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FOR OPENERS
6. Dark Clouds And Silver Linings | DAVID PERLMAN

FEATURES
8. Ann Cooper Gay: First the Child, Then the Music | PAULA CITRON
11. Andrew Davis: In Conversation | DAVID PERLMAN
13. Honouring Glass | DAVID PERLMAN
63. We are all Music’s Children | MJ BUELL
76. Remembering Glenn Gould | DAVID JAEGGER

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

LISTINGS
34. A | Concerts in the GTA
53. B | Concerts Beyond the GTA
55. C | Music Theatre
56. D | In the Clubs (Mostly Jazz)
59. E | The ETCeteras

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

MORE
6. Contact Information & Deadlines
7. Index of Advertisers
61. Classified Ads
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 months more than a simple month’s worth of work in the past.

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

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’s Sixth starts bleak as can be and ends determined to be happy. Granted, cheerfulness in a major key is seldom as convincing as emotional stress and storm in a minor mode. But as the work came

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FOR OPENERS | DAVID PERLMAN
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 thing, front and centre, which is as it should be. “THIS is what it’s really about” I heard someone say, like this we have EARNED our D Major! 

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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INDEX OF ADVERTISERS

Adam Sherkin 39
Amadeus Choir 35, 46, 60
Arts Media Project 62
Associates of the TSO 16
ATMA 5
Aurora Cultural Centre 35, 36
Bach Children’s Chorus 39
Bellus Barbare 48
Bloor Street United Church 62
Canadian Children’s Opera Company 39, 60
Canadian Opera Company 28
Canadian Sinfonietta 41
Cantemus 50
Cathedral Bluffs
Symphony Orchestra 23, 49, 54
Christ Church Deer Park
Jazz Vespers 32
Columbus Centre 59
Columbus Centre Concert Band 51
Continuum Contemporary
Concerts 48
Counterpoint Community
Orchestra 49
Elmer Isler Singers 37
Elora Festival 41
Ensemble Polaris 42
Exultate Chamber Singers 48
Halycon String Quartet 47
Harmony Singers 48
Holy Blossom Temple 47
Humbercrest United Church 47
I FURIOSI Baroque
Ensemble 52
Jazz Bistro 62
Jubilate Singers 52
Kindred Spirits Orchestra 42
Lark Ensemble 47
Lawrence Park
Community Church 38
Lisa Chisholm 62
LizPR 62
Lula Music and Arts Centre 15
Maestro Music 43
Mississauga Festival Choir 38
Mississauga Symphony Orchestra 36
Music at Metropolitan 38,
38, 49
Music Toronto 9
Nathaniel Dett Chorale 44,
47
New Music Concerts 43
Newchoir 50
Nocturnes in the City 18
Norm Pulker 62
Not the Music 65
Off Centre Music Salon 25
Orchestra Toronto 51
ORGANIX 12
Orpheus Choir 40
Pasquale Bros 60
Peter Mahon 23
Red Chamber 64
Remenyi House of Music 13
Roy Thomson Hall 33
Royal Conservatory 45, 77
Russell Drago 44
Samantha Chang 61
SING! 48, 49, 51, 75
Small World Music 19
Soundstreams 46
St. James’ Cathedral 10,
38
St. Olave’s Church 52
St. Philip’s Jazz Vespers 32
Stenway Piano Gallery
11
Stephen Satory 45
Subtle Technologies 4
Tafelmusik 2, 3, 37, 47
Talisker Players 41
Tapestry Opera 29
Toronto Choral Choir 45
Toronto Choral Society 41
Toronto City Opera 59
Toronto Classical Singers 51
Toronto Consort 27, 30, 45
Toronto Jazz Festival 17, 31
Toronto Masque Theatre 42
Toronto Mendelssohn
Choir 59
Toronto Summer Music
Academy and Festival 19,
62
Toronto Symphony
Orchestra 38, 44, 78
Toy Piano Composers /
TQ Percussion Ensemble 45
Trio Arkel 43
Unitarian Congregation in
Mississauga 46
Universal Music 65
Univox / Florivox 47
Victoria Scholars 22
Village Voices 60
VIVA! Youth Singers 12
VOCA Chorus 23
Westben 21, 55
Western University 60
Windermere String
Quartet 46
Women’s Musical Club of
Toronto 39
Wychwood Clarinet Choir 46

thewholeno...
Ann Cooper Gay
First the Child, Then the Music

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 Cosi 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...
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 COC, 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”
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.

The writer would like to thank the following for their contributions to this article:

Michael Albano, Ryan Allen, Kate Applin, Jacoba Barber-Rozema, Peter Barcza, Kristina Bijelic, Dean Burry, Gene Cooper, Johannes Debus, Myna Denov, Emily Dorn, Nina Draganic, Anna Forgione, Ben Fox, Erin Cooper Gay, Errol Gay, Ken Hall, Stuart Hamilton, Sue Hammond, Peggy Hendricks, Heather Hoffman, Sandra Horst, Henry Ingram, Joel Ivany, Kai Lee, Duncan McIntosh, Anne O’Neill, Sophia Perlman, Alex Samaras, Bruce Ubukata, David White, and Joanna Winchester.

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.
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 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
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 Owens, bass) are regulars at Lyric Opera.

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

and 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.

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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.”
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.”

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 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 unrivaled 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
Creating Courageous Music

WENDALYN BARTLEY

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 Scratch. 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 premières. 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 genres and backgrounds 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 premières 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.

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

Beat by Beat | In With The New
premieres by Canadian composers Andrew Staniland and Mark Duggan.

Because the list of new premières 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 premieres by Canadian composers Andrew Staniland and Mark Duggan.

**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 fundraising 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-Gramaté 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, Strett 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

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.

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 [ballet dancer 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...”
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.
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 Sadovsky perform works by Schumann and Saint Saëns at Grace Church, 700 Kennedy Road, Scarborough.

May 15 Symphony No.2 celebrating Sibelius’ 150th anniversary with his tuneful and heroic Octet for Strings in C Major, Op. 7.

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; Faure’s Piano Trio Op. 120; Brahms’ Trio Op.70 No.1 “Ghost” and Mendelssohn’s Trio No.1 Op.49.


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 noontime 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 Chau perform rarely heard works by women composers Heather Schmidt, Louise Farrénc, Clara Schumann, Elizabeth Jacquet de la Guerre and others in their free noontime COC recital.

May 30 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.
>the BEAT of the GLOBE in the HEART of TORONTO

### May 17
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Glenn Gould Studio, 7pm  
250 Front St, Toronto

### May 21
**SOUND OF DRAGON**  
Small World Music Centre, 8pm  
180 Shaw St, Toronto

### May 31
**FANNA-FI-ALLAH - Tribute to Nusrat Fateh Ali Khan**  
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[See image for additional details]
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; strength and good luck for those worthy of it. The Emperor of China evil (think St. George and his confrontation with his alter beast). In iconography represent chaos and although not all – of dragons of the region and beyond, as when in 2003 the first Canadian Komodo dragon was hatched at the Toronto Zoo.

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.

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 baglama (long-necked lute). Members of its expanded group and Bulgaria’s virtuoso kavaz (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 Khan and Andrew Timar, director of the Toronto-based Toronto Chinese Contemporary Music Ensemble, join in the Global Music Series to explore the music of Babur’s grandfathers the Timurids and the Mughals who ruled from India to Afghanistan.

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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 chants, 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 1 pm 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 Farāmarz Payvar (1933—2009), as well as improvisations.

Pedram Khavarzamini and Shawn Mativetsky: May 16 Pedram Khavarzamini 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 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. Khavarzamini, 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, Darilush 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 Paolo-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 Orbeososo.

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.
The human voice is an astonishingly versatile instrument, capable of an infinite variety of tones, timbres and inflections. Something primal in us is touched by the extremes of range in the sound of a coloratura soprano or a basso profundo; the virtuoso melismatic technique of a Hindustani or R&B soloist; the mysterious, elusive harmonies of Tibetan and Tuvan throat singing; and the street-corner, sandpaper tones of Tom Waits, Billie Holiday and Joe Turner.

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 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 rehearsals and the President’s Room, a wonderful historical space filled with pictures, trophies and medals that attest to the ensemble’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 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”
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
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 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 songwriting 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 women’s 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...
“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.

LYDIA ADAMS, Conductor & Artistic Director

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Program subject to change

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NEW THIS SEASON

THE PARTY
MAY 14, 2015 AT 7 PM
THE MUSIC GALLERY, 197 JOHN ST

The Party is a wistfully imagined meeting of our diverse composer friends on one programme. We have invited Classical composers Chris Mayo (Toronto) and Shawn Jaeger (Kentucky born, New York based) and Jazz composers Anna Webber (Kelowna born, New York based) and Michael Davidson (Toronto) to join us in an eclectic musical celebration also featuring performances by Nico Dann (drums), Daniel Forth (bass), David French (saxophone), Daniel Lalonde (bass), Ilana Zarankin (soprano) and Boris Zarankin (piano). Keeping the conversation flowing (and the proverbial wine glasses full) is host and singer Alex Samaras.

THERE WILL BE AN INFORMAL PRE-CONCERT RECEPTION BEGINNING AT 6:30 PM IN THE LOBBY.

$25 GENERAL ADMISSION (includes one refreshment)
$15 STUDENTS & ARTS WORKERS

& ON OUR MAINSTAGE

GALA

We are celebrating our 20th birthday in style, with some of Off Centre’s favourite artists (and Canadian treasures!) including Isabel Bayrakdarian, Russell Braun, Norine Burgess, Lucia Cesaroni, Joni Henson, Olivier Laquerre, Joseph Macerollo, Carolyn Maule, Christopher Mokrzewski, Nathalie Paulin, Inna Perkis, Jimmy Roberts, Lauren, Segal, Kristzina Szabo, James Westman, Monica Whicher, Boris Zarankin and Ilana Zarankin among others. Dr. David Goldbloom is our Master of Ceremonies.

Tickets include a birthday cake reception!

for Tickets and Information, please call 416.466.1870 or visit www.offcentremusic.com

Earth Songs, Love Songs

Sunday, May 24, 2015
4:00 pm

George Weston Recital Hall,
Toronto Centre for the Arts
5040 Yonge Street, Toronto
(North York Centre subway station)

Liebeslieder Waltzes by J. Brahms
Voices of Earth by R.W. Henderson
I Will Sing Unto the Lord
by I. Ramish
Prayer for Peace and
Salutation of the Dawn by E. Daley

FEATURING:
Amadeus Choir of Greater Toronto
Lydia Adams, conductor
Bach Children’s Chorus
Linda Beaupré, conductor
Ed Reifel, percussion
Ruth Watson Henderson, piano
Shawn Grenke, piano
Eleanor Daley, piano/organ

June 7, 2015
2 PM
Glenn Gould Studio
250 Front St. West

$45 ADULT / $35 SENIOR / $25 STUDENT

www.amadeuschoir.com
Off Centre Music Salon at 20

By 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 Whitcher, Lucia Cesaroni and Ilana Zarankin; mezzos Kristzina 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 Perakis, 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 “dérange,” 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 Mäderin on April 10.

