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Experience Esprit
6. FOR OPENERS | DAVID PERLMAN

FEATURES
8. Tiff Tips | PAUL ENNIS
10. For The Record - Kiran Ahluwalia | ANDREW TIMAR
12. Ready, Set... Houselights Down | SARA CONSTANT
16. Panamania-Bound: Obeah Rising | PAULA CITRON
29. The Muted Note Takes Wing | STUART BROOMER
35. “Hopera” Raises The Operatic Bar? | MIRELLA AMATO

BEAT BY BEAT
18. World View | ANDREW TIMAR
20. Classical And Beyond | PAUL ENNIS
24. Early Music | DAVID PODGORSKI
27. In With The New | WENDALYN BARTLEY
30. Art of Song | HANS DE GROOT
33. On Opera | CHRISTOPHER HOILE
36. Choral Scene | BENJAMIN STEIN
40. Bandstand | JACK MacQUARRIE
52. In the Clubs | ORI DAGAN

LISTINGS
42. A | Concerts in the GTA
49. B | Concerts Beyond the GTA
52. C | In the Clubs (Mostly Jazz)
56. D | The ETCeteras

MUSICAL LIFE
59. Opening Night at Seicho-No-Ie | TIM DAWSON
60. Dis-Concerting Stuff | DAVID PERLMAN
62. Sharing The Music | PAUL ENNIS
62. Artists’ Health Alliance | SARA CONSTANT
65. How I Met My Teacher: A Retrospective | SIMONE DESILETS
65. A Decade of Septembers | MJ BUELL

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

MORE
6. Contact Information & Deadlines
7. Index of Advertisers
60. Classified Ads

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early two decades of chatting like this every month or so with a readership as faithful as ours has its dangers. For one thing it leads to the assumption that every reader of the magazine will “get it” when I fly off on one of my little tangents. But with a lot of guests in town this month (hello TIFfers!) and getting into practice for next July’s Pan Am games, I’m going to try to tone things down a bit, here in the magazine’s ceremonial front office.

(For my more usual ranty style, I’m afraid you’ll have to turn all the way to “Dis-Concerting Stuff” on page 60, where I offer up some suggestions for them as thinks they have a monopoly on what constitutes “proper behaviour” in others at a concert, while remaining sand-blind to their own shortcomings.)

I can’t remember any issue (in the 19 years, two months, 14 days and 23 hours we’ve been doing this) that better reflects the variety and richness of musical life in this neck of the woods. From film to new opera to world music, live and recorded, to insights into what has to happen behind the musical scenes to make it all tick, this issue’s features are an extraordinary testament to the variety and resiliency of art in general and live music in particular, in a town and region that have their ups and downs in terms of wider political support for and understanding of the role that art and culture play in the health of individuals and the communities they inhabit.

(That being said, I made a little promise to myself not to get caught up in the cut and thrust of our fall municipal elections until after Labour Day, so you’ll have to wait until the next issue for any more about that here. Not that there isn’t a fair bit to say, but, as I mentioned, there’s company in town.)

Switching gears again, it’s our regular columnists as much as our feature writers who make the magazine the fine read it’s come to be over time. So hats off, ladies and gents, for hauling in your fishing tackle and hightailing it back to town. A special nod (by way of a placeholder) to horn player and Jazz Notes columnist of long standing, Jim Galloway, whose regular column is conspicuous by its absence this month as Jim battles a bit of a health setback. To say Jim’s missing a column is unusual is an understatement. This is, after all, the man who filled 2,400 typewritten words of an interview with Oscar Peterson by fax machine (miracle of modern technology at the time) from the purser’s office of a cruise ship, rather than miss a deadline. Good news is I can truthfully tell you he’s “on assignment” writing about the musical implications of an impending anniversary five times longer, and with much grimmer resonances, than our own.

As our Mr. Galloway’s customary signoff in his column would put it: have a good month, and make at least some of your music listening live!
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As we head into our 20th anniversary season of publication, The WholeNote invites musical organizations and venues across Southern Ontario to join our vibrant community of concert presenters in getting the word out about your season now and all through 2014/15.

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Welcome to The WholeNote’s third annual guide to the Toronto International Film Festival (TIFF) spotlighting films in which music plays an intriguing role. Selections range from music-centred documentaries and musicals to movies featuring characters involved in making music to soundtracks that are integral to the quality of the films they help drive. With 285 feature films in this year’s festival, there was some alchemy involved in choosing the 22 titles on the following list – the soundtrack category is particularly difficult to predict in advance.

You meet the most interesting people at New York City dinner parties. That’s where Ethan Hawke first met Seymour Bernstein, the 85-year-old subject of his documentary Seymour: An Introduction. Bernstein began playing the piano as a child in Newark, New Jersey and by the age of 15 was already a teacher. He had a brief concert career after studies with such giants as Alexander Brailowsky, Clifford Curzon and Nadia Boulanger before settling into his role of helping others develop.

It was Hawke’s explanation of Bernstein’s teaching mantra in response to Hubert Vigilia’s question on flixist.com two years ago (just as the film was taking shape) that piqued my curiosity and made Seymour a must-see on my TIFF to-do list: “What is harmony? What is dissonance? Why should we practice? Why should we work hard, and what difference does it make when you play the right note or don’t play the right note? He’s a very deep guy. I was touched by him, and what difference does it make when you play the right note or . . . well, you know, “I’m confessin’ that I hate you.” Kris Elgstrand’s feature film debut certainly does intrigue.

An uncharacteristic variation on the conventions of the bio-pic, Love & Mercy takes off from Brian Wilson’s resurrection that began in the 1980s under the guidance of therapist Dr. Eugene Landy (Paul Giamatti) and second wife Melinda (Elizabeth Banks). The troubled leader of the Beach Boys is portrayed in middle age by John Cusack and, in an inspired piece of casting, Paul Dano, as the youthful 60s musical icon responsible for Pet Sounds.

Ole Christian Madsen’s Isi Bitsi dissects the origins of the legendary 1960s Danish band Steppenløvene (Steppenwolf). The promising premise: after indulging in a virtual travelogue of counterculture excess with his paramour, an aspiring writer decides that forming a band (compared in the program note to groups such as Love and Captain Beefheart’s Magic Band) would cement their love.

Rooted more in personal experience than in history, Damien Chazelle’s Whiplash, which won both the Grand Jury Prize and the Audience Award at the 2014 Sundance Film Festival (where it was labelled “Full Metal Jacket at Juilliard”) struck me as being at the opposite end of the spectrum from Seymour: An Introduction. An ambitious jazz drummer (the believable Miles Teller) is terrorized into achieving his goals by a drill sergeant of a teacher (played by the usually amiable J. K. Simmons) in a performance as highly charged as the exhilarating 20-minute drum solo that climaxes the film – a musical outburst that is the most memorable thing about this tough view of education.

Eden, the new film by the always-interesting director Mia Hansen-Løve, is a TIFF world premiere. The New York Film Festival program note describes it as “a rare achievement: an epically scaled work built on the purely ephemeral, breathlessly floating along on currents of feeling, . . . and music, music, and more music.” Based on the experiences of Hansen-Løve’s brother (and co-writer) Sven, who was one of the pioneering DJs of the “French touch” generation of the early 1990s, Eden features key figures such as Guy-Manuel de Homem-Christo and Thomas Bangalter (otherwise known as Daft Punk), who, with their friends, “see visions of ecstasy in garage music.”

Other movies featuring characters of varying musical talent include Haligonian Andrea Dorfman’s Heartbeat, which was an outgrowth...
of an immensely popular Bravo!FACT video she shot of the poet-musician Tanya Davis performing her poem “How To Be Alone” (approaching seven million hits on YouTube as this is being written). In the new film, Davis returns to guitar picking and songwriting as a means to get over a break-up with her artist boyfriend, a lovely idea in theory, but for me, most of the music just didn’t click.

A more successful and equally low-key Canadian film, Stéphane Lafleur’s Tu Dors Nicole is a finely-etched portrait of a 22-year-old young woman maturing over one aimless summer. The music component appears in the form of her older brother and his band, who move in to record an album. They, along with Nicole’s best friend and a pre-teen former babysitting charge, all contribute to the comic wisdom of this understated little bijou, filmed in rich black and white.

Drawing inspiration from the life and death of the German Romantic poet and playwright Heinrich von Kleist, who killed himself in a suicide pact in his early 30s, Austrian writer-director Jessica Hausner’s Amour Fou debunks the romantic myth of dying for love. Not without irony, Hausner makes the most of the distancing effect of the stilted 1811 dialogue. She’s well aware of the absurdly comic formality of her characters and their desires – the film’s title is no accident. Still, despite its great attention to period detail, beautifully composed cinematography and unerring artfulness, it left me cold. You, on the other hand, may be charmed. The musical bonus: three songs by Mozart, Beethoven and the Danish composer Christoph Weyse, performed without pretense and completely in tune with the times.

In the Greek film Xenia, a 16-year-old dreams that his older brother, a gifted singer, could become the next “Greek Star.” Boychoir’s provenance is more promising, since it marks director François Girard’s return to a musical subject after the superb Thirty-two Short Films about Glenn Gould and the immensely popular The Red Violin. Actor Garrett Wareing is its 12-year-old centrepiece chorister, Dustin Hoffman the demanding choirmaster and the talented Eddie Izzard, his right-hand man.

In Timbuktu, Abderrahmane Sissako takes a clear-eyed, moving, humanistic look at the jihadist takeover of northern Mali, bringing us wholly into the lives of his well-developed characters, ordinary people who want nothing more than to make music, play soccer and, for the women, to feel the breeze on their hands without being forced to wear gloves at all times. The remarkable Malian singer-actress Fatoumata Diawara (who appeared in concert at Koerner Hall last February) plays a woman being beaten for making music. As the severity of the beating builds, her cries intensify into an unforgettable wailing song, defiantly acting out the very thing for which she is being punished.

Girlhood. Céline Sciamma’s classical coming-of-age story set in the Parisian suburbs, vibrates like a street opera, reaching its musical apex when its protagonists, four teenage black girls whose energy and camaraderie are completely natural and infectious, sing along to Rihanna’s song “Diamonds” as they treat themselves to the pleasures of a stay in a fancy hotel. More noteworthy though, is the director’s choice of Para One to write an original score consisting of only one theme that returns many times over the course of the

Continues on page 78
In his 2005 article “Ghazal Original” British music critic Ken Hunt reckoned that Kiran Ahluwalia “has the potential to become one of the great ambassadors of Indo-Pakistani diaspora music, not [just] from Canada, [but] from anywhere…” (Roots Issue 269). With each new album she has come closer to fulfilling that promise; two JUNO Best World Music Album awards (and several nominations) later, Ahluwalia has proven her perennial appeal to audiences and critics alike. In 2009 the Songlines/WOMAD Best Newcomer of the Year Award heralded her as an international world music star of growing stature. Various World Music charts over the years have echoed that trend. Her 2011 cover of the qawwali song Mustt Mustt, by the celebrated late Pakistani qawwali singer Nusrat Fateh Ali Khan, recorded with the Malian group Tinaweren, has garnered an impressive 314,000 visits on YouTube.

Since Ahluwalia’s first CD in 2001, her string of album releases, accompanied by evolving instrumentation and stylistic components, has been called “one of global music’s most interesting adventures.” It seems that each new album marks personal growth, the expansion of her careful listening to yet another geo-cultural zone of our world. She has also shown a continued eagerness to contest the borders of her musical comfort zone in live performance. For instance, last year she shared the Harbourfront Centre stage with the rising Inuk throat singer Tanya Tagaq as well as divas from other musical traditions. She has performed her compositions, as arranged by Glenn Buhr, with the Malian group Tinaweren, has garnered an impressive 314,000 visits on YouTube.

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Such a vast range of musical interests is indeed impressive. Where does it come from? Does this rare quality reflect a Canadian, or a specifically Torontoan sensibility? How did she arrive at this idiosyncratic, transcontinental and evidently very successful musical fusion?

I caught up with Ahluwalia on August 15 to find some answers to these questions. She was in the middle of her day in NYC and I was in my Toronto office; we spoke via Skype.

“I was born in Patna … in [North Central] India to Punjabi parents,” she began. “Some of my earliest memories were of learning English Mother Goose nursery rhymes from my parents, but also Indian songs. They were both ghazal “passionistas”; they held singing parties featuring ghazals.”

I wondered about her earlier musical formative experiences and teachers. “Back in India in addition to [North] Indian classical music our family would also listen to Bollywood songs on the radio,” Ahluwalia recalls. “I was nine when we moved to Toronto in 1974, and I began studying classical Indian music with several vocal teachers, finally spending about six years studying classical raag with Narendra Datar. I also continued singing ghazals on my own and with my parents while completing my University of Toronto degree in Industrial Relations.” Did a career in IR ever beckon? Perhaps surprisingly, the answer was maybe.

“In 1990 I went back to India for 14 months purely to study vocal full-time with classical vocalist Padma Talwalkar in Mumbai in private riyaaz.” She thought this extended period of music immersion would “get music out of my system so I could then get on with my regular life.” It seems that it did no such thing. Despite returning to Canada to complete an MBA at Dalhousie University, during that time Ahluwalia still “managed to keep my mornings free for my music.” Clearly she couldn’t abandon her passion for singing, and returned to Bombay for the summer – again for more intensive music study. One benefit of her MBA though: it did help her land several jobs. These expanded her view of the music of the world and how it was possible to include corners of it in her own South Asian-centred music.

Her position at the Toronto offices and studios of the CBC for instance, “proved to be a pivotal one in my music career,” she says. “I owe much to Ann MacKeigan.” For ten years MacKeigan produced the pioneering world music radio show Global Village for the CBC. Ahluwalia continued, “Ann taught me several key things. One was

**THE GHAZAL.** a poetic form which is often sung, is at the heart of Kiran Ahluwalia’s music. Here are a few of its features. The form consists of rhyming couplets culminating in a refrain, each line maintaining the same metre. The essential subject of a ghazal is the articulation of the myriad hues of love, often illicit or unrequited, poetically expressing the pain of loss, of separation, or the beauty of love despite that pain. Of Arabic, Persian and Ottoman origin, the ghazal was spread by Sufi poets to regional courts throughout South Asia around the 12th century. Further afield, it was also adapted later in Southeast Asia by poets in Islamic Malay states and its practice flourishes in Malaysia today. In South Asia the ghazal is most prominently written and performed in Dari and Urdu, though it is also found in the poetry of other regional languages.

Ghazal held a central place in Ahluwalia’s family musical environment and early career, and I asked her if she still includes elements of ghazal in her current music. She was quick to focus on her recent evolution. “I’m not a traditional ghazal performer, nor do I present it in a traditional way,” she replied, adding, “I did however study in India with the ghazal maestro Vithal Rao. It began in the early 1990s and lasted a decade. He was the last court musician of the Nizam [hereditary ruler] of Hyderabad.” This last fact not incidentally connects Ahluwalia’s practice with an old transcultural tradition. The Nizams used their great wealth to patronize a rich culture of cuisine, art, architecture and literature – particularly from Persian sources – the latter a central feature of the Hyderabad Muslim identity.

Continues on page 76
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Opening night of a concert season is something of a landmark moment, and one likely to have presenters and concertgoers alike on the edge of their seats. The first show of the year acts as a beginning of sorts, setting the tone for the season ahead. And yet, a season opener is also in many ways a culmination of the great work of preparation – the not-always-visible efforts of the myriad people who shape a musical project into its final, public form.

We spoke with some of those behind-the-scenes music professionals whose work is just that – to ensure that each concert of the season, for both audience and performers, happens just the way it should. Opening night, when the houselights go down and the curtain rises, is in fact a very different sort of landmark for each individual involved – and for some, just another day on the job.

What follows are conversations with a cluster of industry experts: the acoustician working on The Isabel, the hall in the new Isabel Bader Centre for the Performing Arts at Queen’s University; the principal Toronto Symphony Orchestra librarian backstage at Roy Thomson Hall; and two individuals whose sets and surtitles respectively, help give opera in Toronto its visual presence. As each prepares in his own way for the onset of another season, they divulge the secrets of the job and reveal just how crucial that behind-the-scenes clockwork can be.

So, as you enjoy your musical firsts of the upcoming concert season, be sure to keep an eye (or an ear) out for the handiwork of some of these industry experts. While you may not see them onstage under the spotlights, you’ll know just what, at that moment, they might be up to.

JOE SOLWAY, Arup Acoustician. As an acoustician for engineering and design firm Arup, Joe Solway has taken on the role of acoustic consultant for the new addition to Queen’s University in Kingston – the 566-seat performance hall at the Isabel Bader Centre for Performing Arts.

When is the building’s big reveal?
The big gala opening [an invitation-only event] is on September 20, and Queen’s has a student opening on September 13.

What is the process from your end to get ready for that opening?
A lot of it is now done. We’ve been coming up to the site throughout the whole construction process, to check on all the different elements, and during the process we’ve been testing the room acoustically. We just had three days this week of testing the acoustics and the audio-visual design.

What do those types of tests involve?
For the room acoustics test that we do in the performance hall, we have a whole measurement kit. The main sound is a frequency sweep that we play through a loudspeaker and then we capture that using a special microphone called an ambisonic. It catches not only the level of sound but also the direction of where it’s coming from. It’s not only the level or the frequency balance, but also the spacial components of the sound that is a key part of the design, and a key part of what makes a room special. We also have a starting pistol that we shoot as well, and a static white noise that we play through the loudspeaker, to measure variations in level across the room.

How does it all start?
The process really starts in design. We build a 3D acoustic computer model of the space, where we input all the acoustical properties of the walls and the seats and the ceiling and can simulate in the model how it’s going to sound. We have a space that we built in our office called the SoundLab; it’s a listening room where we can simulate the acoustics of spaces that we’re designing. A key part of the process for The Isabel was to model the space we were designing to simulate the acoustics, and then with Queen’s and the architects to listen to that design as we were designing it. The testing was from the design but then continued into the construction process.

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How was your planning for the space influenced by the types of events it will host?
The shape and the form of the room came directly out of the programming meetings with Queen’s. From the outset of the project, we sat down with Queen’s faculty and defined a matrix of usage times. We said the hall would be primarily for chamber groups but still had to accommodate the symphony orchestra of the university, and everything from jazz to Brazilian samba to amplified sound use for film. From that, we sketched out what the basic shape and form needed to be for those functions. The architects took those building blocks, if you will, and based their design on those parameters. I think the reason why we’re so happy with the design is that Snohetta are amazing at taking those design parameters and then fully integrating them into their architectural vision. Really, the acoustical properties are totally embedded in the architectural design. That
doesn’t always happen. You don’t always have such a harmony of architecture and acoustics, but I think here we have a design where both are working together.

**Is your job done now?**

Part of the analysis of the data that we just took involved measuring the room. We have acoustical drapery that can be deployed at each level in the room to change the acoustics, so the final step is to analyze that data and to advise the technical director on how different configurations can be deployed for different kinds of performances.

Even though the design is finished, the life of this building is just starting – and how it actually gets used will change over time, so we want to be there to advise Queen’s as those needs and uses change. I’ll be back at least for the gala opening on the 20th and for the first professional concert on the 21st, and also to get feedback on how the building is being used, and from performers’ and audiences’ reactions to the space. To hear that feedback is essential for closing the loop on the design process.

**GARY CORRIN**, Toronto Symphony Orchestra Principal Librarian

How long in advance do you work on organizing a concert and putting it together?

I like to make music available to musicians three working weeks before the first rehearsal. That’s just sort of a benchmark … For each concert I load anything necessary to play that concert in a folder, and that folder is available to musicians. We probably do an average of two shows a week and I have an old set of shelves here that has five slots in it. And basically I just try to keep them filled. So to summarize it, whether you think of it in weeks or not, musicians usually have music available to them about four concerts in advance.

I guess that means, for you, a great deal of multi-tasking involved.

Right. For some concerts I know up to a year in advance what the program is going to be and I work on that all different ways. For instance, if we have a guest conductor that I see in March and I know he’s coming back in February, by then I’ve already seen what his program is and I can ask him some very specific questions about that … so I tell people I’m working anywhere from three minutes to three years in advance on things in any given day.

At the moment that the concert is starting, is there any sense of the pressure being off, or are you already just thinking of all the other things you have on the go?

It’s really the first rehearsal, because that’s when everybody shows up and we’ve got to have all the parts and the right editions. So by the time the first concert shows up, I guess I’m probably the most relaxed person in the orchestra. My work is pretty much done by that time. I have some ceremonial tasks for the concert, like putting the conductor’s score onstage, setting up the folders and cleaning them up, but largely it’s getting through the rehearsal that’s my stressful part. I’m the guy who by opening night is looking way past opening night. I’m here and I’m doing stuff that people see, but really my concern is three weeks to three months in the future. That’s what I’m working on, during opening night. I will be sitting here listening to a monitor of the concert and enjoying that, and working probably on bowings, or something.

What I like to tell people is that there are 80 to 100 people on stage and my job as a librarian is to make sure that their time in rehearsal is spent effectively. That means rehearsing, and not figuring out issues in the printed music. If you back that up, any piece could have a problem that I may need to solve ahead of time.

So it really is a “wearing many hats at once” kind of thing.

Sure. You know, here’s the deal: librarians in an orchestra or opera setting are responsible for anything to do with those printed pages that the musicians are looking at. Now, those printed pages dictate what’s going to go on onstage, because if it isn’t on the page, they don’t play it – hopefully! And so if there’s something wrong with those pages, there’s kind of a mess at the rehearsal. There’s also a lot of information that arises out of those pages, like how many horn players we need, how many trumpet players … that’s one of the first questions that everybody wants to know in their planning. So, many hats? It’s funny – I don’t do all this stuff, but I’m kind of in charge of recruiting people and alerting
them, and then I facilitate their work back into mine, in preparing those folders for the stage.

GERARD GAUCI. Opera Atelier Set Designer

When is opening night for you?

Opening night for Opera Atelier’s new production of Handel’s Alcina is October 23.

What type of process is it for you to get ready for opening night of a show?

Preparations for a show begin long before opening night and start with in-depth discussions with my artistic director Marshall Pynkoski. Armed with a recording, a libretto and a sketchbook, we sit in my studio surrounded by inspirational images culled from books, magazines and the Internet and discuss the storyline, the concepts we want to explore and the overall look of the show. Soon afterwards I create a storyboard illustrating the progression of the opera from scene to scene; then over the ensuing months, dozens of meetings and hundreds of phone calls, our ideas get refined and edited. The sketches resolve into finished renderings and scale models and these in turn are passed on to the painters, carpenters and prop makers who together realize the designs for the stage. Generally the sets can be built in four to six months and once completed are transported from the shop to the theatre, where in seven to nine very long days, carpenters, electricians and stagehands set up and rehearse the show.

How long in advance do you begin that work? Who do you collaborate with to make it all happen?

The process I described starts about 18 months before opening night. Aside from Marshall, my most important collaborators are my executive director Patricia Barretto, who supports the project and sets the budget, and my production manager Evelyn Campbell, who helps me with the practical aspects of the design, engages the builders and craftspeople and then plans and oversees the installation and running of the show. Not to be forgotten are my lighting designer Bonnie Beecher, and for the first time in the company’s history, we are excited to be working with filmmaker Ben Shirinian, who with Krystal Levy Pictures is producing the video projections that will make the magical transformations in Alcina come to life.

How did you get started in this line of work?

My position in the theatre world is unusual in that I have worked with only one company for my entire career. I began working with Opera Atelier in 1985 after the co-artistic directors spotted an illustration I created as the cover image for an issue of the CBC Opera Atelier in 1985 after the co-artistic directors spotted an illustration I created as the cover image for an issue of the CBC Radio Guide. They tracked me down and invited me to design some set pieces for an upcoming production of Handel’s The Choice of Hercules performed at the tiny theatre in the basement of the ROM. As the company grew I honed my skills, learned the art of stage design and 29 years later find myself designing this massive new production of Handel’s Alcina.

What’s the most challenging part of the job?

Far and away the most challenging part of the job is a mounting of a show of operatic proportions in the vaudeville-scaled confines of our home stage, the beautiful Elgin Theatre in downtown Toronto. It always works in the end but it really is like piecing together an intricate jigsaw puzzle. I love working in this historic theatre but what wouldn’t I give for an extraneous foot upstairs!

JOHN SHARPE. Canadian Opera Company Surtitles Operator

When is opening night for you personally?

There are three or four operators who work on the surtitles, and we’re assigned specific operas during the course of the year. I’m working on one opera this year – Die Walküre – but that’s not until the spring season.

How does it all work for you?

I’m calling the show – actually working on each of the performances. My involvement in terms of any individual show normally starts within the last weeks of rehearsal. I actually go to the rehearsals with my score, which is marked with all the cues, just to see the layout of the show and the way the singers are interacting with each other. I get to see one performing.

So then, the pressure is really on you when you start to do the live runs?

That’s right. A lot of people are under the misconception that the surtitles that they see are computer-generated – and in truth, they are done through a computer, but it doesn’t just happen automatically. Because it’s a live performance, we have to be aware of the timing, and it changes from one performance to the next. A singer will perform in a slightly different way depending on how the tension of the evening might be, for example. And in the case of a show that might have two casts, we have to be aware of what the differences between the two casts are. Our ears are our most important tools in all of this. And it really shows what the magic of a live performance is. It’s happening right there, and almost anything can happen.

Which tricks do you use to nail down the timing?

I’m in a booth on Ring 3, so I can see the whole performance directly in front of me, and I have headphones on, hearing the music just a little bit closer than it would be in the house. I also have a monitor in front of me that is focussed on the conductor. I can see the conductor as he’s conducting and occasionally a conductor will give cues to the singer as to when to go next, particularly if its a complicated ensemble or something like that. That also helps very much, so that I can watch. There are some times when the singing line is so exposed and there’s almost no musical cue – when the singer actually starts the music off – so I watch very carefully what the singer is doing and I can usually see the person beginning to breathe. But again, it’s completely live, so I have to be very, very careful of those kinds of things.

Any show that was particularly challenging?

I would say the most strenuous one that I ever did was when the COC did the complete Ring Cycle, and I had to do all four operas – each of them one or two days apart. The endurance of knowing that every two days or so I was going to do another opera, five hours each, was extremely tiring. I took a little time off from my regular job just so I could do that one!

Like you said, a lot of people don’t realize that it’s not a computer, but a human running a computer program.

Yes – during a performance I’m there with the score, and it’s marked with cues in consultation with the director. It’s a very collaborative thing: creating the text and where it goes. Once the score gets to me, it’s fully marked and I know where the cues are. I have a set of headphones with a mic, and next to me is an operator from the union who actually operates the computer that projects the image. I’m just giving him the cues – I like to say, I say “go” about 600 times in a row! So if you ever peek into the booth, that’s all you hear: my voice saying, “go, go, go” ... but that’s how it all works.

