WORK IN PROGRESS!
Jeanne Lamon, Tafelmusik

Music Lover’s TIFF
by Paul Ennis

Breaking Down Barriers
with Simon Capet

Composer Leap Frog
with Austin Clarkson
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Valery Gergiev, conductor
Sunday, October 6, 2013 2pm
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Stravinsky: The Firebird (complete)
Stravinsky: Pétrouchka (1911)
Stravinsky: The Rite of Spring

“The ovation went on and on.”
-The New York Times

Los Angeles Philharmonic
Gustavo Dudamel, conductor
Wed, Mar 19, 2014 8pm
Roy Thomson Hall

Yo-Yo Ma, cello
Kathryn Stott, piano
Fri, Nov 22, 2013 8pm
Roy Thomson Hall

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Samy Moussa
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R. Murray Schafer
No Longer Than Ten (10) Minutes

Claude Vivier
Zipangu for 13 strings

Alfred Schnittke
Concerto for Viola and Orchestra

Featuring Teng Li viola

O Gamelan
Sun Nov 17.13

José Evangelista
O Gamelan* for orchestra

Chan Ka Nin
Éveil aux oiseaux for gamelan & ensemble

André Ristic
Projet «People» for gamelan & ensemble

Lou Harrison
Threnody for Carlos Chavez for viola & gamelan

Alex Pauk
Echo for orchestra

Claude Vivier
Pulau Dewata (arr. for orchestra by Scott Good)

Featuring Evergreen Club Contemporary Gamelan; Douglas Perry viola

Strange Matter
Sun Jan 26.14

Samy Moussa
New Work*

Peter Ruzicka
Satyagraha (version for small orchestra)

Zosha Di Castri
Strange Matter for ensemble

Gabriel Prokofiev
Cello Concerto (3rd movement)

Unsuk Chin
Graffiti

Featuring Samy Moussa guest conductor; Gabriel Prokofiev guest composer; Bryan Cheng cello

Mysteries
Sun May 25.14

Zosha Di Castri
New Work*

Christopher Mayo
New Work*

Mark-Anthony Turnage
Out of Black Dust

Louis Andriessen
Mysteriën

All concerts take place in KOERNER HALL, The Royal Conservatory of Music
8:00pm Concerts; 7:15pm Pre-concert talks
*Esprit Commission and World Premiere
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Cover Photograph AIR’LETH AODHFIN
Sometimes it helps to make music...

And Sometimes It Helps To Make, Noise!

And sometimes a little bit of the latter helps to keep the place of the former front and centre in circumstances where society’s attention has every excuse to wander. There’s a great little example of this noise/music mutual aid society in “Seeing Orange,” our education watch (page 57), where concerned and concerted muttering helped keep music alive in the region’s largest public school board for another year.

There’s also probably a complex variation on the theme that could be braided out, by learn-edly contrasting the issue’s three strikingly different “takes” on new music: Ben Stein’s “Choral Scene” (page 26), Wendalyn Bartley’s “In With The New” (page 31) and Austin Clarkson’s reflections on the tightrope between music and noise walked by some of the past century’s seminal composers (page 12).

More straightforward, as the community we serve teeters on the edge of another new season of music making, is the simple observation that they (our region’s music presenters) are in the business of making music, and we are in the business of making a whole bunch of cheerful noise about their music, so that you, dear readers, have one fewer reason for your attentions to wander from the front-and-centre place that the conspicuous bravery of making live music warrants in a civilized society. They’ll do their bit, we’ll do ours, and you, we have no doubt, will continue to do yours.

Mind you, this isn’t the easiest month in Toronto for making noise in the arts media about anything other than film, as TIFF once more takes the town by the scruff of its cultural neck. Happily, our Paul Ennis, with one foot planted squarely in his love of film and the other in musical delights, has found a way for conflicted music lovers to rationalize an annual September movie binge (“Music Lover’s TIFF,” page 10). So, let the woofing and tweeting begin! And we’ll see you on the other side.

— publisher@thewholenote.com
Sunday October 6, 2013 • 8 pm
Stefan Meets Anton and Morty Meets John
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
music by Anton Webern, Stefan Wolpe, Morton Feldman and John Cage, curated by Austin Clarkson. Includes on-site symposium at 2:30 pm

Friday November 1, 2013 • 8 pm
David Eagle’s Art of Interactive Electronics
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
Electroacoustic music by Jimmie LeBlanc, David Eagle, Anthony Tan, Anna Pidgorna and Hans Tutschku

Saturday December 14, 2013 • 8 pm
A Percussive Evening with Jean-Pierre Drouet
Betty Oliphant Theatre | 404 Jarvis St
Legendary percussive theatrics by Vinko Globokar, Georges Aperghis, Frederic Rzewski, Giorgio Battistelli and Mauricio Kagel

Sunday January 19, 2014 • 8 pm
Motion Ensemble: From Atlantic Shores
The Music Gallery | 197 John St.
A cornucopia of Canadian music from the East coast by Blais, Steffler, Morse, Oickle, Charke, Moore, Genge and Altmann

Saturday May 17, 2014 • 7:30 pm
An Evening with Wei-wei Lan
Gallery 345 | 345 Sorauren Ave.
(non-subscription event)
A program of Traditional, Folkloric and Contemporary music for solo Pipa. Proceeds to benefit New Music Concerts
Reservations: Call 416.961.9594

Thursday March 20, 2014 • 8 pm
An Evening with the Arditti String Quartet
Jane Mallett Theatre
27 Front St. E. | 416.366.7723
co-production with Music Toronto
Pioneering quartets by Elliott Carter, Hilda Paredes, Brian Ferneyhough and Helmut Lachenmann

Friday April 18, 2014 • 8 pm
A Portrait of Jörg Widmann
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Jörg Widmann, clarinet & direction
Jörg Widmann returns to Toronto to present the Canadian premieres of six recent ensemble works

Wednesday May 21, 2014 • 8 pm
Beijing Composers with Wei-wei Lan
Mazzoleni Hall, Royal Conservatory
273 Bloor St. W. | 416.408.0208
Music by Guoping Jia, Xiaoyong Chen, Fuhong Shi and Alexina Louie, featuring Pipa virtuoso Wei-Wei Lan. NMC’s contribution to the inaugural Royal Conservatory 21C Music Festival

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Introductions @ 7:15pm | Concerts @ 8:00pm | Full details and PDF subscription form at

www.NewMusicConcerts.com
This is the beginning of a particularly exciting season for Jeanne Lamon. Under her music directorship for one final year—her 33rd in the position—the Tafelmusik Baroque Orchestra is presenting a rich and diverse Toronto concert series, touring to Japan, South Korea, France (with Opera Atelier), New York City and Leipzig, and running its second annual Winter Institute for advanced students and young professionals.

