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Vol 20 No 8

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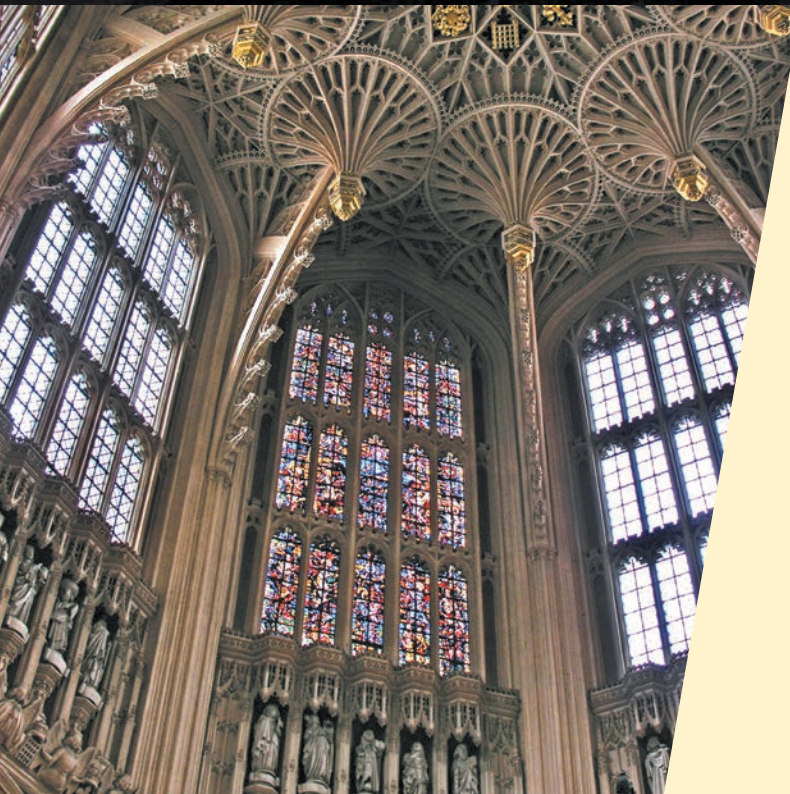


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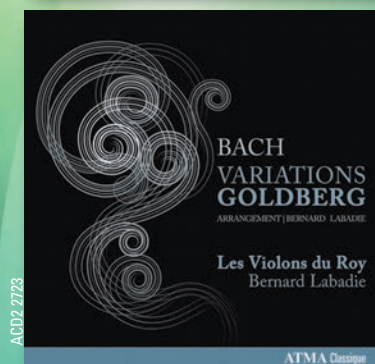
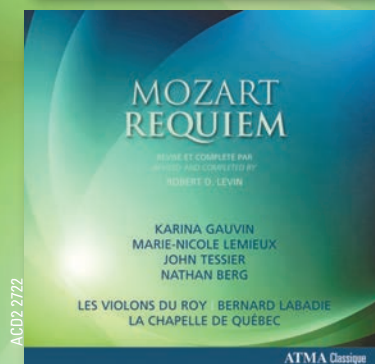


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Dark Clouds And Silver Linings

It's hard to believe that April Fool's Day was less than a month ago. This is after, all a month during which not only do we at *The WholeNote* have to do our usual aggregating of the live local concert scene and commenting on it, but we also have to pull together our annual Choral Canary Pages — an astonishing (to me, anyway) snapshot of the range and diversity of our readership's involvement in playing the world's oldest, most basic and most sophisticated instrument — the human voice. So right now April 1 feels as though it is many hours more than a simple month's worth of work in the past.

As I am sure it must feel for the Toronto Symphony Orchestra.

Some of you may remember that Michael Gilbert of *Musical Toronto* — the blog that, far more adequately than any of the city's daily media, reports on the daily passage of the musical events we chronicle monthly here — got April Fool's Day off to a flying start with the announcement that the Toronto Symphony Orchestra had acquired major new sponsorship and was, accordingly, being renamed The President's Choice Symphony Orchestra.

Given the role that naming rights play in corporate sponsorship of Culture and MUSH (museums, universities, schools and hospitals) the announcement was just credible enough for the joke to have real traction on April 1, only to turn really sour a week later when the actual TSO president's choices put him front and centre in the harsh glare of public scrutiny over the TSO's decision to "uninvite" pianist Valentina Lisitsa, scheduled to appear with the TSO that week to perform the Rachmaninov second piano concerto.

True to our calling as makers of lists here at *The WholeNote*, we dutifully documented, in the April 14 issue of *HalfTones*, our regular midmonth e-letter, the range of public reaction to the Lisitsa affair.

And we also threw in an opinion of our own, which (for the benefit of those of you who don't yet read *HalfTones* regularly) was this: when the leader of an organization makes a difficult decision, as in this case the TSO's president did, the reasons stated for that decision become part of that leader's legacy, even more than the decision itself. Some agreed with his decision; some did not. But explaining that Lisitsa had been uninvited because her widely tweeted political opinions "might be deeply offensive to some" has put the TSO (which though private bears our city's proud name) on a very slippery ethical slope.

(On the other hand, for those of you rubbing your hands at the possibilities the precedent sets, I invite you to sign the online petition calling for the works of all composers of the Third Viennese School to be permanently uninvited from TSO programming, because atonalism is clearly deeply offensive to some.)

Silver lining: the uninviting of Valentina Lisitsa had a profoundly moving corollary, in that a scaled-down version of the concert in question went ahead, without a soloist, without an intermission, and with only one work on the program — Mahler's *Fifth Symphony*, under the baton of a former TSO music director, Jukka-Pekka Saraste.

As a piece of programming to suit the occasion, the Mahler could not have been better chosen. The orchestra was clearly burning to DO THEIR REAL WORK, the audience was ready to listen, and Saraste, conducting without a score, gave us all the opportunity, for 90 minutes, to traverse the entire emotional landscape of the turbulent week. Mahler *Five* starts bleak as can be and ends determined to be happy. Granted, cheerfulness in a major key is seldom as convincing as emotional storm and stress in a minor mode. But as the work came

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Centre for Social Innovation

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PHONE 416-323-2232 | FAX 416-603-4791

Publisher/Editor In Chief | David Perlman

publisher@thewholenote.com

Chairman of the Board | Allan Pulker

directors@thewholenote.com

EDITORIAL

Managing Editor | Paul Ennis

editorial@thewholenote.com

Recordings Editor | David Olds

discoveries@thewholenote.com

Social Media Editor | Sara Constant

editorial@thewholenote.com

Listings Editor | David Perlman (acting)

listings@thewholenote.com

Club Listings Editor | Bob Ben

jazz@thewholenote.com

SALES, MARKETING & MEMBERSHIP

Concerts & Events/Membership | Karen Ages

members@thewholenote.com

Record Industry Sales/Marketing | Thom McKercher

thom@thewholenote.com

Advertising/Production Support/Operations

Jack Buell | adart@thewholenote.com

Classified Ads | classad@thewholenote.com

Website/Systems | Bryson Winchester

systems@thewholenote.com

Circulation/Subscriptions | Chris Malcolm

circulation@thewholenote.com

SUBSCRIPTIONS

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THANKS TO THIS MONTH'S CONTRIBUTORS

Beat Columnists

Hans de Groot, Jack MacQuarrie, Benjamin Stein,

Paul Ennis, David Olds, David Podgorski,

Ori Dagan, Wendalyn Bartley, Bob Ben

mJ buell, Christopher Hoile, Andrew Timar

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to a close there was consensus in the house, from players and audience alike — dammit after a week like this we have EARNED our D Major!

If only for a moment, the music itself was the only story, front and centre, which is as it should be. "THIS is what it's really about" I heard someone say as we all stood to applaud (and I don't *think* it was me talking to myself).

Koerner by name: The 21C Festival (now in its second year at the Royal Conservatory) is to a large extent the brainchild of the same individual who sponsored the performance hall that is the jewel in the crown of the RCM. This little festival is a building project every bit as complex and important as the building it sits in and will take as much time and attention to bring to fruition. Wende Bartley's In With The New on page 14 suggests that so far things are on the right track.

The world's oldest instrument II: If like me you have always thought of barbershop singing or a cappella in general, as somehow inferior to "real" choral singing, then do yourself a favour and read the first half of Ben Stein's column (page 22). And then carry on and read the rest of it! Soccer, by virtue of its lack of dependency on pads and gear and other equipment, has earned the title "the beautiful game." Perhaps unaccompanied singing stands poised to do the same.

We Are All Music's Children: Somewhere along the line, in the next couple of issues (if it hasn't happened already) the number of people interviewed for MJ Buell's column/contest in this magazine will pass the 100 mark; each of them has

answered the same simple set of questions. No two sets of answers have been the same. And the reservoir of people to interview will never run dry as long as music lives. Regular readers of the column, stay tuned! Come September 25 Music's Children will be helping us celebrate *The WholeNote's* 20th anniversary, and you could be at the front of the line to join the celebration.

Listen Up! If you are not in the habit of reading the record reviews at the back of the magazine (because what's the point of reading words about music when you can't hear the music the words are about), then you won't have seen the bright yellow arrow sign below. Just saying!

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Ann Cooper Gay

First the Child, Then the Music

PAULA CITRON

Ann Cooper Gay was born, raised and educated in Texas. There are two photographs that she digs out on cue to prove to disbelieving Canadians that she is truly a Texas girl. The first is a shot of her adolescent self in her backyard proudly carrying a rifle. The second confirms that she was a majorette in college, baton included. How this Texan became a prime mover and shaker in the Toronto music scene is an incredible journey.

Cooper Gay, 71, recently announced that she is stepping down as executive artistic director of the Canadian Children's Opera Company. In her life she has been a pianist, organist, flutist, opera singer, elementary school teacher, college instructor, instrumental conductor and choir director, not to mention social activist, master of languages and a talented tennis player. No one who knows her believes that Cooper Gay will actually settle into a life of quiet retirement. Somewhere she will find a place to make music.

Ancestors on Cooper Gay's maternal side arrived in Texas by covered wagon before it was even a state. Her paternal ancestors guarded cattle trains headed for the military, which included supplying the command of George Armstrong Custer.

Born in the small North Texas town of McKinney, Cooper Gay grew up in Palacios on the Gulf Coast. Her father was a merchant and her mother taught school. Both parents supported her obvious musical gifts. She started piano lessons at four, got her flute when she was six and was an organist at ten. "I was very lucky," she says, "that a small town like Palacios had music teachers who had studied with the best."

Cooper Gay's younger brother, Gene Cooper, of whom she is very proud, calls himself a red neck with a Ph.D. He is a doctor of theoretical physics and chemistry specializing in research and development. He is equally proud of his sister. "Ann could sight read anything," he says. "When she was just in grade nine, she made all-state band which is a very big deal in Texas."

At Austin College, which is not in Austin but in Sherman, Texas, her roommate was Peggy Hendricks. According to Hendricks, the traits by which Cooper Gay would become known crystallized at college – her loyalty, gregariousness, self-discipline, and boundless energy. She also discovered the power of the pipe organ, and that instrument became her B.A. concentration. Her final recital was performing Poulenc's *Organ Concerto* with the Dallas Symphony. Friend Joanna Winchester describes her as being so talented that she was the pianist of choice when it came to accompanying the recital pieces of others. Says Winchester: "Not only could she play flute, piano and organ, Ann also sang in the a cappella choir. She had a beautiful soprano voice that hadn't been discovered yet."

Cooper Gay married fellow student and emerging tenor Edward Matthiessen in her final year. Says Cooper Gay: "Nowadays, we'd live together and not get married. It was different then." The couple decamped to Europe, where her husband studied voice in Austria and

Germany. She took German classes, and in Hamburg taught English and music at a high school. Says Cooper Gay: "I practised on an organ that Bach had played. You had to climb four flights to get there and it was so cold I cut the fingers off gloves to make half mittens."

The couple was away a year and a half before returning to grad school at the University of Texas in Austin. With the threat of the draft hanging over them, after a term they moved to Vancouver in 1968, where Winchester and her husband were living. Matthiessen attended the opera school at the University of British Columbia, while Cooper Gay had organ jobs and worked in a library. "The FBI called my parents," she reports.

It was at this time that Cooper Gay became very serious about voice. "I accompanied singers all the time," she explains, "and I thought to myself, I could do this. I also sang along to Ed's opera records. He coached me and I successfully auditioned to study voice at UBC." She spent two and a half years in Vancouver before coming to study opera at the University of Toronto which offered her a scholarship. At this point, the marriage was over.

Cooper Gay played several roles at U of T, including the best Anne Trulove (in *The Rake's Progress*) that

opera coach Stuart Hamilton had ever seen. He also coached her much-praised Violetta in *La traviata* when she joined the Canadian Opera Company. "Ann knocked me out with her emotional energy" he says. "She had a light lyric soprano with an easy top and some coloratura. It was a very attractive sound. She didn't have a major voice, but she had a major personality which could have led to a major career."

What stopped the opera career was marriage to Errol Gay in 1975 and the birth of two daughters.

Cooper Gay met him when he was assistant conductor on a COC North American tour of *Così fan tutte* (she sang 100 Despinas in two years). Cooper Gay was elected by the cast to get Errol Gay to slow down the tempi of his conducting. The singers secretly taped a performance, then Cooper Gay was to invite Errol Gay to a room party where he would hear the tape from the hallway. As they passed the door, he stopped and said, "That's too fast!" The tempi problem was solved and a 40-year relationship began. Incidentally, he doesn't remember the infamous tape as the beginning of their relationship. Rather, he says their romance heated up when they were dancing together in a country-and-western bar in Shelby, Montana.

"Ann and I are a musical couple, he says. "Our careers are linked in so many ways. Ann was my choice when I needed an associate conductor for the Hart House Orchestra, and she brought me in to help with her choirs. I arranged music, did piano accompaniment for rehearsals and discussed repertoire." His wife also commissioned him



(above) Ann Cooper Gay with CCOC Choristers Michaela O., Ilya S. and Ella F. (2011)

(right) Cooper Gay as Violetta in the COC's *La Traviata* (1976/77)



to compose three children's operas for the CCOC.

The couple left the COC after daughter Heather was born. They spent the first year of the baby's life taking her on tour, but it became clear that they needed a settled existence. Errol Gay got a job teaching orchestra at Sul Ross State University in Alpine, Texas where the couple's second daughter Erin was born. During the three years they spent there, Cooper Gay privately taught voice and flute, minded babies and put on operas.

Baritone Peter Barcza, who sang with her at both the opera school and the COC, recalls a particularly eccentric *Rigoletto*. "Ann phoned me to say she wanted to bring some of her COC pals down to Alpine to put on an opera. As a joke, I said we should make it a western because it's Texas, and that's what we did." According to Barcza, The Duke's court became Duke's Saloon, Magdalena was a Miss Kitty type bar girl and Sparafucile was Native American. Barcza performed *Rigoletto* like crusty character actor Gabby Hayes. The western set was built by a rodeo rider called Pepper Brown. Says Barcza: "It was a surprisingly good production."

After Alpine, the couple moved to Boone, North Carolina where Errol Gay taught orchestra at Appalachian State University. Cooper Gay had two organ jobs, sang with the Charlotte Opera and performed in oratorios. The couple returned to Toronto in 1982, when Errol Gay became the Toronto Symphony's assistant librarian, a post he held for 24 years. Says Cooper Gay: "I had to stop singing. Both Erin and I became sick because there was formaldehyde in the house we were renting."

Cooper Gay became an elementary school music teacher. Myna Denov was a colleague. "Ann never wrote a kid off," she states. "There was one child who wouldn't come to orchestra because he couldn't function well in a social setting. She sent a classmate to go and get him and she brought this fringe kid into the fold through warmth, nurture and inspiration. Her approach was holistic, first the child, then the music."

Choral singing next attracted her. She founded the High Park Choirs in 1986 and the Children's Choir at the Royal Conservatory of Music in 1987. She was an assistant professor of music at Houghton College in upstate New York (1993-94), and conducted both the University of Toronto Women's Chorus and the Youth Orchestra of Toronto. She also taught pedagogy classes at U of T. In 2000 she took over the Canadian Children's Opera Company, and in due time the CCOC became her predominant occupation.

The organization was created in 1968 by Ruby Mercer and Lloyd Bradshaw to furnish trained children to appear in COC productions. Acting was as important a component as singing. The CCOC also put on its own opera productions. She was the first director to have stage experience. Nina Draganic was CCOC general director when Cooper Gay was hired. The late Richard Bradshaw, then general director of the COC, was on the hiring committee. Says Draganic: "Richard told me, she's going to drive you crazy but she's worth it, and in fact, she had so many ideas, I felt like I'd been hit by a tsunami. Knowing Ann was exhilarating and exhausting."

When Johannes Debus became music director of the COC he had no idea he would have access to a trained children's chorus. "Ann is a torch," he says. "She herself is passionate, and she invests her singers with passion." Sandra Horst, COC chorus master, declares that she never has to worry about pronunciation because of Cooper Gay's skill with languages. "The children come so well prepared that I just need one music rehearsal with them." Ken Hall is the current general manager of the CCOC. "Ann doesn't sugarcoat things," he says. "She is very forthright. She doesn't pretend that things are good when they're not. She cuts people down, Errol included, but then with her southern charm, she tells them she loves them."

For composer Dean Burry, who has crafted two original operas for the CCOC, and stage director Joel Ivany, to work with Cooper Gay is to become part of her extended family. For example, she threw a baby shower for Burry's first child and knitted a little wool pig for Ivany's infant son. "Where did she find the time?" wonders Ivany. Says Burry: "When Ann talks to you, she makes you feel that you are the centre of her universe." Accompanist Bruce Ubukata calls her "a pied piper-ess"

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Cooper Gay coaching CCOC chorister Dov H. during a rehearsal for *Dido and Aeneas* (2005)

for her ability to attract and inspire children. Michael Albano is both librettist and stage director for the three children's operas he wrote with Errol Gay. Says Albano: "Clearly Ann has the extraordinary gift of translating skills from her own experience, and transmitting them to the children."

No matter how many former and current CCOC members one talks to, it becomes an oft-repeated theme. That Cooper Gay has the gift of remembering every young person she ever taught. That she instilled in her young charges the magic and the drama of opera. As jazz vocalist Sophia Perlman says: "Ann would get us inside the skin of a song. She'd focus on how music can tell a story."

The numbers speak for themselves. More CCOC choristers have gone on to careers in music during Cooper Gay's 15 years than the other 47 years combined. Kate Applin is a case in point. Both Applin and her sister had dropped out of the CCOC before Cooper Gay took it over, but it was Cooper Gay who lured them back in, insisting that they

needed music in their lives. Applin credits Cooper Gay with the inspiration to start her own company, Metro Youth Opera, which provides performance opportunities for emerging opera singers who have just graduated university.

Perhaps we should leave the last word to Cooper Gay's family. Elder daughter Heather is a mother and a Grade 2 teacher in California. She calls herself the black sheep because she didn't have a career in music, which, after all is the family business. "There were a lot of big personalities in the house," she says. "Mom likes things on a grand scale. *Aida* wouldn't be a problem for her." Erin is both a talented French horn player and singer who is about to release her first album, a fusion of early, folk and contemporary music. "Mom wants to share her music with others. It's a beautiful way to be an artist."

And from Errol Gay: "Life with Ann has been a wonderful trip. She inspires me to do stuff beyond my capabilities. I'm a bit of a pessimist, so it does me good to be married to an incurable optimist."

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.

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Ann's Retirement Tea will take place Sunday, May 24, 2 to 4 pm, in the Courtyard of the Joey and Toby Tanenbaum Opera Centre, 227 Front St. East, rain or shine.

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Andrew Davis In Conversation

DAVID PERLMAN

“I rather suspect you are going to be running into a bit of a ‘Sir Andrew Davis, this is your life’ ambush when you hit town this time” I say into the phone. The response is an amiable guffaw. It’s 8:05am Sunday morning, Melbourne time, for him; just after 6pm Saturday night here in Toronto for me. Davis is “waking up slowly” he says, after a performance with the Melbourne Symphony Orchestra, the third of three towering programs over a four-week period.

Davis is Chief Conductor at Melbourne, Conductor Laureate of the BBC Orchestra, and, for the past 15 years Music Director and Chief Conductor of Lyric Opera of Chicago (an appointment recently extended through the 2020/21 season).

He is, of course, also Conductor Laureate of the Toronto Symphony Orchestra, a position he assumed after being the TSO’s Music Director from 1975 till 1988. So, add the 27 years he’s been returning every year as Conductor Laureate to the 13 he spent as Music Director, and the stage is set for the “Forty Years on the TSO Podium” possible ambush I alluded to when he returns to town mid-May for a two-week, three-program stint commencing with the Verdi *Requiem* May 21, 22 and 23.

“It’s something I am tremendously proud of,” he says, before pointing out that in terms of consecutive years it’s actually 42 not 40; “Karel Ančerl had died in the summer of 1973” he explains, “so 1973/74 was one of those audition years. They were trying to keep as much of Ančerl’s programming as possible intact, and so they needed someone for [Janáček’s] *Glagolitic Mass* ... not a pushover. But they knew I knew it; I’d had to learn it in four or five days in London in 1970 after being called in ‘due to the indisposition of a colleague,’ as they say. ... Anyway that was my very first TSO concert in May of 1974, *Don Quixote* in the first half and the *Glagolitic* in the second



Andrew Davis and Louis Lortie in rehearsal. (1978)

and it went well; in June Walter Homberger came over to England and offered me the job. But I was back again once more in the spring of 1975 before assuming the post in October. I remember that spring concert ... We did Elgar *Two* and afterwards Walter [Homberger] came rushing backstage – he had been sitting with an important board member – and Walter said ‘he (the board member) says tell him NO MORE ELGAR!’” Another great guffaw.

(That October, by the way, the start of Davis’ first season as TSO Music Director was also the last season that the TSO provided the orchestra for the opera, he tells me in passing. But that it seems is a story for another day.)

A sense of opera, though, is very much part of the Davis conducting skill set, at a visceral and far-reaching level. First of the three programs he has just finished conducting in Melbourne, to rave



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reviews, is Berlioz's *Damnation of Faust*. And the first of his three upcoming Toronto programs is the Verdi *Requiem*. I've seen him quoted as calling the *Requiem* "Verdi's greatest opera" I say. "Yes, well I suppose that's one of those things that get said," he replies.

There seem to be parallels, I suggest – *Damnation* which is pretty near unstageable, and the Verdi which is in some profound way operatic. "I suppose that's true. I like doing those big [single work] things which are always kind of tough but they are fun to do." Both, he says, fall into a category that he likes to call "theatre of the mind" although, he points out, at Lyric Opera of Chicago they did successfully stage the Berlioz a few years back.

As for the Verdi *Requiem*, his operatic take on the work is further revealed when he describes the soloists he has assembled for the performance here. All of them (Amber Wagner, soprano, Jamie Barton, mezzo-soprano, Frank Lopardo, tenor, and Eric Owens, bass) are regulars at Lyric Opera. Owens for example, recently did *Porgy* for him at Lyric, and will return as Wotan in the new *Ring Cycle* Lyric will mount in 2020/21 – no doubt part of the reason for the six-year contract extension mentioned at the outset of this piece.

By the standards of the Melbourne engagement Davis is just coming off, the Toronto concerts this time round (the Verdi aside)

perhaps offer slightly lighter fare (Mahler *Three* vs Holst's *The Planets* for example.) But what they may lack in toughness they will certainly compensate for in other ways. Who can look at the photograph of the 18-year old Louis Lortie and the 34-year old Davis, preparing the Liszt: Piano Concerto No. 1 for the TSO's historic 1978 voyage to visit to China and not want to find out what changes in artistry the years have brought to both men?

For each of the other pieces chosen for the three concerts there is some lovingly chosen historical referent. For example, the Toronto Children's Chorus will join the TSO in the third of the concerts. The TSO was the first, Davis explains, to use a children's chorus for the Holst and they will also perform the world premiere of a work by Ed Frazier Davis titled *The Stolen Child* for children's chorus and orchestra a work, specially commissioned by the TSO for the occasion.

Frazier Davis is his son, Andrew Davis explains. And there's a story too about Davis' role in the formation of the Toronto Children's Chorus. (As he explains it, they were recording *The Nutcracker* and needed a children's chorus; he knew Jean Ashworth Bartle, and "that was that.")

Forty years later, or forty two, Davis' commitment to Toronto (and Toronto's commitment to him) remain.

"I am very proud of my record here" he



says. "There's not one that I have missed. There was one that I was afraid I was going to miss because I was due. I was going to miss, I can't remember what year it was. I was due to do two weeks in the fall and that was when they went on strike. But as it happened I was also scheduled to come to conduct *Messiah* at Christmas and they had settled by then so I was delighted that my record remained unbroken.

Andrew Davis and the COC

Andrew Davis' first season as music director of the Toronto Symphony Orchestra was also the last season in which the TSO served as the orchestra for the Canadian Opera Company. It was an interesting time as players had to decide where their loyalties lay. "There were conflicts of time," Davis says, "so basically from the word go the opera orchestra was a self-contained and separate entity."

It's hard to gauge from chatting with Davis what the reasons were, but the fact remains that he was not invited to conduct at the COC until *Ariadne* in 2011, followed by a return visit the next year for what he describes as a "wonderful kinky double bill of *A Florentine Tragedy* and *Gianni Schicchi*."

"And you know, at the time they said, you know, gosh here you are finally making your debut with the COC and I had to say, well you know, it's not in fact my debut with the COC, it's my debut as a conductor. Because there was one time back in the day when Lotfi [Mansouri] was in charge, they did a production of *Fledermaus* and they did this thing in Act Two of having guests come in and perform some extra song – I think Maureen [Forrester] came in and sang some sort of cabaret song. ... Well, I sang 'I Am the Very Model of a Modern Major General' ... in *Fledermaus*."

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Honouring Glass

2015 GGF Glenn Gould Prize Laureate announced

The April 14 announcement of Philip Glass from the Koerner Hall stage as the 2015 winner of the \$100,000 Glenn Gould Prize was perhaps more imbued with history for one of the jurors, pipa player Wu Man, than anyone else on the stage. Granted, she was just one of a distinguished international jury of ten (including jury chair Bob Ezrin). They convened in Toronto for a 48-hour period, charged with the near-impossible task in that short time of whittling down to one winner a briefing book of 80 nominees.



Where Wu Man stood out on the jury is that in her previous brush with the Glenn Gould Foundation, she was a winner herself – not of the Glenn Gould Prize, but as 1999 Gould laureate Yo-Yo Ma's choice for the accompanying City of Toronto protégé prize, whom the laureate himself (yes so far the laureates have all been men) chooses.

Being chosen as Ma's 1999 protégé was immensely significant for Wu Man. "When I received the protégé prize in 1999 I can say it changed my musical life," she told me backstage at Koerner, after the announcement, "because in 1999 I was just landed in North America from China and the prize actually inspired me to think of larger musicianship and encouraged me to explore new ways to communicate with people through music. So this year I am back but since 1999 I have been working differently in music. It's a great honour to be back and sitting in the jury side by side with all those highly respected individuals."

As have most of the Glenn Gould Prize laureates, Ma embraced the term protégé in its fullest sense, drawing Wu Man into his closest circle of trusted collaborators. "Yes. He took it seriously. I am a founding member of the Silk Road Project and still working together very strongly after 15 years. Definitely as a protégé I experienced a protection, growth as a musician. And it opened my mind. And that is because of this prize and the opportunity it gave."



Our cover, February 2014

Interestingly, Wu Man's connections with this year's prize winner are also direct and personal: "I had no idea when I was in China who Philip Glass was. So as I came gradually to learn about American musical styles, minimalism, working with Philip Glass has been a highlight in my musical life experience."

"I will tell you this" she continued. "He is not only *the* Philip Glass of so many music achievements, a great composer of our time, but he is also a really nice human being – really very nice. I remember I went to his apartment in New York City to improvise. He said 'play something'; I said how about a Buddhist tune? And just improvised and he just gradually put hands on the piano and started to play and then I said 'Philip, that wasn't the key! It's wrong!' and he said 'oh, oh oh, okay sorry ... just carry on, I will catch up with you later.' So that gives me my sense of him: very human, as a musician and a person; very comfortable to work with."

Bob Ezrin, chair of the jury, had this to say about Glass.

"Philip Glass is one of the towering figures of modern music. With an iconic career that has spanned 50 years, his body of work is unrivalled in its breadth and depth. He not only helped to reclaim tonality as a vital force in serious music, he took minimalism and brought it from the fringes of the avant-garde to the mainstream."

For Brian Levine, director of the GGF, the 11th laureate brings "the Prize" closer to the elusive goal of "Nobel Prize for the Arts," a universal "touchstone for excellence in the arts as a testament to the human creative spirit, as Glenn Gould himself was." And of Glass he says: "In his work and life, he reveals himself to be a man of deep spirituality and conscience as reflected in the themes of his operatic creations and film scores. We are honoured to present the Prize to an artist of such originality, conviction and vision."

The other jury members were: Petula Clark (UK); Adrienne Clarkson (Canada); Jay Hunter Morris (United States); HRH Julie of Luxembourg (Switzerland); Martin Katz (Canada); Michael Ondaatje (Canada); Sarah Polley (Canada); and Deborah Voigt (United States).

And lest in focusing on this year's laureate we lose sight of the human dynamo whose name the award bears, broadcaster and writer David Jaeger, elsewhere in this issue (page 76), offers up some of his own memories of Glenn Gould, the man.

David Perlman

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In the end, listening and creating with sound is totally intertwined with the ear – that part of human anatomy that is always active. It's not so easy to close our ears when we don't want to hear something, unless we use earplugs or noise-cancelling headphones. In contrast, it's relatively straightforward to shut out visual images – we just close our eyes. But just because we're always hearing something, doesn't necessarily mean we are actually listening. What happens when we are truly listening is complex, and the stakes can get really high when we're exposed to sounds that are unusual, unfamiliar or even shocking.

21C: Starting from Skratch. This is exactly one of the driving forces behind the upcoming 21C Music Festival – to create opportunities for the presentation of courageous music, music that stretches the ear beyond what it's used to. Now in its second year and presented by the Royal Conservatory of Music with its partners, the festival runs from May 20 to 24 and offers 60 works with 34 world, Canadian or Ontario premieres. One of the distinguishing features of this festival will be the bringing together of artists and creators from different genres and backgrounds to generate a lively onstage dialogue of new sounds and ideas.

One of the more fascinating collaborations of 21C is happening on May 23 between Afiara (the Royal Conservatory's resident string quartet), four composers and DJ artist Skratch Bastid. Afiara violinist Timothy Kantor told me that at the heart of this combination is a meeting along the borders, a place that Bartók believed provided the most fertile ground for innovation. This particular meeting ground seeks to create a remix of what makes Toronto sound unique, given its unique cultural mix.

What is a Toronto sound? is the question under investigation. All four composers, each coming from their own distinctive backgrounds, were originally commissioned to write new works for string quartet that were influenced by popular styles. But what makes this project stand out is that things don't stop there.

Each of the four pieces was then recorded and handed over to the renowned Maritimes-born, Toronto-based Bastid, who has created a worldwide following based on his versatility in different dance music styles and his capacity to always stretch himself in new directions. He remixed the string quartet recordings using all sorts of sounds, songs and genres as part of his response, including recording snippets of string sounds he needed from the Afiara members. To keep the musical conversation going, his remixes were then given back to the composers, who then created a new piece for string quintet in response. This step gave the composers an opportunity to listen to "the Bastid's" sonic imaginings and then take specific ideas even further

to create a live performance piece for the quartet and Bastid. All three stages of the process will be presented at the concert, so the audience can listen in to how the whole project developed. All twelve pieces will also be available on the upcoming CD *Spin Cycle* scheduled for release in mid-May.

21C: Saariaho. One of Europe's leading composers, Finland's Kaija Saariaho will be the featured artist this year, with five Canadian premieres of her works in two different concerts. Saariaho will also be involved as a mentor in Soundstreams' week-long Emerging Composers Workshop with the final pieces performed as part of the festival. Saariaho's music is distinctive for its ability to take the listener deep into the terrain of the subconscious through the use of sound colours or timbres. In an email correspondence I had with her recently, she talked about how different sounds, and the sounds of nature, as well as the acoustics of specific places, have always been important to her, beginning when she was a child. Her brilliance lies in how she has translated environmental sound, as well as aspects of human behaviour such as dreaming, into musical form. Because her sound palette encompasses both instrumental and electronically based sounds, she has devised ways of creating seamless connections and transformations between these two worlds. Her approach is to use the results of a computer-based analysis of how specific

sounds are constructed to create harmonic and timbral structures for her music.

You can hear how this alchemical mix of scientific analysis and creative imagination comes alive on the Koerner Hall stage on May 21 at 8pm. This concert includes three solo instrumental pieces as well as the North American premiere of her piano trio *Light and Matter*. Saariaho drew inspiration for it while watching the continuous transformation of the colours and light visible on the leaves and tree trunks in a nearby park outside her window. Her vocal work *Grammaire des rêves* (to be performed May 23 at 5pm) translates research on how our moving body affects our dreams into musical sounds and form.



Skratch Bastid with the Afiara Quartet

It will also be interesting to hear the results of her mentoring the four composers chosen to participate in Soundstreams's Emerging Composers Workshop in the After Hours concert on May 22. Saariaho sees her role as encouraging composers "to search for their personal compositional voice, without trying to calculate what could be the most successful path to take."

21C: At a Glance. Other collaborations that promise stimulating results include the opening 21C concert on May 20 which features a RCM-commissioned work from drum legend Stewart Copeland of The Police – a duet between himself and Canadian pianist Jon Kimura Parker. This work presents another approach to the remixing idea, with Copeland and pianist Kimura Parker combining their own pieces with renditions of the likes of Stravinsky, Prokofiev, Bach and Ravel. And yes, this theme of the mixing up of elements continues on May 22 with the 70-minute multimedia work *Illusions*, which combines new compositions from three different composers (Nicole Lizée, Gabriel Dharmoo and Simon Martin), Ives' *Piano Trio* and visuals (projections designed by Jacques Collin, a longtime associate of Robert Lepage). The festival concludes May 24 with a concert of music influenced by Latin American musical styles and rhythms presented in partnership with Soundstreams. Acclaimed guitar virtuosos Grisha Goryachev and Fabio Zanon, Argentine bandoneon player Héctor del Curto, Colombian singer María Mulata and pianist/composer Serouj Kradjian will be setting the tone on stage, along with two world

premieres by Canadian composers Andrew Staniland and Mark Duggan.

Because the list of new premieres and featured performers is extensive, I recommend checking out the complete schedule for the festival.

Subtle Technologies

Festival. Returning to this article's opening theme of the human ear, it's inspiring to see how the scientific world is expanding its reaches into sound. Now in its 18th season, this year's Subtle Technologies six-day festival, "3rd Ear: Expanded Notions of Sound in Science and Art," runs May 25 to 31. Combining speaker and panel sessions with performances in sound, music, film and other multidisciplinary works, the festival is exploring the mind- and body-altering properties of sound, including a look at how we can work with sound as a resource for better living and social progress. Toronto's Continuum Music is a major partner in this endeavour, and will be hosting an evening of team collaborations on May 28 between leading Canadian composers, scientists and contemporary artists. An example of the nature of these collaborations is the piece titled *Ice*, an immersive mixed-media and sound installation created by media artist Fareena Chanda, composer Jimmie LeBlanc and scientist Stephen Morris. To experience the full sensory process of water slowly transforming into ice, audience members are invited to completely commit their mind and body to the installation space. Other musical performance events include an algorithm-based improvisation piece by Ian Jarvis, and a collaboration of computer music and live video projections with Dafydd Hughes and Rob Cruickshank on May 29. Other highlights include the participation of composer/performers Kathy Kennedy and Nicole Lizée. Again, I encourage you to check out the full listings for the complete lineup.

Other New Music concert and opera events: May offers new listening ground for innovations in instrumental music and opera.

Tapestry Opera presents a new twist on the traditional Medea myth with a world premiere collaboration between librettist Marjorie Chan and Scottish composer John Harris. Presented at the revamped industrial space Evergreen Brick Works, *Medea Undone* runs from May 26 to 29 and offers a gripping investigation into power, influence and identity for the 21st century.

Over at the **Music Gallery**, the Emergents series continues on May 8 with a concert curated by Ilana Waniuk from the Thin Edge New Music Collective. She offers us an evening that combines a new work by Icelandic cellist-composer Fjola Evans and a performance by Architek Percussion. Evans' piece combines Icelandic folk songs, found sound, extended cell, and rímur, a unique way of intoning



Dafydd Hughes

poetry. Architek Percussion specializes in the performance of experimental, minimalist, multidisciplinary and electroacoustic chamber music.

The veteran **New Music Concerts** series winds up its concert season on May 17 with a concert curated by Montrealer Michel Gonneville who brings together the music of Henri Pousseur, with whom Gonneville studied in the 1970s, and other influential Belgian composers. One aspect of Pousseur's legacy was the vision he had for composition – that it will need to go beyond the production of finished objects and move towards a process that is more collective in nature.

Improvisation and Beyond: Certainly the rise of improvisation embodies the spirit of collective creation, and Toronto is becoming increasingly

known as a hub for such activities. In May alone, several events demonstrate this trend, many of which are happening at the **Arraymusic** space and are ongoing monthly events: Arraymusic Improv Sessions on May 5 and June 2, Somewhere There on May 10, Audio Pollination on May 12, coexisDance on May 16, eVoid on May 22, and Toronto Improvisers Orchestra on May 31. Other concert events at the Arraymusic space include a multimedia performance work by Linda Bouchard on May 8, a Martin Arnold Curated Concert on May 18, and the Toy Piano Composers performing with TorQ Percussion Quartet on May 23 and 24. The Arraymusic ensemble presents their own events this month as well: the "Cathy Lewis Sings" concert on May 4, the Arraymusic Ensemble in their fund-raising concert on May 6 and the annual Young Composers' Workshop Concert on May 30 featuring premieres of electronic works with original projections by OCAD students.

Over at the **Canadian Music Centre**, there are two piano-focused events this month: JunctQin Keyboard Collective with premieres from Canada and around the world on May 3; works by Fung, McIntyre and Murphy on May 13. More Canadian piano works are part of Adam Sherkin's concert at the **Jane Mallet Theatre** on May 9, with works by Gougeon, Murphy, Coulthard, Eckhardt-Grammaté and Sherkin. And a special evening of improvisation making use of **Gallery 345's** beautiful grand pianos happens on May 7 with Marilyn Lerner, Casey Sokol and others.

New in Choral: To close out this very busy month, I note several contemporary works included in a variety of choral concerts:

May 4: Elmer Iseler Singers: Canadian and international composers.

May 9: Bell'Arte Singers: Hatfield, Somers, Sirett and others.

May 9: Orpheus Choir of Toronto: Enns and Gjeilo.

May 24: Oriana Women's Choir: Luengen, Chan Ka Nin, Freedman, Healey.

May 29: Exultate Chamber Singers: Henderson, Enns, Somers, Freedman, Healey.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.

Music's Universe

PAUL ENNIS

Yo-Yo Ma, arguably the most famous cellist in the contemporary classical firmament, has risen from his early days as a seven-year-old immigrant (born in Paris to Chinese parents, his first teacher at four was his father). A student of the legendary Leonard Rose at Juilliard, he subsequently sought a broader education at Harvard. His wide-ranging interests and musical gifts propelled him to great acclaim as a soloist, chamber musician and orchestral collaborator, culminating in the formation of the Silk Road Ensemble in 1998. As his website puts it, the ensemble “mixes the modern and the traditional, breaking boundaries of ethnicity and era ... [demonstrating] once again that there are no barriers for those approaching music with an open mind.”

In an interview with *On Being*'s Krista Tippett last September, Ma invokes the great cellist Pablo Casals, the scientist Carl Sagan and the violinist Isaac Stern to illustrate how getting from one note to the next has cosmic resonance: “If you look at, to quote Carl Sagan, ‘the billions and billions of stars out there’ and what stirs the imagination of a young child ... you start wondering where are we? How do we fit into this vast universe? And [you look] to Casals saying that within the notes that he plays, he’s looking for infinite variety ... [and] to Isaac Stern saying, the music happens between the notes. OK, what then do you mean when you say music happens between the notes? Well, how do you get from A to B? Is it a smooth transfer: it’s automatic, it feels easy, you glide into the next note? Or you have to physically or mentally or effortfully reach to go from one note to another? Could the next note be part of the first note? Or could the next note be a different universe? Have you just crossed into some amazing boundary and suddenly the second note is a revelation?”

“The realm of playing an instrument is pure engineering. But the mental process, the emotional process, the psychic investment in trying to make something easy [is] infinitely hard.”

Curiously, for a string player, in an interview with Elijah Ho for the *San Francisco Examiner* in January 2013, Ma responded to a question about which of the instrumentalists of the Golden Age had made the greatest impression on him by revealing his love for some of the finest pianists of the last century. His illuminating response was triggered when the journalist asked him if he ever had the opportunity to hear Vladimir Horowitz.

“Yes, I heard him once in Toronto at Massey Hall. I got one ticket to one of his Sunday afternoon concerts and I was right up, last row of the balcony. And it was just extraordinary. He played Scriabin, Rachmaninov, Scarlatti, etc. And the whole concert, he played between pianissimo and mezzo forte, until he played the *Stars and Stripes* encore. Then he just blew the roof off the hall [laughs]. And it was extraordinary. I loved Horowitz, I love hearing Richter recordings. I have some great recordings of Richter playing the Beethoven *Sonatas*. I also treasure my Schnabel Schubert recordings, I love Dinu Lipatti’s last concert in Switzerland and a lot of early Glenn Gould. I have great memories of great pianists. I never heard Rubinstein live, but I once watched the DVD of his concert in Moscow and it was extraordinary, just extraordinary. These are the gold standards, and I still hold on to them; lots of great people.”

On May 29, Ma joins the celebration of Sir Andrew Davis’ 40th anniversary with the TSO in a performance of Elgar’s intimate, passionate *Cello Concerto*, along with Dvořák’s the most popular concerto in the cello repertoire. Ma will undoubtedly make it all appear effortless.



Yo-Yo Ma

James Ehnes: In 2008 James Ehnes won the Gramophone Award for Best Concerto Recording of the Year for Elgar’s *Violin Concerto* with the Philharmonia Orchestra conducted by Sir Andrew Davis. That same year Ehnes’ recording of the Barber, Korngold and Walton concertos with the Vancouver Symphony conducted by Bramwell Tovey won the JUNO for Best Classical Album of the Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment. That same recording won the 2008 Grammy for Best Instrumental Soloist(s) Performance with Orchestra. Shortly after that breakout awards year

Ehnes sat down with Andrew Palmer for an interview for *All Things Strings* in May 2009.

Palmer wondered how Ehnes keeps his performances fresh while on tour. Is there anyone for whom, or to whom, he performs?

“My wife [ballerina Kate Maloney, whom he married in 2004] is on the road with me a lot—she’s actually here now—and she loves music, which is a good thing because she hears a lot of it! Every time I play I want to make sure she doesn’t regret going to concerts three times a week. And there’s something else in my psychology, which may result from where I grew up: Brandon, Manitoba, in the centre of Canada. Although it has a lot of music for a city of its size, it was always a big event when major stars performed there. But they only came once, so I was thrilled when they gave it their all. On the other hand, I was left feeling very bitter if I got the impression that they played a lot of concerts and that some were important and some weren’t, and that this one wasn’t. Believe me, there were a lot like that.

“I never forget that at each of my concerts someone in the audience is hearing me for the first time. Someone is also hearing the piece of music for the first time. And it’s a point of pride that if I don’t play as close to my best as I can, there’ll be people who’ll tell their friends

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James Ehnes



afterwards, 'James Ehnes wasn't very good,' and I'd have to agree with them. Which would really hurt! So mostly I feel a responsibility to myself to take advantage of every opportunity to make people love the piece of music. I don't get nerves about performing, but five minutes before going onstage I feel a huge responsibility that this had better be good, because if anything goes wrong, everyone will know. And I don't think this psychological mechanism is such a bad thing. It keeps me on my toes."

Six years later, the 39-year-old virtuoso returns to Koerner Hall on May 15, having just won

a tenth JUNO, this time for his Chandos CD of Bartók chamber works. The Toronto recital includes Debussy's final composition, the deeply emotional *Violin Sonata in G Minor*, Bach's demanding *Sonata for solo violin No. 3 in C major*, BWV 1005, Elgar's much-loved *Violin Sonata in E Minor* and the Toronto premiere of Alexina Louie's *Beyond Time*, commissioned by and dedicated to Ehnes. Louie points out in the program note that she began by writing the last movement, *Perpetual*, first, setting out to compose a highly charged movement that would showcase the violinist's prodigious technique, which seems to her to be superhuman. Knowing how the piece ended, Louie aimed to write an opening movement, *Celestial*, which would be as virtuosic as the finale. Since she wanted that movement to sparkle, she wrote extended passages of string harmonics to achieve this goal. She writes that the second movement, *Eternal*, "can be thought of as an internalized, quiet, lyrical interlude between the two fast outer movements ... The title, *Beyond Time*, suggests that the piece stands outside of time, in an infinite sound world – *Celestial*, *Eternal*, *Perpetual*."

Seen and Heard: April 8 at Koerner Hall, the Chamber Music Society of Lincoln Centre gave one of the most satisfying concerts of the season. The program was comprised of music written within a 35-year span of the mid-19th century: Mahler's youthful *Piano Quartet Movement in A Minor*, Schumann's *Piano Quartet in E-flat Major Op.47* and Brahms' *Piano Quartet No.1 in G Minor Op.25*. Co-directors of the Society (and married to each other), pianist Wu Han and cellist David Finckel (who spent 34 years as a member of the Emerson String Quartet) were joined by violist Paul Neubauer (formerly principal violist of the New York Philharmonic) and British virtuoso violinist Daniel Hope.

Seating was fairly close with the violin and viola crowded together just beside the keyboard. The intimacy carried over into the performance which seemed the ultimate in musical sophistication. Hope sang eternal in the gem of beauty composed by the 16-year-old Mahler. Exquisite string playing throughout was finely supported by Wu's unruffled piano; impeccable ensemble playing with great expressiveness that was never showy or gauche.

The piano was more of a factor in the Schumann, its joyful first movement anchored by Finckel's sublime cello. The mad dance of the *Scherzo* was led by the cello with the piano particularly sensitive in the many quick and delicate staccato passages that had to be navigated. The *Andante cantabile* which followed is one of Schumann's most beautiful creations; a real treat. The Brahms was thick with melody as various instrumental combinations came to the fore during the opening movement's development. A beautiful theme emerged from the ethos with great delicacy on the violin as the piece continued through to the *Andante con moto*, its violin and cello parts reminiscent of the composer's *Double Concerto*. The Gypsy tune at the centre of the *Rondo alla Zingarese* broadened out led by the piano to an exquisite duet between cello and viola before the violin picked up the tune, the DNA of which Brahms found (happily) impossible to shake. It was a night where the Romantic melodists reigned supreme.

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Quick Picks

May 1 Evgeny Kissin's RTH recital, which moves from Beethoven's "*Waldstein*" Sonata to Prokofiev's *Fourth* through three nocturnes and six mazurkas by Chopin and Liszt's "*Rackoczi March*," is almost completely sold out at press time.

May 1 Jacques Israelievitch and pianist Valentina Sadovskii perform works by Schumann and Saint-Saëns at Grace Church, 700 Kennedy Road, Scarborough. **May 14** Israelievitch and pianist Stephen Cera play pieces by Fauré and Bridge at Briton House Recital Hall.

May 2 The Cecilia String Quartet plays Mozart's *String Quartet K590* and Mendelssohn's *String Quartet Op.44 No.2* at the Burlington Performing Arts Centre.

May 6 Emerging violinist Augustin Hadelich performs Mendelssohn's enduring *Violin Concerto Op.64* with the TSO led by Peter Oundjian. **May 27** and **28** the elegant Louis Lortie is the soloist in Liszt's *Piano Concerto No.1* with the TSO under Sir Andrew Davis, the same soloist (Lortie was 18!), concerto and conductor as in the orchestra's groundbreaking 1978 visit to China. Ravel's scintillating orchestral version of Mussorgsky's *Pictures at an Exhibition* completes the evening's program. **June 4, 6** and **7** Oundjian leads the TSO's exciting "All American" lineup: John Adams' *Short Ride in a Fast Machine*; Barber's *Symphony No.1*; André Previn's *Double Concerto for Violin and Violoncello* (Canadian premiere/TSO co-commission) with soloists Jaime Laredo and Sharon Robinson; and Gershwin's *An American in Paris*.

May 9 Violinist Joyce Lai and cellist Rachel Mercer are the soloists in Brahms' compelling *Double Concerto*. The Canadian Sinfonietta (led by Tak Ng Lai) concludes the celebration of the composer's birthday (May 7) with a performance of his seminal *Symphony No.1*.

May 12 TSO bassoonist Samuel Banks is group of 27's recital soloist in a concert at Heliconian Hall, complimentary food provided by Cheese Magic and Wanda's Pie in the Sky. Also **May 12** members of the COC Orchestra combine their virtuosity and artistry to perform Georges Enescu's lush *Octet for Strings in C Major, Op. 7*.

May 13 Kent Nagano and the Orchestre symphonique de Montréal celebrate Sibelius' 150th anniversary with his tuneful and heroic *Symphony No.2*. In the first half of this TSO presentation, Piotr Anderszewski joins the Montrealeers for Mozart's magisterial *Piano Concerto No.25 K503*.

May 14 Artists of the COC Orchestra and guest harpist Lori Gemmell perform pastoral works by Arnold Bax (*Elegiac Trio* for flute, viola and harp), Béla Bartók (*String Quartet No.4*) and Maurice Ravel (*Introduction and Allegro*) in a free noon concert.

May 16 The recently formed XIA Quartet consists of Edmonton Symphony Orchestra concertmaster Robert Uchida and TSO violinist Shane Kim, assistant principal

violinist Theresa Rudolph and principal cellist Joseph Johnson. It makes its Toronto debut in a wide-ranging program of Haydn, Bartók and Beethoven (the buoyant *Op.59 No.1*). Also **May 16** Ensemble Polaris plays new music created to accompany short films (from Ryerson University's School of Image Arts) on the idea of "home" and "away," shot in Iceland, New Zealand, France and Italy.

May 22 Gallery 345 presents the Ton Beau String Quartet with clarinetist Peter Stoll performing Ravel's *String Quartet in F*, Brahms' *Clarinet Quintet* and Gershwin's *Three Preludes* (arr. Stoll). Also at Gallery 345 **May 30** Trio McMaster's recital is filled with the cream of the piano trio repertoire: Schubert's *Piano Trio No.1*; Fauré's *Piano Trio Op. 120*; Beethoven's *Trio Op.70 No.1* "Ghost" and Mendelssohn's *Trio No.1 Op.49*.

May 24, 25 The Canzona Chamber Players smartly program Haydn's *Gypsy Trio*, Bartók's *Suite for Piano, Op.14*, Schumann's *Five Pieces in Folk Style for Cello and Piano*, Ravel's *Tzigane* and Dvořák's *Dumky Trio* with Yosuke Kawasaki, violin, Wolfram Koessel, cello, and Vadim Serebryany, piano.

May 26 Mexican-Canadian pianist Alejandro Vela mixes the freshness of Latin American composers Lecuona (*Noche azul, Córdoba, La comparsa, Gitanerías*), Ginastera (*Sonata No.1*) and Corea (*Armando's Rhumba*), with standards by Chopin (*Ballade No.1*) and Rachmaninov (*Five Preludes, Op. 23*) in his free noon-time COC concert. **May 28**, in another free Richard Bradshaw Amphitheatre recital, Toronto Summer Music artistic director Douglas McNabney offers a sneak preview featuring emerging artists and music from the upcoming festival. **June 2** violinist Véronique Mathieu and pianist Stephanie Chua perform rarely heard works by women composers Heather Schmidt, Louise Farrenc, Clara Schumann, Elizabeth Jacquet de la Guerre and others in their free noontime COC recital.

May 30 5 at the First Chamber Music Series presents two sublime chamberworks: Mozart's *Clarinet Quintet in A, K.581* and Brahms' *Clarinet Quintet in B Minor, Op.115*, with Yao Guang Zhai, clarinet, Marie Bérard, violin, Yehonatan Berick, violin, Teng Li, viola, and Rachel Mercer, cello.

May 31 Acclaimed cellist Winona Zelenka is the soloist in Elgar's beloved *Cello Concerto* with Orchestra Toronto conducted by Kevill Malloon.

June 2 The Kitchener-Waterloo Chamber Music Society presents the Penderecki Quartet performing Beethoven's celestial *Quartet No.14 Op.131* and, with cellist Pamela Highbaugh-Aloni, Schubert's glorious *Quintet in C*. The K-WCMS bills it as "Concert of the Century" rightly pointing out that these are two of the five greatest chamber works ever written.

Paul Ennis is the managing editor of *The WholeNote*.



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Singing Dragons

ANDREW TIMAR

Here be dragons is an English translation of the Latin phrase “hic sunt dracones,” a notation gracing a few medieval manuscript maps and reflecting the wider period practice of drawing dragons, sea serpents and other mythological creatures to identify regions of the unknown and fearful, dangerous or unexplored territories. Some researchers suggest the term may be related to the existence of giant lizards called Komodo dragons indigenous to a few small remote Indonesian islands – and which are still a tourist draw, in the region and beyond, as when in 2003 the first Canadian Komodo dragon was hatched at the Toronto Zoo.

Tales of such creatures, morphed by repeated telling into hybrid beasts, were common not only throughout Asia but also much of the world, acquiring complex and conflicting trans-cultural rap sheets over the centuries. The great majority – although not all – of dragons depicted in European stories and iconography represent chaos and evil (think St. George and his confrontation with his alter beast). In Chinese legend and lore, by contrast, they are generally considered beneficial and represent orderly government, potency, auspiciousness, strength and good luck for those worthy of it. The Emperor of China often used the mythical animal as a symbol of his imperial power; in a more philosophical vein the dragon represents the *yang* principle complementing the phoenix’s *yin*. In recent decades the term “descendants of the dragon” has become a self-identifying marker of national, ethnic identity among some Chinese, both in the Chinese homelands and throughout the extensive diaspora.

A case in point is the Sound of Dragon Music Festival making its Ontario debut in five Southern Ontario venues from May 20 to 24. Its artistic director, Vancouver-based Lan Tung, explained in a recent phone conversation that the first characters calligraphed in the festival’s descriptive Chinese title refer to dragons singing across the ocean. It’s a potent poetic metaphor for music deeply rooted in Chinese tradition but expressed with a characteristic Canadian inclusive accent. Tung’s instrument the erhu, as well as others such as the pipa, zheng, sheng and ruan will share the spotlight with the violin, viola, cello, bass, flute and clarinet, enlivened with world percussion instruments. Together they perform scores by composers of several nationalities.

Launched last year in Vancouver, the festival, Tung notes, “brings a unique approach to preserving traditional [Chinese] music, while promoting creativity and innovation.” The festival’s core contingent is made up of members of the Vancouver Inter-Cultural Orchestra (VICO), along with collaborating musicians from Taiwan and Toronto. VICO, founded in 2001, has been described as “the United Nations of music” (CBC Radio) and “music that sounds like Vancouver looks” (*Georgia Straight*). It’s a significant and I believe particularly Canadian music development — a professional orchestra devoted to the performance of newly created intercultural music. It was one of the first such ensembles in the world and is the only one of its kind in Canada, a testament to the spirit of cultural cooperation many of us like to think exemplifies the best in Canadians.

VICO’s core roster consists of 24 musicians, trained in many world music traditions. Its mission is to “act as a forum for the creation of a new musical art form, one in which all of Canada’s resident cultures can take part...” It moreover “serves as a voice for Canadian composers and musicians of diverse backgrounds, and fosters the

creation of musical works that fuse and transcend cultural traditions.” To date VICO has commissioned and performed over 40 new works by Canadian composers.

The Sound of Dragon Festival, Tung explains, aims “to intertwine diverse styles: ancient, folk and classical Chinese repertoire, as well as contemporary Canadian compositions ... and creative improvisation.” By presenting musicians from different ethnicities, nationalities, and musical genres, it aspires to “re-define Chinese music and reflect Canada’s multicultural environment.”

Each concert of the festival has a slightly different focus. It kicks off **May 20** with a free concert at the Blue Barracks of the Fort York National Historic Site where members of VICO, Taiwan’s Little Giant Chinese Chamber Orchestra and the Toronto pipa virtuoso Wen

Zhao perform traditional and contemporary music written for Chinese instruments, joined in the second set by guest players from Toronto’s creative music scene to collectively explore and improvise with multiple combinations of Chinese, Western and other instruments.

May 21, as part of Small World’s “Asian Music Series,” the Sound of Dragon Festival takes the Small World Music Centre stage, presenting an intimate evening with musicians from the Little Giant Chinese Chamber Orchestra and VICO, joined by Wen Zhao, pipa soloist. The concert finale features the Toronto premiere of Vancouver composer John

Oliver’s *Eagle Flies to Mountain*, a work which animates notions of the four elements (earth, air, water, fire) through musical combinations, and which also invokes the essential complementary duality of the ancient concept of yin and yang.

The following day, **May 22**, the festival moves north of Steeles Ave. to the Flato Markham Theatre. Free Chinese instrument workshops in the afternoon will be followed by an evening concert featuring a 12-member chamber orchestra conducted by the Taiwanese maestro Chih-Sheng Chen. The orchestra, consisting of VICO core instrumentalists augmented by musicians from Taiwan and Toronto, will perform Lan Tung’s 2014 signature work *Sound of Dragon*, a lively blend of the well-known Chinese piece *Crazy Snake Dance* infused with North African rhythms and sprinkled with improvised solos.

Saturday **May 23**, the festival shifts to the Aeolian Hall in London presented in a concert by Sunfest, formally known as the London Committee for Cross-Cultural Arts Inc. Members of VICO and Little Giant Chinese Chamber Orchestra join forces once again to present a program of Chinese folk music arrangements and commissioned Canadian works, including “Indian, klezmer, Persian, Chinese and Taiwanese,” and no doubt Euro-North American essential features too.

May 24 the Sound of Dragon Festival completes its Southern Ontario tour with a concert at The Jazz Room, Huether Hotel in Waterloo, produced by Neruda Arts, K-W’s world music presenter.

Meden Glas: May 2 Toronto’s Meden Glas releases its debut album *Balkan Mixologies* at the Music Gallery. The group is directed by ethnomusicologist Irene Markoff, a specialist in Balkan and Turkish vocal styles and the *bağlama* (long-necked lute). Members of its expanded group and Bulgaria’s virtuoso *kaval* (end-blown flute) player Nikola Gaidarov will join the core quintet. Together they present a journey into the vocal styles, intricate rhythms and instrumental music of Croatia, Bulgaria, Macedonia, Greece, Turkey, Sardinia, Russia, as well as that of the Kurds and Roma. They promise an “adventure that will bend your ears and get the evening kicking with your dancing feet!” I’m in.

Footsteps of Babur: May 8 the Aga Khan Museum in conjunction with the Aga Khan Trust for Cultural Music Initiative present “Footsteps of Babur,” referring to Babur, the founder of the Mughal Empire, and the legendary lavishness of 16th-century Mughal court life in which music of many kinds and from many regions and performance genres played a prominent role. Musicians Homayun

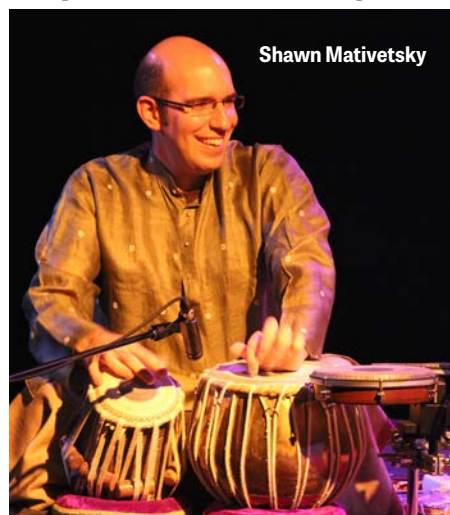


Sakhi (Afghan *rubab*), Salar Nader (tabla) and Rahul Sharma (Indian *santoor*) evoke the light refined music that filled the palace rooms of Mughal India and Afghanistan in centuries past. Sharma is the son of the important Northern Indian santoor player Shivkumar Sharma, often credited as the man who established his instrument in Hindustani classical music performance.

Jayme Stone's Lomax Project: Also May 8, "Jayme Stone's Lomax Project," also the title of their delightful new album takes the Koerner Hall stage. Two-time JUNO-winning banjoist, composer and band leader Stone has distilled and reinterpreted songs made by the American ethnomusicologist and folklorist Lomax, along with his distinguished instrumental and vocal collaborators. Lomax is justly celebrated for his field recordings conducted over the 50 years straddling the middle of the 20th century. The project revives for our century the voices and spirit of that era's rural Americana. We hear stirring renditions of sea shanties, fiddle tunes, work songs, moving Georgia Sea Islands African-American a cappella singing and Appalachian ballads. It's an important roots revival album, and audiences can expect Stone at the core of his tight ensemble at Koerner Hall adding deft touches of his musically nuanced, never superfluous, banjo playing.

Asian Heritage Month at the TPL: May is Asian Heritage Month in Toronto. As in previous years the Toronto Public Library is celebrating it in various ways, including free music performances given by select musicians from Toronto's Asian music diaspora. **May 16** at 1pm the Richview, Etobicoke branch presents Andrew Timar (yes that's me moonlighting as a musician) and dancer Keiko Ninomiya in a program of "Southeast Asian Dance and Music Fusion" set within a North American aesthetic. North York Central Library's Auditorium's stage will be particularly musically active this month. **May 21** "The Music of China" takes to its intimate stage with a program of "regional, contemporary, and Western music." For "An Afternoon of Persian Music" on **May 23** the polished Shiraz Ensemble performs music from the Persian Qajar dynasty, plus works by the important composer and santur player Faramarz Payvar (1933–2009), as well as improvisations.

