captivating series of incantatory Brazilian works.

Monk Work features 11 compositions by Monk, including the seldom performed Dreamland and Two Timer. A true monk working!
The music is almost entirely standards, drawn from Garland’s vast repertoire, including a sweetly ballad rendition of the obscure “If I’m Lucky,” a signature swinging arrangement of “Billy Boy” and a soulful version of “Bags’ Groove.”

Meanwhile the preparation and processes pulses as to unyielding steady timekeeping. Resonations or intermittent percussion relate as often to tuned gamelan orchestra frequently unattributable. Ceccarelli’s beats skillfully abrasive textures are unique and the blaring drones found in rock music. Otherwise are rife with industrial clamors and suspended minimalism to ten tracks which Montreal-based trio add jazz-like improv and Isaiah Ceccarelli, the members of the Zubot, guitarist Bernard Falaise and drummer by electronics. Consisting of violinist Josh Abrasi and Berne carve unique geometric Formanek’s buzzing bass line, frontliners supportive beats. Additionally egged on by Gari frames the others’ playing with ratamacue slaps plus refined cymbal clatter include no drum bludgeoning but many confines his solo fireworks to Fields – which often do they appear with an all-star lineup. That’s what happens on April 29 when alto saxophonist Tim Berne’s Snakeoil is in concert at the Music Gallery. Berne, who has been on the cutting edge of advanced jazz for 30-odd years, arrives with three younger players who have distinguished themselves on the New York scene: fellow reedist Oscar Noriega, pianist Matt Mitchell and drummer Ches Smith. This being the 21st century and past the age of consistently working groups, each – including Berne – is involved in many other projects.

As one instance of sampling skills in another context, consider T-Duality (Auand Records AU 0041 auand.com). Although leader, erudite Italian drummer Ananda Gari wrote all seven tracks, he’s backed by three Americans: bassist Michael Formanek, guitarist Rez Abbasi and Berne. Confident enough of his skills that he confines his solo fireworks to Fields – which include no drum bludgeoning but many ratamacue slaps plus refined cymbal clatter – Gari frames the others’ playing with melismatic slurs and tonal sky rockets, distends and deconstructs the theme with extended like motions from the guitarist. Then on the extended Are You Kidding Me the alto man distends and deconstructs the theme with riffling melismatic slurs and toignant screech tones, with the theme tossed back and forth between reed bites and linear horn-like motions from the guitarist. 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Concert Note: Tim Berne’s Snakeoil with Oscar Noriega. Matt Mitchell and Ches Smith appears at the Music Galley April 29. Trevor Watts and Veryan Weston are at the same venue April 24. For reviews of how Berne associates Noriega and Mitchell perform in other situations, see the continuation of this column at thewholenote.com.
Perfection isn’t usually in the equation for jazz recordings, but guitarist Reg Schwager’s Delphinus (Rant 14.47, nette.ca/jazzfromrant) comes very close, with a balance of polish, spontaneity and depth of expression. Schwager draws much of his inspiration from Northern climes (the same that feed the aesthetic of ECM records), evident on the opening Resolute (named for the Nunavut town) and the title track (named for a Northern constellation) and reaching its apotheosis on The Lonesome Scenes of Winter, a stunning treatment of a strongly modal folk ballad. Schwager’s music is filled with the crystalline clarity and bright highs of sunlight glancing off ice and starlight far from cities, and it extends to the rest of his quartet, pianist Don Thompson, bassist Neil Swainson and drummer Michel Lambert, a group that can move comfortably from Jerome Kern’s ‘They Didn’t Believe Me’ to the free jazz of Schwager’s Four Eyes.