When reached by phone on a busy late-August afternoon, however, Lamon is most occupied by and enthusiastic about the renovations to Tafelmusik’s home venue, Trinity-St. Paul’s United Church.

“Making this project a reality has been a lot of work and represents a huge accomplishment for us,” Lamon says.

Tafelmusik is spearheading the Revitalization Project, as it is called, in close consultation and partnership with Trinity-St. Paul’s United Church and its other permanent tenant, the Toronto Consort. The renovations commenced in late May, 2013, and the first phase is scheduled to be completed by the end of September.

“I’m particularly thrilled and surprised at how spiffy it’s all going to look. I think it’s going to make even more of a splash than we thought.”

Lamon explains that the plan always involved taking up the old carpeting in the church and putting in a new floor. Before they did that, they erected scaffolding and brought in ladders to re-paint the walls and ceiling.

“The painting is making an enormous difference,” Lamon says. “It’s going to give everyone the sense that they’re in a brand new hall. I’m so pleased with how it’s going.”

Another small but delightful detail of the new plan means a more direct route from Lamon’s “dressing room” (the church’s Memorial Room) to the stage.

“It’s very exciting. They’ve moved the door stage right so that everything’s on the same level. For years we’ve walked down the hallway, down six or seven stairs, out into the church and then up six or seven stairs to the stage. We won’t have to do that anymore.”

Cosmetic details aside, Lamon emphasizes that the priorities of the renovation have always been enhanced acoustics and audience comfort.

“Many people have commented over the years that here we are, a world-class orchestra playing in a slightly dowdy church with less-than-ideal acoustics. The last few strategic plans that we’ve drawn up, over many years, have always included venue improvement as a priority, but for various reasons it’s taken until now to get it done.”

She credits managing director Trisha Baldwin for leading the charge and keeping it on time.

“She’s remarkable. We know we have an early-bird concert for our subscribers at the end of September and that’s driving the timing of the various aspects of the project.”

While all this is happening, the organization is searching for a replacement for Lamon, who steps down from the music director position at the end of June, 2014. She is philosophical at the start of her last season at the helm.

“I feel in 33 years, I’ve done everything I know how to do. The process will probably not be very quick, but wouldn’t it be great if they found someone super dynamic to inspire and lead the orchestra to the next level?”

When asked to reflect on some the other major accomplishments of the organization under her leadership, concertizing, touring and recording vie for the top of the list.

“Well, securing the Sony recording contract was a huge one for us”—a relationship that began in the early 1990s and resulted in dozens of fine recordings of Baroque and Classical repertoire—and “TBSI was another major one.” The annual Tafelmusik Baroque Summer Institute was founded in 2000.

“And there have been so many wonderful concerts and tours that have been fun and memorable for a whole variety of reasons.”

Additionally, Lamon is particularly proud of the new Tafelmusik media label that was launched in 2012 and has given them the ability to release new digital, CD and DVD recordings and re-release discontinued recordings from their rich discography.

Getting back to the present excitement, however, she emphasizes how important the Trinity-St. Paul’s hall renovations are to the search for her successor.

“Sure, the music director search is tied in. We hope that a renovated hall we can call our own will be part of the attraction for a world-class, great director.”

As our conversation comes to a close, we agree to talk again this season to give her the chance to do some more expansive reflection on her leadership tenure and give The WholeNote readers a window into her immediate journey in 2013/14 and her plans for the next stage of her significant career.

A few days after our chat, news breaks of the extraordinary $1 million gift from the Hal Jackman Foundation to the renovation project, in honour of Jeanne Lamon.

“As I have long respected Jeanne Lamon and admired her tremendous contribution to the arts in Canada and abroad, it is an immense pleasure for me to make a gift in honour of this great musician,” said the Hon. Henry N.R. Jackman.

Tafelmusik will refer to the venue as Trinity-St. Paul’s Centre, Jeanne Lamon Hall.

Not a bad way to start the season.

Larry Beckwith is a former long-time member of the Tafelmusik Chamber Choir and is the founder and artistic director of Toronto Masque Theatre.
Feeling a bit daunted by chamber music? The highest form of western classical music. Must be esoteric; you need to be knowledgeable.

We don’t think so.

Chamber music is simply classical music composed for small groups of instruments. Originating in the Italian renaissance, musica da camera designated music that was neither folk music nor church music. It was music that took place in private rooms. Gradually over 500 years those private room became public meeting rooms and then concert halls.

It has retained its focus on small ensembles and an intimate setting. Chamber music requires players to listen to each other - attention, respect, give and take, balance. Their music-making is a conversation among equals.

In the trailer for a recent concert movie, Bruce Springsteen tells the audience there's one reason why we’re here – because you’re here. That's especially true in chamber music: that conversation among equals includes you. Wonderful things happen during concerts: join in the laughter at a musical joke; share the challenge with the performers when a string breaks or a singer loses her place; be there when the playing is so extraordinary that the air in the hall seems to go golden.

No experience necessary. Just come with an open mind, an open heart, and open ears.
A Music Lover’s TIFF 2013

What does Benjamin Britten’s opera Noye’s Fludde set in South Africa and sung in Xhosa have in common with the story of a young Quebecois woman blessed with perfect pitch but afflicted with a learning disability? Or the return of the team behind the cult classic Koyaanisqatsi with a new film premiering to a live accompaniment by the TSO? Or with Jim Jarmusch’s vampire lovebirds who live like glam rockers? Or Mychael Danna’s first score since winning the Oscar earlier this year? They’re just a few of the films in the 2013 edition of the Toronto International Film Festival (TIFF) that appear to be of particular interest to The WholeNote readers. Yes, we’ve scoured the list of 288 features in this year’s festival and noted a number that look appealing.