Against the Grain Theatre: Anyone who saw the magnificent double bill of Janácek’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 Kristzina Szabó will sing Olivier Messiaen’s Harawi and bass-baritone Stephen Hegedus will perform Schubert’s Die Schöne Mäderin. 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 Bartok’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 Gonville and the Belgian Connection” with works by Gonneville and Henri Pousseur. The soprano is Ethel Guéret and the conductor Robert Attikan, 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 Chorale 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, Vanja 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
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 Diciantis, 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, Hovhaness, 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 Huihtanen, 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, K.427 at St. Anne’s Anglican Church on May 24.

The soprano Erin Cooper Gay will sing Schubert’s song Der Tod und das Mädelchen; 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 McAttee 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 artosong@thewholenote.com.
**Beat by Beat | On Opera**

**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 Daniellis** 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 Daniellis (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 Virtutem* (c.1151) by Hildegard of Bingen (1098–1179). The *Ludus Daniellis* 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 Daniellis*, 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.

**1839 – 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 Ambroise 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
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 Albanò 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 Glaucie 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 Konuk, mezzo Stephanie Titchew, 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 Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

Tapestry Opera founding Artistic Director Wayne Strongman and M’dea Undone librettist Marjorie Chan
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 Jeanné 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, 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 going 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
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 become adept at 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.
in celebration of Canada’s 150th anniversary.”

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 Shifman, 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 so 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 another version of “ Autumn Leaves” ask yourself if you are adding anything new.”

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 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.

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 lake 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 sideperson 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/proofreading non-musical stuff, which is something I have done for a long...
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, 3-3:00pm), 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-songwriter, 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 9 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 overnight 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.
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 Stefan 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.

On the horizon: On Sunday, May 24, at 3:30 pm 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 Clarifunkation 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 7:30 pm, 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 7:30 pm the Oxford Winds Community Concert Band will be “Celebrating Heroes” at Knox Presbyterian Church, Woodstock.

Wednesday, May 6 at 7:30 pm the North Durham Concert Band is having a “Springtime Serenade” at the Fort Perry United Church.

Friday, May 8 at 7 pm 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 7 pm 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 4 pm 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 pizzicato): 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.
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.

BRAINED 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
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 20-voice choir performs classical and contemporary repertoire, including premiers 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 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@bachchildrenschorus.ca
bachchildrenschorus.ca

Bach Elgar Choir of Hamilton

Bach Elgar Choir is planning another interesting season. A mix of global and local repertoire will be performed. 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.

DANIEL PECK
416-431-0790
info@bachchildrenschorus.ca
bachchildrenschorus.ca

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@bachchildrenschorus.ca
bachchildrenschorus.ca

Bell’Arte Singers

Directed by Brenda Uchimaru, 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 its performances with 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
416-859-0904
manager@bellartesingers.ca
bellartesingers.ca

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
rohpeck@rogers.com
belcantosingers.ca
Cantebale 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.ca

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

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

Cantabile Chamber Singers

Cantabile Chamber Singers is an auditioned choir of 16 to 20 voices, formed in 2006 by artistic director Cheryll 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

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

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
Two formal concerts are presented each season along Thursday afternoons, 2pm to 4pm, in the gymnasium. The choir has released six CDs, has performed live with community outreach concerts when possible. A season membership is paid. Brunswick, Newfoundland, Ontario and New York. December 5, 2015 and April 23, 2016. Auditions are held in May, June and August.

COLUMBUS COMMUNITY CHOIR

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.

COLUMBUS COMMUNITY CHOIR

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 Eyman, this choir of 60 voices features songs to suit every musical taste. Repertoire spans popular to classical 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.

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.

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. 416-201-3739 andrew.timothy.adair@gmail.com stmarymagdalene.ca

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.

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.

THE WHOLE NOTE 2015/16 CANARY PAGES DIRECTORY
● 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 HOOF
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. In 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@dacapochamberchoir.ca
dacapochamberchoir.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, choralography or dance elements. We rehearse Wednesday evenings from 7.30pm to 10pm at the Estonian House, 958 Broadway 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 also has 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 Whita 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

● 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 Whita 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
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 GRENFKE
416-481-1141 x340
shawn@esgunited.org
esgunited.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@elmeriselersingers.com
elmeriselersingers.com

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
laurenmayer@sympatico.ca
etobicokecentennialchoir.ca

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 Humberside 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 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 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.

LAUREN HARTE
416-971-9229

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
905-873-9999
ronaldgreidanus@hotmail.com
georgetownbachchorale.com

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.

LAUREN THIBAULT
905-877-7795
lthibault@cogeco.ca
georgetownchoral.ca
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
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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
416-971-9734
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 Myskold 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

The 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.
The accomplished Senior choir, with 25 to 30 talented Islington, under the direction of Dr. John Derksen. 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 johns.islingtonunited.org islingtonunited.org

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.wiseman@sympatico.ca JO-ANN MINDEHN, publicity/membership coordinator 416-922-4954 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 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. 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 Liana 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
patriciaw@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
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 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.

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 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 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. NATAKLE 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 choiroryerson.ca oakhamchoir.ca

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?

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.

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

• 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 STURGEFF, president
905-338-3823
oakvillechoral@gmail.com
oakvillechoral.com

• Oasis Vocal Jazz

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SUSAN REID
info@oasiscvocaljazz.com
oasiscvocaljazz.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 Hannah 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
hcxon@sympatico.ca
orpheuschoir@toronto.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.paxchristichorales@gmail.com
paxchristichorale.org

**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
pentheliaingers@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, Carmina 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

**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 St 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.

STEFANIE 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
SLADIANA GRUNDSTEN
705-526-6800
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@uwatertoo.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 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

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.
**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 eclectic, with a mix of experienced and break-out groups. 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 Messiah at the Lincoln Center. Members will perform in *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**
tempuschorsociety@gmail.com
tempuschorsociety.com

**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

**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
carlo@torontochildrenschorus.com
torontochildrenschorus.com
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 Pudwe, 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@torontosummermusic.com
torontosummermusic.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. Florinvox (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
lcf@uppercanadachoristers.org
uppercanadachoristers.org

Vesnivka Choir

Vesnivka Choir, established in 1965 by founding artistic director Halya 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 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

VOCA Chorus of Toronto

The VOCA Chorus of Toronto is an auditioned ensemble which performs selections (including premiers 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 Penance; 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

Wendy Solomon (cello), Nick Coulter (percussion), Neal Evans (bass). Rehearsals: Mondays, Eastminster United Church, 310 Danforth Ave., Toronto.

Jenny Crober
416-463-8225
Jenncrober@gmail.com
vocalmosaic.ca

Univox Choirs Toronto

Univox, a diverse community choir, is a non-auditioned volunteer group of over 100 members. The mission of Univox Choirs is to perform excellent music, strengthen community and make music fun. Under artistic director Halyna Kvitka Kondracki, celebrates its 27th season in September. The choir presents 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 Penance; 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. Membership is by audition. A full-season membership is paid.

Linda Eyman, music director
416-455-9238
linda@thetorontosingingstudio.ca
thetorontosingingstudio.ca

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

Voca Chorus of Toronto
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

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.
CONCERTS IN THE GTA

Friday May 1


7:00: Toronto Beaches Children’s Chorus. Oliver Messel Street Theatre, 26 Berkeley St. 416-688-9864. $20 ($10 under 15). Also May 2 (mat & eve).

7:30: Afiara Quartet. Spin Cycle Pre-Release Party: Afiara Quartet & DJ Skratch Bastid. Pre-release event to celebrate the release of the Afiara Quartet’s latest album. 918 Bathurst Centre, 918 Bathurst St. 647-294-6249. $15 (adv); $20 (door).


7:30: Ian Bell. Friday Folk Night: Work Songs for May Day. Sanderson Hall, St. Paul’s United Church, King and Simcoe, 73 Simcoe St. 416-872-4255. $30 ($24 sr/st). Also May 2 (mat & eve).

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 Baedie (Eva Braun); other performers. Tranzac Club, 292 Brunswick Ave. 416-324-0200. $20 (sr/st).

8:00: Arraymusic. First Annual Arraymusic Spinnoff. 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: Afiara Quartet. Spin Cycle Pre-Release Party: Afiara Quartet & DJ Skratch Bastid. Pre-release event to celebrate the release of the Afiara Quartet’s latest album. 918 Bathurst Centre, 918 Bathurst St. 647-294-6249. $15 (adv); $20 (door).

8:00: Toronto Operaetta Theatre. Earnest, The Importance of Being. Comedy based on Oscar Wilde play. Music by Victor Davies; libretto by Eugene Benson. Janet Stiffler (Lady Bracknell); Cameron McPhail (John); Thomas Macleay (Algeron); 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. Focus plot. World premiere buckle dance. Dancers: Ric Brown; Sarah Fregeau; Kate Holders; 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/CAOA). 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. 905-631-2551. $10. SOLD OUT.

12:30: Cecilia String Quartet. Works by

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

LISTINGS

The WholeNote listings are arranged in four sections:

A. GT(A 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.
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

Saturday, May 2 8pm
auroraculturalcentre.ca
905 713-1818

• 8:00 John Sheard Presents

Whiteley

• 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, baglama; Ekaterina Pyatokova, vocals, drums; Jamieson Eakin, vocals, guitar; Mario Morello, vocals, drums; Nadia Younan, vocals, saxophone), Balkan Mixologies (Nikola Gaidaros, kaval; Alana Alina, violin; Matthew Ozzoerlugui, guitar; Sebastian Shivness, bass guitar; Kasey Sikora, trumpet; Madelena Tornos, cajon). St.John the Baptist Church, 197 John St. 416-204-1080. $15.

• 8:00: Musicians in Ordinary in Stile Moderno: “Avanti Garde” Music from 1600s Italy. Works by Monteverdi, Rossi and others. Hallie Fishel, soprano; John Edwards, tenor; Neal Evans,bass; Nicholas Coulter, percussion; Jeremy Crober, conductor; Elizabeth Acker, piano. Eastern United Church, 310 Danforth Ave. 416-947-5847. $25; $20(sr); $10(st).

• 8:00: Civic Light-Opera Company. South Pacific. See May 1; Also May 3, 6, 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 Vienna 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; Benjamin Bridge, accordion; Alex McLeod, violin; Charissa Vizaniadou, piano; and others; Luba Goy, host. Fleet Markham Theatre, 171 Town Centre Blvd. Markham. 905-305-7469. $15 (incl champagne reception/dessert). Benefit. Speakers include Boris Brott, Dr. Rustom Sethna, Orlando Da Silva, Peter Kirven, and Julie Everson.

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. 416-490-8866. $20.

• 2:00: Alexander Showcase Theatre. Sweeney Todd. See May 1; Also May 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: 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: Toronto Operaetta Theatre. Earliest, The Importance of Being. See May 1.


2:30: Rosedal Concerts. Rosedal 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 Cescaroni, soprano; Anthony Cleverton, baritone; Emily D’Angelo; Mez refuse; piano. Rosedal Presbyterian Church, 129 Mt. Pleasant Rd. 416-921-9331. $35.

3:00: JunctiQn Keyboard Collective. Firsts II. Featuring premieres from Canada and around the world for piano solo, piano six hands, toy piano, melodica and electronics.