Bassist Rob Clifton stands out for the breadth of his affiliations, working regularly from the mainstream (pianist Steve Koven’s trio) through free jazz (Drumbellier) to experimental electronica (Lina Allemano’s Titanium Riot). He’s also a highly creative bandleader when he assumes the role, amalgamating elements of free improvisation, electronica and folk music. They’re all evident on The Cluttertones’ Ordinary Joys (Healing Power Records HPR-#30 healing-powertoronto.bandcamp.com), sometimes on a single track. Working with longtime associates Allemano on trumpet; Ryan Driver on analog synthesizer, piano and voice (a reedy high tenor reminiscent of Robert Wyatt’s); and Tim Posgate on guitar and banjo, Clifton composes pieces that begin with the improbable and sometimes approach the uncanny, strange states of musical mind in which the heterodox elements seem to tune calmly to a new standard. The nine-minute Agosto is a fine example, Clifton’s warm, spry, lyrical pizzicato blending through and linking the divergent impulses of banjo, trumpet and synth.

Monk Work – Évidence (Ambiances Magnétiques AM 218 ambiancesmagnetiques.com). The compositions of Thelonious Monk represent a unique body of work in the jazz canon, pieces that have been explored repeatedly by musicians from mainstream to avant-garde, many finding something new in Monk’s quirky puzzles of rhythm and harmony. Among the most dedicated advocates is the Quebec trio Évidence, consisting of electric bassist Pierre Cartier, saxophonist Jean Derome and drummer Pierre Tanguay who together have been exploring Monk’s music since 1985, and who in 2014 interpreted his complete works in a three-day Montreal marathon. Évidence brings its own voice to this selection, mixing and matching the familiar and obscure in Monk’s repertoire. Stylistically Évidence invokes another master, Ornette Coleman, with Derome developing a similar lyricism while the rhythm section work masterfully through the kind of flexible, sprung rhythms that distinguished Coleman’s early work. Derome plays baritone on Coming on the Hudson with a wry wit akin to Monk’s own, while Cartier maintains fluid rhythm and Tanguay sustains the mood with light, crisp, animating brushwork. Derome’s vocalic alto comes to the fore in the fine three-way dialogue of Skippy.

Kirk MacDonald is a powerhouse tenor saxophonist whose mature style matches fierce rhythmic drive with focussed emotion and the sound of controlled aggression. His latest CD, Vista Obscura (Addo Records AJR025, addorecords.com), is a career high, winner of the 2015 JUNO award for Jazz Album of the Year, Solo. It presents MacDonald with the stellar rhythm section of bassist Neil Swainson and drummer André White, veteran American pianist Harold Mabern adding a special drive to the proceedings as well as his own animated solos. The CD is largely focused around MacDonald’s creative efforts, but there’s also a special dimension to the set. Every September, MacDonald and fellow tenor saxophonist Pat LaBarbera pay homage to John Coltrane’s genius at Toronto’s Rex Jazz and Blues Bar. Here MacDonald opens with an intense, faster-than-usual trip through Trane’s Lonnie’s Lament. LaBarbera joins him for three tunes here: one is a brilliant extended version of Naima, Coltrane’s best-known ballad, entirely worthy of the Coltrane legacy. MacDonald and LaBarbera (along with Mike Murley and Perry White) have long set a standard for mainstream Toronto tenor saxophonists – as educators as well as performers – and the legacy is evident in two very different players who have recently emerged. Dave Neill and Johnny Griffith are both graduates of the Master of Jazz Performance program at the University of Toronto (where Murley teaches), and both teach at Toronto’s Humber College.

Dave Neill’s Daylight (On the Fly Records OTF1284.4, davenell.ca) is marked by his distinctive, warm, round sound, thoughtful solos and compositions, developing a reflective, almost orchestral sound with his quintet. He’s used the same rhythm section since his 2008 debut, the fine combination of pianist David Braid, bassist Pat Collins and drummer Anthony Michelli, adding trombonist Terry Promane here. Neill has creatively shaped the session with four brief variations of his Thelonious Monk-like The Day Savers, played in duet with Braid and interspersed throughout the program. He also includes pieces by Promane and Braid, outstanding composers/arrangers of improvisation-friendly music. Braid’s Red Hero is a powerful, elegiac work that matches the depth of Kenny Wheeler and Gil Evans, a distinctive tradition with a strong Canadian component. For all the similarities, Johnny Griffith sounds very different on Dance with the Lady (GB Records johnny-griffith.com). He’s a more kinetic player, far less deliberate, pushing toward a raw expressionist edge, showing affinities with John Coltrane and the ancestral energies of rhythm & blues. He shares the front line with trumpeter Jeremy Pelt, a star in the New York mainstream firmament. It can be risky, but it works here, with Pelt, pianist Adrean Ferrugia, bassist John Maharaj and drummer Ethan Ardelli making consistently lively, well-executed music. The menacingly themed The Kuleshroscope is a highlight, with Griffith pressing further and further out.
One of the most in-demand percussionists, Tim Crofts, cellist Norman Adams and bassist Lukas Pearce have launched by the Halifax-based trio of pianist Gerry Hemingway. That's because the American drummer is at The Rex April 5.