Visitors marks Godfrey Reggio’s first film in ten years and his fourth collaboration with Philip Glass. Its world premiere takes place at the Elgin Theatre Sunday evening, September 8, when members of the TSO will provide a live score. Judging by the hypnotic trailer on the film’s inscrutable website (visitorsfilm.com), this black-and-white digital 4K projection could be the musical highlight of TIFF. The subtlety and restraint of the haunting score evident in the trailer finds Glass’ repetitive pulse backgrounded in the strings to allow precise woodwind tunes to come to the fore.

Here is the official pitch for the new film: “Visitors reveals humanity’s trancelike relationship with technology, which, when commandeered by extreme emotional states, produces massive effects far beyond the human species. The film is visceral, offering the audience an experience beyond information about the moment in which we live. Comprised of only 74 shots, Visitors takes viewers on a journey to the moon and back to confront them with themselves.”

Next, from the team behind the unique, unforgettable and energetic U-Carmen eKhayelitsha (in which Bizet’s Carmen was adapted to a cigarette factory outside of Capetown and performed in Xhosa) comes a Xhosa version of Benjamin Britten’s opera, Noye’s Fludde, again directed by Mark Dornford-May and again starring South African opera star Pauline Malefane (this time as Noah!).

Atom Egoyan’s new film Devil’s Knot that dramatizes the fallout from the notorious 1993 West Memphis murders marks Toronto-based composer Mychael Danna’s first film score since his Oscar win for Life of Pi. Danna, who began his career with Egoyan, has scored all his films. On paper this one looks promising as it harkens back to the director’s masterpiece, The Sweet Hereafter. As Piers Handling, CEO of TIFF puts it: “Egoyan is a master at telling tales about deeply misunderstood outsiders, their families and communities, and their darkest fantasies. In Devil’s Knot Egoyan is completely at home sketching the small-town lives of ordinary people befuddled and angered by the senseless killing in their ostensibly safe town.”

Only Lovers Left Alive features a rich and diverse soundtrack, something that we’ve come to expect from Jim Jarmusch. Only Lovers Left Alive is a comic bonbon that will no doubt prove addictive to global lovers of cinema. It never wavers from its core love story between two vampires living a bohemian lifestyle, even as it’s stuck in a 1970s rock star groove that spins vinyl.

Talking about the film’s soundtrack on the Greek website Flix, Jarmusch explains: “Music is of primal importance for the film. It was composed by Jozef van Wissem, a historian of the lute, but also a guitarist and avant-garde composer, with a well-defined rock and roll side. He is the main auteur of the film’s music. Additionally, Carter Logan, Shane Stoneback and I have a band called Squirrel, and we’ve contributed to the film’s score, even though van Wissem called the shots.”

“There are also some beautiful original songs heard in the film, some songs by Yasmine Hamdan, whom I admire. I fell in love with her music from the very first time I saw her perform in Morocco and I couldn’t believe what a wonderful creature and extraordinary musician she was. All her songs mean something to me. I really like Denise LaSalle’s R&B song ‘Trapped In this Thing Called Love’ which the film’s protagonists dance to in a crucial, sort of make-up scene in the film. And of course Wanda Jackson’s ‘Funnel of Love’ which we treated with a kind of remix, while preserving its main elements.”

“Of course music couldn’t but have a central part in a film whose main hero is a musician. But music is very important to me anyway. All the vinyl albums that you see at the hero’s house didn’t make their way there by chance. Almost all of them are mine.”

Watermark is Jennifer Baichwal and Edward Burtynsky’s follow-up to Manufactured Landscapes. Three years in the making, it connects 20 diverse stories that take place in ten countries all dealing with how we use water and how water uses us. It’s also the third part of Burtynsky’s water project, which includes a book and a major photographic exhibition. From a WholeNote vantage point Watermark has a dynamic (mostly) electronic soundtrack that makes major use of Gavin Bryars’ (Room 021) Cuisine (Trio) and One Last Bar Then Joe Can Sing as well as four excerpts from the ambient, modern classical and drone world of the Dutch musician known as Machinefabriek. Moondog’s Introduction and Overtone Continuum and parts of works by ambient musician Tim Hecker, multi-instrumentalist Aaron...
SEASON HIGHLIGHTS

Featured Concerts
- Brentano Quartet plays Beethoven + “A Late Quartet” film screening
- Cecilia String Quartet
- Shauna Rolston and Friends
- Mike Holober with U of T Jazz Orchestras
- Gryphon Trio with James Campbell
- Nathalie Paulin with Steven Philcox
- Nimmons’N’90 birthday concert
- David Braid plays Gershwin with UTSo

Operas
- Don Pasquale, Albert Herring
- Russell Braun conducts opera scenes

Distinguished Visitors
- Vijay Iyer, jazz pianist
- Stephanie Blythe, mezzo-soprano
- Tracy Dahl, soprano
- Sir Thomas Allen, baritone
- Gabriel Prokofiev, DJ/composer/producer
- Paul Chihara, composer
- Alice Parker, composer/conductor
- Putu Evie Suyadnyani / Vaughan Hatch, world music artists

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SEASON OPENING CONCERT

Gabrieli Consort
Famous for their award-winning recordings on DG Archiv and their appearances on the most distinguished stages worldwide with Artistic Director Paul McCreesh - the Gabrieli Consort makes its Canadian debut in a performance of varied English music by composers across the centuries, from Tallis and Purcell to Elgar and Britten. The ensemble will be joined by members of the U of T Schola Cantorum, Daniel Taylor, conductor, and organist Matthew Larkin in an evening of beautiful music.

Sunday, September 8, 2013
7:00 pm. Church of the Holy Trinity, 10 Trinity Square
$30 adult, $20 senior, $10 student. Call 416-408-0208
AT SOME POINT in my recent conversation with musicologist Austin Clarkson he used the phrase “leapfrogging series of interactions” to describe the relationships among four composers, Anton Webern, Stefan Wolpe, Morton Feldman and John Cage.

“Stefan meets Anton and Morty meets John” is the title of an October 6 concert and accompanying seminar, both curated by Clarkson, to launch the 43rd season of New Music Concerts with whom Clarkson has had a relationship spanning more than two and a half decades. While the four composers in question never all met, the intersections of their lives and work make for an interesting daisy chain of musical thought and circumstance.