3:00: Oakville Chamber Orchestra. Conerto Competition Grand Prize Winners. Schubert: Symphony No.5 in B flat; Handel: “Endless Pleasure” from Semele; Dvořák: “Mněčku na mně ve!” from Suk’s Suk’s Slavonic Suite; Puccini: “Quando m’ven” ve” from La Bohème; Chopin: Piano Concerto No.1 in e; and other works. Tessa Laerntz, soprano; Mariko Pejanović, piano. St. Simon’s Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6767. $30; $25 (sr); $20 (st); $15 (child). Also May 18.


3:00: Shrine of Our Lady of Grace, Marylake. Cura San Marco, solists and the Passek String Quartet. Albion: Magnificat in G. Marylake Shrine, 13/60 Keele St., King City. 905-833-5368. $15, $10 (sr/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 MacMillan. Elise Bradley, Carole Anderson, Judy Bean, Matthew Otto and Michelle Ross, conductors. George Weston Recital Hall, 5040 Yonge St. 416-932-8666 x231. $45.50-$35.50.

3:00: Vesnivika Choir. Spring Celebrations. Folk songs celebrating rebirth, romance and love. Guests: Toronto Ukrainian Male Chamber Choir; Natalya Matyushova, soprano; Juslin Stolz, tenor; Humber Valley United Church, 76 Anglesea 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 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. 416-859-7464. $15; $5 (child).


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


Thursday May 7


● 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.


Women’s Musical Club of Toronto

Music in the Afternoon

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.


● 3:00: **Musideum.** Georgia Steel & Rick Maltese. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7233. $20.

● 7:00: **Canadian Band Association.** Windblown 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(st/child). Also May 9(mat and eve), 10(mat).

Friday May 8

● 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(adv).

● 8:00: **Alliance Française de Toronto.** Classical Concert - French Repertoire. Mes- sian: Theme and Variations; Debussy: Sonata; Ravel: Sonata; Franck: Sonata. www.metunited.org

May 7

Peter Merrick, organ

May 14

Richard Spotts, organ

May 21

Duco Caloa - Mariette Stephenson, guitar

Kelly Williamson, organ

May 28

David Simon, organ

June 4

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


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 MacMurry. Music and Photos. Don Ionescu, guitar; Mark Keswetter, piano; Ross MacIn-tyre, bass; Alan Hetherington, percussion. 345 Sorauren Ave. 416-822-9781. $20.

8:00: Lawrence Park Community Church Choir. Fridays@8. Jenkins: The Peace-ful Kingdom. Also 7:30. See May 1; Also May 9;10; start times vary.

8:00: Mississauga Festival Choir. ¡Con Espiritu! With Spirit! Music of the Americas. Eliana Cuevas and her Latin ensemble; Mississauga Festival Youth Choir; Latin dance troupe. Living Arts Centre, 2180 Bayview Ave. 416-489-1551. $35; $20(st).

8:00: Mississauga Festival Choir. ¿Con Espiritu! With Spirit! Music of the Americas. Eliana Cuevas and her Latin ensemble; Mississauga Festival Youth Choir; Latin dance troupe. Living Arts Centre, 2180 Bayview Ave. 416-489-1551. $35; $20(st).


8:00: Tafelmusik. J.S. Bach: The Circle of Creation. See May 6; Also May 9;10 and 8:00 and May 10.

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 Frazer, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; free(18 and under). Donations for Daily Bread Food Bank accepted.


8:30: Northern Lights; Jensen: Rain in the Country; Walsh: Frames; Tagish Fires; Sunderance. Adam Sherkin, piano; Indian acappella singing from the Georgia Sea Islands, ancient Appalachian ballads, fiddle tunes, and collected work songs. Tim O’Brien, vocals & mandolin; Margaret Glaspy, vocals; Moina 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.

9:00: The Privacy of Domestic Life. 197 John St. 416-646-4677 . $35; $31.50(museum members).


9:00: 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 Frazer, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; free(18 and under). Donations for Daily Bread Food Bank accepted.


9:45: Bach Children’s Chorus. Sing It High! Sing It Low! With Bach Chamber Youth Choir.

11:00am: Alliance Française de Toronto/ Shoestring Opera. The Magic Flute. Based on Mozart’s famous opera, The Magic Flute tells the story of Allegro, who is lost in a dark forest on her way home from school. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x25. $16; $8(ages 7 to 23); free (under 7). Costume party at 10:30am.

12:00: Canadian Children’s Opera Company. Alice in Wonderland. See 7:30; Also May 8(eve), 10(mat).

12:00: Civic Light-Opera Company. South Pacific. See May 1; Also 8:00 and May 10.

12:00: 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 Pentacostal Church, 900 King St E., Oshawa. 905-306-6000. $35; $30(st).

1:00: Thanks to Dr. Suzuki. Gala Concert. Chamber music. First Unitarian Church, 175 St. Clair Ave. W. 416-466-2008. $35; $15; $10.

Toronto Centre for the Arts, 5040 Yonge St.

A. Concerts in the GTA

Bill Gilliam, piano; Glen Hall, reeds; Ambrose Pottie, percussion; and others. 345 Sorauren Ave. 416-827-9761. $25; $10(st).

8:00 Greater Georgetown Choral Society. VE Day: 70 Years. Songs from the 1940s. Colin Fox, narrator. Georgetown Christian Reformed Church, 11611 Trafalgar Rd., Georgetown. 905-877-7755. $25/$20(ad).

8:00 SpringConcert. Talisker Players of Oil; Gjeilo: Sunrise–Symphonic Requiem; Barber and Rachmaninoff. Stephanie Dicintis, soprano; Talissa Blackman, pianist. 345 Sorauren Ave. 416-822-9781. $15.

8:00 Oakville Symphony Orchestra. Oakville on Stage. Bach: Concerto for Two Violins. Emily and Meghan Nenninger, 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(st); $26(st). Also May 9(eve).

8:00 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. Whita): Trio’s Stone; Hemsworth(arr. Gasser): My Mother is the Ocean Sea; works by Daligal, Reynolds, Rawlings, Gordon and Lauzon; and other works. Guests: Marička Kudrnářová and Mark Marczyk; Echo Band; Alan Gasser; trombone/conductor; Becca Whita, conductor. Church of the Holy Trinity, 10 Trinity Sq. 416-779-5554. $20/$15(adv); $10(sr/children/underaged).

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 Aeber; organ. 65 Church St. 416-364-7865. Free; donations welcomed.


5:00 Canadian Serb Choir. Concert Among Frescoes. Works of Slavic sacred music, medieval chants and contempor- ary choral works. Jasmina Vucurović, conductor. All Serbian Saints Serbian Orthodox

Bill Gilliam, piano; Glen Hall, reeds; Ambrose Pottie, percussion; and others. 345 Sorauren Ave. 416-827-9761. $25; $10(st).

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Robert Cooper, CM, Artistic Director
Edward Moroney, Accompanist
Greg Rainville, Assistant Conductor

Tickets: $35; $30 senior; $10 student
www.orpheuschoirtoronto.com
416 530 4428

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 Erns, 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

8:00: Arrauminum. Somewhere There. Array Space, 155 Walnut Ave. 416-532-3019. Cover $10/PWYC. All ages welcome.


Monday May 11


7:30: Junction Trio. Post-Industrial. Debussy Works by Debussy, Satie and Gray. Guests: Nicolai Tarasov, clarinet; Jef Kerns and Ron Korb, flutes; Jeff Burke, theremin. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-893-5883. $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. 416-410-3508. $25; $20(adult).

7:30: Village Voices. Let the Games Begin! A Tribute to the PanAmerican Games. Te Quiero; Balía: El Mambo; Climb Every Mountain; To Dream the Impossible Dream; and others. Joan Andrews, conductor; Robert Graham, piano. Iona Presbyterian Church, 1385 Yonge St. 416-466-1800. $35; $25(adult); $15(st). 7:15: Pre-concert chat. Also May 13.

Tuesday May 12


12:10: Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Alex Dean Big Band. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1238. Free; donations welcomed.

1:00: Cathedral Church of St. James. Organ Recital. Andrew Asher; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

7:30: Canadian Opera Company. Bluebeard’s Castle/Erwartung. See May 6. Also May 14,18,23; start times vary.


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. 1-855-885-2787. $38-$77; $29-$69(adult); $15-$49(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. Perugolesi: Orfeo; Hovhaness: 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(adult); $15(st). 7:15: Pre-concert chat. Also May 12.

8:00: The Toronto Oratory. In Concert. Charpentier: Magnificat; Campra: Non Timo; Bach: Ihr Menschen, rühmet Gottes Liebe, BWV617. Jesus macht mich geistlich reich; Rigatti: Ave Regina; Buxtehude: Magnificat. Simon Honeyman, alto; Paul Ziaje, tenor; Sean Nix, bass; Chris Verrette, Emily Eng, violin; Felix Deak, cello; Philippe Fournier, director; harpsichord, organ. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879.

8:00: Toronto Symphony Orchestra. Masterwork Series: Orchestre symphonique de Montréal. Moussa: Nocturne(O(SM commission); Mozart: Piano Concerto No.25, K.503; Sibelius: Symphony No.2. Piotr Anderszewski, piano; Kent Nagano, conductor. Roy Thomson Hall, 60 Simcoe St.

Wednesday May 13


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. 416-901-6601 x201. $20; $15(adult).

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

Organ Recital

1080 Finch Ave. E. 416-494-2442. $20.

Tuesday May 12


12:10: Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Alex Dean Big Band. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1238. Free; donations welcomed.

1:00: Cathedral Church of St. James. Organ Recital. Andrew Asher; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

7:30: Canadian Opera Company. Bluebeard’s Castle/Erwartung. See May 6. Also May 14,18,23; start times vary.


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A. Concerts in the GTA

416-598-5375, $33-$145.

● 9:00: Mezzetta Restaurant. Wed Concert Series. Dave Young, bass; Rob Schwager, guitar. 681 St. Clair Ave. W. 416-658-5587. Cover: $8. Also at 10:15.

Thursday May 14


● 12:00 noon: Music at Metropolitan. Noon at Mer. Richard Spotts, Organ, Metropolitan United Church, 56 Queen St. E. 416-363-0331 x0. Free.


Friday May 15


● 3:30: 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 (Luissa); John Conlon, baritone (Miller); Paul Williamson, tenor (Rodolfi); Andrew Tees, baritone (Walter); and others. Shoompshoff, piano/ conductor. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. Free.


● 8:00: Musideum. Game. Set. Trap. Jazz. Donny Milwaukee, drumset/bandleader; Darryl Joseph-Dennie, piano and keys; Stacey Thibault, upright bass; guests: Browntown All, Tara Kannangara, trumpet; Kyle Woo- dard, alto sax; Virginia Frigault-MacDonald, clarinet; and others. Suite 133 (main floor), Koerner Hall, 273 Bloor St. W. 416-596-3375. $29–$79.

● 8:00: Royal Conservatory. String Concert: 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 Anahit Project. Rameau, Andrew Downing, conductor. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. 416-973-4000 x1. $20–$50. Also May 15.

Saturday May 16

● 4:30: Canadian Opera Company. Bluebeard’s Castle/Erwartung. See May 6; Also May 23. $15(arts workers).