Opening nights can arrive in many different shapes and forms. For more on a season opener at a much-loved local venue, see Tim Dawson’s “Opening Night at Seicho-No-Te,” on page 59.

Sara Constant is social media editor at The WholeNote and studies music at U of T. She can be contacted at editorial@thewholenote.com.
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Panamania-Bound: Obeah Rising

PAULA CITRON

There is an old adage that says, “If it ain’t broke don’t fix it,” but that is exactly what composer/lyricist Nicole Brooks did with Obeah Opera.

In 2012, the hit production earned a nomination for a Dora Mavor Moore Award for Outstanding New Musical/Opera. Nonetheless, the Obeah Opera that will be unveiled at Nightwood Theatre’s New Groundswell Festival (September 11 to 14) is a totally new work. “I always knew it wasn’t complete,” says Brooks. “Both the story and the music had to evolve. The ancestors wouldn’t allow me to rest.”

The ancestors Brooks refers to are the West African female practitioners of the ancient healing art of obeah. Obeah women who were captured and enslaved brought their healing practices to the Americas where the pressure of Christianity converted the concept of obeah into an evil force. Even today, some superstitious people from the Caribbean fear the very sound of the word. When Weyni Mengesha, the director of the new version, asked each member of the cast to bring one fact about obeah to the first day of rehearsals, over half cited negative connotations. One cast member said her mother even refused to talk about it.

Both the old and new versions of the opera give voice specifically to the Caribbean obeah women sold, during the 17th century, into the Massachusetts Bay colony where many were accused of witchcraft during the Salem witch hunts. The witch trials were triggered by mass hysteria on the part of white teenage girls. This is the same territory covered by Arthur Miller in his play The Crucible, but with one big difference. Brooks puts the focus on the black women of Salem.

Brooks became interested in the Salem witches when she began to research her own roots in African spirituality: “The deeper I delved into West African magic and healing, the more I found that every road led back to obeah. Arthur Miller has only one black woman – Tituba – in his play, but there were other black women in Salem, a minority who were silenced by the white men who write history. It became important to me to give these women a voice – to empower Mary Black, Candy and Sarah, along with Tituba.”

In order to put Obeah Opera back into development, Brooks worked with new music director Andrew Craig. In Canadian music, Craig is an A-list icon and a polymath. He is variously a singer, multi-instrumentalist, composer, arranger, producer, director, broadcaster and impresario. The two first got to know each other when Brooks was in the chorus and Craig was music director for Djanet Sears’ The Adventures of a Black Girl in Search of God. Brooks and Craig formed their own company Culcha:works Arts Collective in 2013 to present stories of the African diaspora through the broad spectrum of the performing arts. “Andrew is the best of all possible worlds,” says Brooks.

Craig certainly had his work cut out for him. Brooks does not read or write music. Instead, she sings every part of every song to Craig who uses transcription technology to create the hard copy of the vocal score. For the most complex eight-part harmony, Brooks is able to sing each melody line – no mean feat. The music for Obeah Opera is notable for two things. First, the show itself serves as a tour through the history of black music because Brooks embraces every style – African harmonies, tribal chants, gospel, blues, jazz, spirituals, R&B, folk, calypso and doo-wop, to mention but a few. The second fact is that the all-female cast (in both versions) sing a cappella. Every word is sung and the new version, twice the length of the old, features 68 different pieces of music, 80 percent of which is new material. The first version featured 15 women; the Groundswell production has a cast of 20.

Brooks understood that she needed better-funded partners to help take Obeah Opera to the next level. With that in mind, she held a showcase in 2013 at Wychwood Barns where a small cast put on a potpourri of music, movement and text from the show. To oversee the showcase, she hired veteran artist producer Nathalie Bonjour, late of Queen of Puddings Music Theatre.

This ensured a class act. Only big guns and mid-sized companies were invited, among which was Nightwood Theatre, represented by artistic director Kelly Thornton and literary manager Erica Kopyto. Neither had seen the original production, but at the end of the showcase, Kopyto turned to Thornton and said: “I think the magic just happened.”

Nightwood is one of Canada’s most respected feminist companies, and for Thornton, Obeah Opera, with its newly discovered history of Salem black women, was right up their alley. Brooks’ dissatisfaction with the original Obeah Opera was the lack of a clear narrative line. In fact, in my review at the time, I called the production “a collection of experiences,” the first act setting up the arrests of the obeah women and the second act taking place in the holding cells of the prison. Brooks comes from the worlds of music and film, carrying on two parallel careers, one as a jazz/church choir singer, the other producing and directing for film and television. Her weak spot is actual playwriting. “We could give her a dramaturge,” says Thornton, “to take her through the process.” That dramaturge was Kopyto.

“Nicole wanted a story that had a beginning, middle and end,” Kopyto says. “We started on page one by building up a plot through storyboarding, coming up with a 20-page synopsis and character outlines. She had never approached writing that way. We worked on the narrative only. The original version didn’t even have a script – just a hodgepodge of lyrics and stage directions.” The story that developed is Tituba’s journey to self-awareness and growth. She is now the central character, arriving on a slave ship from the Caribbean, and being sold into the family of Rev. Samuels who are all new characters. “Tituba has a revolutionary spirit, and the reverend thinks he can tame her,” adds Kopyto. “Instead, she finds her true voice through obeah. She accepts her ancestral history as the white colonials try to quash it. The reverend’s daughter Betty and her friends see Tituba as confident and commanding.” All important in the development process was a workshop with actors just reading the lines and not singing, in order to nail down the text of the libretto. Says Brooks: “The 2012 production was a sketch, a blueprint. Now it’s what it’s supposed to be.”

Director Mengesha is part of the dream creative team which also includes music director Craig and designer Astrid Jansen. Only choreographer Anthony “Prime” Guerra is a holdover from the 2012 production. Mengesha was an obvious choice because she has experience with large casts. (‘Da Kink in My Hair had 18 people onstage.) She has helped Brooks in the development process by clarifying the narrative arc, suggesting cuts and edits and strengthening
characterization. On the other hand, she has never directed an opera before. “Text is different when it’s sung,” she points out. “It’s a new learning curve for me. I usually have a vision in my brain when I begin rehearsals, but this production is all organic. I’m responding in the now – alive, present and experimenting.”

Brooks and Craig did the casting over a slow two-month process. Brooks, herself, is playing Tituba. The duo were looking for singing actors who could “throw down” the guts of the music. The original all-black cast has been modified to have white actors play the colonials, but it is still an all-female preserve. Gender-bending does occur, however, as the women also play all the men. “The story intrigues me,” says Mengesha. “I came to theatre because plays can speak about things that matter. I can relate the hysteria of the young girls to today’s response to terrorism. The obeah women threatened the status quo. Obeah Opera embraces themes like questioning ideas and traditions that we’ve inherited.”

It is important to point out that the September Groundswell production is also considered a workshop. As Kopyto says: “Obeah Opera is a work in progress, and the production is a snapshot of where we are now.” In fact Groundswell, which features two staged plays and six readings, is all about development. Adds Thornton: “It’s necessary to see how new plays live with an audience. A staged workshop production helps test drive the script. The audience feedback is crucial.”

The actual world premiere of the new Obeah Opera will take place during Panamania, the arts and culture arm of the Pan American/Parapan American Games in Toronto next summer. The work is one of 27 unique commissions that cover all artistic disciplines. The creative team sees the Groundswell staging as an important run-up to the Pan Am production. Don Shipley is the culture czar who has programmed Panamania. Says Shipley: “We were particularly pleased to invest in Obeah Opera. It’s an example of great creative collaboration with great partners. The format is highly innovative, the historical subject matter is fascinating and the creative team is imaginative. Our commissioning funds are providing an opportunity for Nicole Brooks to reinvestigate the work and strengthen the narrative.” For her part, Brooks hopes that Panamania will allow her to raise the cast number to 25.

Brooks agrees that the many styles of black music in the show make the piece hard to define. Shipley calls it “a musical odyssey,” while Thornton’s sobriquet is “a theatrical epic.” “Obeah Opera is spectacle,” says Thornton. “It’s a gigantic financial undertaking, but I believe that audiences crave spectacle. Right now Obeah Opera is a sketch, but it will become an oil painting for the Pan Am Games.”

(Obeah Opera runs as part of the New Groundswell Festival at Dancemakers Studio, September 11 to 14 and as part of Panamania at the Young Centre, July 20 to August 9, 2015.)

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Vicarious Guća

ANDREW TIMAR

It’s a warm sunny weekend day in late August and here I am sequestered in my office. I’m imagining perverse things like concerts in chilly October, when I’d rather be gone fishing, metaphorically speaking, that is. The lyrics of a famous 20th-century standard come to mind reminding me that it’s supposed to be the season when “the livin’ is easy.” Except it’s been a busy, busy working summer around here. But enough of my moaning. This morning I rose thinking of singing and world music festivals soon to come.

Ashkenaz: By the time you read this the always fabulous biennial Ashkenaz Festival, billed as “North America’s largest festival of global Jewish music and culture,” will be wrapping up at the Harbourfront Centre, along with almost all of the hot, long days. (We can but hope for a handful more.) This is Ashkenaz’s tenth celebration, with over 200 artists from more than 12 countries participating in dozens of events from August 29 to September 1. As usual tradition (i.e. “Havdallah”) rubs elbows with musical cross-cultural fusion (i.e. “Aaron Kula – Black Sabbath: Blues & Jews,” and “David Buchbinder’s Odessa/Havana”), along with the downright friendly-weird (i.e. “Deep-Fried Gypsy Cumbia”). You can’t say the festival doesn’t have a sense of humour.

Small World Music: The fall season starts properly with the Small World Music Festival, this year running from September 25 to October 5. The series sets out to “capture the world in a ten-day festival,” bringing the music of India, Germany, Trinidad, Serbia, Iran & Jews,” and “David Buchbinder’s Odessa/Havana”), along with the musical cross-cultural fusion (i.e. “Aaron Kula – Black Sabbath: Blues & Jews,” and “David Buchbinder’s Odessa/Havana”), along with the downright friendly-weird (i.e. “Deep-Fried Gypsy Cumbia”). You can’t say the festival doesn’t have a sense of humour.

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Conversations with Vivaldi

Paul Ennis

“You know, my piece doesn’t erase the Vivaldi original. It’s a conversation from a viewpoint. I think this is just one way to engage with it.” – Max Richter

The opening notes seem to emanate from otherworldly ether, tentatively falling into the familiar notes that begin The Four Seasons, but there’s something quite different that’s engaging us. In a November 2012 interview with NPR’s Audie Cornish, German-born, British composer Max Richter elaborated on the opening bars of his recomposition: “I took the opening motif, which I always thought was a dazzling moment in the Vivaldi, but in the original it’s only four bars. I thought, ‘Well, why don’t I just treat this like a loop, like something you might hear in dance music, and just loop it and intensify it, and cut and paste – jump-cut around in that texture, but keep that groove going.’”

The essence of the music that was once the most recorded piece in the classical music catalogue is there but it’s got a contemporary feel, definitely not staid, bursting with energy, but not the heightened propulsion of Il Giardino Armonico, for example. In fact the clarity of violinist Daniel Hope’s crystalline playing is inviting.

The synth effects are so subtle they’re barely discernible but their presence is palpably modern, sleek and beguiling. The combination of the bones of Vivaldi’s original and the cloak Richter has wrapped it in make for a 21st-century experience that is pleasingly addictive, the kind of piece you put on repeat and listen to over and over and over. It never feels like it’s too much, its novelty easily trumped by its freshness, its mysteries slowly revealing themselves after five, six hearings.

Less than two weeks before he was to perform Richter’s Four Seasons Recomposed at the Ravinia Festival in Chicago, the acclaimed British violinist Daniel Hope participated in a live YouTube chat on June 10, 2013. (In addition to a versatile solo career, Hope was a member of the distinguished Beaux Arts Trio from 2002-2008.) Now more than a year later, in anticipation of the September 30 Toronto premiere of the Richter work, I’m watching the genuinely engaging Hope patiently answer questions.

“The fact that Max Richter was willing to recompose The Four Seasons was incredibly brave and I think he’s done a fantastic job,” he begins. “I was contacted by [him] about one to one and a half years ago and told about wanting to recompose The Four Seasons,” he continues. “The first thing I said was ‘What’s wrong with the
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Feb. 8 A Classical Collaboration
Erika Raum, Scott St. John, violin; Sharon Wei, viola;
Tom Wiebe, cello. Bach’s Goldberg Variations

Mar. 8 Vienna Piano Trio
Mendelssohn, Schumann, Beethoven
“One of the world’s leading ensembles…”
- Washington Post

Apr. 12 Dublin Guitar Quartet
Canadian debut - contemporary works by Glass,
Tavener, Brouwer “Quartet with a difference”
- Irish Times
original? He laughed and said nothing’s wrong with the original, it’s perfect, it’s a fantastic piece but I feel that in a sense I’ve fallen out of love with it. I’ve been bombarded with it. Every time I go into an elevator or a shopping centre I hear The Four Seasons piped at me. [Max] wanted to rediscover it and by recomposing it he was rediscovering it. He asked me if I would like to take a look at it and I thought that [it] was a really interesting way of revisiting a masterpiece ... As soon as I saw the early sketches for his piece I was absolutely knocked out. I thought this was something really amazing and I wanted to be part of it.”

Hope details his contribution to the process: “I made a number of suggestions. [Richter was very open to suggestions] with regards to the tempos and some of the passagework. It was so well written it didn’t need many changes but it did need to be adapted here and there to make it more violinistic. In the recording session we created it in the moment so a lot happened with sound effects and various colours.”

Asked if he has a “favourite” movement in the piece he hedges: “My favourite season is ‘Summer.’ The Recomposed is a different piece. It has all of the great themes of Vivaldi. It has the inspiration of Vivaldi but it also has its own music. The last movement of Max Richter’s ‘Summer’ is absolutely amazing. But also the last movement of ‘Winter’ is mindblowing.”

When asked if it’s difficult not to get mixed up with the original when playing the recomposed version, Hope – who has already divulged that he’s been playing the original since he was a boy (“It’s still so modern after 350 years”) – talks about the very subtle changes in the passagework, eight notes to seven, for example. He adds that every time they play Recomposed it changes and evolves.

Elsewhere in that 2013 YouTube chat, Hope reveals that when he was four he announced to his parents that he wanted to be a violinist. That got me curious about his musical education. I found a partial answer in a different (ClassicFM) YouTube video where he talked about his crucial relationship with Yehudi Menuhin, whom he knew from an early age: “Menuhin was very, very outward-looking. He’s somebody I think about almost every day – a huge inspiration to me and to many musicians and somebody who really believed in opening your ears to any kind of music. You know his legendary collaborations with Ravi Shankar or Stephane Grappelli are things that I witnessed as a small boy (Hope was born in 1973). I was lucky enough to grow up in that environment. It taught me from an early age that you can find connections in different musical worlds if you take it seriously and
you spend the time.”

It has been two years since I discovered Richter’s recomposition on a listening post at Grigorian’s when it drew me in with its compulsive originality coupled with its uncanny resemblance to Vivaldi. Happily, Soundstreams is now making it possible to hear this innovative work live with Daniel Hope as the soloist, in their season-opening concert, September 30.

It’s Still Festive: Summer’s not over until the fall equinox and the Prince Edward County Music Festival (PECMF) in Picton and the SweetWater Music Festival in Owen Sound are taking full advantage of those last seasonal days to launch their 11th editions.

The “superlative acoustics” of St. Mary Magdalene Church play home to several content-rich PECMF concerts. Augmenting the opening concerts, artistic director pianist Stéphane Lemelin joins the Penderecki String Quartet to perform Taneyev’s romantic Quintet for piano and strings in g minor Op.30 on September 19, then accompanies cellist Denise Djokic in Rachmaninoff’s Sonata for cello and piano in g minor Op.19 the following day. September 21 brings André Laplante’s deep musical sensibility to bear on a trio of Liszt piano masterworks. Highlights of the rest of the festival include the young Canadian musicians Nikki Chooi, violin, and Philip Chiu, piano, in a September 25 recital that ranges from Bach to Prokofiev, and Ensemble Made In Canada in piano quartets by Dvořák and Fauré September 26.

St. Lawrence String Quartet violinist Mark Fewer, the artistic director of the SweetWater festival, brings his chamber music versatility to bear in a concert September 19 in the historic Leith church with its ideal acoustics. Vivaldi, von Biber, Schmelzer and Bach supply the music that the celebrated baroque violinist Elizabeth Wallfisch, Lucas Harris (theorbo), Hank Knox (harpsichord) and Fewer will perform.

The next day Fewer joins his St. Lawrence colleagues and soprano Meredith Hall, flutist Leslie Newman, double bassist Joseph Phillips and pianist Kati Gleiser for a program of Haydn and Beethoven. A few
days later Fewer and the other members of the St. Lawrence String Quartet, along with Wallfisch, Newman and Phillips, are joined by Brad Turner (trumpet), Drew Jurecka (violin) and David Braid (piano) for a concert showcasing Bach and Brahms.

**U of T Faculty of Music:** Before travelling to Owen Sound, Fewer, violinst Geoff Nuttall, violist Leslie Robertson and cellist Christopher Costanza (aka the St. Lawrence String Quartet) bring their infectious energy to the opening concert of the U of T Faculty of Music season September 16, which includes Golijov’s tuneful Kohelet and Verdi’s sublime String Quartet. Two weeks later, the Faculty celebrates accordion virtuoso Joe Macerollo’s 70th birthday and his appointment as Officer of the Order of Canada with an accordion extravaganza featuring current and former students and guest artists, and including compositions from Macerollo’s past plus a new commission by Anna Höstman.

Macerollo’s infectious musical spirit was most recently on display July 28 at Church of the Holy Trinity in a Music Mondays re-imagining of the songs of Kate Bush, Prince and Radiohead with soprano Zorana Sadiq where the performers “boiled the songs down to their deep, dark essence – from the Bulgarian sweep of Bush’s pop-scenas to the sweet synth build of Prince’s perfect pop.” Macerollo’s recent CD, *Persuasion – The Contemporary Accordion,* showed his commitment to contemporary composers Walter Buczynski, Charles Camilleri, Alexina Louie, Torbjorn Lundquist, Norman Symonds and Beverley Johnston. August 30 Macerollo hosted the always interesting CBC Radio 2 program This Is My Music. If you’re quick you can still hear it streamed on the Internet.

**Flute Street at Church of the Holy Trinity:** Internationally acclaimed piccolo virtuoso Jean-Louis Beaumadier and pianist Jordi Torrent will perform music by Damase, Reichert, Feld, Novak and Györgyösi September 26. The legendary Jean-Pierre Rampal wrote about Beaumadier: “Endowed with marvellous technique, he stands out, thanks to his winning personality and his developed artistry. It is a joy to hear him in turn dream and turn pirouettes; he is the Paganini out, thanks to his winning personality and his developed artistry.” The - The Contemporary Accordion, showed his commitment to contemporary composers Walter Buczynski, Charles Camilleri, Alexina Louie, Torbjorn Lundquist, Norman Symonds and Beverley Johnston. August 30 Macerollo hosted the always interesting CBC Radio 2 program This Is My Music. If you’re quick you can still hear it streamed on the Internet.

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**TSO Returns:** Back from their successful European tour, the TSO begins the new season September 18 with a trio of romantic orchestral showpieces with the charismatic violinist Joshua Bell as soloist in Lalo’s *Symphonie espagnole.* September 20 and 21 sees concertmaster Jonathan Crow take the spotlight in Rimsky-Korsakov’s Scheherazade, the first public performance of the piece since its August CD release that marked the TSO’s new recording contract with Chandos Records. The live performance of Beethoven’s Ninth Symphony is incentive enough to hear this iconic work but on September 23 to 25 the TSO is making it even more essential by including Rachmaninoff’s Rhapsody on a Theme of Paganini with piano soloist Daniil Trifonov. No less than the great Martha Argerich said of the young Russian’s touch: “I never heard anything like that – he has tenderness and also the demonic touch.”

**Two Innovative Presenters:** Two of the most creative Toronto series reinforce their programming reputations with the opening concerts in their 2014/15 seasons. September 26, the Jupiter Symphony Chamber Players bring their enthusiasm to a Mooredale Concerts program that includes Beethoven’s invigorating Septet, Dohnányi’s lyrical Serenade in C Major for String Trio and Mozart’s mysterious Clarinet Quartet in B Flat Major after K378.

And I’m particularly looking forward to the Toronto debut of the highly touted France-based Trio Wanderer (after Schubert). Their October 2 Women’s Musical Club of Toronto program includes piano trios by Fauré, Liszt and Tchaikovsky.

Paul Ennis is managing editor of The WholeNote.
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A republic of rich Calvinist merchants meant no grand patrons in either church or palace shelling out for spectacular, expensive orchestras and operas – Holland doesn’t have a St. Mark’s or a Versailles to this day – but that also meant that chamber music, played by small groups of professionals or amateurs, could flourish. For Sylvester, it’s what makes Dutch music so interesting. Composers could experiment, writing quirky music to fit their fancy without worrying about displeasing a despot’s boss. And Dutch chamber music, from the 16th to the 18th century, was written out of a simple love of musical creativity. Composers like Hacquard and Schenck might not be household names today, but their music, more so than their contemporaries, was written in a spirit of intelligence and fun.

Check out this concert September 27 at 8pm at St. David’s Anglican Church. The same program will performed September 28 at 8pm at the KWCMS music room, Waterloo.

Off to the fair: If you’re looking to discover more musical groups in Toronto, or if you’re curious about early music in general, make a point of going to this year’s Toronto Early Music Fair. It’s actually been around for 30 years! An afternoon devoted to the early music scene in Toronto, it’s a great opportunity for anyone curious to get very familiar with early music very fast. This year, the Toronto Early Music Centre (TEMC) will present several mini-concerts by Toronto-based artists, including Bud Roach and Harmonie. It offers Torontonians the opportunity to hear a wide variety of historic instruments played by some of the finest musicians in the city. Recordings, early music books and publications are also on sale.

The Toronto Early Music Fair takes place at the historic Montgomery’s Inn on Saturday, September 27 and Sunday, September 28. Given the number of concerts and presentations you can see over the course of a day, Fair tickets are a bargain at $10.

Extraordinary Ordinary: Another hard-working Toronto ensemble that’s starting up their season this month is the Musicians in Ordinary, the ensemble-in-residence of St. Michael’s College led by soprano Hallie Fishel and lutenist John Edwards. Their first concert this season is a program based around the covert Catholicism in England in the 16th and 17th centuries. Elizabethan England was a dangerous time to practise Catholicism openly, and this concert explores the music performed and sponsored by clandestine Catholics in a climate of religious persecution. The musicians will be playing pieces typical of late Renaissance England, especially songs for solo voice and lute, and lute instrumental solos based on sung works. Violinist Chris Verrette will also be on hand to lead a consort of violins, and the Musicians will play works by Byrd (Catholic, employed), Dowland (Catholic, unemployed) and Wilbye (not Catholic, employed by Catholics). This concert takes place on Friday, September 26 at Father Madden Hall in the Carr building at the University of Toronto, 100 St. Joseph Street. The concert starts at 8pm, but come at 7:30 for the pre-concert talk, for insights into a time when doing so might have had you burned at the stake!

Eybler Quartet: For those more inclined towards slightly more conventional repertoire, unconventionally played, consider checking out the Eybler Quartet. They’re a Toronto-based string quartet comprised of Tafelmusik players (Julia Wedman and Aisslinn Nosky on violin, Patrick Jordan on viola, and Margaret Gay on cello) who will be getting together at Heliconian Hall to perform Beethoven’s String Quartet Op.18, No.2. It’s a solid choice for a string quartet concert on period instruments, but Eybler will also be throwing a couple of unusual pieces on the program. Cellist Guy Fishman will be joining the quartet for two double cello quintets by Boccherini and Dittersdorf. If you love Beethoven string quartets, you won’t want to miss this – Eybler is an ensemble of top-level string players that performs exceptionally well. Catch this concert on October 2 at 7:30pm.

SweetWater: Finally, if you’re looking for one more excuse to get to cottage country before winter hits, or if you happen to live in the Owen Sound area, try to get out and catch some of the SweetWater Music Festival. An all-star lineup of Canadian musicians, Mark Fewer (violin), Hank Knox (harpischord) and Lucas Harris (theorbo), will team up with barque violinist Elizabeth Wallfisch in a mixed program that will include Vivaldi, Bach, Biber and Schmelzer at Leith Historic Church (419134 Tom Thomson Ln.) on September 19 at 7:30pm. These are some of the best musicians in the country playing a program that will have something for everyone. If you’re in this part of Ontario, definitely consider going to this festival and this concert specifically.

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

MUSIC IS LIKE A CREATURE THAT NEEDS CERTAIN CONDITIONS AND INGREDIENTS IN ORDER TO THRIVE. TWO ESSENTIAL COMPONENTS TO CREATE A SUSTAINABLE ENVIRONMENT FOR MUSICMAKING ARE A SPACE FOR THE SOUND TO EXIST WITHIN AND A COMMUNITY OF RECEIVERS OPEN TO LISTENING IN THAT SPACE.

IN THE SUMMER ISSUE, I SPOKE ABOUT THE UPCOMING VISIT TO TORONTO OF COMPOSER PAULINE OLIVEROS AND HER LONGSTANDING PRACTICE OF “DEEP LISTENING.” HAVING RECENTLY WITNESSED HER KEYNOTE ADDRESS, PERFORMANCE AND DEEP LISTENING WORKSHOP AT THE VARIOUS EVENTS ORGANIZED BY NEW ADVENTURES IN SOUND ART (NAISA) IN JULY–AUGUST, I WAS STRUCK BY HOW MUCH HER WORK AS A COMPOSER, BOTH IN THE PIONEERING DAYS OF ELECTRONIC MUSIC AND IN PROMOTING AN AWARENESS AND PRACTICE OF LISTENING, HAS HAD A WIDE IMPACT ON THE MUSICAL COMMUNITY.