Clarkson explains: “Cage had met Morton Feldman at a concert in Carnegie Hall conducted by Dmitri Mitropoulos with the New York Philharmonic playing the Webern Symphony Op.21. They both left the concert at the same time and Morty went up to John and said, ‘Wasn’t that beautiful.’ Because he [Feldman] had already seen John Cage at a meeting at one of the musicales at the Wolpe apartment uptown, and had not spoken to him. But this time he spoke to him.”

The date of this concert was January 26, 1950, and it was, by several accounts, a memorable occasion. Music writer Alex Ross, for one, in his book The Rest Is Noise asserts that the two left the concert early, equally disgusted at the reaction of the New York Phil audience to the Webern piece.

“Sounds as if it was in that mandatory ‘before the intermission’ slot for new music” I posit to Clarkson, and he briefly nods assent to the notion before carrying on with his story: “So Feldman at that time was writing a string quartet also, which he came to call Structures, and he by that time had left the Wolpe studio—he wasn’t taking lessons anymore—and he was kind of trying to find his own way, very much involved with the New York painters. And so Cage invited him to his apartment down on the East River, and Morty showed him this draft of this string quartet. And Cage said, ‘Well how did you make that?’ He was fascinated. And Morty said, ‘I don’t know.’

Leapfrog, indeed, among the composers; even more interesting, as it emerges during the conversation, is the way in which Clarkons’s own musical life has been inextricably interwoven with the lives of his musical subjects, above all Wolpe.

“When did you discover [Wolpe’s] work?” I ask.

“Well, I discovered his work in Sam’s record shop when it was on College St., west of Bathurst. And it was 1957 or ’6 when I was working in Saskatchewan at the University of Saskatchewan in Saskatoon (my first job after graduating from Eastman). And I was thumbing through the new releases and I picked up this LP and saw the face of this composer in many different angles and moods, from laughing to looking very pensive, and he had an open shirt, and he was so out there. And I thought this must be interesting, so I turned it over, and there Aaron Copland had a blurb saying that Wolpe was one of the most important composers of this era. So I thought well I’ll try this and I took it home and played it. And I thought it was absolutely...bizarre. I could not understand it. I had gotten as far as Bartók and Stravinsky—I had written my thesis on Stravinsky’s Symphonia in Three Movements—but Wolpe was beyond that. And when I played it for my friends they thought this is absolutely ridiculous. So then I get to New York and I’m studying for my doctorate at Columbia, and my roommate who was a pianist studying and teaching at Juilliard said would I like to join a small group of students who are studying with this composer who needs money because he is very poor, and my girlfriend is a student of his wife’s. And I said what’s his name? And he said, Stefan Wolpe.”

“When I first went into his room, his third floor walk-up, on West 70th St., it was like walking into a seismic event,” Clarkson says. “This man radiated the kind of energy that you didn’t believe people could provide—just like an everyday thing. Also he revealed that music was beyond something I had ever experienced up until that point. And I realized that it was going to be really a life’s work to become adequate to this way of being in music. So that’s where it began.”

Wolpe died in 1972 of Parkinson’s, and, as Clarkson explains it, “So I finished my Ph.D....and I was the only musicologist really in his circle. There was one other but she was a really terrific pianist and she was devoted to that career, although she did a great deal. It turned out that I had to become a Wolpe specialist. There didn’t seem to be anyone else to do it.”

Wolpe’s pivotal role in this game of composer leapfrog becomes more clear as Clarkson describes the program for the October 6 concert.

“The first piece I chose was a Concerto for Nine Instruments that Wolpe wrote while he was studying with Webern...in Vienna,” Clarkson explains. “He’d arrived in Vienna as a refugee from Nazi Berlin, just in September of 1933, and he had three months with Webern before the Austrian police expelled him from Austria with the threat to deport him back to Germany. And so in those three months he composed this concerto for nine instruments. And at the same time, curiously, Webern was composing his own concerto which turned out to be for nine instruments eventually. So there are those two key pieces, the Wolpe concerto and the Webern concerto, both for nine instruments, almost exactly the same instruments.”

“And then the next piece chronologically is John Cage’s String Quartet, and it’s a piece he wrote beginning in Paris when he was there on a fellowship to study at the Bibliothèque Nationale the music of Satie, but while he was there he met Boulez and he went to the studio of Messiaen and played his Sonatas and Interludes and began his string quartet. And he finished it the next year in 1950.”

It’s from “a whole period of classical Cage,” Clarkson says, “that people don’t know much about. Because after he turned to indeterminacy he became the Cage we all know today...The string quartet is a masterpiece. It’s a classic. And yet we don’t hear it very much because it’s the other Cage that we know more about, that we hear more about.”
The next piece on the program is Feldman’s Structures. Clarkson, for one, doesn’t buy Feldman’s comment to Cage that he (Feldman) “didn’t know” how he made the piece. “In fact I brought it if you want to see it,” Clarkson says. “Actually Morty knew pretty much what he was ‘didn’t know’ how he made the piece. “In fact Webern said... ‘Art is an expression of nature, but would have been comfortable with Feldman with Cage... not worked Structures.

Darmstadt, and it was... yeah. But the argument was never over whether music was pure thought in itself. For Cage, it had to be a piece from Wolpe. ‘He [Wolpe] was totally open, he had let him down, so Feldman then worked...’ Clarkson explains. “Because he brought American expressionism [back to Europe], and there he found Webernian structuralism, and he returned to Webern in a way that he hadn’t been connected for 20 years—it was a marvelous rediscovery for him. And in fact this piece, the Chamber Piece No.1 that you will hear on the concert, is an homage to Webern. And it uses the same pitch set from Webern’s Concerto and it starts with the same form interval that the third movement of the concerto begins with. And then later in the score, he’s written ‘Oh...Webern!’ on the manuscript. So it is really very touching to see that the journey is now somehow closed and that he’s come to a new understanding of Webern where he can put Webern into this moment-form environment and still have him live and breathe.”