Pedram Khavarzamani and Shawn Mativetsky: May 16 Pedram Khavarzamani and Shawn Mativetsky headline at the Music Gallery in a program titled "East Meets Further East." The concert's goal is to highlight Iran and India's deep drumming traditions. Montrealer Mativetsky, performing with bassist George Koller, is an accomplished tabla performer and educator, an exponent of the Benares *gharana*



Shawn Mativetsky

and disciple of the tabla maestro Pandit Sharda Sahai (1935–2011). Mativetsky teaches tabla and percussion at McGill University and is a passionate advocate of tabla in contemporary music of many genres. Khavarzamani, who was among the most sought-after tombak teachers and players in Teheran when he was a resident there, will perform with tar virtuoso Araz Salek. He has co-authored several books on the drum's

technique and repertoire. In the early 2000s he was invited to join the Greek music innovator Ross Daly's group Labyrinth and moved to Europe to pursue his music career. He has toured the world with musicians such as Dhruva Ghosh, Dariush Talai, Vassilis Stavrakakis, and others. Last year he relocated to Toronto, a move which is our city's and our country's gain. These two outstanding Canadian drummers will explore much of the range of their respective instruments and rhythmic vocabularies, culminating in a collective performance.

Lulaworld Festival: The Lulaworld Festival is celebrating its tenth anniversary, and this year it's a whopper. More than two dozen concerts, family workshops, Brazilian parade and other events at the Lula Lounge and environs between May 27 and June 6 work the theme "Celebrating the Music and Dance of the Americas!" Presented by Lula Music and Arts Centre, it's billed as the summer's Toronto 2015 PAN AM Games pre-party, guaranteed to "get Toronto dancing to the music of the Americas." Even if you don't dance in public, you can expect a healthy serving of Toronto's finest world, jazz and Latin musicians, often collaborating with international guest artists on Lula's intimate stage. With a festival on such a vast scale, I can only hint at the musical – and dance – wealth to be discovered.

May 27, the festival's opening night, Toronto's leading Brazilian dance company Dance Migration is joined by guest Sao Paulo-based percussionist Alysson Bruno and Irineu Nogueira.

May 30 the Lula All Stars release their new CD. The group of musicians with roots from across the Americas plays at Lula Lounge's weekly live salsa series, co-led by Sean Bellaviti and Luis Orbegoso.

Saturday, June 6, the Lulaworld stage at the Dundas West Fest will be chockablock with Latin jazz, salsa, Jamaican ska, Afro-Caribbean jazz, Spanish rock and pop, Canada's biggest participatory Brazilian drumming parade and "family-friendly workshops." Best of all, it's all free.

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

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We have an inexhaustible fascination with vocal music. Historical documents about music that ignore technical and artistic questions often go into great detail about the sound of voices. Today's recording industry is centred around the sound of the human voice, and our ability to mechanically engineer and manipulate sound has reached an astonishing level of ease and complexity. Paradoxically our interest in music's most basic expression, unaccompanied or *a cappella* singing, is unabated and may actually be increasing.

East York Barbershoppers: The awareness of tuning necessary to execute a cappella music, unsupported by instruments, can be a challenge even to experienced vocalists. In April I had the pleasure of attending a rehearsal of the East York Barbershoppers, in preparation for their May 23 concert. This event celebrates the group's 65th year, which makes them one of the longest-running ensembles in the city. For more information see eybs.ca

Barbershop singing is an internationally popular a cappella genre of vocal music. It is notable not only for its particular nature – close harmony singing by male or female ensembles centred around (but not limited to) Anglo-American parlour song of the 19th and 20th centuries – but also for the rehearsal process that trains singers to listen and harmonize, and the continuing vitality of the art form all over the world. The USA-based Barbershop Harmony Society has roughly 25,000 members internationally, with chapters from Sweden to South Africa to New Zealand. Continuing to flourish without the aid of mainstream commercial promotion or institutional instruction, Barbershop has managed to sustain itself in the face of neglect on many fronts.

The East York Barbershoppers have an ongoing lease agreement with several levels of government that allows them to rehearse regularly in Harmony Hall, 2 Gower St., a community space near Dawes Rd. in what, pre-amalgamation, was called East York. The rehearsals take place in the gym/theatre space on the main floor, but downstairs there is the specially named Quartet Room for small ensemble rehearsals and the President's Room, a wonderful historical space filled with pictures, trophies and medals that attest to the group's ongoing presence within the community.

Chatting with some members of the EYB prior to the rehearsal, I am regaled with an intriguing mixture of historical and technical knowledge. Ron Whiteside is a baritone who joined the EYB in 2000



East York Barbershoppers

and took his own ensemble, the Scarborough Dukes of Harmony, to competition wins in the 70s and 80s. He gleefully discusses a version of "Jeannie With the Light Brown Hair" that scandalized a 70s era barbershop judging team, or the pitch issues involved in tuning close-harmony seventh chords in vocal standards like "Five Foot Two, Eyes of Blue" and "Ain't She Sweet."

Close harmony singing is challenging; you can't assume, as a classically trained musician or experienced choral singer, that you will automatically be able to tune barbershop chords. Classical singers generally sing accompanied by piano, and the tempered tuning of the piano does not always foster sensitive ears. Piano and orchestral accompaniment can become a kind of aural crutch in which a sounding pitch is approximately matched and really sensitive intervallic tuning is neglected.

Barbershop rehearsals make very little recourse to piano, either for harmonies or melodic lines. Singers instead are given a root tone from a pitch pipe, and are expected to be able to build their harmonies from that information alone. They use sheet music in rehearsal – performances are always memorized – but are often working as much by ear and from memory as from a printed score. The singers I talked to all showed an awareness of the nature of pitch relationships and of the necessity of microtuning to give a chord a more vibrant sound, in a manner that would befuddle many musicians with more formal training.

I met some singers who had recently begun singing in the EYB and others who had been singing in barbershop ensembles literally almost all their lives. Director emeritus George Shields continues to sing with the ensemble, along with his, brother-in-law, Jack Kelly, who was a founding member 65 years ago. George and Jack are 89 and 90 years old.

Lindsay-born Pat Hannon, the ensemble's young director, identifies himself as a fourth generation barbershopper, who grew up with the sound of close harmony in his home. Hannon points out that modern barbershop singing has both branched out from its original repertoire to include arrangements of songs such as Pharrell Williams' "Happy"

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and Jason Mraz's "I'm Yours," and at the same time is beginning to rediscover and explore its own roots in African-American culture, from which many of its traditions originated.

Before I left, the ensemble serenaded me with Hank Snow's "You're as Welcome as the Flowers in May," keeping perfect tune as every member of the group filed by and shook my hand, one by one. Walking out of Harmony Hall into the cool spring night, I was glad to see that in this corner of East Toronto this charming and rigorous tradition of a cappella community singing is healthy and thriving.

Time to SING! Barbershop and many other a cappella groups of all sizes and styles can be found at Toronto's SING! festival, a dynamic event now in its fourth year. SING! The Toronto Vocal Arts Festival will take place May 27 to 31. SING! was co-founded by the energetic and passionate Aaron Jensen, a composer/singer/conductor involved in so many different vocal music projects that he clearly does not have time to sleep. Still, he sounds more than alert when discussing his love of singing. In response to a follow-up email question, Jensen writes: "There is no human culture, no matter how remote or isolated, that doesn't sing. We sing to build personal bonds, to celebrate, to venerate gods, to mark rites of passage and to pass along ancient stories. Singing boosts your mental health, calms nerves, sharpens your memory, reduces anxiety and raises your spirits. Singing is intimate, evocative, empowering, and it's just plain fun."

Jensen's vision for the SING! festival is one that welcomes and celebrates many genres of music in the context of unaccompanied singing. His mandate is to make the festival and attendant events throughout the year a resource and hub for vocal training and performance in Canada. Jensen has also reached out to other North American cities, and there will be an upcoming SING! festival in Austin, Texas in October 2015.

Most of the activities in the Toronto event will be centred in the



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Distillery district just east of Parliament and Front Streets, but concerts will also take place at Koerner Hall and Glenn Gould Studio, as well as several Toronto churches, which are some of the best performance spaces in the city.

R.A.M. to Rajaton: The Estonian National Male Choir, known in Estonia as the R.A.M. Koor performs at Christ Church Deer Park May 28. This ensemble, which celebrates its 70th anniversary this year, has recorded for both Deutsche Grammophon and Sony records. Their performance includes a premiere by acclaimed Estonian Composer Arvo Pärt: his setting of the *Da Pacem Domini* text, in a new version for string orchestra and male choir. The choir's SING! concert is part of a seven-concert tour of southern Ontario. More details about the tour's dates and locations can be found at this Facebook group: facebook.com/estotour.

Two other acclaimed vocal chamber ensembles will be visiting Toronto for SING! 2015. Take 6 is a jazz harmony marvel that has performed with Ray Charles, Quincy Jones and Stevie Wonder. Finnish ensemble Rajaton, less well known in North America, are multi-platinum recording artists in Europe.

The Canadian contingent: This year Canada is represented at SING! by a number of different groups, including the Nathaniel Dett Chorale, with guests Countermeasure, one of Aaron Jensen's ensembles. In a concert titled "Jubilate Deo: Great Sacred Choral Music through the Ages," four Toronto choirs will sing together: the Cathedral Church of St. James, Rosedale United Church, Kingsway-Lambton Chancel, and All Saints Kingsway Anglican.

There will also be a series of intriguing workshops geared towards musicians and arts managers interested in networking, developing



Aaron Jensen

skills and building viable ensembles. Workshop topics will address subjects such as securing funding, the logistics of management, composing music for film and television, vocal care, and song-writing and audition strategies, among others.

The Take 6 and Rajaton ensembles will be hosting workshops that investigate the technical and artistic aspects of their concert work. For information on the SING! concert and workshop schedule – there are many other groups performing that are not mentioned here – go to singtoronto.com.

Other May/June concerts:

On May 9 the **Orpheus Choir of Toronto**, one of the city's staunchest choral champions of living composers, presents "Touch the Earth Lightly." The concert features the premiere of Canadian composer (and Da Capo Chamber Choir conductor) Leonard Enns' *Ten Thousand Rivers of Oil* and the Toronto premiere of Norwegian composer Ola Gjeilo's *Sunrise-Symphonic Mass*.

On May 10 the **ECHO Women's Choir** presents "My Mother is the Ocean Sea." The concert features special guests Lemon Bucket Orchestra's

Mark Marczyk and singer/ethnomusicologist Marichka Kudriavtseva.

On May 23 the **Masterworks of Oakville Chorus & Orchestra** will give a tenth anniversary concert, performing two popular modern works, Poulenc's *Gloria* and Stravinsky's *Symphony of Psalms*.

On May 24 choral audiences will be forced to choose between two different womens' voices ensembles. The **Oriana Women's Choir** performs "The Voice of Oriana: Music for a New Day," with works by Eleanor Daley, Harry Freedman, Derek Healey and others. And the **Florivox Choir** performs "This Woman's Work," a concert that includes music by Kate Bush.

On May 31 the male vocal ensemble, the **Victoria Scholars**, performs

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"Simple Gifts," with what the choir bills as "easy on the ears": works by Casals, Copland, Debussy, Kodály and Lauridsen.

On June 6 the **Etobicoke Centennial Choir** performs "Songs of Hope, Songs of Inspiration," a concert that includes modern choral favourites such as Paul Halley's catchy *Freedom Trilogy* and Samuel Barber's serene *Sure on This Shining Night*.

Also on June 6 the **Voices Chamber Choir** performs "Brother Sun, Sister Moon," with a theme of choral music for the morning and the evening. The concert includes current American choral star Morten Lauridsen's *Nocturnes* and Canadian Healy Willan's *Magnificat* and *Nunc Dimittis*.

A final thought on the subject of a cappella singing: Our love of the voice stems from our love of music, defined very roughly as pitched and coherently organized sound. The reasons why we love music are varied, complex and usually expressed with too much flowery verbosity to suit me. Music, executed well, makes us feel good. We don't need any more justification for its pursuit than that. But there is a special and unique quality to music's expression through the human voice. The act of singing affects us in a manner we scarcely understand, but feel at the most elemental level.

When we sing, our vocal chords become the reeds that translate vibration into pitch. Our throats become conduits for air flow, our bones conduct sound and our bodies become the echo chambers that give life and resonance to the tones we create. No matter where voiced pitch finds expression – the shower, a concert hall, a school gym, a digital or analogue recording – its source is ultimately flesh and bone. Singing is the closest we come not just to making music, but to *being* music. It's the nearest a process of transmutation that human beings can experience. As we embody music, music embodies us.

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.

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Off Centre Music Salon at 20

HANS DE GROOT

Off Centre Music Salon is celebrating its 20th anniversary this year. To mark the occasion a special concert will be given on June 7 at Glenn Gould Studio. It features a great array of Canadian singers (many of whom performed with Off Centre Music Salon early in their careers): sopranos Isabel Bayrakdarian, Joni Henson, Nathalie Paulin, Monica Whicher, Lucia Cesaroni and Ilana Zarankin; mezzos Krisztina Szabó, Norine Burgess, Lauren Segal and Emilia Boteva; tenor Jeffrey Hill; baritones Russell Braun and James Westman; and bass-baritone Olivier Laquerre. Pianist-composer Jimmy Roberts will also take part.

In the beginning Off Centre Music Salon presented recitals but the directors, Boris Zarankin and Inna Perkis, soon realized that there were many musical organizations that offered recitals and that they would only be duplicating the kind of thing that was already available. Instead they hit on the notion of performing each program as a salon in the tradition of 17th-century France or early 20th-century Vienna. They were concerned that each concert should have a storyline and should include the spoken word as well as music, a practice that has now been adopted by other organizations, notably the Talisker Players. They programmed an annual Schubertiad, even before the Aldeburgh Connection followed suit. They like to present their programs as if they are improvised, although in reality everything is carefully prepared.

This season included a new venture, two concerts characterized as “dérangé,” programs that can be seen as “out of line,” and in which the music is at the intersection of Canadian contemporary, classical, jazz and folk music. The curators of the series are their daughter, soprano Ilana Zarankin, and drummer Nico Dann.

Their 2015-16 season will see a change of venue from Glenn Gould Studio to Trinity-St. Paul’s Centre, a good move, I think, since the ambience of GGS always worked against the notion of the salon that the organizers tried to create. Dates, artists and contents have already been set. The season begins on September 27 with “Russia Adrift,” a program which will focus on Russian composers who spent much of their lives in exile; the second concert on November 1, “The Geometry of Love,” will deal with the tangled relationship of composers and writers such as Beethoven, Strauss, Mahler, Rilke and Nietzsche; the musical life of Paris and Berlin in the 1920s (*Les Six*, the jazz music of Hindemith) will be explored on February 21; the season will end with the annual Schubertiad in which tenor Jeffrey Hill will perform *Die Schöne Müllerin* on April 10.

Against the Grain Theatre: Anyone who saw the magnificent double bill of Janáček’s *Diary of One who Disappeared* and Kurtág’s *Kafka*

Fragments two years ago will be interested in their concerts on June 2, 3, 4 and 5 at Neubacher Shor Contemporary, in which mezzo Krisztina Szabó will sing Olivier Messiaen’s *Harawi* and bass-baritone Stephen Hegedus will perform Schubert’s *Die Schöne Müllerin*. The musical director and pianist is Christopher (“Topher”) Mokrzewski and the stage director Joel Ivany. There will be a free preview of selections from both works in the Richard Bradshaw Auditorium at the Four Seasons Centre on May 21.

Also at the Richard Bradshaw Amphitheatre (and free): On May 5 baritone Joshua Hopkins (who is currently singing Figaro in Rossini’s *The Barber of Seville* for the Canadian Opera Company) will sing lieder by Schubert and Schumann; on May 19 Ekaterina Gubanova, mezzo (Judith in the COC’s revival of Bartók’s *Bluebeard’s Castle*), and Rachel Andrist, piano, will perform the *Songs and Dances of Death* by Mussorgsky; and on May 20 there will be a farewell concert by the graduating artists of the COC Ensemble Studio.

New Music Concerts: On May 17 NMC will present “Michel Gonneville and the Belgian Connection” with works by Gonneville and Henri Pousseur. The soprano is Ethel Guéret and the conductor Robert Aitken, at Trinity-St. Paul’s Centre.

Recitals at Rosedale: Lucia Cesaroni, soprano, Emily D’Angelo, mezzo, and Anthony Cleverton, baritone, are the soloists in the final concert this season. The pianist is Rachel Andrist. The program includes selections from Schumann’s *Lieder und Gesänge aus Wilhelm Meister*, Opus 98a, as well as works by Schubert, Duparc and Berlioz and also traditional folk songs from the British Isles, at Rosedale Presbyterian Church May 3.

Pax Christi: Also on May 3 Pax Christi Choral will present the North American premiere of Hubert Parry’s oratorio *Judith* (written in 1888). The soloists are Shannon Mercer, soprano, Jillian Yemen, mezzo, David Menzies, tenor, and Michael York, baritone. The conductor is Stephanie Martin; at Koerner Hall.

Toronto Masque Theatre: Two years ago the Toronto Masque Theatre presented *The Lesson of Da Ji*, a new work by Alice Ping Yee Ho, with a libretto by Marjorie Chan. On May 31 the company will perform a concert version of the work. Marion Newman, mezzo, is Da Jin and other parts will be sung by Derek Kwan, tenor, Vania Chan and Charlotte Corwin, soprano, Ben Covey, baritone, Alexander Dobson, bass-baritone and William Lau, who specializes in female roles in Peking Opera. Larry Beckwith conducts; at The Music Gallery.

Other Events: Two singer-songwriters will perform in Koerner Hall: Natalie Merchant sings original works on **May 1 and 2**; Buffy Sainte-Marie will sing on **May 7**.

On **May 3** Natalya Matyusheva, soprano, and Justin Stolz, tenor, will be the soloists with the Vesnivka Choir and the Toronto

Ukrainian Male Chamber Choir in a program of folk songs celebrating rebirth, romance and love at Humber Valley United Church, Etobicoke.

On **May 5** the mezzo Marina Yakhontova

Ilana Zarankin



Krisztina Szabó



Stephen Hegedus



will sing "Forgotten and Famous Art Songs" from Eastern Europe and America at Windermere United Church. The proceeds will be used to assist injured and displaced persons in the Ukraine.

There will be a free noontime recital at St. Andrew's Church on **May 8**. The singer is the baritone Gianmarco Segato.

Stephanie Dicianis, soprano, will sing Richard Strauss' *Four Last Songs* as well as works by Barber and Rachmaninoff on **May 10** at Gallery 345. At the same location, on **May 27**, the mezzo Ali Garrison will present a program titled "New Songs from the Heart of Now: Making Songs for Our Time."

On **May 12** the Talisker Players will present "Heroes, Gods and Mortals," a selection of adaptations of Greek myths in poetry, prose and song. The musical components consist of works by Pergolesi, Hovhanness, Plant, Turina and Weill as well as the premiere of a commissioned work by Monica Pearce (the *Leda Songs*, based on texts by Rilke, HD and D. H. Lawrence). The singers are Carla Huhtanen, soprano, and Andrea Ludwig, mezzo, at Trinity-St. Paul's Centre.

On **May 13** Anna Bateman, soprano, Benoit Boutet, tenor, and Jeffrey Carl, baritone, are the soloists in a performance of Carl Orff's *Carmina Burana* by the Toronto Choral Society at Eastminster United Church.

As part of Jewish Music Week Tibor and Kati Kovari, cantors, will perform "Afternoon Tunes: Celebrating Israel in Song" at Miles Nadal JCC, **May 14**; free.

To mark the 70th anniversary of the end of the Second World War the Shevchenko Musical Ensemble will sing "Songs of War and Peace" with Adèle Kozak, soprano, and Hassan Anami, tenor at St. Michael's College School **May 17**.

In the **May 21** performance of Verdi's *Requiem* by the Toronto Symphony Orchestra (repeated on **May 22** and **23**) the soloists are Amber Wagner, soprano, Jamie Barton, mezzo, Frank Lopardo, tenor, and Eric Owens, bass. Sir Andrew Davis conducts at Roy Thomson Hall.

Sonya Harper Nyby, soprano, Laura Schatz, mezzo, Anthony Varahidis, tenor, and Michael Nyby, baritone, will be the soloists in Mozart's *Mass in C Minor, K427* at St. Anne's Anglican Church on **May 24**.

The soprano Erin Cooper Gay will sing Schubert's song *Der Tod und das Mädchen*; and the Halcyon String Quartet will play Schubert's other "Death and the Maiden," *Quartet No. 14 in D Minor*, as well as Mozart's *Quartet No. 16 in E flat* at Heliconian Hall **May 25**.

Tapestry Opera presents the premiere of *M'dea Undone*: book by Marjorie Chan, score by John Harris. The singers are Lauren Segal, mezzo, Peter Barrett, baritone, James McLean, tenor, and Jacqueline Woodley, soprano **May 26** at Evergreen Brickworks.

The tenor Charles Davidson will sing works by Schubert, Schumann, Weill and others at Metropolitan United Church **May 30**.

On **May 31** the Toronto Classical Singers will present Haydn's *The Creation* with Lesley Bouza, soprano, Christopher Mayell, tenor, and Bruce Kelly, baritone, at Christ Church Deer Park.

Gospel songs are performed by Joni Henson, soprano, Valerie Mero-Smith, mezzo, Alan Reid, tenor, and Sung Chung, baritone, **June 3** at Humber Valley United Church.

And beyond the GTA: On **May 9** there will be a performance of Haydn's *The Creation* with Ellen McAteer and Chelsea Van Pelt, soprano, Chris Mayell, tenor, and Joel Allison and Tyler Fitzgerald, bass, at George Street United Church, Peterborough.

The Bach Elgar Choir of Hamilton will perform Rossini's *Petite Messe Solennelle* on **May 23**. The soloists are Michele Bogdanowicz, mezzo, Zach Finkelstein, tenor, and Giles Tomkins, baritone, at Melrose United Church, Hamilton.

Melissa-Marie Shriner will sing musical theatre, jazz and original compositions at the Vineland United Mennonite Church in Vineland on **May 30**.

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



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1227 and All That

CHRISTOPHER HOILE

For several years April has been the one month in the year with the single highest concentration of opera presentations. This year, for unknown reasons, May claims that distinction with presentations of music drama from the Middle Ages right up to the present with a particular emphasis on new works.

c.1227 – Ludus Danielis by Anonymous on May 22, 23 and 24. The Toronto Consort has previously presented a series of highly successful concert productions of early operatic masterpieces from the 17th century. With *Ludus Danielis* (or *The Play of Daniel*), the Consort gives us an example of a sung drama written before the official invention of opera in the late 16th century. Jacopo Peri's *Dafne* from 1598, most of the music now lost, is considered the earliest known opera. Yet there are examples in the Middle Ages of sung drama. One of the most notable of these is the *Ordo Virtutum* (c.1151) by Hildegard of Bingen (1098-1179). The *Ludus Danielis* was written by students at the school of Beauvais Cathedral in France and recounts the story of Daniel at the court of Belshazzar. What will make this performance unusual is that it will be fully staged. Kevin Skelton in the role of Daniel joins the Consort Medieval players conducted by David Fallis and the Viva! Youth Singers of Toronto. Alex Fallis is the stage director with costumes by Nina Okens and set and lighting by Glenn Davidson.

1781 – Idomeneo by Wolfgang Amadeus Mozart on May 23. Skipping forward 500 years from the *Ludus Danielis*, we come to Opera by Request's presentation of Mozart's *opera seria* about the King of Crete who prays to Neptune to save him from shipwreck vowing to sacrifice the first living being he meets on land. Unfortunately, that being is his son Idamante. Avery Krisman sings Idomeneo, Stephanie Code is Idamante and Hannah Coleman is Idomeneo's daughter Ilia. Annex Singers are conducted by Maria Case and the music director and pianist is William Shookhoff.

1816 – The Barber of Seville by Gioacchino Rossini from April 7 to May 22. The COC production of *Barber* opened in April and was discussed in this column last month, but with 12 performances it runs deep into May. As Figaro, Canadian Joshua Hopkins, who has made a name for himself elsewhere, sings his first major role with the COC. American Alek Shrader is Count Almaviva, Italian Serena

Malfi is his beloved Rosina, Italian Renato Girolami is her jealous guardian and Canadian Robert Gleadow is Bartolo's friend Don Basilio. In May other singers assume the last four roles on May 9, 19 and 21. On May 15 members of the COC Ensemble Studio take over all the singing parts for a performance with discounted tickets. Scotsman Rory Macdonald conducts and Catalanian Joan Font directs.

1849 – Luisa Miller by Giuseppe Verdi on May 15. Opera by Request presents one of Verdi's four operas based on plays by German playwright Friedrich Schiller. In the opera as in its source, *Kabale und Liebe* (*Intrigue and Love*) of 1784, Luisa is in love with a young man whom she does not know is really Rodolfo, the son of Count Walter in disguise. Walter's steward, the appropriately named Wurm, is secretly in love with Luisa and vows to do everything he can to ruin her relationship with Rodolfo. Naomi Eberhard sings Luisa, Paul Williamson is Rodolfo, Andrew Tees is Count Walter and Steven Hendrikson is Wurm. William Shookhoff conducts from the piano.

1868 – Hamlet by Ambrose Thomas on May 9. Opera by Request's third opera of the month is one that used to be popular until World War I. The main difficulty in English-speaking

countries is that the opera has a happy ending in which Hamlet kills Claudius, is absolved of guilt and is finally proclaimed king. The high-point of the work is a vocally spectacular mad scene for Ophélie before she drowns herself. Simon Chaussé sings Hamlet, Vania Chan is Ophélie, Domenico Sanfilippo is Claudius and Erica Iris Huang is Gertrude. As usual, the tireless William Shookhoff conducts from the piano.

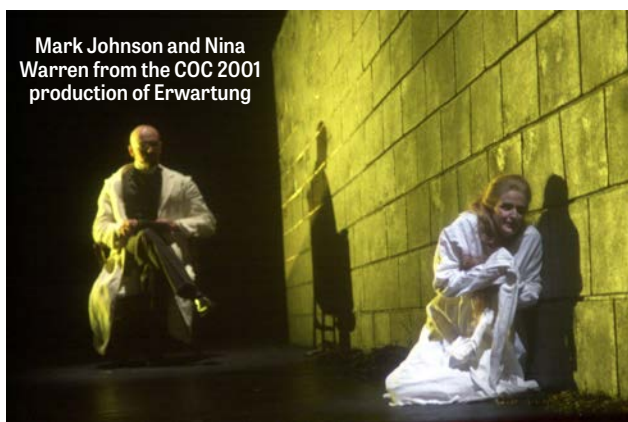
1909 – Erwartung by Arnold Schoenberg /

1918 – Bluebeard's Castle by Béla Bartók, from May 6 to May 23.

This is the double bill directed by Robert Lepage that made COC known around the world. It premiered in 1993 and has been revived in 1995 and 2001. This will be the



John Relyea as Bluebeard in the 2009 Seattle Opera presentation of COC production



Mark Johnson and Nina Warren from the COC 2001 production of Erwartung



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first time the operas will have been presented in the Four Seasons Centre. *Bluebeard's Castle*, performed first, is a symbolist version of the Bluebeard legend where Bluebeard's new wife Judith comes to realize that her husband is Death itself. *Erwartung* means "expectation" but emphasizes the aspect of waiting more than does the English word. Written in 1909 but not performed until 1924, *Erwartung* is one of the few monodramas aside from Poulenc's *La Voix humaine* (1959) in the operatic repertory. It follows the crazed thoughts of a woman searching for her lover. But is he dead? Could she have killed him? John Relyea sings Duke Bluebeard and Ekaterina Gubanova is Judith. In *Erwartung*, Krisztina Szabó is the unnamed Woman. Johannes Debus conducts.

2008 – Earnest, The Importance of Being by Victor Davies from April 29 to May 3. Toronto Operetta Theatre revives its well-received production, first seen in 2008, of an operetta based on Oscar Wilde's famous comedy. As discussed in this column last month, the production stars Jean Stilwell as Lady Bracknell with Cameron McPhail as John, Thomas Macleay as Algernon, Charlotte Knight as Cecily and Michelle Garlough as Gwendolen. Larry Beckwith conducts and Guillermo Silva-Marin directs.

2015 – Alice in Wonderland by Errol Gay from May 7 to 10. The Canadian Children's Opera Company presents a new children's opera with a libretto by Michael Patrick Albano based on the classic novel by Lewis Carroll. Tenor Benoît Boutet will sing the role of the White Rabbit while all the other roles are sung by the CCOC. Ann Cooper Gay conducts the CCOC Chamber Orchestra.

2015 – Führerbunker: An Opera by Andrew Ager on May 1 and 2. The COSI Connection presents the world premiere of what will likely be the most controversial opera of the month. The hour-long work examines the last ten days of Adolf Hitler and his associates inside his bunker before the Russians occupied Berlin in 1945. In this it covers the same territory as Oliver Hirschbiegel's 2004 film *Der Untergang* (Downfall) in trying to capture the surreal atmosphere



Tapestry Opera founding Artistic Director Wayne Strongman and M'dea Undone librettist Marjorie Chan

of once-powerful political leaders confronting their doom. As Ager told *Musical Toronto* in 2014, "People need to know we are treating it as a narration of the individuals involved, and not a glorification ... and at the same time, not a morality play." Jonathan MacArthur will sing the role of Hitler, Sydney Baedke will be Eva Braun with others singing the roles of Goebbels and his wife, Albert Speer and various guards. Ager, whose opera *Frankenstein* premiered in Toronto in 2010, will conduct a chamber ensemble and Michael Patrick Albano will direct.

2015 – M'dea Undone by John Harris from May 26 to 29. Tapestry Opera will present the world premiere of a new version of the Medea story in collaboration with Scottish Opera. In collaboration with Scottish composer John Harris, librettist Marjorie Chan has updated the action to the present changing Creon, King of Corinth, to an anonymous President, Creon's daughter Glauce to Dahlia and giving Medea only one son with Jason instead of two. In Chan's version Jason (Peter Barrett) is a war hero who becomes the running mate of the President (James McLean). When Jason announces his engagement to the President's daughter Dahlia (Jacqueline Woodley), M'dea (Lauren Segal), Jason's former lover and mother of his son, seeks revenge. Jordan de Souza will conduct a chamber ensemble and Tim Albery will direct.

2015 – 21C Music Festival: After Hours #1 on May 21. As part of the RCM's 21C Music Festival, Bicycle Opera presents several new mini-operas that it will tour throughout Ontario. These will include *The Dancer* by James Rolfe, *The Yellow Wallpaper* by Cecilia Livingston, (*What rhymes with*) *Azimuth?* by Ivan Barbotin, *Bianchi* by Tobin Stokes and an excerpt from Dean Burry's *The Bells of Baddeck*. The singers are soprano Larissa Koniuk, mezzo Stephanie Tritchew, tenor Graham Thomson and baritone Alexander Dobson. The musicians are violinist Ilana Waniuk, cellist Erika Nielsen Smith and Wesley Shen, music director and piano. Liza Balkan directs.

To be able to sample works of lyric theatre from a period of nearly 800 years in just one month is a luxury available in very few cities in the world. Be sure to make the most of it.

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

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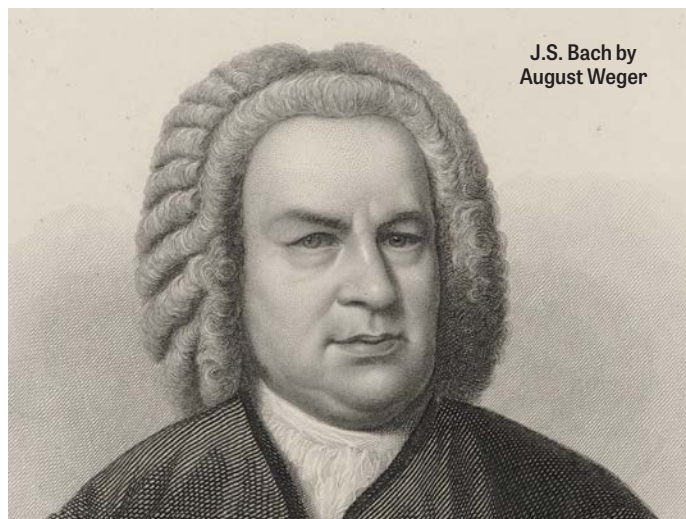
J.S. Bach's Creative Circle

DAVID PODGORSKI

Although an all-Bach program is a tempting, and ambitious project for an artist, there are two perils. One is difficulty, the other, monotony. Bach seldom found himself in a mood to write anything easy, and it's hard to give his music the flair it often deserves in performance. It also doesn't help that a modern concert audience demands variety, and one composer alone, even Bach, is hard pressed to carry an entire evening's worth of music.

Unless of course that Bach program is an Alison McKay multimedia project. This month, Tafelmusik presents McKay's newest production, "J.S. Bach: The Circle of Creation," a celebration of the genius of Bach. Like McKay's previous productions, "The Galileo Project" and "House of Dreams," her latest combines text, music, projected images and video, with the help of Jeanne Lamon, back to lead the orchestra, and Marshall Pynkoski, providing stage direction.

The Circle of Creation promises to be more than just a tribute to Bach. McKay wants the audience to explore not just the composer's world, but also the world of the artisans who lived in Bach's day — the lives of a typical 18th-century papermaker, violin carver, string spinner and performer are all examined in this concert. And if anyone thought difficulty was going to be an issue (even for Tafelmusik) consider this: Tafelmusik will perform the entire concert from memory. This will be quite a stunt, as the orchestra will be expected to pull off the first two movements of the *Brandenburg Concerto No.3*, highlights from the *First and Third Orchestral Suites*,



J.S. Bach by August Weger

and instrumental excerpts from a slew of cantatas. If that weren't enough, the evening will also include a pile of the master's chamber music, including parts of the *Goldberg Variations*, sonatas for two and three violins, and the *Allemande* of the *First Partita* for solo violin. It's not exactly the sort of repertoire one jumps to include in the same concert, let alone try to do all from memory. J.S. Bach: The Circle of Creation will be performed May 6 to 10 at Trinity-St. Paul's Centre and May 12 at George Weston Recital Hall.

While Tafelmusik promises to throw every possible form of staging, multimedia presentation, and musical direction at one of the great composers of classical music, there's another concert gong on later this month that promises to be much more down-to-earth, but no less of an impressive affair. Bud Roach, a great lover of Italian music of the 17th century, will be presenting the music of Giovanni Felice Sances and Alessandro Grandi, two Italian composers who lived late enough

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in the Renaissance to consider Monteverdi as part of the musical establishment, rather than a radical. Sances was well known in his own time as a composer of opera in Venice. He later moved to Vienna where he eventually became Kapellmeister under Ferdinand III. Unfortunately for Sances' legacy, his operas were all lost, so we have no chance of performing any of his larger-scale works. Grandi was more than a contemporary of Monteverdi – he was also a colleague, and worked under the great composer at St. Mark's Church in Venice, where the two wrote most of their best-known works. Roach will perform a selection of Sances' and Grandi's works as well as accompany himself on baroque guitar, on May 31 at 2:30pm as part of the Toronto Early Music Centre's "Musically Speaking" series of concerts. This all happens at St. David's Anglican Church. Roach is a gifted musician who is blessed with an exceptional voice – this concert will be an excellent chance to uncover some hidden gems from Italy in the 17th century.

Speaking of Italian music, there's another concert this month that takes its inspiration from the vocal music of Renaissance Italy – albeit with a twist. Although we definitely associate the madrigal with Italy, the genre caught on in other countries, with a few changes made in transit. Every composer in Italy felt he had to compose a madrigal to be taken seriously; even Palestrina, the composer of the *Pope Marcellus Mass*, got in on the craze, publishing a collection of his own madrigals (although he later claimed the work as the youthful indiscretion of a young man who should have written more masses and motets). Once the madrigal had become standard fare for Italian music lovers, and composers like Monteverdi and Gesualdo had stretched the boundaries of the genre, it eventually died out in Italy.

Not so in England. There, audiences were too busy enduring decades of religious strife, violence, and a country in political turmoil to occupy themselves much with the arts, and so discovered the form much later. Still, by the beginning of the 17th century the English had re-dedicated themselves to capital C Classical learning and culture. The result was an eccentric, derivative look at what the Renaissance could have been – a token nod to Greek and Roman culture and learning; none of the Homeric myths, mind you. No stories of gods meddling in the lives of mortals. Rather, an overall aesthetic that sought entertainment in easygoing comedy and diversion rather than in the epic tragedy found in, say, a typical Italian opera. Presumably everyone in the country had seen enough drama and tragedy after Henry VIII's reign.

So while your typical English madrigal of the day may have had enough sighing in it to make a sizeable breeze, it nevertheless kept a tight rein on the emotional range of its earlier Renaissance counterpart – no broken hearts, no ruined lives and absolutely no tragic deaths allowed. There's a reason they called it "Merrie England."

The Cantemus Singers will pay tribute to the jolly, frivolous fun of the English Renaissance in their program "Nymphs & Shepherds," the group's salute to the madrigal rage that swept the kingdom for the last decade of Elizabeth I's reign and after. Highlights will include a few true masterpieces of English vocal music, such as Thomas Morley's *Hard by a crystal fountain* (from his *The Triumphs of Oriana*), John Ward's *Come, sable night*, and Thomas Bateson's *Merrily my love and I*. As well as some jolly English songs, the group will perform a few more sobering compositions, including Byrd's exceptional *Mass for Five Voices* and John Sheppard's glorious motet *Libera Nos*. The concert will be presented at the Church of the Holy Trinity May 30 and 31.

Finally, if you're in the mood for something French (or Turkish), consider checking out Toronto Masque Theatre's *Les Indes Mécaniques*, a choreographed adaptation of Rameau's great opera *Les Indes Galantes*. The show also includes *The Anahtar Project*, traditional Turkish music from the days of the Ottoman Empire. It promises to be an eclectic musical evening featuring one of the great 18th century French operas. This concert takes place at the Fleck Dance Theatre at the Harbourfront Centre May 14 and 15.

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

The Way We Wear Our Hats

ORI DAGAN

Label executive, writer-producer, educator and jazz journalist Jeff Levenson is speaking. "Find yourself within this ecosystem" he advises. "You're a musician, but you're many other things as well."

He is one of a handful of speakers at a music business seminar co-presented by JAZZ.FM91 (jazz.fm) and the International Resource Centre for Performing Artists (ircpa.net) on April 11, 2015, hosted at JAZZ.FM91 in Liberty Village. It's a well-attended event, with panels curated by community engagement and education manager Mark Micklethwaite and CEO of the station, Ross Porter.

"With the Music Business Seminar, we seek to help Canadian artists gain the knowledge and expertise to succeed in the Canadian music marketplace. We have brought together successful industry professionals and musicians to talk about the important topics – booking performance, recording, radio airplay, promotion – and provide a forum for enterprising musicians to ask questions and interact with the experts and their peers," says Porter.

Founder of IRCPA, Ann Summers Dossena was honoured by the international arts industry in 2012 and again in 2014. She retired from arts management in October 2013 after a distinguished, 55-year career in New York, Rome and Toronto.

"During these years I was invited to give a number of workshops for emerging artists in Austria, Italy, Israel and the United States, with several colleagues," recalls Summers Dossena. "When I returned to Toronto in 1977 I opened the office here and soon realized that Canadian artists needed the same help."

In her decades of important work in the field she gained an unequalled amount of experience pertaining to artist management, personal representation, promotion and marketing. I asked Summers Dossena how the IRCPA has changed since its birth in 1985:

"The Centre now has a formal board and by-laws, and is working on a strategic plan and fundraising on two levels. One to keep our badly needed workshops and the second to create a physical centre for musicians to come together as a community to exchange ideas, share challenges, seek solutions, gain confidence, network and be mentored. We are working toward being able to own our space in a new building by the fall of 2017 to be named the IRCPA Maureen Forrester Centre,

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Back to the JAZZ.FM91/IRCPA Music Business Seminar which was a bargain at \$30 per attendant – there was a lot of wisdom to be gained here courtesy of several invaluable panels.

"Be a positive member of the community," said Carol Gimbel, founding artistic director of the Music in the Barns concert series. "Find people that have a similar mission," emphasized Barry Shiffman, associate dean and director of chamber music at the Glenn Gould School, Royal Conservatory, and artistic director of summer music programs and the international string quartet competition at the Banff Centre. "If the music is good, it should speak for itself," underlined Josh Grossman, artistic director of the TD Toronto Jazz Festival. "Your record, and 50 other records, came today," advised Brad Barker, music director and host of *Afternoon Drive*, JAZZ.FM91, so "find a way to be relentlessly polite" and "if you're thinking about recording another version of 'Autumn Leaves' ask yourself if you are adding anything new."

The recording panel shed light on the process of creating product: Steve Bellamy, founder and president of Addo Records, and associate dean for the Humber School of Creative and Performing Arts reminded participants that "a lack of planning is where most projects go wrong"; JUNO-nominated drummer/composer and owner of Orange Grove Publicity Ernesto Cervini expressed the importance of having a good producer: "when you're in the studio you want to be able to just play."

The final panel of the day focused on publicity and how to make it work for you. "We don't take artists we don't believe in," said Jane Harbury, president of Jane Harbury Publicity; and Eric Alper, director of media relations, eOne Music Canada and social media icon (588,000 twitter followers as of this writing), urged attendees to "create great content all the time ... learn your audience ... and take polls."

Yet, for me, it was Levenson's opening address that remained one of the seminar highlights. Emphasizing the importance of questions over answers, he stressed the importance of passion, conviction, authenticity and above all, a sense of realism. "Musicians are heroes," he said, "and I believe they should get paid as much as nuclear physicists, but the marketplace determines the pay."

The hats we wear: We musicians have to wear various hats, sometimes simultaneously. I'm always reminded of this when I do my taxes.

Andrew Scott



Last year I made money by singing, writing, teaching, licensing, royalties, as well as work in public relations, social media management, website management and booking musical talent. I'm very lucky to be working with music all of the time. The total of all the income sources I have listed may not have amounted to much if compared to a nine-to-five job, but I wouldn't trade being an artist for anything in the world and one thing's for sure: there's never a dull moment.

Andrew Scott: In the Toronto jazz community this juggling act of jobs to support one's artistic career is far from unusual. Take Andrew Scott, an important member of our community both as a musician as well as an educator, an administrator and an advocate. He describes the various hats he currently wears thusly:

"In terms of performing, I play with my own jazz groups of various sizes that often include the great Jake Wilkinson, Jon Meyer and Joel Haynes; I play in a very fun three baritone saxophone band led by Alex Dean called The Travelling Wall-Baris (appearing at The Rex May 15 and 16). I work in a trio setting with the ever-inspiring octogenarian Gene DiNovi and have a loose cross-border two-guitar group with Randy Napoleon. Outside of jazz, I work with the businessman/singer/entertainer Frank D'Angelo in his 18-piece R&B show band. I also write about music, compose music for film and am extremely proud to teach and work as the current acting director of Humber College's Department of Music (2014-2015).

Asked what he would do with three more hours in the day: "Easy. With three extra hours each day, I'd spend more time with my wife and our three wonderful children."

Chelsea McBride: And here's Chelsea McBride, awarded the Toronto Arts Foundation's inaugural Emerging Jazz Artist Award in 2014, in her own words:

"Where to begin! I'm a performer/composer/bandleader first and foremost – probably half or more of my performances are with bands I lead or am very involved in, though the projects I'm a sidperson on are

always fun – mostly contemporary jazz groups or pop cover bands that play lots of 70s music. I'm an artistic producer with Spectrum Music – with the other producers, we handle all the logistics involved in putting on four concerts a year. We also all write for these concerts, and with the constantly changing instrumentation, it's always a new challenge for me as a composer. And it's lots of fun.

"I found a teaching job in Oakville before I got out of school, so I'm actually out there quite often – I teach voice and piano mostly, along with my main instruments. There's a lot less demand for woodwinds at the school I'm at, unfortunately...

"In addition to that, I end up doing a lot of administrative work – I'm a copyist for New York composer Daniel Jamieson (who's originally from Toronto), and that occasionally also involves editing/proof-reading non-musical stuff, which is something I have done for a long



Chelsea McBride

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time. And last but not least, I'm slowly getting into the grant-writing thing - this has been tricky because, being so recently out of school, I'm not even eligible for some programs still! But I have been getting lots of practice working with other people on their applications."

Under the umbrella of bandleader, McBride is busy as a beaver: "Chelsea McBride's Socialist Night School, (appearing this month Saturday May 23 at the Rex, 3:30pm), performs exclusively original contemporary jazz music - more groove-based than swing. Most of the music is composed by me, but not all. I also lead a sextet called Chelsea and the Cityscape, which performs more in the singer-song-writer, pop and rock vein. I play standards and a few lead-sheet original jazz tunes that don't quite fit into either of my other band's styles around town every so often under the moniker Chelsea McBride Group (appearing this month Friday May 1 at Habits Gastropub). I play in a video game cover band called the Koopa Troop, which is exactly what it sounds like - a bunch of jazz-school nerds playing Nintendo music better than you've heard it before. And last but not least, I play in the Brad Cheeseman Group (appearing May 8 at the Jazz Room in Waterloo), which is contemporary small-group jazz music played with a strong focus on the ensemble sound."

Rounding it off: To close this month's column, here's another quote from the JAZZ.FM91/IRCPA Music Business Seminar, this one by Peter Cardinali, owner of Alma Records, which drew from the example of soul-jazz superstar Gregory Porter: "There are a lot of 12-year over-night successes." As such, there is no substitute for hard work and if as an artist you don't truly love what you do, you're in trouble.

Thank you for reading this magazine and supporting live music. Check out *The WholeNote's* jazz listings and the new column by Bob Ben, Mainly Clubs, Mostly Jazz. Be happy while you may, and Happy May!

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


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JACK MCQUARRIE

A couple of weeks ago, having been lulled into complacency by a few warm sunny days, I was under the impression that spring had arrived. A few days later that illusion was shattered by the sight and sound of hail clattering on my windshield. Last night, on my drive home from a performance, I found myself humming the strains of *Spring will be a little late this year* only to have that confirmed when I drove in to a snow-covered driveway. Fortunately, through all of this, the community musical groups have been heralding spring in a variety of ways. I had the pleasure of attending a few of these.

Recent events: One such concert was "A Salute to the British Isles" by the Clarington Concert Band under the direction of Barrie Hodgins with the Pipes and Drums of the Oshawa Legion. What a variety. From the humour of conductor emeritus Bobby Herriot and the elegant vocal stylings of Donna Lajeunesse and Father Paul Massel to the stirring renditions of traditional Scottish melodies by the pipes and drums it was an evening to be remembered, MC'd by Colin Rowe.

With the concert being billed as "A Salute to the British Isles," there were questions as to how the *Radetzky March*, a march composed for the Austrian army by Johann Strauss Sr., qualified as British music. After all, this march was dedicated to Field Marshal Joseph Radetzky von Radetz after his victory at the Battle of Custoza. It turns out that, over the 165 years since its first performance, this march has been adopted as their official march by several military units in various countries around the world from Chile to Sri Lanka. One of those military units just happens to be 1st The Queen's Dragoon Guards in Britain. The *Radetzky March* is their official regimental march. Ergo: it's British music.

Needless to say, there was the inevitable clapping and foot stomping by the audience. It turns out that this too has a long tradition. When it was first played in front of Austrian officers, they spontaneously clapped and stamped their feet. This tradition is kept alive today by audience members around the world from town band concerts to the New Year's Concerts of the Vienna Philharmonic.

Flute Street: If one were to hear the term "flute street," one might be inclined to consult the town street guide to find its location. A visit to Google could not find any street by that name in this area, but there is a fine flute ensemble in Toronto by that name. Initially formed by Nancy Nourse and Allan Pulker in 2013, as the resident ensemble for Canada's First National Flute Convention, the group has established a special place in the musical life of Toronto. While music aficionados are familiar with the concert flute and its baby brother, the piccolo, Flute Street has been introducing audiences to several other members of the flute family. I had seen and heard alto flutes and bass flutes before, but Flute Street's recent concert, "And the Giant Began to Dance," introduced me to the six-foot-tall contrabass flute. I not only saw two of these, but was introduced first hand to an even bigger member of the family. Guest artist Peter Sheridan presented us with the subcontrabass flute, which was taller than anyone present, Sheridan included.

As for the concert, we were treated to a wide range of offerings from solos to works including the entire ensemble. My personal preferences were numbers featuring Sheridan on the bass flute and the contrabass flute. His warm tone and melodic phrasing on the bass flute displayed the potential of this instrument better than I had ever heard. While the subcontrabass flute did add an interesting bottom end to the ensemble, it didn't appeal to me as a melodic solo instrument except for its novelty value. Sheridan informed us that he has just recently introduced the ultimate low-register flute. I believe that it is called the hyperbass flute with a lowest frequency of 16 Hz. He admits that this is below the audible range of his wife and many other people, but given the right circumstances it can be felt physically if not heard.

Newly unusual: Before leaving the topic of unusual musical instruments, I feel compelled to report on a recent radio program on the

CBC. It was a presentation of newly crafted unusual musical instruments. The one that sticks in my mind was a large wind instrument which required two players. In the demonstration, the developer blew into the mouthpiece and operated a slide while his wife operated a set of valves. While the sound was of questionable quality, the name had a certain quirky appeal. It has been named the Humungaphonium. I have yet to see a photograph.

Tsar Trek: While miserable weather prevented me from attending their recent spring concert, the Plumbing Factory Brass Band warrants ongoing mention in this column for their imaginative programming. Following up on their previous concert, Henry Meredith crafted "Tsar Trek II – The Sequel" on their "Rousing Russian Repertoire Voyage." Not only does this band perform to a high standard, they also set a standard which is hard to match in terms of programming of top quality music. I'm sorry that I couldn't be there.

Uxbridge: Italian composer, Luigi Boccherini has been quoted as saying that "Without the performer the composer's work is useless." It would be hard to dispute that, but performers can be assisted considerably by their own careful preparation and that of the conductor. An excellent example of how a conductor may foster good preparation has recently come to my attention. The Uxbridge Community Concert Band is a summertime-only band with activities from early May until late August. Two months before rehearsals were scheduled to begin, conductor Steffan Brunette started with those preparations. Not only did he send a complete list of the proposed repertoire for the season to every returning band member, but he provided internet links to performances of every work. As long as members had internet access they could go to every number in the repertoire and listen to quality performances as often as they might wish.

Music Alive: I had heard of Music Alive before, but must confess I wasn't quite sure just what it entailed. Suddenly, a few days ago, I received a phone call: The Newmarket Citizens Band was to play at Music Alive that night; was I available to sit in and fill a gap? A few hours later I was treated to an unexpected musical event. Music Alive is an annual festival open to all school and community ensembles and soloists operating within York Region, including public and private schools plus community bands, orchestras, choral ensembles and individual musicians. For 2015 it has an incredible assortment of musical groups and performances. With over 15,000 participants and sessions stretched over ten weeks, Music Alive is one of the largest student music festivals in the country.

This is an adjudicated, but non-competitive festival. The evening that I was there, I was with the only adult group. The main group performance was by the "Area West Elementary Enrichment Band" made up of 80-plus elementary school students. In addition, there were numerous solos and small group performances by students from Grades 5 to 8. One particular number stood out for me. Girls on two flutes and a clarinet performed amazingly well on a well-known Handel selection.

Adjudicator John Phillips, a professor from the University of Western Ontario, provided helpful inspiring comments to all participants. After we (the adult band) played our two numbers, Phillips pointed out to the young elementary school musicians how our performance was an example of one way that making music can develop into a stimulating lifelong activity.



(from left) Nancy Nourse, Peter Sheridan, Judy Diez-D'aux

On the horizon: On Sunday, May 24, at 3:30pm the Wychwood Clarinet Choir will present "Swing into Spring." The feature of the afternoon will be the induction of Howard Cable as composer and conductor laureate of the choir. Cable, a member of the Order of Canada, is one of the most significant and internationally recognized Canadian arrangers and composers. With a musical career spanning more than 60 years, he has had his works performed worldwide. Cable has been composing and arranging for the Wychwood Clarinet Choir since 2012. The program will feature a selection of swing favourites arranged by Cable for the choir and young crooner Michael Vanhevel. Also on the program is an all-clarinet rendition of *Rhapsody in Blue*, the premiere of *Three Excursions*, an original composition by Roy Greaves, and *Clarifunktion* by Paul Saunders. Artistic director and clarinet soloist is Michele Jacot. This all takes place at the Church of St. Michael and All Angels, 611 St. Clair Ave, W.

On Saturday, May 30 at 7:30pm, Silverthorn Symphonic Winds will conclude their 2014/2015 concert season with "Year of the Dragon." Highlights include James Hosay's dynamic *Mayan Sports Festival*, Philip Sparke's virtuosic *Year of the Dragon* and Adam Gorb's *Yiddish Dances*, a contemporary classic based on the klezmer tradition. The concert takes place at Yorkminster Citadel, 1 Lord Seaton Road, Toronto.

Bands we haven't heard from for some time:

Friday, May 1 at 7:30pm the **Oxford Winds Community Concert Band** will be "Celebrating Heroes" at Knox Presbyterian Church, Woodstock.

Wednesday, May 6 at 7:30pm the **North Durham Concert Band** is having a "Springtime Serenade" at the Port Perry United Church.

Friday, May 8 at 7pm the **Canadian Band Association** presents "Windblown Art: Young and Old Masters." This is a combined event with the Encore Symphonic Concert Band and the National Youth Band of Canada joining forces at Encore Hall, Wilmar Heights Centre, Scarborough.

Sunday, May 24 at 7pm the **North Toronto Community Band** presents "Spring Rhythms: Music from Bach to Big Band," Danny Wilks, conductor, with Jonno Lightstone, saxophone; at Crescent School.

Sunday, May 31 at 4pm the **Columbus Concert Band**, with guest soprano Kira Braun, will present their First Annual Gala Concert, "The Best of the Columbus Concert Band," consisting of classical, Broadway, Dixieland, marches and jazz at De LaSalle Oaklands College. One of their band members, Alex Dritsas, is a Canadian soldier who was severely injured recently in a hockey game in Toronto. Many of the 65-member band have been donating funds for his rehabilitation. This concert will be dedicated to him and band members hope that he may even be released from hospital in time to attend. This is the first time the not-for-profit band has had a fundraising event to support themselves as all previous concerts have been to raise funds for other charities in the city.

Definition Department

This month's lesser-known musical term is pizzicato (pronounced pissicato): Too much coffee – time to take an urgent mid-rehearsal break. 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.

the**WholeNote**

CANARY PAGES

13th Annual Directory of Choirs



Welcome to the THIRTEENTH edition of *The WholeNote's* annual Canary Pages, as we continue to provide an opportunity for Southern Ontario choirs to introduce themselves to individuals of all ages seeking places to sing or listen to some music, in every genre and at every level of skill and commitment. The 116 choirs in our directory this year cover an incredible range of music-making: choirs that have thrived for decades, new groups breaking energetically into the scene, powerful choruses of hundreds of voices, small and intimate chamber choirs, children's groups, ensembles enhancing worship and choirs connecting communities across the province. So, if you are new to the area, a lapsed chorister looking to start singing again, on the hunt for new musical challenges or thinking of taking the plunge for the very first

time, this is the perfect place to start. And if a choir you are involved with missed the deadline for this print edition, it can still apply to the online directory all year round.

If flipping through the physical pages doesn't strike your fancy, be sure to check out thewholenote.com/canary, where we have a search function that allows you to narrow your search by location, audition type, choir size, age range and more! Happy perusing!

THE 2015 CANARY PAGES TEAM

PROJECT MANAGER **Karen Ages**
 DIRECTORY SALES & SERVICES **Adrienne Surtees**
 PROJECT EDITOR **Sara Constant**
 PROOFREADER **Kevin King**
 LAYOUT & DESIGN **Susan Sinclair**
 WEBSITE, SURVEYS & MAPPING **Bryson Winchester**

For more information contact
canary@thewholenote.com
 or phone Karen at 416-323-2232 x26.

• The Achill Choral Society

The Achill Choral Society began as a community choir in 1982, drawing members from an area north-west of Toronto. We gather Wednesday evenings to rehearse repertoire. Our membership is around 85 and we are a mixed, auditioned adult choir. Each Christmas and spring, we perform concerts in the churches and halls of our communities, including Alliston, Beeton, Bolton, Bradford, Caledon, Caledon East, Orangeville, Shelburne and Tottenham. We are led by A. Dale Wood. His lifelong musical career also includes directing the Georgetown Choral Society and Georgetown Children's Chorus, as well as teaching lessons in piano, voice, organ and composition. Thanks to the commitment and vision of our director, the choir maintains an excellent standard of performance, attracting guest soloists and accompanists of the highest calibre.

CATHERINE WILSON

705-434-2253

catherine@catherinemachry.com
achill.ca

• All Saints Kingsway Choir

All Saints Kingsway Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, community outreach projects and concerts year-round. The choir has toured notable UK cathedrals, recorded two CDs and performed throughout Toronto. Recent performances included Benjamin Britten's *A Ceremony of Carols*; festal celebrations with the drumming ensemble Beyond Sound Empijah and the Michael Occhipinti Jazz Quartet, and Maurice Duruflé's *Requiem* with the Nathaniel Dett Chorale. New members are always welcome to the Music at All Saints Kingsway family. Come and be a part of a fantastic choral and instrumental creative community.

BRAINERD BLYDEN-TAYLOR,

director of music

416-233-1125 x5

music@allsaintskingsway.ca
allsaintskingsway.ca

• Amadeus Choir of Greater Toronto

A part of Toronto's arts community for 41 years, the award-winning Amadeus Choir comprises a membership from all parts of the GTA and surrounding areas. Led by conductor and artistic director Lydia Adams since 1985, the ACGT performs the best of choral music and premieres works of Canadian and international composers through a self-produced Toronto concert series, guest performances and special events. Known well beyond Toronto through tours, recordings and nationwide and international radio broadcasts, the Amadeus Choir partners and collaborates with many professional performing arts organizations in the GTA. The Choir also engages in educational and community outreach through choral workshops for students, music educators, composers and conductors. Annual auditions are held in May and June. Phone the choir office for information.

OLENA JATSYSHYN, GM

416-446-0188

olena@amadeuschoir.com
amadeuschoir.com

CANADIAN CHILDREN'S OPERA COMPANY



● Annex Singers of Toronto

The Annex Singers of Toronto is a vibrant community choir delivering an eclectic repertoire with spirit and sophistication. Now in its 36th season, the 60-voice choir performs classical and contemporary repertoire, including premieres of Canadian works. The Annex Chamber Choir is a 20-voice ensemble drawn from the larger choir, presenting works from the chamber repertoire. Director Maria Case's dynamic leadership and programming continue to invigorate the choir, attracting new members and wider audiences. We typically present two formal concerts each year and close the season with a cabaret. Experienced singers should contact our membership coordinator through our website to arrange an audition. We rehearse Monday evenings at St. Thomas's Church, 383 Huron St.

RICHARD PARTINGTON

416-968-7747

rparting88@gmail.com

annexsingers.com

● ASLAN Boys Choir of Toronto

The ASLAN Boys Choir is built upon the twin principles of musical excellence and healthy character development for young men. Since its formation a few years ago, the choir has grown into a lively organization with a reputation for imaginative concerts. In addition to many musical activities, the boys are involved in science experiments and visits to places of interest that support our wider educational platform.

Conveniently based in midtown Toronto, the ASLAN Boys Choir always welcomes boys aged 7 to 13 and their families to participate in our music-making and community. The 2015/16 season includes an "ASLAN Lessons and Carols" concert with a brass ensemble in December, several performances in conjunction with the Sick Kids hospital and a short trip to Ottawa.

THOMAS BELL

416-859-7464

artisticdirector@aslanboyschoir.org

aslanboyschoir.org

● Bach Chamber Youth Choir

The Bach Chamber Youth Choir, now in its 20th season, is an award-winning SATB choir for boys with changed or changing voices and girls aged 16 years and up. Award-winning conductor Linda Beaupré has led BCYC to first place honours at the local, provincial and national levels of the Canadian Federation of Music Festivals. As the senior level of the Bach Children's Chorus, BCYC performs at two annual concerts at the Toronto Centre for the Arts. Additional performances include a cabaret-style concert and a benefit concert. BCYC rehearses Sunday evenings on the Danforth, by Chester Station. Auditions are held in May and November. Interested youth are welcome to observe a Sunday evening rehearsal.

JANE GREENWOOD

416-431-0790

info@bachchildrengchorus.ca

bachchildrengchorus.ca



BACH CHILDREN'S CHORUS

● Bach Children's Chorus

Bach Children's Chorus, now in its 27th season, is an award-winning organization of three treble-voice choirs and one mixed voice choir (Bach Chamber Youth Choir – see separate listing). Led by founder and artistic director Linda Beaupré, an award-winning Toronto conductor and clinician, these choirs have a membership of 200 young people, aged 6 and up. Training is offered in vocal technique, sight-singing and theory. BCC rehearses weekly in Scarborough, performs as a Company-in-Residence at the Toronto Centre for the Arts and appears regularly at Toronto events. Each choir participates in weekend festivals, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released six solo CDs and has won provincial and national choral awards.