● 5:30: Gwenna Fairchild-Taylor. Idomeneo in Concert. Mozart. Ryan Harper, tenor (Idomeneo); Amanda Cogan, soprano (Iliana); Whitney O’Hearn, mezzo (Idamante); Gwenna Fairchild-Taylor, soprano (Elettra); Ryan Downey, tenor (Arbacha); Anne Theodosakis, stage director; Ivan Javanovic, conductor. St. Andrew’s United Church (Bloor St.), 117 Bloor St E. 647-626-4936. $20; $10(st).


● 8:00: Acoustic Harvest. Alan Rhody with Viel. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $25; $22(adv).

Saturday May 16

● 8:00: Ensemble Polaris/Baroque Music beside The Grange. The Distance Between: Music and Short Films. Films by Liz Gibson-Dolginroote; 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, cellist; Katherine Hill, nyckelharpa/vocals; Alison Mobilive; treble/recorders/seljef-layete/keyboard; and others. Inini Town Hall, 2 Sussex St. 416-588-4301. $23/$23(adv) ($20(adv)$16(st/adv): $10(adv)$8(adv).

● 8:15: Gallery 345. David Buchbinder Ensemble. Buchbinder, trumpet/huegelhorn; Dave Resivo, piano; Michael Herring, bass; Ernesto Cervini, drums; and others. 345 Sorauren Ave. 416-522-7871. $20($10). Also May 22.


● 8:45: Music Gallery. Pedram Khavarzimini and Shawn Matvetskiy. Pedram Khavarzimini, tenobak; Shawn Matvetskiy, tabla; Araz Salek; and others. St. George the Martyr Church, 197 John St. 416-204-1080. $26; $20(adv); $15(st/mem). 7:00: doors open.


Sunday May 17


● 2:00: Shevchenko Musical Ensemble. Songs of War and Peace: Marking the 70th
Anniversary of the End of World War II. Has-
san Anami, tenor; Adele Kazak, soprano; Ira Erovkina, donna; Toronto Mandalin Orches-
tra; Alexander Vopinsky, conductor and art-
istic director. St. Michael's College School, 1515 Bathurst St. 416-533-2725. $35; $15(st).

ritic director. St. Michael's College School, Alexander Veprinsky, conductor and art-

Monday May 18

12:15: Music Mondays. Lark Quartet. Mozart:
art: Flute Quartet in D, K285; Piazzolla: Three
Quartets. Olivia Tonini, Marco Armengol.

8:00: Arrhythmia/Martin Arnold. Martin
Arnold Curated Concert. Arrangement with
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. 416-363-8
231. Free. First come, first served. Concertgoers
are encouraged to arrive early.

12:10: Three Sparrows Arts Foundation/
Yorkminster Park Baptist Church. Lunch-
time Chamber Music. Jialiang Zhu, piano.
Yorkminster Park Baptist Church, 1585 Yonge
St., 416-401-2131. Free; donations welcomed.

1:00: Cathedral Church of St. James.
Organ Recital. Andrew Agar; organ.
65 Church St. 416-369-7233. $20.

12:00 noon: Against The Grain Theatre.
Preview: Death & Desire. Schubert: Die
schöne Müllerin; Olivier Messiaen: Harawi.

12:00 noon: Music at Fort York National
Historic Site. Coincidence or Convergence?
(world premiere); Prokofiev: Finale from Piano
Sonata No.7 in b-flat Op.83 “Stalingrad”; Schoenfield:
Who Let the Cat Out Last Night?; Carson: Jazz
“Paganini” Variations; Strawinsky: 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
instruments. Richard Bradshaw Amphitheatre,
Four Seasons Centre for the Arts, 1010 Main

1:00: Cathedral Church of St. James.
Organ Recital. Andrew Agar; organ.
65 Church St. 416-369-7233. Free; donations
welcomed.

12:10: Three Sparrows Arts Foundation/
Yorkminster Park Baptist Church. Lunch-
time Chamber Music. Jialiang Zhu, piano.
Yorkminster Park Baptist Church, 1585 Yonge
St., 416-395-3000. $20; $15(st).

12:00 noon: Canadian Opera Company.
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May 22, 23 (mat and eve).

6:00: **Musideum.** The Sonic Alchemy Collective. World music. Jessie Lloyd, Joanne Chapin, Scott Belluz: vocals; Louis Simão, piano; Sybil Shanahan, cello; Roger Traversos, percussion. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

6:00: **Royal Conservatory.** 27C Music Festival: Light and Matter. Saariaho: Sept pillions (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, piano; Benjamin Hochman, piano; ARC Ensemble; Kaja Saariaho, electronics. Keenner Hall, 273 Bloor St. W. 416-408-0208. $156 (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 International 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).

10:30: **Royal Conservatory.** 27C Music Festival: After Hours #1: Bicycle Opera. Songs from Broadway shows and other works. Larissa Koniuk, soprano; Stephanie Chen, pianos. St. Andrew’s Church, 73 Simcoe St. 416-593-5600. Free.

10:45: **Gryphon Trio; Ensemble contemporain de Montréal.** The Most Beautiful Tango in the World. Taro Bando (Denis Plante, banjo); David Jacques, guitar; Ian Simpson, double bass; Carmen Genest, vocals. 24 Spadina Rd. 416-922-2014 x27. $25; $20 (mem); $15 (sr/under 25).


7:00: **Eglinton St Georges United Church.** Beautiful Broadway. Fundraising cabaret-style concert. Songs from Broadway shows such as Les Miserables, 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 (unv.) Also July 30.

7:40: **Pre-concert chat.** Festival runs May 20-24.

7:45: **Pre-concert talk.** Festival runs May 20-24.

10:15: **舀idw.** 8:00am: Alliance Française de Toronto. The Most Beautiful Tango in the World. Taro Bando (Denis Plante, banjo); David Jacques, guitar; Ian Simpson, double bass; Carmen Genest, vocals. 24 Spadina Rd. 416-922-2014 x27. $25; $20 (mem); $15 (sr/under 25).

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

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 International Orchestra and Little Giant Chinese Chamber Orchestra of Taiwan; Wen Zhao, pipa; Chih-Sheng Chen, conductor. 171 Town Centre Blvd., Markham. 905-305-7469. MBA. 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, 309 Dundas St. E. 416-700-5914. $25; $20 (st).


8:00: **Mississauga Symphony Orchestra.** Viva Italia! Highlights from Italian opera. Works by Verdi, Puccini, Rossini and others. Denis Mamouroano, conductor. Living Arts Centre, 414 Living Arts Dr., Mississauga. 905-306-6000. From $48.

8:00: **Musideum.** Sunkalén. World music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7223. $20.

8:00: **Royal Conservatory.** 27C 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; Dharma: Wannamano; Liée: Wunderkammer; and other works. Vincent Benlolo, baritone; Antony Pappano, conductor. Keenner Hall, 273 Bloor St. W. 416-408-0208. $136 (festival pass); $21-$60. 7:15: Pre-concert talk. Festival runs May 20-24.

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 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, Centre, Jeanne Lamon Hall, 452 Bloor St. W. 416-964-6337. $26-$86; $21-$55(sr); $10(Club Consort tickets $30 and under). 7:00: pre-concert talk. Also May 23, 24(mat).
- 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 Krishnan, tenor (Idomeneo); Hannah Coleman, soprano (Ilia); Stephanie Code, mezzo (Idamante); Annex Singers with Maria Case, conductor; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-405-2365. $20.
- 8:00: masterworks of Oakville Chorus & Orchestra. Special 10th Anniversary Concert. Poulenc: Gloria; Stravinsky: Symphony of Psalms; Dvorak: Rhapsody on a Theme of Paganini; Bartók: Lucky; Ravel: Daphnis & Chloe. Toronto Island Andrew by-the-Lake Church, Cibola Avenue, Toronto Island. 416-822-0613. $20. Also May 25 (eve, St. George the Martyr Church).
- 8:00: Toronto Consort. The Most Faithful City: Sacred Music in Baroque Naples. Pezolin Players: 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); $15(st); free(child). 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. 416-398-3375. $38.75-$169. Also May 21, 22.
- 8:00: Toy Piano Composers/TorQ Percussion Quartet. Arrangements. New works by Denburg, Guechtal, Labadie, Morphy, Murphy-King, and Ryan. Array Space, 155 Walnut Ave. 416-829-4213. $20; $15(adv/ sr/st). Also May 24(mat).
- 8:00: Royal Conservatory. 21C Music Festival. Spin Cycle. 12 world premieres. Wijeratne: Two Pop Songs on Antique Poems; Silberberg: Transcendence; Teahan: Infinities; McPhee: Alerion. Charlene Santoni, soprano. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-875-3912. $30; $25(sr); $10(st); free(child). Also May 24(mat).
- 6:00: Toronto Consort. The Play of Daniel. Medieval song, chant, dance and processions (English-language Canadian premiere). Kevin Skelton (Daniel); Olivier Laquerre (King 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, Centre, Jeanne Lamon Hall, 452 Bloor St. W. 416-964-6337. $26-$86; $21-$55(sr); $10(Club Consort tickets $30 and under). 7:00: pre-concert talk. Also May 23, 24(mat).
- 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 Krishnan, tenor (Idomeneo); Hannah Coleman, soprano (Ilia); Stephanie Code, mezzo (Idamante); Annex Singers with Maria Case, conductor; William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-405-2365. $20.
- 8:00: masterworks of Oakville Chorus & Orchestra. Special 10th Anniversary Concert. Poulenc: Gloria; Stravinsky: Symphony of Psalms; Dvorak: Rhapsody on a Theme of Paganini; Bartók: Lucky; Ravel: Daphnis & Chloe. Toronto Island Andrew by-the-Lake Church, Cibola Avenue, Toronto Island. 416-822-0613. $20. Also May 25 (eve, St. George the Martyr Church).
- 8:00: Toronto Consort. The Most Faithful City: Sacred Music in Baroque Naples. Pezolin Players: 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); $15(st); free(child). 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. 416-398-3375. $38.75-$169. Also May 21, 22.
- 8:00: Toy Piano Composers/TorQ Percussion Quartet. Arrangements. New works by Denburg, Guechtal, Labadie, Morphy, Murphy-King, and Ryan. Array Space, 155 Walnut Ave. 416-829-4213. $20; $15(adv/ sr/st). Also May 24(mat).
A. Concerts in the GTA

Neighbourhood Unitarian Universalist Congregation, 79 Hiawatha Rd. 416-686-6809. $15.
- 3:00: Masterworks of Oakville Chorus & Orchestra. Special 10th Anniversary Concert. Poulnac: Gloria; Stravinsky: Symphony of Psalms; Demuyck: Alerian. Charlene Santoni, soprano. St. Matthew Catholic Church, 1150 Monks Passage, Oakville. 905-399-9732. $30; $25; $20 (sr); $10 (st). Also May 23(eve).
- 3:00: Royal Conservatory/Soundstreams. The Voice of Spring. Conducted by Ronald Beckett. 300 Lonsdale Rd. 416-978-8849. $25; $20 (sr); $10 (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

WINDERMERE STRING QUARTET on period instruments

10th ANNIVERSARY CONCERT!
The Heart of the Matter
Haydn, Mozart, Beethoven
Sunday, May 24, 3:00

Choro (world premiere); Duggan: new work; Villa-Lobos: Bachianas Brasileiras No.5. Gri- sha 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(festiva-

Liesbesieder Waltzes; Watson Henderson: Voices of Earth. Amadeus Choir of Greater Toronto, Lydia Adams, conductor; Bach Child-
dren’s Chorus, Linda Beaupre, conductor; Ed Reifel, percussion; Ruth Watson Hender-
sion and Shawn Grenke, pianos; Eleanor Daley, piano/organ. George Weston Recital Hall, 5040 Yonge St. 416-446-0168; 1-855-985-2787. $45; $40; $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, Barnett and Joel. Frances Farrell, conductor. Guest: Mel-

The Heart of the Matter

Sunday, May 24, 3pm

ENCUENTROS

PART OF THE 21C MUSIC FESTIVAL AT THE ROYAL CONSERVATORY OF MUSIC

MAY 24, 2015 AT 3:00 PM
KOERNER HALL, TELUS CENTRE

An evening of sultry and sensual Latin musical encounters + 2 world premières.