One senses that the October 6 concert closes some circles for Clarkson too. “Exactly 20 years ago, we did a four-day festival of Wolpe’s music,” he says, “where we had symposiums, seminars, concerts, workshops; we had a gallery of marvellous performers, Peter Serkin came up, we had performers coming from all over. And out of that we produced a book and there were recordings so it was a major event. But since then, not so much.”

For a musical generalist like me, the October 6 concert promises to be a journey through a lot of unfamiliar territory, somewhat akin, perhaps, to Clarkson’s own first encounter with Wolpe’s music back in 1956 at Sam’s on College St. But there’s considerable comfort in now having a clearer sense of the individual behind the concert’s curatorial steering wheel. “I knew Morton Feldman very well,” says Clarkson, “and John Cage I knew also. He would often visit York University where I taught for 25 years. And David Tudor, also, who was the pianist who actually was like the linchpin between the Cage and Wolpe groups, because he played all their music.”

“It’s very interesting: what Feldman says is of most importance to him (and this is a way to prepare for this concert) is listening. He’s concerned only [with] what happens when you listen. And that there is a different kind of listening that happens in different kinds of music. And his kind of music demands the most extreme listening because he maybe has a sound here, and then nothing for a while, and then another sound, and you have to figure out, well, what’s happening here? What’s in between? So that listening to a Feldman piece is a totally different experience than listening to a Wolpe piece. But if you play Feldman very fast, and Wolpe very slow, actually you’ll hear a connection.”

You can link to Austin Clarkson’s recommended recordings of the works referenced in this article by reading the story on our website; and you can also view a video of this entire conversation, or listen to a podcast of it, by visiting our website: thewholenote.com.
Over a cup of joe at his favourite neighbourhood espresso bar, English conductor Simon Capet spills the beans. We’re here to talk about the inspirations behind his buzzed-about projects: the weekly Classical Social sessions at Fionn MacCool’s and the monthly Monday night concerts at Lula Lounge with his exciting new group, Euphonia. A bit of chit-chat on how his surname is French in origin — pronounced Ka-pay — and his recent relocation to Toronto after 15 years as a Vancouverite, and it isn’t long before we get down to the nitty gritty: what he feels is wrong with classical music performance these days and how to make it right.

“I often make the analogy between music and food; one sustains the body, the other sustains the soul,” he says emphatically. “I feel like if you look back at how food was in the 1970s it was either over-cooked beef and vegetables or it was pompous French cuisine, and classical music got itself stuck into the pompous French cuisine mold. And actually my greatest inspirations for what I am doing are culinary ones — the Jamie Olivers and the Anthony Bourdains or before that the Raymond Blancs — these men actually managed to break down those barriers and now people of all social backgrounds are experimenting with different kinds of food. That’s what I want to see happen with classical music.”

The weekly Classical Social series at Fionn MacCool’s (181 University Ave.) is a case in point. These Sunday evenings are similar to jazz jam sessions, with the main difference being that the music is not improvised, but sight-read.

“One of the things that is wonderful about Classical Social is that we are performing some of these great arrangements that have literally been sitting in the U of T library for decades. Things like the arrangement of Haydn’s Symphony No.6 by Salomon — the entrepreneur who brought Haydn to London in the 18th century. Back then, this was the equivalent of taking home a CD from a gig! The way that it used to work with publishers in those days, they made no money from the sale of their symphonies, other than an initial commission; the way they made money was by writing arrangements of their symphonies for all sorts of things. Beethoven arranged his symphonies for mandolin and piano, and those he sold and made money from. And this was true up until the 20th century.”

Who knew that Bach, Beethoven and Brahms would go so well with a pint? Bringing this music to the bar has proven to be a brilliant idea. Not only for the musicians, who rarely get to perform in jeans and sandals, but also for audiences who in some cases stumble upon this music for the first time. In many cases customer from Fionn MacCool’s end up in the audience at Lula Lounge, where Capet’s 16-piece ensemble, Euphonia, appears every month.

I attended the August concert, and was surprised to find the group situated on the dance floor, rather than the stage; another surprise was the invitation to “keep your cell phone on” during the performance, encouraging the audience to tweet throughout the evening. The orchestra members — a diverse group of women and men — wore a variety of vibrant colours. As for the music, Capet’s selections for the evening functioned as sweet and salty flavour combinations that were just right, from the obscure to the familiar: Paisiello, Salieri, Mozart and Haydn. In addition to the conductor, if there was another star that night it was exuberant Tanya Charles on violin, the featured soloist on Mozart’s Violin Concerto No.4 in D Major K218. To keep things innovative, Capet had Charles conduct that piece as well as present her own original, playful cadenzas. Reflecting on the experience, Charles had this to say:

“It was a challenge for us all, but as an ensemble, I feel that we
learned a lot about each other. For me, it was about learning how to lead efficiently and how best to communicate with musicians for phrasing and time changes. For the ensemble, it was about trusting one another and watching and listening with a more heightened sense of awareness in order to play together and with the same musical intentions. From my experience, it was the most comfortable and relaxed performance I have played because I was literally in the centre of the ensemble and the centre of the sound (rather than being steps in front of it), and I was backed by a great band of my colleagues and friends who were truly supportive. One of our goals is to continue becoming a more cohesive group and truly finding and honing our own sound and I feel like we are on the creative track to achieving that!

There was something about the performance by Tanya Charles that really struck a chord with the audience, and it wasn’t because every note was technically perfect; rather, it was more intense and exciting, and her beaming expression throughout the performance was absolutely contagious. For Capet, this must have been a triumph; back at the coffee shop, he expressed his desire to take perfectionism out of the classical music tradition.

“I don’t go to symphony concerts. I’m bored,” he explains. “We live in a wonderful time now, because of the internet there are so many recordings of 20th century music that are available to us, from about 1900 onwards. And if I was to give you a dozen recordings of Brahms’ First Symphony, say between 1900 and 1910, I could find you a dozen totally different takes and sounds on that orchestra. But if I took them from the last decade, they’d all sound rather similar, because what happened in the history of recordings in the 1960s and 1970s is that big companies like Deutsche Grammophon and EMI, etc., put millions and millions of dollars into the uber stars—the Karajans and the Bernstein—and these uber orchestras, the Chicago Symphony and the San Francisco and Vienna. So what happened from the very beginning of the recording industry is that, as a recording became available, everything changed and it became “listen to this—it’s the way Beethoven intended it!” with the full orchestra. The pretension of the recording industry became “what we have is better than what you had” and so it grew and by the time Bernstein and Karajan were around, it became the battle of stereophonic sound—“our orchestra is more perfect than your orchestra,” and Bernstein’s recording of Mahler was “the definitive.” As if we can have a definitive recording of anything, or would want a definitive recording of anything. Can there be a definitive Shakespeare? Or the definitive cover of a Cole Porter song? It’s ridiculous,” Capet scoffs, almost out of breath. He takes a sip of coffee and continues.