JANE GREENWOOD

416-431-0790

info@bachchildrengchorus.ca

bachchildrengchorus.ca

● Bach Elgar Choir of Hamilton

The Bach Elgar Choir is the leading symphonic choir in the Hamilton/Burlington region and the second-oldest choral organization in Canada. The choir presents a three- or four-concert season of classical and contemporary repertoire with both organ and orchestral accompaniment and outstanding Canadian soloists. Now entering its 110th year, the Bach Elgar Choir is planning another interesting and varied season for 2015/16 and invites interested singers to come and join us and enjoy the stimulation and experience of our outstanding conductor Alexander Cann. We have openings in all sections and would welcome you! For an audition call 905-527-5995 or send us an e-mail.

DAVID DUFF/PAM COLLINS

905-527-5995

info@bachelgar.com

bachelgar.com

● Bel Canto Singers

Directed by Linda Meyer, the Bel Canto Singers is a 40- to 50-voice, community-based SATB choir that provides good music, fun and fellowship. Auditions to determine voice range are required. We perform two concerts per year, fall and spring. We also sing in seniors' residences and at fundraisers for other organizations. Repertoire is varied and includes folk, movie music, swing, spirituals, Broadway and classical selections. Rehearsals are 7:30pm to 10pm, Tuesdays, at St. Nicholas Anglican Church, Warden and Kingston, Birchcliff.

JULIA PECK

416-284-3975

robpeck@rogers.com

belcantosingers.ca

● Bell'Arte Singers

Directed by Brenda Uchimar, Bell'Arte Singers is a choir of advanced amateur singers, music educators, music students and professionals who value the community created by making music together and sharing this music with others. The choir performs a mix of global and traditional choral repertoire from all periods and integrates into its performances the work of other artists through dance, multimedia and storytelling. The choir performs three concerts per season. Rehearsals are Saturday mornings from 10am to 12:30pm at the Toronto Mennonite Centre on Queen St. E., in the beautiful Beach neighbourhood of Toronto.

ANNE LEE

416-850-0904

manager@bellartesingers.ca

bellartesingers.ca



• Bravado! Show Choir

Bravado! is not your ordinary community choir. With its unique performance style of accessible music from across the globe, Bravado! offers its audiences a rare and unforgettable choral experience. Founded in 1996, this 34-voice auditioned SATB choir, under the leadership of Katie Pergau, presents eclectic repertoire from traditional and sacred to jazz, pop and rock. All pieces are performed from memory, allowing the choir to be more interpretive and to better connect with the audience. The result is dynamic entertainment with a focus on musical excellence, combined with the visual appeal of staging or choreography. Each year, Bravado! presents Christmas and spring shows, and also performs at private functions and fundraisers.

JENNY SENIOR
705-828-7777
bravadoshowchoir.com

• Canadian Children's Opera Company

In its 46th season, the CCOC consists of six choruses for ages 3 to 20 and is the only permanent children's opera company in Canada to regularly commission and produce operas for children. Led by renowned educator, conductor and opera singer Ann Cooper Gay, the company prepares young people for the vibrant world of opera by offering musical and dramatic training and professional experience. Members regularly perform with the Canadian Opera Company and other major professional organizations. Rehearsals are weekdays after school in the downtown area. Auditions are held April to June. A non-auditioned in- and after-school workshop program was launched in 2008 as part of the OPERATION KIDS outreach arm of the CCOC.

KEN HALL
416-366-0467
ken@canadianchildrensopera.com
canadianchildrensopera.com

• Canadian Orpheus Male Choir

The Canadian Orpheus Male Choir is a TTBB choral ensemble of 40 members ages 19+, known as *the men who love to sing*. Join us! Founded in 1977, this Hamilton-based registered charity performs to build community, support charitable causes and entertain. Covering pop, traditional and folk songs, spirituals, jazz numbers and hits from musicals, we've sung in Roy Thomson Hall, the Burlington Performing Arts Centre and Hamilton Place, among others, and helped raise some \$800,000 for charities. We've shared the stage with guest performers like Scantily Plaid, soprano Abigail Freeman and violinist Martin Beaver. Book the COMC for your special event! 'Like' us on Facebook.

KEITH THOMAS, president
905-681-1936
info@comc.ca
comc.ca

• Cantabile Chamber Singers

Cantabile Chamber Singers is an auditioned choir of 16 to 20 voices, formed in 2006 by artistic director Cheryl J. Chung. The choir performs eclectic and challenging repertoire spanning six centuries. We support living composers through new commissions and the performance of contemporary choral works. We have participated at the Mondial Choral-Loto Festival in Quebec, and in July 2013, we performed at the bi-annual international Festival 500 in Newfoundland! This past year, we sang at Koerner Hall and the Sony Centre and look forward to more collaborations with orchestras and local choirs. Contact us for an audition as a singer, a soloist or to submit a newly written choral work. Find us on Facebook and follow us on Twitter @CantabileTO. Auditions held in June and September.

CHERYLL CHUNG
cantabilechambersingers@gmail.com
cantabilechambersingers.com

• Cantabile Choirs of Kingston

Since 1996, the Cantabile Choirs of Kingston, under the leadership of Dr. Mark Sirett, have thrilled local and regional audiences in performances of a diverse range of choral music from Canada and around the world. The choirs are famous in Kingston and beyond for joyful concerts boasting non-traditional staging, diverse repertoire and a consistently high degree of musicianship. Cantabile's graded program of choirs now includes over 250 voices, performing music which engages and entertains at every event. From the beginning, Cantabile has provided musical education for choristers and audiences through this high standard of performance and quality choral literature. Cantabile's choral season of five themed concerts, which often include invited guests of national and international acclaim, attracts a sell-out audience in their performance home, Sydenham Street United Church. Audiences looking for the best singing in Kingston and area, look to Cantabile.

HOLLIE STEWART
613-549-0099
info@cantabilechoirs.net
cantabilechoirs.ca

• Cantala Women's Choir

Founded in 2008, Cantala is an award-winning, vibrant choral group in the Toronto choral community. Cantala is committed to performing diverse Canadian and world choral music at the highest level from baroque, classical and modern eras. The Choir is made up of singers with various levels of choral and/or singing experience, from all walks of life. With training and experience in singing and vocal pedagogy, our director, Nancy Singla, brings a unique approach and knowledge to choral singing. Cantala strives for exceptional music-making, and its singers are rewarded with a moving, rich choral experience with the support of a like-minded singing community. For audition interviews and more information, please email nancy.singla@hotmail.com.

NANCY SINGLA
416-629-8805
nancy.singla@hotmail.com
cantalawomenschoir.com

• Cantemus Singers

Cantemus Singers, conducted by Michael Erdman, perform mainly renaissance and early baroque repertoire. Our 12-voice group gives equal time to secular and religious compositions of the period in a variety of languages, with particular focus on the rich five- to eight-part compositions less familiar to Toronto audiences. We present three programs a year, in late fall, mid-winter and spring. Although we are primarily an a cappella ensemble, we occasionally join forces with ensembles/players of period instruments. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music. We rehearse Wednesday evenings through the season. Membership is by audition. Our main performance venue is the historic and acoustically lively Church of the Holy Trinity, Eaton Centre.

MICHAEL ERDMAN

cantemus.ca@gmail.com
416-578-6602
cantemus.ca

• Cantores Celestes Women's Choir

Cantores Celestes Women's Choir is an auditioned women's choir conducted by Kelly Galbraith, celebrating its 27th season. Perform with the best instrumental musicians in Toronto! Repertoire includes medieval, baroque, romantic, classical-contemporary, Celtic, gospel, bluegrass and Eastern European music. The choir has released six CDs, has performed live on CBC Radio, has donated over \$40,000 to charities and was featured in three films. It has toured New Brunswick, Newfoundland, Ontario and New York City. Season concerts include Luminato June 2015, December 5, 2015 and April 23, 2016. Auditions are held in May, June and August.

KELLY GALBRAITH, director
416-236-1522
cantorescelestes@hotmail.com
cantorescelestes.com

• Celebration Choir

Are you a senior and looking for a fun, energetic and eclectic choir? The Celebration Choir is one you should consider! Founded in 2007 within the Toronto Singing Studio and directed by Linda Eymann, this choir of 60 voices features songs to suit every musical taste. Repertoire spans popular to classical to folk with appealing musical arrangements. The Celebration Choir rehearses from September through May on Thursday afternoons, 2pm to 4pm, in the gymnasium at Trinity-St. Paul's Centre, 427 Bloor St. W., Toronto. Two formal concerts are presented each season along with community outreach concerts when possible. Rehearsals are very sociable. No audition necessary. A season membership is paid.

LINDA EYMAN, music director
416-455-9238
linda@thetorontosingingstudio.ca
thetorontosingingstudio.ca

• The Cellar Singers

The Cellar Singers, founded in 1968, is an auditioned, adult regional chorus. Under the professional leadership of Mitchell Pady since 2012, it is dedicated to providing and promoting artistic excellence through education, outreach and the high quality of performance of the Choral Art. The Cellar Singers aim to enrich the choral art form and retain their reputation as classical singers through their performance of standard classical repertoires as well as contemporary Canadian classical and other contemporary styles of music throughout Simcoe and Muskoka. The Cellar Singers look forward to our 48th season starting September 2015, and welcome new singers with some ability reading music to join our rehearsals as we progress to celebrate 50 years of simply beautiful singing.

LAUREN TURGEON
705-481-1853
info@thecellarsingers.com
thecellarsingers.com



COLUMBUS COMMUNITY CHOIR

• Choralairs Choir

The Choralairs are a non-profit, 40-member, four-part harmony adult choir who sing a variety of popular songs of today and yesterday: Broadway show tunes and folk songs. Directed by Peter Ness and Gary Heard as our piano accompanist, the choir requires no auditions, just a love of singing and the ability to carry a tune! We rehearse from September to June on Tuesday evenings at Earl Bales Community Centre at Bathurst and Sheppard. We also perform monthly for seniors at residences in the GTA. All are welcome to our free annual concert, on Sunday June 14, 2015 at 1:30pm at Earl Bales CC in the banquet hall.

MARTHA
905-884-8370
SALLY
416-636-8247
choralairs@gmail.com
choralairschoir.com

• Chorus Niagara

Worth the drive to Niagara! Chorus Niagara, the Power of 100, is a passionate group of singers of diverse ages and walks of life. As the Niagara region's premier symphonic chorus, CN performs classic choral masterpieces as well as new, modern and seldom-heard works, provides a showcase for emerging Canadian talent and attracts singers of all ages through its youth programs: Chorus Niagara Children's Choir (CNCC), Side by Side High School Chorale, and Robert Cooper Choral Scholars. The spectacular 2015/16 season features a diverse program including Bach's *Mass in B Minor*, *Carmina Burana*, *Ode for St. Cecilia*, holiday classics and much, much more, all performed in the new St. Catharines Performing Arts Centre.

ROBERT COOPER, artistic director
DIANA MCADOREY, managing director
905-934-5575
cnadmin@beco.org
chorusniagara.ca

• Church of St. Mary Magdalene

Steeped in musical heritage and assisted by a generous acoustic, the Church of St. Mary Magdalene offers a music program strongly rooted in the musical tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass, the Gallery Choir sings a mass and motet from the west gallery while the Ritual Choir sings the Gregorian propers from the east end. Both choirs rehearse on Thursdays. At the 9:30am Sung Mass, the SMM Singers sing a motet and lead congregational singing. Membership is informal: rehearsals are at 9am every Sunday. One Sunday per month at 4:30pm the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4pm. For information, please contact:

ANDREW ADAIR, director of music.
647-201-3739
andrew.timothy.adair@gmail.com
stmarymagdalene.ca

• Columbus Community Choir

Columbus Community Choir is a 35-member SATB choir that performs music from all genres – popular, classical, Broadway, opera and folk. Director Beatrice Carpino is delighted to be working with the Columbus Community Choir. A singer herself, Beatrice is also the artistic director of Toronto City Opera. Beatrice has been a yearly guest performer in the Christian Festival Concert at Roy Thomson Hall since 2009. The choir performs several concerts annually, raising funds for local charities. CCC is a choir that sings for joy and we like to spread the joy we feel back into the community through our music and our work with charities. All are welcome, particularly alto voices. Join us on Monday evenings at 7:30pm.

BEATRICE CARPINO
beatrice@columbusperformingartscouncil.com
columbusperformingartscouncil.com



● County Town Singers

We are a 65-member mixed adult choral group from Durham Region (GTA), started in 1967. Our motto is "We Sing For the Love of It." Our repertoire is varied, with many musical styles, though little classical. We practise on Wednesday evenings from January to May and September to December, presenting full shows in early May and December. We also perform concerts for local community groups and charities. We have traveled and sung extensively over the years, most recently to the United Nations in New York City. Informal, easygoing auditions take place in early January and September. Yearly fees are very reasonable. For additional info, visit our website or call/text John Van Hoof.

JOHN VAN HOOFF
647-981-2205
javh1947@gmail.com
countytownsingers.com

● Cummer Avenue United Church Chancel Choir

Cummer Avenue United Church Chancel Choir consists of a group of volunteer singers supported by a number of professional section leaders. The choir sings classical and contemporary repertoire and provides strong musical leadership for Sunday worship services. In addition to full choir anthems, various ensembles and solos are presented by members of the chancel choir. On selected Sundays the choir presents extra choral music such as traditional carols at Christmas and a cantata at Easter. Choral music from all parts of the globe is also regularly featured in the choir's offerings. Rehearsals are held Thursday evenings from early fall to early spring and on Sunday mornings all year.

TAYLOR SULLIVAN
416-222-5417
taylorsullivan@yahoo.com
cummeravenueuc.ca

● DaCapo Chamber Choir

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2010, DaCapo received Choral Canada's national choral recording of the year award for *ShadowLand*; in 2011 it received first and second prizes in the National Competition for Canadian Amateur Choirs. DaCapo also annually offers NewWorks, a national choral composition competition. Our 2015/16 season will feature guest Kevin Ramessar, a Shakespeare-inspired concert and a joint concert with Toronto's Exultate Chamber Singers. Like us on Facebook or follow us on Twitter @DaCapoChoir!

SARA MARTIN
519-725-7549
info@dacapochoir.ca
dacapochoir.ca

● DCAT Chorus

The DCAT Chorus, under the direction of Wyatt Gill, is an amateur vocal ensemble of more than 40 men and women singing a capella in six- and eight-part harmony. Our repertoire ranges from Broadway to folk, pop to traditional, patriotic to devotional. Music is performed with showmanship and a passion for entertaining. We perform without music books and use no programmed accompaniments to tie us down and no set musical forms. We sometimes use live brass, percussion, choreography or dance elements. We rehearse Wednesday evenings from 7.30pm to 10pm at the Estonian House, 958 Broadview Ave. in Toronto. We are currently accepting new members and you are welcome to join us.

JOHN FOX, business manager
905-853-9214
JOHN PARKINSON, membership director
416-354-2022
WYATT GILL
905-683-2790
wyattgill@rogers.com dcatchorus.ca

● East York Barbershoppers

We are a 40+ man chapter of the Barbershop Harmony Society that sings close four-part a cappella harmony in the barbershop style. We compete, as a chorus and in quartets, in provincial and international competitions. But it's not all about competition. We sing to support Harmonize for Speech (visit harmonize4speech.org) and other charities, shows and community events. But, most of all, we sing for the fun of it! We're looking to grow! If you enjoy singing, drop by and visit us at any Tuesday night rehearsal. You don't need to know what part you sing, how to read music, or have choral experience. Or come and see us at one of our shows. They're listed on our "Events" page on our website, at eybs.ca.

BARRY TRIPP
416-410-CHAT (2428)
info@eybs.ca
eybs.ca

● Eastminster United Church Choir

Directed by Scott Pietrangelo and Hilary Seraph Donaldson, Eastminster United Church Choir is a 30-voice choir and a lively mix of amateur singers and professional soloist/section leaders. Our main focus is singing during services; we also perform at fundraising events and theatrical performances such as the Brickworks Christmas plays or at Riverdale Share. Our repertoire includes classical, gospel and rock/pop. The choir has also presented Canadian premieres of new music and original compositions. Come sing in an accepting and friendly atmosphere. Rehearsals are 7:30pm to 9:30pm, Thursdays, at Eastminster United Church, 330 Danforth Ave., at Chester. For more information please email Hilary Seraph Donaldson music.eastminster@bellnet.ca.

HILARY SERAPH DONALDSON
416-463-9410
music.eastminster@bellnet.ca
eastminsteruc.org/euc-choirs/

● ECHO Women's Choir

Celebrating its 24th year, ECHO is an 80-voice community choir open to women from all walks of life. ECHO sings each Tuesday night at Holy Trinity (beside the Eaton Centre), performs at city-wide grassroots events and holds December and May concerts. ECHO, a non-auditioned choir co-led by Becca Whitla and Alan Gasser, aims to build a strong, varied and vibrant culture and community through song. Repertoire includes music from village singing traditions around the world and newly-commissioned music. ECHO aims to keep membership fees and concert tickets accessible to all. While membership is open, there is a six-month waiting list. Spring Concert 2015: "Earth Songs," May 10, 3pm at Holy Trinity. ECHO celebrates its 24th season!

ALAN GASSER
416-779-5554
info.echo@gmail.com
echowomenschoir.ca

● Eglinton St. George's United Church Choir

This non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from renaissance motets to jazz songs and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare. We work regularly with artists such as Brian Barlow, in addition to featuring our eight paid lead singers.

SHAWN GRENKE

416-481-1141 x340

shawn@esgunitied.org

esgunitied.org

● Elmer Iseler Singers

Elmer Iseler Singers is a 20-voice professional chamber choir based in Toronto and founded in 1979 by Dr. Elmer Iseler. Directed by the acclaimed Lydia Adams, the Singers are known for tonal beauty and interpretive range, and valued for their contributions to masterclasses and workshops by schools and community choirs. The unique "Get Music! Educational Outreach Initiative" mentors conductors, music educators and students. In salute to the Canadian composer, EIS has recorded 12 CDs in ten years with Lydia Adams, one of 50 Canadian Music Centre ambassadors! Annual auditions are in May/June. Weekly rehearsals, a Toronto concert series, touring and recording put the Elmer Iseler Singers among Canada's illustrious choral ensembles.

JESSIE ISELER, general manager

416-217-0537

info@elmerisellersingers.com

elmerisellersingers.com

● Etobicoke Centennial Choir

Founded in 1967, the Etobicoke Centennial Choir is an auditioned SATB choir with a long tradition of choral excellence. Under music director Henry Renglich, the choir is committed to fostering musical growth, innovative programming and collaboration with other artists. Our three-concert 2015/16 season starts with "Sacred Traditions" in December, featuring Bernstein's *Chichester Psalms* and seasonal music by Poulenc, Patriquin, Bach and Susa. The April 2016 concert will include Holst's *Choral Hymn from the Rig Veda*, Dvořák's *Songs of Nature* and George Shearing's *Songs and Sonnets*, based on the poetry of Shakespeare. The final concert in June will offer an evening of opera's best-loved choruses and solos. Rehearsals are held Tuesdays from 7:30pm to 10pm at Humber Valley United Church, Etobicoke. Interested singers are invited to attend an open rehearsal in early September.

LAUREN MAYER, media relations

416-433-5495

lauren-mayer@sympatico.ca

etobicokecentennialchoir.ca



ELMER ISELER SINGERS

● Etobicoke Youth Choir

A new era begins with a search for a music director, as Louise Jardine retires after completing 20 years of outstanding musical tutelage, artistic inspiration and community involvement. EYC Choristers, aged 7 to 17, enjoy singing, gain life skills, share talents and develop musical abilities. Rehearsals are Tuesday evenings at Humbervale United Church, 1447 Royal York Rd., September to May. Auditions are simple and reasonable, all inclusive fees are payable by installments. Repertoire includes contemporary, theatre, international, classical and sacred music. Seasons feature fall and spring concerts, community performances and fall and spring workshop weekends. Highlight events have included participation in: a sold-out 2009 concert at Carnegie Hall, the 2011 Festival of the Aegean in Greece and the 2013 International Children's Choir Festival in England.

GEORGE

416-231-9120

eyc.secretary@sympatico.ca

etobicokeyouthchoir.ca

● Exultate Chamber Singers

Exultate Chamber Singers is an auditioned group of 26 to 28 skilled and passionate singers who enjoy performing a variety of chamber choir repertoire, both a cappella and accompanied, including much Canadian music. Hilary Apfelstadt, who also teaches at the University of Toronto, is artistic director. Celebrating its 35th anniversary season in 2015/16, Exultate will continue its tradition of presenting four subscription concerts per year and an annual musical fundraiser in the spring. In addition, the group sponsors a competition for emerging composers, collaborates with other choral ensembles in the region, supports aspiring young music professionals and engages in a number of community outreach initiatives. Rehearsals take place on Tuesdays from 5:45pm to 7:45pm at St. Thomas Anglican Church.

ELANA HARTE

416-971-9229

elana@exultate.net exultate.net

● Georgetown Bach Chorale

Since its inception in 2000, the Georgetown Bach Chorale has wooed audiences in the Halton Hills area with great concerts. The 20-member Chorale revels in creating an authentic baroque sound, blended with the crafted playing of period instruments by well-known professionals. Conducted from the harpsichord by director Ron Greidanus, we are committed to musical and stylistic excellence. Most soloists come from within the choir's ranks of talented amateur and semi-professional singers. The choir has developed a devoted following who are treated to performances both in stunning local venues and at intimate house concerts. The positive energy audiences experience is supported by a unique level of friendship among the members. August auditions are held; contact Ronald at the number below.

RONALD GREIDANUS

905-873-9909

ronaldgreidanus@hotmail.com

georgetownbachchorale.com

● Georgetown Choral Society

The Georgetown Choral Society, with some 90 amateur singers, has been delighting audiences with their choral performances since its formation in 1971. Our rehearsal and performance home is the Christian Reformed Church in Georgetown, Ontario. A. Dale Wood has been our artistic director for 40 years. The choir performs a variety of musical genres, including classical, pop and folk, and from sacred to secular, at a level normally associated with professional groups. We have performed at Toronto's Roy Thomson Hall, the Ford Centre in North York and at the Mississauga Living Arts Centre. We have also performed internationally in Holland, England, Ireland and in New York City's Lincoln Center.

LAURENT THIBAUT

905-877-7795

lthibault@cogeco.ca

georgetownchoral.ca



• Grace Church on-the-Hill

The Choirs of Grace Church on-the-Hill proudly embrace our excellent Anglican choral tradition, while looking towards the future for new music and proud traditions. Our choirs for both adults and children sing weekly from September to June. The Boys and Girls Choirs provide the ideal learning environment for young musicians, and we have funding available to subsidize the cost of music lessons for our children! Choristers of all ages develop lifelong friendships, self-esteem, and the joy of coming together for a shared goal. In the summer of 2016, we will be touring to cathedrals in Dublin and Oxford to sing daily services of Evensong and Choral Eucharist. We welcome new members (especially tenors and children!) every September.

STEPHEN FRKETIC

416-488-7884

music@gracechurchonthehill.ca
gracechurchonthehill.ca

• Grand Philharmonic Choir

The Grand Philharmonic Choir, based in Kitchener, Ontario, includes four choirs in one organization: an adult choir, a chamber adult choir, a youth choir and a children's choir. We perform in large concert halls, at free public gatherings and in small, intimate settings. Under the direction of Mark Vuorinen, it is our mandate to present choral repertoire of the highest standard, to share our love of music with the public through varied outreach programs and to provide music education to our members and enlightenment to our audiences. We are one of a few large choirs in Canada, outside the major metropolitan areas, with the resources and community support to deliver a full choral season with professional musicians.

AMY DALE

519-578-6885

info@grandphilchoir.com
www.grandphilchoir.com

• Guelph Youth Singers

Guelph Youth Singers, founded in 1991, is celebrating its 25th anniversary in 2015/16 with a series of special collaborative concerts. Under artistic director Markus Howard, GYS has four treble choirs of youth and children aged 6 to 18. In January 2014, GYS introduced a new SATB choir for young men and women. Choristers are placed in each of the choirs based on age and skill level. Weekly rehearsals at Guelph Youth Music Centre include vocal technique, theory and sight singing. The GYS season includes three or more major concerts, choir tours and exchanges and workshop, festival, community and guest performances. Auditions are held throughout the year for entry into GYS.

ADMINISTRATOR

519-821-8574

admin@guelphyouthsingers.com
guelphyouthsingers.com

• Harmonia Hungarica

Our semi-professional women's chamber choir, under the direction of Katalin Végh, performs a range of repertoire from renaissance to contemporary, mostly sacred and in various languages. Good sight-reading ability and familiarity with the Hungarian language are required. Rehearsals are held on Tuesday evenings at the First Hungarian Presbyterian Church, 439 Vaughan Rd., Toronto.

ADEODATA CZINK

416-971-9754

adeodata@businessofmanners.com

• Harbourfront Chorus

You are invited to join Harbourfront Chorus, a non-auditioned choir performing a diverse repertoire for a diverse city. Under the direction of Josh Priess, we rehearse Tuesdays from 7:45pm through 9:15pm in the Assembly Room of Harbourfront Community Centre, located at the south-east corner of Queens Quay W. and Bathurst St. Our season runs September

through May. All levels of experience are welcome. The 2015/16 season begins Tuesday, September 15, 2015. For information, please contact Dwight Griffin by phone or email.

DWIGHT GRIFFIN

416-977-6448

dgriffin680@yahoo.ca

• The Harmony Singers

Under conductor Harvey Patterson, this dynamic 35-voice women's chorus memorizes, stages and performs a sparkling repertoire of pop, show, folk and light classical pieces. Our accompanist is the renowned pianist Bruce Harvey. Celebrating our 50th anniversary, the group will present "THE BEST OF TIMES!" on May 29 and 30 at Martin Grove United Church. Special guests are award-winning vocalists Martina Myskolid and Michaela Mar from Etobicoke School of the Arts. The Harmony Singers have performed for the charity L'Arche, sung the national anthems at a Blue Jays game and appeared in a music video with Down With Webster. There are openings for new members who will receive a warm welcome! Rehearsals are Monday evenings at Martin Grove United Church.

HARVEY PATTERSON

416-239-5821

theharmonysingers@ca.inter.net
harmonysingers.ca

• Hart House Chorus

The Hart House Chorus is a 50-member SATB choir comprising students, faculty, alumni and members of the community at the University of Toronto. Since its inception in 1972, the chorus has maintained a reputation for the highest standard of performance locally, nationally and abroad. The chorus is directed by David Bowser, an award-winning conductor and doctoral student at the University of Toronto. Rehearsals take place Monday evenings and we perform two concerts in the Hart House Great Hall each year. We also have special performances that occur throughout the year, upon hire. Auditions take place in September and January.

TONNY HUANG

647-823-1680

tonny.huang@outlook.com
harthouse.ca/chorus

• Healey Willan Singers

The Healey Willan Singers was founded in 2005 as a chamber youth choir to celebrate the 125th birthday anniversary of Dr. Healey Willan, the dean of Canadian composers. Since 2007, the choir has become an auditioned women's choir under the direction of Ron Ka Ming Cheung. Rehearsals run from September to April on Saturday morning from 10:30am to 12:30pm, with concerts in late November/early December and at the end of April. The choir performs repertoire from Gregorian chants to contemporary new works, especially music by women and Canadian composers. Auditions are held throughout the year.

RON CHEUNG
416-519-0528
healeywillansingers@yahoo.ca
www.healeywillansingers.com

• Hillcrest Village Choir

Since 2003, this SATB non-auditioned teaching choir has enabled amateur singers to improve their singing technique and performance skills in full choir, small-group and solo settings. In an open and engaging atmosphere, members enjoy an eclectic repertoire that evolves with the interests of the membership. The director/conductor, Ben D'Cunha, trains members in vocal technique, sight-reading, theory and improvisation, and writes the arrangements for the choir. Choir rehearsals are held September to June on Tuesdays, 7pm to 9pm, with sectionals on Mondays, 6:30pm to 8:30pm. Registration for the 2015/16 season starts June 1. Each year the HVC does a composer study where members are invited to learn solos by a particular composer. In the 2015/16 season we will be studying the music of Hoagy Carmichael.

BEN D'CUNHA
647-341-4117
hillcrestvillagechoir@gmail.com

• Islington United Church Choirs

The extensive and active music program at Islington, under the direction of Dr. John Derksen and assisted by many talented and committed musicians including three music associates, includes the Junior (grades 1 to 6), Youth (grades 7 to 12), and Senior choirs, along with two handbell choirs, chimes, string and brass ensembles and a worship band. Supported by a magnificent Schoenstein organ and grand piano, music rings through the neo-Gothic sanctuary for two morning services each Sunday, regular Taizé and evening contemporary services and numerous special services, events and concerts. The accomplished Senior choir, with 25 to 30 talented singers enriched by section leaders, is attentive to musical detail and expressiveness to enhance worship.

JOHN DERKSEN
416-239-1131 x26
john@islingtonunited.org
islingtonunited.org

• The John Laing Singers

The JLS is a renowned Hamilton-based chamber choir founded in 1982 by John Laing. Over the past 32 years, the group has performed throughout Canada, the USA and Europe. Since 2011, under the artistic direction of Dr. Roger Bergs, the JLS has been developing a new vision for their subscription series, which includes three concerts each year: Pre-Christmas, Mid-Winter and Spring. While its current repertoire still includes the great chamber choir classics, there is a fresh energy to JLS concerts in which performers and audience take equal delight in their encounters with amazing new and lesser-known pieces. JLS concerts feature excellent instrumentalists, outstanding program notes and lively



KINGSWAY-LAMBTON CHANCEL CHOIR

conductor's comments, all of which provide a concert experience that is both educational and delightful. Experienced singers with good musical skills and a sense of adventure are welcome to inquire about joining us at any time.

905-628-5238
info@johnlaingsingers.com
johnlaingsingers.com

• Jubilate Singers

The Jubilate Singers is an ensemble choir of between 40 and 50 singers. Our three-concert season presents music representing the cultural mix that is Toronto, as well as more traditional Canadian and North American choral works. Under the leadership of Isabel Bernaus, our music is diverse and musically enriching, often including local musicians, bands, singers and composers to add dimension and interest. We rehearse on Tuesday nights 7:30pm to 9:45pm, at St. Leonard's Anglican Church. Interested singers are encouraged to sit in on a rehearsal before deciding to join. Auditions are held all season as needed. Please contact Jeff Wiseman, our membership coordinator, for more information. A welcoming, friendly experience for committed singers!

JEFF WISEMAN, publicity / recruitment
416-767-3265
jeff.a.wiseman@sympatico.ca
JO-ANN MINDEN, publicity / membership coordinator
416-922-9954
jomin@sympatico.ca
jubilatesingers.ca

• Kingsway Children's Choir & Drum Ensemble / Kingsway Chamber Singers

Venturing outside the bounds of traditional choir training, the Kingsway Children's Choir & Drum Ensemble is a unique, liberating choral experience for children aged 7 and up. Directed by a professional music educator with extensive choral conducting

experience, the choir explores a vast repertoire spanning world music, folk songs and classic choral works. Weekly rehearsals at the Kingsway Conservatory of Music are an invigorating musical workout encompassing voice and body warm-ups, vocal technique, singing skills and drum circle (each chorister receives an African Djembé drum to keep). For more experienced singers, the Kingsway Chamber Singers offers an enriched, multi-part, challenging choral experience. Throughout a 30-week season, both choirs take their music to various stages including festivals, recitals and corporate and community events.

SHARON BURLACOFF
416-234-0121
sharonkcm@bellnet.ca
kingswayconservatory.ca

• Kingsway-Lambton Chancel Choir

Kingsway-Lambton Chancel Choir is a semi-professional church choir, open to those who love to sing and those who wish to learn. Eight professional soloist-section leads offer support as you develop your skills. Yearly concerts include a Broadway concert, Music for Remembrance, Carols by Candlelight, Community Carol Sing, Valentine's Page Two and Friends, a Lenten Requiem and a spring choral celebration. Secondary students may earn community hours for participation in rehearsals and services. Be part of a spiritual and social group that participates in worship in a supportive, active and spiritual way, singing quality repertoire in many styles. Rehearsals take place each Thursday evening, 7:30pm to 9:30pm, September through June. Sunday morning rehearsal at 9:10am for 10am service.

ANNE MARIE PAGE, Minister of Music
416-970-1766
annemarie@kingswaylambton.ca
kingswaylambton.ca



• La Jeunesse Choirs

La Jeunesse Choirs is comprised of four performing groups: Senior Choir (12 to 19), Children's Choir (7 to 12), Young Men's Choir (12 to 19) and the Musical Theatre Intensive program for those who like to dance and act with their singing! For over 25 years, La Jeunesse Choirs has provided its members with the highest possible caliber of musical experience and training. Our choirs are ably and creatively led by our artistic director Markus Howard and accompanist/assistant director Debbie Fingas. The Choirs perform at our own fall and spring concerts plus extras like our recent performance with Liona Boyd, the Junior Treble Festival in Oakville and our character education musical!

DEBBIE FINGAS
905-372-1114
ljchoirs@eagle.ca
lajeunessechoirs.com

• Lawrence Park Community Church Choir

Lawrence Park Community Church Choir sings weekly at Sunday worship services from September through June, with Thursday evening rehearsals. With 25 members, including a professional quartet, the choir presents special musical offerings at Christmas and during Holy Week, and is featured annually in Lawrence Park's Fridays @ 8 concert series. The choir has commissioned a number of anthems from composers including Bob Chilcott, Ruth Watson Henderson and Paul Halley. CD recordings include *Awake, my soul, & sing, Peace for a New Millennium* and a Christmas CD, *Beauty, Peace and Joy*, available through the church office. In addition there is a youth music program on Sundays with Kenny Kirkwood as well as the Lawrence Park Handbell Ringers who rehearse on Friday mornings.

MARK TOEWS
416-489-1551
mark@lawrenceparkchurch.ca
lawrenceparkchurch.ca

• Leaside United Church Chancel Choir

Under the direction of Sharon L. Beckstead, the Chancel Choir of Leaside United Church presents an eclectic mix of music for weekly services of worship from September to June. The annual "Lessons and Carols" presentation is a highlight for the Leaside Community. Other special presentations during the year may include hymn festivals and/or secular presentations.

SHARON L. BECKSTEAD
416-425-1253
sharon.beckstead@sympatico.ca
leasideunited.org

• Lyrica Chamber Choir of Barrie

Founded in 2000 by the late Natalya Gurin and directed since 2005 by Steve Winfield, Lyrica Chamber Choir of Barrie strives to present eclectic and evocative programs of excellent choral chamber music. The 34 singers of Lyrica demonstrate a strong desire to present artistically varied choral programs with a high degree of musicianship to the community of Barrie and surrounding area. Recent highlights include performances of Marc-Antoine Charpentier's *Messe de Minuit de Noel*, Benjamin Britten's *Ceremony of Carols* and Ola Gjeilo's *Dark Night of the Soul*. Professional soloists and instrumental musicians regularly join Lyrica for performances. Our accompanist, Brent Mayhew, enhances the choir's performances with extraordinary skill and sensitivity.

STEVE WINFIELD
705-722-0271
steve.winfield@sympatico.ca
lyricachoir.ca

• Metropolitan United Church Choir

The auditioned 35-member Metropolitan United Church Choir has eight lead singers, rehearses Thursday evenings and sings on Sunday mornings

and special occasions, September through June. Repertoire is medieval through 21st-century. Singers must have sight-singing ability. A waiting list exists; contact our director in late spring or early fall to join. The Festival Choir adds 10 to 15 singers to the core choir and rehearses Sunday afternoons for six weeks prior to Good Friday. Past concerts have featured Bach, Mozart, Fauré, Duruflé, Gilles and others. The Metropolitan Sparklers (ages 4 to 6), Choristers (7 to 11), Great Heart Ensemble (vocal and instrumental, ages 12 and up) and Metropolitan Handbells are groups open to all.

DR. PATRICIA WRIGHT
416-363-0331 x26
patricia.wright@metunited.org
metunited.org

• Masterworks of Oakville Chorus & Orchestra

We are a community-based group, dedicated to performing the great works of the Western classical tradition, particularly sacred works for choir and orchestra. We have a strong commitment to artistic excellence and are proud to preserve and continue a great musical tradition. Masterworks is an extraordinary community group, with a chorus of over 100 voices and a commitment to performing the most challenging choral works. Masterworks exists with the enthusiasm of its choristers and orchestra players, which is the hallmark of its performances. Please join us for a Masterworks concert! You will enjoy a concert experience of the highest quality with compositions seldom performed outside major metropolitan centres.

CHARLES DEMUYNCK, artistic director
905-399-9732
info@masterworksofoakville.ca
masterworksofoakville.ca

• MCS Chorus

MCS Chorus is a chamber choir of 30 auditioned voices, performing a wide variety of choral music, with an emphasis on classical repertoire. Choristers are committed to musical excellence, dedicated to bringing the choral arts into the community and engaged in improving their vocal skills under the expert leadership of Artistic Director Mervin William Fick. MCS Chorus also brings an Arts Education program into elementary schools and offers a Choral Scholars program for older students.

MARILYN MASON
905-278-7059
info@mcschorus.ca
mcschorus.ca

• Menno Singers

Founded in 1955, Menno Singers is a 40-voice, auditioned community choir based in Kitchener-Waterloo. While rooted in the thriving Mennonite community of KW, membership is open to all interested singers. Four regular concerts are offered each season with repertoire ranging from the Renaissance through the present day. Menno Singers also

sponsors Mennonite Mass Choir every two years. Mass choir alternates performances of *Messiah* at Centre in the Square with other monuments of the oratorio repertoire. The choir is under the direction of award-winning conductor Dr. Peter Nikiforuk.

PETER NIKIFORUK

519-571-8113

pniki@stpeterskw.ca

mennosingers.com

● Milton Choristers

This dynamic, auditioned, four-part community choir has entertained audiences in Halton Region and beyond for 47 years. The 30-member choir performs two concerts annually, often including premier guest soloists and musicians. We also enjoy performing at numerous local events. Our new director, Sheena Nykolaiszyn, is expanding our already varied repertoire. From classical to contemporary, sacred to secular, we do it all! Rehearsals are Tuesdays, 7:30pm to 10pm, from September to June. A love of singing, some sight-reading, rhythm and a sense of humour are all you need to become a Milton Chorister!

HELEN DIETZ

905-819-8460

hkdietz@rogers.com

miltonchoristers.com

● Mississauga Children's Choir

Love to Sing! The Mississauga Children's Choir is a treble choir of children and youth aged 6 to 18 including five graded ensembles: Training, Junior, Main, Concert and Boys Choir. The choirs rehearse weekly and major performances take place at the Mississauga Living Arts Centre. Entering our 36th season, MCC has been providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Our artistic director Dr. Caron Daley holds a D.M.A. in Choral Conducting from the University of Toronto and prior degrees in choral conducting, vocal pedagogy and music education. Come listen to a rehearsal or call to book an audition. We are always delighted to meet with prospective choristers.

DENISE HEGGART

905-624-9704

mississaugachildrenschoir@bellnet.ca

mississaugachildrenschoir.com

● Mississauga Festival Choir

Mississauga Festival Choir (MFC) is a 115-voice, adult, non-auditioned community choir, which includes a small auditioned chamber choir (MFCC) that performs separately at the end of March. The Mississauga Festival Choir was founded in 1984 to honour the City of Mississauga's tenth anniversary. A true community choir, it is open to any who wish to sing, with no audition required. Led by artistic director David Ambrose since 2006, the choir has been an integral part of the city's arts scene, providing exemplary music education and performances to the people of Mississauga. Performances take place in



MNJCC CHOIR

December and May at the Living Arts Centre, and in February, MFC hosts a benefit massed choir festival. Rehearsals are Monday nights from September to May at the Cawthra Seniors Centre.

AGNES CARLONE

905-403-8415

acarlone@sympatico.ca

mfchoir.com

● MNjcc Adult Daytime Choir

Love to sing? Want to sing in a choir, but prefer rehearsing during the day? Join the MNjcc's Adult daytime choir. No experience or sight reading necessary. Join us, and fill your life with the joy of singing in harmony! A fun-filled, relaxed environment. Meets Tuesday afternoons, 1pm to 2:30pm. Runs all year long. Join for the whole year or "drop in" and pay as you go. Conductor: Gillian Stecyk. Conveniently located near Spadina TTC station.

HARRIET WICHIN

416-924-6211 x0

music@mnjcc.org

mnjcc.org

● MNjcc Community Choir

Tackle world, jazz, classical, Jewish, folk, Canadian, gospel and pop music. Our 70-member auditioned SATB choir meets Wednesday evenings, September to June. Rehearsals are well-structured and singers learn skills in different musical genres, expression, blend, vocal production and reading. A wonderful community of dedicated singers. By audition only. Annual Spring Concerts in the Al Green Theatre, with other informal performances. Conductor: Harriet Wichin. Conveniently located near Spadina TTC station.

HARRIET WICHIN

416-924-6211 x0

music@mnjcc.org

mnjcc.org

● MNjcc Open Community Choir (non-auditioned)

Let the joy of music inspire you. No experience or audition required. Enjoy diverse repertoire, vocal technique, and train your ear to harmony. Men and women welcome. Conductor: Gillian Stecyk. Meets Monday evenings, 7:30pm to 9:30pm, September to June. Conveniently located near Spadina TTC station.

HARRIET WICHIN

416-924-6211 x0

music@mnjcc.org

mnjcc.org

● Nathaniel Dett Chorale

The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Brainerd Blyden-Taylor in 1998, the Nathaniel Dett Chorale is Canada's premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The chorale has a three-concert subscription series in Toronto, tours extensively each season and has released several CDs and DVDs. Membership is by audition.

SARAH HICKS, ensemble coordinator

416-340-7000

info@nathanieldettchorale.org

nathanieldettchorale.org

● newchoir

Unleash your inner rock star! newchoir, Toronto's first rock choir, is an SATB adult non-professional rock/pop choir of over 150 singers with a repertoire ranging from classic rock to alternative



to today's chart toppers. With its five-piece professional rock band, under the artistic direction of Scott Pietrangelo, *newchoir* presents full-on concerts, participates in community musical events and is a flash-mob for hire. The choir is just back from being part of a sold-out mass choir performance of contemporary a cappella music at Carnegie Hall in New York City in March 2015 under the leadership of Deke Sharon. We accept new members each year subject to a satisfactory vocal assessment. Currently we have available space for male singers only. You can apply to join through our website or by contacting membership director Natalie Kuz.

NATALIE KUZ, membership director
newchoirofficial@gmail.com
newchoir.ca

• NewSong Children's Choir and Kingsway Lambkins

NewSong Children's Choir, for children and youth aged 7 to 14, rehearses Thursday afternoons from 4:40pm to 5:40pm at Kingsway-Lambton United Church. For the church and surrounding community; all children are welcome. Choir rehearsals include singing games, snacks, percussion and puppetry as choristers prepare music for worship as well as community performances. Kingsway Lambkins, for children aged 3 to 6, rehearses Tuesday afternoons from 4pm to 5pm and is a music readiness choir for learning solfege and rhythms, percussion and developmentally-appropriate music to develop skills in a safe and nurturing environment. Parents and caregivers are welcome to attend or use this time in other ways while the Lambkins take part in this music program.

ANNE MARIE PAGE, Minister of Music
 416-970-1766
annemarie@kingswaylambton.ca
kingswaylambton.ca

• Oakham House Choir of Ryerson University

Oakham House Choir of Ryerson University was founded in 1986. It is led by music director Matthew Jaskiewicz and specializes in large oratorio and choral masterworks. Oakham House Choir is one of the few Toronto choirs in which amateur singers perform with a professional orchestra – the Toronto Sinfonietta. The choir has more than 70 members, including students, alumni, Ryerson faculty and staff and community members. Rehearsals begin in early September and take place on Monday evenings from 7pm to 9pm at Oakham House, 63 Gould St. Concerts are planned for November 2016 and April 2016. Please check our website for details on past programs. Experienced community choristers are invited to contact us (email preferred) for more information.

MATTHEW JASKIEWICZ
 416-763-8746
choir@ryerson.ca
oakhamchoir.ca

• The Oakville Children's Choir

The Oakville Children's Choir is a welcoming, professional and inclusive community that provides exceptional music education, leadership development and performing opportunities to a diverse group of children and youth. Developing leaders one voice at a time! The OCC provides world-class choral, musical and performance training to young people in Halton through its various choir programs. It is a comprehensive music education program where choristers develop creativity, self-esteem, self-confidence and leadership skills. A love and appreciation of choral music is instilled through participation and outreach in the community.

KATHERINE HAMILTON
 905-337-7104
katherine.hamilton@oakvillechildrenschoir.org
oakvillechildrenschoir.org

• Oakville Choral Society

The Oakville Choral Society has been an integral part of the Oakville community since 1960. Directed by David Bowser, we are a community-based choir of 60 to 80 members who love music, possess a true passion for singing and enjoy contributing culturally to the community. No auditions are required; however, a love of music and a willingness to learn are important. We perform a wide repertoire, and are often joined by professional soloists and orchestra. Rehearsals are Tuesdays 7:45-10pm at St. Aidan's Anglican Church, 318 Queen Mary Dr., Oakville, and registration is held in September and January. We hold two performances annually, in late April/early May and early December.

LYNDA STURGEON, president
 905-338-3823
oakvillechoral@gmail.com
oakvillechoral.com

• Oasis Vocal Jazz

Oasis Vocal Jazz, Toronto's longest running close harmony ensemble, has been making a unique contribution to the city's artistic life since 1985. Influenced by pioneers Lambert, Hendricks and Ross and inspired by modern-day masters of the genre such as New York Voices, Take 6 and Toronto's own Cadence, we enjoy sharing our love of vocal jazz with a wide range of audiences. Whether performing in community or corporate events and charitable fundraisers, or putting on our own concerts backed by some of the city's top jazz instrumentalists, we have always valued both the pursuit of musical excellence and the joy of making music with each other. For more information, why not become a fan of our Facebook page?

SUSAN REID
info@oasisvocaljazz.com
oasisvocaljazz.com

• Oriana Singers of Northumberland

Our lively director, Markus Howard, challenges and delights us weekly with new learning and varied repertoire as we prepare for our three or four concerts a year. Our skilled accompanist, Bob Grandy, gives experienced support. The growing choir membership of over 60 auditioned voices travels from near and far to rehearse on Mondays from September to June in Cobourg. For more information or contacts see our website.

ANNE BURNHAM
anne.burnham@sympatico.ca
oriansingers.com

• ORIANA Women's Choir

ORIANA Women's Choir is an auditioned, amateur ensemble of about 36 female singers. Under artistic director Mitchell Pady, ORIANA promotes choral music in Canada by striving for excellence and versatility in performing compositions for women's voices. The choir works to expand the repertoire

for women's voices by commissioning new works by Canadian composers. The singers delight in supporting each other and expressing their enjoyment of beautiful music, beautifully performed. ORIANA is now in its 44th season and is currently inviting new members. Rehearsals take place on Tuesdays, 7:30pm to 10pm, at North Toronto Collegiate Institute. ORIANA presents three subscription concerts every year, usually in November, March and May, at Grace Church on-the-Hill. Other performances are planned throughout the year.

JULIA LEE
416-461-7410
info@orianachoir.com
orianachoir.com

• Orpheus Choir of Toronto

The Orpheus vision is to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression. The 60-voice choir, under artistic director Robert Cooper, champions the new and unusual in choral performance, commissioning and introducing new works and performing neglected masterpieces. With repertoire ranging from classical to jazz, a cappella to full orchestra, Orpheus has introduced audiences to many fascinating and accessible works from the current generation of leading composers. Our 52nd season includes Bach's *Mass in B Minor* performed with a new film creation, Christmas with the Hanaford Street Silver Band and the latest in our series of silent movies with choral soundtrack. Orpheus also supports young emerging vocal talent through its highly respected Sidgwick Scholars Program. We welcome enthusiastic singers for an "expect something different" experience!

HELEN COXON
416-420-9660
hcoxon@sympatico.ca
orpheuschoirtoronto.com

• Pax Christi Chorale

Entering its 29th season, Pax Christi Chorale is a 100-voice oratorio choir attracting singers from across the GTA. Artistic director Stephanie Martin is known for imaginative programming, reviving masterpieces ignored or forgotten by the mainstream of choral practitioners. Concerts feature outstanding soloists and orchestra. The highlight of the 2014/15 season was the North American premiere of Sir Hubert Parry's oratorio *Judith*. Our 2015/16 season includes a joint concert with the Gloucester Cathedral Choir (October), Berlioz's masterpiece *L'Enfance du Christ* (December), the *Children's Messiah* community concert, a joint concert with the Menno Singers (April/May 2016) and a tour to England (July 2016). Paid positions exist for choral scholars.

DANIEL NORMAN, associate conductor
daniel.norman@paxchristichorale.org
JENNIFER COLLINS
416-786-2509
gm.paxchristichorale@gmail.com
paxchristichorale.org



SCHOLA MAGDALENA

• Penthelia Singers

A vibrant ensemble of 22 women, Penthelia Singers is committed to excellence in performing culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Now in its 17th season, the choir has earned a reputation for presenting innovative concerts of four- to eight-part choral repertoire in a multitude of languages. The choir aims to demonstrate the diversity of choral music and to cross ethnic and cultural boundaries by connecting with its community through music. The choir works to promote contemporary choral music by talented Canadian composers. Penthelia Singers is a welcoming and supportive group of women committed to high standards of music-making, diversity, community outreach and enjoyment through the learning process. The choir adheres to the City of Toronto Declaration of Non-Discrimination.

ALICE MALACH, artistic director
647-248-5079
pentheliasingers@yahoo.ca
penthelia.com

• Peterborough Singers

The Peterborough Singers, under the energetic and creative leadership of founder and music director Syd Birrell, perform a diverse musical repertoire from gospel to sacred to pop to oratorio. Classical highlights have included the *St. Matthew Passion*, *Elijah*, *Carmine Burana* and Bach's *Mass in B Minor*. The Peterborough Singers regularly feature emerging solo artists alongside well-known international artists and have commissioned works by Canadian composers Serouj Kradjian, Mark Sirett, Stephen Chatman and Len Ballantine. This award-winning group has a reputation for surprising, delighting and challenging its audiences. Concerts for the upcoming season include the ever-popular Yuletide Cheer, Handel's *Messiah*, the Beatles, and Bach's *St. John Passion*. Rehearsals take place Wednesday evenings in Peterborough. Auditions take place throughout the season.

PEG MCCracken

705-745-1820
singers@peterboroughsingers.com
peterboroughsingers.com

• Schola Magdalena

Schola Magdalena is a six-voice ensemble singing medieval polyphony, chant and new music for women's voices. Ensemble-in-residence at the Church of Saint Mary Magdalene, Toronto, we have recorded two CDs (available on iTunes) and have toured from Stratford to Chicoutimi, from Waterloo to Prince Edward County.

Our only Toronto concert this season will be "In Praise of Holier Women" celebrating the lives of female saints, including Hildegard von Bingen, Bridget of Sweden, Marguerite Bourgeoys and Julian of Norwich, at St. Mary Magdalene's on Friday June 12 at 8:15pm. As usual, this concert has a policy of "come as you are: pay what you can." While Schola Magdalena is a semi-professional ensemble, we often hold workshops and events where interested singers can participate. Our next workshop is in Kingston, Ontario at St. George's Cathedral, Saturday, May 30. Visit our website or our Facebook page, or check out our Bravo Video on Youtube.

STEPHANIE MARTIN, artistic director
416-256-9421
stmartin@yorku.ca
scholamagdalena.ca

• Serenata Choir

Serenata Choir, directed by conductor Gary Heard for 16 years, is pleased to be celebrating its 28th concert season this year. Presenting a broad repertoire ranging from classical to pop, Serenata's home is in Midland, with membership from a number of Georgian Bay communities. Rehearsals are Monday evenings at Midland's Calvary Baptist Church. Auditions are not required for membership, and the choir is known for its friendly and welcoming nature. Annual performances include a Christmas concert, a Cabaret with silent auction and a Spring concert. In support



of the emergency shelter "The Guesthouse," the choir also performs two benefit performances, a full concert in October and the Nine Lessons & Carols in December.

serenata@serenatachoir.ca
serenatachoir.ca

• Serenata Singers

The Serenata Singers are 65 singers who enjoy singing four-part harmony. We are currently in our 39th season. Under the direction of Joshua Tamayo, our amazing young conductor, we perform a wide range of music including classical, show tunes, pop, folk and light opera. Rehearsals are Wednesday afternoons from September to May at Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. In early May we present two concerts at the Chinese Cultural Centre theatre in Scarborough ("Hits of Hollywood and Broadway," May 5 and 6, 2015). The choir welcomes new members.

JOSHUA TAMAYO, director
SLADJANA GRUNDSTEN
 705-526-6800
[facebook.com/serenatasingers76](https://www.facebook.com/serenatasingers76)

• SING! The Toronto Vocal Arts Festival

SING! is Canada's premiere a cappella festival, bringing together thousands of artists, students, educators, and patrons to experience innovative and inspiring concerts, workshops, and masterclasses. Held annually the last week of May 2015, stellar performances include Take 6, Rajaton, Nathaniel Dett Chorale with Countermeasure, Estonian National Male Choir, tributes to The Beatles and to Canadian songwriters, Women of A Cappella and amassed sacred choir at the Cathedral Church of St. James. SING! music spans world, barbershop, jazz, classical, sacred, gospel, pop, rock, country, folk and beatboxing. At SING! the voice knows no limits, embracing many genres, languages and cultural backgrounds.

PATRICIA SILVER
 416-694-6900

executivedirector@singtoronto.com
singtoronto.com

• Spiritus Ensemble

Spiritus Ensemble is a semi-professional choral-instrumental ensemble of 18 voices plus an orchestra of varying size that performs mainly the liturgical music of J.S. Bach and other music of the German Baroque. We perform four or five times a season in Kitchener-Waterloo, sometimes in concert and sometimes in a "Bach Vespers" format. Rehearsals take place on the two or three Saturday mornings preceding each performance. Performances are on Sundays at 4pm. During the 2015/16 season, Spiritus will perform Bach's *Christmas Oratorio*, Pts 1-3, three Bach cantatas and his *Mass in A*, as well as works by Kuhnau and Johann Ludwig Bach. To audition or for more information please contact Kenneth Hull.

KENNETH HULL
 519-579-8335
krhull@uwaterloo.ca

• St. James Cathedral Parish Choir

The St. James Cathedral Parish Choir is a volunteer choir of mixed voices. There are four paid section leaders. The Parish Choir sings at the 9am Sunday Eucharist at St. James Cathedral every week and rehearses on Thursday nights from 7pm to 8pm.

VICKY ST. PIERRE
 416-364-7865
info@stjamescathedral.on.ca
stjamescathedral.on.ca

• Choirs of St Jude's Anglican Church Oakville

The Gloria Choir sings at the 9:30am Sunday Eucharist and is open to people of all ages. Rehearsals are on Wednesday evenings 7pm to 8pm. Repertoire is accessible and enjoyable, and no audition is required. The Senior Choir sings at the 11am Eucharist every

Sunday and at Choral Evensong at 4pm on the third Sunday of the month, with rehearsals Thursday evenings 7:30pm to 9:30pm. Admission is by informal audition. Repertoire is drawn from the finest music in the Anglican choral tradition. Choral Scholarships are available for promising young singers. A choir tour to the UK is planned for summer 2015 and a spring concert will take place in 2016.

SIMON WALKER
 905-844-3972
choir@stjudeschurch.net
stjudeschurch.net

• St. Michael's Choir School

Founded more than 75 years ago by Monsignor John Edward Ronan, St. Michael's Choir School has served the Archdiocese of Toronto by educating and training musicians who sing at St. Michael's Cathedral. The school is unique – offering an enriched academic program for boys from grades 3 to 12, with extended French instruction, as well as a lively ministry of sacred music. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael's Cathedral. Auditions are held annually between January and March.

KATE ROSSER-DAVIES
 416-397-6367
events@smcs.on.ca
smcs.on.ca

• Summer Singers

Looking for a summer choir to join? Look no further! The Summer Singers is a fun and music-loving adult ensemble of over 60 voices which meet Wednesday evenings 6:30pm to 8:30pm in June and July (eight weeks) at Bloor Street United Church, 300 Bloor St. W., Toronto. Repertoire is a cool mix of folk, pop, standards, classical and more. An informal concert is presented on the last evening. No audition. Membership for summer 2015 is \$110.

LINDA EYMAN, music director
 416-455-9238
linda@thetorontosingingstudio.ca
thetorontosingingstudio.ca

• Tafelmusik Chamber Choir

Tafelmusik Chamber Choir, directed by Ivars Taurins, is one of Canada's leading ensembles specializing in historically-informed performances of the music of the 17th and 18th centuries. Formed in 1981, it has been praised for its clarity, nuance and brilliance. The choir joins the Tafelmusik Baroque Orchestra for its subscription series at Trinity-St. Paul's Centre, George Weston Recital Hall and Koerner Hall, and for its annual performances of Handel's *Messiah* and "Sing-Along *Messiah*." The choir regularly collaborates with Opera Atelier. Auditions are held as required to fill vacancies.

TALIA HARRISON-MARCASSA
 416-964-9562 x226
auditions@tafelmusik.org
tafelmusik.org

• Tallis Choir

Founded in 1977, the Tallis Choir, directed by Peter Mahon, specializes in renaissance choral music but performs a wide variety of musical styles. The choir will conclude another highly successful season on May 2, "Triumphs of Renaissance France," when period brass joins the choir to evoke the 16th-century splendour of the Chapelle Royale of Francis I. The 2015/16 season features the Rachmaninoff *Vespers* in October, "Charpentier: Midnight Mass for New France, 1725" in November, "Palestrina, Prince of Music" in March and "Our Good Wills – The World of Shakespeare & Byrd" in May. Concerts are performed at St. Patrick's Catholic Church, 141 McCaul St. Guest appearances include the performance of *Apocalypsis* by R. Murray Schafer during the Luminato Festival in June 2015. Rehearsals are Wednesday evenings at Trinity College, University of Toronto.

BEV JAHNKE

416-467-5961

bjahnke@sympatico.ca

tallischoir.com

• Tapestry Chamber Choir

Tapestry Chamber Choir was founded in 1988 and has developed into a desirable choir for singers as well as a rewarding musical experience for its audiences. Under the musical direction of Tony Browning, Tapestry enjoys "weavings of song" while exploring the artistry of composers of any period. Recent collaboration with the York Chamber Ensemble has been most successful. If interested in joining the choir, please contact us in August or early September. Tapestry presents three to four concerts a year in the Newmarket/Aurora area.

CATHERINE BRYDON

905-836-8589

tapestrychoir@sympatico.ca

tapestrychoir.ca

• Tempus Choral Society

Tempus Choral Society is a 100-voice SATB community choir based in Oakville, led by director Brian Turnbull. Its repertoire encompasses contemporary, Broadway, Great American Songbook, gospel, classical and jazz. Tempus choristers are an eclectic mix and break-out groups add sparkle to performances. Tempus has performed with the Canadian Male Orpheus Choir and the Sankt Annae Youth Choir of Denmark and at many festivals. Tempus placed third (jazz category) at the 2012 World Choir Games. In December 2014, the group sang the Messiah at the Lincoln Center. Members will perform *Dona nobis pacem* (Vaughan Williams) at Carnegie Hall in April 2015. An auditioned jazz group will be added in 2015, as will a children's choir open to all but focused on under-privileged children.

LESLEY PEPPIN

tempuschoralsociety@gmail.com

tempuschoralsociety.com



TAPESTRY CHAMBER CHOIR

• Toronto Beach Chorale

The Toronto Beach Chorale is an auditioned SATB choir of up to 65 voices, under artistic director Mervin W. Fick. With a passion for great choral music, the TBC is usually joined by guest soloists and professional musicians, performing repertoire from the Renaissance to the 20th century in three or four concerts per season. A registered charitable organization, TBC also participates in community and fundraising events. TBC launched a Choral Scholars Program to encourage singers aged 19 to 24. Rehearsals are Wednesdays, 7pm to 9:30pm, September to May, at Kingston Road United Church (975 Kingston Rd., Toronto) with auditions in September and January; the ability to read music and previous choral experience are definite assets.

MARITA FRANKEL

647-348-3535

GEORGE KOPULOS

905-334-5305

gkopulos@rogers.com

torontobeachchorale.com

• Toronto Beaches Children's Chorus

Do you love to sing? Do you enjoy drama? Then the Toronto Beaches Children's Chorus is for you! The TBCC was founded by music director and singer Bronwen Low in 2006. The choir provides vocal and dramatic training in a fun and supportive environment. The children learn a variety of music from all different genres and enjoy bi-weekly drama classes with actor Joanne Mitchell. Jessica Riley, Anna Madgett, Gaynor Jones and Michael Gomiega round off the artistic staff teaching the four divisions of choir to kids aged 4 to 16. We perform at least three of our own concerts each year, including a fully-staged musical every spring. This year we look forward to presenting *Oliver!* at The Berkeley Street Theatre. Our Chamber Choir recently attended the Crossroads Children's Chorus Festival in Nashville, Tennessee and look forward to touring again soon!

BRONWEN LOW

416-698-9864

torontobeacheschildrenschorus@sympatico.ca

torontobeacheschildrenschorus.com

• Toronto Chamber Choir

Toronto Chamber Choir holds a place of prominence in Canada's early music scene, specializing in renaissance and baroque music as well as works from other eras related to our programming. In our four-concert 2015/16 season we offer exquisite Portuguese polyphony Matteo Ricci might have heard on his way to China, Christmas with glorious choruses and dances from Dresden, a performance of stunning choral works by female composers, and rarely heard music from Central & Eastern Europe. Concerts are held at Church of the Redeemer and Calvin Presbyterian Church – see our website for details. Rehearsals are at St. Patrick's Parish on Wednesday evenings. We audition for all voices in early June.