Call 416-408-0208 or visit soundstreams.ca
Monday May 25
- 7:30: Canzona Chamber Players. In Concert. Haydn: Gypsy Trio; Bartok: Suite for Piano, Op.14; Schumann: 5 Pieces in Folk Style for Cello and Piano; Ravel: Tzigane; Dvorak: Dumky Trio. Yosuke Kawasaki, violin; Wolfram Koessel, cello; Vadim Serebryany, piano. St. George the Martyr Church, 179 John St. 416-922-0613. $20. Also May 24(mat, St. Andrew by-the-Lake Church).

Tuesday May 26

Wednesday May 27

Thursday May 28
- 8:30: Tapestry Opera/Scottish Opera. Midea Undone (world premiere). Chan, libretto; Harris, composer. Lauren Segal (Midea); Peter Barrett (Lucio); James McLean (President); and Jacqueline Woodley (Dahila); Tim Albery, director; Jordan de Souza, conductor. Holcim Gallery, Evergreen Brickworks, 550 Bayview Ave. 416-537-6066 x243. 350-$95. Also May 27, 28, 29.
- 8:00: Musideum. Thomas Wade. Blue country soul. Suite 133 (main floor), 401 Richmond St W. 416-419-2248. $20.

Friday May 29
- 8:00: Toronto Symphony Orchestra. Masterworks Series. Mussorgsky: Pictures at an Exhibition (arr. Ravel); Davis: La Sérénissima; Liszt: Piano Concerto No.1; Berlioz: Les corsetaires. Louis Lortie, pianos; William Beauvais, guitar; Ali Garrison, mezzo; Joy Lee and Ryan Billington, pianos; William Beauvais, guitar; Mezzetta Restaurant. Centro de la música. 60 Simcoe St. 416-598-3375. $33-$169. 6:45.
Thursday May 28


- 12:00 noon: **Music at Metropolitan.** Noon at Met: David Simon, Organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.


- 8:00: **SING! Toronto Vocal Arts Festival.** O Canada: Our Nation’s Greatest Hits. Brian Current, conductor: The Theatre Centre, 1115 Queen St. W. 416-531-4635. $30; $20(sr/arts workers); $10(st).

- 8:00: **Bellus Barbari Toronto Women’s 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: **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; Berioz: La corsaire. Louis Lortie, piano; Sir Andrew Davies, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33–$169. Also May 27.

- 8:30: **Tapestry Opera/Scottish Opera.** M’dea Undone (world premiere). See May 26; Also May 29.

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: **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; Songs from Sea to Sea

Friday May 29

- 12:10: **Music at St. Andrew’s.** Noon-time Recital: Megumi Okamoto, piano. St.

- 8:00: **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.

- 7:30: **Tapestry Opera/Scottish Opera.** M’dea Undone (world premiere). See May 26; Also May 29.

- 12:00 noon: **Music at Metropolitan.** Noon at Met: David Simon, Organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

- 8:00: **SING! Toronto Vocal Arts Festival.** O Canada: Our Nation’s Greatest Hits. Brian Current, conductor: The Theatre Centre, 1115 Queen St. W. 416-531-4635. $30; $20(sr/arts workers); $10(st).

- 8:00: **Bellus Barbari Toronto Women’s 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: **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; Berioz: La corsaire. Louis Lortie, piano; Sir Andrew Davies, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33–$169. Also May 27.

- 8:30: **Tapestry Opera/Scottish Opera.** M’dea 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.
Andrew's Church, 73 Simcoe St. 416-593-5600 x231. Free.  
- 7:00: Subtle Technologies Festival. Highnote: Subtle Technologies Festival Launch Party. Alternative music and improv performance followed by karaoke. Andrew Zealley; Ian Jarvis; Little Owl Animal (Dafydd Hughes and Rob Cruickshank); Mitchell Akiyama; and others. Gladstone Hotel, 1214 Queen St. W. 416-531-4635. $10; $7(arts/works). In the Melody Bar.

May 27-31.  
- 8:00: Exultate Chamber Singers. Songs from Sea to Sea. Mechem: Earth My Song. From Sea to Sea. Exultate Chamber Singers; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $49-$185.  

Saturday May 30  
- 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. 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. 905-399-5725. $20; $15(sr); $5(st/unwaged); Free (under 12).  
- 3:00: Arraymusic/OCAD University. Young Composers’ Workshop Concert. World premières of electronic works. Composers: Greg Harrison; Talia Woldridge; Corey 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.

Music at Metropolitan

May 29 – 8:00 PM  
Take 6 (U.S.A.)  
Metropolitan United Church 56 Queen St E.  
SingToronto.com


Cathedral Bluffs SYMPHONY ORCHESTRA
Norman Reintamm  
Artistic Director/Principal Conductor

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

Subscription Concert 5 | Tickets starting from $33 adult ($28 sr/st)
P.C. Ho Theatre 5183 Sheppard Ave. East, Scarborough

cathedralbluffs.com | 416.879.5566
**Festival runs May 27-31.**

**7:30: Cantamus Singers. Nymphs & Shepherds. Marley:** “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. 416-576-6602. $20; free(under 12). Also May 30(eve).

**7:30: Counterpoint Community Orchestra. 3. Mozart: Piano Concerto No.19 in F and Cor- nation Mass in C; Overture to The Abduction from the Seraglio; Vachon-Tweney: Zacatlan. Guests: Cantabile Chamber Singers; Nathan Kolla, piano; Tanya Kowalczyk, music director. St. Luke’s United Church, 353 Sherbourne St. 416-902-7532. $20; $10(adv); $15(st); $10(under 12). Also May 29.**


**8:00: Cathedral Bluffs Symphony Orches- tra. Subscription Concert No.5. Estonian National Male Choir. Mozart: Ave Verum Cor- pus; Brahms: Alto Rhapsody; Tormis: Over- turn No.2; Kaps: Pihjarannik (Shores of the North); Aaw: Sédalaste Koer (Song of the Sol- diers from the opera The Vikings); Ermesaks: Körtsisisteen (The Tavern Scene from the opera Shore of Storms); Eiler: Kott (Dawn/symphonic poem); Videvik (Twilight); Eiler: Merel (At Sea); Par: Da Facem Domini (Canadian premiere); other works. Norman Reintamm & Mikk Üleoj, 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., Scarbor- ough. 416-679-5566. $23-$53; $29-$43(st/ cr).**

**8:00: Gallerie 3. Trio McMaster. Schu- bert: 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 Telnor, piano. 345 Sorauren Ave. 416-822-9781. $20; $10(st).**

**8:00: Gordon Murray Presents. Piano Soinr: Works arranged by G. Murray. Gersh- win: I Got Rhythm (from Girl Crazy); Kern: Just the Way You Look Tonight (from Swing win: I Got Rhythm (from Girl Crazy); Kern:**

**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 Ser- vices); Wilbye: Draw on Sweet Night; and other works. Church of the Holy Trinity, 273 Bloor St. W. 416-408-0208. $40 and up.**

**8:00: Tafelmusik. Vivaldi’s Gloria and Han- don’s Coronation Anthems. Also May 27, 28, 29, 31(mat).**


**8:00: Westwood Concerts. Nineteenth and Twentieth Century Masters. Beethoven: Trio Op.11; Messiah: Quartet for the End of Time. Ilana Waniuk, violin; Erika Nielsen, cello; Michael Westwood, clarinet; Gregory Millar, piano. Heliconian Hall, 35 Hazelton Ave. 289- 887-4677. $20.**

**8:00: Arraymusic. Daniel Carter/William Parker Quartet with Federico Ughi and Wat- son Dennison. Array Space, 155 Walnut Ave. 416-532-3019. Price TBA.**

**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(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 Lean, Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.**

**8:00: The Art of Rock. Scott Pietrangelo, conductor; guest: Sarah Lean, Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.**


**Sunday May 31**

**12:30: SING! Toronto Vocal Arts Festival. NFB SINGs! National Film Board shorts with live a cappella accompaniment. The Distil- lery Historic District, Studio 316, 9 Trinity St. 416-645-8090 or 1-888-665-8090. $40(Sat or Sun); $60(wkend); 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. 416-645-8090. 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, con- ductor/laptop. Array Space, 155 Walnut Ave. 416-532-3019. PWYC.**


**3:00: Cantamus Singers. Nymphs & Shepherds. Marley: “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. 416-576-8602. $20; free(under 12). Also May 30(eve).**

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**New Choir!**

**May 30th 8PM**

**KOERNER HALL**

**Tickets from: $40**

www.newchoir.ca

Artistic Director: Scott Pietrangelo
May 1 - June 7, 2015

CON BRI O!
May 31, 2015 | 3 p.m.

w/ guest artist Winona Zelenka, cello

Featuring J. Estacio: Brio; Toccata and Fantasy for Orchestra, G. Mahler’s Symphony No. 1 and E. Elgar’s Cello Concerto.

Join us for the final show of our

14/15 Season

T H E C R E A T I O N

Soleists:
Lesley Bouza, soprano
Christopher Mayell, tenor
Bruce Kelly, baritone

The Talisker Players Orchestra
Jurgen Petrenko, conductor

4th Annual
CON BRI O!
May 31 – 7:30 p.m

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.

Join us for the final show of our

14/15 Season

T H E C R E A T I O N

Soleists:
Lesley Bouza, soprano
Christopher Mayell, tenor
Bruce Kelly, baritone

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4th Annual
CON BRI O!
May 31 – 7:30 p.m
A. Concerts in the GTA

- 12:10: Nine Sparrow Arts Foundation/Yorkminster Park Baptist Church. Lunchtime Chamber Music. Christopher James, flute; Aaron James, piano. Yorkminster Park Baptist Church, 1853 Yonge St. 416-241-1298. Free. Donations welcomed.
- 1:00: Cathedral of St. James. Organ Recital. David Briggs; organ. 65 Church St. 416-364-7865. Free; donations welcomed.

Wednesday June 3

- 6:00: Against the Grain Theatre. Death & Desire. Schubert: Die schöne Müllerin; and Desire. See Jun 2.
- 7:30: Himalaya United Church. Let It Shine. Gospel. Joni Henson, soprano; Valerie Moro-Smith, mezzo; Alan Reid, tenor; Sung Chung, baritone; Zoran Mrkovic, percussion; Shahriyar Jamshidi, kamanche; Mero-Smith, mezzo; Jenkins, percussion; Palladio (Mvt.1); Resniovic; Jubilant Overture; Badel: Pirates of the Caribbean: The Curse of the Black Pearl; and other works. Guests: Resi’s Pieces Symphony Orchestra; Ian Medley, conductor. Lawrence Park Community Church, 2100 Bayview Ave. 416-765-1818. $20.