“But to get the big money, the recording contracts, you had to be perfect. And this was the analog world, this wasn’t the cut and paste world of digital technology. You had to be able to do this in a take or a couple of takes, so accuracy would lead towards getting those contracts. A friend of mine in Copenhagen, after continued on page 51
Heading Out Into Fall

SHARNA SEARLE

LAST ISSUE, way back in June, I made what I hope was a successful case—I am an ex-lawyer, after all—for “staying put” and exploring Toronto’s busy summer concert series scene. And, admittedly, I gave short shrift to the abundance of festivals that were on offer around the province all summer. So, to make amends, I now encourage you to head out of the city and experience some of the fall festival fare. However, if you’re intent on staying put, there is enough going on in September/early October to put you in that beginning-of-the-new-concert-season state of mind.

Festivals sweet, PECturesque and colourful: There are three festivals in September that are definitely worth the drive out of the city…and even the often-exasperating drive back in. Two of them, SweetWater Music Festival and Prince Edward County (PEC) Music Festival, begin on the same day (September 20) and each is celebrating its tenth season; the third and much larger Colours of Music begins a week later (September 27) and celebrates its 11th season over ten days. One of the things they share amongst themselves is the roster of artists, and sometimes even concert themes. A delightful byproduct—for audiences and musicians alike—and a financial practicality when mounting festivals in smaller communities. SweetWater, for example, takes place in the village of Leith and the neighbouring smallish city of Owen Sound; PEC Music Festival happens mostly in the “unincorporated community” of Picton, with one concert in the village of Bloomfield. Colours of Music, too, while located in Canada’s 34th largest city, Barrie, benefits from the joys of sharing. And with that little preamble, it’s off to the festivals!

Prince Edward County (PEC) Music Festival: PEC Music Festival artistic director, the distinguished Canadian pianist, Stéphane Lemelin, has this to say about his approach to programming the festival: “I have always believed that musical communication is a three-way street flowing between performer, composer and audience. The intimate setting and superlative acoustics of St. Mary Magdalene Church in Picton have for the last ten years repeatedly allowed for that communication to inspire performers and audience members alike. Our programming has been broad and I have sought to balance celebrated masterworks of the past with music of our time.” You can experience what he’s talking about in “Festival’s Greatest Hits,” the opening concert on September 20. It features works by Schubert, Brahms and Ottawa composer Steven Gellman, with some excellent performers including violinist Jacques Israelievitch, soprano

sharna searle

Jerusalem Quartet.

Stéphane Lemelin.
Donna Brown, Ross Edwards on clarinet, and Lemelin, himself, at the piano. The Gryphon Trio will perform works by Haydn, Mozetich and Dvořák on the 22nd. And the “Grand Finale! Piano 1–2–3–4–5–6 Hands” on September 28 sounds spectacular…and maybe even a little bit dangerous! “Can David Jalbert, Andrew Tunis and Stéphane Lemelin all fit on the same bench?” we’re asked. Find out for yourself, as the program progresses from music written for one hand to works for six—that’s 30 skilled fingers—on one piano!

You can also catch hilarious musical antics with “Mary Lou Fallis and Peter Tiefenbach, More or Less Alive,” the premiere of Jeunesses Musicales’ touring production of La Bohème, and the debut of some of the region’s young artists. I’d say that Lemelin has met, and quite possibly exceeded, his programming principles!

**SweetWater Music Festival:**
SweetWater is, indeed, a sweet little three-day five-concert festival, programmed by the hugely talented violinist Mark Fewer, the festival’s founding and present-day artistic director. Its Friday evening opener features the Gryphon’s Annalee Patipatanakoon (violin) and Roman Borys (cello), along with several other superb musicians including violist Philip Ying, Fewer and fellow violinist Edwin Huizinga (he of “Classical Revolution” fame; worth a google), in works by Schulhoff, Haydn, Ryan and Dvořák. Those “Gryphonites” can also be heard, along with the other members of the “SweetWater house band,” including clarinettist James Campbell, flutist Rosanne Wieringa, cellists Denise Djokic and David Ying, (along with Fewer, Huizinga and violin Ying) in two beautiful concerts featuring the music of Bach: the complete Brandenburg Concertos on September 21, with Rob Carl’s Seventh Brandenburg; and the Concerto for Two Violins on the 22nd; violinist Emily Aquin, introduced in SweetWater’s “Young Artists Concert,” joins them in the Bach “Double.”

SweetWater is a festival that “explores the continuities and evolution of small ensemble music from the Baroque to contemporary music and jazz.” True to its word, on September 21 it hosts a fabulous afternoon of Hot-Club-of-France/gypsy-jazz-inspired music, “A Program That’s Good Enough to Eat.”

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**Colours of Music Festival:**
“Wonderful Music, Wonderfully Performed.” Those apt words appear on the homepage of Colours of Music’s website, which also informs us that the festival will “expose you to talent from all across Canada and other parts of the world.” Returning to the topic of festivals sharing their artists and concert ideas, five concerts for which that seems to be the case at Colours of Music provide a nice taste of the festival’s myriad offerings.

On September 28, SweetWater’s Mark Fewer, and James Campbell, join pianist Angela Park for “Classics at Noon,” in works by Bartók, Milhaud, Brahms, Beethoven, Milhaud, Brahms, and Catoire. The next evening, Fewer and Campbell, along with guitarists Graham Campbell (yes, the clarinettist’s son), Roberto Rosenman and Chris Bezant, and bassist Chris Kettlewell, pick up the gypsy jazz fever where Van Django left off, in a concert titled... can you guess? Oui, “Hot Club of France: music of Django Reinhardt and Stéphane Grappelli.”