Concert Note: Crofts - Adams - Pearce + Hemingway are at The Rex April 5.

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\[...\] Unique exchanges abound amongst the instrumentalists, particularly in the Kapsberger selections, ever shifting in rhythmic nuance...\]

—Dianne Wells, Dec 2014

... From the first hesitant measures, the listener immediately senses that indeed, this is what Beethoven would have wanted ... the phrasing always carefully nuanced...

—Richard Haskell, Dec 2014

... the Sonata for Cello and Piano (1946) which I must confess is my favourite selection with its shades of Debussy and cascading melodies ...

—David Olds, Dec 2014
Pierre Boulez turns 90 this year and DG honours the milestone in two limited edition sets, one of which is Pierre Boulez – 20th Century (DG 4794282, 44 CDs). Packaged in the familiar cube, the set contains every recording that Boulez made with DG of music composed during the last century. There are 13 composers represented, some of them familiar and some that are not exactly household names.

Born in Loire, France, Boulez early showed an aptitude for music and mathematics. He studied mathematics in Loire but music led him to the Paris Conservatoire and Olivier Messiaen whose analysis classes introduced him to the 12-tone technique of composition. Today he is regarded by his peers as composer, conductor, teacher and essayist, in that order. Simon Rattle stated that “There is a whole generation of us who were completely educated by Boulez.” As a composer, his output remains strange to the ears of many educated by Boulez.” As a composer, his performances being regarded as definitive and his recordings lauded far and wide. I recall having my high expectations exceeded attending a concert on May 22, 1969 in the Royal Festival Hall’s 20th Century Concerts with Boulez conducting the London Symphony Orchestra with soloist Isaac Stern. The depth of their Berg Violin Concerto still lingers in my ears.

The discs are sorted by composer starting with Bartók through to Webern on disc 44. Bartók is well represented on eight discs with Four Orchestral Pieces, Op.12; the Concerto for Orchestra; the Dance Suite Op.10; the Hungarian Sketches; Divertimento; The Miraculous Mandarin; Music for Strings, Percussion and Celesta, the Cantata Profana all played by The Chicago Symphony, and there’s more including The Wooden Prince; the three piano concertos (Chicago/ Zimerman, Berlin/Andsnes, LSO/Grimaud) and finally Bluebeard’s Castle with Jessye Norman from Chicago. Bought singly a few years ago these eight CDs alone would have cost about the same as this 44-CD box.

Berg has three works here: the Chamber Concerto, Lulu Suite and, on three CDs, a complete Lulu with Teresa Stratas, Wynne Minton, et.al. and the orchestra of the Paris Opera. Harrison Birtwistle has three CDs; Boulez the composer has four including Le Marteau sans Maître and Debussy has three all with the Cleveland Orchestra including a longtime favourite, the Première rapsodie for clarinet. Ligeti, who enjoyed a burst of interest after the film 2001 where his music was heard, has two discs as does Messiaen. Ravel has five and Schoenberg has four including Pelleas et Melisande, Pierrot Lunaire and a complete Moses und Aron. Stravinsky’s five discs include all the big ballets and other works with the Cleveland and Chicago orchestras. A disc each for Szymanowski and Varèse and three for Webern conclude this most interesting and important set. One can only muse... what if Boulez had not been interested in mathematics but architecture? Think about it.