Thursday June 4

- 12:00 noon: Music at Metropolitan. Noon at Met: Sarah Svanesen, Organ; Metropolitan United Church, 56 Queen St. E. 416-363-0331 x28. Free.
- 5:00: 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 Gundjadj, conductor. Raymond Hall, mat). 60 Simcoe St. 416-588-3375. $29-$105. Also Jun 6(eve), 7(George Weston Recital Hall, mat).

Friday June 5

- 5:00: Symphony Orchestra of Toronto. The Circus Act: OCMC-150 16th Annual Concert. Tchaikovsky: Swan Lake Suite; Respighi: Relief Sym- phony No.1; Lutz: Hungarian Rhapsody No.2; Debussy: Clair de lune; Rosas: Sobre las Olas; and other works. Samantha Chang and Brian Truong, conductors; Harp Sinfonia (Andrew Chen, conductor). Milliken Wesleyan Methodist Church, 525 Bloor St. E. 416-205-5551. $25; $20(st); $15(child). Also Jun 6.
- 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 Gundjadj, conductor. Ray Thompson, pianist. 60 Simcoe St. 416-588-3375. $29-$105. Also Jun 6(eve), 7(George Weston Recital Hall, mat).

Saturday June 6

- 8:00: Against the Grain Theatre. Death & Desire. See Jun 2.
- 8:00: MNJCC Community Choir. Feel the Choir Spirit! Harriet Wichin, conductor. Al Green Theatre, 750 Spadina Ave. 416-922-6211 x0. $10. Also Jun 3.
- 8:00: Musideum. Gershwin, Borodin, Bernstein. Featuring Stravinsky, Gershwin, Bernstein and other works.耕耕: An American in Paris. Jaime Laredo, violin; Sharon Robinson, cello; Peter Gundjadj, conductor. Ray Thompson, pianist. 60 Simcoe St. 416-588-3375. $29-$105. Also Jun 6(eve), 7(George Weston Recital Hall, mat).

SUNDAY JUNE 7, 2015


- 12:00 noon: ORGANIX 15. In Concert. Aaron Tan, organ. St. Cuthbert’s Anglican Church, 514 Oakhill Dr., Scarborough. 416-769-9271. $25.
- 5:00: Symphony Orchestra of Toronto. 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 Gundjadj, conductor. Ray Thompson, pianist. 60 Simcoe St. 416-588-3375. $29-$105. Also Jun 6(eve), 7(George Weston Recital Hall, mat).
- 8:00: I FURIOSI Baroque Ensemble. All About Me. Works by Handel, Tartini, Bermudo
and others. Guests: Rufus Müller, tenor; James Johnstone, organ. Calvin Presbyterian Church, 26 Delisle Ave. 416-536-2943. $20; $10(sr/st).

B. Concerts Beyond the GTA

IN THIS ISSUE:


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 McGuch, percussion; Steve Clark, bass. St. Paul’s Cathedral, 472 Richmond St., London. 519-630-1659. $15.

7:30: Kawartha Concerts. Bravo: Piano Caméléons - Two Pianos, Classical Music/ Jazz Colours. Matt Herskowitz and John Roney, pianos. Trinity United Church (Peterborough), 390 Reid St., Peterborough. 705-897-2625. $40; $35(ad); $15(st). Also May 2 (Lindsay).


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., Kingston. 613-767-7245 or 613-634-9312. $25; $22(ad); $15(st).


8:00: 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 Redeemer, Hamilton).

7:30: Brookfield Music Society. Brahms, Please, in the Key of D. Sydney Esler, pianist; Joanne Woerishofer, organ. Westben Arts Festival Theatre, 7757 . $7 . See Section E, Galas and Fundraisers for details.

Monday May 4


Tuesday May 5


Wednesday May 6

7:00: Midday Music with Shigeru. Thomas Tokor. 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


Friday May 8

7:30: Orchestra Kingston/Kingston Community Strings. Finale 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(ad); free(st).

Saturday May 9

7:30: Grand Philharmonic Children’s Choir. From Broadway to Hollywood. Benton Street Baptist Church, 90 Benton St., Kitchener. 519-578-6885. $10; free(child).


4:30: Christ Church Deer Park. Canadian Jazz Quartet. Frank Wright, vibes; Ted Quin- gan, guitar; Pat Collins; bass; Don Vickery, drums. 1570 Yonge St. 416-920-5211. Freewill offering.

5:00: Toronto Children’s Chorus 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. 416-932-6666 x221. $25; $20(sr/st); $15(child 5-12).

B. Concerts Beyond the GTA

conductor. George Street United Church, 534 George St. N., Peterborough. 705-745-1820. $30; $20 under 30.


Guests: Jennifer Enns Modolo, mezzo; Lorin Shalanko, piano. St. John the Evangelist Anglican Church, 23 Water St. N., Kitchener. 519-725-7549. $25; $15($eyeGo under 13). Also May 10 (at St. John's Lutheran, Waterloo).

● 8:00: Folk Under the Clock. Jayne Stone’s Lomax Project. Songs collected by Alan Lomax, Tim O’Brien, vocals, guitar and other instruments; Jayne Stone, banjo; Margaret Glassy, 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


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 10 (at St. John’s Lutheran, Kitchener).

● 3:00: Huron 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 Balaburksi, conductor. Collier Street United Church, 121 Collier St., Barrie. 705-721-4782. $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. $30–$45.

Wednesday May 13


● 6:00: Kitchener-Waterloo Chamber Music Society. Toki String Quartet. Hayden: String Quartet No.1 “Squirrel”; Schubert: String Quartet No.2; Kornogol: String Quartet No.2. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st); $20(st).

Sunday May 20


Saturday May 23

7:00: Weston 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. Michele Bogdano- novicz, mezzo; Zach Finkelstein, tenor; Giles Tomkins, baritone; Krista Rhodes, piano; Paul Grimwood, organ; Alexander Cann, conductor. Melrose United Church, 68 Homewood Ave., Hamilton. 905-527-5935. $30; $25(st); $10(st).

7:30: Hamilton Philharmonic Orchestra. James Somerville in Concert. Mozart; Horn Concerto No.4; Schubert: Symphony No.8 “Unfinished”; Brahms: Symphony No.4. James Somerville, horn and conductor. Hamilton Place, 10 MacNab St. S., Hamilton. 905-526-7756. $23–$67; $21–$64(st); $17($under 35); $10($child).

Friday May 29


Saturday May 30


Harcover Memorial Scholarship Fund.


● 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(st); $5($eyeGo).


● 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. 905-548-3050. $20; $15(st); $10($child).

● 8:00: Kingston-Schisselssingers. Sing Joy The Power of Song. With Stephen Holowitz, piano; Larry Smith, singer/guitar; KSB Band. Wesley-Knox United Church, 91 Askin St., London. 519-455-8855. $22; $20(ad); $18($sr); $10($st); free (6-12).

Sunday May 31

● 2:00: Bach Festival of Canada. Eston- ian National Male Choir. Works by Gabrieli; Grigorjeva; Kreek; Whitacre; Bonato; and Tormis. Trivitt Memorial Anglican 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 Opus 33 No.5; Preludes Op.23 No.6–7; Prokofiev Sonata Op.8. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25(st); $20(st).

Tuesday June 2

8:00: Kitchener-Waterloo Chamber Music Society. Quartet Festival 2015. No.1 Pender- derecki String Quartet and Quin Wachhoff Trio. McIntosh: String Quartet Gatheringfour: Broadening Perspectives (premiere); Nac- hoff: Septet for String Quartet and Jazz Trio; Holst: Jupiter. Stuart Laughton, conductors. Holiday Inn Suites and Confer- ence Centre, 327 Ontario St., Kitchener. 2210. $20. Proceeds go towards the Ruth

Harcover Memorial Scholarship Fund.


● 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(st); $5($eyeGo).


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**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 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 sections, but readers whose primary interest is MUSIC THEATRE should start their search with this section.

**Wednesday June 3**

- **At Against The Grain Theatre. Death&Desire. Schubert: Die schöne Müllerin; Olivier Messiaen: Harawi. Kristin Szabo, mezzo; Stephen Hegedus, bass-baritone; Tophier Mokrzewski, piano, Joel Ivany, stage director; Neubacher Shor Contemporary, 5 Brock Ave. 416-548-5883. $35-$70. Preview. June 2, 3, 4, 5, 6, 7, 8, 9, 10 at 8pm.**
- **Canadian Children's Opera Company. Alice in Wonderland. By. E. Gay and Albalno, Based on novel by Carroll. Guest: Benoit Boutilier, tenor (White Rabbit); Chamber Orchestra; Ann Cooper Gay, conductor. Harbourfront Centre Theatre, 213 Queens Quay W. 416-973-4000. $25($20)(sr)/$15(tchild). 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 Malfit/ Cecilia Hall, mezzo (Rosina); Renato Girolami/Nikolai Denidko, bass (Bartolo); Robert Gleadow/Burak Bilecik, tenor (Basilio); Robert Lepage: Fidelio. Teatro Manoel, Valletta. May 1-3, start times vary.**
- **Fiddler on the Roof. Stewart Goodyear. La traviata Valère Milot Marie-Josée Lord The Good Lovelies and more…**

**Friday June 5**

- **9:00: Talisker Players. Heroes, Gods and Mortals: encounters with Olympian gods and goddesses, in various guises. Carla Huhntansan, soprano; Andrew Ludwig, mezzo; Ross Mansson, reader; Talisker Players. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-466-1800. $35/$25($sr/st)/$15(tchild). 7:15. Pre-concert chat. May 12 and 13, 8pm. See section A for more details.**
- **9:30: Tapestry Opera/Scottish Opera. M’dea Undone (world premiere). Chiar, libretto; Harris, composer. Lauren Segal (M’dea); Peter Barrett (Jason); James McLaren (President); and Jacqueline Woodley (Daphna); Tim Albery, director; Jennifer Beaudin, conductor. Holcim Gallery, Evergreen Brick works, 550 Bayview Ave. 416-537-6066 x243. $50/$75(adv)/$95(premier adv). May 26-29, 8:30pm.**

**Saturday June 6**

- **9:30: 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.; Greg Gibson (Roz Keith). Scarborough Village Theatre, 3600 Kingston Rd.; Scarborough. 416-287-9292. $27. Runs May 7, 8, 9, 10, 14, 15, 16, 22, 23, Start times vary.**
- **10:00: Toronto Beaches Children’s Chorus. Oliver! Berkeley Street Theatre, 26 Berkeley St. 416-698-9864. $20 ($under 15), May 1 and 2, start times vary.**
- **11:30: Fiddler on the Roof. Book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick, based on stories by Sholem Aleichem. Andrew Tsees (Tevye); Kimberly Dafoe (Golda); Donna Bennett (Fruma Sarah); Jeffrey Ward (Barkley). Lower Ossington Theatre, 35 Fairview Mall Dr. 416-556-9552. $20. May 2, 8pm.**

**Sunday June 7**

- **9:00: Westben, Fiddler on the Roof. See Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick, based on stories by Sholem Aleichem. Andrew Tsees (Tevye); Kimberly Dafoe (Golda); Donna Bennett (Fruma Sarah); Jeffrey Ward (Barkley). Lower Ossington Theatre, 35 Fairview Mall Dr. 416-556-9552. $20; $17(sr/st); $15(under 12). Runs May 1 and 2.**
- **2:00: Westben, Fiddler on the Roof. See June 7; Also June 13(mat); June 12 (eve).**
- **2:00: Kitchener-Waterloo Chamber Music Society. QuartetFest 2015 No 4: QuartetFest Young Artists. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(st).**

**THEATRE**

- **2:00: Westben, Fiddler on the Roof. See Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick, based on stories by Sholem Aleichem. Andrew Tsees (Tevye); Kimberly Dafoe (Golda); Donna Bennett (Fruma Sarah); Jeffrey Ward (Barkley). Lower Ossington Theatre, 35 Fairview Mall Dr. 416-556-9552. $20; $17(sr/st); $15(under 12). Runs May 1 and 2.**

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- **2:00: Kitchener-Waterloo Chamber Music Society. QuartetFest 2015 No 4: QuartetFest Young Artists. Winners of the Pendercore Quartz Prize. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(st).**
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 Lalita Bialik (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 Hitor 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 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.”