LUCAS HARRIS, artistic director

416-546-1786

torontochamberchoir.ca

• Toronto Children's Chorus

The award-winning Toronto Children's Chorus, marking its 38th concert season and ninth year under artistic director Elise Bradley, comprises a "family" of choirs – KinderNotes for children aged 3 to 6, four Training Choirs, the Main Choir (Cantare, Chorale, Chamber, and Choral Scholar levels) and the Youth Choir. All 300+ choristers perform in the TCC's annual concert series and develop skills in vocal technique, sight-singing and music theory. Main Choir choristers attend masterclasses and receive exceptional performance opportunities, including collaborations with the Toronto Symphony Orchestra and Soundstreams Canada. The Chamber Choir also records and tours nationally and internationally. Chorus auditions are held in May and September; auditions are not required for KinderNotes.

CAROL STAIRS

416-932-8666 x231

carol@torontochildrenschorus.com

torontochildrenschorus.com



• Toronto Choral Society

The Toronto Choral Society is Toronto's oldest community choir. It was founded in 1845 to present concerts and foster the development of the local musical community. Today the 130-voice TCS choir continues to present great works of the choral repertoire as well as innovative concerts celebrating this city's history and diversity. It produces at least two major concerts each season, collaborates in other artistic productions and participates in special community events. Artistic director Geoffrey Butler, accompanist William O'Meara and assistant conductor Jenny Crober provide musical leadership.

ERIN SMITH

416-410-3509

torontochoralsociety.org

• Toronto Choral Society Children's Choir

The Toronto Choral Society Children's Choir is a non-auditioned community choir for children, under the artistic direction of Sarah Parker. Launched in January 2013, the choir offers a safe, challenging and fun environment in which children sing, learn about music and contribute to the community. Rehearsing Thursday nights from 6:30pm to 8pm in the Carlaw and Danforth area, we perform in a minimum of three events per season. The TCS Children's Choir provides a supportive environment in which singers develop their musical abilities by learning and performing choral classics, music from a variety of cultures and music that celebrates the heritage of the City of Toronto. Follow us on Twitter (@tcs_cc)!

SARAH PARKER

416-410-3509

tscscc@torontochoralsociety.org

torontochoralsociety.org

• Toronto Choristers

The Toronto Choristers, under the direction of Ralph Peters, is a non-auditioned mixed choir made up of retired teachers or those who worked in the field of education. Our membership numbers 100+ and women wishing to join may be placed on a waiting list. Vacancies exist for male voices. We love to make music together! Our repertoire is varied (classical, spirituals, folksongs and Broadway hits, to name a few). Rehearsals are Thursday afternoons, from mid-September through May. We perform one concert in December and two concerts in May. Please join us at this year's Spring Concert, May 20, 2015 at 7:30pm at Sir John A. MacDonald Collegiate, 2300 Pharmacy Ave. (between Sheppard and Finch).

DONNA KLEBANOFF

416-222-6568

donnaann@rogers.com

• Toronto Classical Singers

Under the direction of Jurgen Petrenko, the Toronto Classical Singers produce three performances each year, enthraling audiences with their versatility and tenacity by tackling the works of history's most gifted and complex composers. Watch for details on our upcoming 2015/16 season. Concerts are held at 4pm at Christ Church Deer Park, 1570 Yonge St. Auditions are held in September. Special Season tickets are \$80 (adults) or \$65 (seniors/students), with single concert tickets \$30 (adult) or \$25 (seniors/students).

416-443-1490

torontoclassicalsingers.ca

• Toronto Mendelssohn Choir

Grand symphonic sound has been the Toronto Mendelssohn Choir's trademark for over 120 years. Under artistic director Noel Edison, the TMC offers audiences authentic interpretation of some of the greatest sacred and secular music ever composed.

The 120-voice choir includes a professional core, auditioned volunteers and apprentices (aged 17 to 22). The TMC performs over 20 concerts annually, including "Festival of Carols" at Yorkminster Park Baptist Church, "Sacred Music for a Sacred Space" on Good Friday at St. Paul's Basilica and concerts of major choral works with orchestra at Koerner Hall, in addition to performances of Messiah and other works with the TSO. Rehearsals are held Mondays at Yorkminster Park Baptist Church, with auditions in May and September.

KIMBER JONAH

416-598-0422 x221

admin@tmchoir.org

tmchoir.org

• Toronto Welsh Male Voice Choir

CALLING ALL MALE SINGERS! Toronto Welsh Male Voice Choir (TWMVC) is growing and is seeking more members...If you are a male singer (you don't have to be Welsh) who has always wanted to sing in a choir or rekindle your singing spirit from the past, drop in to one of our Wednesday night rehearsals in May or June at Dewi Sant United Church, 33 Melrose Ave, Toronto. We are a friendly bunch, open to singers of all abilities, performing a wide variety of traditional and contemporary music. For more information, please go to our website

AL SADEGURSKY

647-389-8084

alansadegursky@yahoo.ca

welshchoir.ca

• TSM Community Academy Chamber Choir with Matthias Maute

Chamber Choir with Matthias Maute and Laura Pudwell, August 2 to 9, 2015: Are you an advanced amateur musician looking for an opportunity to connect with other musicians who share your passion? Refresh vocal skills and study one of the great works of choral literature (Mozart's *Coronation Mass*) in the intimacy of a chamber vocal ensemble. Must be over 18 years of age. Tuition includes a ticket to all TSM Festival Concerts August 2 to 9, daily lunch and coffee. Cost: \$500.

NATASHA BOOD

647-430-5699 x114

info@torontosummertime.com

torontosummertime.com

• Univox Choirs Toronto

Univox Choirs is a community choir for young adults, with singers in their 20s and 30s. The organization holds relationship building, social responsibility and musical excellence as its core principles. Most choristers have previous choral experience or some musical proficiency. Regular attendance and ticket selling are expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Gabriel Fauré to Daft Punk. Potential choristers are invited to observe a rehearsal after initial contact. Univox (SATB Choir) rehearsals take place Tuesdays, 5:45pm

to 8pm, at New Horizons/Dovercourt Baptist, 1140 Bloor St. W. Florivox (Women's Choir) rehearsals are Monday evenings at the same location. Our season runs September to June.

DALLAS BERGEN

director@univoxchoir.org
univoxchoir.org

• Upper Canada Choristers

The Upper Canada Choristers is a mixed-voice choir with a history of musical excellence, vibrant community service and mentoring of children and youth. The program features collaborations with international choirs, children's choirs and professional instrumentalists and singers. Cantemos is the a cappella, auditioned Latin chamber ensemble under the umbrella of UCC. Under the artistic direction of Laurie Evan Fraser, the choirs perform three diverse choral programs annually. Weekly rehearsals for the larger choir are Monday evenings from 7:30pm to 9:30pm at Grace Church on-the-Hill, 300 Lonsdale Rd. Cantemos rehearses on Saturday mornings from 10am to noon at 2 Romar Cres. The choir sings up to 15 concerts annually in a variety of community venues, in addition to three concerts at Grace Church.

LAURIE EVAN FRASER

416-256-0510

lef@uppercanadachoristers.org
uppercanadachoristers.org

• Vesnivka Choir

Vesnivka Choir, established in 1965 by founding artistic director Halyna Kvitka Kondracki, celebrates its 50th anniversary during the 2015/16 season. This award-winning women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir's regular concert season encompasses three major concerts. Vesnivka, together with its partner the Toronto Ukrainian Male Chamber Choir ("TUMCC"), are often accompanied by professional soloists and chamber ensembles of area musicians. Vesnivka also sings at Christmas and Easter Liturgies. Singers are welcome, with rehearsals held on Tuesdays, 7:30pm to 9:30pm (4 Bellwoods Ave., Toronto). Male singers are welcome to join TUMCC, with rehearsals held on Mondays, 7:30pm to 9pm (Ukrainian Canadian Social Services, 2445 Bloor St. W at Jane, Toronto).

NYKOLA PARZEI, Administrator

416-246-9880

nykola@vesnivka.com
vesnivka.com

• Village Voices

Village Voices, a diverse, mixed-voice community choir of about 70 voices based in Markham, will enter its 27th season in September. The choir presents two major concerts annually and sings at seniors' residences and special community events. Directed by Joan Andrews, the choir performs a wide variety of choral repertoire, from the great standard classics to contemporary music. Village Voices has



VESNIVKA CHOIR

collaborated and performed with other choirs in Ontario and as guest artists of instrumental organizations such as the Markham Concert Band and the Kindred Spirits Orchestra. The choir's musical skills are honed regularly through special workshops with outstanding choral musicians. Rehearsals are held on Wednesday evenings upstairs in the Rehearsal Hall at the Cornell Community Centre. New members are always welcome.

ELLEN DOWSWELL

905-763-4172

villagevoices.ca

• VIVA! Youth Singers of Toronto

VIVA! Youth Singers of Toronto, now in its 15th season, is a vibrant, inclusive choral organization with excellent musical opportunities for young singers. Five choirs for ages four through young adults include support for differently-abled singers. VIVA!'s diverse programming features age-appropriate choral training through instruction in vocal technique, private vocal instruction and comprehensive theory. Monday rehearsals prepare singers for concerts where singers share the stage with guest artists and premiere commissioned works by Canadian composers. Singers from the Junior Choir and up may choose to perform with VIVA! in the National Ballet of Canada's *Nutcracker*. In May 2016, all choirs will premiere VIVA!'s commission of Dean Burry's opera *The Sword in the Schoolyard*. VIVA!'s fine musicians and mentors deliver authentic music-making in a supportive, singer-centred community.

SUSAN SUCHARD, general manager

416-788-8482

info@vivayouthsingers.com
vivayouthsingers.com

• Vivace Vox

Established in September 2007 within The Toronto Singing Studio, Vivace Vox is an exciting and energetic chamber choir. Led by music director Linda Eymann, the group is known for its joy of performance

and wide audience appeal. Their far-ranging repertoire – madrigals, jazz standards, spirituals, world and folk music, pop classics, masterworks and music theatre – sweeps away all musical boundaries. Vivace Vox rehearses Thursday evenings 7pm to 9:30pm at Bloor Street United Church, 300 Bloor St. W., Toronto. Membership is by audition. A full-season membership is paid.

LINDA EYMAN, music director

416-455-9238

linda@thetorontosingingstudio.ca
thetorontosingingstudio.ca

• VOCA Chorus of Toronto

The VOCA Chorus of Toronto is an auditioned ensemble which performs selections (including premieres of arrangements by our artistic director) from numerous genres, in collaboration with some of Canada's finest artists. Each season consists of two concerts, as well as performances at community events. On Saturday, May 2, 7:30pm, at Eastminster United, we will present "StageSong II": musical favourites from the stage – opera, operetta and musical theatre, featuring choral, solo and ensemble selections (from Handel to *Pirates of Penzance*; from Gershwin to *Les Misérables*). Director: Jenny Crober. Accompanist: Elizabeth Acker. Guests: Andrew Haji (tenor), Les Allt (flute), Kathryn Sugden (violin), Wendy Solomon (cello), Nick Coulter (percussion), Neal Evans (bass). Rehearsals: Mondays, Eastminster United Church, 310 Danforth Ave., Toronto.

JENNY CROBER

416-463-8225

crober.best@gmail.com
vocachorus.ca

• Vocal Mosaic

Founded in 2007, this 65-voice non-auditioned adult choir is characterized by a vibrant mosaic of vocal styles and repertoire. Choristers enjoy singing madrigals, spirituals, popular standards, music theatre, classical pieces and folk songs. Two formal concerts



are presented each season along with community outreach concerts when possible. Vocal Mosaic is part of The Toronto Singing Studio and rehearses Monday evenings from 7pm to 9pm from September to May at Bloor Street United Church, 300 Bloor St. W., Toronto. Rehearsals are lively and sociable (camaraderie and laughter create good singing)! Vocal Mosaic is directed by Linda Eyman. A season membership is paid.

LINDA EYMAN, music director
416-455-9238
linda@thetorontosingingstudio.ca
thetorontosingingstudio.ca

Voices

Voices is an auditioned mixed voice chamber choir, founded in 1996 by its artistic director and conductor Ron Ka Ming Cheung. Since its inception the choir has won numerous awards at the local, provincial and international level for outstanding choral performances. The choir presents three concerts in a season. The choir also performs at private functions such as weddings and Christmas gatherings. As well, Voices collaborates with other musical organizations in the GTA. Repertoire highlights for our 20th-anniversary season include Handel's *Messiah*, Fauré's *Requiem* and Gounod's *Requiem*. Voices rehearses every Wednesday evenings from 7:30pm to 10pm. Auditions are available throughout the year.

RON CHEUNG
416-519-0528
voiceschamberchoir@yahoo.ca
voiceschoir.com

The Wayne Gilpin SINGERS

Beautiful melodies, rocking sax solos, edgy new jazz arrangements of Handel's *Messiah* – if any of this appeals to you, read on. The Waterloo-based Wayne Gilpin SINGERS is an auditioned (a singer-friendly audition, we promise!) chamber choir that sings a wide variety of music, including contemporary Christian, gospel, show tunes, spirituals and more. Resident composer/accompanist Andrew Gilpin pens unique arrangements for an ever-expanding *Jazz Messiah*, an annual event that twins Handel's beautiful melodies with modern rhythms and musical styles. Also featured in concert are talented guest artists on bass, drums and saxophone, providing an unforgettable musical experience for both audience and choir.

WAYNE GILPIN
1-800-867-3281
wayne@gilpin.ca

Yorkminstrels Show Choir

Love musical theatre? No time to commit to a show? Join the Yorkminstrels show choir. Our Broadway-focused group needs you! We perform off-book with costumes and simple choreography, at senior's residences and at private, corporate and community events in the GTA. We rehearse on Wednesday nights from 7:30pm to 10:30pm at Cummer Lodge in North York, September through June. We always welcome new members – please join us!

SANDI HORWITZ
416-229-9313
horwitz@rogers.com
yorkminstrels.com/show_choir

Young Singers

Experience the magic of music and release your child's musical artistry through choral music! Young Singers is composed of four distinct choirs that run between September and June. A unique musical education is offered in a supportive and challenging environment. YoungER Singers, for ages 6 to 8, rehearses Mondays, 5:45pm to 6:45pm. Treble Notes, for ages 8 to 14, rehearses Mondays, 7pm to 8:15pm. Director's Choir is an auditioned treble choir for children aged 10 to 15 and rehearses Tuesdays, 7pm to 8:45pm, and alternate Saturdays, 9:30am to 11:30am. Random Notes is an auditioned SATB choir for ages 14 and older which rehearses Wednesdays, 7pm to 9pm. We have two annual concerts: a winter concert in December and a spring concert in May.

ANNA LYNN MURPHY
905-686-9821
administrator@youngsingers.ca
youngsingers.ca

Young Voices Toronto (formerly High Park Choirs)

Founded in 1986, Young Voices Toronto (formerly High Park Choirs) is the Children's Choir-in-Residence of the University of Toronto, led by renowned Artistic Director Zimfira Poloz – a passionate leader and award-winning conductor and adjudicator. YVT develops children's musical abilities while promoting cultural diversity, teamwork, leadership skills, and choral excellence. We aim to foster confidence in choristers as individuals and as members of a larger whole. With its beautiful and unique sound, YVT has been featured several times at Roy Thomson Hall and in performance with the TSO. In 2014 YVT was specially invited to perform at the World Choir Games in Latvia as a masterclass demonstration choir. YVT auditions youth aged 7 to 18. Rehearsals take place Tuesdays and/or Thursdays in the Bloor-West area.

TARA PARK
416-762-0657
manager@youngvoicestoronto.com
youngvoicestoronto.com

Thank you for taking a gander at this year's Canaries! If you are looking for a specific group of songbirds, visit our directory online, at thewholenote.com/canary where you can do more browsing, or conduct a more focussed search — by genre, geography, audition type, gender, age range, skill level and more.

the WholeNote LISTINGS

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 53.
- 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 55.
- D. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 56.
- 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 59.

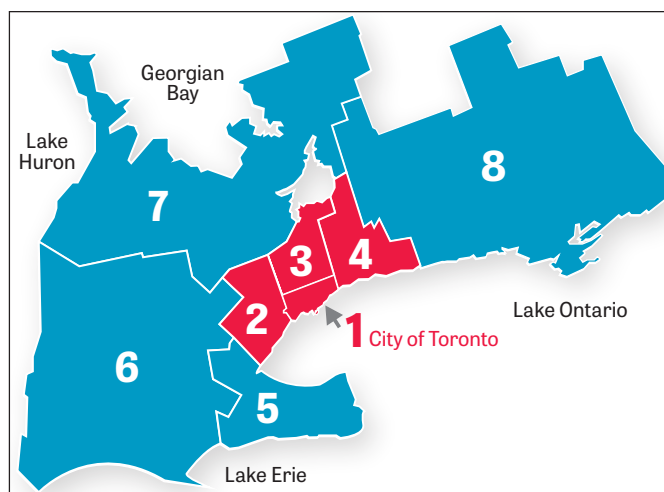
A GENERAL WORD OF CAUTION. A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

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 **June 1 to September 7, 2015**. All listings must be received by **Friday May 8**.

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

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



A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, Etobicoke, Georgetown, King City, Leaskdale, Markham, Milton, Mississauga, Newmarket, North York, Oakville, Oshawa, Scarborough, City of Toronto, Toronto Island and Whitby.

Friday May 1

- 12:10: **Music at St Andrew's. Noontime Recital:** Aaron Chow, piano. St. Andrew's Church, King and Simcoe, 73 Simcoe St. 416-593-5600 x231. Free.
- 1:10: **Gordon Murray Presents. Piano Pot-pourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 7:00: **Robert Smith. Organ Recital.** J.S. Bach: Pièce d'orgue; Elgar: Sospiri; Brahms: Herzlich tut mich verlangen; Whitlock: Fanfare. St. Paul's Bloor Street, 227 Bloor St. E. 416-961-8116. Freewill offering. CD avail. for purchase.
- 7:00: **Toronto Beaches Children's Chorus. Oliver!** Berkeley Street Theatre, 26 Berkeley St. 416-698-8864. \$20; \$10 (under 15). Also May 2 (mat & eve).
- 7:30: **Afiara Quartet. Spin Cycle Pre-Release Party:** Afiara Quartet & DJ Skratz Bastid. Pre-release event to celebrate the release of the Afiara Quartet's latest album. 918 Bathurst Centre, 918 Bathurst St. 647-294-6349. \$15 (adv); \$20 (door).
- 7:30: **Alexander Showcase Theatre. Sweeney Todd.** Al Green Theatre, 750 Spadina Ave. 416-324-1259. \$32; \$27 (sr/st). Also May 2, 3 (mat), 6.
- 7:30: **Ian Bell. Friday Folk Night: Work Songs for May Day.** Sanderson Hall, St. Paul's United Church, 30 Main St. S., **Brampton**. 647-233-3655. \$15; \$12 (sr/st).
- 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 Baedke (Eva Braun); other performers. Tranzac Club, 292 Brunswick Ave. 844-200-2674. \$40; \$20 (sr/st).
- 8:00: **Arraymusic. First Annual Arraymusic Spinoff.** Turntable artists will create compositions using Array's LP collection. Array Space, 155 Walnut Ave. 416-532-3019. \$12. Doors/refreshments 7:00.
- 8:00: **Aurora Cultural Centre.**

2015 Great Artist Music Series: Jue Wang, Piano. Works by Liszt, Strauss & Gershwin. Brevik Hall, Aurora Cultural Centre, 22 Church St., **Aurora**. 905-713-1818. \$34; \$28 (sr/st).

● 8:00: **Civic Light-Opera Company. South Pacific.** Richard Rodgers, composer; Oscar Hammerstein II, book; Based on Tales of the South Pacific by James Michener. Joe Cascone, Jennifer Dewar, Barbara Boddy, David Haines, Kent Tisher and more. Zion Cultural Centre, 1650 Finch Ave. E. 416-755-1717. \$28. Runs May 1 to May 10; start times vary.

● 8:00: **Corporation of Massey Hall and Roy Thomson Hall. Evgeny Kissin, piano.** Beethoven: Piano Sonata No. 21 in C, Op. 53 "Waldstein"; Prokofiev: Piano Sonata No. 4 in C, Op. 29; Chopin: Three Nocturnes; Six Mazurkas; Liszt: Hungarian Rhapsody No. 15 S. 244/15 "Rákóczi March". Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$39.50-\$149.50.

● 8:00: **Gallery 345. Brian Dickinson Trio.** Brian Dickinson, piano; Jim Vivian, bass; Ethan Ardelli, drums. 345 Sorauren Ave. 416-822-9781. \$20; \$10 (st).

● 8:00: **Musideum. Russ Nolan CD Release.** Jazz. Russ Nolan, saxophone; Daniel Barnes, drums; Jeremy Ledbetter, piano; Jesse Dietschi, bass. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Royal Conservatory. Natalie Merchant, singer-songwriter.** Original works. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$60-\$100. Also May 2 (mat, Family Concert). May 1 sold out. Rush available.

● 8:00: **Tempus Choral Society. Fascinating Rhythms.** Nickel (arr): À la claire fontaine; Porter: Anything Goes; Lawson (arr): Aiken Drum; Simon: Bridge Over Trouble Water; Perkins: Daddy Sang Bass; other works. Clearview Christian Reformed Church, 2300 Sheridan Garden Dr., **Oakville**. 905-334-9375. \$20.

● 8:00: **Toronto Operetta 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); Larry Beckwith, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$72-\$95. Also May 2, 3 (mat).

● 8:30: **Peggy Baker Dance Projects. Iocus plot.** World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Krucker, 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 Grunsky. Cozy 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**. 905-681-2551. \$10. SOLD OUT.
- 12:30: **Cecilia String Quartet. Works by**

Great Artist Music Series presents
Jue Wang,
 piano

Friday, May 1
8pm

auroraculturalcentre.ca
 905 713-1818

A. Concerts in the GTA

Mozart and Mendelssohn. Mozart: String Quartet in F, K.590; Mendelssohn: String Quartet Op.44 No.2. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-2551.

● 2:00: **Royal Conservatory. Family Concert:** Natalie Merchant, singer-songwriter. Original works. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$35. Also May 1(eve).

● 2:00: **Toronto Symphony Orchestra/Platypus Theatre. Pan Am Beats, Heroic Feats!** Sousa: Liberty Bell March; Abreu: "Tico-Tico no Fubá"; Ennio Morricone: "Gabriel's Oboe" from The Mission. Alain Trudel, conductor; Platypus Theatre. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$20-\$32. Also at 4:00pm.

● 3:30: **Toronto Beaches Children's Chorus. Oliver!** Berkeley Street Theatre, 26 Berkeley St. 416-698-9864. \$20; \$10(under 15). Also 7:00; May 1(eve).

● 4:00: **Toronto Symphony Orchestra/Platypus Theatre. Pan Am Beats, Heroic Feats!** See 2pm for details.

● 4:30: **Canadian Opera Company. Barber of Seville.** Rossini. Joshua Hopkins, baritone (Figaro); Alek Shrader/Bogdan Mihai, tenor (Almaviva); Serena Malfi/Cecelia Hall, mezzo (Rosina); Renato Girolami/Nikolay Didenko, bass (Bartolo); Robert Gleadow/Burak Bilgili, bass (Basilio); COC 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 17/19, 21, 26, 29, May 7, 9, 13, 15, 19, 21, 22(start times vary).

● 7:00: **Toronto Beaches Children's Chorus. Oliver!** Berkeley Street Theatre, 26 Berkeley St. 416-698-9864. \$20; \$10(under 15). Also 3:30; May 1(eve).

● 7:00: **Toronto Singing Studio. Lean On Me: Songs of Inspiration, Courage and Friendship.** Vivace Vox; Celebration Choir; Vocal Mosaic; Linda Eymann, conductor. Bloor Street United Church, 300 Bloor St. W. 416-455-9238. \$15; \$10(sr/st).

● 7:30: **Alexander Showcase Theatre. Sweeney Todd.** See May 1; Also May 2, 3, 6, 7, 8, 9, 10; start times vary.

● 7:30: **Mosaic. In Concert.** Inaugural

concert of Canadian vocal ensemble. Bach: BWV542; Jenkins: Sanctus from Mass for Peace; Hayes: Gloria; Bédard: Missa Brevis; Mansell: Ave Maria; Watson-Henderson: Magnificat; Chatman: Sunset, Nor'easter & Mosquitoes. Michael Barth, trumpet; Gordon Mansell, conductor. St. Cuthbert's Anglican Church, 1541 Oakhill Dr., **Oakville**. 416-571-3680. Freewill offering.

● 7:30: **Oakville Chamber Orchestra. Concerto Competition Grand Prize Winners.** Schubert: Symphony No.5 in B flat; Handel: "Endless Pleasure" from Semele; Dvořák: "Měsíčku na nebi hlubokém" from Rusalka; Puccini: "Quando m'en vo" from La Bohème; Chopin: Piano Concerto No.1 in e; and other works. Tessa Laengart, soprano; Marko Pejanović, piano. St. John'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: **Tallis Choir. Triumphs of Renaissance France.** Janequin: Missa La Bataille; works by Mouton, Sermisy and Goudimel. Peter Mahon, conductor. St. Patrick's Church, 141 McCaul St. 416-286-9798. \$30; \$25(sr); \$10(st).

● 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 Baedke (Eva Braun); other performers. Tranzac Club, 292 Brunswick Ave. 844-200-2674. \$40; \$20(sr/st).

● 7:30: **Village Voices. PanAmanian.** Celebrating the PanAm games with songs and music from the Americas. Christopher Lee, flute; James Brown, guitar; Paul Minnoch, percussion; Joan Andrews, conductor. Markham Missionary Church, 5438 Major Mackenzie Dr. E., **Markham**. 905-294-8687. \$25; \$20(sr); \$10(st); free(under 12).

● 7:30: **VOCA Chorus of Toronto. StageSong II: A celebration of songs from the stage: opera, operetta, musical theatre.** Guests: Andrew Haji, tenor; Les Allt, flute; Kathryn Sugden, violin; Wendy Solomon, cello; Neal Evans, bass; Nicholas Coulter, percussion; Jenny Crober, conductor; Elizabeth Acker, piano. Eastminster United Church,

310 Danforth Ave. 416-947-8487. \$25; \$20(sr); \$10(st).

● 8:00: **Civic Light-Opera Company. South Pacific.** See May 1; Also May 3, 6, 7, 8, 9, 10(start times vary.)

● 8:00: **Gordon Murray Presents. Maytime Piano Soirée.** Tribute to the works of Romberg (arr. Murray). Will You Remember? (from Maytime); The Desert Song; One Alone (from The Desert Song); I Bring a Song of Love; Will You Remember Vienna? (from Vienne Nights); and other works. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. \$15; \$10(st).

● 8:00: **High Notes Avante Productions. High Notes for Mental Health.** Music interspersed with short talks. Works by Beethoven, Schumann and Tchaikovsky. Lauren Margison, Richard Margison, St. Michael's Choir School Choir; Michael Bridge, accordion; Alex McLeod, viola; Charissa Vandikas, piano; and others; Luba Goy, host. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-305-7469. \$75 (incl champagne reception/dessert). Benefit. Speakers include Boris Brott, Dr. Rustom Sethna, Orlando Da Silva, Peter Kristian Mose and Julie Everson.



John Sheard Presents
Chris Whiteley



Saturday, May 2
8pm
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905 713-1818

● 8:00: **John Sheard. The Great Reunion.**

Chris Whiteley. Aurora Cultural Centre, 22 Church St., **Aurora**. 905-713-1818. \$30; \$25(adv).

● 8:00: **Meden Glas/Balkan Mixologies. The Balkans and Beyond: Meden Glas CD Release.** Music of Bulgaria, Croatia, Greece, Macedonia, Armenia and other Balkan music.

Meden Glas (Irene Markoff, vocals, accordion, bağlama; Ekaterina Pyatkova, vocals, drums; Jamieson Eakin, vocals, guitar; Mario Morello, vocals, drums; Nadia Younan, vocals, saxophone); Balkan Mixologies (Nikola Gaidarov, kaval; Alana Cline, violin; Matthew Ozzorluoglu, guitar; Sebastian Shinwell, bass guitar; Kasey Sikora, trumpet; Madiana Torosyan, qanun). St. George the Martyr Church, 197 John St. 416-204-1080. \$15.

● 8:00: **Musicians in Ordinary. In Stile Moderno: "Avant-Garde" Music from 1600s Italy.** Works by Monteverdi, Rossi and others. Hallie Fishel, soprano; John Edwards, theorb and lute; Christopher Verrette and Patricia Ahern, renaissance violins. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$30;

\$20(sr/st).

● 8:00: **Onstage Productions. Spring Fling.** Fairview Library Theatre, 35 Fairview Mall Dr. 416-556-9552. \$20.

● 8:00: **Ontario Philharmonic. Beethoven Piano Concerto Marathon: No.5 "Emperor".** Sheng Cai, Artist-in-Residence; Marco Parisotto, conductor. Regent Theatre (Oshawa), 50 King St. E., **Oshawa**. 905-721-3399 x2. \$45-\$56.

● 8:00: **Royal Conservatory. Bluebird North.** Singer-songwriters. Blair Packham, host. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. \$25.

● 8:00: **Scarborough Philharmonic Orchestra. Masterworks by Beethoven and Mozart.** Beethoven: Symphony No.3 in E-flat, Op.55 "Eroica"; other works. Ronald Royer, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., **Scarborough**. 416-429-0007. \$30; \$25(sr); \$15(st); \$10(under 10).

● 8:00: **Sinfonia Toronto. Two Stars, Three Centuries.** Schubert: German Dances; Chopin: Piano Concerto No.2 in f; Alice Ho; Mira for Violin and Orchestra; Prokofiev: Visions Fugitive Op.22 (orchestral version arr. Arman). Ilya Poletaev, piano; Xiaohan Guo, violin; Nurhan Arman, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$49; \$39(sr); \$19(st).

● 8:00: **Small World Music. Asian Music Series.** Dorjee Tsering. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. \$20.

● 8:00: **Toronto Operetta Theatre. Earnest, The Importance of Being.** See May 1; Also May 3(mat).

● 8:15: **Café Con Pan. Music from the Huasteca Region of Mexico.** Sonos Huastecos, Huapangos and masked dances for Day of the Dead. Guests: Amanda Medina, violin; Carlos Rivera and Berenice Vargas, dancers. DAN-ZoN Studio, 104-2480 Dundas St. W. 647-701-0736. \$15/\$10(adv).

● 8:00: **Peggy Baker Dance Projects. Iocus plot.** World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Krucker, 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.

● 8:30: **Soulpepper. Cabaret Series: Star Crossed Lovers.** Songs on the Romeo & Juliet theme from Sondheim to Radiohead. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$25; \$20(st).

Sunday May 3

● 1:30: **Seicho-No-Ie Centre. 6 Cellists, 6 Concerts, 6 Bach Suites.** Bach: Suite for unaccompanied cello, No.5. Brian Manker; cello. Seicho-No-Ie Toronto, 662 Victoria Park Ave. 416-690-8686. \$20.

● 2:00: **Alexander Showcase Theatre. Sweeney Todd.** See May 1; Also May 2, 3, 6, 7, 8, 9, 10; start times vary.

● 2:00: **Civic Light-Opera Company. South Pacific.** See May 1; Also May 6, 7, 8, 9, 10(start times vary.)

● 2:00: **Music at Metropolitan. Bach in Time: Let There be Beauty.** Music by Bach and poetry by Patricia Orr. Patricia Wright, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Freewill offering.

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



- 2:00: **Neighbourhood Unitarian Universalist Congregation Concert Series.** *Wildly unique, original music.* Sharlene Wallace, harp; George Koller, bass. Neighbourhood Unitarian Universalist Congregation, 79 Hiawatha Rd. 416-686-6809. \$15.
- 2:00: **Scarborough Civic Centre.** *In Concert.* North Toronto Community Band. 150 Borough Dr., Scarborough. 416-481-8183. Free.
- 2:00: **Toronto Operetta Theatre.** *Earnest, The Importance of Being.* See May 1.
- 2:00: **Visual and Performing Arts Newmarket.** *Martin Beaver, violin.* Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$26; \$20(sr); \$10(st).
- 2:30: **Bel Canto Singers.** *Spring Is In The Air.* Linda Meyer, conductor; Jacqueline Mokrzewski, piano. St. Dunstan of Canterbury, 56 Lawson Rd., Scarborough. 416-286-8260. \$15. Also 7:30.
- 2:30: **Onstage Productions.** *Spring Fling.* Fairview Library Theatre, 35 Fairview Mall Dr. 416-556-9552. \$20.
- 2:30: **Recitals at Rosedale.** *Wanderlust... There and Back Again.* Schumann: songs for Mignon and the Harper (from *Lieder und Gesänge aus Wilhelm Meister Op.98a*); works by Schubert, Duparc and Berlioz; traditional folk songs from the British Isles. Lucia Cesaroni, soprano; Anthony Cleverton, baritone; Emily D'Angelo, mezzo; Rachel Andrist, piano. Rosedale Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-1931. \$35.
- 3:00: **JunctQin Keyboard Collective.** *Firsts II.* Featuring premieres from Canada and around the world for piano solo, piano six hands, toy piano, melodic and electronics. Doell: new work. Elaine Lau, Joseph Ferretti and Stephanie Chua, keyboards. Canadian Music Centre, 20 St. Joseph St. 416-871-8078. \$20; \$15(sr/st/arts workers).
- 3:00: **Oakville Chamber Orchestra.** *Concerto Competition Grand Prize Winners.* Schubert: *Symphony No.5 in B flat*; Handel: "Endless Pleasure" from *Semele*; Dvořák: "Měsíčku na nebi hlubokém" from *Rusalka*; Puccini: "Quando m'en vo" from *La Bohème*; Chopin: *Piano Concerto No.1 in e*; and other works. Tessa Laengart, soprano; Marko Pejanič, piano. St. Simon's Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6787. \$30; \$25(sr); \$20(st); \$15(child). Also May 2 (eve, St. John's United Church).
- 3:00: **Pax Christi Chorale.** *Judith.* By Parry. Shannon Mercer, soprano; Jillian Yemen, mezzo; David Menzies, tenor; Michael York, baritone; Pax Christi Chorale and Orchestra; Stephanie Martin, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40 and up. 2:00: Pre-concert chat with Dr. Jeremy Dibble.
- 3:00: **Shrine of Our Lady of Grace, Marylake.** *Coro San Marco, soloists and the Paskke String Quartet.* Albinoni: *Magnificat* in G. Marylake Shrine, 13760 Keele St., King City. 905-833-5368. \$15; \$10(sr/st).
- 3:00: **Symphony on the Bay.** *Gloria!* Wagner: *Overture from Die Meistersinger*; Beethoven: *Symphony No.5 in c minor*, Op.67; Poulenc: *Gloria.* Charles Demeyne, musical director; Charlene Santoni, soprano. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-526-6690. \$31.75; \$23.75(sr), \$17.75(youth/child).
- 3:00: **Syrinx Concerts Toronto.** *Celebrating Women in Classical Music.* Coulthard:

- Piano Sonata No.2; Wagner-Liszt: *Pilgrim's Chorus*; Isoldes *Liebested*; Liszt: *Transcendental Etude*; Chasse Neige; Chopin: *Andante Spianato*; Grande Polonaise; Mussorgsky: *Pictures at an Exhibition.* Sofya Gulyak, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st).
- 3:00: **Toronto Children's Chorus Training Choirs, Boys' Choir, Main Choir and Youth Choir.** *Sounds of Splendour.* Chilcott: *A Little Jazz Mass*; and works by Rutter, Copland and MacGillivray. Elise Bradley, Carole Anderson, Judith Bean, Matthew Otto and Michel Ross, conductors. George Weston Recital Hall, 5040 Yonge St. 416-932-8666 x231. \$45.50-\$35.50.
- 3:00: **Vesnivka Choir.** *Spring Celebrations.* Folk songs celebrating rebirth, romance and love. Guests: Toronto Ukrainian Male Chamber Choir; Natalya Matyusheva, soprano; Justin Stolz, tenor. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-246-9880 or 416-763-2197. \$25; \$20(sr/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; \$5(child).
- 4:00: **Church of St. Mary Magdalene.** *Joshua Colucci, violin, and SMM Baroque Ensemble.* 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Peggy Baker Dance Projects.** *Iocus plot.* World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Krucker, voice; John Kameel Farah, piano/electronics. Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. \$28; \$22(sr/st/CADA). Pre-show chat: 3:30. Runs Wed-Sun, April 24-May 3.
- 5:30: **No Strings Theatre.** *10th Anniversary Fundraising Concert.* Opera, music theatre, jazz and R&B; after-concert party. Denise Williams, soprano; Gary Beals, Lawrence Cotton, Susan Cuthbert, vocals; Nicole Brooks, composer; Quisha Wint and Shaina Sammone, singer-songwriters; William Shookhoff, piano; and others; Yuka Funk Band (after-concert party). Artscape Wychwood Barns Main space, 601 Christie St. 416-551-2093. \$50; \$25(st/un(der)employed); free(under10); \$20/\$15(adv)(after-concert party only). Food and wine.
- 7:30: **Bel Canto Singers.** *Spring Is In The Air.* Linda Meyer, conductor; Jacqueline Mokrzewski, piano. St. Dunstan of Canterbury, 56 Lawson Rd., Scarborough. 416-286-8260. \$15. Also 2:30.
- 7:30: **Gallery 345.** *Pairing Up.* Works by Rossini, Schubert, Fauré, Poulenc, Kies and others. Lisa Raposa Millar and Gregory Millar, pianos. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr/st).
- 7:30: **Micah Barnes.** "New York Stories" CD release concert. With Daniel Barnes, Russ Boswell, Michael Shand; Guest: Jackie Richardson, vocals. Glenn Gould Studio, 250 Front St. W. 416-763-3783. \$32-\$42.
- 8:30: **Small World Music.** *Asian Music Series.* Snowday, kLoX, and DJ Medicineman. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15.

Monday May 4

- 12:15: **Music Mondays.** *Emily Kruspe,*

violin, and Jeanie Chung, piano. Beethoven: *Romance No.2*; Bartók: *Rhapsody No.2*; Elgar: *Violin Sonata.* Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x223. PWYC(suggested \$5).

ELMER ISELER SINGERS Lydia Adams, Conductor

with
Participating secondary
school choirs and
conductors

Get Music!



**Monday May 4, 7:30 pm
Metropolitan United Church**

- 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).
- 8:00: **Arraymusic.** *Cathy Lewis Sings.* Cathy Fern Lewis, vocals; Rodney Sharman, flute; Linda Catlin Smith, piano. Array Space, 155 Walnut Ave. 416-532-3019. \$10 or PWYC.
- 8:00: **Gallery 345.** *Across the Atlantic: A Finnish Canadian Accordion Experiment.* Matti Pulkki, Michael Bridge and Branko Džinović, accordions; Sara Constant, flute; John Nicholson, saxophone. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Toronto Theatre Organ Society.** *Spring Concert.* Nathan Avakian, organ. Casa Loma, 1 Austin Terrace. 416-449-6262. \$20. Doors open 7:15.

Tuesday May 5

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: Restless Love.* Lieder by Schubert and Schumann. Joshua Hopkins, baritone. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunch-time Chamber Music: Jenny Cheong, cello.* Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 1:30: **Serenata Singers.** *Hits of Hollywood and Broadway.* Guest: Justin Bacchus, tenor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-699-5798. \$25; \$20(adv). Also May 6(eve).
- 4:00: **Cathedral Church of St. James.** *Organ Recitals.* Andrew Ager, organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 4:30: **Beach United Church.** *The Best Is Yet to Come.* Dixieland jazz. Downtown Jazz Band. 140 Wineva Ave. 416-691-8082. Free-will offering.

- 7:00: **Marina Yakhontova.** *Forgotten and Famous Art Songs.* Eastern European, classic American and rediscovered art songs. Marina Yakhontova, mezzo; Brian Stevens, piano. Windermere United Church, 356 Windermere Ave. 416-886-9392. \$10. Proceeds to assist injured and displaced persons in Ukraine. Donations welcome.
- 8:00: **Arraymusic.** *Array Session #31.* Improvisations by the performers. Anne Bourne, cello & voice; Cathy Fern Lewis, voice; Doug Van Nort, electronics; Rick Sacks, percussion. Array Space, 155 Walnut Ave. 416-532-3019. PWYC.

Wednesday May 6

- 12:30: **Yorkminster Park Baptist Church.** *Sharon Beckstead, organ.* 1585 Yonge St. 416-922-1167. Free.
- 7:00: **Alexander Showcase Theatre.** *Sweeney Todd.* Al Green Theatre, 750 Spadina Ave. 416-324-1259. \$32; \$27(st/sr). Also May 1-3, 7-10.
- 7:00: **Civic Light-Opera Company.** *South Pacific.* See May 1; Also May 7,8,9,10(start times vary.)

**J.S. BACH:
THE CIRCLE
OF CREATION**

**May 6-12
World Premiere!**
tafelmusik.org
Tafelmusik

- 7:00: **Tafelmusik.** *J.S. Bach: The Circle of Creation.* Bach: *Orchestral Suite No.1 in C, BWV 1066: Overture, Bourrée & Forlane*; *Suite No.3 for cello in C, BWV 1009: Sarabande*; *Cantata 202/1: Betrübte Schatten*; *Brandenburg Concerto No.3 in G, BWV 1048*; and other works. Conceived, programmed & scripted by Alison Mackay; Jeanne Lamon: director; Richard Greenblatt, actor; Marshall Pynkoski, stage director; Glenn Davidson, production designer; Raha Javanfar, projection designer. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39-\$89. 6:00: Pre-concert public lecture by Alison Mackay. Also May 7,8,9,10 and 12(George Weston Hall); start times vary.
- 7:30: **Alexander Showcase Theatre.** *Sweeney Todd.* See May 1; Also May 2,3,6,7,8,9,10; start times vary.
- 7:30: **Canadian Opera Company.** *Bluebeard's Castle/Erwartung.* Bartók and Schoenberg. John Relyea, bass-baritone (Duke Bluebeard); Ekaterina Gubanova, mezzo (Judith); Krisztina Szabó, mezzo (Woman); COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W.

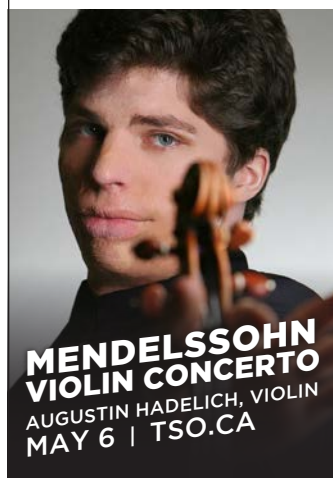
A. Concerts in the GTA

416-363-8231. \$49-\$424; \$22 (under 30). Also May 8,10,12,14,16,23 (start times vary).

- 7:30: **Opus 8. In Concert.** Works by Bach, Brahms, Schütz, Schoenberg and others. Trinity College Chapel, U of T, 6 Hoskin Ave. 416-821-7286. Free; donations welcomed.
- 7:30: **Serenata Singers. Hits of Hollywood and Broadway.** Guest: Justin Bacchus, tenor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-699-5798. \$25/\$20 (adv). Also May 5 (mat).



Toronto Symphony Orchestra



MENDELSSOHN VIOLIN CONCERTO
AUGUSTIN HADELICH, VIOLIN
MAY 6 | TSO.CA

- 8:00: **Toronto Symphony Orchestra. Mendelssohn Violin Concerto.** Kevin Lau: Treeship; Mendelssohn: Violin Concerto in e; Bruckner: Symphony No.7. Augustin Hadelich, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145.
- 8:00: **Arraymusic. In Concert.** Grey Broken by Linda Catlin Smith. Cathy Fern Lewis, voice; Rodney Sharman, flute; Linda Catlin Smith, piano. Array Space, 155 Walnut Ave. 416-532-3019. \$12. Fundraiser.
- 8:00: **Musideum. Mike Gennaro.** Experimental. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10.

- 9:00: **Mezzetta Restaurant. Wednesday Concert Series.** Rob Pitch, guitar; Neil Swainson, bass. 681 St. Clair Ave. W. 416-658-5687. Cover \$8. Also at 10:15 pm.

Thursday May 7

- 12:00 noon: **Canadian Opera Company. Piano Virtuoso Series: Absofunkinlutely: Contemporary Etudes for the Piano.** Andy Villemez: new work (premiere). Kara Huber, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:00 noon: **Encore Symphonic Concert Band. In Concert: Classics and Jazz.** John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10. Includes coffee and snack. Also Apr 2.
- 12:15: **Music at Metropolitan. Noon at Met: Peter Merrick, organ.** Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

Women's Musical Club of Toronto Music in the Afternoon



ENSEMBLE MADE IN CANADA

Thursday
May 7, 1.30 p.m.

Tickets \$45
416-923-7052

- 1:30: **Women's Musical Club of Toronto. Ensemble Made in Canada.** Works by Beethoven, Brahms and Mayo (world

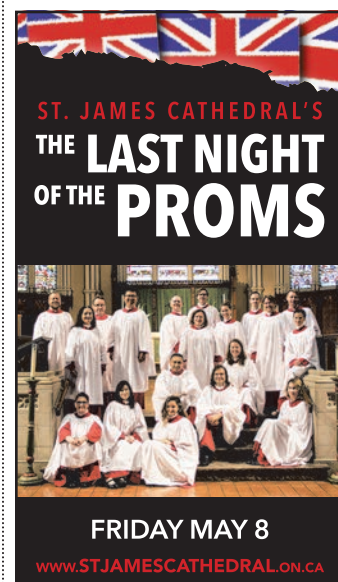
premiere). Elissa Lee, violin; Sharon Wei, viola; Rachel Mercer, cello; Angela Park, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-923-7052. \$45.

- 2:00: **Orchardviewers. Thursday Afternoon Program Series.** Annex Quartet. Northern District Public Library, Room 224, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:30: **Alexander Showcase Theatre. Sweeney Todd.** See May 1; Also May 2,3,6,7,8,9,10; start times vary.
- 7:30: **Canadian Opera Company. Barber of Seville.** See May 2; Also May 9,13,15,19,21,22; start times vary.
- 8:00: **Civic Light-Opera Company. South Pacific.** See May 1; Also May 8,9,10; start times vary.
- 8:00: **Gallery 345. Piano Improv at the Gallery.** Marilyn Lerner, Raphael Roter, Avesta Nakhei and Casey Sokol. 345 Sorauren Ave. 416-822-9781. \$20; \$10 (st).
- 8:00: **Musideum. Don Graham & Bob Cohen: Homemade Music.** Country/Roots. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: **Royal Conservatory. Buffy Sainte-Marie, singer-songwriter.** Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35-\$75.
- 8:00: **Tafelmusik. J.S. Bach: The Circle of Creation.** See May 6; Also May 8,9,10 and 12 (George Weston Hall); start times vary.

Friday May 8

- 12:10: **Music at St. Andrew's. Noontime Recital: Gianmarco Segato, baritone.** St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.
- 1:10: **Gordon Murray Presents. Piano Potpourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 3:00: **Musideum. Georgia Steel & Rick Maltese.** Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$25; \$20 (sr/st).
- 7:00: **Canadian Band Association. Wind-blown Art: Young and Old Masters.** Encore Symphonic Concert Band; National Youth Band of Canada. Encore Hall, Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$20; \$10 (sr/st).

- 7:00: **Canadian Music Centre. An Exceptional Evening with Kamancheh.** Music of Middle East and Central Asia played on the spiked fiddle (Kamancheh). 20 St. Joseph St. 416-961-6601 x201. Free.
- 7:30: **Alexander Showcase Theatre. Sweeney Todd.** See May 1; Also May 2,3,6,7,8,9,10; start times vary.
- 7:30: **Canadian Children's Opera Company. Alice in Wonderland.** By E. Gay and Albano. Based on novel by Carroll. Guest: Benoit Boutet, tenor (White Rabbit); Chamber Orchestra; Ann Cooper Gay, conductor. Harbourfront Centre Theatre, 231 Queens Quay W. 416-973-4000. \$35; \$20 (sr); \$15 (st/child). Also May 9 (mat and eve), 10 (mat).
- 7:30: **Canadian Opera Company. Bluebeard's Castle/Erwartung.** See May 6; Also May 10,12,14,16,23; start times vary.



- 7:30: **St. James Cathedral. Last Night of the Proms.** Choir of St. James Cathedral; Band of the Royal Regiment of Canada; Vicki St. Pierre, conductor. 65 Church St. 416-364-7865 x245. \$40; \$35 (sr/st).
- 8:00: **Alliance Française de Toronto. Classical Concert - French Repertoire.** Mes-siaen: Theme and Variations; Debussy: Sonata; Ravel: Sonata; Franck: Sonata.

KARL JENKINS
THE PEACEMAKERS
PRESENTED BY
THE CHOIR OF LAWRENCE PARK COMMUNITY CHURCH
FRIDAY MAY 8, 2015, 8:00PM
WINE RECEPTION AT 7:00PM

Tickets: \$35 / \$20 with Student I.D.
call 416-489-1551 or visit
www.lawrenceparkchurch.ca/fridays-at-8-concerts
2180 Bayview Ave, Toronto

'NOON AT MET'
Free concerts
at 12:15 pm

May 7 Peter Merrick, organist
May 14 Richard Spotts, organist
May 21 Duo Calixa - Mariette Stephenson, guitar
Kelly Williamson, flute
May 28 David Simon, organist
June 4 Sarah Svendsen, organist

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

MFC
MISSISSAUGA FESTIVAL CHOIR
ARTISTIC DIRECTOR
DAVID AMBROSE

FRIDAY MAY 8 2015 8 PM

Con Espiritu! WITH SPIRIT!

The Music of the Americas at the Living Arts Centre
Elana Cuevas • Samba Squad
Mississauga Festival Youth Choir

livingartscentre.ca
● themississaugaafestivalchoir.com
● mfchoir.com

Jacques Israelievitch, violin; Benjamin Smith, piano. 24 Spadina Rd. 416-922-2014 x37. \$25; \$20(mem); \$15(under 25).

● 8:00: **Arraymusic.** *Murderous Little World.* Multimedia performance. Sparke: Clarinet Concerto and other works. Zoltan Kalman, director. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$20.

● 8:00: **Burlington Concert Band.** *An Enchanted Evening.* Sparke: Clarinet Concerto and other works. Zoltan Kalman, director. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$20.

● 8:00: **Civic Light-Opera Company.** *South Pacific.* See May 1; Also May 9/10; start times vary.

● 8:00: **Gallery 345.** *Vanishing Point: John MacMurchy, Music and Photos.* Don Ionescu, guitar; Mark Kiesewetter, piano; Ross MacIntyre, bass; Alan Hetherington, percussion. 345 Sorauren Ave. 416-822-9781. \$20.

● 8:00: **Lawrence Park Community Church Choir.** *Fridays@8.* Jenkins: The Peacemakers. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. \$35; \$20(st). 7:00: Wine reception.

● 8:00: **Mississauga Festival Choir.** *¡Con Espíritu! With Spirit!* Music of the Americas. Eliana Cuevas and her Latin ensemble; Mississauga Festival Youth Choir; Latin dance troupe. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$35; \$30(sr/st); \$15(child).

● 8:00: **Music Gallery.** *Emergents IV: Architek Percussion plus Fjola Evans, cello.* Works by Evans; T. Brook: Incantation; A. Basanta: The Privacy of Domestic Life. 197 John St. 416-204-1080. \$12; \$8(member).

● 8:00: **Musideum.** *Kristin Lindell Trio: Sweet Sounds for Spring.* Singer-songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● 8:00: **Royal Conservatory.** *Music of the Americas: Jayme Stone's Lomax Project.* Bahamian sea chanties, African-American a cappella singing from the Georgia Sea Islands, ancient Appalachian ballads, fiddle tunes, and collected work songs. Tim O'Brien, vocals & mandolin; Margaret Glaspy, vocals; Moira Smiley, vocals, body percussion and accordion; Brittany Haas, fiddle; Joe Phillips, bass; and others. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$65.

● 8:00: **Small World Music.** *Asian Music Series.* Footsteps of Babur. 16th-century Mughal court music. Homayun Sakhi, Afghan rubab; Rahul Sharma, santur; Salar Nader, tabla. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$35; \$31.50(museum members).

● 8:00: **Tafelmusik.** *J.S. Bach: The Circle of Creation.* See May 6; Also May 9,10 and 12(George Weston Hall); start times vary.

● 8:00: **Upper Canada Choristers.** *Life's Sweet Enchantment.* Opera and Musical Theatre. Guests: Mark Ruhnke, baritone; Maurice Cody Public School Junior Choir with Carol Snow, conductor; Laurie Evan Fraser, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. \$25; free(18 and under). Donations for Daily Bread Food Bank accepted.

● 8:15: **Schola Magdalena.** *Compline in Honour of Julian of Norwich and Florence Nightingale.* Plainchant and motets. Church of St. Mary Magdalene, 477 Manning Ave.

416-531-7955. PWYC.

Saturday May 9

● 11:00am: **Alliance Française de Toronto/Shoestring Opera.** *The Magic Flute.* Based on Mozart's famous opera, The Magic Flute tells the story of Allegra, who is lost in a dark forest on her way home from school. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$15; \$8(ages 7 to 25); free (under 7). Costume party at 10:30am.

● 2:00: **Canadian Children's Opera Company.** *Alice in Wonderland.* See 7:30; Also May 8(eve), 10(mat).

● 2:00: **Civic Light-Opera Company.** *South Pacific.* See May 1; Also 8:00 and May 10.

● 2:00: **County Town Singers.** *Legends.* Mix of classic to contemporary numbers from some of the great legends of music. Hallelujah; Crazy; The Long and Winding Road; Bridge Over Troubled Water; Blue Skies. 65 voice choral group with musicians. Trinity Pentecostal Church, 900 King St. E., Oshawa. 647-981-2205. \$20; \$15(sr); \$5(child). Also 7:30.

● 7:00: **Thanks to Dr. Suzuki.** *Gala Concert.* Chamber music. First Unitarian Church, 175 St. Clair Ave. W. 416-466-0208. \$35; \$15; \$10.

● 7:00: **Young Voices Toronto Children's Choir.** *Making Waves.* Telfer: Chasing the Northern Lights; Jensen: Rain in the Country; Ogura: Hotaru Koi; A Great Big Sea (arr. Dolloff); Whitacre: Seal Lullaby; and other works. Charissa Bagan and Dawn Pear, conductors; Zimfira Poloz, artistic director. Guest: Andy Morris, percussion. Emmanuel Howard Park United Church, 214 Wright Ave. 416-762-0657.

\$25; \$15(sr/st/youth); free(child under 6).



● 7:30: **Adam Sherkin.** *Let Hands Speak.* Gougeon: Piano-Soleil; Murphy: Star Burning Blue; Coulthard: Toccata; Eckhardt-Grammaté: Caprice No.1; Sherkin: Northern Frames; Tagish Fires; Sunderance. Adam Sherkin, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$45, \$40(sr), \$30(under 36). 9:30pm: Post-show release party in lobby (Centretracks).
● 7:30: **Bach Children's Chorus.** *Sing It High! Sing It Low!* With Bach Chamber Youth Choir.

BACH CHILDREN'S CHORUS BACH CHAMBER YOUTH CHOIR

Linda Beaupré, Conductor
Eleanor Daley, Pianist

Sing it high!
Sing it low!

SATURDAY MAY 9, 2015 AT 7:30PM

\$40 and \$35 at the Toronto Centre box office or TicketMaster at 1-855-985-2787 (ARTS)

Toronto Centre for the Arts 5040 Yonge Street

BACHCHILDREN'S
CHORUS

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CONSEIL DES ARTS DE L'ONTARIO
FUNDING BY THE CITY OF TORONTO
CHORUS ONTARIO
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Canadian Children's Opera Company

Ann Cooper Gay, Artistic & Executive Director

Alice in Wonderland

A new children's opera based on the book by Lewis Carroll

Celebrating
150 Years
of Alice

by Errol Gay
and
Michael Patrick Albano



May 8 - 10, 2015

Friday & Saturday at 7:30pm

Saturday & Sunday at 2:00pm

Harbourfront Centre Theatre | 231 Queen's Quay W | 416-973-4000

Tickets: \$35 | \$20 senior | \$15 students and children

www.canadianchildrensopera.com



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
une agence du gouvernement de l'Ontario

A. Concerts in the GTA

Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. \$40; \$35(sr/st).

● 7:30: **Alexander Showcase Theatre.** *Sweeney Todd*. See May 1; Also May 2,3,6,7,8,9,10; start times vary.

● 7:30: **Burlington Civic Choral.** *Mozart and Spring*. Mozart: Mass in C K.220/196b "Sparrow" and works by Elgar, Mendelssohn, Dvořák, Hindemith, Gershwin and Vaughan Williams. Gary Fisher, conductor; Jennifer Goodine, piano. St. Christopher's Anglican Church, 662 Guelph Line, **Burlington**. 416-549-5897. \$25; \$20(adv).

● 7:30: **Canadian Children's Opera Company.** *Alice in Wonderland*. See May 8; Also 2:00 and May 10(mat).

● 7:30: **Canadian Opera Company.** *Barber of Seville*. See May 2; Also May 13,15,19,21,22; start times vary.

● 7:30: **County Town Singers.** *Legends*. Mix of classic to contemporary numbers from some of the great legends of music. Hallelujah; Crazy; The Long and Winding Road; Bridge Over Troubled Water; Blue Skies. 65 voice choral group with musicians. Trinity Pentecostal Church, 900 King St E., **Oshawa**. 647-981-2205. \$20; \$15(sr); \$5(child). Also 2:00.

● 7:30: **Espresso Singers.** *Spring Concert*. Fauré: Messe Base; Poulenc: Litanies à la Vierge Noire; and other works. J.C. Coolen, conductor. Westminster United Church, 1850 Rossland Rd. E., **Whitby**. 905-435-3439. \$20; \$14(under 13).

● 7:30: **Harbourtown Sound.** *Road Trip*. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. \$30; \$25(sr); \$15(st).

● 7:30: **Montreal Guitar Trio (MG3).** *Der Prinz*. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000. \$39; \$35(series). Part of the Studio 440 World Series.

● 7:30: **Opera by Request.** *Thomas: Hamlet*. Simon Chaussee, baritone (Hamlet); Vania Chan, soprano (Ophélie); Domenico Sanfilippo, bass-baritone (Claudius); Erica Iris Huang, mezzo (Gertrude); and others; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365.

\$20.

● 7:30: **Orpheus Choir of Toronto.** *Touch the Earth Lightly*. Enns: Ten Thousand Rivers of Oil; Gjeilo: Sunrise-Symphonic Mass (Toronto premieres). Talisker Players; Edward Moroney, accompanist; Robert Cooper, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-530-4428. \$35; \$30(sr); \$10(st).

● 7:30: **University Settlement Music and Arts School.** *Faculty Favourites*. Classical, jazz and popular music; works by Offenbach, Humperdinck, Mozart, Bach and others. Guests: Donald Boere, oboe; Cheryl Campbell, soprano; Beverly Lewis and Paul Crocker, piano; Ivana Popovic, violin; and others. St. George the Martyr Church, 197 John St. 416-598-3444 x243/244. PWYC(suggested: \$10).

● 7:30: **York Chamber Ensemble.** *Vivaldi's Four Seasons - Summer*. Vivaldi: Four Seasons - Summer; Brahms: Eine deutsches Requiem; Dvořák: Serenade. Guests: Tapestry Chamber Choir & Trinity Festival Chorus. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. 905-727-6101. \$20; \$15(sr/st).

● 8:00: **Ambiance Singers.** *In Concert*. Jazz standards, spirituals, pop, blues and show tunes. Guest: Bill Candy, singer-songwriter; Danny McLain, conductor. Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. \$35. Proceeds to benefit Alpha 1 Canada in memory of Anne Harman.

● 8:00: **Bell'Arte Singers.** *A Canadian Perspective*. Choral works by Canadian composers Willan, Hatfield, Somers, Sirett and others. Beach United Church, 140 Wineva Ave. 416-841-1916. \$25; \$20(sr/st).

● 8:00: **Canadian Sinfonietta.** *Celebrating Brahms*. Double Concerto for Violin and Cello and Orchestra in A, Op.102; Symphony No.1 in c, Op.68. Joyce Lai, violin; Rachel Mercer, cello; Tak-Ng Lai, conductor. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. \$35; \$30(sr); \$20(st).

● 8:00: **Civic Light-Opera Company.** *South Pacific*. See May 1; Also May 10(mat)

● 8:00: **Gallery 345.** *What Is Now?* Performances by spoken-word artists rooted in the poetry slam community. Brent Peers, poet;

Bill Gilliam, piano; Glen Hall, reeds; Ambrose Pottie, percussion; and others. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

● 8:00: **Georgetown Choral Society.** *VE Day: 70 Years*. Songs from the 1940s. Colin Fox, narrator. Georgetown Christian Reformed Church, 11611 Trafalgar Rd., **Georgetown**. 905-877-7795. \$25/\$20(adv).

● 8:00: **Greater Toronto Philharmonic Orchestra.** *Finale: All-Canadian Program*. Somers: A Little Suite on Canadian Folk Songs; McDougal: Clarinet Concerto; Palmer: A Suite of Latin Dances; Horvat: "Couple dies holding hands" (world premiere). Michael Westwood, clarinet; John Palmer, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 647-478-6122. \$25; \$20(sr/st).

● 8:00: **Massey Hall.** *Jesse Cook: One World Tour 2015*. 178 Victoria St. 416-872-4255. \$65-\$45. \$125 VIP tickets.

● 8:00: **Oakville Symphony Orchestra.** *Oakville on Stage*. Bach: Concerto for Two Violins. Emily and Meghan Nenniger, violins; Charlene Pauls, soprano; Norine Burgess, mezzo; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021 or 1-888-489-7784. \$51; \$46(sr); \$26(st). Also May 10(mat).