A little earlier on September 29, in a bit of “downsizing” from the PEC Music Festival’s 30-finger extravaganza the day before, pianists Robert Kortgaard and Peter Tiefenbach play an exciting—though perhaps less perilous—program of works by Mozart, Schumann, Dvořák, Ravel, Poulenc and Grieg for one piano and 20 fingers. Any way you cut it, that’s still a lot of fingers on one keyboard.

The tireless and ubiquitous James Campbell appears twice more: once with the Gryphon Trio in a performance of Messiaen’s *Quartet for the End of Time* on October 1, and the next day in a concert titled “On the Upbeat,” with the Amara Piano Quartet. They will perform works by Beethoven, Suk, Ager and others.

Beyond the five concerts mentioned, there are another 21 to consider, ranging from “Music for the Dance,” performed by Duo Concertante with narration by ballet legend Evelyn Hart, to Bach and Debussy on the banjo. The festival’s website said it best: “What a colourful, relaxing way to spend those first few lazy days of autumn!”

And, for those of you thinking to yourselves, “enough already with the festivals,” fear not. The 2013/14 concert season is about to begin.

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**QUICK PICKS:** **SPLENDID SEASON STARTERS**

**Kitchener-Waterloo Chamber Music Society**
- **Sept 11, 8:00:** Soheil Nasseri, piano. Works by Beethoven, Brahms, Rachmaninoff, Hersch.
- **Sept 18, 8:00:** Andrew Sords, violin; Cheryl Duvall, piano. Works by Elgar, Mozart, Bach, Hubay.
- **Sept 22, 8:00:** Peter Stoll, clarinet; Joseph Macerollo, accordion. Works by Kovacs, Nimmons, Messiaen, Palej, Nordheim and others.
- **Sept 27, 8:00:** TrioEstonia. Works by Čičir, Piazzolla, Sumera / Kangro/Kuulberg, Par, Beethoven.

**Toronto Symphony Orchestra**
- **Sept 18 & 19, 8:00:** Elgar Cello Concerto – Alisa Weilerstein, cello. Works by Britten, Elgar, Dvořák.
- **Sept 21, 7:00:** Gala Performance – Lang Lang Plays Mozart. Piano Concertos Nos. 17 and 24.
- **Sept 25 & 26, 8:00:** Perlman Plays Tchaikovsky. Works by Britten, Walton. Itzhak Perlman, violin.

**Gallery 345 – The Art of the Piano**
- **Sept 18, 8:00:** Kara Huber. Works by Chopin, Beethoven, Debussy, Rachmaninoff, Liszt.
- **Sept 22, 3:00:** Thomas Alexander. Works by Chopin, Liszt, Gershwin.
- **Sept 23, 8:00:** Martin Soderburg. Works by Soler, Albeniz, Granados, Mompou, Infante, de Falla.

**Music Toronto**
- **Oct 3, 8:00:** Quartet Series: Jerusalem Quartet. Works by Mozart, Shostakovich, Dvořák.
- **Oct 4, 8:00:** Chamber Orchestra Kremlin. Works by Rossini, Prokofiev, Tchaikovsky.

**Flato Markham Theatre**
- **Oct 6, 2:00:** Martinsky Orchestra. Three works by Stravinsky, Valery Gergiev, conductor.

**Mooredale Concerts**
- **Oct 6, 3:15:** Cecilia and Afiara String Quartets. Works by Tchaikovsky, Haydn, Mendelssohn.

Whether you head out to the festivals or into the new concert season, enjoy fall’s early days in all their colour and splendour.

Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is listings editor at The WholeNote. She can be contacted at classicalbeyond@thewholenote.com.
Music at Metropolitan
2013-2014
CONCERT SERIES

Saturday, November 16, 7:30 pm: Beethoven and Schubert
Arnold Tirzits, piano; Janet Obermeyer, soprano;
Jonathan Krehn, clarinet

Friday, March 28, 7:30 pm: Ken Cowan, organist

Good Friday, April 18, 7:30 pm: St. John Passion by J. S. Bach
The Metropolitan Festival Choir and Orchestra,
Patricia Wright, conductor

Saturday, May 10, 7:30 pm: Musicians On the Edge – Lutenist-composer Benjamin Stein and the Elixir Baroque Ensemble
Additional concerts, admission prices, soloists to be announced – stay tuned!

NOON AT MET:
Free recitals on Thursdays from 12:15-12:45 pm.
New series begins Thursday, September 12

OTHER EVENTS:
Friday, Oct. 25, 10 pm: Phantoms of the Organ
A Hallowe’en howl of unearthly delights

Sunday, Dec. 8, 1:30 pm: Carols United – Sing favourite carols
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Sunday, Dec. 22, 7 pm: Candlelight Service of Lessons and Carols
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There is, in Ontario, a number of companies which have long histories: the Toronto Choral Society was founded in 1845, the Toronto Mendelssohn Choir in 1894, the Bach-Elgar Choir of Hamilton in 1905, the Toronto Symphony Orchestra in 1922, the Canadian Opera Company in 1950, the National Ballet of Canada in 1951. But there are, in Toronto and Southern Ontario, other more recently founded companies.

One such company is Capella Intima, founded and directed by Bud Roach. Roach decided to start this ensemble in 2008 and the initial performances were in 2009. Before Roach became a tenor, he was a professional oboist; he was a member of a number of orchestras including the Toledo Symphony Orchestra and the Buffalo Philharmonic. In his high school years he had been a rather weak baritone who conked out when confronted by a high F, so he put thoughts of singing aside in favour of the oboe. But in 2005, after having left the orchestral world, he discovered that he had high notes after all and from then on he has concentrated on singing. He managed to persuade Lydia Adams to allow him to sing in the Amadeus Choir’s performance of Bach’s *Mass in B Minor*. Adams must have liked what she heard and, soon after, Roach became a member of the Elmer Iseler Singers. We have also been able to hear him in appearances with ensembles such as the Toronto Consort and the Aradia Ensemble. He now enjoys an active solo career. At the Fringe concerts in last June’s Boston Early Music Festival he performed excerpts from the third volume of arias by Alessandro Grandi (1626), accompanying himself on the baroque guitar. These performances are now also available on CD (on the Opera Omnia label).