ONE EVENT I WAS ABLE TO EXPERIENCE WAS AN OUTDOOR PARTICIPATORY PERFORMANCE OF HER PIECE EXTREME SLOW WALK, A PIECE I HAD EXPERIENCED IN THE LATE 1970S AT THE ORIGINAL MUSIC GALLERY SPACE ON ST. PATRICK STREET. THE PIECE REQUIRES AN OPENING UP OF ONE’S AWARENESS TO THE VIBRATORY RESONANCE OF THE EARTH, THE ELECTRICAL SENSATIONS IN THE BODY AND THE PULL OF THE GRAVITATIONAL FIELD—all while listening to the surrounding soundscape and slowly placing one foot in front of the other. Not only did each participant experience something personally meaningful but as Oliveros commented after we completed the walk, the whole environment was responding and sounding back in its own way because of our listening. THIS IS AN EXAMPLE OF WHAT SHE CALLS “QUANTUM LISTENING.”

ARRAYMUSIC: A FEW YEARS BACK, TORONTO’S ARRAYMUSIC PRODUCED A CONCERT OF SOME OF OLIVEROS’ MUSIC. IN A RECENT INTERVIEW I HAD WITH ARRAY’S ARTISTIC DIRECTOR AND PERCUSSIONIST RICK SACKS, I ASKED WHAT IT HAD REQUIRED OF HIM AS A PERFORMER TO REALIZE THE INTENTIONS OF ONE OF OLIVEROS’ PIECES. HIS ANSWER (THAT IT WAS A PROCESS OF “REVELATION”) UNDERSCORES THE DIFFERENCE OF PERSPECTIVE THAT DEEP LISTENING IS BUILT UPON. REVELATION, HE EXPLAINED, WAS THE EXPERIENCE OF ALLOWING THINGS TO UNFOLD WHILE PLAYING, INSTEAD OF RELYING ON THE TRADITIONAL PERFORMANCE PRACTICE OF HAVING THINGS UNDER CONTROL (AS MUCH AS ONE EVER CAN). IT WAS AN OPPORTUNITY FOR PERSONAL GROWTH BEYOND EGO BY FOLLOWING AN INTUITIVE PROCESS. OLIVEROS’ ENTIRE AESTHETIC POINTS TOWARDS A PROCESS OF “REVELATION,””
space has enabled. One of the major results of the re-visioning process has been an expansion of their participation with other organizations in a series of co-productions. As well, they are equipping their space as a DIY (do it yourself) studio environment, where community members can rent the space and record audio or video on their own without having to hire a technical assistant. This keeps the costs low and accessible, helping to support young and under-employed artists. And building on their current online YouTube channel, the space will be equipped with a high definition video system to offer live streaming of concerts and events to a worldwide audience as well as creating a musical archive.

This conveniently located and great-sounding space has also expanded to incorporate other arts organizations, including plans for a future rooftop deck. It’s becoming a hub that can foster a growing community, which will in turn generate artistic synergies that arise from a common meeting space.

Although Array has always been a grassroots community organization, that trend has now snowballed, and the space come alive, with many community events. These include regular improvisation jams with local and visiting guests, lectures and composer talks (Allison Cameron, October 18 and Tamara Bernstein, November 20), a collaboration with the Evergreen Club Gamelan that includes evenings for people to gather and play the EGC instruments now housed in the Array Space, co-presentations with other music organizations, free outreach community workshops and participation in the New Music 101 library series. On Toronto’s improvising scene, Array is teaming up with both Somewhere There (September 20) and Audio Pollution (September 9 and 13). The first of Array’s own improvisation jams happens on September 10. The days of September also offer many community events. These include regular improvisation jams happens on September 10. The days of September also offer two opportunities to participate in community events: September 21 launches the first Gamelan Meetup event and September 27 provides an opportunity for a free percussion workshop.

Array is of course more than a space, for at its roots, it is a performing ensemble. Now able to enjoy their own performing space, this season’s concert series includes works by Gerald Barry, Udo Kasemets, John Sherlock, Michael Oesterle and Linda Catlin Smith. Beyond the Walnut Street address, the Array ensemble will be performing a series of miniatures composed by Nic Gotham at the book launch of Martha Baillie’s novel _The Search for Heinrich Schlögel_ on September 16 at the Gladstone. Gotham’s miniatures were originally written for an online installation of postcards written by Baillie and read by members of the literary community.

**INTERsections:** Earlier in the month, Array along with other new music ensembles will participate in Contact Contemporary Music’s annual new music event “INTERsection: Music From Every Direction” from September 5 to 7, which will include a day of free performances and interactive installations at Yonge-Dundas Square on September 6. Also included in INTERsection are concert performances at both the Tranzac Club (September 5) and the Music Gallery (September 7).

Other “intersections” also occurring in September feature two of the new music groups who are also participating in Contact’s weekend event. On September 28 the Thin Edge Music Collective performs at the Array Space with guest artist Nilan Perera, and the Toy Piano Composers present a night of “inventions, oddities and hidden treasures” on September 20 at the Music Gallery. In a bit of a space switch-up, the Music Gallery is presenting an event at the Array Space on September 5 curated by Tad Michalak as part of their Departures series featuring Battle Trance - King Weather - Not the Wind Not the Flag.

**Canadian Music Centre:** Alongside Array and the Music Gallery, Toronto is fortunate to have the Canadian Music Centre as a space that supports new musical sounds. September events include a concert of North American music for flute and piano on September 13; an evening of words and music (texts by Gwendolyn MacEwen and Linda Hogan) on September 27; and a special event for Culture Days entitled “Create Your Own Graphic Score” with junctQín keyboard collective on September 28. The CMC has also announced their Nuit Blanche event on October 4, which will showcase the integration of global traditions into Canadian new music.

**Guelph Jazz Festival:** Jumping over now to the annual Guelph Jazz festival that runs September 3 to 7, there are a few performances that will no doubt be strong draws for musical experimenters. To celebrate the 100th anniversary of pioneering jazz artist Sun Ra’s arrival on planet Earth, the Sun Ra Arkestra offers a free performance at 2pm on September 6, followed by an evening performance of “Hymn to the Universe” along with the Coleman Lemieux & Company dance ensemble. The Ugly Beauties, featuring Marilyn Lerner, Matt Brubeck and Nick Fraser perform on the same day at 4pm, followed by a show on September 7 at 7:30pm by renowned composer and keyboard genius Lui Pui Ming performing with Korean composer and vocalist Don-Won Kim. See also Ken Waxman’s Something in the Air column on page 73 in this issue. And for detailed listings, please visit guelphjazzfestival.com/2014.

On a final note for this month, the good news is that the possibilities and opportunities for the nurturing and growth of new and experimental music through thriving musical spaces is well underway. Now it’s up to the listeners to go out and experience the feast.

**Additional Concerts:**

**Scott Thomson and Susanna Hood:** “The Muted Note.” Premieres of new music, dance and poetry based on PK. Page poems. September 5 to 7. (See next page.)

Composer Barbara Croall performs original works for traditional First Nations flutes, piano and other instruments. September 12 at Musideum.

**Soundstreams:** Violinist Daniel Hope is the soloist in Max Richter’s reinvention of Vivaldi’s _FourSeasons_, September 30. See this month’s Classical and Beyond column, beginning on page 20.


Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com
The Muted Note Takes Wing
BY STUART BROOMER

A rare wedding of the arts – poetry, music and dance coming together in the spontaneous combustion of improvisation – is taking wing across Canada this fall, with nearly 50 performances in nine provinces (all but Prince Edward Island) and over 30 cities, stretching from early September to the middle of November. It’s called The Muted Note, and it’s a remarkable tour for a work so subtle in its refractions and spontaneous in its creativity.

The poetry of P.K. Page is one of the great accomplishments of Canadian poetry, lucid work that possesses a sense of language and the world in moments of exchange and transformation. (Page had a rare gift for expression, developing a parallel practice as a painter under the name P.K. Irwin.) Lately two young artists, composer/trombonist Scott Thomson and singer/choreographer Susanna Hood, have used other arts to extend Page’s work, interpreting it in new dimensions. As Thomson says, “Page’s poems are what the show is about. The songs and dances extend directly from the verse, and are composed and improvised in order to animate and activate it. We’re looking and listening for the connective tissue that makes poetry, song and dance one thing.”

Rooted in free jazz, Thomson and Hood began an intense exploration of the work of saxophonist Steve Lacy a few years ago. Lacy had a unique gift among jazz composers and improvisers for setting text, working with poetry from the ancient Lao Tzu to Beat Generation outliers like Bryon Gysin and Robert Creeley. Thomson – the founder and curator of Toronto’s long-term creative music performance space Somewhere There – formed a quintet with Hood and saxophonist Kyle Brenders called – both pragmatically and allusively – The Rent, specifically to explore Lacy’s work.

When P.K. Page died in 2010, Thomson began The Muted Note as a commemorative suite, setting a selection of poems for Hood’s voice and musical accompaniment. The two have released a CD of the material, an intimate sequence of duets for voice and trombone on Quebec’s &records, but the work has expanded further for its present incarnation, with Hood, an experienced choreographer and dancer as well as a singer, setting the work for herself and three other dancers, Ellen Furey, Alanna Kraaijeveld and Bernard Martin. Thomson has assembled a new band for the performances as well, a quintet called The Disguises that fills out the Hood/Thomson duo with some of Montreal’s finest improvisers: bassist Nicolas Caloia, saxophonist Yves Charuest and drummer Pierre Tanguay. Both the music and dance are structures for improvised elaboration, each performance an opportunity for Hood, Thomson and their creative partners to find new inflections and possibilities in Page’s work.

The Muted Note debuts at Toronto’s Citadel Theatre, 304 Parliament Street, 416-848-6293, with three performances – Friday, September 5 and Saturday, September 6 at 8pm and Sunday, September 7 at 2pm, $20. Crisscrossing the country as a duo, Hood and Thomson touch down again in Toronto on Saturday September 27 at Gerrard Art Space, 1390 Gerrard Street East, 416-778-0923, 8pm, PWYC suggested $10.

Kiran Ahluwalia and Rizwan-Muazzam Qawwals

Multiple Juno Award winner Kiran Ahluwalia presents a heady hybrid of Indian grooves and Saharan blues at this special CD launch concert.

This double-bill also features Nusrat Fateh Ali Khan’s nephews, Rizwan and Muazzam, bringing the propulsive energy of qawwali to Koerner Hall.

Presented by the Aga Khan Museum and The Royal Conservatory in partnership. Part of the Small World Music Festival.

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www.smallworldmusic.com
Song recitals are a thing of the past, we are told; the audiences just don’t exist any more. But perhaps that statement is premature. I can think of several recent events which suggest that there is still life there. The first was the July 20 recital in which Daniel Lichti sang Schubert’s Winterreise. The Heliconian Hall was not full but the size of the audience was respectable. I wrote about Lichti in June, so I shall only add that his singing was just as fine as I had expected.

The second was an August 6 recital given by baritone Christopher Maltman and pianist Graham Johnson to a near-capacity (and very enthusiastic) Walter Hall audience. One thing that struck me about both recitals was their seriousness: no crossover items, no vacuous chitchat. Maltman’s recital was a commemoration of the start of the Great War. The songs of George Butterworth and Ivor Gurney were central but there were other songs about war, such as the excerpts from Mahler’s Des Knaben Wunderhorn and the song from Mussorgsky’s Songs and Dances of Death. Maltman introduced the program by reading a moving poem by Wilfred Owen but he provided nothing that was extraneous to the musical experience.

The Maltman recital was part of Toronto Summer Music, which offers not only concerts by established musicians but also the Toronto Summer Music Academy, which this year provided opportunity to eight singers and five collaborative pianists. (There is a similar program for instrumentalists.) On August 8 we were able to hear all 13 performers. The standard was high: a testament not only to the innate musicality of the artists but also to the quality of the teaching (from François Le Roux and Graham Johnson, and from Christopher Newton and Steven Philcox). I thought the best of the young singers was the mezzo Evanna Chiew but there were also fine performances from Jin Xiang Yu, soprano, and Jean-Philippe McClish, baritone. Among the able accompanists, Brian Locke stood out. There was an added bonus in that we also heard the lovely violist Ryan Davis in Brahms’ Songs, Op.91.

Meanwhile I look forward to next season, in particular to another performance of Winterreise, to be sung by baritone Christian Gerhaher (February 26), to the recital by Anne Sofie von Otter, mezzo, and Angela Hewitt, piano (January 9), to the Toronto debuts of the baritone Elliot Madore (March 26) and mezzo Christianne Stotijn (April 16) and to the Kurt Weill recital by Adi Braun (December 6).

Upcoming Events in the GTA:

- On September 5 to 7, The Muted Note offers songs and dances based on the poetry of P.K. Page at The Citadel and September 27 at Gerrard Art Space.
- Linda Condy, mezzo, will be the singer in a free recital titled It’s Easy Being Green at Yorkminster Baptist Church on September 16 at 12 noon, donations welcome.
- The first recital in the noon series at the Richard Bradshaw Amphitheatre in the Four Seasons Centre will be a concert by the new members of the Canadian Opera Company Ensemble Studio on September 23. It will be followed, on October 2, by a concert of arias and ensembles based on Shakespeare’s plays, performed by students of the University of Toronto Opera Division, and, on October 7, by three song cycles by Derek Holman (The Death of Orpheus, A Lasting Spring, A Play of Passion) to be performed by Colin Ainsworth, tenor, and Stephen Ralls, piano. These concerts are free.

Last year much was made of the centenary of the birth of Benjamin Britten and the bicentenary of the births of Richard Wagner and Giuseppe Verdi. By contrast, the tri-centenary of the birth of Christoph Willibald von Gluck is now passing without notice (as is that of C.P.E. Bach). But there is one exception: Essential Opera is giving us Gluck’s rarely heard Paride ed Elena with Lyndsay Promane, mezzo, and Erin Bardua, soprano, in the title roles. The opera is staged and is performed with piano accompaniment at Trinity-St. Paul’s Centre, September 27 at 8pm; there will be another performance in Kitchener at the Registry Theatre on October 1 at 7:30pm.

Katherine Hill will be the soprano soloist in the Ensemble Polaris concert of Back to the Future: New Tunes from Sweden at 928 Bathurst Street on October 3.

On October 4 the soprano Emily D’Angelo will sing arias by Handel, Gounod and Rossini with the Greater Toronto Philharmonic at Calvin Presbyterian Church.
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And beyond the GTA:
Chris Ness, piano, and Janet Ness, vocals, will perform works by Gershwin, Porter and Kern at Grace United Church, Barrie; September 10.
Daniel Lichti, bass-baritone, will be the soloist with the Nota Bene Baroque Orchestra and Alison Melville, traverso, on September 18 at noon. On September 25, also at noon, the tenor James McLean and pianist Lorin Shalanko will perform. Both concerts are free, at the Maureen Forrester Recital Hall, Wilfred Laurier University, Waterloo.

On September 14 at 2pm, Charlotte Knight, soprano, and Jonathan Dick, baritone, will perform Schubert’s Der Hirt auf dem Felsen as well as songs by Argento and Bolcom and selections from My Fair Lady and The Phantom of the Opera. Michele Jiac is the clarinet soloist in the Schubert at Silver Spire United Church, St. Catharines.

On September 15, the Kitchener-Waterloo Chamber Music Society will present a concert in which the main work is Schoenberg’s Pierrot Lunaire. The soprano soloist is Rachel Krehm at the KWCMS Music Room, Waterloo.

There will be a tribute to one of our most distinguished, and certainly our most inventive, living composer R. Murray Schafer, in The Barn at Campbellford on September 21 at 2pm. Donna Bennett, soprano, and Eleanor James, mezzo, will sing. The host will be Ben Heppner.

Two Postscripts:
In 2012/13 the outstanding musical event was the Janácek-Kurtág double bill presented by Against the Grain Theatre. After that there was a modern adaptation of Mozart’s Le Nozze di Figaro, which I thought was splendid in some parts, less successful in others. But their latest offering this past June, Debussy’s Pelléas et Mélisande, was a triumph. It is an opera I am very fond of but I have never seen a production which was as imaginative and which was sung with the intensity that these performers brought to it.

In June I reviewed a new CD of Telemann’s opera Miraculous. Since its publication Scott Paterson has pointed out to me that the main theme of one of its arias (“Ein doppler Kranz”) reappears in an instrumental trio by Handel. The opera dates from 1728; the Handel trio probably from the early 1740s. Much has been written about Handel’s borrowings but, as far as I am aware, this particular borrowing has not been noted before. 

Hans de Groot is a concert goer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
Stellar Casting Offsets Same Old

CHRISTOPHER HOILE

For the 2014/15 opera season in Southern Ontario there will be a gap in offerings for fully-staged operas that many will feel keenly. This is the first season since 1980 in which there will be no Opera Hamilton. The company ceased operations early this year after its fall 2013 production of Verdi’s Falstaff. Management at Opera Hamilton used to say that the company functioned as the New York City Opera in relation to the COC’s Met, since OH was proud to showcase Canadian singers as often as possible. That comparison now has an ironic ring since the New York City Opera itself ceased operations in October last year. In March, Leonard Turnevicius, longtime reporter on the music scene for The Hamilton Spectator, wrote me to say, “It certainly looks as though fully staged, professional opera in Hamilton has come to an end.”

Not helping to alleviate the pall cast by the failure of Opera Hamilton was the announcement by the Canadian Opera Company that it would present only six productions in 2014/15 instead of its usual seven. The last time the COC presented only six productions was in the 2000/01 season when there was no separate COC Ensemble Studio production. (The last time the COC Ensemble Studio had its own production was in the 2007/08 season.)

Besides this, unlike last season when the COC presented three company premieres, this year not only has the COC staged all six operas before, but three of the productions are already familiar to COC audiences. What will make the new season exciting is the chance to see many well-known singers making their COC debuts.

Finley in Falstaff: The season opener is a new production of Verdi’s final opera Falstaff by Robert Carsen running October 3 to November 1. This is a co-production with Royal Opera House Covent Garden, Teatro alla Scala, the Metropolitan Opera and De Nederlandse Opera. Many will have already seen what the production looks like from the The Met: Live broadcast of it in December 2013. Carsen has moved the setting forward from Elizabethan times to 1950s England.

For many fans the main draw for Falstaff besides Carsen’s production will be the chance to see Canadian baritone Gerald Finley in the title role, back at the COC for the first time in 20 years. Canadians in the rest of the cast include Simone Osborne as Nannetta, Frédéric Antoun as her lover Fenton, Russell Braun as Ford, Marie-Nicole Lemieux as Mistress Quickly and Lauren Segal as Meg Page. Frédéric Antoun as her lover Fenton, Russell Braun as Ford, Marie-Nicole Lemieux as Mistress Quickly and Lauren Segal as Meg Page. Johannes Debus conducts.

Racette in Butterfly: Running in repertory with Falstaff will be Puccini’s ever-popular Madama Butterfly in the timeless production created by Brian Macdonald and Susan Benson for the COC in 1990. The production running from October 10 to 31 has proved so successful one only wishes the COC had asked the duo to created more opera productions. The production will mark the COC debuts of several singers. Patricia Racette and Kelly Kaduce will alternate in the role of Cio-Cio San and Stefano Secco and Andrea Carè will alternate as Pinkerton. Dwayne Croft, making his COC debut, will alternate with Canadian Gregory Dahl as Sharpless, and Elizabeth DeShong returns to the COC as Suzuki. Patrick Lange conducts.

Braun in Giovanni: The winter season begins with a new production of Mozart’s Don Giovanni in a co-production with Festival d’Aix-en-Provence, Bolshoi Theatre and Teatro Real Madrid. The stage direction is by the Russian Dmitri Tcherniakov, though Tcherniakov has not stuck to merely directing Mozart’s opera. He has also given it a new story. Donna Anna is the daughter of the “Commander” but so is Zerlina. Donna Elvira is Donna Anna’s cousin and Don Giovanni is her husband. Leporello is said to be a relative who lives with them. The production had its world premiere in 2009 at Aix and that performance was filmed and is available on DVD from BelAir Classiques for those who want to test how they like Tcherniakov’s concept.

Russell Braun will sing Don Giovanni with Kyle Ketelsen as Leporello. They will be joined by Jennifer Holloway, Jane Archibald and Michael Schade. German early
music specialist Michael Hofstetter will conduct. The opera runs from January 24 to February 21. **Goerke in Walküre:** Running in repertory with the Mozart is a return of Atom Egoyan’s production of Wagner’s Die Walküre, first seen on its own in 2004 and last seen as part of the full Der Ring des Nibelungen in 2006. The cast is full of singers making their COC debuts, most notably renowned soprano Christine Goerke making her role debut as Brünnhilde. Also appearing with the COC for the first time are Heidi Melton as Sieglinde, Johan Reuter as Wotan, Dmitry Ivaschenko as Hunding and Janina Baechle as Fricka. Clifton Forbis returns in the role of Siegmund and Johannes Debus conducts. The opera runs from January 31 to February 22.

**Hopkins in Barber:** The spring season opens with a new production of Rossini’s The Barber of Seville, last seen here in 2008. This is a co-production with Houston Grand Opera, Opéra National de Bordeaux and Opera Australia. The stage director is the Catalonian Joan Font and the production is credited to a group called Els Comediants. If these names seem familiar it is because they were responsible for the colourful rat-filled production of Rossini’s La Cenerentola seen here in 2011. Again there will be many performers new to the COC, such as Joshua Hopkins as Figaro, Alek Shrader as Almaviva and Serena Malfi and Cecelia Hall alternating as Rosina. Rory Macdonald conducts and the production runs April 17 to May 22.

**Relyea in Lepage revival:** Running in repertory with the Rossini is the third revival of Robert Lepage’s double bill of Bartók’s Bluebeard’s Castle and Schoenberg’s Erwartung. The surreal pairing was first seen in 1993 and last in 2002. The production marked the first time the COC was invited to the Edinburgh Festival and later to BAM in New York. The production, like François Girard’s Oedipus Rex in 1997, came from a time when the COC created Canadian productions that the rest of the world demanded to see rather than from simply partnering with well-known companies and seeing the results after the bigger companies had staged them.

For this revival, John Relyea and Ekaterina Gubanova will sing Bluebeard and Judith in the Bartók while Krissztina Szabó will take on the role of the anonymous Woman in Erwartung. Johannes Debus will conduct and the double bill will run from May 6 to 23.

**Atelier Breaks New Ground:** While last season both productions by Opera Atelier were revivals, this season both not only are new but break new ground for the company. Running from October 23 to November 1 is OA’s first-ever production of a full-length Handel opera, in this case his Alcina of 1735. The story, from Torquato Tasso’s baroque epic Gerusalemme Liberata (1581), concerns the Circe-like sorceress Alcina who lives in a magical world composed of the souls of her past lovers. The question is whether the Christian knight Ruggiero can resist her enchantments to set these souls free. The cast is made up of singers familiar from previous OA productions. Meghan Lindsay, who sang Agathe in OA’s Der Freischiitz, returns to sing Alcina, Allyson McHardy sings the trouser role of Ruggiero, and Wallis Giunta is Ruggiero’s beloved Bradamante. They are joined by Mireille Asselin (Morgana), Kresimir Spicer (Oronte) and Olivier Laquerre (Mellisco).

OA’s spring production is Hector Berlioz’s 1859 version of Gluck’s Orpheus et Eurydice. Berlioz drew from both of Gluck’s earlier French and Italian versions of the opera to recast it in his own orchestration, scoring the role of Orpheus for a contralto. Mireille Lebel will sing Orpheus, OA favourite Peggy Kriha Dye returns as Eurydice and Meghan Lindsay will sing Amour. The production is significant both for Opera Atelier and for Tafelmusik since it will mark their furthest incursion to date into the 19th century. The opera runs April 9 to 18. As usual Marshall Pynkoski will be the director for both productions and Jeannette Lajeunesse Zingg will choreograph the artists of the Atelier Ballet.

**TOT In Earnest:** For additional fully-staged productions Torontonians have only to turn to Toronto Operetta Theatre. Its season begins with the zarzuela La Gran Vía (1886) by Federico Chueca on November 2. The work is a celebration of the old neighbourhoods of Madrid that were about to be destroyed by the Haussmann-like creation of a boulevard in the city. The TOT’s end-of-year show is a return of Gilbert and Sullivan’s The Mikado running from December 27, 2014, to January 4, 2015. The season concludes in April with a revival of the TOT-commissioned operetta Earnest, The Importance of Being (2008) by Victor Davies and Eugene Benson, based on the famous comedy by Oscar Wilde. This will be a rare occasion where a new Canadian work receives a revival after only seven years.

**Centuries apart:** Enriching the season are two fully-staged productions of music theatre from completely opposite ends of the time spectrum. The Toronto Consort has performed many operas in concert but from May 22 to 24 it will mount a fully-staged production of The Play of Daniel, a sung medieval play from the 13th century that tells the biblical story of Daniel in the lions’ den. Kevin Skelton will sing the role of Daniel with musical direction by David Fallis and stage direction by Alex Fallis.

In contrast to this, Soundstreams will offer the Toronto premiere of The Whisper Opera (2013) by American composer David Lang from February 26 to March 1. The opera explores the tension between our private and online selves by using a libretto made up of search-engine responses to questions of association. Soprano Tony Arnold will sing the role of Daniel, last seen here in 2011.
“Hopera” Raises The Operatic Bar?

BY MIRELLA AMATO

When I first launched “Hopera: an evening of local craft beer and song,” people assumed that this was an attempt on my part to elevate beer and make it seem more upscale by pairing it with an art form as grand as opera. This was not the case at all.

As a beer specialist, I don’t feel that this satiating, complex, effervescent beverage needs any kind of elevation – just a little more understanding. People who still think beer is just an easy-drinking vehicle to lousiness need to expand their horizons. If anything, opera could stand to be taken down a notch or two. Having made a career switch from opera singer to beer educator, it never ceases to amaze me how many parallels can be drawn between these two seemingly incongruous fields. Like beer, opera has developed a reputation that isn’t doing it any favours; among the uninitiated, many think of this art form as opulent, humourless and snobbish.

“Hopera” playfully defies these misconceptions by attempting to highlight the sheer enjoyment that can be found in both opera and beer. It consists of a series of operatic excerpts – arias, duets and ensembles – performed live by professional opera singers with piano accompaniment. Each piece is enjoyed with a sample of beer chosen because its particular character – colour, aroma, flavour and mouthfeel – reflects the mood of the song. Insights are given on the music, beer sample and how the pairing was chosen, inviting a rethinking of the excerpt and the beverage – all this in a casual pub setting.

Make no mistake, seeing an elaborate operatic production in a large house is a wonderful experience. Opera – from its earliest days as royal entertainment – has always been a lavish art form. It stimulates the senses visually with its sets, costumes and light design, and aurally with the orchestra and singers who have trained for years in order to produce a sound that can fill a hall. It also stimulates the brain, which has to keep track of both the action and the text. Beyond this, opera is so involved that its study will reveal endless additional historical, musical and linguistic nuances to those who take the time to learn about it.