● 8:00: **Royal Conservatory.** *Music of the Americas: Eddie Palmieri Salsa Orchestra*. Mambo, salsa and cha-cha-cha. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40-\$95. Dancing WILL be encouraged!

● 8:00: **Tafelmusik.** *J.S. Bach: The Circle of Creation*. See May 6; Also May 10 and 12(George Weston Hall); start times vary.

● 8:30: **Soulpepper.** *Cabaret Series: Broadway*. Heather Bambrick, Diane Leah and Julie Michels. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$25; \$20(st).

Sunday May 10

● 2:00: **Alexander Showcase Theatre.** *Sweeney Todd*. See May 1; Also May 2,3,6,7,8,9,10; start times vary.

● 2:00: **Canadian Children's Opera Company.** *Alice in Wonderland*. See May 8.

● 2:00: **Canadian Opera Company.** *Bluebeard's Castle/Erwartung*. See May 6; Also May 12,14,16,23; start times vary.

● 2:00: **Civic Light-Opera Company.** *South Pacific*. See May 1.

● 2:00: **Gallery 345.** *Frühling: Songs of Spring*. R. Strauss: Four Last Songs; works by Barber and Rachmaninoff. Stephanie Dicianis, soprano; Talisa Blackman, piano. 345 Sorauren Ave. 416-822-9781. \$15.

● 2:00: **Oakville Symphony Orchestra.** *Oakville on Stage*. Bach: Concerto for Two Violins. Emily and Meghan Nenniger, violins; Charlene Pauls, soprano; Norine Burgess, mezzo; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., **Oakville**. 905-815-2021 or 1-888-489-7784. \$51; \$46(sr); \$26(st). Also May 9(eve).

● 2:00: **Scarborough Civic Centre.** *In Concert*. Toronto Youth Wind Orchestra. 150 Borough Dr., **Scarborough**. 416-321-8996. Free.

● 3:00: **ECHO Women's Choir.** *My Mother is the Ocean Sea*. Vaughan(arr. Whitley): Trio's Stone; Hemsworth(arr. Gasser): My Mother is the Ocean Sea; works by Dalglish, Reynolds, Rawlings, Gordon and Lauzon; and other works. Guests: Marichka Kudriavtseva and Mark Marczyk; Echo Band; Alan Gasser, trombone/conductor; Becca Whitley, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. \$20/\$15(adv); \$10(sr/children/underwaged).

● 3:30: **Tafelmusik.** *J.S. Bach: The Circle of Creation*. See May 6; Also May 12(George Weston Hall); start times vary.

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

● 4:00: **St. Barnabas Choir.** *Choral Evening*. St. John the Baptist Norway Anglican Church, 470 Woodbine Ave. 416-691-4560. Free.

● 4:30: **Christ Church Deer Park.** *Jazz Vespers*. Music of Paul Desmond & Gerry Mulligan. Colleen Allen, sax; Tara Davidson, sax; John Maharaj, bass; Adrean Farrugia, piano. 1570 Yonge St. 416-920-5211. Freewill offering.

● 7:00: **Kir Stefan the Serb Choir.** *Concert Among Frescoes*. Works of Slavic sacred music, medieval chants and contemporary choral works. Jasmina Vucurovic, conductor. All Serbian Saints Serbian Orthodox

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Touch the Earth Lightly

May 9, 2015 7:30 p.m.

Grace Church on-the-Hill, 300 Lonsdale Road

Reflect on humanity's relationship with the Earth through the Toronto premieres 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



Church, 2520 Dixie Rd., **Mississauga**. 416-512-8219. Free. Blessing of the Slava cake after the concert.

- 8:00: **Arraymusic**. *Somewhere There*. Array Space, 155 Walnut Ave. 416-532-3019. Cover \$10/PWYC. All ages welcome.
- 8:00: **Musideum**. Jason Wilson & Marcus Ali. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Monday May 11

- 12:15: **Musical Mondays**. Beatriz Boizán, piano. Haydn: Sonata in C, H50; Debussy: Estampes; Ginastera: Danzas Argentina. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x223. PWYC(suggested \$5).

Tuesday May 12

- 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: Enescu Octet*. Enescu: Octet for Strings in C Op.7. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
- 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church**. *Lunch-time Chamber Music*. Alex Dean Big Band. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.
- 1:00: **Cathedral Church of St. James**. *Organ Recital*. Andrew Ager; organ. 65 Church St. 416-364-7865. Free; donations welcomed.
- 7:30: **Canadian Opera Company**. *Bluebeard's Castle/Erwartung*. See May 6; Also May 14,16,23; start times vary.
- 7:30: **group of 27**. Samuel Banks, bassoon, in recital. Heliconian Hall, 35 Hazelton Ave. 416-323-1292. PWYC. Complimentary food provided by Cheese Magic and Wanda's Pie in the Sky.
- 8:00: **Somewhere There/Arraymusic**. *Audiopollination*. Improvised music and visuals. Michael Lynn, double bass; John Creson and Adam Rosen, visual improvisations. Array Space, 155 Walnut Ave. 416-532-3019. PWYC. All ages welcome.
- 8:00: **Tafelmusik**. J.S. Bach: *The Circle of Creation*. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$36-\$77; \$29-\$69(sr); \$15-\$69(under 35). 7:00: Preconcert public lecture by Alison Mackay. See May 6.
- 8:00: **Talisker Players**. *Heroes, Gods and Mortals: encounters with Olympian gods and goddesses, in various guises*. Featuring readings from adaptations of Greek myths, poetry by Keats and Tennyson, excerpts from Lord of the Rings and Harry Potter. Pergolesi: Orfeo; Hovhanness: Hercules; Pearce: commissioned work (premiere); Plant: Invocation to Aphrodite; Turina: Las Musas de Andalucia

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HEROES, GODS & MORTALS

Encounters with Olympian gods and goddesses

MAY 12 & 13, 8:00 PM
www.taliskerplayers.ca
 Talisker Players Music

(excerpts); and other works. Carla Huhtanen, soprano; Andrea Ludwig, mezzo; Ross Manson, reader; Talisker Players. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1800. \$35; \$25(sr); \$15(st). 7:15: Pre-concert chat. Also May 13.

HUMBERCREST UNITED presents



Oleg Samokhin, pianist
Celebrating Tchaikovsky's 175th Birthday!
Tuesday, May 12, 8pm
humbercrestunited.com

- 8:00: **Humbercrest United Church**. Oleg Samokhin, piano. Tchaikovsky: The Seasons; Rachmaninov: Etudes-tableaux, Op.39; 8 Preludes Op.3, Op.23. 16 Baby Point Rd. 416-767-6122. \$20; \$15(st).


Wednesday May 13

- 12:30: **Yorkminster Park Baptist Church**. *Simon Walker*; organ. 1585 Yonge St. 416-922-1167. Free.
- 5:30: **Canadian Music Centre**. *CMC on the 13th: Music for a Big Sky*. Works by Fung, McIntyre and Murphy. Stephen Runge, piano. 20 St. Joseph St. 416-961-6601 x201. \$20; \$15(adv).
- 7:30: **Canadian Opera Company**. *Barber of Seville*. See May 2; Also May 15,19,21,22; start times vary.
- 7:30: **Holy Blossom Temple**. *Klezmer Conservatory Band*. Hankus Netsky, leader. 1950 Bathurst St. 416-789-3291 x224. \$36; \$18(under 19).
- 7:30: **Junction Trio**. *Post-Industrial Debussy!* Works by Debussy, Satie and Gray. Guests: Nicolai Tarasov, clarinet; Jef Kearns and Ron Korb, flutes; Jeff Burke, theremin. St. Anne's Anglican Church, 270 Gladstone Ave. 416-993-5883. \$20 donation or PWYC. Refreshments.
- 7:30: **Toronto Choral Society**. *In Concert*. Carl Orff: Carmina Burana. Guests: TorQ Percussion Quartet; Anna Bateman, soprano; Benoit Boutet, tenor; Jeffrey Carl, baritone; Geoffrey Butler, conductor; Lawrence Green and William O'Meara, conductors. Eastminster United Church, 310 Danforth Ave. 416-410-3509. \$25; \$20(adv).
- 7:30: **Village Voices**. *Let the Games Begin!* A Tribute to the PanAmerican Games. Te Quiero; Baiaio; El Mambi; Climb Every Mountain; To Dream the Impossible Dream; and others. Joan Andrews, conductor; Robert Graham, piano. Iona Presbyterian Church, 1080 Finch Ave. E. 416-494-2442. \$20. Refreshments to follow included.
- 8:00: **Musideum**. *The Shoeless, Spring Concert*. Chamber/folk. Guest: Soozie Schlinger. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$10-\$20.
- 8:00: **Talisker Players**. *Heroes, Gods and Mortals: encounters with Olympian gods and goddesses, in various guises*. Featuring readings from adaptations of Greek myths, poetry by Keats and Tennyson, excerpts from Lord of the Rings and Harry Potter. Pergolesi: Orfeo; Hovhanness: Hercules; Pearce: commissioned

- work (premiere); Plant: Invocation to Aphrodite; Turina: Las Musas de Andalucia (excerpts); and other works. Carla Huhtanen, soprano; Andrea Ludwig, mezzo; Ross Manson, reader; Talisker Players. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1800. \$35; \$25(sr); \$15(st). 7:15: Pre-concert chat. Also May 12.
- 8:00: **The Toronto Oratory**. *In Concert*. Charpentier: Magnificat; Campra: Non Timebo; Bach: Ihr Menschen, rühmet Gottes Liebe, BWV167; Jesus macht mich geistlich reich; Rigatti: Ave Regina; Buxtehude: Magnificat. Simon Honeyman, alto; Paul Ziade, tenor; Sean Nix, bass; Chris Verrette, Emily Eng, violin; Felix Deak, cello; Philip Fournier, director, harpsichord, organ. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879. Free.
- 8:00: **Toronto Symphony Orchestra**. *Masterwork Series: Orchestre symphonique de Montréal*. Moussa: Nocturne(OSM commission); Mozart: Piano Concerto No.25, K.503; Sibelius: Symphony No.2. Piotr Anderszewski, piano; Kent Nagano, conductor. Roy Thomson Hall, 60 Simcoe St.

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Wednesday, May 13, 2015
7:30 p.m.
 Eastminster United Church
 310 Danforth Avenue
 (between Broadview and Chester)

A. Concerts in the GTA

416-598-3375. \$33-\$145.

● 9:00: **Mezzetta Restaurant. Wed Concert Series.** Dave Young, bass; Reg Schwager, guitar. 681 St. Clair Ave. W. 416-658-5687. Cover \$8. Also at 10:15.

Thursday May 14

- 12:00 noon: **Canadian Opera Company. Chamber Music Series: Folk Impressions.** Works by Bax, Bartók and Ravel. Guest: Lori Gemmell, harp. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
- 12:00 noon: **Music at Metropolitan. Noon at Met: Richard Spotts. Organ.** Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 2:00: **Miles Nadal JCC/Jewish Music Week. Jewish Music Week in Toronto Afternoon Tunes: Celebrating Israel in Song.** Tibor Kovari and Kati Kovari, cantors. Miles Nadal JCC, 750 Spadina Ave. 416-924-6211 x0. Free.
- 6:30: **Briton House. Spring Serenade.** Works by Fauré and Bridge. Jacques Israelievitch, viola; Stephen Cera, piano. Briton House Recital Hall, 720 Mount Pleasant Rd. 416-487-3392. Free.
- 7:00: **Off Centre Music Salon. Dérangé: The Party.** Works by Chris Mayo, Shawn Jaeger, Anna Webber and Michael Davidson. Nico Dann, drums; Daniel Fortin, bass; David French, sax; Daniel Lalonde, bass; Ilana Zarankin, soprano; Boris Zarankin, piano; Alex Samaras, host & singer. Music Gallery, 197 John St. 416-466-1870. \$25(1 refreshment

included); \$15(st/arts workers). Reception 6:30.

● 7:30: **Canadian Opera Company. Bluebeard's Castle/Erwartung.** See May 6; Also May 16,23; start times vary.

Dreaming of the East in Dance & Music



May 14 & 15

- 8:00: **Toronto Masque Theatre. Les Indes Mécaniques and The Anahtar Project.** Rameau. Andrew Downing, conductor. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. 416-973-4000 x1. \$20-\$50. Also May 15.

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MENDELSSOHN | *Hebrides Overture*

SCHUMANN | *Symphony No. 4*

ELGAR | *Cello concerto*

KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director



Kristian Alexander
conductor



Alexa Petrenko
host



Jun Kyu Park
cellist

Saturday, May 16, 2015 | Markham Theatre, 8 p.m.

905.305.7469
171 Town Centre Blvd.
MarkhamTheatre.com



Friday May 15

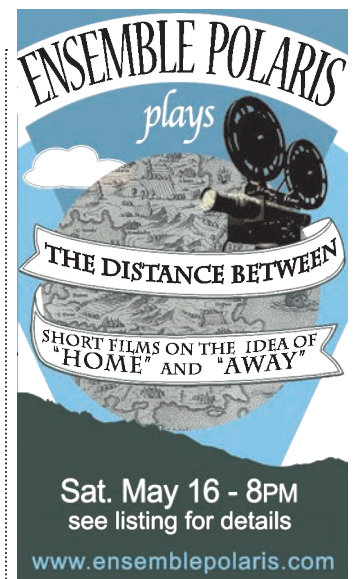
- 12:10: **Music at St. Andrew's. Noontime Recital: Leonard Gilbert, piano.** St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.
- 1:10: **Gordon Murray Presents. Piano Potpourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 7:30: **Canadian Opera Company. Barber of Seville.** See May 2; Also May 19,21,22; start times vary.
- 7:30: **Opera by Request. Verdi: Luisa Miller.** Naomi Eberhard, soprano (Luisa); John Conlon, baritone (Miller); Paul Williamson, tenor (Rodolfo); Andrew Tees, baritone (Walter); and others; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Toronto Symphony Orchestra. What Makes It Great? Schubert: Symphony No.8 "Unfinished".** Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$29-\$79.
- 8:00: **Musideum. Game. Set. Trap.** Jazz. Donny Milwalkee, drumset/bandleader; Darryl Joseph-Dennie, piano and keys; Stacey Shopsowitz, upright bass; guests: Brownman Ali, Tara Kannagara, trumpet; Kyle Woodard, alto sax; Virginia Frigault-MacDonald, clarinet; and others. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$15.
- 8:00: **Royal Conservatory. String Concerts: James Ehnes, Violin and Andrew Armstrong, Piano.** Louie: Beyond Time (Toronto premiere); and works by Debussy, Bach and Elgar. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35-\$85.
- 8:00: **Toronto Masque Theatre. Les Indes Mécaniques and The Anahtar Project.** Rameau. Andrew Downing, conductor. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. 416-973-4000 x1. \$20-\$50. Also May 14.
- 8:30: **Hugh's Room. Tower of Song Folk Duo.** Leonard Cohen tribute. Hugh's Room, 2261 Dundas St. W. 416-531-6604. \$20; \$18(adv).

Saturday May 16

- 4:30: **Canadian Opera Company. Bluebeard's Castle/Erwartung.** See May 6; Also May 23(eve).
- 7:00: **coexistDance with Arraymusic. In Concert.** Dance improvisation. Array Space, 155 Walnut Ave. 416-532-3019. \$10.
- 7:30: **Gwenna Fairchild-Taylor. Idomeneo In Concert.** Mozart. Ryan Harper, tenor (Idomeneo); Amanda Cogan, soprano (Ilia); Whitney O'Hearn, mezzo (Idamante); Gwenna Fairchild-Taylor, soprano (Elettra); Ryan Downey, tenor (Arbace); Anna Theodosakis, stage director; Ivan Jovanovic, conductor. St. Andrew's United Church (Bloor St.), 117 Bloor St. E. 647-628-4936. \$20; \$10(st).
- 7:30: **Toronto Tabla Ensemble. Intimate Concert Series.** Youth Ensemble. Palmerston Library Theatre, 560 Palmerston Ave. 1-888-958-2252. \$20; \$15(sr/st/members).
- 8:00: **Acoustic Harvest. Alan Rhody with Vezi.** St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$25; \$22(adv).
- 8:00: **Ensemble Polaris/Baroque Music Beside the Grange. The Distance Between: Music and Short Films.** Films by Liz Gibson-DeGroot, Alicia Harris, Pierre Tremblay, Gerda Cammaer, Gabriele Grotto and others; music by Ensemble Polaris and Andrea Cera. Marco Cera, guitar/mandolin/banjo; Kirk Elliott, violin/accordion/small pipes/balalaika/mandolin/banjo/jaw harp; Margaret Gay, cello; Katherine Hill, nyckelharpa/vocals; Alison Melville, traverso/recorders/selfie-lyte/keyboard; and others. Innis Town Hall, 2 Sussex Ave. 416-588-4301. \$28/\$23(adv); \$20(sr/st)/\$16(adv); \$10(child)/\$8(adv).
- 8:00: **Gallery 345. David Buchbinder Ensemble.** David Buchbinder, trumpet/fluegelhorn; Dave Resivo, piano; Michael Herring, bass; Ernesto Cervini, drums; and others. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).
- 8:00: **Kindred Spirits Orchestra. Elgar's Cello Concerto.** Mendelssohn: Hebrides Overture Op.26; Elgar: Concerto for cello and orchestra in e Op.85; Schumann: Symphony No.4 in d Op.120. Jun Kyu Park, cello; Alexa Petrenko, host; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$15-\$35.
- 8:00: **Music Gallery. Pedram Khavarzamani and Shawn Mativetsky.** Pedram Khavarzamani, tombak; Shawn Mativetsky, tabla; Araz Salek; and others. St. George the Martyr Church, 197 John St. 416-204-1080. \$25; \$20(adv); \$15(st/mem). 7:00: doors open.
- 8:00: **XIA Quartet. Toronto Debut.** Haydn: String Quartet Op.33 No.5 "How do you do?"; Bartók: String Quartet No.2, Op.17; Beethoven: String Quartet Op.59 No.1 "Razumovsky". XIA Quartet: Robert Uchida, violin; Shane Kim, violin; Theresa Rudolph; viola; Joseph Johnson, cello. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$20; \$10(st).
- 8:30: **Soulpepper. Cabaret Series: Autorickshaw - Under the Hood.** Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$25; \$20(st).

Sunday May 17

- 1:00: **Arraymusic. Array/Evergreen Club Community Gamelan Meet-up.** Array Space, 155 Walnut Ave. 416-532-3019. Free.
- 2:00: **Shevchenko Musical Ensemble. Songs of War and Peace: Marking the 70th**



Anniversary of the End of World War II. Hassan Anami, tenor; Adele Kozak, soprano; Ira Erokhina, domra; Toronto Mandolin Orchestra; Alexander Veprinsky, conductor and artistic director. St. Michael's College School, 1515 Bathurst St. 416-533-2725. \$35; \$15(st).
● 3:00: Musideum. Sarah Teitel. Singer/songwriter/poet. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
● 4:00: Cathedral Church of St. James. Organ Recital. Andrew Ager; organ. 65 Church St. 416-364-7865. Free; donations welcomed.
● 4:00: St. Philip's Anglican Church. Jazz Vespers: Joe Sealy and Paul Novotny. 25 St. Phillips Rd., Etobicoke. 416-247-5181. Free-will offering.
● 4:30: Trio Arkel. Fate and Desire. Works by Berkeley, Britten, Mozart and Dohnányi. Guest: Sarah Jeffrey, oboe. Church of the Holy Trinity, 10 Trinity Sq. 416-409-6824. \$30; \$15(st).
● 7:00: Maestro Music Presents. Alan Hobbins, Piano. Works by Bach: Toccata in G; Schumann: Symphonic Etudes; Chopin: Polonaises, Opp. 53 & 61; Liszt: Mephisto Waltz; Widmung; Verdi: Ah, Si ben mio; Lehár: Dein ist mein ganzes Herz. Guest: Colin Yip, tenor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$35. Benefit for the Markham Stouffville Hospital Foundation.
● 7:00: Small World Music/Raag-Mala Music Society of Toronto. 13th Annual Asian Music Series: A New Generation of Sitar and Tabla Masters. Niladri Kumar, sitar; Aditya Kalyanpur, tabla. Glenn Gould Studio, 250 Front St. W. 416-536-5439. \$30-\$40. 6:30: doors open.
● 8:00: Musideum. Sharada K. Eswar. Singer/storyteller. Also featuring Cathy Nosaty, Rosary Spence and Patty Chan. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Sun. May 17 | Jeanne Lamont Hall

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● 8:00: New Music Concerts. Michel Gonneville and the Belgian Connection. Pousseur: Vues sur les jardins interdits (arr. Gonneville); Sur le Qui-Vive (movement 3); Gonneville: Henricare's Flight; Bartholomée: Chant de route "À la mémoire de Henri Pousseur"; and other works. Éthel Guéret, soprano; New

Music Concerts Ensemble; Robert Aitken, conductor. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-961-9594. \$35; \$25(sr/arts workers); \$10(st). 7:15: Pre-concert chat.

Monday May 18

● 12:15: Music Mondays. Lark Quartet. Mozart: Flute Quartet in D, K285; Piazzolla: Three Quartets: Oblivion, Escualo, and Libertango. Les Allt, flute; Aaron Schwebel, violin; Keith Hamm, viola; Rachel Mercer, cello. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x223. PWYC(suggested \$5).
● 8:00: Arraymusic/Martin Arnold. Martin Arnold Curated Concert. Array Space, 155 Walnut Ave. 416-532-3019. PWYC.

Tuesday May 19

● 12:00 noon: Canadian Opera Company. Vocal Series: Songs and Dances of Death. Mussorgsky. Ekaterina Gubanova, mezzo; Rachel Andrist, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
● 12:10: Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Jialiang Zhu, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.
● 1:00: Cathedral Church of St. James. Organ Recital. Andrew Ager; organ. 65 Church St. 416-364-7865. Free; donations welcomed.
● 7:30: Canadian Opera Company. Barber of Seville. See May 2; Also May 21, 22; start times vary.
● 8:00: Soundstreams. An Evening with Jean-Baptiste Barrière. Works by Barrière and Saariaho. Live musicians, interactive electronic music and video. Alliance Française de Toronto, 24 Spadina Rd. 416-504-1282. \$20. Discussion with the composer follows.

Wednesday May 20

● 12:00 noon: Canadian Opera Company. Vocal Series: Les Adieux. Special farewell concert of favourite arias and duets. Graduating artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
● 12:30: Yorkminster Park Baptist Church. Andrew Adair, organ. 1585 Yonge St. 416-922-1167. Free.
● 3:30: ORGANIX 15. In Concert. Roman Perucki, organ; Maria Perucka, violin. St. Clement's Anglican, 70 St. Clements Ave. 416-769-3893. \$25; \$20(sr); \$15(undergrad students).
● 7:30: ORGANIX 15. In Concert. See 3:30pm listing for details.
● 7:30: Toronto Choristers. Annual Spring Concert. Ralph Peters, conductor. Sir John A. MacDonald Collegiate Institute, 2300 Pharmacy Ave., Scarborough. 416-331-8097. \$15.
● 8:00: Fort York National Historic Site. Sound of Dragon Music Festival on Tour. Lan Tung: Chinese Banquet (Toronto premiere); Oliver: Eagle Flies to Mountain (Toronto premiere) and other works. Ensemble of players

from Vancouver Inter-Cultural Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. Fort York National Historic Site, Blue Barracks, 250 Fort York Blvd. 416-392-6907. Free. Also May 21 (Small World Music Centre), 22 (Flato Markham Theatre), 23 (Aeolian Hall, London), 24 (Huether Hotel, Waterloo).

● 8:00: Mezzetta Restaurant. Wednesday Concert Series. Flamenco Show. Dino Toledo, guitar; Fernando Gallego, vocals. 681 St. Clair Ave. W. 416-658-5687. Cover \$8.
● 8:00: Royal Conservatory. 21C Music Festival: Off the Score. S. Copeland: Birds of Prey; Coincidence or Convergence? (world premiere); Prokofiev: Finale from Piano Sonata No.7 in b-flat Op.83 "Stalingrad"; Schoenfeld: Who Let the Cat Out Last Night?; Garson: Jazz "Paganini" Variations; Stravinsky: Suite from Rite of Spring (arr. J.K. Parker); and other works. Stewart Copeland, drums; Jon Kimura Parker, piano; Yoon Kwon, violin; Marlon Martinez, bass; Judd Miller, electronic valve instrument. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$35-\$60. Post-concert talk. Festival runs May 20-24.

Thursday May 21

● 12:00 noon: Against The Grain Theatre. Preview: Death & Desire. Schubert: Die schöne Müllerin; Olivier Messiaen: Harawi. Krisztina Szabó, mezzo; Stephen Hegedus, bass-baritone; Tophér Mokrzewski, piano; Joel Ivany, stage director. Richard Bradshaw

Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Runs Jun 2,3,4,5 (Neubacher Shor Contemporary, eve).

● 12:00 noon: Canadian Opera Company. Vocal Series: Harawi (Songs of Love and Death). Messiaen. Krisztina Szabó, mezzo; Christopher Mokrzewski, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
● 12:00 noon: Music at Metropolitan. Noon at Met: Duo Calixa, Guitar and Flute. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
● 12:00: Orchardview. Thursday Afternoon Program Series. Kathleen Penny, piano. Northern District Public Library, Room 224, 40 Orchard View Blvd. 416-393-7610. Free. Room 224.
● 7:00: North York Central Library. The Music of China, Brilliant and Accessible. Traditional and regional selections, contemporary, and Western music. Pingxin Xu, dulcimer; Xiaoyun Miao, pipa. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.
● 7:30: Canadian Opera Company. Barber of Seville. See May 2; Also May 22; start times vary.
● 7:30: Milton Youth Theatre Productions. Doctor Dolittle Jr. A New Musical. Milton Centre for the Arts, 1010 Main St. E., Milton. 905-875-7674. \$20; \$17(sr/st); \$15(under 12). Also

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Sunday May 17, 7pm

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TICKETS
\$35

TRIO **Arkel**
Marie Berard - Teng Li - Winona Zelenka

FATE and DESIRE

Sunday, May 17th,
4:30 p.m.

Church of the Holy Trinity,
10 Trinity Square, next to the Eaton Centre
\$30/\$15 for students,
Tickets at brownpaperickets.com or pay at door
admin@trioarkel.com

Works by Berkeley, Britten,
Mozart and Dohnányi

Guest artist
Sarah Jeffrey, Oboe

A. Concerts in the GTA

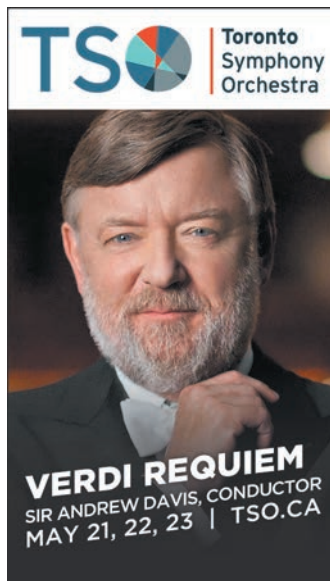
May 22, 23(mat and eve).

● **8:00: Musideum.** *The Sonic Alchemy Collective.* World music. Jessie Lloyd, Joanne Chapin, Scott Belluz: vocals; Louis Simão, piano; Sybil Shanahan, cello; Roger Travassos, percussion. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● **8:00: Royal Conservatory.** *21C Music Festival: Light and Matter.* Saariaho: Sept papillons (Canadian premiere); Ballade; Prelude; Light and Matter (North American premiere); Daniel: You are where you are; Fitelberg: String Quartet No.2; and other works. Jennifer Koh, violin; Anssi Karttunen, cello; Benjamin Hochman, piano; ARC Ensemble; Kaija Saariaho, electronics. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$35-\$60. 7:15: Pre-concert talk. Festival runs May 20-24.

● **8:00: Small World's Asian Music Series.** *Sound of Dragon Music Festival on Tour.* Lan Tung: Chinese Banquet (Toronto premiere); Oliver: Eagle Flies to Mountain (Toronto premiere) and other works. Ensemble of players from Vancouver Inter-Cultural Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. \$20. Also May 20 (Fort York, Toronto), 22 (Flato Markham Theatre), 23 (Aeolian Hall, London), 24 (Huether Hotel, Waterloo).

● **8:00: Toronto Symphony Orchestra.** *Masterworks Series.* Verdi: Requiem. Toronto Mendelssohn Choir; Amber Wagner, soprano; Jamie Barton, mezzo; Frank Lopardo, tenor; Eric Owens, bass; Sir Andrew Davis,



conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$38.75-\$169. Also May 22, 23.

● **8:30: Hugh's Room.** *Russell Drago Trio.* Russell Drago, vocals; Jordan Klapman, piano; Clark Johnston, bass. 2261 Dundas St. W. 416-531-6604. \$25; \$22.50(adv).

● **10:15: Royal Conservatory.** *21C Music Festival: After Hours #1: Bicycle Opera.* Rolfe and Yee: Blind Woman; Livingston and Billon: Yellow Wallpaper; Burry and Lorna MacDonald: Dreaming Duet from The Bells of Baddeck (world premiere); Thornborrow: Ride of the

Bicycle Bells (world premiere); and other works. Larissa Koniuk, soprano; Stephanie Tritchew, mezzo; Graham Thomson, tenor; Alexander Dobson, baritone; Ilana Waniuk, violin; Erika Nielsen Smith, cello; Wesley Shen, music director and piano. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$21. Festival runs May 20-24.

Friday May 22

● **8:00am: Alliance Française de Toronto.** *The Most Beautiful Tango in the World.* Tango Boreal (Denis Plante, bandoneon; David Jacques, guitar; Ian Simpson, double bass; Carmen Genest, vocals). 24 Spadina Rd. 416-922-2014 x37. \$25; \$20(mem); \$15(sr/under 25).

● **10:30am: Burlington Student Theatre.** *Joseph and the Amazing Technicolor Dreamcoat.* Tim Rice, lyrics; Andrew Lloyd Webber, composer. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$30; \$25(under 17). Also 7:30.

● **12:10: Music at St. Andrew's.** *Noontime Recital: Diana Dumlavwalla and Pie-Chen Chen, pianos.* St. Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.

● **7:00: Eglinton St Georges United Church.** *Beautiful Broadway.* Fundraising cabaret-style concert. Songs from Broadway shows such as Les Misérables, Rent, Crazy for You and more. Eglinton St. George's United Church, 35 Lytton Blvd. 416-481-1141 x250. \$50; \$25(st). Cash bar.

● **7:30: Burlington Student Theatre.** *Joseph and the Amazing Technicolor Dreamcoat.* Tim Rice, lyrics; Andrew Lloyd Webber, composer. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$30; \$25(under 17). Also 10:30am.

● **7:30: Canadian Opera Company.** *Barber of Seville.* See May 2.

● **7:30: Milton Youth Theatre Productions.** *Doctor Dolittle Jr.* A New Musical. Milton Centre for the Arts, 1010 Main St. E., Milton. 905-875-7674. \$20; \$17(sr/st); \$15(under 12). Also May 21, 23(mat and eve).

● **7:30: Toronto Symphony Orchestra.** *Masterworks Series.* Verdi: Requiem. Toronto Mendelssohn Choir; Amber Wagner, soprano; Jamie Barton, mezzo; Frank Lopardo, tenor; Eric Owens, bass; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$38.75-\$169. Also May 21, 23.

● **8:00: Art of Time Ensemble.** *Songbook 8: Brent Carver.* Music by Harold Arlen, The Beatles, Leonard Cohen, Janis Ian, Joe Jackson, Elton John, and more. Brent Carver, singer; Andrew Burashko, piano; Phil Dwyer, saxophone; Amanda Goodburn, violin; Rachel Mercer, cello; Joseph Phillips, bass; Rob Piltch, guitar. Harbourfront Centre Theatre,

231 Queens Quay W. 416-973-4000. \$25-\$59. Also May 23.

● **8:00: Etobicoke Philharmonic.** *Arias and a Symphony.* Mirela Tafaj, soprano; Stanislas Vitort, tenor. Martingrove Collegiate, 50 Winterton Dr., Etobicoke. 416-239-5665. \$25; \$20(sr); \$10(st). 7:40: Pre-concert chat.

● **8:00: eVoid in association with Array-music.** *Dance to the eVoid Collective Orchestra.* Array Space, 155 Walnut Ave. 416-532-3019. \$10 or PWYC. Register for membership 7:00.

● **8:00: Flato Markham Theatre.** *Sound of Dragon Music Festival on Tour.* Lan Tung: Chinese Banquet (Toronto premiere); Oliver: Eagle Flies to Mountain (Toronto premiere) and other works. Ensemble of players from Vancouver Inter-Cultural Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. 171 Town Centre Blvd., Markham. 905-305-7469. TBA. Free afternoon workshops. Also May 20 (Fort York, Toronto), 21 (Small World Music, Toronto), 23 (Aeolian Hall, London), 24 (Huether Hotel, Waterloo).

● **8:00: Friends of Gravity.** *Seven Deadly Sins.* Pocket-sized production of Kurt Weill's The Seven Deadly Sins. Scott Gabriel, conductor; Stephanie Conn (Anna I & II); Max Christie, clarinet; Branko Džinović, accordion; Joelle Morton, bass. St. Bartholomew's Anglican Church, 509 Dundas St. E. 416-700-5914. \$25; \$20(st).

● **8:00: Gallery 345.** *Ton Beau String Quartet.* Ravel: String Quartet in F; Brahms: Clarinet Quintet; Gershwin: Three Preludes (arr. Stoll). Guest: Peter Stoll, clarinet. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

● **8:00: Mississauga Symphony Orchestra.** *Viva Italia!* Highlights from Italian opera. Works by Verdi, Puccini, Rossini and others. Denis Mastromonaco, conductor. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. From \$48.

● **8:00: Musideum.** *Surkalén.* World music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

● **8:00: Royal Conservatory.** *21C Music Festival: Illusions.* Occhipinti: Street Scene at the Centre of the Multiverse (world premiere); Illusions; Ives: Piano Trio; Martin: Musique d'art pour orchestre de chambre II; Dhar-moo: Wanmansho; Lizée: Wunderkammer; and other works. Vincent Ranallo, baritone; Gryphon Trio; Ensemble contemporain de Montréal. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$21-\$60. 7:15: Pre-concert talk. Festival runs May 20-24.

● **8:00: Stephen Satory.** *Stephen Satory, Piano, Plays Johann Sebastian Bach.* Heliconian Hall, 35 Hazelton Ave. 416-408-2824 x774. \$25; \$15(sr/st).

Stephen Satory plays Johann Sebastian Bach



Friday, May 22, 2015 at 8 pm
Heliconian Hall, 35 Hazelton Ave.

Tickets: \$25
\$15 for seniors and students

● 8:00: **Toronto Consort.** *The Play of Daniel.* Medieval song, chant, dance and processions (English-language Canadian premiere). Kevin Skelton (Daniel); Olivier Laquerre (King

THE TORONTO CONSORT THE PLAY of DANIEL



May 22 - 24

Trinity St-Paul's Centre

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TorontoConsort.org

Belshazzar); Derek Kwan (King Darius); Michele DeBoer (The Queen); John Pepper (Habakkuk); and others; Alex Fallis, stage director; David Fallis, translator and conductor. Trinity St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$26-\$61; \$21-\$55(sr); \$10(Club Consort tickets 30 and under). 7:00: pre-concert talk. Also May 23, 24(mat).

● 10:15: **Royal Conservatory.** *21C Music Festival: After Hours #2.* Six new works developed in Soundstreams' Emerging Composers Workshop. Works by H. Arias, J. O'Callaghan, N. Giménez-Comas, S. Bušs, S. Whiteley and T. Olson. Carla Huhtanen, soprano; Leslie Newman, flute; Stephen Sitarski, violin. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$21. Festival runs May 20-24.

Saturday May 23

● 2:00: **Milton Youth Theatre Productions.** *Doctor Dolittle Jr.* A New Musical. Milton

Centre for the Arts, 1010 Main St. E., **Milton.** 905-875-7674. \$20; \$17(sr/st); \$15(under 12). Also 7:30pm and May 21, 22.

● 3:00: **North York Central Library.** *An Afternoon of Persian Music with Shiraz Ensemble.* Traditions from the era of the Qajar dynasty, works by Payvar, and improvisations. Araz Salek, tar; Pedram Khavarzamani, tombak; Amin Reyhan, santour; Kousha Nakhaei, kamanche. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.



21C TWENTY-FIRST CENTURY MUSIC FESTIVAL MAY 20-24/2015 TICKETS ON SALE NOW! 416.408.0208

● 5:00: **Royal Conservatory.** *21C Music Festival: Cinq à Sept.* Saariaho: *Grammaire des rêves* and other works; Nobles: premiere of Conservatory commission. Carla Huhtanen, soprano; Marion Newman, mezzo; Raphael Weinroth-Browne, cello; with guests The Visit. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. \$21-\$67.50.

● 7:30: **Canadian Opera Company.** *Bluebeard's Castle/Erwartung.* See May 6.

● 7:30: **Milton Youth Theatre Productions.** *Doctor Dolittle Jr.* A New Musical. Milton Centre for the Arts, 1010 Main St. E., **Milton.**

905-875-7674. \$20; \$17(sr/st); \$15(under 12). Also 2:00 and May 21, 22.

● 7:30: **Opera by Request.** *Mozart: Idomeneo.* Avery Krisman, tenor (Idomeneo); Hannah Coleman, soprano (Illa); Stephanie Code, mezzo (Idamante); Annex Singers with Maria Case, conductor; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. \$20.

● 8:00: **Art of Time Ensemble.** *Songbook 8: Brent Carver.* Music by Harold Arlen, The Beatles, Leonard Cohen, Janis Ian, Joe Jackson, Elton John, and more. Brent Carver, singer; Andrew Burashko, piano; Phil Dwyer, sax; Amanda Goodburn, violin; Rachel Mercer, cello; Joseph Phillips, bass; Rob Piltch, guitar. Harbourfront Centre Theatre, 231 Queens Quay W. 416-973-4000. \$25-\$59. Also May 22.

● 8:00: **East York Barbershoppers.** *65th Anniversary Show.* 4-part a cappella harmony and the barbershop style. East York Barbershoppers; After Hours; Shaken Not Stirred; The Gospel Quartet; Brad Brown, MC. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., **Scarborough.** 647-220-8407. \$25.

● 8:00: **Masterworks of Oakville Chorus & Orchestra.** *Special 10th Anniversary Concert.* Poulenc: Gloria; Stravinsky: Symphony of Psalms; Demuyck: Alerion. Charlene Santoni, soprano. St. Matthew Catholic Church, 1150 Monks Passage, **Oakville.** 905-399-9732. \$30; \$25(sr); \$10(st); free(child). Also May 24(mat).

● 8:00: **Musideum.** *Sonic Alchemy Collective.* World. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

● 8:00: **Royal Conservatory.** *21C Music Festival: Spin Cycle.* 12 world premieres. Wijeratne: Two Pop Songs on Antique Poems; Silberberg: Transcendence; Teehan: Infinite Streams II; Lau: String Quartet No.3; and other works. Afiara Quartet; Skratz Bastid, scratch DJ. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$21. Festival runs May 20-24.

● 8:00: **Toronto Chamber Choir.** *The Most Faithful City: Sacred Music in Baroque Naples.* Neapolitan sacred works for voices and strings. Lucas Harris, conductor. Guests: Christopher Verrette & Edwin Huizinga,

violins; Christina Mahler, cello; Borys Medicky, chamber organ. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-763-1695. \$30; \$25(sr); \$12.50(under 30). 7:15: opening notes. Coffee, tea and home baking to follow.

● 8:00: **Toronto Consort.** *The Play of Daniel.* See May 22; Also May 24(mat).

● 8:00: **Toronto Symphony Orchestra.** *Masterworks Series.* Verdi: Requiem. Toronto Mendelssohn Choir; Amber Wagner, soprano; Jamie Barton, mezzo; Frank Lopardo, tenor; Eric Owens, bass; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$38.75-\$169. Also May 21, 22.

● 8:00: **Toy Piano Composers/TorQ Percussion Quartet/Arraymusic.** *Impulse.* New works by Denburg, Guechtal, Labadie, Morphy, Murphy-King, and Ryan. Array Space, 155 Walnut Ave. 647-829-4213. \$20; \$15(adv/sr/st). Also May 24(mat).

● 8:30: **Soulpepper.** *Cabaret Series: Look What They've Done to My Song - Vol. 3: Ridin' the Waves.* Denzal Sinclair and guests. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$25; \$20(st).

Sunday May 24

● 2:00: **Canzona Chamber Players.** *In Concert.* Haydn: Gypsy Trio; Bartók: Suite for Piano, Op.14; Schumann: 5 Pieces in Folk Style for Cello and Piano; Ravel: Tzigane; Dvořák: Dumky Trio. Yosuke Kawasaki, violin; Wolfram Koessel, cello; Vadim Serebryany, piano. St. Andrew by-the-Lake Church, Cibola Avenue, **Toronto Island.** 416-822-0613. \$20. Also May 25 (eve, St. George the Martyr Church).
● 2:00: **Neighbourhood Unitarian Universalist Congregation Concert Series.** *Jubilate Singers.* Mixed-voice chamber choir.



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Borys Medicky, chamber organ

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A. Concerts in the GTA

Neighbourhood Unitarian Universalist Congregation, 79 Hiawatha Rd. 416-686-6809. \$15.

● 2:00: **Scarborough Civic Centre. In Concert.** Casablanca Orchestra. 150 Borough Dr., Scarborough. 416-485-2056. Free.

● 3:00: **Masterworks of Oakville Chorus & Orchestra. Special 10th Anniversary Concert.** Poulenc: Gloria; Stravinsky: Symphony of Psalms; Demuyck: Alerion. Charlene Santoni, soprano. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. \$30; \$25(sr); \$10(st); free(child). Also May 23(eve).

● 3:00: **Oriana Women's Choir. The Voice of Oriana: Music for a New Day.** Daley: Rose Trilogy; works by Luengen, Chan Ka Nin, Freedman, Healey and others. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. \$25; \$20(sr); \$10 (st).

● 3:00: **Royal Conservatory/Soundstreams. 21C Music Festival: Encuentros.** Featuring afro-samba, bossa nova, tango, flamenco and Colombian indigenous songs. Staniland:

Choro (world premiere); Duggan: new work; Villa-Lobos: Bachianas Brasileiras No.5. Grisha Goryachev and Fabio Zanon, guitars; Héctor del Curto, bandoneon; Maria Mulata, vocals; Serouj Kradjian, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$136(festival pass); \$20-\$67.50. 2:00: Pre-concert talk. Festival runs May 20-24.

● 3:00: **Toy Piano Composers/TorQ Percussion Quartet/Arraymusic. Impulse.** New works by Denburg, Guechtal, Labadie, Morphy, Murphy-King, and Ryan. Array Space, 155 Walnut Ave. 647-829-4213. \$20; \$15(adv/sr/st). Also May 23(eve).



UNITARIAN CONGREGATION IN MISSISSAUGA presents

ARCADY ~ Voices of Spring

Ronald Beckett, Conductor

featuring

Abigail Freeman, Soprano

Sunday, May 24, 3pm

www.uucm.ca

● 3:00: **Unitarian Congregation in Mississauga. Arcady's Voices of Spring.** Celebration of the congregation's 60th anniversary. Abigail Freeman, soprano; Ronald Beckett, conductor. 84 South Service Road, Mississauga. 905-278-5622. \$25; \$20(sr/st); or PWYC.

● 3:00: **Windermere String Quartet. 10th Anniversary Concert: The Heart of the Matter.** Haydn: Quartet in B-flat Op.2 No.6; Mozart: Quartet in C, K170; Beethoven: Quartet in E-flat Op.74 "The Harp". St. Olave's Anglican Church, 360 Windermere Ave. 416-769-0952. \$25; \$20(sr); \$10 (st). On period instruments.

● 3:30: **Toronto Consort. The Play of Daniel.** See May 22.

● 3:30: **Wychwood Clarinet Choir. Swing into Spring.** Gershwin: Rhapsody in Blue(arr. for clarinet); Greaves: Three Excursions;

Wychwood Clarinet Choir
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SWING INTO SPRING
FEATURING
HOWARD CABLE
MICHELE JACOT
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Saunders: Clarifunktion. Michele Jacot, clarinet; Micheal Vanhevel, voice; Howard Cable, conductor. Church of St. Michael and All Angels, 611 St. Clair Ave. W. 647-668-8943. \$20; \$10(sr); \$5(st/child).

40TH ANNIVERSARY
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Earth Songs, Love Songs
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4:00 pm
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● 4:00: **Amadeus Choir. Earth Songs, Love Songs.** 40th Anniversary Season Gala. Daley: Prayer for Peace; Salutation of the Dawn; Raminsh: I Will Sing Unto the Lord; Brahms:

Liebeslieder Waltzes; Watson Henderson: Voices of Earth. Amadeus Choir of Greater Toronto, Lydia Adams, conductor; Bach Children's Chorus, Linda Beaupré, conductor; Ed Reifel, percussion; Ruth Watson Henderson and Shawn Grenke, pianos; Eleanor Daley, piano/organ. George Weston Recital Hall, 5040 Yonge St. 416-446-0188; 1-855-985-2787. \$45; \$40(sr); \$35(under 30); \$20(st).

● 4:00: **Cathedral Church of St. James. Organ Recital.** David Briggs; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **Florivox Choir. This Woman's Work.** Works by Bush, Caccini, Barnell and Joel. Frances Farrell, conductor. Guest: Melanie Doane. First Unitarian Church, 175 St. Clair Ave. W. 902-456-9469. \$25; \$20(adv); \$20(sr/st).

● 4:30: **Christ Church Deer Park. Jazz Vespers.** Tribute to Cannonball Adderley. John Johnson, alto sax. Tribute to Brian Barlow. 1570 Yonge St. 416-920-5211. Freewill offering.

● 4:30: **St. Anne's Anglican Church Choir/Incontra Vocal Ensemble. Majestic Mozart.** Mozart: Veni Sancte Spiritus, K.47; Great Mass in C, K.427. Sonya Harper Nyby, soprano; Laura Schatz, mezzo; Anthony Varahidis, tenor; Michael Nyby, baritone; Incontra Vocal Ensemble, Choir of St. Anne's & orchestra; Matthew Otto, conductor. St. Anne's Anglican Church, 270 Gladstone Ave. 416-536-3160. \$25; \$20(st).

● 5:00: **Nocturnes in the City. In Concert.** Boris Krajny, piano. Works by Beethoven, Chopin, Smetana and Ravel. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7294. \$25. Refreshments.

● 7:00: **North Toronto Community Band. Spring Rhythms: Music from Bach to Big Band.** Danny Wilks, conductor. Guest: Jonno Lightstone, saxophone. Crescent School, 2365 Bayview Ave. 416-481-1978. \$20; free(under 11). Silent auction.

● 7:30: **TVB Productions. Elvis: Grace to Gloryland.** Milton Centre for the Arts, 1010 Main St. E., Milton. 905-878-6000. \$49.75.

● 8:00: **Musideum. Denis Schingh. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.**

● 8:00: **That Choir. Canadiana: A Celebration of Canadian Composers.** Works by Willan, Daley, Allen, Emery and Giacomini. Metropolitan United Church, 56 Queen St. E. 416-460-1783. \$25; \$15(sr/arts workers); \$5(st).



WINDERMERE STRING QUARTET on period instruments

10th ANNIVERSARY CONCERT!

The Heart of the Matter

Haydn, Mozart, Beethoven

Sunday, May 24, 3:00



ENCUENTROS

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NOW

Monday May 25

● 12:15: **Music Mondays.** Brett Kingsbury, piano. Debussy's Preludes: A listener's guide. Les Allt, flute; Aaron Schwebel, violin; Keith Hamm, viola; Rachel Mercer, cello. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x223. PWYC(suggested \$5).

● 7:30: **Canzona Chamber Players.** In Concert. Haydn: Gypsy Trio; Bartók: Suite for Piano, Op.14; Schumann: 5 Pieces in Folk Style for Cello and Piano; Ravel: Tzigane; Dvořák: Dumky Trio. Yosuke Kawaski, violin; Wolfram Koessel, cello; Vadim Serebryany, piano. St. George the Martyr Church, 197 John St. 416-822-0613. \$20. Also May 24(mat, St. Andrew by-the-Lake Church).

● 7:30: **Halcyon String Quartet.** In Concert. Mozart: Quartet No.16 in E-flat; Schubert: Quartet No.14 in d "Der Tod und das Mädchen". Erin Cooper Gay, soprano; Paul Meyer and Wendy Rose, violins; Kent Teeple, viola; Marie Gélinas, cello. Heliconian Hall, 35 Hazelton Ave. 647-639-4322. \$20. Door Prize (DVD).

● 8:00: **Lark Ensemble.** *Skylight Series 2.* Works by Haydn, Takemitsu, Damase and Roussell. Les Allt, flute; Aaron Schwebel, violin; Keith Hamm, viola; Roberta Janzen, cello; Erica Goodman, harp. Corkin Gallery, 7 Tank House Lane. 416-979-1980. \$35; \$20(st). Refreshments included.

Tuesday May 26

● 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Noche Azúl.* Works by Lecuona, Ginastera, Corea, Chopin and Rachmaninov. Alejandro Vela, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music.* Joy Lee, violin. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.

● 1:00: **Cathedral Church of St. James.** *Organ Recital.* David Briggs; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 8:00: **Harold Green Jewish Theatre Company.** Stephen Schwartz: *From Godspell to Wicked.* Avery Saltzman, director. Darrin Baker; Louise Camilleri; Arlene Duncan; Jake Epstein; Sarite Harris; and others. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$25-\$180. Fundraiser.

● 8:30: **Tapestry Opera/Scottish Opera.** *M'dea Undone (world premiere).* Chan, libretto; Harris, composer. Lauren Segal (M'dea); Peter Barrett (Jason); James McLean (President); and Jacqueline Woodley (Dahlia); Tim Alberty, director; Jordan de Souza, conductor. Holcim Gallery, Evergreen Brickworks, 550 Bayview Ave. 416-537-6066 x243. \$50-\$95. Also May 27, 28, 29.

Wednesday May 27

● 12:00 noon: **Windermere United Church.** *Inspiration.* Ponce: Trio. Monarca Trio; Maria Rosales, piano; Naomi Barron, cello. 356 Windermere Ave. 416-769-5611. Free-will donation.

● 12:30: **Yorkminster Park Baptist Church.** Joanne Vollendorf Clark, organ. 1585 Yonge St. 416-922-1167. Free.



VIVALDI GLORIA AND HANDEL CORONATION ANTHEMS

May 27-31

416.964.6337

tafelmusik.org

Tafelmusik

● 7:00: **Tafelmusik.** *Vivaldi's Gloria and Handel's Coronation Anthems.* Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins, conductor. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$37-\$89; \$29-\$79(sr); \$15-\$79(under 36). Also May 28-30, 31(mat).

● 8:00: **Gallery 345.** *New Songs From the Heart of Now: Making Songs for Our Time.* Ali Garrison, mezzo; Joy Lee and Ryan Billington, pianos; William Beauvais, guitar. 345 Sorauren Ave. 416-652-7878. \$30; \$20(sr/st).

● 8:00: **Musideum.** Thomas Wade. Blue country soul. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

THE Nathaniel Dett Chorale AND STILL WE SING..

Lush Life... A Simple Tribute to Billy Strayhorn

Wed, May 27 8pm

nathanieldettchorale.org

● 8:00: **SING!/Nathaniel Dett Chorale.** *And Still We Sing.* Kick-off concert of SING! The Toronto Vocal Arts Festival 2015. Tribute to the music of Billy Strayhorn. Aaron Jensen, composer/arranger; with guests Countermeasure. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$45. Festival runs May 27-31.

● 8:00: **Toronto Symphony Orchestra.** *Masterworks Series.* Mussorgsky: Pictures at an Exhibition(arr. Ravel); Davis: La Serenissima; Liszt: Piano Concerto No.1; Berlioz: Le corsaire. Louis Lortie, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$169. 6:45:

Pre-concert performance with TSO Chamber Soloists. Also May 28.

● 8:30: **Tapestry Opera/Scottish Opera.** *M'dea Undone (world premiere).* See May 26; Also May 28, 29.

● 9:00: **Mezzetta Restaurant.** *Wednesday Concert Series.* Bernie Senensky, piano; Dave Young, bass. 681 St. Clair Ave. W. 416-658-5687. Cover \$8. Also at 10:15.

HALCYON STRING QUARTET

Paul Meyer and Wendy Rose, violins
Kent Teeple, viola
Marie Gélinas, cello

Mozart
Quartet # 16 in E-flat

Schubert
Quartet # 14 in D minor

Schubert
Der Tod und das Mädchen
with Erin Cooper Gay
Soprano

Monday May 25, 7:30 pm

Heliconian Hall

35 Hazelton Avenue

647-639-4322 \$20

Skylight Series: 2

May 25, 8:00 pm

The Lark Ensemble

with special guest, Erica Goodman, harp

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Corkin Gallery, Distillery District

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Melanie Doane, Special Guest

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Dallas Bergen, Artistic Director
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June 2 @ 7:30pm

Ada Slaughter Hall, Daniels Spectrum

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05.28.15 PHOENIX CONCERT THEATRE TORONTO ticketweb.ca
05.29.15 St. MARK'S ANGLICAN CHURCH NIAGARA OTL ticketbreak.com



bellusbarbari.com

A. Concerts in the GTA

Thursday May 28

- 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: 2015 Festival Preview.* Toronto Summer Music Festival sneak preview. Douglas McNabney, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
- 12:00 noon: **Music at Metropolitan.** *Noon at Met: David Simon, Organ.* Metropolitan United Church, 56 Queen St. E. 416-363-0331x26. Free.
- 7:30: **Musideum.** *Guitar Trek, The Next Generation.* Tod Paul Dorozio, composer, classical guitar. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$25; \$10(children).
- 8:00: **SING! Toronto Vocal Arts Festival.** *O Canada: Our Nation's Greatest Hits.*

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4th Annual **SING!**
 THE TORONTO VOCAL ARTS FESTIVAL

May 28 – 8:00 PM

O Canada: Our Nation's Greatest Hits
 Glenn Gould Studio
 250 Front St W
 SingToronto.com

David Clayton-Thomas; Quartette; Counter-measure; Cadence; The O'Pears; Retrocity. Glenn Gould Studio, 250 Front St. W. 416-645-9090 or 1-888-665-9090. \$40. Festival runs May 27-31.

- 8:00: **Bellus Barbari Toronto Womens' Symphony Orchestra.** *In Concert.* Works by Shostakovich, Pärt, Villa-Lobos and Piazzolla. Danielle Lisboa, conductor. Phoenix Concert Theatre, 410 Sherbourne St. 647-853-0057. \$20-\$30. Also May 29 (7:30; St. Mark's Anglican Church, Niagara-on-the-Lake).
- 8:00: **Musideum.** *Maia Waern.* Singer/songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.
- 8:00: **Subtle Technologies Festival/Continuum Contemporary Music.** *Collide.* Interdisciplinary explorations of sound to express geological patterns, galaxy formation and boundaries of time. Chanda, LeBlanc and Morris: Ice; Lizée and English: Colliding Galaxies: Colour & Tones; Fortier, Baerg and Rolfe: Times Collide; Oesterle: Therefore. Carla Huhtanen, soprano; Anne Thompson, flute; Anthony Thompson, clarinet; Carol Lynn Fujino, violin; Paul Widner, cello; and others;

Brian Current, conductor. The Theatre Centre, 1115 Queen St. W. 416-531-4635. \$30; \$20(sr/arts workers); \$10(st).

4th Annual **SING!**
 THE TORONTO VOCAL ARTS FESTIVAL

May 28 – 8:00 PM

R.A.M. Koor (Estonia)
 Christ Church Deer Park
 1570 Yonge St
 SingToronto.com

- 8:00: **SING! Toronto Vocal Arts Festival.** *R.A.M. Koor Estonian National Male Choir.* Works by Gabrieli; Grigorjeva; Bonato; and Tormis. Christ Church Deer Park, 1570 Yonge St. 416-645-9090 or 1-888-665-9090. \$40. Festival runs May 27-31.
- 8:00: **Tafelmusik.** *Vivaldi's Gloria and Handel's Coronation Anthems.* Also May 27, 29, 30, 31(mat).
- 8:00: **Toronto Symphony Orchestra.** *Masterworks Series.* Mussorgsky: Pictures at an Exhibition(arr. Ravel); Davis: La Serenissima; Liszt: Piano Concerto No.1; Berlioz: Le corsaire. Louis Lortie, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33-\$169. Also May 27.
- 8:30: **Tapestry Opera/Scottish Opera.** *Mdea Undone (world premiere).* See May 26; Also May 29.

Friday May 29

- 12:10: **Music at St. Andrew's.** *Noon-time Recital: Megumi Okamoto, piano.* St.

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 1115 Queen Street West
 Thursday May 28, 8 pm

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Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents. Piano Potpourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:00: **Subtle Technologies Festival. High-note: Subtle Technologies Festival Launch Party.** Alternative music and improv performance followed by karaoke. Andrew Zealley; Ian Jarvis; Little Oak Animal (Dafydd Hughes and Rob Cruickshank); Mitchell Akiyama; and others. Gladstone Hotel, 1214 Queen St. W. 416-531-4635. \$10; \$7(sr/st/arts workers). In the Melody Bar.

● 8:00: **Exultate Chamber Singers. Songs from Sea to Sea.** Mechem: Earth My Song; works by Henderson, Enns, Somers, Freedman and Healey. Hilary Apfelstadt, conductor. St. Thomas's Anglican Church, 383 Huron St. 416-971-9229. \$25; \$20(sr); \$10(st).



May 29 – 8:00 PM

Take 6 (U.S.A.)
Metropolitan United Church
56 Queen St E.

SingToronto.com

● 8:00: **SING! Toronto Vocal Arts Festival. Take 6 Gospel Sextet.** Metropolitan United Church, 56 Queen St. E. 416-645-9090 or 1-888-665-9090. \$40. Festival runs

May 27-31.

● 8:00: **Harmony Singers. The Best of Times** - A celebration of our 50th anniversary with our favourite songs. Guests: award winners from Etobicoke School of the Arts; Harvey Patterson, conductor; Bruce Harvey, piano. Martin Grove United Church, 75 Pergola Rd., Etobicoke. 416-239-5821. \$20; \$15(sr/st); free(under 10). Also May 30.

● 8:00: **Tafelmusik. Vivaldi's Gloria and Handel's Coronation Anthems.** Also May 27, 28, 30, 31(mat).

● 8:00: **Toronto Symphony Orchestra. Yo-Yo Ma, cello.** E. Frazier Davis: The Stolen Child for Children's Chorus and Orchestra (world premiere/TSO Commission); Elgar: Cello Concerto; Holst: The Planets. Toronto Children's Chorus; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$49-\$185.

● 8:30: **Tapstry Opera/Scottish Opera. M'dea Undone (world premiere).** See May 26.

Saturday May 30

● 10:30am: **SING! Toronto Vocal Arts Festival. Beth Sholom Ruach Singers.** Unique interpretations of traditional Jewish liturgical music during the Shabbat service. Beth Sholom Synagogue, 1445 Eglinton Ave. W. 416-783-6103. Free. Festival runs May 27-31.

● 11:00am: **SING! Toronto Vocal Arts Festival. The SINGing Community.** Community and professional a cappella groups. The Distillery Historic District, 55 Mill St. 416-645-9090. Free. Trinity Square outdoor stage and pop-up performances. Festival runs May 27-31.

● 1:00: **SING! Toronto Vocal Arts Festival. SING! Singalong with Pressgang Mutiny.** Sea shanties and more. The Distillery Historic District, Studio 316, 9 Trinity St. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun)/\$60(weekend); included with festival wristband. Festival runs May 27-31.

● 2:00: **North York Music Festival. Gala Concert and Awards Ceremony.** Festival Award Winners. Yorkminster Park Baptist Church, 1585 Yonge St. 416-788-8553. \$25; \$20(sr/st).

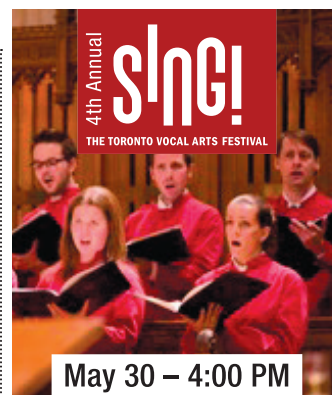
● 2:30: **5 at the First Chamber Music Series. The Clarinet Quintet.** Mozart: Clarinet Quintet in A, K.581; Brahms: Clarinet Quintet in B, Op.115. Yao Guang Zhai, clarinet; Marie Berard, violin; Yehonatan Berick, violin; Teng

Li, viola; Rachel Mercer, cello. First Unitarian Church, 175 St. Clair Ave. W. 905-399-5125. \$20; \$15(sr); \$5(st/unwaged); Free (under 12).

● 3:00: **Arraymusic/OCAD University. Young Composers' Workshop Concert.** World premieres of electronic works. Composers: Greg Harrison; Talia Wooldridge; Cory Latkovich; August Murphy-King; Ben Wylie. Original projections by OCAD digital visual students. Array Space, 155 Walnut Ave. 416-532-3019. Free.

● 4:00: **SING! Toronto Vocal Arts Festival. Come Together.** A cappella tribute to the music of The Beatles. Countermeasure; Fermata Town; The O'Pears; The Watch. The Distillery Historic District, Studio 316, 9 Trinity St. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun); \$60(weekend); included with festival wristband. Festival runs May 27-31.