EuroArts has issued a Blu-Ray disc of different Boulez performances of three pieces included in the above compendium. In a concert on May 1, 2003 in the Mosteiro dos Jerónimos, Lisbon, Boulez conducts the Berlin Philharmonic in their yearly special concert celebrating the orchestra’s founding in May 1882. Fittingly, Maria João Pires is the soloist in the Mozart Piano Concerto No.20 that contrasts nicely with the 20th-century works: Ravel’s Le Tombeau de Couperin, Bartók’s Concerto for Orchestra and Fêtes from Debussy’s Trois Nocturnes (EuroArts 2053074). The very first image that strikes the viewer, long before the music starts is the monastery itself and its Gothic Portuguese architecture that “integrates architectural elements of the late Gothic and Renaissance, with associated royal symbolism, Christological and naturalist.” Construction began in 1501 or 1502 and was well-funded by trade with the East. As time passed and construction continued it became a pantheon to the monarchy with no expense spared. It is almost beyond belief and understandably Lisbon’s prime tourist attraction.

The orchestra does not employ the full complement of players in the concerto but a reduced number to balance correctly for the Mozart. Pires is always so poetic in this repertoire, a pleasure to watch and a pleasure to hear. As for the other three works, the orchestra knows them and Boulez knows them even better but they come off sounding fresh and eminently correct. The video and audio are exceptional although recording the music must have been a challenge because of the long decay time that can cause some problems but hearing it at low level contributes to the sense of occasion and location. There is a bonus of a 19-minute tourists’ tour of Lisbon and environs including several examples of fado and some historical information. The ridiculously illegible cover design notwithstanding, this disc is recommended – don’t judge the contents by the cover!  

...the works recorded here are restored to life in a lavishly illustrated edition, played with great sensitivity by I Barocchi et al...  
—Robert Thomas, Dec 2014

...there are many lovely moments of musical and dramatic interchange, such as the item in the Handel section with the violinsts...“  
—Hans de Groot, Feb 2015

...the performances by all the singers are clear and colourful. Eileen Nash is especially outstanding in her performance and childlike vocal tuning of the ten-year-old Rita...”  
—Tiina Kiik, Nov 2014

...the wholenote.com
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Kevin Lau*: Treeship
Mendelssohn: Violin Concerto
Bruckner: Symphony No. 7
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Seymour: An Introduction

In last September’s issue of The WholeNote, in my preview of the Toronto International Film Festival, I wrote that the film I was most looking forward to was Ethan Hawke’s Seymour: An Introduction. It had been Hawke’s explanation of Bernstein’s teaching mantra (responding to Hubert Vigilia’s question on flixist.com, two years ago just as the film was taking shape) that piqued my curiosity and made the film a must on my TIFF to-do list.

Said Hawke: “He’s a very deep guy. I was touched by him, and I thought he had a lot to teach me about acting, and then I slowly realized that the way he’s talking about the piano relates to every profession.”

I was touched, charmed and inspired by Hawke’s moving documentary when I saw it at TIFF and couldn’t wait to see it again. Six months later, it’s begun an exclusive engagement at the Cineplex Varsity Cinemas. The second time I was even more moved. Be prepared to be moved.

Hawke (Boyhood, Before Sunrise, Before Sunset, Before Midnight) has given us a tender, warm portrait of the captivating pianist Seymour Bernstein. Among many things Hawke’s documentary does, it debunks the axiom that those who can, do and those who can’t, teach. And it does so with wall-to-wall piano music highlighted by Bernstein’s own playing of Chopin (Berceuse, Balade No.1, Nocturne Op.37 No.2) and Beethoven (Bagatelles Op.126, Sonata Op.111, “Moonlight” Sonata) among others, as well as some of his own compositions.

Hawke, at 40, was struggling with why he does what he does as an actor. At a dinner organized by Bernstein’s former student Tony Zito, Hawke felt more comfortable around the 84-year-old Bernstein than anyone else. He seized on their rapport as the impetus to document the older man’s teachings.