Along the way though, perhaps because those who enjoy it like to study it and capture its subtleties, the appreciation of opera, and classical music in general, has also come to include a layer of solemnity. I’ve often observed that while opera patrons in North America will certainly laugh at a joke that is part of the libretto, few, if any, will allow themselves to giggle openly at absurd plot turns or irrational behaviour – both of which are rife in the operatic repertoire. Somehow audiences have become so engrossed in contemplation that the atmosphere is closer to that of a mass than it is to that of a show.

Lately, though, a number of organizations have started to move opera and classical music into a more casual setting. This is often an attempt to draw in a new audience and appeal to a younger crowd. It certainly is an effective tactic; the change in setting already makes the performance seem less highbrow. Presenting classical music and opera in licensed establishments also loosens things up, frequently resulting in a more vocally appreciative crowd. Beyond this, being in closer quarters with musicians allows a dialogue to take place, giving the show a warmer, more personal feel.

I was aware of all this when I created “Hopera”; I was equally excited to introduce beer fans to the wonderful world of opera and show them that it’s not all inscrutable serious song. What I hadn’t anticipated was the response of the seasoned opera fans in the group. I will never forget the crowd’s reaction to the very first song of the first edition of “Hopera.” It was a performance of “The Barcarolle” from The Tales of Hoffman – a light, lilting duet (complemented by a Belgian-style wheat beer in which orange peel and coriander seeds came together in their own delicate and fragrant duo.) Every person in the room froze; never in my seven-year career in beer have I had to remind people to drink what was in their hand! In that moment, I realized that even the most experienced opera-goers in the crowd had not yet had the opportunity to hear opera sung in such an intimate setting.

When you strip opera down to voice and piano, with no sets or costumes, all that’s left is words set to music. In this bare state, the raw emotion of the piece shines. Opera, after all, was written for entertainment. Those who have studied opera intently know how impactful the correct word-setting can be, conveying deep feeling that, when sung out loud, is profoundly – often overwhelmingly – moving. Presenting opera in its simplest form, along with a brief contextualization and explanation of the text, allows beginners to focus on the music without overwhelming their other senses.

The initially stunned reaction to “Hopera” quickly turned to enthusiasm. There was a little grumbling off the top from some of the more serious opera-goers who found the ambient noise to be inappropriate, but after a sip or two the whole crowd relaxed into the show. Even seasoned audience members reported being overwhelmed by the proximity – they could literally feel the operatic voices vibrating in their chest in certain passages. It was an intimate and emotional experience but most importantly, it was fun! Written testimonials from the crowd revealed that many had come in with some skepticism at the notion that “low brow” beer and “high class” opera could be paired successfully. At the end of the evening, no one felt that either had been elevated or brought down. They simply enjoyed. With both tasty local beer and vibrant live opera involved, how could they not?!

The third annual “Hopera” takes place September 17 and 18 at 7pm at Habits Gastropub, 928 College Street. See GTA Listings for details.

But WAIT!
There’s Much Much More.
Ori Dagan’s “In The Clubs (II)” is on page 52
There are too many choirs in the GTA? I pondered this question uneasily as it became clear towards the end of the summer that a number of different ensembles, volunteer and semi-professional, were still scrambling to find singers, posting both messages to this column and on social media sites.

The stark reality of musicmaking (at least for those of us who avoided contact sports in high school) is that arts work is as competitive as any other sphere – more so, perhaps. Choirs must compete for audience share, for arts council grants, for publicity – and for choral singers. Cue the jokes about soprano glut and the bribes necessary to secure tenors.

The challenge in any community is to find the right balance of professional choral singers, volunteer amateurs, children’s choir and choral training programs, population base and audience interest. As in any crowded field, choirs have to find an angle to make them stand out from the pack. Some choirs target specific musical styles, others emphasize formal musical training or openness to untrained enthusiasts. We have yet to see a combination of choral singing and hot yoga, at least as far as I know, but it will emerge soon enough.

Sustaining cultural activity is always a challenge, and choral directors and administrators have dark nights in which they wonder If It’s All Worth It. But my answer to the column’s original question is no, you can’t have too many choirs. Choral singing is one of the few areas left in which amateur musicians are actively making music in a community setting, and this can only be a good thing.

Regarding a possible singer shortage, I’d say: hey you, reading this
Morten Lauridsen, the renowned award-winning American choral composer comes to Toronto for an exclusive and exhilarating day-long festival of his incomparable music.

The Shining Night Festival will include:

- **Shining Night Film Screening – 3:30 pm**
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  Yorkminster Park Baptist Church, 1585 Yonge Street

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**Shining Night Festival**

A day with musical mystic Morten Lauridsen

Saturday, Oct. 25, 2014

“The only American composer in history who can be called a mystic, and whose probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered.”

- Nick Strimple
  Musicologist and conductor
column – join a choir! The audience for choral music is in part the same demographic that attends choral concerts. To find out about choral options, look into resources and message boards such as the WholeNote Canary Pages, Facebook choral pages (like Toronto Freelance Choral Singers) and the Choirs Ontario website.

Open rehearsals: Another way to find out about choirs is to attend an open rehearsal, which is becoming increasingly common during the autumn at the beginning of the musical season. This can allow you to meet possible choral colleagues and see the conductors in action. Open rehearsals that have been brought to my attention this month are: Bell’Arte Singers, Saturday September 13; Orillia’s Jubilee Chorale, Saturday September 27; Oshawa’s County Town Singers, also on Saturday September 27; Toronto Beach Chorale, Sunday September 28.

Some of these rehearsals (those between September 26 and 28) are taking place as part of Culture Days, an increasingly important expression of the arts in their fullest community sense. You can read more about Culture Days on page 56 of this issue, and find out more by visiting culturedays.ca.

Roll over, Beethoven: For anyone who thinks musical life is harder than it used to be, know that Beethoven’s Symphony had only two full rehearsals before its premiere, which is still about what you get these days for the first performance of a new work. The Toronto Symphony hosts the Toronto Mendelssohn Choir for three performances of the 9th Symphony September 25 to 27.

The TMC is also hosting a special edition of one of their regular Singsation Saturday workshops on September 27. (Let’s hear it for Culture Days again!) These Singsation events take place throughout the year. Sheet music is provided. It’s a very good outreach project and a fun way for people to experience the city’s largest choir from another perspective. More about this series on the next page.

In brief:
The Mattaniah Christian Male Choir is based in Dundas, just outside Hamilton. They perform in Whitby on September 26, in a benefit for long-term care facilities for the elderly in Durham.

The Colours Of Music festival has a performance by That Choir (Yup, that’s their name – made you look twice, didn’t it? An ensemble’s name is another obvious way to generate interest) on September 26 – music by Bruckner, Whitacre, Mealer and others.

Wilfrid Laurier University Faculty of Music starts the academic year with an October 5 concert in Kitchener titled “Sing Fires of Justice for Hope.” This concert is part of an initiative at Laurier to raise awareness of Aboriginal women who have been murdered or have gone missing in Canada.

For those who have not heard a Baroque viol, there is really no instrument like it. Played well, it is mysterious and somehow melancholy, even when playing lively figures. Toronto has its own group of viol players, the Cardinal Consort of Viols. On October 5 they will team up with Waterloo’s Conrad Grebel Chamber Choir to perform a concert English verse anthems and viol ensemble music.

Finally, the University of Toronto’s head of choral music studies, Hilary Apfelstadt, has had considerable success in creating events that build a weekend of choral activities around the work of a particular composer. This year, the weekend’s guest is Morten Lauridsen, an American composer whose music is performed throughout North America. (Coincidentally Lauridsen’s Lux Aeterna is also part of the Elmer Iseler Singers’ season opening concert October 5 at Eglinton St. George’s United Church.) Apfelstadt’s ambitious “A Celebration of the Music of Morten Lauridsen” won’t take place until October 25, so I will have more to say about Lauridsen’s work in next month’s column. But you heard it here first, didn’t you? 😊

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

40TH ANNIVERSARY

Joy of Singing: The Magic of Song

Great Choral Sounds | Sun. Oct 19, 4pm
Eglinton-St. George’s United Church
with Naomi Barron, cello; Clare Scholtz, oboe; Ed Reiffel, timpani; Shawn Grenke, organ.

Sure on this Shining Night | Sat. Dec 13, 7:30 pm
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Of Heart and Tide: The Gift of Water | Sat. Apr 11, 7:30 pm
Trinity-St. Paul’s Centre, Jeanne Lamon Hall

Earth Songs, Love Songs | Sun. May 24, 4pm
George Weston Recital Hall, Toronto Centre for the Arts
Celebrating our 40th Anniversary season with our wonderful musical friends Guest Host: Ben Heppner, Amadeus Choir Patron with The Bach Children’s Chorus, Linda Beaupré, conductor Ed Reiffel, percussion, Ruth Watson Henderson and Shawn Grenke, 2 pianos.

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416-446-0188 or www.amadeuschoir.com
Have Yourself a Singsational Culture Day with the TMC

As many of you already know, the Toronto Mendelssohn Choir regularly presents five “Singsation” Saturday choral workshops each season. These regular workshops run from 10:30am to 1pm, and most take place at Yorkminster Park Baptist Church (Yonge and St. Clair), for a $10 fee that includes music and refreshments. They are billed as “an opportunity for singers from across the city to sing great choral works together under the direction of some of Toronto’s talented conductors” and generally live up to their billing. Between 80 and 120 singers regularly attend, including repeat and new participants, along with some TMC alumni and current TMC choristers.

This year, as they did last year, TMC is adding a sixth Singsation (how’s that for a tongue-twister) with a difference. For one thing, it’s free; and it will take place in the ground floor “Garage” salon space at the Centre for Social Innovation Annex location, 720 Bathurst Street (home of the TMC and The WholeNote) Saturday September 27 from 10.30am to 12 noon. Guest conductor Shawn Grenke will take participants through some popular classical choral works.

CANARIES—COME-LATELY

It’s never too late for choirs to join The WholeNote Canary Pages, and always the right time for would-be-choristers to use the Canary Pages to find a choir to join. This month we welcome Cantala Women’s Choir to “the flock.” Here is their profile:

Cantala Women’s Choir

Founded in 2008, the Cantala Women’s Choir is a fresh new group with growing roots in the Toronto choral community. Cantala is committed to performing diverse Canadian and world choral music at the highest professional level from baroque, classical and modern eras. Carefully chosen choral repertoire with harmonic richness and surprise, melodic beauty and meaningful poetry makes singing in Cantala an inspirational musical experience. With training and experience in singing and vocal pedagogy, our conductor Nancy Singla brings a unique approach and knowledge to choral singing. In addition to the importance of understanding and teaching how to sing, she believes in encouraging the development of the soloist within the choral sound. An exceptional music experience awaits! Come Sing with Us!

Nancy Singla, 416-629-8805, cantalawomenschoir.com

To let your fingers do the walking in search of the perfect choir for you, visit our choir “canary pages”:thewholenote.com/canary

HalfTones

HalfTones is The WholeNote’s regular midmonth e-letter with breaking stories, just-in listings, special offers, contests and much more.

SUBSCRIBE in time for our September 16 issue in order to have an opportunity to win a SEASON SUBSCRIPTION FOR TWO to the Toronto Mendelssohn Choir.

TO SUBSCRIBE, go to TheWholeNote.com/HalfTones.

Or find us on Facebook at facebook.com/LikeTheWholeNote and on Twitter at @thewholenote.
Well Tattooed!

JACK MACQUARRIE

Here we are; it’s September, summer is either almost over or hasn’t started, depending on who you talk to. Summer and music mean different things to different community band members. Some bands close down for summer, some are busier than ever with various outdoor performances, and some, like the Uxbridge Community Concert Band, are summertime-only bands. As far as band members, many are away on vacations or at cottages, but a few get more deeply involved with music by attending music camps or summer music schools. The latter is what happened in our household. We had been involved in the administration of music camps some years ago, but going to school was different. This year we decided to enroll as participants in a music summer school.

NAbbSS: If you have not previously heard of the North American Brass Band Summer School, that’s because it had never happened before. While the all-brass band movement has its devotees in Canada and the U.S.A., the devotion to that musical genre has nowhere the following in North America that it has in Britain and in parts of Western Europe. Several leading figures in the brass band movement decided that it was time to start a summer school of brass band music somewhere in North America, at least on a trial basis. So, what better time and place than Halifax during the 35th anniversary year of the world’s largest indoor music event?

Thus was born the North American Brass Band Summer School (NAbbSS), established in association with the Buffet Group of British and European instrument manufacturers and with the Royal Nova Scotia Tattoo Society. Based on well-established and successful models in the United Kingdom, one very special additional element was added, described in the initial publicity thus: “In addition to receiving expert tuition from a team of Buffet soloists, led by the renowned Dr. Robert Childs, participants [will] also feature in the cast of the world’s largest annual indoor show, the Royal Nova Scotia International Tattoo, performing to over 60,000 people alongside artists of the highest calibre from a variety of different nations.”

(An aside: when speaking with friends and acquaintances ahead of the event, I was shocked by the reactions of many. The vast majority thought that I was talking about going all the way to Halifax to have some form of visual “art” inscribed on my body. When I loftily suggested that they consult Mr. Google regarding “musical tattoos,” I was even more dismayed to only find dozens of websites describing body tattoos showing musical symbols. There was nothing to describe this type of event. So, for your information: Canada’s Royal Nova Scotia International Tattoo is the largest annual indoor tattoo, each year featuring over 2000 performers from around the world. It is unique in that it is a full theatrical production, comprising costume designers, props designers, full wardrobe staff, and is presented as theatre-in-the-round. The show is intensely rehearsed over a two-week period and is a wholly combined military and civilian production. The Nova Scotia Tattoo was the first tattoo to receive royal designation on the occasion of Her Majesty Queen Elizabeth II’s 80th Birthday in 2006.)

Two to tattoo? After some serious deliberation in our house, the decision was made to apply. Needless to say, there was some trepidation. I hadn’t played in an all-brass band in almost 30 years. As for Joan, her major instrument, the flute, has no place in a brass band. As an instrumental music teacher, she had taught all of the brass instruments, but a good solid working embouchure might be another matter. Her instrument choice soon narrowed down to either a baritone horn or an E flat horn (variously called an alto horn or tenor horn). After a few warm-up tests, the E flat horn was selected as the best choice to develop a suitable embouchure with minimum discomfort. That decided, off went our registrations along with the measurements for our uniform jackets. Yes, uniform – we were going be performers in the great tattoo.

With a tuba and a bass trombone included in our instrument inventory, flying to Halifax was not an option. Since I have a cousin living in Northern Vermont, we travelled through the northern U.S. states, and if it hadn’t been for heavy rainstorms and major highway construction, it would have been a pleasant picturesque trip. Arrangements were in place for all participants in the summer school to stay together in the modern student residence at Saint Mary’s University, a far cry from the two- or three-story residences that I lived in as a student. This was a modern 20-storey building with tidy Spartan rooms and a fine all-you-can-eat per meal cafeteria. Our check-in went like clockwork and we were soon mingling with others arriving from all over North America for the first of its kind, in Canada, brass band summer school.

The following day our bus took us from the residence to the Halifax Metro Centre, a large modern hockey arena. There, we learned of our schedule for the rehearsals, classes, concerts and ten days of the tattoo. Except for sleeping and playing in a couple of outdoor concerts, our rehearsal room in the Metro Centre was to be our home for the rest of our stay. From our location about two-thirds of the way between the waterfront and the top of Citadel Hill, any excursions out of the centre meant walking up or down the very steep hill.

Mornings began with rehearsals of two groups of music. First there was the music, all on small march-sized cards, which we would play in our carefully crafted segments of the tattoo. Then there was a collection of challenging brass band works, new to most of us, which we would be performing in our outdoor concerts. These included a number of solo works to be performed by our guest clinicians, a veritable who’s who of the brass band world, under the direction of Dr. Robert Childs (formerly principal euphonium and bandmaster with the Black Dyke Band). I cannot possibly do justice to the staff by trying to compress the information on their qualifications within space limitations here. Fortunately, detailed information on all of them may be found on the website nabbss.com.

The school part of our sojourn was quite straightforward: expert instruction, well-organized rehearsals and satisfying concerts. The real challenge for all of us participants was the integration of our contribution into the tattoo. The overall tattoo show consisted of many acts on the main floor of the arena augmented by musical contributions on the main floor and in a number of higher positions surrounding.

In the almost total darkness between scenes, we had to position ourselves for each of our different playing segments, climbing up the various parts of the sets and positioning ourselves in the dark, then, when the lights came up, rapidly shifting focus back and forth between a conductor a couple of hundred feet away and the music on an instrument lyre six inches away.

Our days all started at 7am. After breakfast in the residence, our bus took us to the Metro Centre at 8:30am, then brought us back to the residence shortly after 11pm. So fair warning, if you might be considering enrolling for the 2015 school; it is not for the faint of heart. Exhausting, but fulfilling.
As for the participants, it was an amazing cross-section. Just about 50/50 men and women, they ranged from students, to retired professors, lawyers, accountants and just about any occupation you care to mention. Canadians came from Nova Scotia, Ontario and Alberta. The U.S. was represented by people from Washington, California, Texas, Kansas, South Carolina, New Jersey, Michigan, Massachusetts and others. There certainly weren’t any beginners on their instruments. In fact, many of them were top flight performers.

The day after the final performance, as we were all saying our goodbyes to our new friends, one somewhat large gentleman was asked if he would come back with his tuba next year. His reply: “Yes, I would, but I would want to lose about 100 pounds.” This year was a first time trial for this summer school. The organizers had to ask the question: was the idea of a music school in conjunction with a tattoo a good one? Like any new venture it had teething problems, but overall it was excellent. It will be back, and they are already accepting registrations. If interested visit their website.

**Something New:** It isn’t often that we get the opportunity to report on something very unusual in a community band concert. That happened just days ago in the season’s final concert of the summer-time-only Uxbridge Community Concert Band. The concert featured the premiere of a work for veena and concert band. The work, Arria, written by conductor Steffan Brunette and played by Ryerson University student Arrabi Gugathasan, layers the plucking sounds of the veena onto the subtle chords of the concert band. The title is a bit of a play on words with the musical term aria and the name of the performer. This particular instrument, a Saraswati veena, is one of several variations of the veena, a traditional Indian member of the lute family.

**CBA Community Band Weekend**

Each year, in early October, the Canadian Band Association (Ontario) holds its annual Community Band Weekend, where community band members from across the province get together to share ideas and make music. This year the weekend will be hosted by the Newmarket Citizens Band on October 3, 4 and 5. The final day will feature an evening concert by the “massed” band, directed by a number of top-rated conductors. For details and to register visit the website: cba-ontario.ca.

**A New Band**

Earlier this year I mentioned the possibility of a new start-up band for the west end of Toronto. We now have more details on the new Toronto Concert Band. Over the summer, members have been signing up, and with all sections covered, rehearsals will begin Tuesday September 9, 7:00 pm in the strings room at John G. Althouse Middle School, 130 Lloyd Manor Road, Etobicoke (near Kipling and Eglinton). Carolyn McCoy informs me that more new members will be welcome. For information visit their website, torontoconcertband.com.

**Hannaford Youth Bands**

The Hannaford Youth Bands have announced that their auditions will take place Saturday, September 13. For youths between the ages of 10 and 24, these bands provide excellent opportunities to develop musical skills in the brass band world. Visit their website at hannafordyouth.ca.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is con sordino: An indication to string players to bow in a slashing, rapier motion. We invite submissions from readers. Let’s hear your daffynitions. ☞

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
The WholeNote listings are arranged in four sections:

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

B. **BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Barrie, Brantford, Collingwood, Dundas, Guelph, Hamilton, Kingston, Kitchener, London, Midland, Niagara-on-the-Lake, Peterborough, Port Hope, St. Catharines, Stratford and Waterloo. Starts on page 49.

C. **THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 52.

D. **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 56.

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 available free of charge 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 October 1, 2014 to November 7, 2014. All listings must be received by 6pm Monday September 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 x227 for further information.

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

**THEM**
Monday September 8


Tuesday September 9


Wednesday September 10


7:00: Civic Light-Opera Company. The Music Man. See Sep 3; Also Sep 11-14; 17-21; start times vary.


Thursday September 11


5:00: Civic Light-Opera Company. The Music Man. See Sep 3; Also Sep 12-14; 17-21; start times vary.

8:00: Nightwood Theatre/Culchahworks Arts Collective. Obeah Opera Workshop Production. See Sep 3; Also Sep 13(eve); 14(mat).

Friday September 12


7:00: Gallery 345. Die Reise (The Journey). Schubert: Der Hirt auf dem Felsen; Argento: To Be Sung Upon the Water; Bolcom: Cabaret Songs; Uyeda: White Cat Blues; opera arias.
A. Concerts in the GTA


- 8:00: Civic Light-Opera Company. The Music Man. See Sep 3; Also Sep 14; 17-21; start times vary.

- 8:00: Guitar Society of Toronto. Amadeus Duo. Works by Handel, Bach and Rodrigo; and other works. Dale Kavanagh and Thomas Kirchoff, guitars. Alliance Française de Toronto, 24 Spadina Rd. 416-964-8298. $30; $25/student.

- 8:00: Musideum. The Tisch Maceda Trio. Zimbabwe-influenced contemporary. Tich Maceda, acoustic guitar; Sam Petite, bass; Larry Lewis, lead guitar. Suite 133 (main floor). 401 Richmond St. W. 416-599-7323. $20.

- 8:00: Nightwood Theatre/Culchahworks Arts Collective. Obeah Opera Workshop Production. See Sep 11; Also Sep 14 (mat).

- 8:00: One Little Goat Theatre Company. Ubu Mayor: A Harmful Bit of Fun. See Sep 12; Also Sep 14, 16, 17, 18, 19, 20, 21 (mat).

Sunday September 14

- 2:00: Civic Light-Opera Company. The Music Man. See Sep 3; Also Sep 17-21; start times vary.

- 2:00: Nightwood Theatre/Culchahworks Arts Collective. Obeah Opera Workshop Production. See Sep 11.

- 3:00: University of Toronto. Soldiers’ Tower Carillon Recital. A variety of classical, folk and modern music, including songs that were popular during the First World War. Roy Lee and Joan Scott, carillon. Soldiers’ Tower, 7 Hart House Circle. 416-978-3485. Free (d donations accepted to Carillon Fund). Outdoor event, chairs provided.


- 8:00: Canzona Chamber Players/Kitchener-Waterloo Chamber Music Society. Pierrot Lunaire. Ravel: Trio in A; Schoenberg: Pierrot Lunaire. Rachel Krehm, soprano; Amelia Lyon, flute; Jonathan Krehm, clarinet; Yosuke Kawasaki, violin and viola; Wolf-ram Koesel, cello; Vadim Serebryany, piano. Arts and Letters Club, 14 Elm St. 416-822-0813. $20.


- 8:00: One Little Goat Theatre Company. Ubu Mayor: A Harmful Bit of Fun. See Sep 12; Also Sep 16, 17, 18, 19, 20, 21 (mat).

**Windermere String Quartet on period instruments**

From Prussia With Love

**Haydn Op. 50#1**

**Boccherini Op. 44#4**

“La Tiranna”

**Mozart K. 575**

Sunday Sept 14, 3:00

$15+$10 (adv); $10(sr/st/member).

12:10: One Little Goat Theatre Company. Ubu Mayor: A Harmful Bit of Fun. See Sep 12; Also Sep 17, 18, 19, 20, 21(mat).

Wednesday September 17


Monday September 22

7:00: Beerology. Hopera. Eight operatic arias, duets and ensembles, each paired with a sample of Ontario-brewed craft beer.

Pairs by Master Cicerone

Mirella Amato

Sept 17 & 18 – 7pm

Habits Gastropub. 928 College St

- 8:00: Civic Light-Opera Company. The Music Man. See Sep 3; Also Sep 19-21; start times vary.
- 8:00: Musidium. David Krystyl. Singer-songwriter. David Krystyl, guitar and vocals; George Koller, upright bass; Gordon Sheard, piano; Mark Kelso, percussion; John Johnson, saxophone. Suite 133 (main floor), 401 Richmond St. W. 416-599-7232. $20.
- 8:00: One Little Goat Theatre Company. Ubu Mayor: A Harmful Bit of Fun. See Sep 12; Also Sep 19, 20, 21(mat).

Friday September 19


7:30: Organix Concerts. Rhonda Sider Edgington, Organ. Works from Germany, North America, England and France. Church of the Holy Trinity, 10 Trinity Sq. 416-769-3883. $30; $25(sr); $20(st, RCOCD, RSCM and American Guild of Organists members); free(18 and under).

Sunday September 21

2:00: Civic Light-Opera Company. The Music Man. See Sep 3.


3:00: Toronto Symphony Orchestra. MasterWorks: Arabian Nights. Rawel: Bolero; Stravinsky: Suite from The Firebird (1919); Rimsky-Korsakov; Sheherazade; Johan Dowland, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $33+$145. Also Sep 21(mat, George Weston Hall).

3:00: Toy Piano Composers. Pandora’s Box. Featuring a night of inventions, oddities and hidden treasures. Works by Marcello, Brophy, Denburg, Doell, Pearce, Ryan, Sharon Lee, violin; Adam Scime, double bass; Tim Crouch, flute; Anthony Thompson, clarinet; Daniel Morphy, percussion; Wesley Shen, piano; guest: Anthony Marasco, instrument inventor. Music Gallery, 197 John St. 647-829-4215. $20; $15(adv/sr).

‘NOON AT MET’

Free concerts at 12:15 pm

Sept. 18 John Sheard, pianist

Sept. 25 Leo Ravensbergen, organist

Oct. 2 Ashley Tidy, organist

Oct. 9 Simon Walker, organist

Metropolitan United Church

56 Queen St. E. Toronto 416-363-0311 (ext. 26)

www.metunited.org

The Wholenote
A. Concerts in the GTA

Free, donations welcome.


Wednesday September 24


8:00: Toronto Oratory. Oratorium Saeculare. Excerpts from Palestina’s Canticum Canticorum: Hymnly; Song Complice. Meghan Moore, Simon Honeyman, Michael Pius Taylor; Paul Jared and Sean Nix, vocals; Philip Fournier, conductor. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2878. Free.

Thursday September 25


8:00: Musideum. Don Graham. Roots, folk, country. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

Friday September 26


1:10: Gordon Murray Presents. Piano

Flute Street

presents

The Paganini of the Piccolo

Jean-Louis Beaumadier, piccolo and pianist, Jordi Torrent and Flute Street Flute Choir

Friday, September 26, 8:00 p.m.