Steve Amirault, 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.
Jazz Duo: 9pm Tiffany Hanus Jazz Band. May 23 5pm Bill Heffner and His Friends; 9pm Donné Roberts Band. May 24 5pm Ken op & Friends. May 25 Jordan Sauli Jazz Trio; 9pm Port Lund Jazz Band; 8pm Ed Sweetman: Perspectives. May 25 5pm Jay Uoo Jazz Trio; 9pm Kalya Ramu Jazz Band. May 26 5pm Jordan Sauli Jazz Trio; 9pm Simone Morris Jazz Trio. May 27 7pm Julian Faulk Blues Night. May 28 5pm & Street Jazz Trio; 5pm Cyndi Carleton: At Ease Music. May 28 5pm Linda Carone Jazz Band; 5pm Kurt Lund Jazz Quartet. May 30 5pm Bill Heffner and His Friends; 9pm “The Pearl Motel”. May 31 5pm Cheryl White Rhythmy & Blues Band; 9pm Karl Silverina Jazz Trio.

Grossman’s Tavern
379 Spadina Ave. 416-977-7000
grossmanstavern.com (full schedule)
All shows: no cover (unless otherwise noted).
May 16 7:30pm ‘Sandie & Under the Bus Jam; 10pm Combo Royal. May 4 2:30pm The Happy Pals; 10pm Caution Jam. May 3, 10 4:30pm New Orleans Connection All Star Jazz Band; 10pm KIDS UNCERTAIN. May 5 4 pm Transgalactic Sankrants (Blue World Jam). May 9 5:30pm Django Gypsy Jam. May 10 6pm Bruce Donomney. May 11 7pm Starship Experience. May 9 4:30pm The Happy Pals; 10pm Chloe Watkinson.

Habits Gastropub
928 College St. 416-533-7272
habitsgastropub.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.
May 5 Mon 15:00 Julian Kim (saxophone), Ch distribute; 20:30 Rogerio Boccato (percussion) May 12 4 30pm Tin Pan North (vibes, bass). May 17 4:30pm Mad Dogs & The Englishmen – The Music of Joe Cocker & Leon Russell $15(adv) / $17(door).

Jazz Bistro, The
251 Victoria St. 416-363-5299
jazzbistro.ca
May 1, 2 5pm Alex Goodman (guitar) Quintet with Andrew Downey (cello), Felicity Wilcox (piano), Richard Reed (guitar), Tanya Farquhar presents Discoveries $15(adv) / $17(door).
May 27 Celebrating the Music of Oliver Schrøder $20(adv) / $25(door).
May 28 8pm Regeneration Community Services Benefit Concert $30(adv) / $35(door).
May 29 The Vaudevilleian $15(adv) / $18(door).
May 31 8pm Awakening $15(adv) / $18(door).

Joe Mama’s
379 King St. W. 416-340-6499
joemamas.ca
May 7 7:30pm Carlos suede (guitar, bass) $15; 10pm Hank White's 3 Sons $15.

Joe’s Music
2050 Danforth Ave. 416-551-5750
joesmusic.ca
Every Sat 9pm Dave & Friends $10.

Joe’s Music Bar
2261 Dundas St. W. 416-531-6604
hughsonroom.com
All shows: 8:30pm (unless otherwise noted).
May 3 11am Michael Johnson Music Studio – 8th Annual Student Recital & Spring Celebration 5(adv) / $10(children) 8:30pm For the Love of Pete – A Tribute to Pete Seeger $25(adv) / $30(door).

Hugh’s Room
2050 Danforth Ave. 416-551-5750
joesmusic.ca
Every Sat 9pm Dave & Friends $10.

La Revolution
2848 Dundas St. W. 416-766-0746
restaurantlarevolution.com (full schedule)

Local Gest, The
424 Parliament St. W. 416-561-9425 (call for concert schedule)
Jazz Sundays 4:30pm-7:30pm. No cover.

Lula Lounge
1585 Dundas St. W. 416-588-0307
lulalounge.ca (full schedule)
May 1 7:30pm Chris Butler, Jeremy Ledbetter; Justin Gray, Lowell Whitley Free before 8pm; Free after 8pm. May 9 10:30pm Raul Barboza y su Orquesta $15.
May 3 11am Jorge Maza, Freddy Suarez $15; 8:30pm Kalo, Snowyday, DJ Medicineman $15.
May 5 7pm DJ Alberth Moreno Free before 10pm; after 10pm. May 6 8pm Kombatown & Nomadic Massive $10. May 7 Queipe (adventure); 10pm Dos Santos $15; 10pm Calle 323, Qinio, Salsa Brava, Dominic Mancuso, and Sonache $20.
May 10 15:30pm Changui Havana Free for women before 10pm. May 15 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; Free after 9pm. May 31 10pm Fabian James Free before 10pm. May 23 10:30pm Moda Etema $15.
May 24 11am Jorge Maza, Freddy Suarez $15; 8pm Eric St. Laurent, Diane Roblin $15. May 25 207 Andy de Campos & The Lula All Stars $15; 8pm Luisito Orbe$ $15; 10pm Raul Barboza y su Orquesta $15; 10pm Jorge Maza y La Tica, Botica $15.
May 26 10pm Jorge Maza y La Tica $15; 10pm Jorge Maza y La Tica $15; 10pm Jorge Maza y La Tica $15.

KAMA
214 King St. W. 416-599-5282
kamaindia.com (full schedule)
All shows: 5pm-8pm.
May 7 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums). May 19 7pm The John Hume Quartet: John Hume, Ted Quinline, Pat Collins (bass), Don Vickery (drums) feat. William Carn (trombone). May 21 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums) feat. Drew Jurecka (violin). May 28 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums) feat. Jake Koffman (sax).

Quinlan (guitar), Pat Collins (bass), Don Vickery (drums) feat. William Carn (trombone).

KAMA
214 King St. W. 416-599-5282
kamaindia.com (full schedule)
All shows: 5pm-8pm.
May 7 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums). May 19 7pm The John Hume Quartet: John Hume, Ted Quinline, Pat Collins (bass), Don Vickery (drums) feat. William Carn (trombone). May 21 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums) feat. Drew Jurecka (violin). May 28 Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinline (guitar), Pat Collins (bass), Don Vickery (drums) feat. Jake Koffman (sax).

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Manhattans Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440
manhattans.ca (full schedule)
All shows: PWYC.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5807 mezzettarestaurant.com (full schedule)
All shows: 5pm, $8 (unless otherwise noted).

Mod Club, The
722 College St. 416-588-4663 themodclub.com

Monarch Tavern
12 Clinton St. 416-531-5831 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 Derksen, Kristie Lane Sinclair & Christia 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.

Morgans on the Danforth
1282 Danforth Ave. 416-461-3020 morgansontodanforth.com (full schedule)
All shows: 2pm-5pm. No cover.
May 3 At Ease. May 10 Stacey MacIntyre.
May 11 Alyson Morris. May 24 Laura Hubert & Brendan Davis. May 31 Lisa Particell’s “Girls Night Out” Jazz Jam.

Musideum
401 Richmond St. W., Main Floor 416-589-7323 musideum.com (full schedule)
May 1 8pm Russ Nolan (sax) CD Release with Daniel Barnes (drums), Jeremy Ledbetter (piano), Jesse Dietrich (bass) $20. May 10 8pm Georgia Steel & Rich Marshall $25/250/ct. May 15 8pm GAME SETTRAP: Donny Milwakuee (drums), Daryl Joseph-Dennie (keyboards), Stacey Shopowitz (bass) and featured guests $15.

Navlins Jazz Bar & Dining
289 King St. W. 416-595-1956 navlins.ca
All shows: No cover/PWYC.

Nice Bistro, The
117 Brock St. N., Whitby. 905-688-8839 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: 7:30-10pm.

Paintbox Bistro
555 Dundas St. E. 416-748-0555 paintboxbistro.ca (full schedule)
All shows: 3:30pm. No cover.
May 2 Alex Dean (sax) Quartet with Chris Gale (piano), Pat Collins (bass), Ethan Ardell (drums). May 9 Norman Marshall/Toornto Wavelengths (drums) Jazz Message with Eric Boucher (piano), Artie Roth (bass), Bob Grub (saxophone), Alex Bo ‘trumpet. May 16 Bob Brought’s Big 67th Birthday Celebration with Terry Clarke (drums), Adrea Farrugia (piano), Artie Roth (bass), and featured guests. May 22 Alison Au (sax) Quartet with Trevor Giancola (guitar), John Meyer (bass), Ethan Ardell (drums). May 30 Sugar Daddies Sextet with Gord Seward (piano), Jeff King (sax), Dave Dunlop (trumpet), Tom Beallman (guitar), Peter Howard (drums), Steve Conover (bass).

Poetry Jazz Café
224 Augusta Ave. 416-599-5299 poetryjazzcafe.com (full schedule)
All shows: 7pm.

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 reposadoarbar.com (full schedule)
May 11 10pm Reposadists Quartet: Tim Hamel (trumpet), Jon Meyer (bass), Jeff Halischuk (drums), Roberto Rosenman (guitar), with Sandy Alexander (voice).

Reservoir Lounge, The
52 Wellington St. E. 416-955-0878 reservoirlounge.com (full schedule)
Every Tue 9:45pm Tyler Yaremka 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 Yaremka and his Rhythm.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475 rextherex.com (full schedule)
All shows: 9pm.

Sauce on the Danforth
1376 Danforth Ave. 416-748-1376 sauceonthedanforth.com (full schedule)
May 3 8pm The Truth. May 4 7pm 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 7pm 9pm 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. 416-519-3322 smilingbudha.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)

Tonali Bulloni
156 Cumberland St. 416-867-7676 tonalibulloni.com (full schedule)
No cover. Saturday shows: 8pm. $30 food/drink minimum. Sunday shows: 8pm. $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 17 7:30 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.