● 4:00: **SING! Toronto Vocal Arts Festival. Jubilate Deo.** Sacred choral music. Choir of the Cathedral Church of St. James; Rosedale United Church Choir; All Saints Kingsway Anglican Choir; Kingsway-Lambton Chancel



May 30 – 4:00 PM

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Great Choral Music**

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Choir: St. James Cathedral, 65 Church St.
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Charles Davidson, tenor
Schumann, Strauss and Weill:
A journey from the 19th century
to early Weimar Kabarett
with pianist Ross Inglis

Sat., May 30, 7:30 pm

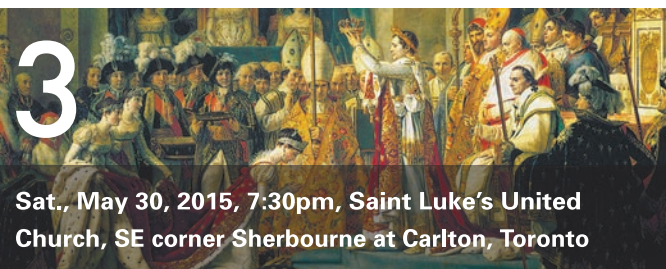
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Sat., May 30, 2015, 7:30pm, Saint Luke's United Church, SE corner Sherbourne at Carlton, Toronto

Mozart - Coronation Mass in C

Major

feat. Cantabile Chamber Singers

Mozart - Piano Concerto No. 19 in

F Major

Nathan Kolla, Piano

Emma Vachon-Tweney - Zacatlán,
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Saturday May 30 at 8 pm
**Estonian National Male Choir (RAM)
& Toronto Estonian Male Choir**

MOZART: Ave Verum Corpus | BRAHMS: Alto Rhapsody
Works by Estonian composers **Veljo Tormis, Villem Kapp,
Evald Aav, Gustav Ernesaks & Heino Eller**

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A. Concerts in the GTA

Festival runs May 27-31.

● 7:30: **Cantemus Singers. *Nymphs & Shepherds*.** Morley: "Hard by a Crystal Fountain" from *The Triumphs of Oriana*; Ward: *Sable Night*; Bateson: *Merrily My Love and I*; Byrd: *Mass for Five Voices*; Sheppard: *Libera Nos*; and other works. Michael Erdman, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. \$20; free(under 12). Also May 31(mat).

● 7:30: **Counterpoint Community Orchestra.** 3. Mozart: Piano Concerto No.19 in F and Coronation Mass in C; Overture to *The Abduction from the Seraglio*; Vachon-Tweney: *Zacatlán*. Guests: Cantabile Chamber Singers; Nathan Kolla, piano; Taras Kowalczyk, music director. St. Luke's United Church, 353 Sherbourne St. 416-902-7532. \$20; \$18(adv); \$15(st); \$10(under 12).

● 7:30: **Music at Metropolitan. *Mailed: Charles Davidson Sings*.** From 19th century to early Weimar Kabarett. Works by Schubert, Schumann, Weill and others. Ross Inglis, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. \$20; \$10(under 19). Inaugural Marg and Jim Norquay Celebration Concert.

● 7:30: **Silverthorn Symphonic Winds. *Year of the Dragon*.** Hosay: *Mayan Sports Festival*; Sparke: *Year of the Dragon*; Gorb: *Yiddish Dances*. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-301-5187. \$15; \$10(st).

● 7:30: **Westwood Concerts. *Nineteenth and Twentieth Century Masters*.** Beethoven: *Trio Op.11*; Messiaen: *Quartet for the End of Time*. Ilana Waniuk, violin; Erika Nielsen, cello; Michael Westwood, clarinet; Gregory Millar,

piano. Heliconian Hall, 35 Hazelton Ave. 289-987-4877. \$20.

● 8:00: **Arraymusic. *Daniel Carter/William Parker Quartet with Federico Ughi and Watson Dennison*.** Array Space, 155 Walnut Ave. 416-532-3019. Price TBA.

● 8:00: **Cathedral Bluffs Symphony Orchestra. *Subscription Concert No.5: Estonian National Male Choir*.** Mozart: *Ave Verum Corpus*; Brahms: *Alto Rhapsody*; Tormis: *Overture No.2*; Kapp: *Põhjarannik(Shores of the North)*; Aav: *Sõdalaste Koor(Song of the Soldiers from the opera The Vikings)*; Ernesaks: *Kõrtsissteen(Tavern Scene from the opera Shore of Storms)*; Eller: *Koit(Dawn/symphonic poem)*; Videvikk(*Twilight*); Eller: *Merel (At Sea)*; Pärt: *Da Pacem Domini(Canadian premiere)*; other works. Norman Reintamm & Mikk Üleoja, conductors; guests: Estonian National Male Choir; Toronto Estonian Male Choir; Christina Campbell, mezzo. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. \$33-\$53; \$28-\$43(sr/st).

● 8:00: **Gallery 345. *Trio McMaster*.** Schubert: *Piano Trio No.1 in B-flat*; Beethoven: "Ghost" *Trio Op.70 No.1*, Fauré: *Piano Trio Op.120*; Mendelssohn: *Piano Trio No.2 Op.66*. Sonia Vizante, violin; Rebecca Morton, cello; Shoshana Telner, piano. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

● 8:00: **Gordon Murray Presents. *Piano Soirée: Works arranged by G. Murray*.** Gershwin: *I Got Rhythm (from Girl Crazy)*; Kern: *Just the Way You Look Tonight (from Swing Time)*; Novello: *Waltz of My Heart (from The*

Dancing Years); Coward: *I'll See You Again (from Bitter Sweet)*; and other works. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. \$15; \$10(st).

● 8:00: **Harmony Singers. *The Best of Times - A celebration of our 50th anniversary with our favourite songs*.** Guests: award winners from Etobicoke School of the Arts; Harvey Patterson, conductor; Bruce Harvey, piano. Martin Grove United Church, 75 Pergola Rd., Etobicoke. 416-239-5821. \$20; \$15(sr/st); free(under 10). Also May 29.

● 8:00: **Musideum. *Coleman Tinsley*.** Music by Ellington, Strayhorn. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

● 8:00: **newchoir. *The Art of Rock*.** Scott Pietrangelo, conductor; guest: Sarah Slean. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40 and up.

● 8:00: **Tafelmusik. *Vivaldi's Gloria and Handel's Coronation Anthems*.** Also May 27, 28, 29, 31(mat).

● 8:00: **Tudor Consort. *Sumer is icumen in*.** Gibbons: *O Clap Your Hands*; Monteverdi: *Beatus Vir*; Wilbye: *Draw on Sweet Night*; Byrd: *Nunc Dimittis (from The Great Service)*; Sheppard: *Libera nos*; and other works. Leaskdale Church, 11850 Durham Regional Rd. 1, Leaskdale. 705-357-2459. By donation. Benefits the Lucy Maude Montgomery Society of Ontario.

● 8:30: **Soulpepper. *Cabaret Series: *Furtive & Furvent: A Stray Dog Salon**.** Colleen Allen, sax; Anne Michaels, poet/novelist; David Gray, guitar/composer; David Sereda, singer/songwriter. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln.

416-866-8666. \$25; \$20(st).

Sunday May 31

● 12:30: **SING! Toronto Vocal Arts Festival. *NFB SINGS!*** National Film Board shorts with live a cappella accompaniment. The Distillery Historic District, Studio 316, 9 Trinity St. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun); \$60(weekend); included with festival wristband. Festival runs May 27-31.

● 1:00: **SING! Toronto Vocal Arts Festival. *The SINGing Community*.** Community and professional a cappella groups. The Distillery Historic District, 55 Mill St. 416-645-9090. Free. Trinity Square outdoor stage and pop-up performances. Festival runs May 27-31.

● 2:00: **Arraymusic/Toronto Improvisers Orchestra. *In Concert*.** World premieres of electronic works. Eugene Martynec, conductor/laptop. Array Space, 155 Walnut Ave. 416-532-3019. PWYC.

● 2:00: **Scarborough Civic Centre. *In Concert*.** Sentimental Swing Band. 150 Borough Dr., Scarborough. 416-485-2056. Free.

● 2:30: **Toronto Early Music Centre. *Musically Speaking*.** Works by Grandi, Sances and others. Bud Roach, baroque guitar. St. David's Anglican Church, 49 Donlands Ave. 416-464-7610. PWYC.

● 3:00: **Cantemus Singers. *Nymphs & Shepherds*.** Morley: "Hard by a Crystal Fountain" from *The Triumphs of Oriana*; Ward: *Sable Night*; Bateson: *Merrily My Love and I*; Byrd: *Mass for Five Voices*; Sheppard: *Libera Nos*; and other works. Michael Erdman, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. \$20; free(under 12). Also May 30(eve).



Cantemus Singers
Nymphs & Shepherds
Madrigals & Motets by Byrd, Tallis,
Church of the Holy Trinity
Eaton Centre
May 30 ~ 7:30 p.m. May 31 ~ 3:00 p.m.
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 With special guest: Sarah Slean.
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KOERNER HALL
 Tickets from: **\$40**
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 Scott Pietrangelo

● 3:00: **Orchestra Toronto**. *Con Brio*. Mahler: Symphony No.1 in E; Elgar: Cello Concerto; J. Estacio: Brio, Toccata and Fantasy for Orchestra. Winona Zelenka, cello; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$43; \$37(sr); \$15(child and OTOpus). 2:15: Pre-concert chat.

● 3:00: **SING! Toronto Vocal Arts Festival**. *Women of A Cappella*. Eclectic all-female concert. The Kongero; The O'Pears; Alissa Vox Raw; Saina. The Distillery Historic District, Studio 316, 9 Trinity St. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun); \$60(weekend); included with festival wristband. Festival runs May 27-31.

● 3:30: **Tafelmusik**. *Vivaldi's Gloria and Handel's Coronation Anthems*. Also May 27-30.

● 4:00: **Cathedral Church of St. James**. *Organ Recital*. David Briggs; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **Columbus Concert Band**. *The Best Of*. Classical, Broadway, Dixieland and jazz. Kira Braun, soprano; Livio Leonardelli and Annamaria Mazzaferro, conductors. De La Salle College Auditorium, 131 Farnham Ave. 416-859-1402. \$20.

● 4:00: **St. Philip's Anglican Church**. *Jazz Vespers: Robi Botos Quartet*. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Freewill offering.

● 4:00: **Toronto Classical Singers**. *Haydn's Creation*. Lesley Bouza, Christopher Mayell and Bruce Kelly; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$30; \$25(sr/st). Wheelchair-accessible.

● 4:45: **SING! Toronto Vocal Arts Festival**. *Love Songs*. One-woman opera by Kristin Hoffman. The Distillery Historic District, Studio 316, 9 Trinity St. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun); \$60(weekend); included with festival wristband. Festival runs May 27-31.

● 7:00: **Small World Music 13th Annual Asian Music Series**. *Fanna-Fi-Allah: A tribute to Nusrat Fateh Ali Khan - the King of Qawwali*. Fanna-Fi-Allah (Tahir Faridi Qawwal, Aminah Chishty Qawwal, Laali Qalandar, Jahangir Baba, Salim Chisti and Ali Shan). Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. 905-306-6000. \$30-\$40.

● 7:30: **SING! Toronto Vocal Arts Festival**.

Rajaton Finnish Ensemble. Metropolitan United Church, 56 Queen St. E. 416-645-9090 or 1-888-665-9090. \$40(Sat or Sun); \$60(weekend); included with festival wristband. Festival runs May 27-31.

● 7:30: **Victoria Scholars**. *Simple Gifts*. Works by Casals, Copland, Debussy, Kodály and Lauridsen. Our Lady Of Sorrows Catholic Church, 3055 Bloor St. W. 416-761-7776. \$20-\$25.

● 8:00: **Lula Music and Arts Centre**. *10th Annual Lulaworld Music and Culture Festival: The Lombard Twins Argentinian Dance Duo*. Martin and Facundo Lombard; Ron Davis Symphonica. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$25; \$20(adv). 7:00: doors open.

● 8:00: **Musideum**. *Brownman [plus] 1*. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

● 8:00: **Toronto Masque Theatre**. *The Lesson of Da Ji in Concert*. Marion Newman; Alex Dobson; Vania Chan, soprano; Ben Covey; Charlotte Corwin; orchestra of Baroque and Chinese instruments; Larry Beckwith, conductor. Music Gallery, 197 John St. 416-410-4561. \$30.

Monday June 1

● 12:15: **Music Mondays**. *Luke Welch, piano*. Schumann: Kinderszenen, Op.15; Morawetz: Scherzo; Schubert: Sonata in a D784. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x223. PWYC(suggested \$5).

● 7:30: **Associates of the Toronto Symphony Orchestra**. *From Trio to Tango*. Beethoven: Serenade; Piazzolla: Histoire du Tango; Shinohara: Kassouga; Caliendo: Sincerita; Fauré: Après un rêve; and works by Debussy and Golijov. Csaba Koczó, violin; Theresa Rudolph, viola; Kathleen Rudolph: flute; John Rudolph, percussion. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20; \$17(sr/st).

Tuesday June 2

● 12:00 noon: **Canadian Opera Company**. *Chamber Music Series: In Praise of Women - Music for Violin and Piano*. Works for violin and piano by Schmidt, Farrenc, Schumann, Jacquet de la Guerre and others. Véronique Mathieu, violin; Stephanie Chua, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts,



May 31 – 7:30 PM

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Toronto Centre for the Arts, 5040 Yonge St.

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A. Concerts in the GTA

145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.

● 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunch-time Chamber Music.* Christopher James, flute; Aaron James, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free; donations welcomed.

● 1:00: **Cathedral Church of St. James.** *Organ Recital.* David Briggs; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 7:30: **Univox Choir.** *Creo Animam.* Multimedia concert with works by Whitacre, Powell and Hogan. Ryan Kellin, curator; Dallas Bergen, conductor. Ada Slaight Hall, Daniels Spectrum, 585 Dundas St. E. 647-678-0859. PWYC (\$20 suggested).

● 8:00: **Against The Grain Theatre.** *Death & Desire.* Schubert: Die schöne Müllerin; Messiaen: Harawi. Krisztina Szabó, mezzo; Stephen Hegedus, bass-baritone; Topher Mokrzewski, piano; Joel Ivany, stage director.

Neubacher Shor Contemporary, 5 Brock Ave. 416-546-3683. \$35-\$70. Preview May 21(Richard Bradshaw Amphitheatre, noon). Also Jun 3,4,5.

● 8:00: **Arraymusic.** *Array Session #32.* An evening of improvisation. Array Space, 155 Walnut Ave. 416-532-3019. PWYC.
● 8:00: **Resa's Pieces String Ensemble.** *5th Gala Concert.* Mozart: Le Nozze di Figaro; Led Zeppelin: Kashmir; Jenkins: Palladio (Mvt.1); Reznicow: Jubilant Overture; Badelt: Pirates of the Caribbean: The Curse of the Black Pearl; and other works. Guests: Resa's Pieces Symphony Orchestra; Ian Medley, conductor. Lawrence Park Community Church, 2180 Bayview Ave. 416-765-1818. \$20.

Wednesday June 3

● 12:00 noon: **Canadian Opera Company.** *Jazz Series: Instruments Are for Surgeons.* Cadence a cappella vocal ensemble. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Concertgoers are encouraged to arrive early.
● 12:30: **Yorkminster Park Baptist Church.** *John Palmer; CSV, organ.* 1585 Yonge St. 416-922-1167. Free.

● 8:00: **Against The Grain Theatre.** *Death & Desire.* See Jun 2; Also Jun 4,5.

● 8:00: **Humber Valley United Church.** *Let It Shine.* Gospel. Joni Henson, soprano; Valerie Mero-Smith, mezzo; Alan Reid, tenor; Sung Chung, baritone; Zoran Mrkovic, percussion; and others. 76 Anglesey Blvd., Etobicoke. 416-937-8576 or 416-239-5427. \$15; free(12 and under).

● 8:00: **MNjcc Community Choir.** *Feel The Choir Spirit!* Harriet Wichin, conductor. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0. \$10. Also Jun 4.

● 8:00: **Musideum.** Brian Katz, guitar. Jazz, classical, world. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

Thursday June 4

● 12:00 noon: **Encore Symphonic Concert Band.** *In Concert: Classics and Jazz.* John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10. Includes coffee and snack.

● 12:00 noon: **Music at Metropolitan.** *Noon at Met: Sarah Svendsen, Organ.* Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

● 2:00: **Toronto Symphony Orchestra.** *All American.* Adams: Short Ride in a Fast Machine; Barber: Symphony No.1; Previn: Double Concerto for Violin and Violoncello(Canadian premiere/TSO co-commission); Gershwin: An American in Paris. Jaime Laredo, violin; Sharon Robinson, cello; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$29-\$105. Also Jun 6(eve), 7(George Weston Recital Hall, mat).

● 8:00: **Against The Grain Theatre.** *Death & Desire.* See Jun 2; Also Jun 5.

● 8:00: **MNjcc Community Choir.** *Feel The Choir Spirit!* Harriet Wichin, conductor. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0. \$10. Also Jun 3.

● 8:00: **Musideum.** Gerri Trimble, jazz vocalist. Jazz. With Kevin Barrett, guitar; George Koller, bass. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$10.

Friday June 5

● 1:10: **Gordon Murray Presents.** *Piano Pot-pourri.* Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:30: **ORGANIX 15.** *In Concert.* Aaron Tan, organ. St. Cuthbert's Anglican Church, 1541 Oakhill Dr., Oakville. 416-769-3893. \$25; \$20(sr); \$15(undergrad).

● 8:00: **Against The Grain Theatre.** *Death & Desire.* See Jun 2.

Saturday June 6

● 8:00: **Musideum.** *East Meets West.* World/chamber. Shahriyar Jamshidi, kamanche; Raphael Weinroth-Browne, cello. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20; \$15(st).

● 3:00: **Singing Out.** *Showstopper: Tribute to*

Broadway. Highlights from Broadway musicals. Jody Malone, conductor; Beth Hanson, piano. Glenn Gould Studio, 250 Front St. W. 416-205-5551. \$25; \$20(st); \$15(child). Also 7:30.

● 6:30: **VIVA! Youth Singers of Toronto.** *Summer Is Icumen.* Guests: Toronto Consort. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-788-8482. \$20; \$15(sr/st).

● 7:30: **Etobicoke Centennial Choir.** *Songs of Hope, Songs of Inspiration.* Halley: Freedom Trilogy; Barber: Sure on This Shining Night; Thompson: Choose Something Like a Star; Berlin: Blue Skies; and other works. Henry Renglich, conductor; Carl Steinhauser, piano. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-769-9271. \$25.

● 7:30: **Grand River Chorus.** *Concert 4: All-A-Sea.* W. Ross McDonald School Auditorium, 519-841-9708. \$25; \$15(child).

● 7:30: **Jubilate Singers.** *Soundscape.* Works by Raminsh, Chatman, Paranjoti, Piazzolla, Schafer, Robinovitch and Bellaviti. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-485-1988. \$25; \$20(sr); \$15(st).

● 7:30: **Ontario Cross-Cultural Music Society Youth Symphony Orchestra.** *The Circus Act: OCMS-YSO 16th Annual Concert.* Tchaikovsky: Swan Lake Suite; Beethoven: Symphony No.1; Liszt: Hungarian Rhapsody No.2; Debussy: Clair de lune; Rosas: Sobre las Olas; and other works. Samantha Chang and Brian Truong, conductors; Harp Sinfonia (Andrew Chan, conductor). Milliken Wesleyan Methodist Church, 3 Clayton Dr., Markham. 416-293-1302. \$15.

● 7:30: **Singing Out.** *Showstopper: Tribute to Broadway.* Highlights from Broadway musicals. Jody Malone, conductor; Beth Hanson, piano. Glenn Gould Studio, 250 Front St. W. 416-205-5551. \$25; \$20(st); \$15(child). Also 3:00.

● 7:30: **Toronto Symphony Orchestra.** *All American.* Adams: Short Ride in a Fast Machine; Barber: Symphony No.1; Previn: Double Concerto for Violin and Violoncello(Canadian premiere/TSO co-commission); Gershwin: An American in Paris. Jaime Laredo, violin; Sharon Robinson, cello; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$29-\$105. Also Jun 4(mat), 7(George Weston Recital Hall, mat).

● 8:00: **I FURIOSI Baroque Ensemble.** *All About Me.* Works by Handel, Tartini, Bermudo

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and others. Guests: Rufus Müller, tenor; James Johnstone, organ. Calvin Presbyterian Church, 26 Delisle Ave. 416-536-2943. \$20; \$10(sr/st).

● 8:00: **Musideum.** *Dorothy Stone.* Classical/crossover. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

● 8:00: **North York Concert Orchestra.** *In Concert.* Mendelssohn: Hebrides Overture; Wagner: Der Engel and Träume from Wesendonck Lieder; Fauré: Sicilienne from Pelléas et Mélisande; Mozart: Oh smania! Oh furie! from Idomeneo; Ivanovici: Anniversary Waltz "Waves of the Danube"; Dvořák: Symphony No. 9 "New World". Rafael Luz, guest conductor; Gwenna Fairchild-Taylor, soprano. Yorkminster Citadel, 1 Lord Seaton Rd., **North York.** 416-628-9195. \$25; \$20(sr); \$10(st).

● 8:00: **Voices Chamber Choir.** *Brother Sun, Sister Moon.* Lauridsen: Nocturnes;

Willan: Magnificat; Nunc Dimittis. John Stephenson, piano; Ron Ka Ming Cheung, conductor. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. \$20; \$15(sr/st).

Sunday June 7

● 2:00: **Off Centre Music Salon.** *20th Anniversary Gala.* Isabel Bayrakdarian, Russell Braun, Krisztina Szabo, Nathalie Paulin, Norine Burgess and others; David Goldbloom, Master of Ceremonies. Glenn Gould Studio, 250 Front St. W. 416-466-1870. \$75; \$50(sr); \$25(13-25); \$15(under 13). Includes champagne reception.

● 2:00: **Scarborough Civic Centre.** *In Concert.* Juan Tomas Show Band. 150 Borough Dr., **Scarborough.** 416-485-2056. Free.

● 3:00: **Toronto Symphony Orchestra.** *All American.* Adams: Short Ride in

a Fast Machine; Barber: Symphony No.1; Provin: Double Concerto for Violin and Violoncello (Canadian premiere/TSO co-commission); Gershwin: An American in Paris. Jaime Laredo, violin; Sharon Robinson, cello; Peter Oundjian, conductor. George Weston Recital Hall, 5040 Yonge St. 416-598-3375. \$29-\$105. Also Jun 4, 6(Roy Thomson Hall, mat and eve).

● 4:00: **Cathedral Church of St. James.** *Organ Recital.* Simon Walker; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

● 4:00: **Church of St. Mary Magdalene.** *Organ Fireworks.* Andrew Adair; organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **St. Olave's Anglican Church.** *Classical Gas.* Choral Evensong followed by Williams: Classical Gas; Renaissance dance tunes; Hollywood classics; and other works.

Doug Hibovski, guitar. 360 Windermere Ave. 416-769-5686. Donations appreciated.

● 4:30: **Christ Church Deer Park.** *Canadian Jazz Quartet.* Frank Wright, vibes; Ted Quinlan, guitar; Pat Collins; bass; Don Vickery, drums. 1570 Yonge St. 416-920-5211. Free-will offering.

● 5:00: **Toronto Children's Chorus Chamber Choir.** *On Wings of Song.* Tour send-off concert and reception. Works by Russian, Latvian, Lithuanian, Polish and Canadian composers. Michel Ross, piano; Elise Bradley and Matthew Otto, conductors. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. \$25; \$20(sr/st); \$15(child 5-12).

● 8:00: **Musideum.** *Jocelyn Barth.* Classical/crossover. with Dave Restivo and George Koller. Suite 133 (main floor), 401 Richmond St. W. 416-419-2248. \$20.

B. Concerts Beyond the GTA

IN THIS ISSUE: Alliston, Barrie, Brantford, Cambridge, Campbellford, Cobourg, Dundas, Exeter, Guelph, Haliburton, Hamilton, Kingston, Kitchener, Lindsay, London, Midland, Niagara-on-the-Lake, Orangeville, Orillia, Peterborough, Port Hope, St. Catharines, Vineland, Waterloo and Woodstock.

Friday May 1

● 7:00: **Three Cathedrals Choral Festival.** *Friday Pub Night.* Reminiscences from Canadian composer, organist and teacher Barrie Cabena. Festival Jazz Trio: Liam Isaac, vocals; Angus Sinclair, keyboard; Brian McHugh, percussion; Steve Clark, bass. St. Paul's Cathedral, 472 Richmond St., **London.** 519-630-1609. \$15.

● 7:30: **Kawartha Concerts.** *Bravo: Piano Caméléons - Two Pianos, Classical Music/Jazz Colours.* Matt Herskowitz and John Roney, pianos. Trinity United Church (Peterborough), 360 Reid St., **Peterborough.** 705-878-5625. \$40; \$35(adv); \$5(st). Also May 2 (Lindsay).

● 7:30: **Oxford Winds Community Concert Band.** *Celebrating Heroes.* Knox Presbyterian Church (Woodstock), 59 Riddell St., **Woodstock.** 519-537-2962. \$12; \$10(adv).

Saturday May 2

● 7:30: **Barrie Concerts.** *Pianofest.* Four outstanding solo pianists on the 9-foot Shigeru Kawai concert grand piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$15; \$5(st); free with 2015/16 Barrie Concerts or Georgian Music subscriptions.

● 7:30: **Cellar Singers.** *Gilbert and Sullivan: The Pirates of Penzance.* Blair Bailey, piano; Mitchell Pady, conductor. St. Paul's United Church (Orillia), 62 Peter St. N., **Orillia.** 705-817-7664. \$30; \$15(st).

● 7:30: **Chorus Niagara.** *Rhythm and Light: Choral Delights with a Twist.* Miškinis: Light Mass; and other works. Chorus Niagara Children's Choir; John Sherwood Jazz Trio; TiannaH. Calvary Church, 89 Scott St., **St. Catharines.** 1-866-617-3257 or 905-688-5550 x3257. \$35; \$33(sr); \$15 (st); \$25(under 30). 6:45: pre-concert chat.

● 7:30: **Dufferin Concert Singers and The New Tecumseth Singers.** *"We Believe in Springtime"*. John Wervers, conductor. Covenant Alliance Church, 3 Zina St., **Orangeville.** 519-925-6149. \$15; free(under 16).

● 7:30: **Elmer Iseler Singers.** *In Concert.* Guests: Mark Haimes & Tom Leighton. St.

Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 905-294-4736. \$25.

● 7:30: **Haliburton Concert Series.** *Gryphon Trio.* Annalee Patipatanakoon, violin; Roman Borys, cello; Jamie Parker, piano. Haliburton Highlands Secondary School, 5358 County Rd. 21, **Haliburton.** 705-457-3272. \$60 for 3-concert series.

● 7:30: **Kawartha Concerts.** *Ovation: Piano Caméléons - Two Pianos, Classical Music/Jazz Colours.* Matt Herskowitz and John Roney, pianos. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., **Lindsay.** 705-878-5625. \$40; \$35(adv); \$5(st). Also May 1 (Peterborough).

● 7:30: **Northumberland Orchestra.** *In Concert.* Quilter: Where the Rainbow Ends; Tanner: Pocket Symphony; Rimsky-Korsakov: Russian Easter Overture; Duruflé: Requiem. Jessica Lloyd, mezzo; Father Paul Massel, baritone. Trinity United Church, 284 Division St., **Cobourg.** 905-376-3021. \$12 and up.

● 7:30: **Serenata Choir.** *In Concert.* Gary Heard, conductor. Guest: Allan Pulker, flute. St. Paul's United Church (Midland), 308 King St., **Midland.** 705-526-6800. \$20; \$15(st).

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *Sofya Gulyak, Piano.* Wagner-Liszt: Pilgrims' Chorus; Liebestod (Isolde's Death from Tristan und Isolde); Liszt: Chasse-neige; J. Coultard: Sonata No.2; Mussorgsky: Pictures at an Exhibition. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

Sunday May 3

● 2:30: **Mohawk College Community Choir.** *Love and Revenge on Broadway.* Music from Little Shop of Horrors, Oklahoma, Sweeney Todd, A Gentleman's Guide to Love and Murder. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-526-7938. \$25; \$20(sr/st).

● 3:00: **La Jeunesse Youth Orchestra.** *Sonic Bloom.* Copland: Hoe-Down; Nunez: Tejas; Mangione: Children of Sanchez; works by Dvořák, Sibelius and Gershwin. Michael Lyons, music director; Laurie Mitchell, director of strings. Port Hope United Church, 34 South St., **Port Hope.** 1-866-460-5596.

\$20; \$15(st).

● 3:00: **Melos Choir and Period Instrument Ensemble.** *I Maestri di Venezia: Italian Music from the 15th to 17th Centuries.* Works by Wilaert, Guami, Gabrieli, Monteverdi and others. Guest: Michael Leopold, lute and theorbo. St. George's Cathedral (Kingston), 270 King St. E., **Kingston.** 613-767-7245 or 613-634-9312. \$25; \$22(sr); \$15(st).

● 3:00: **New Tecumseth Singers and The Dufferin Concert Singers.** *"We Believe in Springtime"*. John Wervers, conductor. Knox Presbyterian Church (Alliston), 160 King St. S., **Alliston.** 705-435-5497. \$15; free(under 16).

● 3:00: **Saint Luke's United Church.** *In Flanders Fields - Songs of War and Peace.* Commemorating the 100th Anniversary of the writing of Lt.Col. John McCrae's iconic poem. Salemka: In Flanders Fields. Cambridge Seniors' Choir; Mallory Carson, conductor. 1620 Franklin Blvd., **Cambridge.** 519-658-2351. Freewill offering. WWI memorabilia will be on display.

● 3:00: **Village by the Arboretum.** *VBA Concert.* A variety of folk and pop numbers performed in 4-part harmony, in the male choral singing tradition. 221 Stone Rd. E., **Guelph.** 519-767-5001. \$10.

● 3:00: **Villanella/Rosewood Consort.** *Music, Food of Love.* Works by Jannequin, Dufay, Morley, Lassus and others. Stéphane Potvin, conductor. Grace Lutheran Church, 1107 Main St. W., **Hamilton.** 905-522-6841. Freewill offering. Also May 26 (eve, Church of the Resurrection, Hamilton).

● 7:30: **Brantford Symphony Orchestra.** *Brahms, Please, in the Key of D.* Brahms: Hungarian Dance No.18; Violin Concerto; Symphony No.2. Stephen Sitarski, violin; Philip Sarabura, conductor. Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford.** 1-800-265-0710 or 519-758-8090. \$30-\$40; \$20(st).

Tuesday May 5

● 7:30: **Hamilton Philharmonic Orchestra.** *What Next Festival: Alter Egos.* World premieres by Christien Ledroit and Abigail Richardson-Schulte; Ho: Sketches of Fantastic Birds; Fung: Glimpses. Stephen Pierre, clarinet; Rob Wolanski, double bass. The Gasworks, 141 Park St. N., **Hamilton.** 613-583-7140. PWYC.

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

Music Society. *Ensemble Made in Canada.* Beethoven: Piano Quartet in C WoO 36; Bridge: Fantasy Quartet; Brahms: Piano Quartet No.2 in A. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$30(sr); \$20(st).

Wednesday May 6

● 12:00 noon: **Midday Music with Shigeru.** *Thomas Torok, Piano.* Works by Bach, Mozart, Ravel and Liszt. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).

Thursday May 7

● 10:00am: **Westben Arts Festival Theatre.** *Classics for Kids.* Alice in Wonderland for pre-schoolers. Susan Oliver. Clock Tower Hall, 36 Front St. S., **Campbellford.** 1-877-833-5777. \$7.

● 6:00: **Hamilton Philharmonic Orchestra.** *A Worldwide Journey of Wine and Music.* Annual fundraiser and auction. The Hamilton Club, 6 Main St. E., **Hamilton.** 905-526-7756. See Section E. Galas and Fundraisers for details.

Friday May 8

● 7:30: **Orchestra Kingston/Kingston Community Strings.** *Grand Finale Concert.* Palmer: Suite of Latin Dances; and works by Brahms, Dvořák, Mendelssohn and Wagner. Isabel Bader Centre for the Performing Arts, 390 King St. W., **Kingston.** 613-634-9312. \$20; \$15(sr/st); free(under 12).

Saturday May 9

● 7:00: **Grand Philharmonic Children's Choir.** *From Broadway to Hollywood.* Benton Street Baptist Church, 90 Benton St., **Kitchener.** 519-578-6885. \$10; free(child).

● 7:30: **Brookside Music.** *The Toronto Mass Choir.* St. Paul's United Church (Midland), 308 King St., **Midland.** 705-528-0521. \$25; \$15(st).

● 7:30: **John Laing Singers.** *From Day to Night.* Gjeilo: The Sunrise Mass; works by Pergolesi, Holman, Raminsh and Chatman. St. Paul's United Church, 29 Park St. W., **Dundas.** 905-628-5238. \$27; \$25(sr); \$15(30 and under).

● 7:30: **Peterborough Singers.** *The Creation.* Haydn. Ellen McAteer, soprano; Chelsea Van Pelt, soprano; Chris Mayell, tenor; Joel Allison and Tyler Fitzgerald, bass; Sydney Birrell,

B. Concerts Beyond the GTA

conductor. George Street United Church, 534 George St. N., **Peterborough**. 705-745-1820. \$30; \$10(st); \$20(under 30).

● 8:00: **DaCapo Chamber Choir**. *In the Beginning*. Copland: In the Beginning; Walker: A Heart in Hiding; Dvořák: Songs of Nature. Guests: Jennifer Enns Modolo, mezzo; Lorin Shalanko, piano. St. John the Evangelist Anglican Church, 23 Water St. N., **Kitchener**. 519-725-7549. \$20; \$15(sr/st); \$5(eyeGo/under 13). Also May 10(mat, St. John's Lutheran, Waterloo).

● 8:00: **Folk Under the Clock**. *Jayme Stone's Lomax Project*. Songs collected by Alan Lomax. Tim O'Brien, vocals, guitar and other instruments; Jayme Stone, banjo; Margaret Glaspy, guitar; Brittany Haas, fiddle; Joe Phillips, bass. Market Hall Performing Arts Centre, 140 Charlotte St., **Peterborough**. 705-749-1146 or 705-742-9425. \$35; \$25(st). All tickets are reserved seating.

Sunday May 10

● 3:00: **DaCapo Chamber Choir**. *In the Beginning*. Copland: In the Beginning; Walker: A Heart in Hiding; Dvořák: Songs of Nature. Guests: Jennifer Enns Modolo, mezzo; Lorin Shalanko, piano. St. John's Lutheran (Waterloo), 22 Willow St., **Waterloo**. 519-725-7549. \$20; \$15(sr/st); \$5(eyeGo/under 13). Also May 9(eve, St. John the Evangelist, Kitchener).

● 3:30: **Huronia Symphony Orchestra**. *Last Night of the Proms*. Elgar: selections from Enigma Variations; Arne: Rule, Britannia!; Strauss: Also sprach Zarathustra; Sullivan: Overture to The Pirates of Penzance; Ridout: Fall Fair; and other works. Oliver Balaburski, conductor. Collier Street United Church, 112 Collier St., **Barrie**. 705 721-4752. \$25; \$10(st); \$5(child).

Monday May 11

● 8:00: **Jesse Cook**. *One World Tour 2015*. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-578-1570. \$70-\$45.

Wednesday May 13

● 2:30: **Seniors Serenade**. *Outstanding Participants of the Barrie Music Festival*. Grace United Church, 350 Grove St. E., **Barrie**. 705-726-1181. Free. 3:30: refreshments to follow, \$5.

Sunday May 17

● 3:00: **Friends of Music**. *Xia Quartet*. Victoria Hall, Cobourg, 55 King Street W., **Cobourg**. 1-855-372-2210. \$20.
● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Tokai String Quartet*. Haydn: String Quartet Op.76 No.4 "Sunrise"; Shostakovich: String Quartet No.2; Korngold: String Quartet No.2. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$20(st).

Wednesday May 20

● 12:00 noon: **Music at St. Andrews**. *Ian Sadler*. Organ. St. Andrew's Presbyterian Church (Barrie), 47 Owen St., **Barrie**. 705-726-1181. \$5; free(st).

Saturday May 23

● 7:00: **Westben Arts Festival Theatre**. *Horizon Youth Concert*. Clock Tower Hall, 36 Front

St. S., **Campbellford**. 1-877-833-5777. PWYC.

● 7:30: **Bach Elgar Choir of Hamilton**. *Rossini: Petite Messe Solennelle*. Michèle Bogdanowicz, mezzo; Zach Finkelstein, tenor; Giles Tomkins, baritone; Krista Rhodes, piano; Paul Grimwood, organ; Alexander Cann, conductor. Melrose United Church, 86 Homewood Ave., **Hamilton**. 905-527-5995. \$30; \$25(sr); \$10(st).

● 7:30: **Hamilton Philharmonic Orchestra**. *James Sommerville in Concert*. Mozart: Horn Concerto No.4; Schubert: Symphony No.8 "Unfinished"; Brahms: Symphony No.4. James Sommerville, horn and conductor. Hamilton Place, 10 Macnab St. S., **Hamilton**. 905-526-7756. \$23-\$67; \$21-\$64(sr); \$17(under 35); \$10(child).

● 7:30: **Lyrca Chamber Choir of Barrie**. *Celebration!* Works by Anderson, Chatman, Lauridsen, Sirrett, Estacio, Stravinsky and others. Lyrca High School Scholars; Brent Mayhew, piano; Steve Winfield, conductor. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-722-0271. \$17; \$14(sr/st).

● 8:00: **Sunfest-London Committee for Cross Cultural Arts Inc.** *Sound of Dragon Music Festival on Tour*. Lan Tung: Chinese Banquet (Toronto premiere); Oliver: Eagle Flies to Mountain (Toronto premiere) and other works. Ensemble of players from Vancouver Inter-Cultural Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. Aeolian Hall, 795 Dundas St. E., **London**. 519-672-7950. \$20. Also May 20 (Fort York, Toronto), 21 (Small World Music, Toronto), 22 (Flato Markham Theatre), 24 (Huether Hotel, Waterloo).

● 8:30: **Jesse Cook**. *One World Tour 2015*. Dofasco Centre for the Arts, 190 King William St., **Hamilton**. 905-522-7529. \$69.50-\$49.50.

Sunday May 24

● 3:00: **Dundas Valley Orchestra**. *Immortal Beloved*. Beethoven: Turkish March Op.113; Piano Concerto in c No.3 1st Movement; Symphony No.6 in F Op.68; Matesky: Variations on a Theme of Beethoven; Barletta: L'eroe e il cattivo; Thomas: "About Town". Laura Thomas, conductor. Guest: Nancy Cassels, piano. St. Paul's United Church, 29 Park St. W., **Dundas**. 905-387-4773. Free. Donations welcomed; tax receipts \$10 and up. Reception to follow. Wheelchair accessible.

● 5:00: **St. George's Cathedral Children's Choir**. *Benefit Concert and High Tea*. St. George's Cathedral Hall, 129 Wellington St., **Kingston**. 613-548-4617. Freewill offering. 4:00: high tea. In support of the Children's Choir program.

● 8:00: **Neruda Arts**. *Sound of Dragon Music Festival on Tour*. Lan Tung: Chinese Banquet (Toronto premiere); Oliver: Eagle Flies to Mountain (Toronto premiere) and other works. Ensemble of players from Vancouver Inter-Cultural Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. The Jazz Room, Huether Hotel, 59 King St N., **Waterloo**. 519-886-3350. \$25/\$20(adv); \$15(sr/st)/\$10(adv). Also May 20 (Fort York, Toronto), 21 (Small World Music, Toronto), 22 (Flato Markham Theatre), 23 (Aeolian Hall, London).

● 8:00: **Peterborough Singers**. *Estonian National Male Choir*. Works by Gabrieli;



R.A.M. Koor

(Estonian National Male Choir)
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Grigorjeva; Bonato; and Tormis. All Saints Anglican Church, 235 Rubidge St., **Peterborough**. 705-745-1820. \$25.

Tuesday May 26

● 7:30: **Villanella/Rosewood Consort**. *Music, Food of Love*. Works by Jannequin, Dufay, Morley, Lassus and others. Stéphane Potvin, conductor. Church of the Resurrection (Hamilton), 435 Mohawk Rd. W., **Hamilton**. 905-522-6841. Free will offering. Also May 3 (mat, Grace Lutheran Church, Hamilton).

Wednesday May 27

● 8:00: **Choirs Ontario with Saint Joseph's Roman Catholic Church Choir**. *Estonian National Male Choir*. Works by Gabrieli; Grigorjeva; Whitacre; Bonato; and Tormis. Saint Joseph's Roman Catholic Church, 260 Herkimer St., **Hamilton**. 416-550-6465. \$25.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Angela Park*, piano. Beethoven: Waldstein Sonata; Chopin: Barcarolle; Rachmaninov: Etudes Op.33 No.3; Preludes Op.23 No.6-7; Prokofiev Sonata No.8. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$25(sr); \$20(st).

Friday May 29

● 7:30: **Bellus Barbari Toronto Womens' Symphony Orchestra**. *In Concert*. Works by Shostakovich, Pärt, Villa-Lobos and Piazzolla. Danielle Lisboa, conductor. St. Mark's Anglican Church (Niagara-on-the-Lake), 41 Byron St., **Niagara-on-the-Lake**. 647-853-0057. \$25-\$30. Also May 28 (8:00; Phoenix Concert Theatre, Toronto).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *QuartetFest 2015 No 1: Penderecki String Quartet and Quinsin Nachoff Trio*. McIntosh: String Quartet Gatheringfour: Broadening Perspectives (premiere); Nachoff: Septet for String Quartet and Jazz Trio (premiere). Registry Theatre, 122 Frederick St., **Kitchener**. 519-886-1673. \$30.

Saturday May 30

● 2:00: **Vos**. *Hats Off*. A Gilbert and Sullivan Revue. Works from HMS Pinafore, The Gondoliers, Iolanthe, Pirates of Penzance, The Mikado, and Trial by Jury. Trinity United Church, 284 Division St., **Cobourg**. 1-855-372-2210. \$20. Proceeds go towards the Ruth

Harcort Memorial Scholarship Fund.

● 3:30: **Schola Magdalena**. *In Praise of Holier Women*. Chant and polyphonic pieces in honour of Saint Cecilia, Maguerite Bourgeoys, Julian of Norwich, Florence Nightingale, Hildegard of Bingen and others. St. George's Cathedral (Kingston), 270 King St. E., **Kings-ton**. 613-548-4617. \$15. 2:00: workshop on chant singing.

● 7:00: **Guelph Youth Singers**. *VoiceDance!* A celebration of how the power of music can move you. Markus Howard, conductor; Ken Gee, piano. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. \$25; \$20(sr/st); \$5(eyeGo).

● 7:30: **Brampton Folk Club**. *Annual Showcase Concert*. St. Paul's United Church, 29 Park St. W., **Dundas**. 647-233-3655. \$15; \$12(sr/st). Tickets available through City Theatre Box Office 905-874-2800.

● 7:30: **Hamilton Children's Choir**. *Can You Feel It?* 40th anniversary concert. Guests: Rajaton, and TorQ Percussion Quartet. Hamilton Place, 10 Macnab St. S., **Hamilton**. 905-546-3050. \$15-\$50.

● 7:30: **Melissa-Marie Shriner**. *2nd Annual Springtime in the Village Concert: Songs of Love and Inspiration*. Musical theatre, jazz and original music. Vineland United Mennonite Church, 3327 Menno St., **Vineland**. 905-941-6916. \$15.

● 8:00: **Karen Schuessler Singers**. *Sing Joy! The Power of Song*. With Stephen Holowitz, piano; Larry Smith, singer/guitar; KSS Band. Wesley-Knox United Church, 91 Askin St., **London**. 519-455-8895. \$22; \$20(adv) \$20(sr); \$18(sr adv); \$10(st); free (6-12).

Sunday May 31

● 2:00: **Bach Festival of Canada**. *Estonian National Male Choir*. Works by Gabrieli; Grigorjeva; Kreek; Whitacre; Bonato; and Tormis. Trivitt Memorial Anglican Church, 264 Main St. S., **Exeter**. 519-235-2565. \$10; \$5(st).

● 3:30: **Niagara Youth Orchestra**. *50th Anniversary Celebration Concert*. Featuring the Beginner, Junior and Senior Orchestras of the NYOA as well as an alumni orchestra under the baton of current and former conductors. Kopak: Fanfare; Beethoven: Egmont Overture; Handel: Suite; Stravinsky: Berceuse and Finale; Holst: Jupiter. Stuart Loughton, trumpet; Paul van Dongen and Tak Ng Lai, conductors. Holiday Inn Suites and Conference Centre, 327 Ontario St., **St Catharines**. 905-323-5892. PWYC. All alumni are invited back to perform in the concert or come to listen.

● 7:30: **Guelph Youth Music Centre**. *Estonian National Male Choir*. Works by Gabrieli; Grigorjeva; Kreek; Whitacre; Bonato; and Tormis. 75 Cardigan St., **Guelph**. 519-235-2565. \$40; \$25(st); \$35/\$20(adv).

● 7:30: **The Cuckoo's Nest Folk Club**. *Scantily Plaid*. Fusion of Celtic and roots music. Ruth Sutherland, vocals and harp; Doug Feaver, vocals, drums, guitar, harmonica, djembe, banjo and sitar; Alan Eaton, pipes; Stephan Fuller, fiddle. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. \$18; \$15(adv).

Tuesday June 2

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *QuartetFest 2015 No 2: Penderecki String Quartet with Pamela Highbaugh-Aloni, cello*. Beethoven: Quartet Op.131 in c-sharp;

Schubert: Quintet D956 in C. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$50; \$30(st).

Wednesday June 3

● 12:00 noon: **Midday Music with Shigeru.** Sandra Ruttan and Dean Perry. Works by Debussy, Meyerbeer and Sondheim. Sandra Ruttan, piano and vocals; Dean Perry, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$5; free(st).

Friday June 5

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 2015 No 3: Lafayette Quartet with the PSQ's Christine Vljak, viola.* M. Haydn: String Quintet in C P108; Shostakovich: Quartet No.13; Enescu: Octet Op.7. Canadian Clay and Glass Gallery, 25 Caroline St N, **Waterloo**. 519-886-1673. \$35; \$20(st).

Saturday June 6



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● 2:00: **Westben.** *Fiddler on the Roof.* Book by Joseph Stein, music by Jerry Boch, lyrics by Sheldon Harnick, based on stories by Sholem Aleichem. Andrew Tees (Tevye); Kimberly Dafoe (Golda); Donna Bennett (Fruma Sarah); Westben Festival Chorus & Friends; Edward Franko, director. The Barn, 6698 County Rd. 30, Campbellford. 1-877-883-5777. \$39; \$37(sr); \$15(st); \$5(youth). Also June 7/13,14(mat); June 12 (eve).

● 7:30: **Barrie Concert Band.** *Let's Celebrate Barrie!* Multimedia concert celebrating Barrie's history. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-481-1607. \$20; \$15(sr/st); free(under 5).

● 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 2015 No 4: QuartetFest Young Artists.* KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$15; \$10(st).

Sunday June 7

● 2:00: **Westben.** *Fiddler on the Roof.* See June 7; Also June 13,14(mat); June 12 (eve).
● 8:00: **Kitchener-Waterloo Chamber Music Society.** *QuartetFest 2015 No 4: QuartetFest Young Artists, Winner of the Penderecki Quartet Prize.* KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$15; \$10(st).

C. Music Theatre

MUSIC THEATRE covers a wide range of music types: from opera, operetta and musicals to non-traditional performance types where words and music are in some fashion equal partners in the drama. These listings have been sorted alphabetically BY PRESENTER. Some information here is also included in our *GTA* and *Beyond The GTA* listings sections, but readers whose primary interest is **MUSIC THEATRE** should start their search with this section.

● **Against The Grain Theatre.** *Death&Desire.* Schubert: Die schöne Müllerin; Olivier Messiaen: Harawi. Krisztina Szabó, mezzo; Stephen Hegedus, bass-baritone; Topher Mokrzewski, piano; Joel Ivany, stage director. Neubacher Shor Contemporary, 5 Brock Ave. 416-546-3683. \$35-\$70. Preview May 21(Richard Bradshaw Amphitheatre, noon). Jun 2, 3, 4, 5, 8pm:

● **Alexander Showcase Theatre.** *Sweeney Todd. The Demon Barber of Fleet Street.* Al Green Theatre, 750 Spadina Ave. 416-324-1259. \$32; \$27(sr/st). Runs May 1-10, start times vary.

● **Arts Etobicoke and Lakeshore Arts.** Dancing in the Third Act. A Signature Project for Cultural Hotspot West: Etobicoke. Conceived and choreographed by Randy Glynn. Silverthorn Collegiate Institute, 291 Mill Rd. 416-622-8731 x226. Free. Free parking. Runs May 20-22, 8pm.

● **Canadian Children's Opera Company.** *Alice in Wonderland.* By E. Gay and Albano. Based on novel by Carroll. Guest: Benoit Boutet, tenor (White Rabbit); Chamber Orchestra; Ann Cooper Gay, conductor. Harbourfront Centre Theatre, 231 Queens Quay W. 416-973-4000. \$35; \$20(sr); \$15(st/child). Runs May 8-10, start times vary.

● **Canadian Opera Company.** *Barber of Seville.* Rossini. Joshua Hopkins, baritone (Figaro); Alek Shrader/Bogdan Mihai, tenor (Almaviva); Serena Malfi/Cecelia Hall, mezzo (Rosina); Renato Girolami/Nikolay Didenko, bass (Bartolo); Robert Gleadow/Burak Bilgili, bass (Basilio); COC 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). May 2,7,9,13,19,21, 22(start times vary).

● **Canadian Opera Company.** *Bluebeard's Castle/Erwartung.* Bartók and Schoenberg. John Relyea, bass-baritone (Duke Bluebeard); Ekaterina Gubanova, mezzo (Judith); Krisztina Szabó, mezzo (Woman); COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$49-\$424; \$22(under 30). May 6,8,10,12,14,16,23(start times vary).

● **Canadian Stage Company.** Robert Lepage: *Needles and Opium.* Marc Labrèche and Wellesley Robertson III. Bluma Appel Theatre; St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-3110. \$99-\$24. Runs to May 10, start times vary.

● **Civic Light-Opera Company.** *South Pacific.* Richard Rodgers, composer; Oscar Hammerstein II, book; Based on Tales of the South Pacific by James Michener. Joe Cascone, Jennifer Dewar; Barbara Boddy, David Haines, Kent Tisher and more. Zion Cultural Centre, 1650 Finch E. 416-755-1717. \$28. Runs May 1-10, start times vary.

● **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

Baedke (Eva Braun); other performers.

Tranzac Club, 292 Brunswick Ave. 844-200-2674. \$40; \$20(sr/st). May 1, 7:30pm.

● **Koffler Centre for the Arts/Acting Up Stage Company/Why Not Theatre.** *Ballad of the Burning Star.* Co-created by George Mann and Nir Paldi. The Theatre Centre, 1115 Queen St. W. 416-538-0988 www.burningstar.ca. \$50-\$20. Runs May 19-24.

● **Lower Ossington Theatre.** *American Idiot.* Music by Green Day. Lyrics and Book by Billie Joe Armstrong. 100A Ossington Ave. 416-915-6747 www.lowerossingtontheatre.com. \$59.99-\$49.99. Runs May 1-24, start times vary. 14+

● **Lower Ossington Theatre.** *Hedwig and the Angry Inch* by John Cameron Mitchell. 100A Ossington Ave.. 416-915-6747. \$49.99. Runs to Jun 13, start times vary.

● **Lower Ossington Theatre.** *Princess Pop: A Celebration of Wishes.* 100A Ossington Ave.. 416-915-6747. \$44.99-\$34.99. Runs to Jun 28, start times vary.

● **Milton Youth Theatre Productions.** *Doctor Dolittle Jr.* A New Musical. Milton Centre for the Arts, 1010 Main St. E., **Milton**. 905-875-7674. \$20; \$17(sr/st); \$15(under 12). Runs May 21-23, start times vary.

● **Onstage Productions.** *Spring Fling.* Fairview Library Theatre, 35 Fairview Mall Dr. 416-556-9552. \$20. May 2, 8pm.

● **Opera by Request.** *Mozart: Idomeneo.* Annex Singers with Maria Case, conductor; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. \$20. May 23, 7:30pm. See section A for more details.

● **Opera by Request.** *Thomas: Hamlet.* William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. \$20. May 9, 7:30pm. See section A for more details.

● **Opera by Request.** *Verdi: Luisa Miller.* William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. \$20. May 15, 7:30pm. See section A for more details.

● **Peggy Baker Dance Projects.** *Ilocus plot.* World premiere. Dancers: Ric Brown; Sarah Fregeau; Kate Holden; Sean Ling; and Sahara Morimoto; Fides Krucker, 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 May 1-3, 8:30pm.

● **Serenata Singers.** *Hits of Hollywood and Broadway.* Guest: Justin Bacchus, tenor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough**. 416-699-5798. \$25/\$20(adv). May 5, 6(start times vary).

● **Singing Out.** *Showstopper: Tribute to Broadway.* Highlights from Broadway musicals. Jody Malone, conductor; Beth Hanson, piano. Glenn Gould Studio, 250 Front St. W. 416-205-5551. \$25; \$20(st); \$15(child). Jun 6, 3pm and 7:30pm.

● **Sony Centre for the Performing Arts.**

BJM - Les Ballets Jazz de Montréal. Works by Benjamin Millepied; Andonis Foniadakis; and Barak Marshall. 1-855-872-SONY (7669) www.sonycentre.ca. \$95-\$55. May 23, 8pm.

● **Tafelmusik.** *J.S. Bach: The Circle of Creation.* Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39-\$89. 6pm: Pre-concert public lecture by Alison Mackay. Also May 6,7,8,9,10 and 12(George Weston Hall). Times vary. See section A for more details.

● **Talisker Players.** *Heroes, Gods and Mortals: encounters with Olympian gods and goddesses, in various guises.* Carla Huh-tanen, soprano; Andrea Ludwig, mezzo; Ross Manson, reader; Talisker Players. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-466-1800. \$35; \$25(sr); \$15(st). 7:15: Pre-concert chat. May 12 and 13, 8pm. See section A for more details.

● **Tapestry Opera/Scottish Opera.** *M'dea Undone (world premiere).* Chan, libretto; Harris, composer. Lauren Segal (M'dea); Peter Barrett (Jason); James McLean (President); and Jacqueline Woodley (Dahlia); Tim Alberty, director; Jordan de Souza, conductor. Holcim Gallery, Evergreen Brickworks, 550 Bayview Ave. 416-537-6066 x243. \$50/\$75(adv)/\$95(premier adv). May 26-29, 8:30pm.

● **Theatre Scarborough.** *9 to 5: The Musical.* Music and Lyrics by Dolly Parton; Book by Patricia Resnick. Jill McMillan (Violet Newstead); Kate Wise (Judy Bernly); Ashley Medeiros-Felix (Doralee Rhodes); Ted Powers (Franklin Hart, Jr); Meg Gibson (Roz Keith). Scarborough Village Theatre, 3600 Kingston Rd., **Scarborough**. 416-267-9292. \$27. Runs May 7, 8, 9, 10, 14, 15, 16, 21, 22, 23; Start times vary.

● **Toronto Beaches Children's Chorus.** *Oliver!* Berkeley Street Theatre, 26 Berkeley St. 416-698-9864. \$20; \$10(under 15). May 1 and 2, start times vary.

● **Toronto Consort.** *The Play of Daniel.* Medieval song, chant, dance and processions (English-language Canadian premiere). David Fallis, translator and conductor. Trinity St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$26-\$61; \$21-\$55(sr); \$10(Club Consort tickets 30 and under). 7:00: pre-concert talk. Runs May 23-24, start times vary. See section A for more details.

● **Toronto Masque Theatre.** *Les Indes Mécaniques and The Anahtar Project.* Rameau. Andrew Downing, conductor. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. 416-973-4000x1. \$20-\$50. May 14 and 15, 8pm.

● **Toronto Operetta Theatre.** *Earnest, The Importance of Being.* Comedy based on Oscar Wilde play. Music by Victor Davies; libretto by Eugene Benson. Larry Beckwith, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$72-\$95. Runs May 1-3, start times vary. See section A for more details.

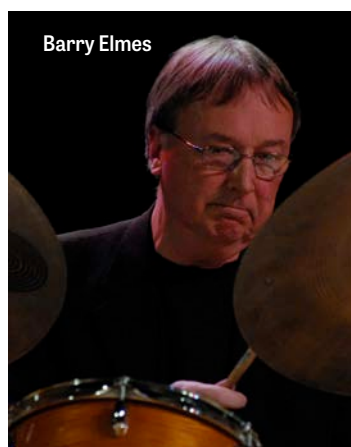
● **Westben.** *Fiddler on the Roof.* Book by Joseph Stein, music by Jerry Boch, lyrics by Sheldon Harnick, based on stories by Sholem Aleichem. Andrew Tees (Tevye); Kimberly Dafoe (Golda); Donna Bennett (Fruma Sarah); Westben Festival Chorus & Friends; Edward Franko, director. The Barn, 6698 County Rd. 30, Campbellford. 1-877-883-5777. \$39; \$37(sr); \$15(st); \$5(youth). June 6,7,13,14(mat); June 12 (eve).

In Equal Measure

BOB BEN

When I think of contemporary jazz musicians who are both great singers and great pianists in equal measure, three names rise to the top of the list: NYC-based Brenda Earle Stokes and Laila Biali (both Canadian-born), and the Nova Scotia native, relatively new to the Toronto Jazz scene, **Steve Amirault**. The latter, though primarily known as a pianist, will occasionally bust out the mic and sing a tune or two. And when he does, it's the warm timbre and the conversational phrasing that will draw you in. It almost sounds effortless, until you remember how much work he must have put into mastering both these instruments — yes, the voice is an instrument — to such a degree where he can be expressive and free with both at the same time.

On May 15, Steve will be leaving to do a solo voice/piano gig in Korea for four months. So before he leaves, don't forget to check out some of his gigs, the last in Toronto until autumn: May 1 and 10 (at Hirut and The Local Gest, respectively), with trios led by drummer Chris Wallace, who is, like Amirault, a recent arrival on the Toronto scene, and May 2 at Chalkers Pub, in his own trio, featuring jazz veterans Jim Vivian on bass and Barry Elmes on the drums. The group will be playing some of Amirault's original music, mixed in with selections from the standard repertoire. "I'm very happy to have Jim and Barry on the gig," he says, "Jim and I have recorded and toured



Barry Elmes

together and it's always fantastic to work with him. This will be my first time sharing the stage with Barry Elmes. Barry is a great drummer and I'm really looking forward to our musical meeting."

Barry Elmes, by the way, will be leading his own group a week later at the Home Smith Bar, a classy, intimate venue, complete with stone walls, fine wine and the obligatory fireplace. The Home Smith doesn't charge a cover for the top quality musicians they showcase — that

cost is covered by the food and drinks, which you will inevitably be tempted into purchasing if you catch a whiff or a glimpse of someone else's dinner!

Extraordinarily well-versed in the tradition, insistently original both as a drummer and a composer, with an enviable musical resume that includes Tommy Flanagan, Dizzy Gillespie, Charlie Haden, Joe Henderson and more, Elmes (and the ensembles he leads), puts on a show that is not easily passed up; when he plays two nights in a row at the same venue, I go both nights. And so should you.

The Toronto Jazz Festival begins next month, and, of course, the official listings can be found at torontojazz.com — but check back here in June for those listings in great detail and more. Aren't you excited? I'm excited.

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

D. In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725
120diner.com (full schedule)
May 29 6pm Voice, Bass, & Sax: Ori Dagan, Jordan O'Connor, & Allison Young PWYC.

80 Gladstone

80 Gladstone Ave. 416-516-7199
80gladstone.com (full schedule)

Alleycatz

2409 Yonge St. 416-481-6865
alleycatz.ca
All shows: 9pm unless otherwise indicated. Call for cover charge info.
Every Mon 8pm Salsa Night w/ Frank Bischun and free lessons. **Every Tue** 8:30pm Bachata Night w/ DJ Frank Bischun and free lessons. **Every Wed** 8:30pm Carlo Berardinucci Band. No Cover. **May 1, 2** Taxi. **May 8** The Universal Boogie Band. **May 9** Soular. **May 15, 16, 22, 23** Lady Kane. **May 29** Ninetimes Band. **May 30** Sound Parade.

Annette Studios

566 Annette St. 647-880-8378
annettestudios.com
Every Mon 9:30pm Jazz Jam w/ Jared Goldman Quintet. Suggested donation \$12/\$9(st).

Artword Artbar

15 Colbourne St., Hamilton. 905-543-8512
artword.net (full schedule)
May 2 8pm Marcelo Puente \$10. **May 6** 8pm The Shoeless: Frank Evans (banjo), Eli Bender (cello), Emilyn Stam (5-string fiddle) \$10. **May 8** 8pm Art Crawl with Sophia Perlman & Friends PWYC. **May 9** 8pm Michael Pickett \$20. **May 14** 8pm John Imre \$10.

Blakbird, The

812b Bloor St. West 647-344-7225
theblakbird.com (full schedule)
May 22 African DJ Jelly.

Bloom

2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: 19+. Call for reservations.
May 7 7pm Jorge Lopez Trio \$45 (with dinner). **May 10** 7pm Broadway Trio: Heather Bambrick, Diane Leah, Julie Michels \$95 (with dinner). **May 28** 7pm Elizabeth Shepherd (voice) Trio with Scott Kemp (bass), Michael Occhipinti (guitar) \$45 (with dinner).