Church of the Holy Trinity

10 Trinity Square (behind the Eaton Centre)

Tickets: $30, $25 (seniors), $15 (students)

416-462-9498

ADi BrAUn

An Evening with

“Rosie, Judy, and Peggy”

September 25-27

David Restivo – piano

Pat Collins – bass

Daniel Barnes – drums


1:30: Toronto Symphony Orchestra.

MasterWorks: Beethoven Symphony 9. Rachmaninoff: Rhapsody on a Theme of Paganini; Beethoven: Symphony No.9 “Choral”. Jessica Rivera, soprano; Andrea Ludwig, mezzo; David Pomeroy, tenor; Tyler Duncan, baritone; Toronto Mendelssohn Choir; Daniil Trifonov, piano; Peter Gundjian, conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-4628; 416-593-0688 (Chinese). $38.75–$169. Pre-concert chat. Also Sep 26(7:30), 27.


Saturday September 27

12:00 noon: Royal Conservatory. Koerner Hall Free for All. Hall open to everyone for

The Musicians In Ordinary for the Lutes and Voices

7:30 PM, September 26, 2014 | Marden Auditorium, Carr Hall, St. Michael’s College, 100 St. Joseph St.

~ Psalms, Songs and Sonnets ~

Consort songs, motets and In Nomines for strings, and lute music by Byrd, Lassus, Dowland and others with a violin band led by Christopher Verrett

Tickets $30 / $20 students and seniors

~ Purcell Te Deum and Jubilate ~

With music by Cezar Bambaut and a Telemann violin concerto

St. Michael’s Schola Cantorum directed by Dr. Michael O’Connor; orchestra led by Christopher Verrett

Admission free, donations welcome

thewholenote.com
Sunday September 28


2:00: Small World Music Festival/Aga Khan Museum. Fareed Ayaz Qawwals. Qawwals Sufi music, as well as classical genres such as tarana, thumri, and khayal. Fareed Ayaz, Abu Muhammad Qawwal and Brothers. Aga Khan Museum Auditorium, 77 Wynford Drive. 416-858-3735, $75, $65, $55, $20 (limited rush).


8:00: Canadian Music Centre. Culture Days: Create Your Own Graphic Score. junctQin keyboard collective plays a graphic-ally-notated score. Audience invited to draw a graphic score using the interactive Mondode- pad. 20 St. Joseph St. 416-861-6601 x201. Free.

8:00: Musidrome. Brownman + J. Jazz Suite 133 (main floor). 401 Richmond St. W. 416-539-7323. $20, $10 (sr/st/artists).

6:00: Thin Edge New Music Collect-ive. Unusual Spectrum IV. Works by Nono, Minckel, Czerninov and improvisa-tions. Guest: Nilan Perera, electric guitar. Array Space, 155 Walnut Ave. 647-456-7597. $20/$18 (adv); $15/$13 (sr/st/art).

Monday September 29


8:00: JazzFM91. Molly Johnson at the Royal Alexander Theatre. Royal Alexandra Theatre, 260 King St. W. 416-927-1212. $30-$50. A portion of sales will be donated to the Boys & Girls Clubs Of America.

Tuesday September 30

12:00 noon: Canadian Opera Company. Jazz Series: PeopleMakeTheWorldGo’Round. Highlights from recently released album “Patience for Life.” Blues, reggae, hip-hop, funk, house, R & B, soul and Latin music. Andrew Stewart, electric bass; Marto

The choir’s music director Clem Carelse takes a lively look at the life and works of Ralph Vaughan Williams (1872-1958), our composer of the year, whose great music is central at Ensong and today.

St. Olave’s Church
Bloor and Windermere
416-769-5696

stolavescat
A. Concerts in the GTA


- 7:00: University of Toronto Faculty of Music. Accordin’ to Joe: Joe Macerollo’s 70th Birthday Celebration. Works by Macerollo; Hóstman (special commission); and other works. Current and former students of the faculty and guest artists. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $40; $25(sr); $15(st). Free.

B. The GTA at a Glance


Thursday October 2


- 8:00: Musideum. Voic Angelica Trio. Traditional folk arranged for voice, cello and percussion. Suite 133 (main floor), 401 Richmond St. W. 416-589-7232. $20.

- 8:00: Rose Theatre Brampton. Fernando Varela. From classical to pop and rock, including operatic showpieces. Fernando Varela, tenor. Rose Theatre, 1 Theatre Ln., Brampton. 905-874-2800. $26.


* * *

Friday October 3

- 7:30: Canadian Opera Company. Falstaff. Verdi. Lauren Segal, soprano (Meg Page); Simone Osborne, soprano (Nanetta); Marie-Nicole Lemieux, mezzo (Mistress Quickly); Frédéric Antoun, tenor (Fenton); Gerald Finley, baritone (Falstaff); Russell Braun, baritone (Ford); COC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12-$339; $22(under 30). Also Oct 9, 12(2:00), 14, 15(4:30), 29, Nov 1.


Saturday October 4

- 7:00: Canadian Music Centre. Global Motives: Scotiabank Nuit Blanche. Showcas- ing how global traditions can, and have been, integrated into Canadian new music. Suba Sankaran, voice; Parmela Attarwala, violin; TorQ Percussion Quartet; Deb Sinha, percussion; Ernie Tollar, sax/bansuri; Ed Hanley, tabla; Jordan O’Connor, bass; Germaine Liu,...
B. Concerts Beyond the GTA


Tuesday October 7


8:00: Canadian Sinfonietta. Wine and Cheese Concert I. Pepa: Okto Echoi; Paganini: Centone di Sonata No.1; Beauxvis: Ecstatic Nasrudin and Riding the Spirit Horse; Schubert: Piano Trio No.11; William Beauvais; guitar; Joyce Lai, violin; Andras Weisz; cellos; Erika Crînă, piano. Heliconian Hall, 36 Hazelton Ave. 647-223-2286. $25; $20(st); $15(st).

Tuesday October 14


Friday October 3

8:00: George Koller. International Divas I. All acoustic: world, folk, roots, jazz, classics, singer/songwriter. Jackie Richardson, Luanda Jones, Saina Singer; Cindy Church, Patricia Cano, Laila Biali with their accompanists: Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-893-8449. $49; $25(st); portion of ticket sales to YWCA.

8:00: Musidium. Don Nadurjak Presents. Latin Jazz Suite 133 (main floor). 401 Richmond St W. 416-599-7323. $20.

8:00: Musidium. Brenda Lewis & Margaret Stowe. Vocal-guitar jazz duo. Suite 133 (main floor). 401 Richmond St W. 416-599-7323. $20.

Monday October 6

4:30: Beach United Church. Jazz and Reflection: Just the Way You Are. Barbra Lica, vocals; Paul Novotny, bass; Joe Sealy, piano. 140 Wineva Ave. 416-891-8082. Free will offering.

Monday October 13

8:00: Jamie Drake, percussion. Mazzoleni Goryachev, guitar; Jeffrey Beecher, bass; Portland, tenor (Pollione); William Shookhoff, music director: Kingsview United Church, 505 Adelaide Ave E., 8:00. 905-995-2847. $20.


B. Concerts Beyond the GTA

Wednesday September 3

12:00 noon: Barrie Concerts. Midday Music with Shigeru. Dvorak: Slavonic Dances; Brahms: Hungarian Dances. Marketa Ornovova and Jiialiang Zhu, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; Free(st).

Friday September 5


Saturday September 6

8:00: Kitchener-Waterloo Symphony. Time for Three and Encores. See Sep 5.

Monday September 7


8:00: Kitchener-Waterloo Chamber Music Society. Doug Stewart, flute; Constance Madelino, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15(sr); $10(st) or by donation.

Wednesday September 10


Thursday September 11

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


Saturday September 13

6:35: Hamilton Philharmonic Orchestra/Supercrawl. Supercrawl Collaboration with Thought Beneath Film. Members of the Hamilton Philharmonic collaborate with indie band Thought Beneath Film at a Supercrawl festival performance. Works by Thought Beneath Film; Copland: Hoedown; Mussorgsky: Pictures at an Exhibition; and other works. Suhashini Arulananand, violin; Espeth Thomson, viola; Laura Jones, cello; Rob Wolanski, bass; Thought Beneath Film. TD Arkells Stage, James St N., Hamilton. 905-526-1677 x230. Free.
B. Concerts Beyond the GTA

(50) Schubert: Der Hirt auf dem Felsen; Argento: To Be Sung Upon the Water; Schubert: Der Hirt auf dem Felsen. 647-637-9252. $30; $20(sr/under30). In support of Charlotte’s 2015 European Audition Tour.

Monday September 15

- 12:00 noon: Music at St. Andrews. Simon Walker. Organ. Works by Bach, Franck, Rheinberger and Leighton. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $10; free (student).

Wednesday September 17

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon, Note Bene Baroque Players (on period instruments). Alison Melville, traverso; Daniel Lichti, bass-baritone. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W.

Tuesdays September 23

- 12:30: Brock University Department of Music. Music at Noon: Faculty Recital. Vera Alekseeva; violin; Gordon Cleland, cello; Erika Reiman, piano. Sean O’Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

SEPTEMBER 26TH to OCTOBER 5TH, 2014

Barrie’s 12th Colours of Music Festival

A FESTIVAL OF MUSIC FOR BARRETT AND BEETHOVEN
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SAT SEP 20
Denise Djokic, cello
Stéphane Lemelin, piano
SUN SEP 21 (matinee)
André Laplante, piano
THU SEP 25
Nikki Choi, violin
Philip Chiù, piano
FRI SEP 26
Ensemble Made in Canada

SUN SEP 28 (matinee)
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CONCERTS

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MAURO BERTOLI, PIANO  

DENIS CHANG’S GYPSY JAZZ QUARTET  

MARIE-JOSÉE LORD, SOPRANO  
BRAVO (only) Sat. January 17, 2015

CATHARINE CAREW, MEZZO SOPRANO  
OVATION (only) Sun. Jan. 18, 2015

The Judgement of Paris - Tom Allen  

Guy Few & Nadina Mackie Jackson  

Angéle Dubeau & la Piétà  
BRAVO – Fri. May 1 | OVATION – Sat. May 2, 2015

DIVAS & DIVOS | Opera’s Greatest Hits  
Hannah Lucas, Amanda Perera, Michael Marino, Michael Rusnak and Paul Digout  

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Simple Tickets: Adult $35.00 | Adult at the door $40.00  
Student $5.00 | Student at the door $5.00

Order Online at www.kawarthaconcerts.ca  
Phone: 705-878-5625  
In Person: 1 York St. N., Lindsay, ON K9V 3S7

THE WEEKLY CONCERTS

- 6:00: Kitchener-Waterloo Symphony. To The Ends of the Alphabet, Zelenka: Hipocondrie à 7 concertanti; Wadley: Three Movements for Clarinet and Strings; J.S. Bach (arr. David Wadley): Preludes and Fugues from Well-Tempered Clavier Book 1; J.S. Bach: Brandenburg Concerto No. 3 in G. Ross Edwards, clarinet; David Wadley, viola and curator; Lucas Waldin, conductor. First United Church, 16 William St. W., Waterloo. 519-745-4711 or 888-745-4717. $35; $14(at). Also Oct 3 (Guelph), 4(Cambridge).

Thursday October 2

- 12:00 noon: Colours of Music. Two at the Console. Works by Bach and Mozart, Andrew Adair and Simon Walker, organ. St. Andrew's Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. Free.


Friday October 3


Sunday October 5


- 5:00: Kitchener-Waterloo Symphony. To The Ends of the Alphabet. Central Presbyterian Church (Cambridge), 7 Queens Sq., Cambridge. 519-745-4711 or 888-745-4717. $35; $14(at). See Oct 1(Waterloo); Also Oct 3(Guelph).

Tuesday October 7


Do more online!
- Search listings by genre
- Search listings by geography

All at thewholenote.com
Relah is a great fit for this type of jam session because it is minutes away from the subway line, already has the required equipment set up and offers cheap drinks for the musicians who come to play ($5 pints of Ontario craft beer are offered to all jammers). The people who work there are very friendly and relaxed, which gives the jam a fun and easy-going vibe.

What do musicians need to know if they are planning to come to the jam?

Rhythm section instruments will be provided, as well as microphones for the vocalists, but horn players need to bring their own instruments. Musicians who are planning to come and play should know material coming out of the Great American Songbook and other standard material — something that many people will know how to play without having to read a chart. The material played is coming straight out of the jazz/swing tradition. There are a few basic etiquette things that people should understand about jam sessions: first of all, if there are many people who want to play, don’t hog the bandstand. This means taking a tasteful amount of choruses, not having more than two horn players on one tune and only playing one or two before letting the next group get up. Give everyone a chance to play!

Secondly, be open to all levels of players and do not be a jerk. This jam is for everyone to have fun and share their joy for music, and there is no room for egos. Don’t call tunes that are obscure/heavily arranged and expect everyone to know them. Come in with an open mind and be ready to play anything … in this type of situation, simpler is better! There is no cover, but there is a tip jar for the members of the house band to get paid with. A $5 to $10 donation is recommended for people coming to play.

Here’s wishing Emily Steinwall the best of luck with this session — you’ll be seeing yours truly there often.

Another new jam session on Tuesday evenings takes place on Bloor near Ossington at Blakbird (without a letter ‘c’) which is the down-stairs of Pero Lounge. The host, Kalya Ramu, is a fantastic vocalist in her senior year at Humber. She is joined by a stellar group of young musicians: Nick Tateishi on guitar, Ewen Farncombe on keys, Connor Farrell (guitar), John-Wayne Swingtet (clarinet) and The SL T (bass). The People who work away from the subway line, already has the required equipment set up. The Kilts - Play Celtic

CASTRO’S LOUNGE
2116 Queen St. E 416-689-5272 castroslounge.com (full schedule)
All shows: No cover/PWYC

CASTRO’S LOUNGE – SEE OLD MILL, THE
295 Broadview Ave. 416-253-5005 castroslounge.com (full schedule)
All shows: No cover/PWYC

C’EST WHAT
67 Front St. E (416) 867-9499 cestwhat.com (full schedule)
September 20 5pm The Hot Five Jazzmakers No cover/PWYC

CHALKERS PUB, BILLIARDS & BISTRO
247 Marle Ave. 416-789-2531 charkerspub.com
Every Wed 8pm Girls Night Out Jazz Jam w/host Lisa Percilli. PWYC. September 13 8pm Girls’ Night Out Dinner Jazz Launch Party: June Garber (vocals), Mark Kieswetter (piano) and friends $15. September 20 5pm Dave Young Quartet: Dave Young (bass), Kevin Turcotte (trumpet), Bernie Senensky (piano), Terry Clarke (drums) $15. September 27 6pm David Occhipinti Trio: David Occhipinti (guitar), Andrew Downing (bass), Terry Clarke (drums) $15. September 28 5pm Special Event: Tony Mergel Band $10

CLASSICO PIZZA & PASTA
2457 Bloor St. W 416-763-1313 classicopizza.com (full schedule)

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

DOMINION ON QUEEN
500 Queen St. E 416-368-6893 dominiononqueens.com (full schedule)
Call for cover info.

EMMET RAY, THE
904 College St. 416-792-4497 themetrue.com (full schedule)
All shows: No cover/PWYC
September 4 9pm John-Wayne Swingtet Alexander Tikhonov (clarinet), Wayne Nakamura (guitar), Abbey Sholzberg (bass), John Farrell (guitar).

FLYING BEAVER PUBARET, THE
488 Parliament St. 647-347-6567 pubaret.com (full schedule)
September 26, 27 7pm Broadway: Heather Bambrick, Julie Michaels & Diane Leah $25/$20 (adv).

FREE TIMES CAFE
320 College St. 416-967-1078 freetimescafe.com
September 11 8:30pm Songwriters’ Circle of Jerks 23 $6. September 17 7:30pm 60’s Folk Revival: Where Have All the Folk Songs Gone? $10.

GATE 403
403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC.
September 1 5pm Mike Daley Jazz Trio; 9pm Jazzfuria featuring Claire Riley. September 2 5pm David Buchbinder Jazz Band; 5pm Danny Marks and Alec Fraser Duo. September 3 5pm Howard Willett Blues Duo; 5pm Julian Fauth Blues Night. September 4 5pm Rob ert Hunt Jazz & Blues Band; 9pm Melanie Brule’s Band. September 5 5pm Michael Bell and Rob Phillips Jazz Duo; 9pm Tevin Swing Band. September 6 5pm Bill Heffernan and His Friends (Folk/Country/Blues); 9pm Melissa Boyce Jazz & Blues Band. September 7 5pm Janel Jones Jazz Duo; 5pm Roger Chang Jazz Band. September 8 5pm Asha Pier per: “Take Two”; 9pm Rob Davis Blues Duo. September 9 5pm Songstresses Sarah Kennedy with Pianist Matt Pines; 8pm Danny Marks and Alec Fraser Duo. September 10 5pm Michelle Rumball with Friend; 9pm Julian Fauth Blues Night. September 11 5pm Joanne Morris & The France St. Trio; 9pm Kevin Laliberté Jazz & Flamenco Trio. September 12 5pm Doc. Barrister Jazz Band; 9pm Denielle Bassels Jazz Band. September 13 5pm Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. September 14 5pm John Wayne Swingtet; 9pm Six Points Jazz Orchestra. September 15 5pm Jonathan Feldman’s Zebra Trio; 9pm Bruce Chapman Blues Duo with featured guests. September 16 5pm Jonathan Maxine Willian Jazz Duo; 8pm Danny Marks and Alec Fraser Duo. September 17 5pm Meagan de Lima Jazz Band; 9pm Julian Fauth Blues Night. September 18 5pm G Street Jazz Trio; 9pm Donné Roberts Band. September 19 5pm Sam Broverman Jazz Duo; 9pm Fraser Melvin Blues Band. September 20 5pm Bill Heffernan and His Friends (Folk/Country/Blues); 9pm Jerry Quintyne Jazz Band. September 21 5pm Bill Peter Kauffman Jazz Trio; 9pm Brown-Talisky Jazz Quintet. September 22 5pm Donner Newton Jazz Trio; 8pm The Steepler Gang. September 23 5pm Connor Hall Jazz Trio; 8pm Danny Marks and Alec Fraser Duo. September 24 5pm Leigh Graham Jazz Duo; 8pm Julian Fauth Blues Night. September 25 5pm Son of Rhythm; 9pm Anine Bonsignore Jazz Duo or Trio. September 26 5pm Olea Errington Root Music Duo; 9pm Tiffany Hanus Jazz Band. September 27 5pm Bill Heffernan and His Friends (Folk/Country/Blues); 9pm Jazz Forge. September 28 5pm Jeff Taylor and The SLT; 9pm The Kits: -Play Celtic Blues. September 29 7pm Cheryl White Rhythm & Blues Band. September 30 8pm Danny Marks and Alec Fraser Duo; 8pm Peter Campbell Jazz Trio.

GROSSMAN’S TAVERN
379 Spadina Ave. 416-977-7000 grossmanstavern.com (full schedule)

HABITS GASTROPUB
928 College St. 416-533-7277 habitsgastropub.com (full schedule)
September 5 9pm Mark Ucci Jazz Trio $10. September 12 9pm Chelsea McBride Group $10. September 19 9pm Laura Fernandez $10. September 26 9pm Gosh Sheard Jazz Trio $10.

HARLEM RESTAURANT
67 Richmond St. E. 416-368-1920 harlemrestaurant.com (full schedule)
All shows: 7-10pm (unless otherwise noted.) Call for cover info.

HIRUT CAFE AND RESTAURANT
2050 Danforth Ave. 416-551-7600 All shows: PWYC
Every Sun 5pm Open Mic with Nicola Vaughton: folk/country/jazz/world/Reg &R Sep tember 3 5pm The Best Originals: Singer/Songwriter/Spoken Word Competition September 26 5pm Hirut Hoot Cabaret

HOMES SMITH BAR – SEE OLD MILL, THE
2261 Dundas St. W 416-531-6604 nughsmore.com (full schedule)
All shows: 8:30pm (unless otherwise noted).
September 3 Tom Russell $32.50/$30 (adv).
September 4 Colajaccki & Monica Chapman $25/$22.50 (adv). September 5 One

HUGH’S ROOM
251 Victoria Street www.jazzbistro.ca
of These Nights: A Live Concert Tribute to The Eagles featuring Lori Yates, Samantha Martin & Delta Sugar; The Claytones, Tracey Brown & Randall Prescott, James “Champagne” Robertson, The Echo Hunters, Suzie Vinnick, and Burke Carroll & Co. Hosted by Michael Wrycraft $30/$25 (adv).

September 6 Friends of Fiddler’s Green $22.50/$20 (adv).

September 7 Loudon Wainwright III $45/$42.50.

September 11 Peer Angus $22.50/$20 (adv).

September 12 Ron Nigrini $22.50/$20 (adv).

September 13 Pharis & Jason Romero $22.50/$20 (adv).

September 17 Jen Chapin with Christian Brown & Kate Fenner $20/$18 (adv).

September 18 Fearing & White (Stephen Fearing & Andy White) $25/$22.50 (adv).


September 20 Rita Chiarelli $22.50/$30 (adv).

September 24 Starzz Jazz Night featuring Shannon Butler & Lori Cullen $35/$30 (adv).

September 26 Chris Smither CD Release $30/$27.50 (adv).

September 27 Jane Bunnell & Macqueque $27.50/$25 (adv). Sun, September 28 North Meets South: Old Songs For A New Day $30/$21.50 (adv).

JAZZ BISTRO, THE

251 Victoria St. 416-363-5299

jazzbistro.ca

September 3 8pm R&B Night with Soul Stew: Michael Dunston (voice, percussion), David Gray (guitar, voice), Matt Horner (keyboards, voice), John Johnson (saxophones), Mark Kelso (drums, voice), Roberto Occipinti (bass, voice) $15. September 4, 5, 6pm Andrew Craig Quartet: Andrew Craig (guitar), Paa Joe (guitar), Rich Brown (bass), Alfatt Velan (drums, percussion) $12 (Thurs)/$15 (Fri/Sat).

September 10 Kevin Barrett & Patri- cia Ciano. September 11, 12, 13 9pm Micah Barnes and His Trio. September 16 8pm Ros Kindler “Sugar Blues” CD Release: Ros Kindler (voice), Mark Kieswetter (piano), Ross MacIntyre (bass), Ben Riley (drums), featuring special guests Ian MacGillivray (trumpet, voice), and Allison Young (saxophone) $20.

September 17 Kevin Barrett & Mark Dugan. September 18, 19, 20 9pm Piano Chameleons $20. September 21 7pm Cat Conner CD Release $15. September 24 Kevin Barrett & Gillian Margot. September 25, 26, 27 8pm Adi Braun (voice), Dave Restivo (piano), Pat Collins (bass), Daniel Barnes (drums).

JAZZ ROOM, THE

Located in the Huesther Hotel, 59 King St. N., Waterloo. 226-476-1655

kwjazzroom.com (full schedule)

Call for cover info. Attendees must be 19+. September 4, 8:30pm John Mcllwaine Trio. September 5, 7:30pm Ray Podhornik Sextet. September 6, 8:30pm Dave Young Quintet. September 12 8:30pm Dave Witten Quintet. September 13 8:30pm Lorne Lofky Trio. September 18 8:30pm Paul Mitchell Quintet. September 20 8:30pm Brian Dickinson Quintet. September 26 8:30pm Derek Hines Band. September 27 8:30pm Barry Elmes Quintet.

JOE MAMA’S

317 King St. W 416-340-6469

joeumas.ca

Every Tue 8pm. Jeff Eager. Every Wed 6pm. Thomas Reynolds & Geoff Tower. Every Thurs 9pm Blackbourn. Every Fri 10pm The Grid. Every Sat 10pm Shugga. Every Sun 6:30pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (sax), Morgan Childs (drums).

KAMA

214 King St. W. 416-599-5262

kamaindia.com (full schedule)

KAMA, named after the beautiful flowers that grow throughout Greece and Italy, will transport you to another world with their harmonious voices and soaring melodies. With a repertoire that includes Greek, Italian, and Mediterranean music, KAMA’s performance at the Joe Mama’s is not to be missed. Don’t miss out on this unique cultural experience. Call for cover info.

LOCAL GEST, THE

424 Parliament St. 416-961-9425 (call for concert schedule). Jazz Sundays 4:30-7:30pm. No cover.

Mark Kieswetter on September 21, Genevieve Marentette and Mark Kieswetter on September 27, myself and Mark Kieswetter on October 4 and so on. Come and find out why Kieswetter’s a walking masterclass in accompanying jazz singers!

Of the non-Kieswetter dates, one gig of note is that of the duo performing on Saturday, September 14: Pam Hyatt and Peter Hill.

Hyatt is a gifted actress and singer, a comedienne par excellence, and one hell of a cabaret act. From the gorgeous tenderness of “Something Cool” to the sheer insanity that takes place on “Easy Street,” it’s inspiring that this lady recently released her first recording, Pamalot at age 76 years young! Peter Hill is famous for accompanying thousands of Girls Night Out singers at Liza Parcell’s GNO Jazz Jam and maintains a busy schedule as accompanist and leader. Their collaboration is well-captured on Hyatt’s aforementioned debut album. For dinner reservations at Toni Bulloni’s call 416-967-7676.

Elsewhere in Toronto, the weekend of mid-September is a good one! The Rex alone features four fabulous shows on September 13: Danny Marks sings all kinds of blues at noon, Laura Hubert sings blues, jazz and western swing at 3:30pm, Justin Baccus sings soul and R&B at 7pm and then for dessert, jazz fusion with Vito Rezza at 9:45pm. If you miss Rezza’s group, a great opportunity to catch them is the following weekend, September 18, 19 and 20 at Jazz Bistro, with Cat Conner’s CD Release Sunday September 21 at 7pm.

Thanks for reading, and an even greater thanks for getting out there and listening! ☑️

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com.
For a publication committed to providing our readers with a comprehensive picture of what’s going on, there are certain kinds of events that are particularly hard to pin down in print – because they constantly shift shape until the moment they happen. One such shape-shifter is Culture Days (this year taking place September 26 to 28, city, province and country wide).

Founded in 2009, Culture Days is dedicated to the cause of getting Canadians to “make culture a daily habit.” Thousands of arts organizations now take part, providing ways for individuals to “participate free in interactive and behind-the-scenes activities to discover their cultural spirit and passion.”

The Toronto Mendelssohn Choir September 27 “Singsations” choral workshop featured elsewhere in this issue (page 39) is one good example. Another great example is “Conduct Us” which takes place from 12 noon to 1:45pm on September 26 at Roy Thomson Hall. It will give three “conductors” chosen from the audience by a draw, to conduct the full Toronto Symphony Orchestra alongside music director Peter Oundjian. (Doors open at 10am and wannabe conductors intending to register for the draw are advised to arrive early.) Entering fully into the spirit of the event, the TSO has announced that “to help set the stage for your big debut, Peter Oundjian and actor Colm Feore have recorded three fun Learn How to Conduct videos set to the three different scores that will be on offer on September 26th.”