A good place to start was with The New York Times’ culture reporter Michael Kimmelman, who had begun lessons with Bernstein at five. Kimmelman’s mother, who used to sit sketching during his lessons in Bernstein’s apartment, presented the teacher with a sculpture of his hands that I could touch the sky” are, in that moment, absolutely believable.

Bernstein himself had begged his mother for piano lessons when he was six despite the lack of music in his home. A sensitive soul even then, Scarlatti felt familiar to him and he cried over Schubert’s Bagatelles Op.119. He was six when he first heard the “real essence of who we are resides in our talent.” If he was practicing well, things in general went well: “Music and life will interact in a neverending cycle of fulfillment.”

He had a patroness, a wealthy woman who was also a spiritualist, who sponsored his European concerts and provided one of her houses for him to live in. Which he did for a year, before the almost daily gifts that were delivered convinced him to give it all up. She was growing too enamoured of him.

Then, at 50, in 1977, Bernstein gave a farewell concert at the 92nd Street Y, yielding to “nerves.” Public performance terrified him; he had terrible blocks, physical symptoms, memory lapses, a feeling of inadequacy as a pianist: “If you feel inadequate as a musician then you’ll feel inadequate as a person.” Yet he tells Hawke that most artists should be more nervous. He recounts a story about a young actress who was surprised to find the great Sarah Bernhardt in a state back-stage. When she told Bernhardt that she never suffered before a performance, Bernhardt replied: “You will get nervous when you learn how to act.”

Bernstein rebuilt his own self worth by teaching and workshopping - he’s currently on the faculty of NYU’s Steinhardt School of Culture, Education and Human Development. He found his creative identity as a teacher. “I poured it into you,” he tells Kimmelman.

At an NYU master class he demonstrates how the impetus for an entire sonata (Beethoven’s Op.110) develops out of the first four bars; the sound he creates on the keyboard seems to grow, not die (as the student’s did). “Don’t move in a way that the energy is pulled away from the piano,” he advises another. The key is “to inspire and encourage an emotional response, not just for music but for all aspects of life.”

He thrives on solitude; he’s lived for 57 years in the same apartment [by now it must be 60]; Hawke shows him making up his sofa bed one morning before breakfast while he sorts out all the thoughts that course through him. He finds the sense of predictability of music something he can control, as opposed to the world outside: “Avoid excess analysis and allow the music to reveal its own beauty.”

He studied with such storied musicians as Alexander Brailowsky, Sir Clifford Curzon, Jan Gorbaty, Nadia Boulanger and Georges Enescu. Curzon, his most significant mentor, always his hero and the model of “what you should be,” once told him that the most important thing about choosing a piano is “how softly the piano will play.”

There is wonderful vintage footage of Curzon playing Schubert’s Impromptu Op.90 No.4 in the basement of Steinway Hall. The basement has its own role in the film as Bernstein searches out a suitable piano for the recital Hawke will film in the Steinway rotunda before an invited audience of (mostly) the actor/director’s friends and colleagues. Watching Bernstein’s delight in finding a piano that responds to his playing of the opening of Beethoven’s Piano Concerto No.4 is another of the countless musical treasures of this film.

Spiritual teacher Andrew Harvey, one of the key talking heads Hawke turns to, notes Bernstein’s integration of the ordinary and the archetypal. “The key is that music can produce ecstasy and you [Bernstein] have the touchstone from which you can gauge everything else.” (Bernstein believes – much like Marc-André Hamelin – that a performer gets closer to the creative process when he plays, if he also composes.)

The film’s aesthetic and narrative climax is the recital in the Steinway Hall rotunda. Here, Hawke gives his artistic sense full flower by seamlessly cutting back and forth from Bernstein playing Schumann’s Fantasie Op.17 in his apartment to performing it in the rotunda recital. What makes it so compelling is Bernstein’s description of how he feels about the piece while playing it in his living room: “it just rips him apart, it’s just so impossibly beautiful; it has one potential for perfection.”

Music is a reminder of our own potential for perfection.

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Seymour Bernstein

It’s unmissable. Cinemas. The second time I was even more moved. Be prepared to be moved.

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