Castro's Lounge

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

C'est What

67 Front St. E (416) 867-9499
cestwhat.com (full schedule)
May 2, 16, 30 3pm The Hot Five Jazzmakers No cover/PWYC.

Chalkers Pub, Billiards & Bistro

247 Marlee Ave. 416-789-2531
chalkerspub.com (full schedule)
Every Wed 8pm Girls Night Out Jazz Jam w/ host Lisa Particelli PWYC. **May 2** 6pm Steve Amirault (voice, piano) Trio with Jim Vivian (bass, Barry Elmes (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 Abbatangeli No cover.

Dominion on Queen

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

Emmet Ray, The

924 College St. 416-792-4497
theemmetray.com (full schedule)
All shows: No cover/PWYC
May 4 9pm Adrean Farrugia. **May 7** 9pm John-Wayne Swingtet: Wayne Nakamura (guitar), Abbey Sholzberg (bass), John Farrell (guitar).

Fat City Blues

890 College St. 647-345-8282
May 8 9pm Jazz Money No cover.

Flying Beaver Pubaret, The

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

Free Times Cafe

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

Garage @ CSI Annex, The

720 Bathurst St. 416-619-4621
livefromtheannex.com
May 5 'Live From the Annex' monthly Cabaret official opening \$15(adv).

Gate 403

403 Roncesvalles Ave. 416-588-2930
gate403.com
All shows: PWYC.
May 1 5pm Collette Savard Jazz Duo; 9pm Fraser Melvin Blues Band. **May 2** 5pm Bill Heffernan and His Friends; 9pm Melissa Boyce Jazz & Blues Band. **May 3** 5pm Peter Kauffman Jazz Trio; 9pm Ben Walker Jazz Trio. **May 4** 5pm Mike Daley Jazz Trio; 9pm Michael O'Grady with His Friends. **May 5** 5pm Howard Willett Blues Duo; 9pm Bruce Chapman Blues Duo with featured guests. **May 6** 5pm Phill Albert Swing Trio; 9pm Julian Fauth Blues Night. **May 7** 5pm Johnny Cox and the Magnetic Line; 9pm Melanie Brûlée's Band. **May 8** 5pm Denielle Bassels Jazz Band. **May 9** 5pm Bill Heffernan and His Friends; 9pm Root Down Trio. **May 10** 5pm Hans Luchs Jazz Quartet (Chicago); 9pm Christopher Platt: CP3. **May 11** 5pm Clela Errington Root Music Duo; 9pm Chris Staig Trio. **May 12** 5pm Sarah Kennedy and Matt Pines Jazz Duo; 9pm Bartosz Hadala Group. **May 13** 5pm Christopher Rumball with Friend; 9pm Julian Fauth Blues Night. **May 14** 5pm Roger Chong Jazz Band; 9pm Kevin Laliberté Jazz & Flamenco Trio. **May 15** 5pm Ken Taylor: Fixin's Jazz Trio; 9pm Lisa Hutchinson Blues Quartet. **May 16** 5pm Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. **May 17** 5pm Rob Thaller & Joanna Reynolds Jazz Duo; 9pm Steve Farrugia Jazz Quartet. **May 18** 9pm Jazz Forge. **May 19** 5pm Chris Reid Jazz Band; 9pm The Big City Trio Feat. Wendy Irvine. **May 20** 5pm Concord Jazz Quintet; 9pm Julian Fauth Blues Night. **May 21** 9pm Annie Bonsignore Jazz Duo or Trio. **May 22** 5pm Leigh Graham

Jazz Duo; 9pm *Tiffany Hanus Jazz Band*. **May 23** 5pm *Bill Heffernan and His Friends*; 9pm *Donné Roberts Band*. **May 24** 5pm *Ken McDonald Jazz Band*; 9pm *Ed Sweetman: Perspectives*. **May 25** 5pm *Jay Jazz Trio*; 9pm *Kalya Ramu Jazz Band*. **May 26** 5pm *Jordan Saull Jazz Trio*; 9pm *Simone Morris Jazz Trio*. **May 27** 9pm *Julian Fauth Blues Night*. **May 28** 5pm *G Street Jazz Trio*; 9pm *Cyndi Carleton: At Ease Music*. **May 29** 5pm *Linda Carone Jazz Band*; 9pm *Kurt Lund Jazz Quartet*. **May 30** 5pm *Bill Heffernan and His Friends*; 9pm *"The Pearl Motel"*. **May 31** 5pm *Cheryl White Rhythm & Blues Band*; 9pm *Karl Silverira Jazz Trio*.

Grossman's Tavern

379 Spadina Ave. 416-977-7000
grossmanstavern.com (full schedule)
All shows: No cover (unless otherwise noted). **May 1** 6pm *Sandi Marie & Under the Bus Jam*; 10pm *Combo Royal*. **May 2** 4:30pm *The Happy Pals*; 10pm *Caution Jam*. **May 3, 10** 4:30pm *New Orleans Connection All Star Jazz Band*; 10pm *The National Blues Jam with Brian Cober*. **May 4** 10pm *Transgalactic Skankers (Blue World Jam)*. **May 5** 9:30pm *Django Gypsy Jam*. **May 6** 10pm *Bruce Domoney*. **May 7** 10pm *Starship Experience*. **May 9** 4:30pm *The Happy Pals*; 10pm *Chloe Watkinson*. **May 11** 10pm *The Band Called 'No Band Required'*.

Habits Gastropub

928 College St. 416-533-7272
habitsgastropub.com (full schedule)
May 1 9pm *Chelsea McBride Group*. **May 2** 9pm *Chris Wallace Trio*. **May 8** 9pm *Laura Fernandez Trio*. **May 9** 9pm *Chris Platt Trio*. **May 16** 9pm *David Rubel*.

Harlem Restaurant

67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info. **May 1, 8, 15, 22, 28** *Dave Hutchinson Jazz & Blues Band*. **May 2** *Liz Loughrey & Adrian X*. **May 4, 11, 18, 25** *Neil Brathwaite*. **May 9** *Gyles*. **May 16** *Sean Stanley and Sokhna-Dior*. **May 23** *Kristin Fung*. **May 30** *Madette*.

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560
Every Sun 3pm *Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B*. **May 27** 3:30pm *Open Mic Brigade: Jazz/world/spoken word*. Hosted by *Robbie Patterson*, and *Mathieu Alepin PWYC*. **May 12, 26** 8pm *Finger Style Guitar Association PWYC*. **May 15** 8pm *Arlene Pecular and Wonder Woman PWYC*/10. **May 29** 9pm *Hirut Hoot Cabaret* \$5.

Home Smith Bar – See Old Mill, The

Hugh's Room

2261 Dundas St. W. 416-531-6604
hughsroom.com
All shows: 8:30pm (unless otherwise noted). **May 1, 2** "Borrowed Tunes" 8th Anniversary – *The Music of Neil Young* \$32(adv)/\$35(door). **May 3** 11am *Michael Johnston Music Studio – 8th Annual Student Recital & Spring Celebration* \$15(adult)/\$11(children); 8:30pm *For the Love of Pete – A Tribute to Pete Seeger* \$25(adv)/\$30(door).

May 5 10am *Toronto Ravel* \$15. **May 6** *David Lindley* \$30(adv)/\$33.50(door). **May 7** *David Rotundo Band with special opening acoustic blues set by Danny Marks* \$20(adv)/\$22.50(door). **May 8** *Tinsley Ellis* \$30(adv)/\$35(door). **May 9** *Luke & the Apostles* \$20(adv)/\$22.50(door). **May 11** 8pm *The Doug Alcock Band* \$20(adv)/\$25(door). **May 14** *Jewish Music Week presents What's It All About – The Burt Bacharach/Hal David Songbook* \$25(adv)/\$30(door). **May 15** *Tower of Song: A Creative Tribute to Leonard Cohen* \$18(adv)/\$20(door). **May 17** *Craig Car diff* \$20(adv)/\$22.50(door). **May 19, 20** *The Legendary Ian Tyson – CD Release – Camero Vaquero* \$65(adv)/\$70(door). **May 21** *Russell Drago Trio* \$22.50(adv)/\$25(door). **May 22** 6th annual birthday celebration of the music of *Bob Dylan – On a Night Like This – Robert Morgan & Friends* \$22.50(adv)/\$25(door). **May 23** 7:30pm *Tin Pan North* \$20(adv)/\$22.50(door). **May 24** *Mad Dogs & The Englishmen – The Music of Joe Cocker & Leon Russell* \$40(adv)/\$45(door). **May 26** *Jane Harbury presents Discoveries* \$15(adv)/\$17(door). **May 27** *Celebrating the Music of Oliver Schroer* \$20(adv)/\$22.50(door). **May 28** 8pm *Regeneration Community Services Benefit Concert* \$30(adv)/\$35(door). **May 29** *The Vaudevillian* \$15(adv)/\$18(door). **May 30** *Jory Nash – CD Release* \$22(adv)/\$25(door). **May 31** 8pm *Awakening* \$15(adv)/\$18(door).

Jazz Bistro, The

251 Victoria St. 416-363-5299
jazzbistro.ca
May 1, 2 9pm *Alex Goodman (guitar) Quintet with Andrew Downing (cello), Felicity Williams (voice), Michael Davidson (vibes), Rogerio Boccato (percussion)* \$15. **May 3** 12 noon *Sunday Brunch with Eli Pasic* \$5; 7pm *The Heilig Manoeuvre CD Release: "Wait, There's More!" with Henry Heilig (bass), Alison Young (sax), Stacie McGregor (piano), Charlie Cooley (drums)* \$12. **May 4, 5** 7pm *JAZZ.FM91 Piano Series: Dick Hyman* \$27.50. **May 6** 8pm *Jane Bunnnett (flute, soprano sax) with Maqueque: Yissy Garcia (drums), Dayme Arceno (percussion), Yusa (guitar, bass) Danae (piano), Magdelys (hand percussion)* \$15. **May 7** 7:30pm *Shuffle Demons* \$5; 9pm *Jane Bunnnett (flute, soprano sax) with Maqueque: Yissy Garcia (drums), Dayme Arceno (percussion), Yusa (guitar, bass) Danae (piano), Magdelys (hand percussion)* \$25. **May 9** 7:30pm *Barbra Lica* \$5; 9pm *Jane Bunnnett (flute, soprano sax) with Maqueque: Yissy Garcia (drums), Dayme Arceno (percussion), Yusa (guitar, bass) Danae (piano), Magdelys (hand percussion)* \$25. **May 10** 12 noon *Mother's Day Brunch feat. Colin Hunter with the Anthony Terpstra Seventen* \$5; 7pm *Ori Dagan (voice) with Ross MacIntyre (bass), Adrean Farrugia (piano)* \$15. **May 13, 14** 9pm *Jovino Santos Neto with Jamey Haddad*. **May 15, 16** 9pm *Carol Sloane (voice) and Bill Charlap (piano)* \$25. **May 17** 12 noon *Sunday Brunch with Eli Pasic* \$5; 7pm *Beth Anne Cole (voice) "I Love a Gershwin Tune" with Richard Whiteman (piano)*. **May 19** 8pm *Eliza Pope (voice) CD*

Release with Mark Kieswetter (piano), Ross MacIntyre (bass), Eric St. Laurent (guitar), Maxwell Roach (drums) \$10. **May 20** 8pm *Caribbean Jazz Collective: Andrew Stewart (bass), Neil Brathwaite (sax), Gareth Burgess (steel pan) Eddie Bullen (piano), Joaquin Nunez Hidalgo (percussion)* \$15. **May 21, 22, 23** 8pm (May 21)/9pm (May 22, 23) *PJ Perry (sax) Quartet with Neil Swainson (bass), David Restivo (piano), Terry Clarke (drums)* \$15 (May 21, 22)/\$20 (May 23). **May 24** 12 noon *Sunday Brunch with Eli Pasic* \$5; 7pm *Ilana Waldston* \$15. **May 26** 8pm *Aimee Butcher (voice) with Chris Pruden (piano), Brandon Wall (guitar), Jeff Deegan (bass), Robin Claxton (drums)* \$15. **May 27** 8pm *The Vintage Souls: Leah Canali (voice), Todd Pentney (piano), Mike Meusel (bass), Mackenzie Longpre (drums), Alison Au (sax)* \$12. **May 28** 9pm *The Jeanine Mackey (voice) Band with Lou Bartolomucci (guitar), Matt Horner (keyboards), Steve Lucas (bass), John Johnson (saxophones), Al Cross (drums), Quisa Wint (voice), Sherie Marshall (voice)* \$15. **May 31** 12 noon *Sunday Brunch with Eli Pasic* \$5; 7pm *Kat Langdon (voice) with Ewan Farcombe (piano), George Cherny (bass)* \$15.

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., **Waterloo**. 226-476-1565
kwjazzroom.com (full schedule)
All shows: 8:30pm-11:30pm unless otherwise indicated. Attendees must be 19+.
May 1 *Ryan Cassidy (sax, flute) Quintet with Sean Solakis (trumpet), Paul Stouffer (keys), Greg Prior (bass), Don McDougall (drums)* \$15. **May 2** *Ethan Ardelli (drums) Quartet with Luis Deniz (sax), Reg Schwager (guitar), Devon Henderson (bass)* \$18. **May 8** *Brad Cheeseman Group* \$18. **May 9** *Adrean Farrugia (piano) Trio with Jim Vivian (bass), Ted Warren (drums)* \$16. **May 14** 6:30pm *Tower of Song – A Creative Tribute to Leonard Cohen* \$25. **May 15** *John Zadro Trio* \$15/\$8(st). **May 16** *Derek Hines Little Big Band* \$20. **May 22** *Ron Fetkete (piano) Quintet with Mike Malone (trumpet), Mike Filice (sax, flute), Clark Johnston (bass), Joel Haynes (drums)* \$16. **May 23** *From NYC: Melissa Stylianou (voice) Group with Jamie Reynolds (piano), Dan Fortin (bass), Nick Fraser* \$20. **May 24** 8pm *VICO: Sound of Dragon* \$20(adv)/\$25(door). **May 29** *Rob Gellner Sextet* \$16 **May 30** *Elizabeth Shepherd Quartet (Montreal)* \$20/\$10(st).

Joe Mama's

317 King St. W 416-340-6469
joemamas.ca
Every Tue 6pm *Jeff Eager*. **Every Wed** 6pm *Thomas Reynolds & Geoff Torrnn*. **Every Thurs** 9pm *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 Childs (drums)*.

KAMA

214 King St. W. 416-599-5262
kamaindia.com (full schedule)
All shows: 5pm-8pm.
May 7 *Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) feat. Shirantha Beddage (bari sax)*. **May 14** *Canadian Jazz Quartet: Frank Wright (vibes), Ted*

Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) feat. William Carn (trombone). **May 21** *Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) feat. Drew Jurecka (violin)*. **May 28** *Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) feat. Jake Koffman (sax)*.

La Revolucion

2848 Dundas St. W 416-766-0746
restaurantlarevolucion.com (full schedule)

Local Gest, The

424 Parliament St. 416-961-9425 (call for concert schedule)
Jazz Sundays 4:30pm-7:30pm. No cover.

Lula Lounge

1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
May 17 3:30pm *Chris Butcher, Jeremy Ledbetter, Justin Gray, Lowell Whitty* Free before 8pm; 10:30pm *Café Cubano* \$15. **May 2** 10:30pm *Raul Barboza y su Orquesta* \$15. **May 3** 11am *Jorge Maza, Freddy Suarez* \$15; 8:30pm *Klox, Snowday, DJ Medicineman* \$15. **May 5** 9pm *DJ Alberth Moreno* Free before 10pm, \$10 after 10pm. **May 6** 8pm *Kobtown & Nomadic Massive* \$10. **May 7** *Quique Escamilla + Souljazz Orchestra* \$10. **May 8** 7:30pm *Luanda Jones, Mark Kelso, George Koller* Free before 8pm; 10:30pm *Café Cubano* \$15. **May 9** 10:30pm *Lula All Stars* \$15. **May 10** 11am *Jorge Maza, Freddy Suarez* \$15; 6:45pm *Josefina Torres, Joyce Aldrich* \$25. **May 13** 8pm *Sultans of String, Jorge Maza y La Tipca Toronto, Yani Borrell, Changui Havana, Café Cubano, El Quinto, Salsa Brava, Dominic Mancuso, and Son Ache* \$20. **May 15** 10:30pm *Changui Havana* Free for women before 10pm, \$15. **May 16** 10:30pm *Ricky Franco* \$15. **May 17** 11am *Jorge Maza, Freddy Suarez* \$15; 9:30pm *Los Otros* \$10. **May 22** 7:30pm *Max Sennit Trio* Free before 8pm; 10:30pm *Son Ache* Free for women before 10pm, \$15. **May 23** 10:30pm *Moda Eterna* \$15. **May 24** 11am *Jorge Maza, Freddy Suarez* \$15; 8pm *Eric St. Laurent, Diane Roblin* \$15. **May 25** 7pm *Andy de Campos* \$20 (includes CD). **LULAWORLD FESTIVAL: May 27-June 6: May 27** 7pm *Dance Migration, Irineu Nogueira, Alysson Bruno* \$20; 9:30pm *Mar Aberto Sound System, T.Dot Sound Crew* \$10(adv)/\$15(door). **May 28** 8pm *Dwayne Morgan, Winston Farrell, El Jones, Adrian Green, Ainsley Burrows, Hyf GypsySun* \$15. **May 29** 7:30pm *Alexis Baro, Roberto Riveron, Christian Overton, Jorge Betancourt, Pablosky Rosales, Luisito Orbegoso, Jorge "Papioso" Torres* Free before 8pm; 10:30pm *Lula All Stars* \$20. **May 30** 10:30pm *Conjunto Lacalú*. **May 31** 11am *Jorge Maza, Freddy Suarez* \$15; 8pm *Ron Davis, The Lombard Twins* \$20(adv)/\$25(door). **June 3** 8pm *Amai Kuda & Y Josephine* \$12(adv)/\$15(door); 9:30pm *Ogguere* \$12(adv)/\$15(door). **June 4** 7pm *Jorge and Yuri López, Rubén Vazquez, Laura Fernández, Valeria Matzner, Elana Cuevas, Alec Dempster, Kali Niño, Rosy Cervantes, Pablosky Rosales and Irene Torres* \$12(adv)/\$15(door); 9:30pm *Heavyweights Brass Band, Jay Douglas* \$12(adv)/\$15(door). **June 5** 10:30pm *Jesus Aleman, La Reunion* \$15(adv)/\$20(door). **June 6** 10:30pm *Herman Olivera and the Lula All Stars* \$15(adv)/\$20(door).

D. In the Clubs (Mostly Jazz)

Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440
manhattans.ca (full schedule)
All shows: PWYC.
May 3, 24 Stan Chang. **May 5, 19** Brad Halls. **May 6** John Zadro. **May 8** Hans Luchs Quartet. **May 10** Thomas Hammerton.
May 12, 26, 31 Paul Taylor. **May 13, 27** Jokela/Vogan/Cooley. **May 14** Joni Nehrita Duo.
May 20 Accent Trio. **May 22** John McLeland + Jesse Turton. **May 23** Christine Aziz + Bartosz Hadala. **May 28** Mary-Catherine McNinch Pazzano Trio.

Mezzetta Restaurant

681 St. Clair Ave. W 416-658-5687
mezzettareastaurant.com (full schedule)
All shows: 9pm, \$8 (unless otherwise noted).
May 6 Rob Pilitch (guitar) & Neil Swainson (bass). **May 13** Dave Young (bass) & Reg Schwager (guitar). **May 20** 8pm Dino Toledo (guitar) & Fernando Gallego (voice). No cover. **May 27** Bernie Senensky (piano) & Dave Young (bass).

Mod Club, The

722 College St. 416-588-4663
themodclub.com

Monarch Tavern

12 Clinton St. 416-531-5833
themonarchtavern.com (full schedule)
May 11 7:30pm Martin Loomer & His Orange Devils Orchestra \$10. **May 28** 9pm Red Ride Tour 2015 with Derek Miller, Cris Dereksen, Kristi Lane Sinclair & Christa Couture \$10.

Monarchs Pub

At the Eaton Chelsea Hotel
33 Gerrard St. W. 416-585-4352
monarchspub.ca (full schedule)
All shows: 8pm-midnight. No cover.
May 6 Laura Hubert. **May 7** Wicked Grin. **May 13** Diane Roblin's 'Reconnect'. **May 14** Mark Stafford. **May 20** Jordana Talsky Quartet. **May 21** Brandon Santini. **May 27** Michael Danckert. **May 28** The Jack de Keyzer Band.

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com (full schedule)
All shows: 2pm-5pm. No cover.
May 3 At Ease. **May 10** Stacey MacIntyre. **May 17** Allyson Morris. **May 24** Laura Hubert & Brendan Davis. **May 31** Lisa Particelli's 'Girls Night Out' Jazz Jam.

Musideum

401 Richmond St. W., Main Floor
416-599-7323
musideum.com (full schedule)
May 1 8pm Russ Nolan (sax) CD Release with Daniel Barnes (drums), Jeremy Ledbetter (piano), Jesse Dietschi (bass) \$20. **May 10** 3pm Georgia Steel & Rick Maltese \$25/\$20(st). **May 15** 8pm GAME.SET.TRAP: Donny Milwalkee (drums), Darryl Joseph-Dennie (keyboards), Stacey Shopsowitz (bass) and featured guests \$15.

Nawlins Jazz Bar & Dining

299 King St. W. 416-595-1958
nawlins.ca
All shows: No cover/PWYC.

Every Tue 6:30pm Stacie McGregor. **Every Wed** 7pm Jim Heineman Trio. **Every Thu** 8pm *Nothin' But the Blues w/ guest vocalists.* **Every Fri** 8:30pm All Star Bourbon St. Band. **Every Sat** 6:30pm Sam Heinman; 9pm All Star Bourbon St. Band. **Every Sun** 7pm Brooke Blackburn.

Nice Bistro, The

117 Brock St. N., **Whitby**. 905-668-8839
nicebistro.com (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: 7:30pm-10:30pm
May 1 Bernie Senensky (piano) Trio with Neil Swainson (bass), Terry Clarke (drums). **May 2** Sean Bray's (guitar) Peach Trio with Mark Dunn (bass), David MacDougall (drums). **May 7** Shannon Gunn (voice) Trio with Neil Swainson (bass), Brian Dickinson (piano). **May 8** Jake Wilkinton (trumpet, piano) Trio with Jon Meyer (bass), Lee Wallace (guitar). **May 9** Barry Elmes (drums) Quartet with Perry White (sax), Reg Schwager (guitar), Steve Wallace (bass). **May 14** Nancy Walker (piano) Trio with Kieran Overs (bass), Ethan Ardelli (drums). **May 15** Richard Underhill (sax) Trio with Ewan Farncombe (piano), Artie Roth (bass). **May 16** Mary Panacci (voice) Quartet with Anthony Panacci (piano), Paul Novotny (bass), Mark Kelso (drums). **May 21** Mark Kieswetter (piano) Trio with Ross MacIntyre (bass), Kevin Dempsey (drums). **May 22** Melissa Stylianou (voice) Quartet with Jamie Reynolds (piano), Dan Fortin (bass), Nick Fraser (drums). **May 23** Ron Westray (trombone, flugelhorn) Trio with Ross MacIntyre (bass), Anthony Michelli (drums). **May 28** Barbara Gordon (voice) Trio with Adrean Farrugia (piano), Pat Collins (bass). **May 29** Neil Swainson (bass) Trio with Rob Pilitch (guitar), Davide DiRenzo (drums). **May 30** Morgan Childs (drums) Trio with Jeff McLeod (piano), Neil Swainson (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.
May 2 Alex Dean (sax) Quartet with Chris Gale (sax), Pat Collins (bass), Ethan Ardelli (drums). **May 9** Norman Marshall Villeneuve's (drums) Jazz Message with Eric Boucher (piano), Artie Roth (bass), Bob Brough (sax), Alexis Baro (trumpet). **May 16** Bob Brough's (sax) 67th Birthday Celebration with Terry Clarke (drums), Adrean Farrugia (piano), Artie Roth (bass), and featured guests. **May 23** Allison Au (sax) Quartet with Trevor Giancola (guitar), John Meyer (bass), Ethan Ardelli (drums). **May 30** Sugar Daddies Sextet with Gord Sheard (piano), Jeff King (sax), Dave Dunlop (trumpet), Tom Bellman (guitar), Peter Howard (drums), Steve Conover (bass).

Poetry Jazz Café

224 Augusta Ave. 416-599-5299

poetryjazzcafe.com (full schedule)
All shows: 9pm

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com (full schedule)
May 11 10pm Reposadists Quartet: Tim Hamel (trumpet), Jon Meyer (bass), Jeff Halischuck (drums), Roberto Rosenman (guitar), with Sandy Alexander (voice).

Reservoir Lounge, The

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

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.ca (full schedule)
Call for cover charge info.
May 1 4pm Hogtown Syncopators; 6:30pm Parker/Abbott Trio; 9:45pm Laura Swankey Group. **May 2** 12 noon Danny Marks and Friends; 3:30pm N.O.J.O. (Neufeld Occhipinti Jazz Orchestra); 7:30pm The Brothers; 9:45pm Frank Botos Group. **May 3** 12 noon Humber Community Music Student Jazz Recitals; 9:30pm Miriam Snider (Vancouver). **May 4** 6:30pm Peter Hill Group; 9:30pm The Toronto Jazz Orchestra. **May 5** 6:30pm Matt Newton Trio; 9:30 Classic Rex Jam Hosted by Chris Gale. **May 6** 6:30pm Ross Wooldridge Group; 9:30pm Tim Ries Group (NYC). **May 7** 6:30pm Kevin Quain; 9:30pm Hans Luchs Organ Trio (Chicago). **May 8** 4pm Hogtown Syncopators; 6:30pm Parker/Abbott Trio; 9:45pm Norman Marshall Villeneuve (Montreal). **May 9** 12 noon Danny Marks and Friends; 3:30pm The Advocats Big Band; 7:30pm The Bacchus Collective; 9:45pm Mark Kelso's Jazz Exiles. **May 10** 12 noon Excelsior Dixieland Jazz Band; 3:30pm Red Hot Ramble; 7pm Jonno Lightstone's Klez Konnection; 9:30pm Rebecca Henessy's Fog. **May 11** 12 noon MusicFest; 6:30pm Peter Hill Group; 9:30pm Joe Sullivan Big Band (Montréal). **May 12** 12 noon MusicFest; 6:30pm Matt Newton Trio; 9:30 Classic Rex Jam Hosted by Chris Gale. **May 13** 12 noon MusicFest; 6:30pm Kevin Quain; 9:30pm Kirk MacDonald Quartet. **May 14** 12 noon MusicFest; 6:30pm Youth Jazz Canada: 2015 National Combo; 9:30pm Kirk MacDonald Quartet. **May 15** 4pm Hogtown Syncopators; 6:30pm Teri Parker Four; 9:45pm The Travelling Wall-barriers. **May 16** 12 noon Danny Marks and Friends; 3:30pm Tonight at Noon (Charles Mingus Tribute); 7:30pm The Bacchus Collective; 9:45pm The Travelling Wall-barriers. **May 17** 12 noon Excelsior Dixieland Jazz Band; 3:30pm Club Django; 7pm Joel Visentin's Bugaloo Squad; 9:30pm Eric Divito (New York). **May 18** 6:30pm Peter Hill Group; 9:30pm Mike Herriott & the OTR Band. **May 19** 6:30pm Matt Newton Trio; 9:30 Classic Rex Jam Hosted by Norbert Botos. **May 20** 6:30pm Ross Wooldridge Group; 9:30pm Jeff LaRoche. **May 21** 6:30pm Kevin Quain; 9:30pm Jesse Malone Group. **May 22** 4pm Hogtown Syncopators; 6:30pm Teri Parker Standards; 9:45pm Avi Granite Group (NYC). **May 23** 12 noon Danny Marks and Friends; 3:30pm Socialist

Night School; 7:30pm The Bacchus Collective; 9:45pm Ted Warren's Broadview. **May 24** 12 noon Excelsior Dixieland Jazz Band; 3:30pm Allison Toffan's Toronto Rhythm Initiative; 7pm Joel Visentin's Bugaloo Squad; 9:30pm Ethio-Jazz Project. **May 25** 6:30pm Peter Hill Group; 8:30pm John Macleod's Rex Hotel Orchestra. **May 26** 6:30pm Matt Newton Trio; 9:30 Classic Rex Jam Hosted by Chris Gale. **May 27** 6:30pm Ross Wooldridge Group; 9:30pm Michael Herring's WAY NORTH. **May 28** 6:30pm Kevin Quain; 9:30pm Michael Herring's WAY NORTH. **May 29** 4pm Hogtown Syncopators; 6:30pm Teri Parker Trio; 9:45pm Terra Hazelton Group. **May 30** 12 noon Danny Marks and Friends; 3:30pm Laura Hubert Group; 7:30pm The Bacchus Collective; 9:45pm Quinsin Nachoff Trio (NYC) featuring Dan Weiss. **May 31** 12 noon Excelsior Dixieland Jazz Band; 3:30pm Freeway Dixieland Band; 7pm Joel Visentin's Bugaloo Squad; 9:45pm Quinsin Nachoff Trio (NYC) featuring Dan Weiss.

Salty Dog Bar & Grill, The

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

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1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 9pm The Out Of Towners: Dirty Organ Jazz. **Every Tue** 6pm Julian Fauth.

Seven44

(Formerly Chick n' Deli/The People's Chicken)
744 Mount Pleasant Rd. 416-489-7931
seven44.com (full schedule)
May 4 7:30pm Advocats Big Band No cover. **May 11** 7:30pm Bob Cary Big Band No cover. **May 18** 7:30pm George Lake Big Band No cover.

Smiling Buddha, The

961 College St. 416-519-3332
smilingbuddha.ca (full schedule)
May 3 11am Laura Yiu Quintet, Jazz Money No cover.

Stori Aperitivo

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

Toni Bulloni

156 Cumberland St. 416-967-7676
tonibulloni.com (full schedule)
No cover. Saturday shows: 9pm. \$30 food/drink minimum. Sunday shows: 6pm. \$25 food/drink 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: Houndstooth. **Every Fri** 5pm The Foolish Things (folk). **May 3** 5pm Monk's Music. **May 15** 7:30pm Dust: The Quietest Big Band in the Known World. **May 19** 10pm The Ken McDonald Quartet. **May 26** 10pm Nick Fraser Presents. **May 27** 7:30pm Trevor Giancola. **May 29** 10pm The Ryan Driver Sextet.

E. The ETCeteras

Galas and Fundraisers

- May 11 7:00: **Flato Markham Theatre.** *Unveiling of the 2015/16 Diamond Series Season.* Performances from artists booked for next season. 101 Town Centre Blvd., **Markham.** 905-305-SHOW (7469); www.markhamtheatre.ca \$10 plus HST per person.
- May 21 6:00 (reception); 7:30 (show): **Sistering/Motion Clothing.** *13th Annual Funny Girls and Dynamic Divas – A Comedy and Music Cabaret.* Reception of hors d'oeuvres, silent auction, pop-up boutique, performance and dessert. Elvira Kurt, host; Sandra Shamas, comedian; Jilly Black and Amanda Martinez, vocalists; Jane Bunnett, sax/flute; and others. Glenn Gould Studio, 250 Front St. W. 416-926-9762 x233; www.sistering.org \$90.
- May 24 2:00: **Canadian Children's Opera Company.** *Artistic Director Ann Cooper Gay's Retirement Celebration.* COC Courtyard, 227 Front St. E. 416-366-0467. Free.
- June 6 6:00: **Ermanno Mauro Master Class.** *Annual Gala Dinner and Concert: "Les Belles Voce."* Arias for sopranos, tenors, baritones and bass. Ermanno Mauro, tenor; Nicole Bellamy, accompaniment; and others. The Columbus Centre Rotunda, 901 Lawrence Ave. W. jimmy@columbusperformingarts.com \$125; \$1000 for a table of 8.
- June 7 3:00 – 6:00: **Toronto Early Music Players Organization.** *Annual Fundraising Tea and Silent Auction.* Live music, free food and beverages; CDs, books and sheet music for sale. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-537-3733. Admission by tax-deductible donation.

Contests

- **Musicworks Magazine.** *2015 Contests for Electronic Music Composition and "Sonic Geography" Writing.* Cash prizes and winners published. Submit a 10-minute composition in one of the following genres: electroacoustic, acousmatic, glitch, turntable art, or video music; OR submit a 500-word essay describing how sound influences place and shapes your experience. **Deadline to apply: June 30.** www.musicworks.ca/contest

Demonstrations and Tours

- May 24 10:00am – 5:00: **Canadian Music Centre.** *Doors Open Toronto.* Explore the insides of our historic building (Chalmers House); live performances and workshops throughout the day. 20 St. Joseph St. 416-961-6601 x201. Free.

Festivals, Festivities

- May 2 8:00. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** HEAR NOW HERE. Performances by Allison Cameron, Dan Tapper and James Bailey. NAISA Space, 601 Christie St., Rm 252. \$10. www.deepwireless.ca
- May 3 1:30 – 3:30. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** SOUNDwalk with Susan Aaron, to celebrate Jane's Walk. Cedarvale Park/Ravine. Meet at Heath St. Entrance to St. Clair West Subway. Free. www.deepwireless.ca
- May 3 2:00 – 4:00: **Hamilton Philharmonic Orchestra.** *2015 What Next Festival of New Music: Coffee with the Composers.* Casual drop-in event with Christien Ledroit (HPO Composer-in-Residence), Abigail Richardson-Schulte and other composers featured in the festival. Mulberry Street Coffeehouse, 193 James St. N., **Hamilton.** 905-526-7756; hpo.org
- May 9 10:00am – 12:00 noon. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** Introducing Leslie to the Stop Farmer's Market. Performances by Knut Aufermann & Sarah Washington. The Stop Farmer's Market, The Covered Street, Artscape Wychwood Barns, 601 Christie St. Free. www.deepwireless.ca
- **Registration is now open for 2015 Culture Days.** Register early to start planning a Culture Days event in your community. Culture Days take place on September 25, 26 and 27, 2015. www.culturedays.ca
- May 22 8:00. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** TransX Transmission Art Symposium performances. Tonic Train (Knut Aufermann & Sarah Washington); Peter Flemming: VibWav. Wychwood Theatre, 601 Christie St., #176. \$15; \$10(st);

Free with TransX Symposium registration. www.deepwireless.ca

- May 23 8:00. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** TransX Transmission Art Symposium performances. Doug Van Nort: Sarah Boothroyd: A dispersion of elements. Wychwood Theatre, 601 Christie St., #176. \$15; \$10(st); Free with TransX Symposium registration. www.deepwireless.ca

- May 25 – 31, 12 noon – 5:00: **18th Annual Subtle Technologies Festival.** EN. MORENO: Sound art installations by Alexandra Gelis, Andrew Zealley and Mitchell Akiyama. Gladstone Hotel, 1214 Queen St. W., 1st floor.

Lectures, Salons, Symposia

- May 3 2:00: **Toronto Opera Club.** *"Out of My Mind": Schoenberg, Bartók and Expressionist Opera.* Lecture by Jeffrey L. Stokes, Assoc. Professor, Music Performance Studies, University of Western Ontario. Rm. 330, Edward Johnson Bldg., Faculty of Music, U of T, 80 Queen's Park. 416-924-3940. \$10.
- May 8 7:00: **Soundstreams Salon 21.** *Latin American Encounters.* Learn and hear how percussion instruments common in Latin American music have defined a multitude of musical styles. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free, PWYC reserved seating and gallery precludes available.
- May 12 2:30: **Oakville Opera Guild.** *Tea with Opera: The Life of an Opera Singer, a presentation with live singing.* Guest: Cassandra Warner, mezzo-soprano. Oakville Central Library Auditorium, Navy St., **Oakville.** 905-827-5678. \$10 (minimum donation). Proceeds to scholarship awarded annually to a young Canadian singer studying at U of T Opera Division.
- May 22-24. **14th Annual DEEP WIRELESS Festival of Radio & Transmission Art.** TransX Transmission Art Symposium. Register. Artscape Wychwood Barns, 601 Christie St. Wychwood Theatre, Rm. 176. \$70; \$40(st) https://naisa.ca/trans-x-registration/
- May 29 8:00: **Oakville Opera Guild.** *Tea with Opera.* Location and details TBA. 905-827-5678. \$10 (minimum donation). Proceeds to scholarship awarded annually to a young Canadian singer studying at U of T Opera

Division.

- May 30 9:00am – 4:30. **18th Annual Subtle Technologies Festival.** Speaker Series. Artscape Youngplace, 180 Shaw St.
- May 31 10:00am – 3:00. **18th Annual Subtle Technologies Festival.** Panel Discussions: Sounding/Surviving: the role of music in health, emotion and memory; Instruments of Change: the politics of voice and voice recognition technology. Artscape Youngplace, 180 Shaw St., Rm. 107.

Screenings

- May 16 8:00: **Ensemble Polaris/Baroque Music Beside the Grange.** *The Distance Between.* Presentation of newly composed and improvised music with films shot in Iceland, New Zealand, Italy and France, exploring ideas of "home" and "away". Films by Liz Gibson-DeGroote, Alicia Harris, Pierre Tremblay, Gerda Cammaer and Gabriele Grotto; compilation of extracts from films by James McCrorie and students in Ryerson's School of Image Arts. Marco Cera, guitar, mandolin, banjo; Kirk Elliott, violin, accordion, small pipes and other instruments; Margaret Gay,



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E. The ETCeteras

cello; Katherine Hill, nyckelharpa, voice; Alison Melville, traverso, recorders, seljefløyte, keyboard; and others. Innis Town Hall, 2 Sussex Ave. 416-588-4301. www.bemused-network.com \$28; \$23(adv); \$20(st/st); \$16(sr/st adv); \$10(child); \$8(child adv).

● May 30 7:00 & 9:00: **18th Annual Subtle Technologies Festival**. I Dream of Wires (2014). Written and directed by Robert Fantinato. Co-written and produced by Jason Amm. An independent documentary about the history, demise and resurgence of the modular synthesizer. Small World Music Centre, 180 Shaw St., Suite 101. \$10; \$7(st/sr/artists). Co-presented with Hot Docs.

● May 31 12:30: **SING! The Toronto Vocal Arts Festival**. Performance/screening: *NFB SINGS!* National Film Board shorts with live a cappella accompaniment. The Distillery Historic District, 9 Trinity St., Studio 316. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● June 7 4:00 & 7:30: **Toronto Jewish Film Society/Yiddish Vinkl Toronto**. Presenting

two films: Joseph Seiden's long-lost *Kol Nidre* offers a glimpse into the diversity of life, culture and language of Yiddish New York in the 1930s. *70 Hester Street* is director Nozkowski's tribute to his childhood home, a former Lower East Side synagogue. Guest speaker: author Shirley Kumove. Miles Nadal JCC, 750 Spadina Ave. 416-924-6211 x606. \$15; \$10(ages 18-35).

Singalongs, Jams, Circles

● May 27 7:00: **Toronto Gilbert and Sullivan Society**. *Global G&S Day*. Singing, birthday cake and *Fiddlywinks*: a quiz on all things Victorian. St. Andrew's Church, 117 Bloor St. E. 416-763-0832. Members free; guests \$5.

● May 16 10:00am - 5:00: **World Fiddle Day Toronto**. *FIDDLES AT THE FORT!* Players of bowed string instruments from world traditions give workshops and perform a concert; community "Around-the-World Jam" at 2:30. Subhadra Vijarkumar, South Indian violin; Chris McKhool (Sultans of String); Nicholas and Danton Delbaere Sawchuk (Metis Fiddler

Quartet); and Peter Jellard and Sooz Shlangar (Swamperella); and others. Violin, viola, cello and bass players of all levels play 40 tunes from 25 countries, led by Anne Lederman. Mp3s, sheet music for the jam, community practice session and workshop info: <http://worldfiddledaytoronto.ca/> Free.

● May 30 1:00: **SING! The Toronto Vocal Arts Festival**. *SING! Singalong with Pressgang Mutiny*. Sea shanties and more. The Distillery Historic District, 9 Trinity St. Studio 316. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

Workshops

● May 31 3:30 - 4:00: **Toronto Early Music Players Organization**. Workshop for viols and recorders coached by Betsy MacMillan, viol. Bring your early instruments and music stand. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. \$20.

● May 5 7:00: **Soundstreams Salon 21**. *The Pulse of Latin Percussion*. Percussionists explore the music of Latin America. Learn about the cajon, conga, timbale and other instruments. Palmerston Library Theatre, 560 Palmerston Ave. 416-393-7680. Free.

● May 6 and 8 Time TBA: **VOICEBOX: Opera in Concert**. Workshop presentation of Peter-Anthony Togni's opera *Isis and Osiris*, *Ancient Gods of Egypt*, composed to a libretto by

Toronto poet Sharon Singer. Edward Jackson Centre, 947 Queen St. E. By invitation to donors. For info: ariaworks.ca; 416-922-2147.

● May 8 7:30: **CAMMAC Recorder Players' Society**. *Renaissance and Baroque workshop for recorders and other early instruments*. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. Members: free; guests: \$15. Refreshments included.

● May 14 7:00: **Canadian Music Centre**. *Workshop: New Music for the Tabla of North India*. Shawn Mativetsky presents the tabla of North India with a focus on composing for tabla in the context of new music, discussing issues and challenges related to cross-cultural composition, performance practice, compositional approaches and notation. 20 St. Joseph St. 416-961-6601 x201. Free.

● May 14 7:00: **North York Central Library/Toronto Symphony Orchestra**. *What Makes Music Great?* Music expert Rob Kapilo leads a workshop on what makes well-known orchestral masterworks so timeless and exceptional. NYCL Auditorium, 5120 Yonge St. 416-395-5639. Free.

● May 22 7:30: **CAMMAC Recorder Players' Society**. *Renaissance and Baroque workshop for recorders and other early instruments*. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853.

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E. The ETCeteras (Workshops, continued)

Members: free; guests: \$15. Refreshments included.

● May 30 11:30am: **SING! The Toronto Vocal Arts Festival. Funding Your Project.** With experts in the field. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 30 11:30am: **SING! The Toronto Vocal Arts Festival. Take 6 Workshop – An Intimate Look at the Artistry of Take 6.** Vocal group Take 6 shares their “tricks of the trade” in an interactive hour. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 30 1:00: **SING! The Toronto Vocal Arts Festival/ Songwriters Association of Canada. Bluebird North Songwriting Workshop.** Canadian songwriters Sylvia Tyson, Cindy Church, Gwen Swick and Caitlan Hanford share their songs, stories and creative process. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 30 2:00: **SING! The Toronto Vocal Arts Festival. One-on-One Business Mentoring Series.** New for 2015: Participants interview industry professionals to gain insight into the music business and make

connections with industry leaders. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 30 2:45: **SING! The Toronto Vocal Arts Festival. Singers Voice Care with Dr. Brian Hands and Melanie Moore of Vox Cura.** Tips on how to manage the voice for longevity and best results. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 30 3:30: **SING! The Toronto Vocal Arts Festival. Getting Your Group and Your Message Across the Border.** Focusing on legalities and branding with Robert Baird of Baird Artist Management. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 10:00am – 6:30: **18th Annual Subtle Technologies Festival.** Workshops: SOMO Workshop: The Creative Process; Live Coding in SuperCollider; There's not an app for that: roll your own interactive audio with Pure Data. Artscape Youngplace, 180 Shaw St., Rm 106.

● May 31 11:30am: **SING! The Toronto Vocal Arts Festival. Creating Musical Magic.** How to put together a choir or group: Logistics,

challenges and strategies. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 12:15 – 5:30: **SING! The Toronto Vocal Arts Festival. Honing Your Presentation Skills with Micah Barnes (pre-registration required).** Micah Barnes, founder of Singer's Playground, works hands-on with groups to show them how to “own the stage”. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 12:45: **SING! The Toronto Vocal Arts Festival. An Introduction to A Cappella Opera.** Operatic soprano Kristin Hoff welcomes classical singers to the world of a cappella. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 1:45: **SING! The Toronto Vocal Arts Festival. Rajaton Workshop.** A cappella group Rajaton engages the audience in singing some of their world-renowned material. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 2:00: **CAMMAC Toronto**

Region. Reading of Duruflé: *Requiem* for singers and instrumentalists. John Kraus, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. \$10; \$6 (members).

● May 31 3:15: **SING! The Toronto Vocal Arts Festival. Audition Strategies.** Learn how to be successful and impress the panel at an audition. Gavin Hope, singer; Larissa Mair, casting agent. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 4:30: **SING! The Toronto Vocal Arts Festival. Vocal Techniques for TV and Film.** Session singer Andrea Koziol teaches effective techniques for the studio. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● May 31 5:45: **SING! The Toronto Vocal Arts Festival. Careers in Music.** Including technical production, management and writing music for film and TV. The Distillery Historic District, 9 Trinity St., Studio 314. 416-645-9090; 1-888-665-9090. Included with wristband. \$40 or \$60 (entire weekend).

● June 3 7:00: **Soundstreams Salon 21. Squeezebox.** Accordionist Michael Bridge takes us on a musical journey of the accordion. Malvern Public Library, 30 Sewells Rd. 416-396-8969. Free.

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The Community Academy is made possible by the generous support of the Metcalf Foundation.



May's Child Errol Gay

MJ BUELL

Errol Gay lives in North York, Toronto, with Ann Cooper Gay and their beloved golden retriever, Patch. Some of his other pastimes include working out possible European train travel and solving not-too-difficult Sudoku and crossword puzzles.

.....
 "The pleasure I get from seeing and hearing that the young performers *actually like* singing my music – and that very often almost all the cast members can sing the entire score (including the orchestra bits!) by the end of a run – is my greatest reward."

Mention Errol Gay to a group of musicians and you'll get some warm smiles of recognition: ask each of them how they know him and you'll get many different answers. In Paula Citron's article in this issue (page 8) about his wife, Ann Cooper Gay, there are more details about his extraordinary life, including his association with the Canadian Children's Opera Company.

Born in Pouce Coupé, Gay grew up in British Columbia. He holds a Bachelor of Music from the University of British Columbia, a Master of Arts in Musicology from the University of North Carolina (Chapel Hill) and a Doctor of Musical Arts in conducting from Stanford University (California). Composer, educator, conductor, studio and orchestra trombonist and pianist, this consummate musician has variously lived and worked all over the U.S.A. and Canada. He's been a conductor and chorus master with the Canadian Opera Company; assistant musical director of the Charlottetown Festival; co-conductor of the High Park Choirs of Toronto; music advisor/conductor of the Hart House Orchestra (U of T); music director of Orchestra Toronto; a frequent guest conductor with leading Canadian orchestras including the Toronto Symphony Orchestra. He was engaged by Sir Andrew Davis to be cover conductor on two European tours with the TSO, and was the TSO's librarian for 24 years.

Gay's opera A

Dickens of a Christmas was premiered by the Canadian Children's Opera Company in 2005. *Alice in Wonderland*, which opens May 7, is his second opera for young voices.

Earliest memory of music? My mother singing. I later found out that Stephen Foster figured prominently in her repertoire.

Musicians in your family? Two of her brothers were quite good guitarists. My wife is an accomplished flutist, pianist, organist and singer, and now conductor. Our first daughter was a very good violinist/violist and singer in school, although she did not pursue a musical career. Our younger daughter is a fine professional horn player and is in the process of releasing her first CD as a solo singer in a unique genre: combining repertoire and elements of early (16th to-18th century) music and current songs.

First memories of making music? Early piano lessons with Phyllis Schuldt in Vancouver at age four – crouching under the piano, fascinated with the workings of the pedals. My longtime mentor in Penticton –

Helen Silvester, not only cut my nails when I showed up after soccer or hockey practice with them in need of attention but also recognized that the best interpretational motivation for me was through orchestral analogy.

Where did hearing music fit in? When I was about nine or ten our town was blessed with a local radio station (CKOK), which was soon connected to the CBC Dominion network. In addition to *Hockey Night in Canada*, *Fibber McGee and Molly* and *The Lone Ranger*, this network presented broadcasts of recitals and orchestras from across Canada. The cultural woe that has befallen our country during the CBC's destruction is, to me, monstrous and its perpetration is unforgivable. ☹

📖 You are invited to read an expanded version of this interview online at thewholenote.com.



Errol Gay, with his mother, Bev, near Naramata, BC in 2012.

NEW CONTEST!

Who is
June's CHILD?



"I liiiiike!" -Budpest, 1984

- ~ In Canada since 1998 – always *movin' forward*.
- ~ In May: National Arts Centre with Molly Johnson, St. Philip's Anglican Church with his quartet, The Rex with Mark Kelso.
- ~ In June: after the Winnipeg Jazz Festival he kicks off the Toronto Jazz Festival at a birthday celebration for Oscar Peterson, then Victoria Jazz Festival, Ottawa Jazz Festival, Halifax Jazz Festival, and doubtless more stops in between.

Know our Mystery Child's name?
WIN PRIZES!

Send your best guess by May 24, to musicschildren@thewholenote.com

CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

Alice in Wonderland (May 7 to 10, Harbourfront Centre Theatre). This fully staged one-act opera is performed by the Canadian Children's Opera Company with a chamber orchestra. A new commission by composer Errol Gay and librettist Michael Patrick Albano revisits Lewis Carroll's familiar tale about the journey down a rabbit hole. Directed by Albano, conducted by Ann Cooper Gay. A pair of tickets each for **Michele Jacot** and **Barbara Aufgang**.

Verdi Requiem (May 21 to 23, Roy Thomson Hall) will be conducted by Sir Andrew Davis who celebrates his 40-year bond with the Toronto Symphony Orchestra with annual return guest engagements. "Verdi's greatest opera" will feature Amber Wagner, soprano; Jamie Barton, mezzo; Frank Lopardo, tenor; Eric Owens, bass; and the Toronto Mendelssohn Choir. A pair of tickets for **Keith Reid**.

The Barber of Seville (through May 22, Four Seasons Centre). Love has a riotous sense of humour in this new production of Rossini's opera, conducted by Rory Macdonald. The May 21 performance will feature Joshua Hopkins as Figaro, Cecilia Hall as Rosina, Bogdan Mihai as Almaviva, Nikolay Didenko as Bartolo, and Burak Bilgili as Basilio. A pair of tickets for **Carole Snow**.

Con Brio! (May 31, Toronto Centre for the Arts) the final concert in the Orchestra Toronto season will feature guest artist Winona Zelenka in a program that includes work by Estacio, Mahler and Elgar, conducted by Kevin Mallon. A pair of tickets for **Richard Smith**.

Music's Children gratefully acknowledges George & Beverly, Ann, Fia, Francine, Ken, Ori, Samantha, Eldon, Lajos & Piroška.



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Editor's Corner

DAVID OLDS

Last month Bruce Surtees wrote that Deutsche Grammophon had marked Pierre Boulez's 90th birthday year with the release of a 44-CD box set of all his DG recordings of music composed in the 20th century. Another project to honour the iconic composer is **Pierre Boulez – Le Domaine Musical 1956–1967 (Accord/Universal 4811510, 10CDs)** which documents the dozen years during which founder Boulez was at the helm of this seminal French concert society. This set has many personal resonances for me. It was the Domaine Musical recordings of Schoenberg's *Verklärte Nacht* and *Pierrot lunaire* (both included here) that originally sparked my interest in the Second Viennese School of composition (and eventually led to naming my contemporary music program at CKLN-FM *Transfigured Night*). Other Domaine recordings provided my introduction to the music of such composers as Messiaen, Varèse, Stockhausen, Henze, Pousseur and lesser known names like Gilbert Amy and Jean-Claude Éloy.

These new sound worlds were revelations to me and had a profound effect on my musical development. It was these recordings under the direction of Boulez, and others that they led me to, which set the stage for many of my subsequent life choices. The radio show, which aired from 1984 until 1991, provided the opportunity to meet some of the most important creators of the music of our time, many thanks to the generosity of New Music Concerts artistic director Robert Aitken. This in turn ultimately led to my accepting the position of general manager at New Music Concerts in 1999 – after stints at CJRT-FM and the Canadian Music Centre – a post which remains my day job. It was in this capacity that I had the immense privilege to meet and assist Pierre Boulez during his stay in Toronto to accept the Glenn Gould Prize in 2002 and conduct a concert of his music which Aitken had prepared with NMC musicians. I am tempted to say that brought my musical development full circle, but it has in fact continued to grow thanks to the ongoing opportunities to interact with great composers and musicians provided by NMC (and *The WholeNote!*). But enough about me...

The Domaine Musical concert series began in Paris in 1954 and was based on three tenets: the “references” (early musical figures like Dufay and Gesualdo and later pioneers like Bach); “great contemporaries” (composers of the first half of the 20th century that remained virtually un-performed in France like Bartók, Varèse, Schoenberg, Webern and Berg); and Boulez' own generation (born around 1925). In addition to the ten CDs, the box includes a comprehensive more-than-100-page booklet (in French and English) with thorough program notes, historical background and a transcription of Claude Samuel's interview with Boulez from 2005 which appears on disc ten. In the interview Boulez discusses the philosophy and evolution of the programming of the series, including a detailed look at the very first concert presented: Bach's *Musical Offering*, works by Webern, Stockhausen and Nono, culminating in Stravinsky's *Renard*. While the bulk of the discs are arranged by subject – *Les Références Françaises* (Debussy, Varèse, Messiaen), *Boulez the Composer*, *Les Compagnons de Route* (Kagel, Nono, Henze, Pousseur, Stockhausen) – the set also includes an example of the original programming idea, presenting the third concert of the 1956 season in its entirety: Giovanni Gabrieli's *Canzone dalle “Sacrae Symphoniea” 5 and 3*; Stravinsky's *Symphonies of Wind Instruments*; Henze's *Concerto per il Marigny*; Messiaen's *Oiseaux exotiques* and Éloy's *Equivalences*. The set opens with the Tenth Anniversary Concert featuring seminal works by Stockhausen, Berio, Boulez (*Le Marteau sans maître*) and Messiaen and the final disc includes the first-ever recording of *Le Marteau* from 1956.

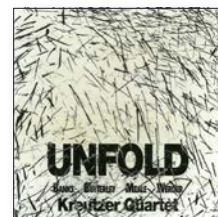


Add to this a disc devoted to Stravinsky and three exploring the early, middle and mature works of the New Viennese School and we are presented with an impressive introduction to the music of the first half of the 20th century and the seminal years of the post-war generation of composers who were to dominate Western Art Music for a number of decades. The sound quality of the recordings is varied, but as Bruce Surtees points out elsewhere in these pages “the brain soon adjusts” and the importance of this as a historic document – not to mention a personally rewarding trip down memory lane! – easily makes up for any sonic inconsistencies.

Another CD of music composed around the general time of the Domaine Musical came my way this past month, but without an obvious context. The **Kreutzer Quartet's Unfold (Move Records MD 3371 move.com.au)** features works by four composers previously unknown to me (Don Banks, Nigel Butterley, Richard Meale and Felix Werder), as was for that matter, the string quartet itself. The back cover of the disc gives neither composer birth years nor composition dates and I found myself thinking that, since I had not heard of them, this was likely a crop of young composers being championed by an equally young ensemble. I also thought that a group named “Kreutzer” would likely be most interested in the music of Beethoven or perhaps Janáček. I put on the disc without opening the booklet and was very surprised by what I heard. Where would they have found young composers writing in such a distinctly old-fashioned way?

By old-fashioned I do not mean music that sounds like it was written in the 18th or 19th century as is sometimes the case these days, but rather music written in the uncompromisingly “difficult” style of the 50s and 60s. Eventually I decided I had better read what the booklet had to say and it seems I was wrong on all counts in the assumptions I had made judging the CD by its cover.

Although I have not been able to determine when the quartet was founded, it has been around for at least 15 years and is the dedicatee of more than 200 works. Based in the UK, it is very active in Europe and its previous discography includes cycles of works by Gerhard, Finnis, Birtwistle, Tippett and Hallgrímsson. I was also wrong about the composers. Far from being young, they are all of the Boulez generation: Don Banks (Australia 1923–1980), Felix Werder (Germany/Australia 1922–2012), Nigel Butterley (Australia b. 1935) and Richard



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Meale (Australia 1932-2009). So there are common threads, all Australian by birth or naturalization, and all works composed in the decade beginning in 1964. But what is the connection of the quartet to the repertoire? I'm left scratching my head. I see that the recording, on an Australian label, was funded by the Australia Council for the Arts and so perhaps that is explanation enough, but I'm still curious. I see no mention of an Australian residency or even a "Down Under" connection in the biographies of the quartet that I can find, and certainly no mention in the disc's booklet. I think there must be an interesting story behind the project that remains to be told.

That being said I think the music speaks well enough for itself and I'm glad to have had the opportunity to get acquainted with it. Peter Sculthorpe is the only contemporary Australian composer I've had much exposure too and this music is very different from his, which is so grounded in the landscape and aboriginal culture. This is not to say that the composers represented here are four peas in a pod. Each has a distinctive voice – Werder's the most abrasive and Butterley's the most atmospheric, with Banks and Meale each echoing aspects of Schoenberg and his school, but in individual ways – and together they provide an intriguing insight into a lesser-known place and time.

I find it curious that the thoughtfully presented program notes, which provide welcome background on the individual works (if not of the project itself), are arranged in a different order than the pieces are presented on the disc. On second listening I chose to program the works as per the notes described and found it a very satisfying experience, one that I would recommend to anyone interested in discovering some unknown classics of the 20th century.

The latest **Centredisc** to come my way is **Piano Northwest – Music of William Pura (CMCCD 20915)** featuring pianist **Sylvia Shadick-Taylor** performing works spanning a quarter of a century by the senior Winnipeg-based composer. Although a founding member of the Manitoba Composers Association and Winnipeg's IZ Music, as well as serving on regional councils of the Canadian Music Centre and the Canadian League of Composers, Pura's academic training was in fine arts and he taught at the University of Manitoba School of Art until his retirement in 2010.

Pura also studied piano extensively and his idiomatic understanding of the instrument serves him well in the compositions presented here, all of which draw on extra-musical subjects for their inspiration. *Nemesis* (2008) has two such points of departure, a poem of the same name by H.P. Lovecraft and Johannes Kepler's 17th-century calculation of the inter-vallic relationships between the six known planets. It is a dense yet pointillistic work, which explores a variety of moods over its ten-minute duration.

The Statue's Desire once again draws on texts, in this case a prose poem by the artist Giorgio de Chirico as well as a song by Charles Ives. Although the works are not settings per se, the texts are given in the composer's program notes, allowing us the opportunity to search for

parallels between the words and the music.

The most substantial work on the program is *Sonata Northwest 1985*, written in 1990 (and revised in 2006) to commemorate the centennial of Louis Riel's 1885 Northwest Rebellion. (This is a theme Pura would return to a decade later in his hour-long musical drama *Batoche* for two singers, three dancers and small ensemble.) An extended *Lento cantabile* movement is followed by a brief *Trio* in which a harmonica and snare drum are added, hauntingly simple parts which can be played by the pianist or, as in this case, by additional musicians (George Andrix and Jonathan Taylor respectively). I imagine the slowly repeated snare drum taps as representing a march to the gallows. The last movement *Ballade* is somewhat reminiscent of Ives' *Concord Sonata*, with its polyrhythms and polytonalities and passing references to familiar-sounding tunes.

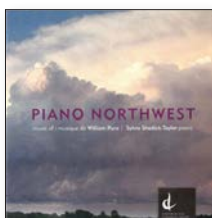
Shadick-Taylor's biographical entry makes a point of noting her exploration of composers' ideas and inspirations, musical building blocks, which in combination with her command of her instrument "transform a fine performance into a captivating story." Pura's prosaic compositions benefit greatly from the understanding of this "brilliant storyteller."

As usual, my month would not have been complete without something completely different. **The Shoeless** is the eponymous album by a young Toronto string band (**theshoeless.com**) with the somewhat unusual instrumentation of cello (Eli Bender), banjo (Frank Evans) and fiddle (Emilyn Stam), with occasional vocals by all. This debut release is a melange of mostly original tunes (with Stam penning the lion's share) and traditional tunes, with a couple of outside offerings by accordionist Stéphane Milleret and fiddler Gudrun Walther.

Although the CD is bereft of any information beyond titles, composers and durations plus recording credits, a visit to the website, and the links beyond, provides evidence of a wealth of experience that belies the youth of the individual members. Self-described as a "cross-cultural stew, combining the sounds of Klezmer, French, Celtic, Appalachian and English music," this album is a breath of fresh air and another fine example of a new generation rejuvenating an old tradition. **Concert note:** The Shoeless can be heard in Hamilton on May 6 at the Artword Artbar, in Kitchener on May 7 at Café Pyrus (with the Ever Lovin' Jug Band) and here in Toronto on May 13 at Musiduum (with Soozie Schlanger).

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels and additional, expanded and archival reviews. **●**

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VOCAL

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Elora Festival Singers; Noel Edison
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► This disc features a *cappella* choral works of Poulenc, both sacred and secular. Exquisite as they are, these works pose a considerable challenge to a choir, with soprano lines that soar high into the ether, daring chromaticism and shifting, often-ambiguous harmonies with no instrumental accompaniment to grasp on to.

Though serious in nature, the *Mass in G Major*, written in 1937 after the death of Poulenc's father and the composer's return to Catholicism, retains some of the playfulness inherent in the Cocteau-esque *Sept Chansons* from his more youthful years with Les Six. Each of the chansons references a body part: arms, face, breasts, eyes, hair and hands and textually and musically are as steeped in hedonism as in wit. The most dramatic contrast with these, perhaps, is provided in the *Quatre motets pour un temps de pénitence* (1938–39), a sombre meditation on Holy Week while the *Quatre motets pour le temps de Noël* (1952) convey all the mystery and joy of the season.

Noel Edison leads the Elora Festival Singers adeptly through these varied and difficult ranges of character and emotion with enviable accuracy of pitch and perfectly nuanced expression.