Best of all, “Conduct Us” is a province-wide initiative with over a dozen local musical ensembles confirmed, each with their own unique twist: The Orillia Wind Ensemble, Vocal Ensemble, Silver Band and Jubilee Chorale; The Guelph puppet troupe Pandora’s Sox; Timmins Symphony Orchestra, the Georgian Bay Symphony, the Oakville Symphony Orchestra, the Kingston Symphony, the Stratford Symphony Orchestra, the Sudbury Symphony Orchestra and the Kawartha Youth Orchestra … The list of participant ensembles for this one initiative keeps growing; and “Conduct Us” is just one strand among thousands!

So you can see why, as stated at the beginning of this story, this shape-shifting giant of an event is impossible for us to chronicle. Blessedly, the Culture Days website offers you, the reader, a friendly set of tools to find your own way to something close to your heart, and on home turf. Visit culturedays.ca

Once you’ve revelled in the three-day wonder of it all, we’ll still be around, faithfully chronicling the other 362 culture days in the year that are “yours to discover” here, every day.

Nuit Blanche 2014 Announced

No less of a citizen’s joy and listings editor’s nightmare, is the ninth edition of Scotiabank Nuit Blanche, which will take place, in Toronto, Saturday, October 4 from 6:53 p.m. until sunrise on Sunday October 5. This year’s lineup features more than 120 art projects created by nearly 400 local, national and international artists who will transform the streets of Toronto for one magical night. Details for the full program are available at scotiabanknuitblanche.ca.

David Perlman, listings editor

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Of White Nights and Shapeshifting Giants

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D. The ETCeteras

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GALAS & FUNDRAISERS

- Sep 9, 1:30: Oakville Opera Guild. Tea With Opera: “Toronto – An Opera Town? From Assembly Rooms to the Four Seasons.” Presented by Ann Reynolds. Proceeds from Tea With Opera programs provide the main funding for the Oakville Opera Guild’s annual scholarship awarded to a young singer studying at U of T’s Opera Program. Auditorium, Oakville Central Library, 120 Navy St., Oakville. 905-337-0477. $10.

- Sep 22, 7:30: Toronto Masque Theatre. The Fine Art of the Masque. Gala to mark the group’s eighth commission. Featuring an informal chat with some of the creators, drinks, food, and performances by mezzo Marion Newman and soprano Teri Dunn. 21 Shaftesbury Ave. 416-410-4561. $20; $15 (under 30); $5 reduction for subscribers.


- Oct 16, 9:00pm: Canadian Opera Company. Operanation: Light Up the Night. Gala fundraising featuring music, dancing, fashion, culinary arts and visual arts with a Spanish twist.

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Of White Nights and Shapeshifting Giants

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- Concert celebrating Christmas and the New Year with the Hannaford St. Silver Band
- Showcasing our place in the ecosystem featuring Leonard Enns’ Ten Thousand Rivers of Oil and Gjeilo’s Sunrise Mass
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theme. Performance by the COC Ensemble Studio and a guest contemporary musician. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $150.

COMPETITIONS

● Nov 1 (deadline to apply): Etobicoke Philharmonic Orchestra. Young Composers Competition 2014. Canadian composers ages 32 and under. Winning composition will be performed by the ETO; cash prizes presented. 416-239-5685. For details: jm@eponetra.ca. www.eporchestra.ca.

● Nov 28 (deadline to apply): Toronto Sinfonietta. Ninth Annual Concerto Competition 2014. Young composers ages 32 and under. Winning composition will be performed by the ETO; cash prizes presented.

Do you love to Sing & Act? Then the Toronto Beaches Children’s Chorus is for you!

We have 4 divisions for kids ages 4-16. For more information please call 416 698 9864 or visit us at www.torontobeachschildrenschorus.ca

Sing Ontario

A choral festival & workshop series for choirs and conductors

November 15 – 16, 2014
Toronto, Ontario

with Mark Sirett, Robert Cooper, Brenda Uchimaru, Darryl Edwards, Elise Bradley, Anne Longmore, James Pinhorn, Jennifer Swan

choirontario.org

DEMONSTRATIONS & TOURS


● Sep 20, 10:00: SweetWater Music Festival SweetWater Luther Live Demonstration. Special guest artists from this year’s festival will play instruments crafted by local luthiers, St. Andrew’s Church (Owen Sound) 519-371-2833 Free.

● Oct 5, 12, 19 and 26, 10:30am: Canadian Opera Company. Tour the Four Seasons Centre for the Performing Arts. 30-minute tours including backstage access to wig rooms, dressing rooms, orchestra pit and more!

FESTIVALS, FAIRS & FESTIVITIES

● Thursdays, 6:30-9:00: Native Canadian Centre of Toronto/Culture Days. Big Drum Social. Drumming, food and friendship. Every Thursday evening. 16 Spadina Rd. 416-964-9087 Free.

● Sep 4-14, various times: Cabbagetown BIA. 38th Annual Cabbagetown Festival of the Arts. Live music Sep 8 and 7, with over 30 bands and artists, food vendors, theatre, busking and more. Events free. For full programming see www.oldcabbagetown.com.


● Sep 11-14, various times: Supercrawl. Festival along James St. in Hamilton promoting arts and culture in the city. Events include Hamilton Children’s Choir performing selections from its recent Korean tour; Hamilton Philharmonic Orchestra with Thought Beneath Film (September 13 at 8:15). For complete events schedule, see www.supercrawl.ca.

● Sep 25 to Oct 5, various: Small World Music Festival. Various concerts and events around the city highlighting music from Serbia, Trinidad, Iran, Germany, Pakistan and more. For individual concert listings, see listings Section A. www.smallworldmusic.com.

RCCO Toronto

USED MUSIC SALE

Very fine copies of mostly piano and organ music from retired organists and pianists.

Proceeds of music sold go towards programming and events sponsored by the Royal Canadian College of Organists in Toronto.

Sept. 27, 10 am – 3 pm
St. Andrew’s United Church
117 Bloor St. E.
289-314-5600  rcco.ca

Kerry Stratton,
Conductor and Music Director

AUDITION NOTICE

Hansel & Gretel - A Fairy Tale Opera
by Engelbert Humperdinck

This fully-staged, paid non-equity showcase sung in English with orchestra will be performed January 31 and February 01, 2015, produced by Toronto Concert Orchestra.

Rehearsals: week of Jan 26-30 2015

AUDITIONS (paid principal roles only) in Toronto:
September 28, 29, 30, 2014 • Deadline: September 24, 2014

Casting:

Peter (a broom-maker) baritone
Gertrud (his wife) mezzo-soprano
Hänsel (their son) mezzo-soprano
Gretel (their daughter) soprano
The Gingerbread Witch mezzo-soprano
Sandman the Sleep Fairy soprano
Dewman the Dew Fairy soprano

Contact for auditions: wojciech.okulicz@gmail.com info: http://hanselandgretel.artspolonia.com
www.torontocoportunctorchestra.com
The John Laing Singers (Hamilton) are looking for additional voices who share our musical passion. We seek experienced choral singers who will enjoy the challenge of our diverse repertoire.

Rehearsals are Monday evenings at St. Matthew-on-the-Plains Anglican Church.

To inquire about an audition please contact the Artistic Director, Dr. Roger Bergs at director@johnlaingsingers.com.

ETOBICOKE CENTENNIAL CHOIR SINGERS WELCOME!

The Etobicoke Centennial Choir is an auditioned SATB community choir that has been celebrating the joy of choral music for 48 years. We are currently seeking new choristers in all sections for our 2014-15 season.

Interested singers are invited to attend an Open Rehearsal on Tuesday, Sept. 9, 2014 from 7:15-10 p.m.

Location: Humber Valley United Church, 76 Anglesey Blvd, Etobicoke

Contact info@etobicokecentennialchoir.ca or call 416-433-5495 for further information.

D. The ETCeteras awareness, accessibility, participation and engagement of Canadians in the arts and cultural life of their communities. Selected list-ings mentioned here, with full information at culturedays.ca.

- Sep 27, 2014: 12:00-4:30 City of Toronto His- toric Museums Early Music at Montgomery’s Inn. Mini-concerts by Toronto-based artists, including Bus Roach and Harmonie. Historic instruments being played; recordings, early music books and publications on sale at Mont-gomery’s Inn, 4709 Dundas St. W. (at Isling- ton) 416-394-8113. Admission is FREE as part of Culture Days.

LECTURES, SALONS, SYMPOSIA

- Sep 8, 7:00: Toronto New Music Alli ance. New Music 101: Toy Piano Composers and the Bicycle Opera Project. Explore con-temporary opera and the everyday as these two groups combine to share DIY opera in Toronto. Hosted by The WholeNote’s David Perlman. Hinton Learning Theatre, Toronto Reference Library, 789 Yonge St. 416-961-6601 x207. Free.

- Sep 9 to Oct 14, 1:00-3:00pm: Royal Con-servatory. Opera in the City. A 6-week course. University of Toronto Professor Emeritus Eric Dornlief previews the operas that will be staged this fall by the Canadian Opera Company and Opera Atelier. Royal Conser-vatory, 273 Bloor St. W. 416-408-2325, $295. rcmusic.ca/MusicAppreciation.


- Sep 18 to Oct 16, 1:00-3:00pm: Royal Con-servatory. Beethoven’s Piano Concertos. A 5-week course. Rick Phillips illuminates five works that forever changed the future of the piano concerto. Royal Conserv-atory, 273 Bloor St. W. 416-408-2825, $250. rcmusic.ca/MusicAppreciation.

- Sep 15, 1:00: Soundstreams Salon 21. The Four Seasons. Special guests explore four interpretations of Four Seasons including jazz, string quartet and complete remixes. Gardiner Museum, 111 Queen’s Park. 416-504-1222. Free, PWYC reserved seating.

- Sep 20, 11:00am: SweetWater Music Fes-tival. The SweetWater Lecture. Cellist Chris-topher Costanza, a founding members of the internationally acclaimed St. Lawrence String Quartet, will give a lecture on J.S. Bach’s Cello Suites. St. Andrew’s Church, Owen Sound. 519-371-2833. Free.


- Sep 20, 8:00: Small World Music Festival. Salon: Zakir Hussein in Conversation. Stor-ies, discussion and Q&A with renowned tabla master. Ticket price includes a seat at the concert on Oct 1 at Markham Theatre. Small World Music Centre, 180 Shaw St. $100. www.smallworldmusic.com.


- Oct 7, 21:00: Arraymusic/Evergreen Club Contemporary Gamelan. Array/Ever-green Community Gamelan Meetup #1. Come together to play on Indonesian instruments as well as various other percussion instruments. All levels welcome. Array Space, 2nd Floor, 155 Walnut Ave. 416-532-3019. $10.


- Oct 27, 12:00-8:00: Royal Conservatory/ Culture Days. Koerner Hall Free for All. Per-formers of all ages and backgrounds will have 5 minutes to showcase their talent. 237 Bloor St. W. 416-408-2825. Free.

SPOKEN WORD, PERFORMANCE ART

- Sep 13 to Oct 5, Tue–Sat 8:00; Sun 2:30: Buddies in Bad Times Theatre. Freda and Jem’s Best of the Week. Narrative about queer family life by Lois Fine. Diane Flacks, Kathryn Haggis, Sadie Epstein-Fine and Stephen Joffe. Judith Thompson, director; Lor-raine Segato, live music. 12 Alexander St. 416-975-8350, $37; $20-$25(before Sep 12).

WORKSHOPS


- Sep 5, 8:00: Collective of Black Artists. Summer Series Dance Class at Daniels Spectr um. Family friendly free outdoors Cuban dance class in the MDC Partners Courtyard. Daniels Spectrum, 585 Dundas St. E. For info, contact: info@obainc.com.

- Sep 12, 7:30: CAMMAC Recorder Players’ Society. Renaissance and Baroque Workshops for recorders and other early instruments. Refreshments included. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1855, $15; free(members).

- Sep 27, 2:00: ArrayMusic/Culture Days. Culture Days Free Percussion Workshop at Array. Improvisations and percussion exer-cises on a variety of instruments, led by Array’s director Rick Sacks. The session will be recorded; bring storage devices or receive a free CD. Array Space, 2nd Floor, 155 Walnut Ave. 416-532-3019. Free.


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THE WHOLENOTE.COM
Opening Night at Seicho-No-Ie

TIM DAWSON

I am sitting in a beautiful, sunlit space with a sloping wooden ceiling, ready to experience the first of six AMAZING cello concerts. I know, I know ... I’m a bass player for God’s sake and not only am I looking forward to this concert but, together with TSO cellist Winona Zelenka I organized the whole series. How did this happen?

Start with a stunning acoustic, and a gorgeous building in a part of town where you might not expect to hear classical music. I first discovered Seicho-No-Ie through a friend. I’m a bassist in the Toronto Symphony Orchestra and have been organizing concerts for as long as I can remember.

In my experience, when musicians see a place like this they immediately think concerts! After our first visit to Seicho-No-Ie (a Japanese non-denominational centre for worship) my wife Kim and I invited Etsuko Kimura (assistant concertmaster at the TSO) to try her violin in this venue.

Up until this point there had never been a concert in the building, a fact that we found rather exciting. Etsuko fell in love with the sound and, on the spot, we came up with the idea for a six-concert series with six violinists, six one-hour concerts and each one featuring one of J.S. Bach’s solo sonatas or partitas. Presto! It happened. That was last year. The series was a success; we were able to raise money for the church, pay the artists and bring fine music to the neighbourhood.

So how do you follow that? Well, Bach did compose six suites for solo cello, too. TSO assistant principal cellist Winona Zelenka had attended one of the violin concerts (TSO concertmaster Jonathan Crow) and was blown away by the sound. When I mentioned a cello series she jumped at the chance and together we have assembled a lineup of six of the finest cellists you will find anywhere. Our country is well represented with players coming from Toronto, Vancouver and Montreal. Everyone loves the cello - this is a chance to get up close and personal with six terrific players, hear varied repertoire including all the Bach suites and explore a new concert space ... What more could you ask for? So join me October 26, as I sit back and enjoy the fruits of our labours.

The players:
Joe Johnson, October 26, Suite No.1
Elinor Frey, November 16, Suite No.6
Ariel Barnes, January 11, Suite No.4
Winona Zelenka, February 1, Suite No.2
Rachel Mercer, March 8, Suite No.3
Brian Manker, May 3, Suite No.5

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September 1, 2014 – October 7, 2014 | 59
Dis-Concerting Stuff

DAVID PERLMAN

Those of you who read me know I like to feign rage from time to time about certain concert behaviours that I think mess up the show for other patrons. Pet among my peeves over the years are: The Walking Ovationists, The Pre-Mature Ejaculators and the Deci-belligerent Shushers.

The Walking Ovationists are of course those who leap to their feet the instant the performance is over and then with varying degrees of subtlety start a side-long sidle for the exits (toes of their row-mates be damned).

The Pre-Mature Ejaculators are the ones with such a desperate need to prove they knew the piece was over (and that it was great for them) by bellowing BRAVO! into the first micro-second of God-given silence that should be the true ending of any piece of music.

The Deci-belligerent Shushers are the self-appointed guardians of the classical concert-hall’s code of silence, hissing their hatred at even the minutest muttered transgression (while somehow realizing that their shushes rip the listening envelope to shreds more completely than any other utterance could).

Oh, I could go on and on and on! Swarming like jackals around these three are the Mid-Movement Crinkly Candy Unwrappers; the Why-The-Hell-Are-You-Here-If-You’re-That-Sick Coughers; the Balcony Texters, the Baleful Glarers … You get the picture.

But there is one group you have NEVER heard me rail at in these pages: namely the people who know so little about the “rules” of concert hall behaviour that they applaud in the wrong places.

and here is a story that illustrates perfectly why.

It was a performance of the Toronto Symphony Orchestra back in the spring (early May), with an audience that seemed less well-trained than usual, right from the start, and proved it a few times in the first half. Peter Oundjian was conducting, and the work after intermission was to be Tchaikovsky’s Symphony No.6 “The Pathétique.” At the start of the second half, as he is affably wont to do, the Maestro stepped forward, like any good Maître D’, to chat for a moment with the guests in his house about what was on the menu.

I won’t try to replicate his words. But the gist of it went something like this: that this possibly greatest of all Tchaikovsky’s symphonies was typical in some way – four clearly defined separate movements – but that it was also atypical in some other interesting ways. Among them was that it didn’t follow the expected roadmap. Instead of the four movements following a pattern that goes fast, slower, fast-ish, fastest, Tchaikovsky’s Sixth hits its peak of fast and loud in the third

continues on page 62
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movement – so much so that as an audience it’s impossible not to want to applaud. “So in fact,” Oundjian said to the house guests, “if you feel like applauding at that point go right ahead, because that is what Tchaikovsky’s own audience would have done.”

This rule, he explained, of not applauding until the piece is over, didn’t really take hold until a decade after Tchaikovsky wrote this absolutely wonderful work. “In fact,” Oundjian said, “applaud whenever you feel like it – we won’t mind.”

What followed was completely memorable. There was a sprinkling of quiet applause after the first movement (and no one glared at anyone else). It was quiet-ish after the second. But after the third movement, even concertgoers who would normally have sat on their hands joined the general clapping. Somehow it was as if we all knew that as much as anything we were rooting for a composer trying with every fibre of his being to give us a happy ending that was never in the cards.

And after the terrible, wonderful final movement … there was silence. A precious five to eight seconds of pure silence with a conductor literally and metaphorically holding the silence up there for us all to see and feel, in the palm of his upturned hand.

No one bellowed bravissimo; not one person leapt to their feet.

Until, precious silent seconds later, Oundjian lowered his hand and let the moment go. The audience rose to our feet to accord a special performance the concerted response it warranted for the universal feel, in the palm of his upturned hand.

So, what can be taken (usefully) away from this? Well, three things, I think.

First, presenters have an opportunity in welcoming new audiences, to decide anew for themselves what the do’s and don’ts of their particular house should be.

Second, these house rules should be cheerfully and confidently expressed at the outset of each and every event. (It is not enough to put asterisks in programs to indicate where silence is demanded.)

Third, conductors and performers have the power themselves to command the duration of the silences around and within the works they are performing, as actively as they command the notes of music between those silences.

So, what do you think? I would love to hear what you all, performers and presenters and audience members alike are doing, or want to say, about all this.

David Perlman can be reached at publisher@thewholenote.com.
How I Met My Teacher: A Retrospective

Compiled by Simone Desilets

Looking back through 20 years of WholeNote archives I was struck by some of the lovely relationships reflected in the series called How I Met My Teacher (2004-2007) and the many anecdotes about student-teacher relationships which found their way into other features and columns over the years. This treasury of priceless memories illuminates some important fundamentals – a sampling of these follows.

The WholeNote invites students and teachers to share more of this wealth with fellow WholeNote readers.

Please send your comments or story ideas to education@thewholenote.com.

Felix Deak on Mary Starr
I remember her as a towering old woman with white hair and a huge gentle smile. She always wore long flowing skirts or dresses and I wanted her to be my grandmother. And through being her student, for ten years, from the age of two and a half, she did feel like family. She was soft-spoken and kind and patient and she made lessons really fun.

Tim Alberts on teaching high school music
No matter how much you really love music, you have to make sure that you really like kids. There are lots of great musicians who should NOT be teachers. Kindness has to be a big part of teaching. As importantly, be involved in collaborative music outside of the classroom. As a teacher you’re modelling it. If you’re not having fun your students won’t either. One student who went into architecture came back and said that what he learned about the connectedness of things in music had given him a head start. Music reflects things going on in society. The principles of classicism and romanticism in music apply equally to architecture.

Nadina Mackie Jackson on Christopher Millard
Christopher is the person I think of when anyone asks about my first teacher. If he had time after our lessons at the University he’d...
drive me home, stopping to buy me a big bowl of borscht on the way. When I tried to repay him he’d laugh and say, “just make sure you take your own students out to lunch when you grow up.” I admired everything about him, his gorgeous sound and inventive musicality, his energy and kindness.

Brenton Chan on Karl Toews
One summer when I wasn’t practising every day or catching concepts as fast as usual Karl thought that I should go to “cello boot camp.” I lived with Karl and his wife for almost a week. I got up at 8:30 and practised alone until about 12:30. He practised too. I’d go to his room for a little help then back to my room to try it out myself. Lessons were after lunch or before supper. Then I did whatever he did: swimming at the river with his dog, chores, going to the beach, listening to music or more practising. Before lights out we would watch a movie about a composer or performer. It was great. I finally understood that a musician must work hard, every day.

Jacques Israelievitch on Josef Gingold
From my first lessons with Gingold it was obvious that music was the main focus, technique just being the means to an end. Musicianship, musicmaking and chamber music became my new life. Under Gingold’s guidance being “only a soloist” could no longer be my goal. For him it was all the same: orchestra parts, chamber music parts, solo parts, all got the same attention, enthusiasm and love. So even though I had been groomed to be a soloist, my new ambition was to become a well-rounded musician.

Erika Raum on Lorand Fenyves
He was demanding. We used to laugh about how the greatest compliment you could get was “much better” and a pat on the cheek. But it just made the very occasional “excellent” that much sweeter. He was the kind of teacher you refer to as “my teacher” your whole life. Lorand Fenyves is always with me because what I learned doesn’t really break down into different lessons and information. He is blended into who I am – musician, or no music. He was my teacher and I couldn’t have asked for a better one.

Matthew White on Jan Simons
He consistently communicated a healthy singing technique in conjunction with a life view that suggests that a career is only ever going to be part of a healthy life – this was extremely important for me. Music is too personal a thing for it to be completely separate from our psychologies. A good teacher is aware of how each person needs to be treated slightly differently in order to bring out their best. I feel lucky to have found a teacher who, aware of my particular skills and character, was able to bring out the best in me.

Adrienne Pieczonka on Mary Morrison
When I went to her at the age of 21 or 22 I didn’t really have a high register. She built my voice and gave me the top register that I needed. She instilled the need to act courageously to get out there and do what I wanted to do, not to be afraid, and at the same time enjoy it. She’s a tireless and dedicated worker who would always find time to fit you into her schedule. She is also completely down to earth and treats everyone equally whether they are beginner students or accomplished performers. Her love of contemporary music is probably Mary Morrison’s greatest contribution to vocal artistry in Canada.

For more information please contact:
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A DECADE of SEPTEMBERS
And what they’re doing next.
MJ BUELL

ROBERT AITKEN (flute) - at home in Toronto on the occasion of his 75th birthday.
“This September I’m off to New Zealand where I will give a recital, play a concert with a flute orchestra, present my lecture “Music as a Language” to the music faculty at Auckland University and give some masterclasses. I hope to find time to play a little golf and do some fishing while I’m there.”

CURTIS METCALF (euphonium)
“For the month of September I’ll be in Nunavut teaching guitar to students whose first language is Inuktitut. It is marvellous to know that music is truly the universal language.”

GUIDO BASSO (flugelhorn, trumpet)
- practising and recovering from knee surgery. “I can’t wait for the pain to cease. I should be back performing on October 18th at Koerner Hall with The Boss Brass paying tribute to the legendary late Rob McConnell and his wonderful music. I am a great fan of your magazine I would like to congratulate all the members of your crew for letting all of us, readers and performers, know where we can hear great music.”

RAY TIZZARD (trumpet) – heading for New York (as The National Ballet music administrator). “We’re performing Alice’s Adventures in Wonderland (Sept 9-14) at Lincoln Center. Then London, ON, where the Faculty of Music at my alma mater Western University is bestowing upon me a music alumni award. Ever-present – grant deadlines and planning for the Hannaford Street Silver Band’s 2014/15 season. Our first concert is awesome Bramwell Tovey on the podium featuring trumpet soloist Andrew McCandless.”

SUSIE NAPPER (viola da gamba) - writing from Brittany. “September’s child is pretty relaxed! A couple of Montreal concerts with Les Voix Humaines and Ensemble Caprice and then a week of preparation for a year-long series of lecture-concerts in Copenhagen at the Royal Academy during which the students will create 6 New Brandenburgs with recycled Bach! Off to Copenhagen followed by a week of traveling in Umbria, Italy ... could do worse!”

JEANNETTE LAJEUNESSE ZINGG (dancer, choreographer, co-artistic-director) “My September includes: choreographic workshops for Opera Atelier’s Alcina, opening October 23; leading sessions at Making of an Opera, our educational workshops for high school students; and working on our production of Lucio Silla for La Scala.”

JANE BUNNETT (flute, soprano sax) “I will be having a wonderful September finishing off my 3 and a half month tour with my amazing group – Maqueque! Dates in Boston at Schullers, Side Door in Connecticut, Lake George Jazz Festival, NY, Wichita, Denver, the Bluenote, New York City, and ending it all with a final concert and goodbye party for the girls this season on Sept 27 at Hugh’s Room”

RUFUS WAINWRIGHT (singer, composer) Sept 11-13: London, UK; Sept 16 Stavanger, Norway; Sept 18: Moscow, Russia; Oct 4: Coventry, UK. First Canadian stop is Vancouver, Dec 7, but Loudon Wainwright III. Rufus Wainwright’s dad, will be in Toronto to perform at Hugh’s Room Sept 7.

JAMES PARKER (piano) “I always loved school as a kid, because that’s where I’d see all my friends that I didn’t see in the summer. I still enjoy the rhythm of September, where my own kids go back to school and I see my friends, students and colleagues at University of Toronto.”

ANGELA HEWITT (piano)
Sept 7, Art of the Fugue, in Thun, Switzerland; Sept 15 Bach, Beethoven, Scarlatti and Albeniz in Wels, Austria; Sept 17 Art of the Fugue in Amsterdam, the Netherlands.
What I Did On My Summer Vacation

DAVID OLDS

It all began as I was registering for an online service and was asked the security question “Who is your favourite author?” I realized that the answer has not changed in about 35 years since I first read William Gaddis’ *The Recognitions* (I hope this admission will not leave me vulnerable to identity theft!) which led to a re-reading of his final work, *Agapē Agapē*. And there my story begins...

With Gaddis’ fixation on mechanical reproduction (specifically the invention of the player piano) and the ways technology changed the perception and availability of art in the 20th century, in particular the phenomenon of Glenn Gould and Gould’s wish to “eliminate the middleman and become [one with] the Steinway,” the stage was set for my wonderful summer’s journey.