The Wholenote.com
### 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. 416-961-6801 x230. Free.**

### Festivals, Festivities
- **May 8 8:00. 14th Annual DEEP WIRELESS Festival of Radio & Transmission Art. TransX Transmission Art Symposium performances.**
- **May 24 2:00. 14th Annual DEEP WIRELESS Festival of Radio & Transmission Art. TransX Transmission Art Symposium performances.**
- **May 31 10:00am – 5:00. 18th Annual Subtitle 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.**

### Lectures, Salons, Symposia
- **May 2 2:00. Toronto Opera Club. “Out of My Mind”: Schoenberg, Bartók and Expressionist Opera. Lecture by Jeffrey L. Stokes, Associate Professor, Music Performance Studies, University of Western Ontario. Rm. 330, Edward Johnson Bldg., Faculty of Music, U of T, 80 Queen’s Park. 416-928-3940. $10.**

### 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-Degroot, Alicia Harris, Pierre Tremblay, Gerda Cammaer and Gabriele Grotto; compilation of extracts from films by James McCorrie and students in Ryerson’s School of Image Arts. Marco Cera, guitar, mando-lin, banjo; Kirk Elliott, violin, accordion, small pipes and other instruments; Margaret Day,**

### Columbus Performing Arts Council
- **The Emmanuel Maestro Master Class Annual Gala Dinner & Concert Le Belle Voci An evening of the finest Opera pieces showcased by great Canadian Talent. SATURDAY, JUNE 6th – 6 pm. The Columbus Centre, Rotunda For Tickets: jimmy@columbusperformingartscouncil.com**

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**E. The ETCeteras**

- **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 (7468); www.markhamtheatre.ca $10 plus HST per person.**
- **May 24 10:00. 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, 901,000 Avenue W. jimmy@columbusperformingarts.com. 416-537-3733. $100 for a table of 8.**
- **June 3:00. 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.**

### Call for Auditions

**TTC - Toronto Mendelssohn Choir**

- **Call for Auditions 15/16 Season**
- **Auditions will be held May 19 & 20, 2015**
- **For more info, call Kimber at 416-598-0422, x221 Photo by Brian Summers**
MUSIC DIRECTOR

Our music director Joan Andrews is retiring. We seek a creative and supportive conductor who will continue to offer artistic challenges while respecting the 26 year history of the choir and the varying musical backgrounds of our choir members.

Village Voices is a 60-voice community choir based in Markham that performs a wide variety of choral music, classic, sacred and secular. Two major concerts and additional local community performances are presented annually.

For a full job description, with qualifications needed and details of how to submit an application, visit villagevoices.ca Click on Director Search or email directorsearch@villagevoices.ca

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AMADEUS CHOIR

Conductor & Artistic Director

LYDIA ADAMS

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for the 41st 2015/2016 Toronto Concert Series. “LUMINOSITY” will take place in May and June 2015. To set up an audition please send email to: olena@amadeuschoir.com or call 416-446-0188.
connections with industry leaders. The Distillery Historic District, 9 Trinity St., Studio 313. 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 Curia. Tips on how to manage the voice for longevity and best results. The Distillery Historic District, 9 Trinity St., Studio 313. 416-645-9090; 1-888-665-9090. Included with wristband. $40 or $60 (entire weekend).


- May 31 10:00 – 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 11:30: SING! The Toronto Vocal Arts Festival. Creative Musical Magic. How to put together a choir or group: Logistics, challenges and strategies. The Distillery Historic District, 9 Trinity St., Studio 313. 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 313. 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 with 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 Durufle: Requiem for singers and instrumentalists. John Kraus, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-8582. $10; $8 (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 313. 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 Kozol teaches effective techniques for the studio. The Distillery Historic District, 9 Trinity St., Studio 313. 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 313. 416-645-9090; 1-888-665-9090. Included with wristband. $40 or $60 (entire weekend).


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


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

**PRIVATE VOICE/PIANO/THEORY LESSONS:** Experienced, BFA Certified Teacher located at Christ Church Deer Park (Yonge & St. Clair). Prepares you or your child for RCM exams, competitions & auditions. Contact Jessika: jwthalkmusic@gmail.com 416.214-2827.

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OFFICE SPACE AVAILABLE FOR RENT in bright 180 sq. foot space at Eglinton St. George’s United Church. Near Yonge/Eglinton. Call 416-481-1141 x210

*SPACE AVAILABLE FOR RENT - sizes range from 220 to 1600 square feet, at Hillcrest Christian Church (Disciples of Christ) 2 Vaughan Rd at Bathurst, 1 block south of St. Clair. TTC Bus & subway accessible. Rehearsal/Concert space, main floor meeting room with kitchenette. Lower level meeting rooms with kitchen. Contact 416-654-0311 or by email hillcrest@bellnet.ca

*PERFORMANCE / REHEARSAL / STUDIO / OFFICE SPACE AVAILABLE: great acoustics, reasonable rates, close to Green P Parking, cafés & restaurants. Historic church at College & Bellevue, near Spadina. Phone 416-921-6350. E-mail ststepheninthefields@gmail.com

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PIANO MASTERCLASS WITH JAMES ANAGNOSON

12-15 Participants (Minimum suggested level, Grade 10 RCM Piano)

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Rehearse and prepare the Mozart Coronation Mass and the Bach Motet: Jesu, meine freude with renowned choral conductor, virtuoso recorder player and composer, Mathias Maute. Afternoon activities include voice-coaching and individual lessons with renowned soprano Laura Pudwell. The week will culminate with a performance in Walter Hall.

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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 extra-ordinary life, including his association with the Canadian Children’s Opera Company.

Born in Pouce Coupe, 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 pair of tickets for May 7 to10, 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 & Piroska.
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 Unmove (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, Finnissy, Birtwistle, Tippett and Hallgrimsson. 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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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 481510, 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, Webern, Henze, Pousseur and lesser known names likes 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 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, Finnissy, Birtwistle, Tippett and Hallgrimsson. 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
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 to 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 Butterly’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 Wäther. 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 Musideum (with Soozl Schlanger).

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David Olds, DISCoveries Editor
discoveries@thewholenote.com
Poulenc – Mass in G Major; Sept Chansons; Motets
Elora Festival Singers; Noel Edison
Naxos 8.572978

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 unfurled 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

Comedie et Tragedie Vol.1
Tempesta di Mare Philadelphia Baroque Orchestra
Chaconne CHAN 0805

Louis XIV’s cultural offensive involved the arrival of Giovanni-Battista Lulli, 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 Molière’s words and Lully’s music truly were.

On to Les Eléments 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

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 Philharmonic, revealing unexplored contours and textures characteristic of a baroque orchestra.
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

**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 compositional strengths (rather than weaknesses). Unquestionably first choice.

Janos Gardonyi

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.
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 and 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.51 was the last work she learned with Klara Bekovich, 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 Dmitri 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 judicial 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 sparse 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 Brévillé (Contrastes Records CR9201409).

Andrés Segovia is not directly represented on the CD, but his influence links all the pieces together. Tansman and de Brévillé were...
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 *Ballade* (*of the Blue*–) *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 vespers 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’ gravelly threnody. *Song 2* is another revelation. What starts off as an essay in modulated reed slides and smears wedded 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 Bréhilmier’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 mística 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 Sainz 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. Michell’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-school style 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 Vidè 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 Rondeaux 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 predominately 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.

Lucidity

The new CD from cellist Ori Dagan (Lucidity; 2013) 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 phenominal 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.

Lucidity

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 Hulbøe’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 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.
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, Fishs Eddy (Addo Records AJR023, addorecords.com) matches him with young drummer Ethan Ardell 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 countermelodies. There’s a keening, reaching, welling lyricism here, a passionate rush of countermelodies. There’s a keening, reaching, welling lyricism here, a passionate rush of countermelodies. There’s a keening, reaching, welling lyricism here, a passionate rush of countermelodies. There’s a keening, reaching, welling lyricism here, a passionate rush of countermelodies.

Quantum (Effendi FND139, effendirecords.com) is the third CD from the Émier R Porgy, explored for over nine minutes, then turns largely to Dickinson’s originals, the trio developing intense interactions around their harmonies and repeating figures.

FND139). 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. Trotter has technique and energy to spare, making efective use of muts and a bright high register to change things up. Reemig-Jeeny-Leble 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 Trotter’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 WebVer-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.

Éric Normand is another fount of creativity, working from his unlikely home base in Rimouski to form both a large improvising ensemble, the Grand Groupe Régional d’Improvisation Libérée, and the wide-ranging Tour de Bras record label, as creative in its design as in its music. While a 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 minimalistic 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 da 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.

Among music’s stranger documents is a letter from Woody Guthrie to John Cage, greeting his music as “a keen fresh breeze.” It might have inspired The/....

Les Surruraliste[es] on Sortablue (Surru 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 breadth that they pay homage to others. 

The/....

May 1 - June 7, 2015 | 71
Something in the Air
Varying Definitions of “Ethnic”-oriented Improvised Music

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 Lanchance 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 Lanchance’s double-time strumming disrupted by contrapuntal scales, 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 lit.

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 repertory 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. She creates 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 timekeeping and pianist Alexander Hawkins’ kinetic chording that drive the undertaking as much as the 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 Wilk, 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, Wilk’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 Wilk’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 duo, the duo utilize all parts of their instruments. Shroll key clips and tremolo backboard echoes are only part of this; so are wood- rending scratches and harp-like inner string strums. Snow identifies himself most clearly on Two even as McDonas pounds out syncopated stick-like rhythms or identifiable hop 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 Concert confirms that his keyboard inventiveness and professionalism allow him to hold his own with—and sometimes best—a full-time improvisor.

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 zhongguan, daruan, and Geling Jiang on sanxian and zhongguan. 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, dundub and gong. Multiethnic melodic layers are also in ample evidence. The tracks 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 thrust.

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 play-list 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 innately 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

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 478946. 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 ffrr 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...
The world’s expanding demand for more ffrr 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 conducted 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 Pircher’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, Diversion 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 ffrr 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’s Siwetl Façade (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, Gretzy and Tchaikovsky’s usual three; Pierre Fournier: Brahms’ two cello sonatas (Backhaus); Maurice Gendron: Schubert’s Arpeggione Sonata (Jean Francaix), 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 K203; Jean Martinon: Lalo, two Namouna Suites; Fauré and Francaix Concertino (with Kathleen Long); Boyd Neel: Handel 12 Concerti Grossi, Op.6; Zara Nelsova: cello sonatas by Rachmaninov and Kodaly; Ruggiero Ricci: two violin concertos by Paganini (with Anthony Collins); Trío de Trieste: Beethoven Archduke Trio, Brahms Trio No.1; Erik Tuxen: five symphonies by Prokofiev and Sibelius; Vegh Quartet: string quartets by Smetana, Kodaly and Schubert; Wiener Oktett: Mozart Divertimenti 10 & 17, 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.

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 in 1959 Stern recorded the concerto in New York with Leonard Bernstein conducting. Praga has produced a SACD “DSD remastered from the original quadraphonic tentatives—without artificial back effect.” (Praga PRD/DSD 350099 hybrid). The discmates 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 D954 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 facts. However, I find that the brain soon adjusts and diminishes the steady extraneous distractions. ☀️
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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 indubitably 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 cubicle 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 chorégraphique 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 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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