Dianne Wells

Charles Wuorinen – Brokeback Mountain
Daniel Okulitch; Tom Randle; Heather Buck; Hannah Esther Minutillo; Teatro Real de Madrid; Titus Engel
BelAir Classics BAC111

► In 2005, when acclaimed Taiwanese director Ang Lee adapted a 1997 short story by Annie Proulx, the film set off a firestorm – not just because it showcased a homosexual relationship and exposed the ugly face of rural homophobia, which it did admirably. The riveting performances by Jake Gyllenhaal and especially the late Heath Ledger, as masculine, restrained “Marlboro men” cowboys were miles away from any stereotype. The manner of one character's death invoked uncomfortably the tragic real-life story of Matthew Shepard.

More so than anything else, *Brokeback Mountain* is a story of a life unfulfilled out of fear of judgement. Proulx has frequently commented that she wishes she had never written the story, as disappointed fans continue to pester her for a happy ending rewrite or at least a sequel. All this only

confirms the power of the story here set to music by Charles Wuorinen. And so *Brokeback Mountain* became an opera.

Wuorinen gets the foreboding nature of the story, as his music is austere, dry and powerful, just like the mountain ridge that is the backdrop to a human tragedy. He illustrates the tragic tale with music filled with longing and regret. What is missing perhaps, are the fleeting and rare, but still real moments of pure pleasure and love that stubbornly persist between the two men, despite all the efforts to eradicate them.

In the final scene of the opera, the mood lifts, though not enough to allow the gravity-defying ascension. The music remains oppressive to the very end, smothering any budding inner peace. A powerful production.

Robert Tomas

EARLY, CLASSICAL AND BEYOND

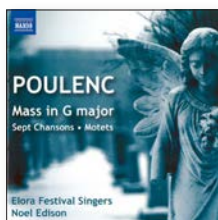
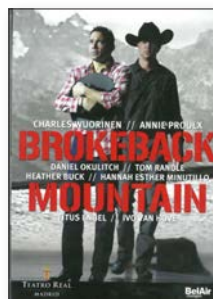
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Tempesta di Mare Philadelphia Baroque Orchestra
Chaconne CHAN 0805

► Louis XIV's cultural offensive involved the arrival of Giovanni-Battista Lully, duly converted to Jean-Baptiste Lully. Lully then became director of the Petite Bande of string musicians.

Combine Lully's genius for composition with Molière's brilliant social satire *Le Bourgeois Gentilhomme* and you have a magnificent comédie-ballet.

Tempesta di Mare's interpretation of the overture to the comedy gives a flavour of what to expect; a rather clumsy and pompous nature admirably reflects Molière's social climber Monsieur Jourdain. By contrast, the real dancers enjoy Lully's graceful country dances in their 17th-century French heyday. Add to this the slightly oriental quality of the *Cérémonie des Turcs* and you realize how suited to each other Molière's words and Lully's music truly were.

On to *Les Éléments* by Jean-Féry Rebel (a pupil of Lully) who won great respect for his dance music. *Le Chaos* started life as an instrumental piece but was incorporated into the ballet. It is not what one expects from a baroque entertainment. Parts for bass, flutes, piccolos and violins represent respectively earthly tremors, the flow of water, air and fire. All attempt to impose themselves vigorously on the ballet and to be distinctive from one another. More soothing is the following



Loure-Chaconne; earth and water are reconciled before we hear Rebel's sprightly interpretations of traditional dance movements.

Marin Marais is best known as a bass viol composer, his prowess enabling him to come to the attention of, yes, Lully. *Alcyone* is a classically themed opera comprising an overture and five acts. The dramatic plots in each act would unfold until interrupted by a *divertissement* (entertainment). The 13 suites performed by Tempesta di Mare reflect this accurately whether with the stately *prologue: ouverture* or the relaxed airs for a whole sequence of characters such as sailors, magicians and priestesses of Juno. Enjoy above all the *sarabande*, *tempest* and concluding *chaconne*.

After listening to both Lully and Marais, listeners will have received a textbook introduction to the French baroque music which enhanced comedy and tragedy alike.

Michael Schwartz

Schumann – Violin Concerto; Piano Trio No.3
Isabelle Faust; Jean-Guihen Queyras; Alexander Melnikov; Freiburger Barockorchester; Pablo Heras-Casado
harmonia mundi HMC 902196

► Among the violin concertos by the great masters of the middle Romantic era, Brahms, Bruch, Mendelssohn and even Sibelius, Schumann's is least popular and is infrequently performed. Also, it is considered of lesser value and impact among the composer's own concertos. Both the piano *Op.54* and the cello *Op.129* are each at the summit of their genre and favourites for well over a century. Was the violin concerto inconsistent with his output and indicative of lessening musical genius? Written in 1853, the concerto, his last major work, remained without opus number and was secreted for 80 years until November 26, 1937 when it received its debut played by Georg Kulenkampff in Berlin with Böhm and the Philharmonic. On December 20 that year Telefunken recorded it there with Kulenkampff and Schmidt-Isserstedt conducting. Yehudi Menuhin championed the work in concert and in 1938 he recorded it in New York with the Philharmonic under Barbirolli. The value of the work however remains in controversy.

Isabelle Faust and the Freiburg Baroque make a convincing case for it in which the clarity and texture of the period instruments present a refreshingly different palette. The bonus DVD in this release contains the concert performance in the Berlin Philharmonie, revealing unexplored contours and textures characteristic of a baroque orchestra. From the very first bar this is *echt* Schumann! There are pros and cons of such treatments and while this concerto may not



be the very best of Schumann, this sit-up-and-take-notice performance could change a few minds.

The *Trio Op.110 in G Minor* is another matter. While it may be thought of as the least of Schumann's three trios, listening to it here challenges that opinion. It is assuredly worthy of a fine performance which it certainly receives. Faust and her colleagues radiate ardour and optimism, performing with sensitivity, sincere musicality and flawless ensemble that hold the listener's attention. A genuine must-have.

This is the first of three albums by Faust and her colleagues (all passionate about Schumann – me too!), of all the concertos and trios using a historic piano and instruments with gut strings.

Bruce Surtees

Strauss – Four Last Songs; Ein Heldenleben
Anna Netrebko; Staatskapelle Berlin;
Daniel Barenboim
Deutsche Grammophon 4793964

▶ If, as they say, Verdi murdered sopranos then Richard Strauss simply adored them. His operas are all about women, the soprano being the heroine, their very essence. (*Rosenkavalier* has no less than three of them!) Interestingly the great Anna Netrebko, who became a shining star in the Italian, French and Russian repertoire, had never sung Strauss, but even so DG chose *her* to celebrate his anniversary. Netrebko, always up for new challenges, once again surprised everyone with a rapt, luminous account of the elegiac *Vier Letzte Lieder* (1948), Strauss' last and greatest contribution to this genre. Her voice of unique colour, sumptuous beauty, lovely intonation and musical intelligence makes her interpretation stand up favourably to the formidable competition of great German sopranos of the past, not to mention the tremendous contribution of Barenboim's lush and luxurious orchestral support that



will silence all snobbish prejudice once and for all.

Barenboim was 11 when he was introduced to Furtwängler, who premiered the *Four Last Songs*, and now some 60 odd years later the “boy” is taking over. And how! He was first noticed as a young pianist, but now the celebrated music director of two most venerable opera houses (Milan and Berlin), with some recent, simply earth-shaking performances of musical genius, here gives his account of *Ein Heldenleben*, a problematic score that's notoriously given headaches to Strauss apologists. Even Karajan's stellar version descends sometimes into cacophony and bombast, but Barenboim instead chooses understatement, clarification of orchestral detail and, with each part subservient to the whole, emphasizing compositional strengths (rather than weaknesses). Unquestionably first choice.

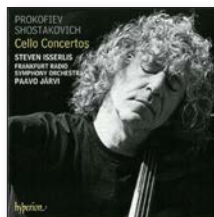
Janos Gardonyi

MODERN AND CONTEMPORARY

Prokofiev; Shostakovich – Cello Concertos
Steven Isserlis; Frankfurt Radio Symphony
Orchestra; Paavo Järvi
Hyperion CDA68037

▶ Prokofiev began this concerto in Paris in 1934, where he was urged by fellow émigré Gregor Piatigorsky to write such a work. Piatigorsky was enthusiastic over the first movement and the opening of the second but at that point Prokofiev returned to Russia. The work waited until 1938 to be completed in Moscow where it debuted to resounding indifference. The cellist had played it, against the composer's wishes, as a sentimental piece and the conductor had no opinion. In 1940 its debut in the United States by Koussevitzky and Piatigorsky in Boston was hardly a triumph.

The 1956 recording of the concerto by János Starker and the Philharmonia under Walter Susskind is a polite affair and while



beautifully played the overall mood misses the pungency that Prokofiev must have intended. The 1972 performance by Christine Walevka conducted by Eliahu Inbal is a far cry from the Starker, animated and alert and well recorded by Philips.

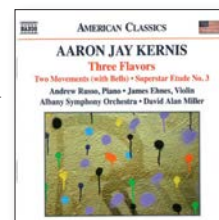
Recorded in concert in 2013, Steven Isserlis and Paavo Järvi together have set the record straight with new eyes on the score, delivering a fresh, vital interpretation. The first pages of the first movement announce that this is to be a compelling performance. The third movement, a set of theme and variations, is totally engaging, more rhythmic and interesting than previously revealed.

Their Shostakovich, too, is outstanding. One would believe that in his several recordings Rostropovich, the dedicatee, had the field covered. Easygoing tempo and high-spirited playing provide a most attractive alternative, especially with the tidy yet dynamic orchestral collaboration. The sound and wide range of the recording are state of the art. The Prokofiev solo *March*, arranged by Piatigorsky, is a jaunty little encore.

Bruce Surtees

Aaron Jay Kernis – Three Flavors; Two Movements; Superstar Etude No.3
Andrew Russo; James Ehnes; Albany
Symphony Orchestra; David Alan Miller
Naxos 8.559711

▶ Aaron Jay Kernis was all of 23 back in the early 1980s when he first attracted attention with the premiere of his composition *Dream of the Morning Sky* by the New York Philharmonic. Since then, the Pennsylvania-born composer has earned a reputation as one of the most distinguished of his generation – a winner of not only a Pulitzer Prize, but also the *Prix de Rome* and the Grawemeyer Award. His large output is characterized by an affable and eclectic style, clearly evident on this Naxos recording which features three of his compositions performed by the Albany Symphony.



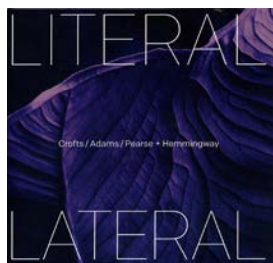
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Strings Attached

TERRY ROBBINS

The wonderful Hilary Hahn has a new CD that features two concertos that have a strong personal resonance for her. On **Violin Concertos: Mozart 5**



Vieuxtemps 4 (Deutsche Grammophon 4793956) Hahn plays two concertos that she first learned at the age of 10. The Vieuxtemps *Concerto No. 4 in D Minor Op. 31* was the last work she learned with Klara Berkovich, her first main teacher, and Mozart's *Concerto No. 5 in A Major K219* was the first work she learned with Jascha Brodsky when she moved to the Curtis Institute of Music later the same year.

Hahn notes that both works have been pillars of her performance repertoire ever since, and her familiarity with and deep understanding of these works is evident throughout the CD, the Mozart in particular benefitting from her usual crystal-clear tone and her immaculate and intelligent phrasing.

The Vieuxtemps *Concerto No. 4* has always lived in the shadow of his *Concerto No. 5 in A Minor*, and will probably be new to most listeners; I don't recall having heard it before. It's somewhat unusual in that it has four movements instead of the customary three, although Vieuxtemps did indicate that the *Scherzo* third movement could be omitted in performance. You can perhaps understand why: the *Scherzo* has a very strong ending that sounds for all the world like the end of the concerto, while the *Andante* opening to the actual *Finale* feels more like the start of a completely new work. Still, it's a fine concerto, with a particularly effective slow movement, and it's difficult to imagine it receiving a better performance.

Hahn is accompanied by the **Deutsche Kammerphilharmonie Bremen** under **Paavo Järvi**, whom she describes as "musical partners for a long time." It certainly shows in these terrific performances.

The **Bach Goldberg Variations** have been the subject of many varied instrumental arrangements over the years, with one of the best being the transcription for string trio that the violinist **Dmitry Sitkovetsky** made in 1985 to mark the 300th anniversary of the composer's birth. The string trio version serves the predominantly three-part keyboard writing particularly well, and Sitkovetsky later expanded this into a transcription for string orchestra; it is this version that is given a beautiful performance by England's **Britten Sinfonia**, directed by their associate leader **Thomas Gould**, on a new **harmonia mundi** Super Audio CD (**HMU 807633**).

The larger forces involved (the string strength is 6-5-4-3-2) don't ever seem to

present a problem with regard to the intimacy and nature of the music, partly because it's not a case of everybody playing all the time; there is a judicious use of solo instruments, especially in the really tricky fast passages, and the playing is always beautifully measured.

The CD jewel case quotes a *Guardian* newspaper review of a concert performance of this version of the *Variations* by the Britten Sinfonia, calling it "an astonishing performance that preserved the delicate contrapuntal intricacy of Bach's original." The same can confidently be said of this CD.

There are more **Bach** transcriptions available in a 4 CD box set of the works for solo violin and solo cello, **Sonatas & Partitas, Suites**, this time in transcriptions for lute and theorbo by the American lutenist **Hopkinson Smith** (naïve **8 22186 08939 2**). The set is a reissue in box form of Smith's previous CDs; the *Violin Sonatas & Partitas* were recorded in 1999 and the *Cello Suites* in 1980, 1992 and 2012. A theorbo is used for the first three cello suites and a 13-course baroque lute for the violin works and the cello suites four to six.

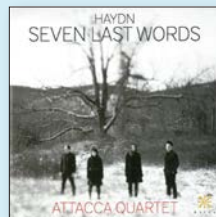
The two individual cello CDs were reviewed in this column in April 2013, but these performances of the violin works are new to me. They are naturally in much the same style as the cello transcriptions, with a good deal of filling-in of harmony – although an underpinning of the implied harmonic structure might be a more accurate description – and a softer sound and smaller dynamic range than the original. Multiple stopping is much smoother, making it easier to hold and bring out the melodic line. The English composer and guitarist John Duarte, in his July 2000 *Gramophone* magazine review, called these performances "arguably the best you can buy of these works – on any instrument."

In the expansive and detailed booklet notes, Smith makes a strong case for transcribing this music, pointing out that Bach himself played the violin works on the harpsichord with full accompaniment. These CD performances, however, make the strongest case you could ever need. It's a marvellous set.

Another work presented in a transcribed version on a new CD is **Haydn's Seven Last Words of Christ on the Cross**, performed by the **Attacca Quartet** in a new arrangement by their cellist Andrew Yee (**Azica ACD-71299**). Although this is a work that is now most

commonly performed by a string quartet it does exist in several versions, and Yee has chosen a new and creative approach with his arrangement.

Haydn wrote the work in 1786 on a commission from Cádiz Cathedral for an orchestral setting to be used in their Good Friday service, in which the reading of – and short

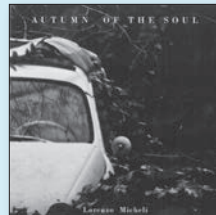


sermon on – each of the seven quotes from scripture was followed by a musical interlude appropriate in expression to the preceding reflections. The work proved to be extremely popular, and Haydn clearly considered it valid outside of the liturgical framework, the publication of the orchestral version in 1787 being accompanied by both a Haydn-approved piano four-hand reduction and a string quartet version. The latter (which may not have been entirely Haydn's work) essentially followed the violin, viola and cello parts from the orchestral version and ignored the wind parts. Haydn apparently wasn't too happy with it, and although it probably wasn't intended for anything other than amateur home performance it is the version we usually hear today.

In 1795 Haydn heard a performance of the work in a German choral version by Joseph Friebert, and was sufficiently impressed to make his own oratorio arrangement for soloists, choir and orchestra, a version which incorporated significant changes to the original work. All but one of the seven sections were preceded by a chorale setting of the relevant scripture passage, and the work was split into two sections, with a new introduction to the second half.

For this Attacca Quartet arrangement, Yee studied the original orchestral, string quartet and oratorio settings, with many of the editorial decisions based on the oratorio version; indeed, the jewel case blurb calls this recording "a new arrangement of the oratorio version." It's certainly extremely effective, and is beautifully played by the quartet, with a sensitive and spare use of vibrato and a clear empathy for the nature and meaning of the music. It's easily the most satisfying string version of the work that I've heard.

Autumn of the Soul is a charming new CD by the Italian guitarist **Lorenzo Micheli** featuring works by Mario Castelnuovo-Tedesco, Vicente Asencio, Angelo Gilardino, Alexandre Tansman and Pierre de Bréville (**Contrastes Records CR9201409**).



Andrés Segovia is not directly represented on the CD, but his influence links all the pieces together. Tansman and de Bréville were

continues on page 70

conducted by David Alan Miller with Andrew Russo, piano, and James Ehnes, violin.

Three Flavors initially began as a concerto for toy piano, but it was later adapted for a modern instrument. To say the least, the piece is a study in contrasts. The first movement abounds in driving repetitive motives and modal harmonies – do I hear a hint of Stravinsky and a nod to Indonesian gamelan? In total contrast, the second movement, *Lullaby-Barcarolle*, is all gentleness, containing a lyricism not dissimilar to that found in works by Samuel Barber. *Blue Whirl*, the third movement finale, is clearly influenced by jazz rhythms and blues that Andrew Russo performs with great bravado, while the Albany Symphony provides a solid foundation.

It was in homage to his late father that Kernis composed *Two Movements (with Bells)* in 2007, a BBC Proms commission for James Ehnes. Scored for violin, piano and orchestra, the two movements each begin wistfully, but the mood soon becomes more flamboyant. Together, Ehnes and Russo engage in an animated and lively discourse, adroitly handling the energetic angular lines. Russo returns for a solo in *Ballad(e) out of the Blue(s) – Superstar Etude No.3*. Although the piece was inspired by Gershwin, there are also echoes of Oscar Peterson, Art Tatum and Errol Garner through its jazz harmonies and improvisational quality.

Kudos to all the artists on this CD for showcasing music by one of America's most eclectic contemporary composers.

Richard Haskell

Missy Mazzoli – Vespers for a New Dark Age
Victoire; Glenn Kotche; Lorna Dune
New Amsterdam Records NWAM062

▶ Missy Mazzoli is a young American composer based in New York who continues to receive critical acclaim for her concert works. This release contains a new piece, *Vespers for a New Dark Age*, for female voices and instrumental ensemble that was commissioned by Carnegie Hall for the 2014 Ecstatic Music Festival. The music is set to fragments of text by poet Matthew Zapruder replacing the sacred vesper text. It is interesting to note that in traditional Catholic liturgy, the *Vespers* are to be sung as evening prayer at sunset. Further, Mazzoli describes the piece as, “...distorted, wild, blasphemous...” However, despite brief moments in the text that only occasionally reveal mildly blasphemous suggestions, the music, on the contrary, is full of light and optimism, a mood that remains relatively unvaried throughout the piece. While the work is divided into nine movements, the listener is treated to a continuous unfolding of broad and lyrical vocal weavings



floating above punchy percussion rhythms and edgy folk-like violin gestures. At times, we hear passages containing obvious reminiscences of 1970s progressive rock akin to bands like Yes or Genesis. Any abrasiveness in the music is quickly balanced with soaring vocal washes that shimmer and infuse the music with a crystalline sheen. Perhaps the strongest section of the piece occurs in the seventh movement, providing the listener with a striking contrast to the rest of the piece stylistically. In this movement, the dramatic harmonies in the vocal part seem to occupy a different sonic environment than previously heard. This piece is a strong statement from a composer who is comfortable writing to the strengths of the performers she is working with. This music is perfect for those seeking a moment of respite and release within a contemplative and reflective listening experience.

Adam Scime

JAZZ AND IMPROVISED

The Throne
Ochs-Robinson Duo
NotTwo MW 918-2 (nottwo.com)

▶ Eschewing all regal trappings, this game of throne strips interactive improvisation to its bare bones, demonstrating how expansive a duet between one saxophonist and one drummer can be.

Rova member, soprano and tenor saxophonist Larry Ochs, doesn't need other reed backup on these nine tracks, carving out strategies involving sharpened abstraction plus an underlying swing, which at points is surprisingly harmonious. Responsive rather than confrontational, Donald Robinson uses all parts of his kit from cymbals to bass drum to push, promote or punctuate the interface.

Tarter tunes such as *Red Tail* and *Breakout* give Ochs a Sonny Rollins-like showcase to extract all possible tonal consideration from a theme, abandoning it like a dog with a bone only when maximum improvisational nourishment has been extracted; other lines are more sympathetic. *Push Hands* for instance, one of two memorials to departed musicians, is a study in pinched chromatics. Here Robinson bends his beats with an Africanized lilt, in order to accompany Ochs' gravely threnody. *Song 2* is another revelation. What starts off as an essay in modulated reed slides and smears wedged to a rumpled pulse becomes a vibrant, coherent narrative that assumes song form.

Near-human vocalized cries which Ochs pulls from both his horns throughout are refined from stacks of timbral smears to a growly renal-like exposition that defines the concluding title track. At the same time Ochs' thematic exposition relates back to



Open to the Light, the first track, memorializing another musician. Ultimately Robinson's emphasized ruff marks a distinct ending both to the final piece and this well-balanced program.

Ken Waxman

Concert Note: Larry Ochs is in concert with Dave Rempis and Darren Johnston presented by Zula at the Pearl Company Theatre, Gallery and Arts Centre, 16 Steven St., Hamilton on May 20.

Because of Billie
Molly Johnson
Independent 253787133
(mollyjohnson.com)

Coming Forth By Day
Cassandra Wilson
Legacy 888750636225

To Lady With Love
Annie Ross; Bucky Pizzarelli; John Pizzarelli
Red Anchor Records CAP1047

▶ Known for her conversational approach to singing and a voice both raspy and authoritative, **Molly Johnson** has been aptly compared to Billie Holiday;



Because of Billie is her response to that compliment. On this heartfelt tribute, the Toronto native recalls Holiday in her heyday, swinging with sparkling intelligence and digging deeply into every lyric. Fans of the original versions will likely enjoy this straight-ahead set, exquisitely arranged by bassist Mike Downes and featuring some of Canada's finest jazz players, including pianist Robi Botos, whose solo on *What a Little Moonlight Can Do* invites repeated listening. Johnson and the band have some fun on an extended version of *Them There Eyes*, manage a memorable take on the iconic *Strange Fruit* and take some exciting liberties with *Lady Sings the Blues* and *Now or Never*, both tunes co-penned by Lady Day herself. Proceeds from the album go to the Boys and Girls Clubs across Canada.

Reminiscent in scope of Holiday's penultimate *Lady in Satin*, **Coming Forth By Day** was produced by Nick Launay of post-punk experimental rock outfit the Bad Seeds. While

ardent swing-era traditionalists might be less than impressed, loyal fans of **Cassandra Wilson** will not be surprised by this audacious project, especially since it was made possible by a triumphant crowdfunding



two of the composers who wrote works for Segovia following his groundbreaking 1924 solo guitar recital in Paris. Tansman, whose association with Segovia lasted for over 50 years, is represented by two works: the three-movement *Hommage à Chopin* and the *Variations sur un thème de Scriabine*. The French composer de Bréville's short untitled composition from 1926 was never performed by Segovia, and remained unknown until the discovery of the manuscript in the Segovia archives in 2001. Gilardino was one of the two editors who published the work under the title *Fantasia*. Gilardino's own *Canzone notturna* is included here. Asencio's *Suite mistica* consists of three short movements inspired by the New Testament; the work was dedicated to Segovia, who suggested the title.

The CD opens and closes with selected movements from Castelnuovo-Tedesco's *Platero y yo*, a work inspired by the 1914 book of children's prose by the Andalusian poet Juan Ramón Jiménez that tells the story of the donkey Platero and his owner. It was written in 1960, coincidentally the same year a similar suite with the same name was composed by Eduardo Sáinz de la Maza, and was originally meant to be played in conjunction with a reading of the poems. Segovia intended to record it this way, but only managed ten of the pieces without narration. Castelnuovo-Tedesco's work perhaps doesn't have quite the Spanish warmth of the Maza version, but the eight movements here are quite delightful. Micheli's playing is clean and accurate throughout a quite challenging selection of works.

The young American violinist **Emil Altschuler** has a terrific pedigree, having studied with the legendary Dorothy DeLay at Juilliard and with Erick Friedman at the Yale School of Music. His self-titled and independently released CD (emilaltschuler.com) – apparently his second solo album – features works by Falla, Ravel, Albéniz, Poulenc and Bartók, with pianist **Keunyoung Sun** as accompanist.

There's a decidedly old-style feel to Altschuler's playing, with the almost constant fast vibrato and the bright, slightly nasal tone very reminiscent of Heifetz. His website says that he plays with gut strings and without a shoulder rest, and notes that his sound is indeed reminiscent of old school masters such as his former teacher Friedman, and Heifetz and Kreisler. Friedman was in turn a student of Heifetz, so the link is a valid one.

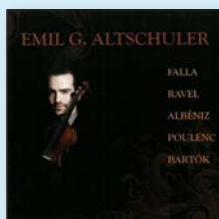
There is no booklet with the CD, just a single slip of paper in the jewel case front flap, so there is a complete lack of details regarding the recordings; the program, however, is apparently one which Altschuler has been touring for several years. Falla is represented by the *Siete canciones populares Españolas* and the *Danse Espagnol* from *La Vide Breve*;

Ravel by the *Pièce en forme de Habanera* and the *Tzigane*; and Albéniz by the *Tango Op.165 No.2*. Poulenc's *Violin Sonata Op.119*, written in 1942–43, seems to be a bit out of place in a predominantly Spanish program, but a passionate performance proves that it's a terrific work which really should be heard more often. Bartók's *Romanian Folk Dances* are listed as bonus tracks – possibly because they were not part of Altschuler's regular recital program – and provide an energetic end to the CD.

I originally knew Nina Simone only from her 1960s hit *I Put a Spell on You*, and then later as a jazz singer with a highly distinctive voice and style, but **Little Girl Blue**, the new CD from cellist **Sonia Wieder-Atherton** (naïve V 5376), shows how little I actually knew about the range of this artist's work. Pianist **Bruno Fontaine** and percussionist **Laurent Kraif** join the cellist in a program, sub-titled *From Nina Simone*, that explores Simone's legacy – “her repertory, her arrangements, her harmonic universe and her story too,” says Wieder-Atherton in the sparse booklet notes, although the significance of one or two of the tracks isn't made clear.

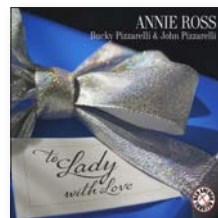
Simone was a classically trained pianist who won a scholarship to the Juilliard School of Music (she left after running out of money) and was then denied admission to the Curtis Institute in Philadelphia, a rejection she always believed to be racially motivated. She was also an accomplished jazz pianist. *Little Girl Blue* was the title of Simone's debut album in 1958, and the Rodgers & Hart song is presented here (with a nod to Simone's own interpolation of *Good King Wenceslas* in the number) along with four compositions by Simone and a selection of songs by, among others, Duke Ellington, Billy Taylor, Fritz Rotter and Oscar Brown Jr., and two classical works: the Brahms setting of the Bach choral prelude *Schmücke dich, o liebe seele* and the *Andante* middle movement from Rachmaninov's *Cello Sonata in G Minor*.

The mood throughout the CD is predominantly quiet and introspective, but it is full of lovely moments. The tracks with just piano accompaniment fare much better than some of those with percussion – bells and clusters, hand pans, water drum, grain basket and body percussion (including popping the finger from the mouth) for example – which sometimes seems to detract from the music rather than add to it. Wieder-Atherton's style in the ballads is quite affecting, and there is some lovely playing from Fontaine, particularly in Fritz Rotter's *That's All I Want From You*, the title track and the two classical items, neither of which sounds the least bit out of place in this setting. Indeed, Simone's own composition *Return Home*, the final track on the CD, ends with a whimsical quote from Bach's *Toccata and Fugue in D Minor*. ●



campaign. Wilson's witchy contralto finds itself nestled within Van Dyke Parks' haunting string arrangements, augmented further by Robby Marshall on reeds, guitarists Kevin Breit and T Bone Burnett, and original members of the Bad Seeds on bass and drums. Songs such as *All of Me* and *The Way You Look Tonight* are stripped of their swing feel, but not their poetry. The effects are melancholic and mysterious; miraculously, it all works. More appealing with each listen, this album is a fascinating, courageous work of art that captures Holiday's spirit. This is intoxicating music that begs to be turned up.

In the prime of her career **Annie Ross** possessed one of the most elastic voices in jazz. Uniquely suited to the intricacies of bebop, her horn-like instrument back in the day was skyscraping

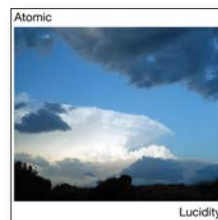


in range and weapon-like in precision. A half-century later, decades of hard living and the inevitabilities of time have transformed this mythical vocalist, actress and lyricist down to human size. A real-life friend of Billie Holiday, on *To Lady With Love* the frail 84-year-old Ross bares her naked heart for the listener in a fashion Lady Day would have treasured. The minimalistic accompaniment of phenomenal father/son duo Bucky and John Pizzarelli adds immensely to the album's musical intimacy. On torch anthems such as *It's Easy to Remember* and *I'm a Fool to Want You* phrases sting like iodine on a fresh wound. This unforgettable album was, without a doubt, a cathartic experience for Ross. Listen with headphones and you might cry, too.

Ori Dagan

Lucidity
Atomic
Jazzland Recordings Norway No. 2
471-991 B (jazzlandrec.com)

► First formed in 2000, the quintet Atomic has developed into a key voice in current jazz, its distinct identity comprised of strong rhythmic grooves, free jazz fireworks



and the edgy ensemble precision of post-bop jazz. The Scandinavian band has honed its art in the furnace of frequent tours over years, becoming a genuinely international presence. *Lucidity* is the band's first CD since drummer Paal Nilssen-Love's 2014 departure and Hans Hulbækmo's arrival, the band's first personnel change. Atomic has done more than survive the loss of Europe's most dynamic younger drummer: it's found a new balance.

With compositions provided by saxophonist and clarinetist Fredrik Ljungkvist

jAZZ,eh?

STUART BROOMER

Pianist **Brian Dickinson** continues to build on a distinguished career that reaches back to the 1980s. The latest release by his trio, a nominee for the 2015



JUNO Jazz Album of the Year – Group, **Fishes Eddy** (Addo Records AJR023, addorecords.com) matches him with young drummer Ethan Ardelli and senior bassist George Mraz, whose long CV includes work with Oscar Peterson, Stan Getz and Elvin Jones. It's a perfect match given Dickinson's roots in Bill Evans' harmonically rich, lyrical style and Evans' evolution of the piano trio, giving a prominent place to the bass to develop strong counter melodies. There's a keening, reaching, welling lyricism here, a passionate rush of emotion rising from reverie. It begins on familiar melodic ground, George Gershwin's *I Loves You Porgy*, explored for over nine minutes, then turns largely to Dickinson's originals, the trio developing intense interactions around their harmonies and repeating figures.



Quantum (Effendi FND 139, effendirecords.com) is the third CD from the **Emie R Roussel Trio**, a young group that has been consistently nominated for Quebec festival and

media awards since its inception in 2010. It's easy to hear why. It's consistently engaging music, well thought out with an almost architectural sense of form. Building on rock-solid foundations provided by bassist Nicolas Bédard and drummer Dominic Cloutier, pianist and composer Roussel compounds a personal idiom that fuses post-bop jazz with R&B (think Joe Sample and George Duke), the instrumentation moving readily from acoustic to Fender Rhodes piano and electric bass. The acoustic highlight is *Ipomée*, a fine demonstration of Roussel's ability to construct tension by making incremental shifts in short figures, then contrasting short and long phrases; the electric *Marée haute* combines a deep groove and extended melodic development.

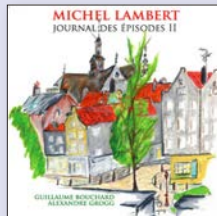
While the Roussel trio is happiest with a detailed road map, trombonist Jean-Nicolas Trottier builds energy through the exchange of ideas based on brief heads. Trottier is something of a big band specialist, but he pares it down to a trio on **Acid Bunny** (Effendi



FND135). His **JNT3**, with bassist Rémi-Jean LeBlanc and drummer Rich Irwin, is a band of rare chemistry, quickly overcoming anyone's doubts about the limited range of a

trombone and rhythm trio. Trottier has technique and energy to spare, making effective use of mutes and a bright high register to change things up. *Reemy-Jeeny-Leblee* is a fine example of the band's detailed rhythmic interaction and intense swing, while the elegiac *Nouveau Patente* has LeBlanc's arco bass line countering Trottier's elegant line, Irwin negotiating a ground between military ceremony and rubato.

Michel Lambert is a real creative force, whether considered as a painter, percussionist or composer. His compositional vision is particularly evident in **Journal des Épisodes**



II (Rant 1448, jazzfromrant.com), an exploration of a daily diary of compositions and paintings from the last six months of 1988. His group here is a traditional piano trio with pianist Alexandre Grogg and bassist Guillaume Bouchard; what makes it highly untraditional is the presence of 97 tracks on a 44-minute CD. Lambert's compositions can be as brief as seven seconds, as long as a couple of minutes, but whether microscopic or developed, they're compelling musical messages that achieve a kind of formal perfection, continuous with their surrealist aesthetic of the unconscious and their Webern-like economy. The material is at once so fragmentary and dense that each trip through the CD is another experience, tiny fragments in time creating new refractions with one another and with the sustained trio pieces.



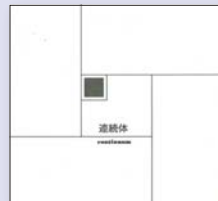
Recent GGRIL release appeared as a red vinyl

LP, Normand takes a diametrically opposed route to packaging for **Philippe Lauzier** and **Éric Normand's Not the Music / do** (Tour de Bras, tourdebras.com), issuing the CD in a brown paper lunch bag with a printed cover. The music is just as provocative – sustained minimalist improvisations in which Lauzier's soprano saxophone and bass clarinet extend from single tones to circular breathing against a backdrop of Normand's electric bass and a snare drum that Normand sometimes plays and often uses as a vibrating surface.

Montreal sound artist **Pierre-Yves Martel** creates dauntingly minimalist improvisations contrasting single tones on a renaissance viola de gamba and a harmonica with silences on **Continuum** (Tour de Bras TD89011CD). It's demanding work (Martel's intent extends to letting "the music 'play' both the performer and the listener"), an experience in which the act of listening may be dissected and stitched back together, the music developing a severe and icy beauty in the process. Available as limited edition CDs or downloads, extensive portions can be heard at the label's website.



Les Surruralist(e)s on **Sortablue** (SURREU 01, actuellecd.com). The duo of Nova Scotia-based Arthur Bull (guitars, harmonica and voice) and Normand (electric bass, tenor banjo and voice) explore early blues and folk-songs from perspectives shaped by free jazz and improvised music, adding a raw electric edge and weirdly dissonant accompaniments to traditional instrumental approaches and songs like *La Femme Du Soldat* and *Stagger Lee*. The two create a new tradition in the same breath that they pay homage to others. **O**



Something in the Air

Varying Definitions of “Ethnic”-oriented Improvised Music

KEN WAXMAN

When it comes to welcoming immigrants to North America, Canada and the United States have long had different policies. To Americans the ideal is the melting pot with all foreigners persuaded to become true-blue Yanks. Modern Canada, once it shook off fealty to Britain, has long promoted multiculturalism, where immigrants become Canadians without giving up their homeland identity. Generalities should be avoided, but it's informative to see these concepts played out in improvised music. Thus **Neelamjit Dhillon**, born in Vancouver of Sikh background, has created a notable CD based on the infamous 1914 incident when 376 mostly Sikh immigrants were refused entry to Canada. To do so he mixes traditional Indian instruments with Western ones. In contrast, American performers who are his contemporaries, and with similar immigrant roots, have recorded sessions exclusively linked to the un-hyphenated jazz continuum.

A notable work, that evolves through nine related sequences, **Komagata Maru** (neelamjit.com) manages to tell this shameful story of anticipation, betrayal, violence and ultimately hope for the future with only four musicians, admixing Indian sub-continental and Western sounds. Besides **Dhillon**, who plays alto saxophone, tabla and *bansuri*, a transverse bamboo flute, the others are bassist André Lachance and drummer Dan Gaucher plus Chris Gestrin, who plays sympathetic, whimsical piano throughout; and who produced, recorded and mixed the disc. With Gestrin's strong accompaniment, Dhillon's proficiency allows him to create swinging, unforced jazz lines throughout, no matter which instrument he's playing. Even the tabla's distinct timbres are used to make specific points rather than for exoticism. On *Shore Committee: Bonds of Ancestral Kinship* and later on *British Clash at Budge Budge*, for instance, the Carnatic drum's textures contrast sharply with Gaucher's martial-styled drumming, together symbolically depicting a full-scale riot on the first tune; and add to the sonic bellicosity of the second, further intensified by keyboard clips and harsh reed slurs. In the same way the expansive *Munshi Singh: Trial for a Sanguine Tomorrow* has its relaxed mood, set up by Lachance's double-time strumming, disrupted by contrapuntal screeches, although they come from the *bansuri* rather than an alto saxophone. Crucially as well, the sonic representation of police-passenger combat on *Debris from the Sky: Confront with the Tools*

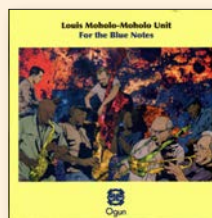


at Hand, relies on the divergence between very Westernized double bass strokes and the distinctively Indian tabla patterns. Finally, the unforced Lee Konitz-like saxophone riffs Dhillon uses to underline the exposition here not only relate back to the introduction but portend the concluding *Reconciliation: Evoke the Fallen and Persevere*. Part elegy and part anticipation, the tune's mellow hopefulness suggests why incidents like that of the Komagata Maru are rare in Canadian history. As well this meticulously crafted CD posits that Dhillon and company will soon be creating more intriguing sounds, either straight ahead or with a sub-continental lilt.

Yet another variation on this theme shows up on **For The Blue Notes** (Ogun Records OGCD 042 ogunrecords.com). Although the musicians featured have ancestral backgrounds from Martinique, Guyana and South Africa as well as parts of the United Kingdom, these ancestral memories are subsumed in this salute to the combo that left Apartheid-era South Africa to mingle high-life rhythms with British free jazz, creating an unmatched hybrid sound. Led by percussionist **Louis Moholo-Moholo**, the last surviving Blue Note, the octet's repertoire was mostly composed by original Blue Note members. What that means is that tracks such as *Sonke* and *Zanele* are fully in the South African style even though the associated vocals are by French-born (of Martinique background) Francine Luce. When she trades licks with the horns as well, the end product is high quality jazz that soars without labels or hyphens. Furthermore, listening to other creations like the title track, it's bassist John Edwards' solid time-keeping and pianist Alexander Hawkins' kinetic chording that drive the undertaking as much as tie keening solos from saxophonist Jason Yarde and Ntshuks Bonga. Closer to the American rather than the Canadian concept here, the ancestral background of the players hardly influences the notable sounds issuing from their instruments.

As more immigrants or children of immigrants begin to fill the ranks of Canadian improvisers it will be instructive in the future to observe whether an American-inflected national style takes hold, or if Canadian musical sensibilities will still include distinctive overseas links.

➤ To see how Americans **Rudresh Mahanthappa** and guitarist **Rez Abbasi** deal with similar situations read the continuation of this column at thewholenote.com. ●



and pianist Håvard Wiik, Atomic presses forward on strong personalities and rare flexibility, with the aggressive brassy presence of trumpeter Magnus Broo defining the ensembles and bassist Ingebrigt Håker Flaten the group's molten core. While Ljungkvist's *Major* swings hard and continuously, Wiik's *Laterna Interfuit* touches down on many bases, a gentle folk-like opening, a brashly dissonant fanfare and improvised passages that range through collective blowing from the horns and Wiik's own airy, post-bop interlude.

That quicksilver creativity extends to Ljungkvist's descriptively titled *Start/Stop*, from its eerie and slightly muffled night music beginning to its eventual rapid theme filled with wide intervals and accompanying clusters. Negotiating a shifting ground between composition and improvisation and a host of sounds, moods and methodologies, Atomic is devoted to keeping themselves and the audience engaged.

Stuart Broomer

Two Piano Concert at the Philadelphia Museum of Art
Michael Snow; Thollem McDonas
Edgetone EDT 4148 edgetonerecords.com

▶ Besides distinguishing himself as one of Canada's most lauded filmmakers and visual artists, Toronto's Michael Snow maintains a parallel career as an improvising pianist. Most frequently working as a charter member of the local CCMC, on occasion he matches wits with outsiders. A bonus as part of the Philadelphia Museum of Art's retrospective of his work *Two Piano Concert* featured a duet with peripatetic American improviser Thollem McDonas. Although both are pianists, the selections clearly outline the individuality of each so-called avant-garde player.

With the metronomic 176-key assault only brought to the fore for emphasis, the most frequent strategy in this three-track recital is for one pianist to squirm and skip a theme to a certain point where it's either embellished with arpeggios and strums or challenged at half speed with contrapuntal asides by the other. Besides this, the keyboardists often converse like an old married couple, finishing each other's phrases. More like hearing two Cecil Taylors, rather than any conventional piano duo, the two utilize all parts of their instruments. Shrill key clips and tremolo backboard echoes are only part of this; so are wood-rendering scratches and harp-like inner string strums. Snow identifies himself most clearly on *Two* even as McDonas pounds out sardonic *Chopstick*-like rhythms or identifiable bop runs. Unexpectedly, the Canadian, who apprenticed playing classic jazz, sounds out a perfect stride piano lick which would have done James P. Johnson proud. McDonas'



response is to swell his glissandi to such an extent that they fill every molecule of the resulting soundscape. That challenge met, the final track features a satisfying return to carefully timed sympathetic patterning.

There's no way Snow will ever have to fall back on his second career, but *Two Piano Concerto* confirms that his keyboard inventiveness and professionalism allow him to hold his own with – and sometime best – a full-time improviser.

Ken Waxman

POT POURRI

Gathering Red Chamber Za Discs N17 mei-han.com

▶ Red Chamber is not your typical Chinese string band. The Vancouver-based group has seriously eclectic, transcultural tastes. Led by the zheng scholar and virtuoso Mei Han, the group includes Guilian Liu on pipa, Zhimin Yu on zhongruan, daruan, and Geling Jiang on sanxian and zhongruan. They are all masters of their respective plucked Chinese string instruments.



Already well established as professional musicians in mainland China, these women sought a second home on Canada's west coast where they have expanded both their careers – and ears. Mei Han reflects on this process of cultural awareness: “[As we] travelled around the world and collaborated with artists from a wide range of cultures, we have grown to become more open and aware.”

Gathering, their second album, exhibits influences of diverse musics discernable in the inclusion of instruments such as the tabla, djembe, dumbek and gong. Multiethnic melodic layers are also in ample evidence. The scores variously draw on Chinese, Arabic, West African, Klezmer, Greek, Turkish, Cape Breton and Métis sources, performed on Red Chamber's Chinese plucked strings. The latter range from the brittle high-trilled notes of the pipa to bass daruan tones.

The album's success owes much to Vancouver composers Moshe Denburg, John Oliver and Randy Raine-Reusch. They each contributed scores, exploring this transcultural terrain, which were then skillfully articulated and extended by the musicians. Just one example: while *Ah Ya Zein*, an Arabic love song arranged by Raine-Reusch, is culturally anchored by Gord Grdina's moody oud expositions, it is Mei Han's inspired mercurial zheng solo that provides the most unexpected musical thrill.

I saw Red Chamber live at Toronto's Music Gallery in 2010. I was mightily impressed not

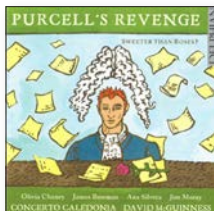
only by the individual virtuosity of the musicians, but also by their tight ensemble and culturally inclusive repertoire. Until they grace a hall near you, this enjoyable record is the closest to a transnational musical Silk Road journey you can experience.

Andrew Timar

Purcell's Revenge – Sweeter Than Roses? Concerto Caledonia; David McGuinness Delphian DCD34161

▶ Listening to this CD, I felt as though I'd mysteriously stumbled onto the playlist of a stranger who had searched using the keywords “Purcell, Scottish, early music, folk, crossover, James Oswald.” Anyone looking for multiple ways to reinvent Purcell and traditional tunes connected to him will find much to enjoy in the broad swath that this program cuts; but cohesive it's not.

James Bowman makes a cameo appearance



singing *Sweeter Than Roses* with viol consort, and Jim Moray sings a convincing and innocently folksy *Fairest Isle*. Olivia Chaney's singing in her wonderful arrangement of *There's not a swain on the plain* reminds me of the great Maddy Prior; and Pamela Thorby does an excellent job of whistle-izing a recorder. The connection between Purcell's *New Scotch Tune* for solo harpsichord and a hook harp version of the tune speaks elegantly for itself, as does a broken consort version of Purcell's *Fantazia 11*, and there are a couple of delightful new pieces by Chaney and Ana Silvera.

But some of the other material left me cold, such as the revamp of Purcell's *Evening Hymn*, the original of which is so gorgeous I don't know why anyone would want to mess with it. Elsewhere there's some very good harmonica playing, and “rock on” amplification, of which I'd have liked either more, or none. There's much cleverness and musical delight here, but this particular “anything goes” program doesn't quite satisfy.

Alison Melville

Old Wine, New Bottles Fine Old Recordings Re-Released

BRUCE SURTEES

It is Friday afternoon and my daughter Adrienne just called me and asked what I was doing now. “I'm having a wonderful afternoon, wallowing in the music from a box of mono recordings.”

The Decca Sound The Mono Years 1944-1956 (Decca 4787946, 53 CDs) is a treasure trove of exemplary performances of symphonic and instrumental music by artists in the Decca stable at the time. FFRR, the ear and frrr logo, standing for “full frequency range recording,” were registered trademarks and their appearance on the label informed the consumer that this recording sounded better than anything else on the market. For sure, the tipping point into the classical market was when **Ernest Ansermet** came to London and recorded *Petrouchka* with the London Philharmonic Orchestra to be released on five 78rpm records. Records are what recordings were called at the time. In November 1949 Ansermet recorded *Petrouchka* once more, this time in Geneva with the orchestra he had founded in 1918, L'Orchestre de la Suisse Romande. Issued, as before on ten 78rpm sides, it also appeared as Decca's first Long Playing Microgroove record in June 1950 (years ahead of EMI, as usual) and three months later on, yes, as five 78s. As American Columbia, who developed the LP, had trademarked the name and the lp



symbol, other companies could not call their LPs, LP. Phillips, who was Columbia's partner in Europe, for example, coined “mini-groove.” Eventually however LP became generic.

That Geneva *Petrouchka* elevated Decca as a label and equally important spotlighted Ansermet and his orchestra. The *Petrouchka* is on the first disc in this Decca box along with their *Le Sacre du Printemps* recorded in October 1950. Both are fine performances that are still admirable, dynamic and cleanly recorded, the harbinger of the many wonderful, highly sought-after Decca recordings to come from Ansermet conducting the Suisse Romande and other orchestras in an astonishingly wide repertoire. Included here are Roussel's *The Spider's Feast*; Ravel's *Le*

Tombeau de Couperin; Rachmaninov's *Isle of the Dead*; Dukas' *Le Peri* and Debussy's *Six Epigraphes antiques* and *Jeux*.



The world's expanding demand for more frr recordings necessitated finding new artists and the recruiting began, acquiring many now-familiar names. The young **Georg Solti** was signed in 1947 as a pianist and made several recordings with violinist Georg Kulenkampff. Solti was itching to conduct and so he did with the Zurich Tonhalle Orchestra in Beethoven's *Egmont Overture*. Many of his recordings from the time are included here: with the LPO are Bartók, Kodály and Haydn and with the LSO Mozart. In March 1946 The Concertgebouw Orchestra under **Eduard van Beinum** visited London and in the Walthamstow Assembly Hall they had their first recording session with Decca. Their sessions in mid-March 1947 included the *Leonore Overture No.2* that was issued on two 10" 78s and hasn't been heard since. Decca made regular trips to Amsterdam, where in September 1948 Bartók's *Concerto for Orchestra* was taken down and in 1953, Decca's final year before the orchestra went to Philips, van Beinum recorded William Pijper's *Third Symphony* and a suite from Diepenbrock's *Marsyas* produced by John Culshaw who had joined Decca in 1946. Many more items of the Eduard van Beinum recorded legacy with Decca are available on a 5-CD set Decca Original Masters (4731102).

One wonders why EMI let **Benjamin Britten** change record companies. Britten and Peter Pears had already recorded folk songs for EMI who also released an abridged *Peter Grimes* and *Rape of Lucretia* but as heard here, Decca has Britten conducting his *Sinfonia da Requiem*, *Diversions for Piano left hand* (with Julius Katchen), *Four Sea Interludes* and *Passacaglia* from *Grimes* and *The Young Person's Guide to the Orchestra*.

On a personal note; from 1952 to 1955 Decca had recorded **Sir Adrian Boult** in the complete Vaughan Williams Symphonies (seven at the time) with the London Philharmonic Orchestra. Those performances were assembled and issued in a uniquely packaged set soon after. My wife presented me with that set for my 25th birthday. Some great wife!

Long gone are the many, many artists who live on in their performances documented by Decca, always in technology ahead of state of the art. The hi-fi era was ushered in by Decca's frr recordings. The CDs in this set are sensibly arranged by artist with a composer's directory in the booklet. Surprisingly, there is no duplication of any work. Here are but a few of the artists represented in this collection with a significant work:

Alfredo Campoli: Lalo's *Symphonie espagnole* (with van Beinum), Elgar *Violin*

Concerto (with Boult); **Amadeus Quartet**: Mozart *Piano Quartets* (with Clifford Curzon); **Adrian Boult**: Vaughan Williams *Job* and the *Suite from the Wasps*; also Tchaikovsky and Prokofiev; **Sir Arthur Bliss** conducts his *Colour Symphony* and his *Violin Concerto* (with Alfredo Campoli); **Anthony Collins**: Walton/Sitwell *Facade* (with Sitwell and Pears) and Elgar, *Falstaff*; **Clifford Curzon**: Brahms *Piano Concerto No.1* (van Beinum); **Mischa Elman**: Beethoven *Violin Concerto* (with Solti); **Christian Ferras**: Brahms *Violin Concerto* (with Carl Schuricht); **Anatole Fistoulari**: *Graduation Ball* and ballets by Gluck, Grétry and Tchaikovsky's usual three; **Pierre Fournier**: Brahms' two cello sonatas (Backhaus); **Maurice Gendron**: Schubert's *Arpeggione Sonata* (Jean Françaix), Schumann *Cello Concerto* (Ansermet); **Griller Quartet**: Bloch's four string quartets and Sibelius *Voces Intimae*; **Friedrich Gulda**: Beethoven's *Piano Sonatas 26 & 29* and *Eroica Variations*; **Quartetto Italiano**: Quartets by Haydn, Boccherini, Schumann and Verdi; **Thomas Jensen**: Sibelius *Lemminkäinen* and *Karelia Suites*; **Erich Kleiber**: Beethoven *Symphonies 6 & 9* plus Wagner; **Hans Knappertsbusch**: Bruckner *Third Symphony* (third version, Schalk & Loewe) VPO; **Moura Lympany**: Rachmaninov *Third Concerto* (Anthony Collins), Khachaturian *Concerto* (Fistoulari); **Peter Maag**: Mozart *Symphonies 28 & 29*, *Serenade in D major K203I*; **Jean Martinon**: Lalo, two *Namouna Suites*; Fauré and Françaix *Concertino* (with Kathleen Long); **Boyd Neel**: Handel *12 Concerti Grossi, Op.6*; **Zara Nelsova**: cello sonatas by Rachmaninov and Kodály; **Ruggiero Ricci**: two violin concertos by Paganini (with Anthony Collins); **Trio de Trieste**: Beethoven *Archduke Trio*, Brahms *Trio No.1*; **Erik Tuxen**: fifth symphonies by Prokofiev and Sibelius; **Vegh Quartet**: string quartets by Smetana, Kodály and Schubert; **Wiener Oktett**: Mozart *Divertimenti 10 & 17*, Mendelssohn *Octet*, Brahms *Clarinet Quintet* (Alfred Boskovsky).

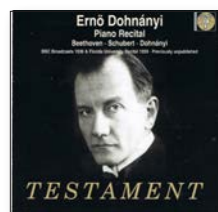
Because British Decca and American Decca were unrelated, the records were re-labelled London for distribution in North America and elsewhere. The offerings in this box are not presented as a sonic spectacular but as a true reproduction of the original truth of the monaural recordings heard better now than then.



in 1959 Stern recorded the concerto in New York with Leonard Bernstein conducting. **Praga** has produced an SACD "DSD remastered from the original quadrasonic tentatives...without artificial back effect." (Praga PRD/DSD 350099 hybrid). The disc-mates

Last month I mentioned attending a Boulez 1969 concert in the Royal Festival Hall that included the **Berg Violin Concerto** with Isaac Stern. There is no Boulez/Stern recording but

are the Bartók *Violin Concerto* and *Rhapsody for Violin and Orchestra*. Stern had a unique, recognizable timbre that makes this an attractive disc particularly in view of the interpretative insights all around and the ideal sound.



Back in the days of classical AM stations, there was a place for attractive works of lasting interest but of shorter rather than longer duration. There was a Dohnányi piece that surfaced regularly, the *Rhapsody in C Major, Op.11 No.3* played by the renowned pianist Eileen Joyce. **Testament** has issued some previously unissued concert performances by **Ernő Dohnányi** (AKA Ernst von Dohnányi) recorded live at the Edinburgh Festival in 1956, at Florida University in 1959 and a couple of BBC transcriptions (**SBT2 1505, 2 CDs**). Born in 1877 in Bratislava (then Pozsony), Dohnányi attended the Franz Liszt Academy in Budapest where he studied with Istvan Thomán, a pupil of Liszt. As did Béla Bartók and György Cziffra. Dohnányi became a composer, pianist and conductor. Through the first half of the last century he was regarded as a pianist of the first rank but today most music lovers might only recognize him as the composer of *Variations on a Nursery Tune* for piano and orchestra. He did however write a significant amount of chamber music, which is well represented in the catalogue, and composed major symphonic works.

The Florida recital opens with Beethoven's *Piano Sonata No.16, Op.31. No.1*, Schubert's *No.18 D894* and three pieces of Dohnányi's own. Disc two contains six solo pieces and a concerto, *Symphonic Minutes, Op.36*. This is a brilliant, interesting four-movement work of which there are another two performances in the catalogue – neither of which I have heard – but this one has the composer-pianist playing. It must be noted that because of the variation of recorded quality of the originals, this release is intended for avid collectors and archivists who can listen through the artifacts. However, I find that the brain soon adjusts and diminishes the steady extraneous distractions. ☐

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Remembering Glenn Gould

DAVID JAEGER

The announcement of Phillip Glass as the 11th recipient the Glenn Gould Prize this past April 14 gives us an opportunity to remember that Glenn Gould was himself an artist who walked amongst us. Although he was someone who changed the world of music in a number of significant ways, the fact remains that he was a person who lived in Toronto, who had friends and colleagues here, myself included, and who was always just a phone call away. He was an indisputably extraordinary individual, but to those of us who were close to him he was just “Glenn.”

The circumstances of our first meeting are typically Gouldian. There was no introduction, no “Hello, I’m David” or corresponding, “Hello, I’m Glenn.” Rather, it came through one of Glenn’s patented devices for getting to know and sizing up another person, namely The Guessing Game.

I was the junior producer of the CBC Radio Music Department, having joined the team in January of 1973. It was now early 1974, and although Glenn was never seen in the office during the working day, there were hearsay reports of his nocturnal visits via conversations with veterans of the department. Naturally, as the low man of the Radio Music team, I was keeping late hours, learning the job and just getting work finished.

On that particular February evening, a man suddenly appeared at the entrance to the cubical where I worked. He resembled Glenn Gould, but scruffy — not the shined-up PR photo version I might have expected. His first words were, pretty much exactly, “Excuse me, but if I were to ask you about a certain work, a concerto choréographique for piano with an ensemble consisting of a woodwind octet, brass trio, tympani, string sextet but without any violins, and which was composed for a private occasion in a stately home in 1929, what work would you guess that it was?” Given that I had only recently programmed a recording of the Francis Poulenc *Aubade* in one of the daily shows I produced, (*Sounds Classical* with host de B. Holly), I immediately answered that it sounded like that was precisely the work in question. Having passed the test, I was accepted into the fraternity. Our friendship, too, was kindled in that moment.

The conversation went on, and covered such topics as his views on French piano music and why he tended to avoid it. He explained that the Poulenc work in question was chiefly driven by melody and rhythm, which he liked, and unlike the Impressionists whose music he felt was narcissistic in its obsession with sonority. He explained why he had recently recorded two works by Bizet, calling him “The most Wagnerian of the French Romantics.” He preferred music that embraced counterpoint, pointing out that, as long as the voices and rhythms were clear, the message of the music was not beholden to the sonic circumstances through which it would be played, recorded and heard. In a following conversation soon after he revealed that his compositional avatars (his word) were J.S. Bach, Richard Strauss and Arnold Schoenberg. It was their respective achievements in the art of counterpoint that had earned them this ultimate standing in the pantheon of Glenn’s heroes.

Not long after that initial conversation I received further confirmation that I had passed the test embedded in Glenn’s guessing game. He asked me if I would be willing to work with him as his producer for a series of 10 radio programs in honour of the approaching centennial of the birth of Arnold Schoenberg. No sooner had I agreed, it was revealed that the series had already been granted the stamp of approval from Radio Music’s senior management. This was to be a series of weekly one-hour radio programs in which Glenn would survey the music of Schoenberg in “conversation” with Kenneth Haslam, a CBC Radio staff announcer. The quotation marks are there



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because this would be an entirely scripted conversation, written by Glenn, even the alleged opinions and interjections of Mr. Haslam. And most of Glenn’s recordings of Schoenberg’s piano music would be included, such as the *Suite, Op.25*; the *Piano Concerto*; the *Phantasy for Violin with Piano Accompaniment, Op.47*; the *Ode to Napoleon, Op.41* as well as the major orchestral, chamber and choral works. It was a fascinating and engaging production, laden with tightly packed information about Schoenberg’s music and insights into Glenn’s understanding of it. And there were interviews with exceptional individuals whom Glenn persuaded to share their knowledge of Schoenberg, including conductor Erich Leinsdorf, choral scholar Dr. Denis Stevens, biographer and musicologist, Henry-Louis de La Grange (the founder of the Bibliothèque Gustav Mahler) and composer John Cage who was once Schoenberg’s pupil.

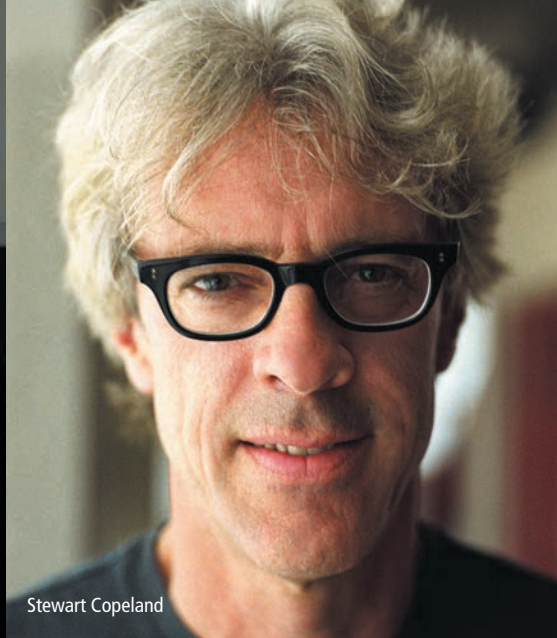
These interviews were fascinating not only because of their erudite participants, but also because they were not staged in the least. Glenn’s interview with John Cage, for example, included some of the well-known stories of Cage’s own relationship with Schoenberg, such as his admission that he had “...no feeling for harmony,” to which Schoenberg responded that without a feeling for harmony Cage would come to a wall and not be able to get through it. Cage responded: “...well I’ll simply bang my head against that wall.” The interview also contained references to several composers other than Schoenberg. Cage mentions Anton Webern, Henry Cowell, Morton Feldman and even Erik Satie in ways that relate to Schoenberg and his approach to composition. At the end of the Cage interview, Glenn resorts to another of his trademark devices, which he called, “One of those really dumb, hopelessly hypothetical questions to which there is no answer, namely, what would Schoenberg’s reaction be if he could come back and survey the musical scene of 1974.” Following peals of uncontrollable laughter, Cage responded, “I’m afraid he’s stayed away too long to come back now. I think he would be absolutely shocked. Had he come back a little sooner he might have corrected our evil ways.” The other interviews were equally candid and revealed their subjects’ common willingness to open up and share their thoughts with Glenn, an artist they respected, trusted and admired.

Glenn was a person who was equally at ease with all of his various means of communicating, from guessing games, to really dumb, hopelessly hypothetical questions, to broadcasting, documentary making and to performance and recording.

To expand on just how this experience of working with Glenn at the beginning of my 40-year CBC Radio career affected the experiences and productions that came after, well, that’s, as they say, another story. ●



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