It began with *The Loser*, Thomas Bernhard’s account of a fictional Glenn Gould’s studies in Salzburg with Vladimir Horowitz, and the devastating effects his presence (and his interpretation of the Goldberg Variations) had on two fellow students, the unnamed narrator and the character Wertheimer, who aban-doned promising solo careers and were ultimately destroyed by the contact (Wertheimer in fact a suicide). Evidently Gaddis was reading Bernhard toward the end of his life and it was there he found the premise of Gould wanting to become the piano.

It was about this time that I realized that a book which had arrived at *The WholeNote* a few months earlier and which I had browsed but put down as being too dry and academic, *The Musical Novel* by Emily Petermann (Camden House 978-1-57113-592-6), might provide some insights and inspiration after all.

I still found it hard going – with its use of such unfamiliar words as inter-, intra- and multi-medial, poiesis and palimpsestuous (as opposed to palimpsestic, she explains), all of which I was able to make out from their roots and context but which I notice set off some delight moments and revelations. Having now gone back to *The Musical Novel* to read Chapter 6 and the Conclusion has also furnished a number of explanations and clarifications, both about the novels in question and the structure of Bach’s masterpiece.

An example of the former is Cusk’s inclusion of a narrator-less chapter written entirely in dialogue without commentary (shades of Gaddis, although Cusk’s speakers are identified) which stuck in the craw of at least one reviewer as being non-sequitarian and annoying for its lack of context. Petermann points out that the chapter in question is parallel to Bach’s Variation XXVII in the structure of the book and is a literary representation of this “canon at the ninth,” which involves just two voices without the “commentary” of the bass line present in all of the other variations. So there is the context which the reviewer found lacking. Likewise Petermann explores the unique A-B structure of Variation XVI, the midpoint of Bach’s cycle, and relates it to several of the literary works, most notably the Josipovici. In an extension of the legend of the origin of another of Bach’s masterpieces, *The Musical Offering*, Josipovici recasts the story of Bach’s musical meeting with Frederick the Great to be Goldberg’s – a writer rather than a harpsichordist in this novel – literary joust with King George III and subsequent reworking of the King’s theme into “seven tiny tales” and a longer three-part cautionary story. Other insights abound...

Bach provided the title *Clavierübung* (keyboard study) consisting of an Aria with Diverse Variations for the Harpsichord with Two Manuals Composed for Music Lovers, to Refresh their Spirits. Johann Nikolaus Forkel, in the first biography of Bach written some six decades after the composer’s death, provided a background story from which the name we now associate with the work originated. Forkel tells us that Baron von Keiserling, an insomniac who employed a young harpsichord player named Goldberg to play him soothing and entertaining music at night from an adjoining room to help him sleep, or at least deal with his sleeplessness, commissioned Bach to write a set of suitable pieces for Goldberg to play. That story has long since been debunked, as listening to some of the more rambunctious variations might suggest, but the myth has continued to entice us for more than two centuries.

The recordings I revisited during this extensive immersion in the Goldberg Variations were of course Glenn Gould’s seminal 1955 and ultimate 1981 versions (in a 2002 three-CD commemorative package that includes an extended conversation between Gould and music critic Tim Page, SONY §3K 87703), plus Luc Beauséjour’s harpsichord rendition (Analekta fleur de lys FL 2 3132), Dmitri Sitkovetsky’s string trio arrangement with Sitkovetsky, Gérard Cause and Misha Maisky (Orfeo C 138 851 A, but you might choose a Canadian recording of the same arrangement with Jonathan Crow, Douglas McNabney and Matt Haimowitz on Oxingle Ox2014, reviewed by Terry Robbins in the March 2009 *WholeNote* and Bernard Labadie’s string orchestra version with Les Violons du Roy (Dorian xCD-9028A), each of which brings very different aspects of the work to light and all of which I would recommend without hesitation. As I would the literary titles mentioned above.

It was a new recording, Bach Goldberg Variations for Two Pianos, that drew my particular attention however. Evidently Joseph Rheinberger (1839–1901) felt that the original 1741 solo keyboard (two-manual harpsichord) work would provide enough material to keep two pianists busy and in 1883 made an arrangement for two pianos in which the liner notes tell us he “took substantial liberties with Bach’s original voicing, doubling melodies and fleshing out harmonies as he saw fit...[leaving] an unmistakably Romantic impression on the work.” Thirty years later Max Reger “smoothed out a few of the [remaining] rough edges” of Rheinberger’s adaptation and published the version recorded here in a wonderful performance by Nina Schumann and Luis Magalhães (TwoPianists Records TP109215). It is this “Romantic” version for...
two pianos that comes the closest to being something I would like to hear at the edge of sleep. If I ever have the luxury of going to bed next to a room furnished with two grand pianos and such accomplished performers as Schumann and Magalhães I would love to put the Keiserling premise to the test. Having spent July immersed in Bach's music, I spent August exploring the first half of Petermann's treatise, devoted to the Jazz Novel, a genre with which I am mostly unfamiliar. As a matter of fact Michael Ondaatje's Coming Through Slaughter is the only book covered that I had read, and Toni Morrison the only other author mentioned I had previously heard of. It turned out to be quite a challenge to track down many of the books discussed, but I am pleased to say that, after a mostly unfruitful search at the Toronto Public Library, with the aid of Toronto's (few remaining) used book sellers and the Internet I have been able to find books by all of the authors discussed (including Xam Wilson Cartier, Christian Gailly, Jack Fuller, Stanley Crouch and Albert Murray). This too has been a very satisfying journey.

You might think that after all those Goldberg Variations I would have had enough of Bach for a while, but perhaps I am like those animals who, even when choices abound, continue eating a single food type until its source is depleted before moving on to something else (not that one could ever exhaust the available wealth of Bach recordings). For a change of pace I found that a new recording of Bach Cantatas entitled Recreation for the Soul featuring the Magdalena Consort (Channel Classics CCS SA 35214) did indeed provide a refreshing respite. I must confess that I am not well versed in Bach's many cantatas – some 209 have survived – although I am of course familiar with some of the more famous arias. Listening to this new recording, which features stellar soloists Peter Harvey (bass and direction), Elin Manahan Thomas (soprano), Daniel Taylor (alto) and James Gilchrist (tenor) in one-voice-per-part arrangements, I was pleasantly surprised to find that the beloved melody I know as Jesu, Joy of Man's Desiring appears not once but twice in the cantata Herz und Mund und Tat und Leben (Heart and mouth and deed and life) BWV147, as the final chorale of Part One Wohl mir, dass ich Jesum habe (What joy for me that I have Jesus), and as the grand finale of the work, Jesus bleibet meine Freude (Jesus remains my joy). The other "musical offerings" on this marvelous disc are Jesu, der du Meine Seele (Jesus, by whom my soul) BWV78 and Nach dir, Herr, Verban det Mich (Lord, I long for you) BWV150, both rich in Bach's trademark melodies and counterpoint, heard here in a clarity not always found in full choral presentations. Highly recommended. Hoping to wean myself gently off the Bach overdose and realizing that no one writing for solo cello would be able to avoid at least some influence of the master, I decided to check out Lady in the East, Solo Cello Suites 1–4 by BC composer Stephen Brown, featuring Hannah Addario-Berry (stephen-brown.ca). The opening notes of Takakkaw Falls, Suite No.1 confirmed my suspicion regarding echoes of Bach, but almost immediately the contemplative Air established its own independent voice and the following Strathspey & Reel and Slow Waltz, although based on dance patterns like a Baroque suite, were obviously drawing inspiration from different cultural sources – Canadian folk songs and fiddle tunes. It is not until halfway through the final Jig that we once again find a nod to Bach in a stately middle passage before a return to the playful fiddle tune of the opening.

I find it interesting to note that the suite was originally composed for solo flute. In my correspondence with Hans de Groot about the disc of Francis Colpron’s transcriptions for recorder reviewed elsewhere in these pages I mentioned that one of my favourite versions of the Bach cello suites was Marion Verbruggen’s performance on the recorder. I’m pleased to note that the process of translation can also work the other way around, from flute to cello.

The disc includes two other suites (evidently Brown has composed six in all, so far), Fire, which is influenced by the classic rock of Hendrix, Procol Harum, Cream and the like, adapted very effectively and idiomatically for solo cello, with a contrasting slow Recitative and Aria movement again reminiscent of Bach, and There Was a Lady in the East in which Brown returns to folksongs and fiddle tunes. As an amateur cellist I am pleased to note that the sheet music for these works is available from the Canadian Music Centre (musiccentre.ca). I availed myself of the CMC’s purchase-and-print-it-yourself service and have enjoyed the challenge of working on the first suite in the past few weeks. My final selection this month does not show any noticeable influence of J.S. Bach, but does feature solo cello with German-Japanese Danjulo Ishizaka accompanied by pianist Shai Wosner. Grieg, Janáček, Kodály (Onyx 4120) features three relatively obscure, or at least rarely recorded, works for cello and piano – Janáček's dark and lyrical Pohádka (Fairy Tale) and his brief, dramatic Presto, whose origin is unclear but which may have been meant originally as a movement of the fairy tale suite, and Grieg’s Cello Sonata in A minor, Op.36. Ishizaka’s committed performance of the Grieg and Janáček works makes me wonder why they aren’t more often played. After all, these are mature works by respected composers who did not publish music in the way of chamber music – in the case of Grieg two violin sonatas and a string quartet and Janáček just a smattering of works for violin and piano, two string quartets and a woodwind sextet. That alone would make this recording important, but for me it is the centrepiece of the disc, a staple of the modern repertoire, Kodály’s Solo Cello Sonata Op.8 which is most worthy of note.

Presented in a context of “folkloric” works in the liner essay by Ishizaka, I find it hard to make that connection. Of course Kodály worked with Bartók in the early years of the 20th century collecting and transcribing literally thousands of folk songs from Hungary and surrounding lands, and this experience had a lasting influence on both composers and their music. But frankly I don’t hear it here. From the abrasive opening through a contemplative middle movement and on to its driving finale, this extended work from 1915 is a thoroughly modern, uncompromising tour de force which extends the cello’s sonic possibilities with its re-tuned and simultaneously plucked and bowed strings. Ishizaka’s performance brings out all this and more. It’s a welcome addition to the discography.

I mentioned above that I imagined that all composers writing for solo cello would be influenced by Bach’s solo suites. I find myself unable to find these influences in Kodály however, although I have come up with an explanation. It was Pablo Casals who first brought widespread attention to the Bach suites, having stumbled upon the score in 1890 at the age of 13. He then proceeded to spend several decades working on the suites and developing them as the performance showpieces we know today. Before that time it seems they were regarded as mere finger exercises, learning pieces not fit for the concert hall. Although Casals did record four of the six movements of the C Major Suite in 1915, the year Kodály composed his Sonata, it would be two more decades before he made his seminal recordings of the entire cycle. I think it may well be that Kodály was not aware of the Bach Suites when he composed his masterwork. If this is indeed the case, it is an even more remarkable achievement.

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David Olds, DISCoveries Editor discoveries@thewholenote.com
Scottish mezzo Karen Cargill, trained in Glasgow, Toronto (with Patricia Kern) and London, is in the early stages of a burgeoning career. This recording marks her debut recital on the Glasgow-based Linn record label. The disc offers a comparatively rare opportunity to hear the Fünf Lieder by Alma Mahler (1879-1964) published in 1910, along with two major song cycles by her husband Gustav. The young Alma Schindler, Mahler’s fetching 22-year-old composition student and sometime lover of Alexander Zemlinsky when the two first met, was persuaded to abandon her creative pursuits before agreeing to marry the first of her many husbands in 1902, though at the end of his life (1860-1911) a repentant and cuckolded Gustav arranged to have her songs published by Universal Edition. Zemlinsky’s influence looms large in these eroticly chromatic and assuredly accomplished Lieder which are given highly sympathetic readings here. The set is followed by Gustav Mahler’s Fünf Rückert Lieder and the four-movement Lieder eines fahrenden Gesellen, closing with a passionate rendition of the Urlicht movement from his Second Symphony. Cargill is blessed with an enormous and opulent voice which in full flight can reach operatic rapture of watching a Count, but adds a lot of interest to the character and his voice is excellent. In his Wiener Staatsoper premiere, Christoph Eschenbach is in masterly control and gets able support from his virtuoso musicians. Special credit is due to the young violinists in the opening very difficult string sextet and to the wonderful horns in the famous “Moonlight Intermezzo.”

Director Marco Arturo Mareselli’s concept is surprisingly grandiose for this intimate, chamber-like opera, but the resplendent sets of a Rococo palace in vibrant, opulent colours of blue and silver, translucent furnishings and abundance of mirrors never cease to delight the eye. All the foregoing notwithstanding it is the underlying abundance of talent, good taste, charm and Viennese gemütlichkeit which carry the day and the birthday boy, Maestro Strauss, the big winner.

This is a revelation for those wishing to learn more about the female contemporaries of Fauré, Duparc, Debussy and Poulenc. Ten women composers of the 19th and 20th centuries are represented on this recording: some we’ve been introduced to before (Viardot, Chaminade, L. & N. Boulanger, Beach) and others quite unfamiliar (Holmès, Canal, Karveno, Landry). While perusing sheet music on Rue de Rome in Paris in 2007, soprano Hélène Guilmette, found some excellent works by Mel (Mélanie) Bonis, one of those who used a pseudonym to get by in the male-dominated world of music publishing. Her story is one of talent long-hidden; a marriage arranged by her parents to a man 25 years her senior left little space to pursue her art. Only later, when reunited with a long-lost love, a singer, did she receive the encouragement she needed. Guilmette’s raison d’être for this collection is “making these works better known and honouring their memory.” Fin-de-siècle Paris is brought to life in these impressionistic songs by Guilmette’s shimmering voice and long-time coach, collaborator and accompanist Martin Dubé’s pianistic finesse. A few interesting later works are included as well, such as cabaret actress/singer/composer Wally Karveno’s La robe de lune (1954) and Quebec-born Jeanne Landry’s Émérance (1996).

Remembering Alfred Deller
James Bowman; Robin Blaze; John Turner;
The countertenor Alfred Deller was born in 1912 and I wonder if this CD had been intended to mark his centenary. No matter, the disc is as welcome as it would have been two years ago. An obvious way of remembering Deller would have been to reissue some of his recordings but the producers of the CD have hit on something much more imaginative. The recording commemorates not only Deller himself but two others who were central to the revival of early music in the 1940s and 50s: Michael Tippett and Walter Bergmann. It was Tippett who discovered Deller in the choir stalls of Canterbury Cathedral and who launched him in his solo career at Morley College. Bergmann had been a lawyer in Germany but was forced to flee to England, where he started a new career as a music editor, harpsichordist and composer. The CD, which features two fine countertenors, James Bowman and Robin Blaze with recorder players John Turner and Laura Robinson, includes John Blow’s Ode on the Death of Mr. Henry Purcell (which Deller himself performed and recorded) and also several works dedicated to Deller: Bergmann’s haunting Pastoreale for countertenor and recorder (1946) and the Three Songs for countertenor and guitar (1973). It also contains Peter Racine Fricker’s Elegy, a work given its first performance by Deller.

The recorder pieces (solo Inventions by Tippett and trio sonatas by Handel and William Williams) are less obviously related to the work of Deller but they serve to remind us that his emergence was part of the rediscovery of early music.

Hans de Groot

Six Transcriptions
Francis Colpron
ATMA ACD2 2677

None of the works on this CD were written for the recorder but, as Francis Colpron points out, in the 18th century composers did not always prescribe the instruments on which their work should be performed. Consequently the works by Telemann, Marais, Bach and Tartini sound perfectly idiomatic. It is true that this music often needs to be transcribed. The A minor solo sonata by Bach, for instance, has long been appropriated by recorder players. But the baroque transverse flute went down to D and the alto recorder goes no lower than F. Consequently recorder players have to perform it in C minor which makes parts of the work very high and technically difficult. Needless to say, the high notes provide no problem for Colpron.

One work on this CD stands out as different, the Caprice No.24 for solo violin by Paganini. The composer would never have imagined a performance of this work on the recorder as by 1820 (when it was first published) the recorder was seen as totally obsolete. Yet the transcription works: Colpron aptly sees it as a “translation” and he cites Liszt’s piano transcriptions of the Beethoven symphonies as an analogue.

Colpron is brilliant throughout. I have often admired his playing and I had the pleasure of being coached by him in a recorder consort last July. One thing I discovered then is that his Dutch is impeccable and he will understand what I mean when I say that this recording is “uitsstekend.”

Hans de Groot

Handel – “Great” Suites
Richard Egarr
Harmonia Mundi HMU 907581.82

Handel – The Eight Great Suites
Danny Driver
Hyperion CDA68041/2

Harpischord or piano for Handel? Two CD collections have simultaneously been released, continuing to ask the question. Pianist Danny Driver opens the account for Hyperion, his prelude (described in the sleeve notes as “ruminative”) being a thoughtful, cautious approach before the allemande, courante and gigue, not so far removed from their rural roots. Harpsichordist Richard Egarr is more cautious in his courante before an excited gigue. At this early point, it is difficult to judge which instrument is the more suited.

Suite 2 starts with a restful adagio followed by a highly spirited allegro, demanding for both pianist and harpsichordist. Driver’s interpretation would have communicated to an 18th-century harpsichord audience exactly what the piano still demands of its players three centuries on. The second adagio and allegro: fugue are a relaxing contrast. Egarr tackles with enthusiasm the first allegro which must be a highlight of the baroque repertoire.

And so to the contemplative Suite 3 and its air with five gentle variations. This is the chance to take a breath and compare instruments. While much of early music was not scored for any particular instrument, one does wonder why a piano is selected; the harpsichord is not deficient in any way as Egarr’s glorious presto testifies. It may be the case that harpsichords were not available in previous decades: the piano was ready to stand in and this practice has never ceased.

Suite 4 begins with another allegro: fugue which is almost a cliché of baroque keyboard playing. Its “hammer blows” are, in fact, more vigorously interpreted by Driver’s piano playing. Egarr’s harpsichord is played with passion but it is still overshadowed, a process repeated with the allemandes. There is a tenderness to both sarabandes and it is difficult to say which is the more sensitive.

Driver’s piano-playing gives a thoughtfulness to the Suite 5 prelude and allemande before its spirited courante. Egarr’s prelude and allemande are slower; perhaps that word ruminative applies to him this time round. And so to the air with five variations, the universally loved “Harmonious Blacksmith.” Driver is sensitive in his interpretation, Egarr more virtuosic and more effervescent in

Laura Robinson
Divine Art dda 25114

The Schulich School of Music at McGill University in Montreal is doing something right – the sheer number of successful, outstanding graduates eclipses any other Canadian hive of classical music. Not to give too much credit to the school (after all, Juilliard was involved too), Julie Boulianne is a born talent – a mezzo of rare beauty of voice, whose technique matured rapidly since her debut recording in 2006 (that album, with music by Berlioz, was nominated for a GRAMMY!). What a wonderful choice of material here – the music that was the soundtrack of the battle royal between the Royal Academy of Music and the Opera of the Nobility, between Handel and Porpora. Between 1733 and 1737, London audiences were treated to a tight contest of the two great composers, the best castrati of the period and extravagantly staged operas. To be sure, both parties went over the top, losing thousands of pounds – the Opera of the Nobility went bankrupt, the Royal Academy nearly so, but Handel’s Atalanta turned out to be the coup de grace and Porpora left London defeated. And we have been left with a treasure trove of music, none more revered to this day than “Ombra mai fu” from Handel’s Serse, delivered here by Boulianne with a rarely heard delicacy and tenderness. Clavecin en Concert provide equally beautiful accompaniment within a traditionally well-produced Analekta recording. Five out of five stars.

Robert Tomas

Handel & Porpora
Julie Boulianne; Clavecin en Concert; Luc Beaudouj
Analekta AN 2 8764

The Schulich School of Music at McGill University in Montreal is doing something right – the sheer number of successful, outstanding graduates eclipses any other Canadian hive of classical music. Not to give too much credit to the school (after all, Juilliard was involved too), Julie Boulianne is a born talent – a mezzo of rare beauty of voice, whose technique matured rapidly since her debut recording in 2006 (that album, with music by Berlioz, was nominated for a GRAMMY!). What a wonderful choice of material here – the music that was the soundtrack of the battle royal between the Royal Academy of Music and the Opera of the Nobility, between Handel and Porpora. Between 1733 and 1737, London audiences were treated to a tight contest of the two great composers, the best castrati of the period and extravagantly staged operas. To be sure, both parties went over the top, losing thousands of pounds – the Opera of the Nobility went bankrupt, the Royal Academy nearly so, but Handel’s Atalanta turned out to be the coup de grace and Porpora left London defeated. And we have been left with a treasure trove of music, none more revered to this day than “Ombra mai fu” from Handel’s Serse, delivered here by Boulianne with a rarely heard delicacy and tenderness. Clavecin en Concert provide equally beautiful accompaniment within a traditionally well-produced Analekta recording. Five out of five stars.
his playing.

“The Harmonious Blacksmith” is a hard act to follow. Both Driver’s and Egarr’s renditions of the Suite 6 gigue are dashing, in contrast with the largo in the same suite. It is easy to say that the remaining suites comprise the dance-based movements already discussed, but Suite 7 concludes with a passacaille: chaconne. With Egarr’s combination of strident and exuberant playing, perhaps this movement is the sole differentiation between piano and harpsichord.

And on a personal note, Driver’s sleeve notes refer to frescoed ceilings by Bellucci. They are still there in the local Church of St. Lawrence: this reviewer grew up a half mile from them.

Michael Schwartz

Strings Attached  TERRY ROBBINS

A fter two volumes of works for violin and piano James Ehnes reaches Volume 3 in his series of Béla Bartók’s Chamber Works for Violin with a CD featuring clarinetist Michael Collins, pianist Andrew Armstrong and violinist Amy Schwartz Moretti (Chandos CHAN 10820). Collins and Armstrong join Ehnes in an excellent performance of Contrasts, the work Bartók wrote for himself, Joseph Szögeti and Benny Goodman in 1938, and Armstrong accompanies Ehnes in the very brief Sonatina, a piano piece from 1915 heard here in a 1925 transcription (approved by Bartók) by André Gertler.

The bulk of the CD, though, is devoted to the 44 Duos for Two Violins from 1931. Bartók had been asked to transcribe some of his short piano pieces from 1915. The company is embarking on yet another project – the “Classical Piano Concerto” series, and this premiere release features three works by the Bohemian composer Jan Ladislav Dussek (1760–1812) performed by the renowned British pianist and conductor Howard Shelley who also leads the Ulster Orchestra.

Born in Časlav, Bohemia, Dussek was a truly international musician – one of the first – whose successful career as a performer, composer and teacher took him to the Netherlands, Paris, London and then back to his homeland before settling in post-revolutionary Paris.

The opening concerto on the disc, Op.1, No.3, written before 1783, is a model
of classicism. In only two movements, the music bears more than a trace of galanterie, not dissimilar in style to Haydn’s divertimenti from roughly the same period. Shelley’s playing is elegant and precise, perfectly capturing the subtle nuances of the score. The concertos in C, Op.29 (c.1795) and in E flat, Op.70 (1810) are written on a much grander scale. In keeping with the early Romantic spirit of the music, the Ulster Orchestra’s warmly romantic sound is a fine complement to Shelley’s sensitive and skilful performance.

These concertos are a splendid introduction to a series which I hope will prove to be as all-encompassing as the first – and brave to Howard Shelley and the Ulster Orchestra for taking the lead in such a masterful way.

Richard Haskell

Paganini – 24 Capricci
Marina Piccinini
Avie AV2284

In his liner notes for this two-CD set of Paganini’s Capricci transcribed for flute by the performer, Julian Haycock writes: “In [Paganini’s] virtuoso hands, music of unprecedented technical complexity was dispatched with a cool nonchalance that betrayed little of the effort behind its execution.”

Yes, the name Paganini is synonymous with virtuosity, no end of which Piccinini brings – incredibly fast double tonguing in No.5, brilliant triple tonguing in No.13, admirable articulation throughout, but particularly in Nos.15 and 16, fluidity and even finger movement, used to great effect in Nos.17 and 24, the striking use of harmonics in No.18 and the ability throughout to bring out a melody in the low register and accompany it or comment on it with a soft sweet sound in the high.

All of the above, however, are mere technical foundation for the artistry which makes these studies so much more than just fodder for developing chops. The music appears nonchalant, as in the always tasteful, relaxed and never sentimental execution of the ubiquitous ornamentation in a way that reveals unexpected depths of feeling, in the exquisite control of dynamics and the expressive power that control brings.

In the liner notes Piccinini refers to the Capricci as “inspired miniatures of extraordinary ... intensity,” going on to say that she was struck by their expressive range and by “Paganini’s mystic, dark side and ... haunting, introspective, tender vulnerability.” In this recording she has succeeded in transmitting this vision of the Capricci. All in all, it is an enormous accomplishment ... bravissimo!

Allan Pulker

Beethoven – Piano Concertos 3 & 4
Maria João Pires; Swedish RSO; Daniel Harding

Certainly there is no paucity of fine recorded performances of these two concertos. However here we have an outstanding newcomer that, for these ears, sweeps the field. Over the past four decades, Pires has established herself as a consummate and refined Mozart interpreter, demonstrating a profound musical approach with playing that is articulate and sensitive. Applied to her Beethoven these qualities illuminate in a pure classical Mozartian perspective, particularly in the Third Concerto. In the Fourth the romantic Beethoven breaks out of the Mozartian boundaries. Pires plays throughout with exceptional taste; it is as if she were “talking” the music to us. The results are so persuasive that I found myself re-hearing and re-hearing the two performances and wondering if I would want to listen to any other recording of this repertoire.

Another of the joys of listening to these recordings is the complete accord throughout between conductor and soloist. It is a hand-in-glove partnership. The style and balances of the orchestra are very much in the manner of the Deutsche Kammerphilharmonie, Bremen of which Harding was the conductor from 1999 to 2003. The performances are well served by the splendid production values.

Bruce Surtees

Mozart & Brahms – Clarinet Quintets
Anthony McGill; Pacifica Quartet
Cedille CDR 90000 147

Mozart and Brahms, more or less a century apart, wrote quintets for clarinet and string quartet during their most mature creative period. While liner notes for this latest recording draw interesting parallels between them, the pieces are quite distinct. More interesting than similarities is that both works sprang from the composers’ admiration and affection for particular clarinetists. It is left to the contemporary performer to step into the shoes of Anton Stadler (Mozart) and Richard Muhlfeld (Brahms), to represent an aesthetic span of a century in the manner of one’s performance.

A greater challenge still is making the pieces sound new. Mozart’s K581 is perhaps too well-known for that. McGill and company keep tempi brisk, eschew vibrato, remain in tune; they even affect a Viennese waltz in the second trio. The clarinet tone is clear and yet warm: crystal velvet. The string playing is assured, all gut strings and clear understatement. It is nice to hear a different cadenza in the finale, uttered with flair. Still, I’m left feeling that what we have here is another fine rendition of a treasured yet worn part of the repertoire, even as I admire the heck out of the musicianship.

Brahms’ longer and darker work is more daunting for performer and listener alike. In Steppenwolf Hermann Hesse imagines an encounter with these composers in the afterlife: Brahms is a Jacob Marley figure (burdened by notes instead of chains); Mozart is the perfect Buddha, free of overstatement. Never mind! The opening of Op.115 is such a tremendous joy to hear in all its melancholic beauty, I forgive the composer his excesses. What a totally ravishing performance is given on this disc. Bittersweet romance blooms. The pacing is vital and flexible. Inner voices sing, hemiolas rock. The finale leads to ineluctable tragedy, beautifully. McGill opts for restraint for too much of the rhapsodic section of the adagio, but on the whole he and the quartet remain true to Brahms’ passionate expression. Buy this recording.

Max Christie

Schubert – The Late Piano Sonatas
Paul Lewis
Harmonia Mundi HMC 902165.66

For explicable reasons I have a special affinity for Schubert’s piano works, including the Impromptus, the Moments Musicaux and others, but especially the sonatas. Particularly the final three which were all composed in 1828, the year following his visit to the dying Beethoven. Schubert himself was deathly ill but in his last months he also managed to complete the C Major Symphony, the song cycle Schwanengesang and give a concert on the anniversary of the death of Beethoven. He died on November 19, 1828 aged 31 and was buried, as he had wished, very close to Beethoven in Währing. In the 1860s both bodies were disinterred and taken to Vienna where they lie, side by side in the Central Cemetery.

Lewis is a front-rank interpreter of Beethoven as his recordings of the five concertos and the complete piano sonatas will attest, but his realisations of Schubert are no less commanding. He recorded the D784 and D958 in 2013 and the last two in 2002. Lewis does far more than give us exactly what is written in the score, seeming to express the composer’s own thoughts. This is nowhere more evident than in the opening movement of the D960. A couple of comparisons: Clifford Curzon is smooth, fluid and melodic while Radu Lupu is somewhat thoughtful. Neither those nor others has the innigkeit (sincerity, honesty, warmth, intensity and intimacy) displayed by Lewis. And so it is across the four sonatas. For Lewis there are no throwaways; every note is significant and important and placed exactly right. An
was a first-prize winner in the Honens piano competition in 2012, and is currently pursuing musical studies at Moscow State Conservatory in addition to private lessons with Maria João Pires in Brussels. To date, he has performed at Carnegie Hall, Berlin’s Konzerthaus and the Banff Summer Festival. The Seasons (1876) initially appeared as individual movements in a musical journal spanning the course of a year, each one representing a different month. Charming and graceful music, each movement is characterized by its own unique character, from the quiet reflection of “January (By the fireside)” and the exuberance of “February (Carnaval)” to the gracefulness of “December (Valse).” Kolesnikov’s approach to the music is thoughtful and intuitive, demonstrating an understated sensitivity combined with a formidable technique.

The Six Moreceaux, composed three years earlier, is also a study in contrasts. Once again, Kolesnikov effortlessly conveys the ever-changing moods, right up until the striking “Thème original et Variations” which concludes the set and the disc with a fine flourish.

Well done, young man, you’ve already accomplished much in your short life and if this fine recording is any indication, you’re headed for greatness.

**Richard Haskell**

**John Burke – Mysterium**

**Ensemble Vivant**

**Independent (ensemblevivant.com)**

John Burke is a distinguished Canadian composer whose work has for two decades moved beyond the concert hall to engage with contemplative practices of several cultural traditions. This disc includes pieces from the composer’s repertoire of works based on walking a labyrinth. The informative program notes describe Burke’s music as: “Neither concert nor ritual, it accesses a third type of experience, surpassing the sum of its parts.” In my own experience, both one’s own passage and the presence of other labyrinth walkers can become uncanny. Burke’s finely wrought writing takes labyrinth music to a new level that will be especially rewarding to those interested in this work, with precise sounds, dynamics and rhythm that Ensemble Vivant, led by pianist Catherine Wilson, fully deliver.

**Mysterium**, the opener, encompasses the sequence of 12 harmonies upon which all the pieces are based. Expressive long tones played by Erica Beston, violin, and Sharon Prater, cello, over a repetitive broken-chord piano accompaniment remind me of passages

in Messiaen and in minimalism; the mood is sombre. Wilson’s playing of Lungta, an improvisatory piano solo with tone clusters and flourishes, is evocative. Longest is the multi-sectional Hieratikos, with intricate ensemble writing performed magnificently by Wilson, Joseph Peleg, violin, and Sybil Shanahan, cello. Norman Hathaway, violin and David Young, bass, join in a closing variant of Mysterium, rounding off a moving experience.

**Roger Knox**

Olivier Messiaen – Turangalîla Symphonie. Angela Hewitt; Valérie Hartmann-Claverie; Finnish Radio Symphony Orchestra; Hannu Lintu

Ondine ODE 1251-5

I remember well a performance of this stunning 1948 work in the mid-1960s during Seiji Ozawa’s time at the helm of the Toronto Symphony (1965–1969). Ozawa later recorded this modern classic with the TSO for RCA to great international acclaim with the composer’s wife and sister-in-law, Yvonne and Jeanne Loriod, as soloists. This new recording also has a Toronto connection because it was here in 1985 that Canadian pianist Angela Hewitt came to the world’s attention by winning the Toronto International Bach Piano Competition, of which Olivier Messiaen was one of the adjudicators. As we know, she has since gone on to a stellar career.

Turangalîla is taken from two Sanskrit words – turanga, time and lifa, love – and this about sums up the essence of this work, perhaps the most inventive, original and forward-looking piece since Stravinsky’s Le Sacre du Printemps. The ten movements increase in complexity as the work proceeds. The odd numbers deal with serious issues, like life and death, the “tragic plane” as the great Arthur Koestler would say. The even-numbered ones like the fourth represent love with a playful scherzo that moves towards the sentimental with Janáček-like harmonies embellished lovingly by the piano solo. Hewitt conjures up marvellous sounds with the extended bird-calls in the sixth movement; this is certainly an apex of the composition, where one simply melts into the heavenly harmonies back and forth between Lintu’s virtuoso orchestra and the pianist.

For extra orchestral brilliance Messiaen added a curious electronic instrument, called ondes Martenot (played by Valérie Hartmann-Claverie), with shivers of glissandos glistening in the love music and some weird barking shouts of joy amidst the overwhelming jollity and magnificent cacophony of the finale, a triumphant movement of total mayhem that somehow reminded me of Strauss’ Symphonie Domestica. This is a

**Bruce Surtees**

**In the Night**

Stephen Hough

Hyperion CDA67996

Pianist Stephen Hough is absolutely brilliant in his solo release In the Night where the many aspects of night, from nightmares to insomnia to deep sleep to bliss, are given a pianistic rendition. Beethoven’s Piano Sonata in C sharp minor “Moonlight” is an obvious inclusion here. Hough begins with thoughtful reflection and a mournful lyrical melodic statement which weaves around a steady rhythmic framework and sets the stage for an emotionally dark yet hopeful performance. Likewise his performances of Frederic Chopin’s Two Nocturnes Op.27 are charged and driven by deep musical maturity. Both Robert Schumann’s In der Nacht from Fantasiestücke, Op.12 and Carnaval are performed with technical and musical wizardry.

The pianist’s own composition Piano Sonata No.2 “notturno luminoso” is a tour de force. It is always such a joy to hear composers perform their own work. Though clearly steeped in romantic attributes, Hough chooses more modern jazz-evoking harmonies, witty repartees between high and low pitches, and excursions into sharp, flat and natural sections to evoke the many sides of nighttime living. From crashing percussion chords which never overwhelm, to sudden silences, to a soothing final cadence hushing one to sleep, Hough musically evokes nighttime at its very, very best and very, very worst.

Superb production qualities, well-written liner notes, a great performer and a great choice in repertoire make In the Night piano music to listen to any time of day.

**Tilina Kilik**

**Tchaikovsky – The Seasons**

Pavel Kolesnikov

Hyperion CDA68028

While Tchaikovsky is most famous for his ballets, operas and orchestral music, he also completed a large number of pieces for solo piano. These may not be as well known, but they bear the same attention to detail and finely crafted melodies as his larger works – and these characteristics are very evident in the two sets Op.37b and Op.19 found on this Hyperion recording performed by Siberian-born pianist Pavel Kolesnikov.

Still only in his early 20s, Kolesnikov

**MODERN AND CONTEMPORARY**
Something in the Air
Guelph Jazz Festival Reaches A New Maturity

KEN WAXMAN

Moving into a comfortable adulthood, the annual Guelph Jazz Festival (GJF), September 3 to 7, hasn’t aban-
doned its presentation of new artists. However it has reached the state where musicians who have been there in the past are returning, but mostly in new contexts. Case in point in 2014, the 10th anniver-
sary of bandleader Sun Ra’s arrival on this planet – he returned to the cosmos in 1993 – where the Sun Ra Arkestra, now under the direction of alto saxophonist Marshall Allen, gives two performances on September 6. The first is an afternoon parade; the second couples the band with dancers from the Colman Lemieux Company for “Hymn to the Universe,” a multi-media presentation at the River Run Centre (RRC).

Minus the visuals you can sample a Sun Ra Arkestra performance on Live in Ulm 1992 (Golden Years of JazzGY 30/31 leorecords.com) when Ra, the man from Saturn, was still in charge. Unusual because there’s extended input from trombonist Tyrone Hill, guitarist Bruce Edwards and electric bassist Johathan Collins, this 10-piece Arkestra features four drummers, two reedists and two trumpeters who faultlessly follow the segues directed by Ra’s piano. An intense track like The Shadow World is defined by screaming reed multiphonic as the rest of the orchestra harmonizes; while James Jackson’s nasal oboe and Allen’s guttural flute bring otherworldly exotica to The Magan Temples just as a bass vamp and percu-
sion bumps keep it attached to terra firma. Elsewhere the percussionists’ claves produce a montuno pulse on a Latinized version of Fate in a Pleasant Mood, but before the dance beat becomes too predictable, Ra slips in references to other Ra classics while sounding if he’s playing a honky-tonk keyboard. Suggestions of spirituals and the Second Line alternate with brassy crescendos, and just as you think all the tricks have been revealed, the group presents a raucous recreation of Fletcher Henderson’s Hocus Pocus. Later there’s a vocal version of Prelude to a Kiss whose clip-clop backing is crowned by a strident Allen solo. With marching band precision and rhythmic hand claps, most of the second CD is given over to a singalong medley of Ra’s greatest hits including Space is the Place, We Travel the Spaceways and Outer Spaceways Incorporated. Ra may have left this earth, but the Arkestra continues impressing people.

Another veteran musician who has helped extend the lineage of jazz is New Orleans-based tenor saxophonist Kidd Jordan. He returns to the GJF September 6 to play the River Run Centre’s Co-operators Hall with another Free Jazz pioneer, drummer Milford Graves, plus Canadian pianist D. D. Jackson. Jordan and Graves haven’t recorded together but Trio and Duo In New Orleans (NoBusiness Records NBCD 64/65 nobus-
inessrecords.com) suggests how they may sound since here the saxophonist’s partner is another Free Jazz percussion pioneer: Alvin Fielder. More interesting is the second CD of duos, although both are also in top form on the first CD that adds the late bassist Peter Kovald. Jordan’s tempered split tones and stentorian output that stands up to every challenge are completely original. In the main, he’s comfortable in the altissimo register and on pieces such as Duo Flight, invention is paired with stridency as screeched multiphonics alternate with moderato slurs. Fielder uses shakes and shud-
ers from percussion add-ons to make his points. In the final minutes, as Jordan moves into lower pitches, the two attain a spiky rapprochement that brings in bop echoes. Even when Fielder takes a protracted solo as he does on E. Fashole-Luke, there’s no show-off commotion, just moderated pizzazz. The drummer’s ruffs, ratamacues and rebounds show a man in perfect command of his kit. This sound authority extends to Jordan, who utilizes screams and melisma to build up to major saxophone statements. That the CD’s final track was recorded seven years after the first four, with no letdown in power, is a confirmation of the musicians’ skills.

To read about pianists Fred Van Hove and Vijay Iyer plus percussionist Le Quan Ninh also featured at the GJF see the continuation of this column at thewholenote.com.
Play Blue
Paul Bley
ECM 2373

Aged 81 and ailing, the likelihood of Canadian expatriate pianist Paul Bley giving many more concerts is limited. But this newly issued 2008 live performance from Oslo easily confirms why the unique style he developed in the early 1960s has influenced many pianists including Keith Jarrett.

Except for Sonny Rollin’s Pent-Up House, which Bley performs in response to vociferous demands for an encore from the audience – and to which he appends some so-called classical trope to the boppish line – all the compositions are his. Given enough time to develop, each is, for all intents and purposes, a suite, which brings in many allusions. Deceptively lyrical as well as maintaining a classical trope to the boppish line – all the compositions are his. Given enough time to develop, each is, for all intents and purposes, a suite, which brings in many allusions.

Eclectic and artful, Whose Shadow? is still mostly covers, but Solnicki has chosen more modern and unusual songs, and, along with producer and bass player George Koller, has interpreted them in interesting ways. That along with Solnicki’s classical training makes this a refreshing departure from more traditional vocal jazz albums. Her delicate, high voice is a natural for songs such as Kate Bush’s Sunset and Joni Mitchell’s Shades of Scarlett Conquering. The combination of a lightly swinging groove from the rhythm section and Solnicki’s straight treatment of the melody on Purcell’s Music for a While is surprising and successful. Freedom Dance harkens back to 70s smooth jazz complete with wind chimes. Overall, the effect of the album is dreamy, contemplative and pleasant.

Cathy Riches

Last Dance
Keith Jarrett; Charlie Haden
ECM 2399

Prescient by happenstance, Last Dance had just been released when double bassist Charlie Haden died from the effects of post-polio syndrome at 76 on July 11, 2014. Actually recorded in 2007, this nine-track recital, featuring Haden’s and pianist Keith Jarrett’s reimagining of jazz and American songbook classics, demonstrates only one aspect of the bass master’s skills. His evolutionary recasting of the instrument’s role, defined during his membership in Ornette Coleman’s barrier-breaking quartet, and his political commitment, expressed by his leadership of the aptly named Liberation Music Orchestra, can be researched elsewhere.

Instead Haden and Jarrett, in whose quartet he played from 1967 to 1976, deal here with instantly recognizable melodies in a novel fashion, but subtly enough that familiar underpinnings aren’t neglected. It’s noteworthy, with Jarrett’s reputation for immoderation and shoviness, that Haden’s bass work puts the finer point on these re-creations. At times, for instance, when it appears as if the pianist is opting for ponderous readings, dialogue with Haden prods the pianist to open up the tune.

Case in point is when Haden’s rhythmically perfect countermelody adds ballast to Jarrett’s interpretation of Everything Happens to Me. With the pianist now commenting on the chromatic bass line, dancing key strokes become more than decoration. Similarly It Might As Well Be Spring bounces along as a too-familiar show tune until Haden’s plucked reverberate exposes the piece’s underlying gravitas, which is maintained even as the head is reprised. Even Dance of the Infidels, the set’s one up-tempo number, benefits from Haden’s ability to suggest a sub-theme while solidly accompanying the pianist’s narrative elaboration.

Poignantly, the bassist’s modest, yet powerful solo on Goodbye, the CD’s concluding track, adds an appropriate finality to the project. Haden’s string exposition creates the proper context for Jarrett’s theme variations. Unwittingly perhaps, Haden exits this session leaving behind a first-class demonstration of one facet of his sizable musical talent.

Ken Waxman

Editor’s Note: Four-time JUNO Award-winner, two-time GRAMMY nominee and Officer of the Order of Canada, Jane Bunnett has been chosen as a finalist for the Ontario 2014 Premier’s Award for Excellence in the Arts. The laureates will be announced at an awards ceremony at Roy Thomson Hall on September 16. Bunnett and Maqueque finish up their U.S. tour on September 22 at NYC’s prestigious Blue Note Jazz Club and give a farewell performance at Hugh’s Room in Toronto on September 27, before the band returns to Cuba.
Old Wine, New Bottles

Fine Old Recordings Re-Released

Bruce Surtees

Conductor Ferenc Fricsay (1914-1963) was a significant figure in the international music world in the mid-20th century. He was born in Budapest and studied with Bartók, Dohnányi and Kodály at the Budapest Academy of Music. He held several posts before 1945 when he became co-conductor of what would become the Budapest Philharmonic Orchestra and sole director of the Budapest Opera. By the 1950s his interpretive talent was recognized and he was in demand as a guest conductor by leading orchestras. He left the Budapest Philharmonic in 1948 to become music director of the recently formed RIAS Symphony in Berlin. He held that post from 1948 through 1954, then again from 1959 to 1963.

Thanks to Deutsche Grammophon (DGG at the time) who recorded Fricsay working with his
own and other orchestras, there is a wealth of superb performances in the vaults that are about to surface and re-surface in two omnibus CD packages. The first is available now, Ferenc Fricsay The Complete Recordings Volume 1: Orchestral Works (479 2891 45 CDs, mono and stereo). Recorded mostly in the Jesus-Christus-Kirche in Berlin, with either the Berlin Philharmonic or the RIAS and its successor, these performances represent the highest level of musicmaking.

I recall my excitement in 1958 over acquiring the Beethoven Ninth in stereo! It was by Ferenc Fricsay conducting the Berlin Philharmonic with soloists Irmgard Seefried, Maureen Forrester, Ernst Haefliger and Dietrich Fischer-Dieskau. It was on two Decca LPs and was outstanding in every respect. As I write this I am listening to that very performance on disc nine of this collection and it really does stand the test of time. This is a different Beethoven from, say, the Klemperer or Furtwangler Beethoven. The textures are translucent without any suggestion of inevitability, particularly the slow movement which is open and at times radiant. In total there are five discs of Beethoven in the box and lots of brilliant performances of Bartók and Kodály. There are four discs of Tchaikovsky, five of Mozart. Soloists include Géza Anda, Tibor Varga, Monique Haas, Annie Fischer, Wolfgang Schneiderhan, Pierre Fournier, Nicanor Zabaleta, János Starker, Joanna Martzy, Erica Morini, Clara Haskil, Yehudi Menuhin and many others. Clearly there is no space to detail the extensive popular and esoteric repertoire but the detailed track listing of the contents is at deutschegramophon.com.

Thanks to the soundtrack of 2001, A Space Odyssey, Also Sprach Zarathustra is Richard Strauss’ most familiar work – well, at least the opening pages. Producer and director Stanley Kubrick carefully chose the music and selected the Herbert von Karajan Vienna Philharmonic recording on Decca as his must-have. The request was unequivocally declined but after much negotiating, Decca agreed on condition that the performance remain anonymous and never identified. A soundtrack album was issued, substituting a Böhm recording. The secret was safe. Years later all was revealed and we wonder if Decca or Karajan was calling the shots.

That performance and the other Richard Strauss recordings made by John Culshaw in the Sofiensaal in 1959 are contained in a sumptuous package of all Karajan’s analog recordings of Richard Strauss for Decca and DG with the Berlin and Vienna Philharmonic Orchestras.

Karajan Strauss (4792868) is a limited edition, LP-sized package, about an inch thick, containing eleven CDs, a Blu-ray audio disc and an informative art book. None of these recordings is new to the catalogue. All the usual suspects are here including the live 1960 Der Rosenkavalier from Salzburg (including libretto), plus two historic recordings with the Concertgebouw Orchestra from 1943, The Dance of the Seven Veils and Don Juan, set beside the 1970s recordings from Berlin. The astounding new 24/96 processing of all these analog originals is an unexpected revelation of just how much more information there was to hear. The Blu-ray disc contains the same repertoire as on six of the 11 CDs.

Oscar Shumsky (1917-2000) was one of the most cultivated and exquisite violinists of his time, revered by his fellow musicians. He enjoyed a busy career, from the child prodigy engaged by the likes of Stokowski and Reiner settling into the role of concertmaster of New York orchestras and a much-loved and sought-after chamber musician. He played regularly with Glenn Gould, William Primrose, Bernard Greenhouse, Leonard Rose and Earl Wild and vocalists Maureen Forrester, Lois Marshall and James Melton. He was also a conductor and teacher. Canadians may well remember hearing performances in Stratford where he was co-director (1961-64) or director (1965-67) of music. I recall a Mozart concerto there “conducted from the keyboard” by Jose Iturbi in which the orchestra depended entirely on concertmaster Shumsky for their cues. He remained a regular contributor to Toronto’s musical life in addition to his role as teacher.

As sometimes happens, a major talent often is underutilized by the record companies in concerto recordings. In his later years however, Shumsky was taken over by an influential British concert management and became a busy soloist in recordings with leading orchestras.

A new Doremi set (DHR-8031-3 , 3 CDs) is a treasure house of mostly previously unreleased highlights of four decades of Shumsky’s great artistry in various musical styles, in concert with the above artists, playing composers from Bach, Mozart and Beethoven to Hindemith. Complete details at Doremi.com.

Kiran Ahluwalia continued from page 10

how to take a foreign music with non-English lyrics, such as Urdu and Hindi, and to present it to the Canadian public. She also taught me how to market and present diverse kinds of music – what we now call world music – and how to apply some of these lessons to my own musical outlook.” In the late 1990s her MBA got her into the NYC door of the world music specialist label Putumayo Records. There she honed her understanding of the genre’s audience, production and marketing. When Ahluwalia returned to Toronto in 2000 she was ready to make a fateful move – to produce her first commercial CD, Kashish Attraction, released in 2001.

With the imminent release of Ahluwalia’s latest album Sanata: Stillness, her discography will now be six albums deep. Sanata is further proof that the potential Ken Hunt heard in 2005 is being realized in unexpected ways. The music is a synthesis of Ahluwalia’s signature masala of her unique take on ghazal and Punjabi folk song. At times a backbone of her classical Hindustani musical training is discernable. On this studio outing she doesn’t use the Saharan blues star groups Tinariwen and Terakaft, as in her award-winning 2011 CD Aam Zameen: Common Ground. Yet their deep African desert groove and electric guitar sound and riffs still echo through the supple, slinky guitar work of Rez Abbasi, Ahluwalia’s life partner, arranger and producer. It’s all woven together with jazz- and sometimes rock-infused arrangements. Toronto audiences will be able to witness the concert launch of Sanata: Stillness at Koerner Hall October 3. A sign of increasing partnerships among world music presenters, perhaps, it’s part of the 11th annual Small World Music Festival. It’s also presented by the Royal Conservatory in partnership with the Aga Khan Museum. On this occasion Ahluwalia and her band are in fitting company: they split the bill with Rizwan-Muazzam Qawwali, a large group headed by Nusrat Fateh Ali Khan’s nephews and leading heirs to his considerable legacy. I see Kiran Ahluwalia’s willingness to share the concert with a hardcore qawwali group as yet another demonstration of her admirable dedication to crossing – and sharing across – musical borders.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
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Timbuktu is an example of a very good film enhanced by the astute use of music. Equally impressive is the way music is used as a driving force in five diverse films.

In Jean-Luc Godard’s Goodbye to Language 3D, snippets of Beethoven’s Symphony No. 7 as well as bits of Schoenberg, Sibelius and Kancheli and innumerable repetitions of a few bars of Tchaikovsky’s Marche Slave support the filmmaker’s depiction of an illicit love affair which itself is punctuated by literary, political and cinematic references for our amusement and stimulation. Despite the lack of conventional narrative, it’s the legendary enfant terrible’s most accessible and fun film in years. The ultra-modern use of 3D alone is worth the price of admission.

The violent storm conjured up by the final movement of “Summer” from Vivaldi’s Four Seasons is used as a recurring motif in the darkly comic, caustic Swedish moral tale, Force Majeure, which ironically takes place in the wintry snow-laden Swiss Alps. And on the subject of mountains, writing in Variety, Musicworks editor Jennie Punter called Kyle Thomas’ Alberta-set multi-narrative The Valley Below “music-fuelled.” One of its episodes is centred on a songwriter. Twenty-five-year-old Xavier Dolan’s Cannes prizewinner, Mommy, is driven by a carefully chosen soundtrack including music performed by Sarah McLachlan, Dido, Counting Crows, Andrea Bocelli and Lana Del Rey among others. Dolan’s film jumps off the screen with a life force that is contagious. A mother, her 15-year-old ADHD-afflicted son and their neighbour, a teacher who is more at ease with them than she is with her own family, spend several intense weeks together. The movie is formatted one to one – that is, it appears on the screen in the shape of a square. At one ecstatic moment as the son is moving down the street on his longboard with the two women on the sidewalk behind and Oasis’ “Wonderwall” blasting away, he extends his arms sideways and pulls the image to widescreen width. It’s a breathtaking effect.

There are few instruments as evocative as the Indian bamboo flute (bansuri) especially when heard in the open air. In Sturla Gunnarsson’s Monsoon, which documents the 2013 monsoon season from Kerala to Mumbai to Cherrapunji, its sound is put to particularly good use in a score composed by the Bombay Dub Orchestra’s Andrew T. MacKay that also features tabla, sitar, sarod and vocals. This music heightens the striking images so much that the film would be unthinkable without it.

Maya Forbes’ highly appealing Infinitely Polar Bear, the story of two sisters raised in Boston by their bipolar father while their mother is furthering her education in NYC, is based on her own personal history. The soundtrack music is well chosen, high calibre, non-intrusive but memorable, from Ike Turner’s “A Fool in Love” to Doc Watson’s “Your Long Journey” and George Harrison’s “Run of the Mill,” to name a few. And you have to love any movie with the smarts to include Brenton Wood’s “Oogum Boogum Song” on its soundtrack. But there’s more. Stay for the credits and you’ll hear Forbes’ younger sister, China, Pink Martini’s inimitable vocalist, sing a song she composed specifically for the film. It’s a heartfelt, insightful complement to what we’ve just watched.

I’ve already seen 11 of the 22 and am looking forward to watching the others (and many more) during TIFF 2014. Any nuggets discovered are sure to appear in the Music and the Movies blog on thewholenote.com over the months to come, so stay tuned. The Toronto International Film Festival runs from September 4 to 14. Check tiff.net for further information.

Paul Ennis is managing editor of The WholeNote.
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