Capella Intima specializes in the performance of 17th-century Italian sacred works, sung one to a part with a small instrumental ensemble. Last spring it gave three performances of the oratorio *Giuseppe*, which may or may not be by Luigi Rossi. This September Capella Intima will perform music by Chiara Margarita Cozzolani (September 21 in Hamilton at McNeil Baptist Church; September 28 in Toronto in the Great Hall at St. Paul’s Anglican Church on Bloor St.; both at 3pm) in a program titled “Celestial Sirens” which the ensemble first presented in 2010 and has since performed at the New Hamburg Live Festival and, most recently, at the Bach Festival of Canada in Exeter. (Another concert, also titled “Celestial Sirens” and featuring music by Cozzolani and others, was given by the Toronto Consort in May 2011.) It is only in recent years that the music composed by 17th-century cloistered Milanese nuns, like Cozzolani, has been given the attention it deserves by both musicologists and performers. I am myself greatly looking forward to this concert.

The other comparatively new company is the Toronto Masque Theatre, directed by Larry Beckwith, now entering its tenth anniversary year. When I first knew Beckwith, he was primarily a tenor (he was a member of the Tafelmusik Chamber Choir). As time went by, he became more interested in playing the baroque violin and performing chamber music. Before founding the Toronto Masque Theatre, he was a member of the Arbor Oak Trio along with Stephanie Martin, harpsichord, and Todd Gilman, viola da gamba (replaced by Mary-Katherine Finch after Gilman left Toronto). The Trio did not confine itself to chamber music but also staged several 17th- and 18th-century operas, including *Love in a Village* by Thomas Arne and *The Beggar’s Opera*. (I played the Beggar in the latter. Can I call it the title role?)

Literary historians tend to define “masque” rather narrowly and see...
it as a 16th- or 17th-century courtly entertainment with strong allegorical elements. Beckwith has always thought of the masque in a much wider sense, as a work that provides a fusion between opera, dance, song, chamber music, theatre, puppetry, visual art and film. The company has performed several 17th-century operas such as Purcell’s Dido and Aeneas and John Blow’s Venus and Adonis but it has also commissioned a number of new works by composers like James Rolfe and Dean Burry. Its most recent commission was The Lesson of Da Ji (music by Alice Ping Yee Ho, text by Marjorie Chan), which won a Dora Mavor Moore award.

The first TMT event of the new season is a ten-year retrospective salon on September 30 at 21 Shaftesbury Ave. Beckwith and others will speak and there will be musical contributions by, among others, soprano Teri Dunn and lutenist Lucas Harris. Tickets for a suggested donation of $20 are bookable through the TMT website or by phoning 416-410-4561. Their first regular concert will give us Patrick Garland’s dramatization of Brief Lives by John Aubrey with actor William Webster and soprano Katherine Hill at the Young Centre, October 25 to 27. It will be followed by the cabaret Arlecchino Allegro featuring mezzo Laura Pudwell at the Enoch Turner Schoolhouse, January 23 to 25. The final concert on April 25 and 26 at Trinity-St. Paul’s Centre, will give us three versions of the myth of Zeus and Europa; the soprano soloist will be Suzie LeBlanc.

The opening concert of the Recitals at Rosedale series will be on October 6 at 2:30pm at the Rosedale Presbyterian Church. Its title is “The Seven Virtues”—the series will pair that concert with “The Seven Deadly Sins,” but not until May.

AND BEYOND THE GTA

The Colours of Music Festival in Barrie will include “A Song in the Air” on October 3, including music by Mozart, Mendelssohn, Brahms and Britten sung by mezzo Jennifer Krabbe and baritone David Roth. “I’ll Be Seeing You” on October 6 features songs from wartime, sung by Wendy Nielsen, soprano, and Patrick Rafferty, tenor. Both concerts will be at Burton Avenue United Church.

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.

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Nov. 5  Matt Haimovitz, cello
Ontario Philharmonic
Marco Parisotto, conductor Bloch’s Schelomo
Mahler Symphony No. 1 Titan (joint production with OP)

Feb. 23  Parcival Strings Project
Violinist Emmanuel Vukovich, Bach Solo Partita #2
& Mozart String Quartet, Brahms Clarinet Quintet

Mar. 16  Guillermo Gonzalez, piano
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Bud Roach.
Rarities and Revivals Mark Adventurous 2013/14

The 2013/14 season is more adventurous than last season with companies large and small staging unusual works alongside the more familiar. At the time of writing not all companies have announced their seasons, but judging from those that have there is much to look forward to.

The Canadian Opera Company begins the 2013/14 season with four familiar works, but ends the season with three rarities. The opener is a new production of Puccini’s La Bohème running October 3 to 30. This co-production with Houston Grand Opera and the San Francisco Opera is directed by John Caird, who is perhaps most famous as the co-director of the original English version of Les Misérables. Grazia Doronzio and Joyce El-Khoury will alternate in the role of Mimì, while David Lomelí and Eric Margiore will alternate as Rodolfo. Famed Italian conductor Carlo Rizzi will lead the orchestra.

In repertory with La Bohème will be Peter Grimes (1945) by Benjamin Britten (1913–76) to mark the centenary of the composer’s birth. Running October 5 to 26, it will be the opera’s third staging at the COC and its first since 2003. Ben Heppner stars as the villified fisherman with Ileana Montalbetti as Ellen Orford, the one woman in the village who stands by him. Denni Sayers recreates Neil Armfield’s direction of this coproduction between Australian Opera and the Houston Grand Opera. Johannes Debus conducts.

The winter season begins with a new production of Mozart’s Così fan tutte, running January 18 to February 21, directed by filmmaker Atom Egoyan, acclaimed for his previous COC productions of Salome in 1996 and Die Walküre in 2004. Layla Claire will sing Fiordiligi with Wallis Giunta as Dorabella, Paul Appleby as Ferrando, Robert Gleadow as Guglielmo and Johannes Debus conducting. Running in repertory with the Mozart from February 2 to 22, is Verdi’s Un ballo in maschera not seen at the COC since 2002. The production from the Berlin Staatsoper is directed by Jossi Wieler and Sergio Morabito and conducted by Stephen Lord. It stars Adrianne Pieczonka as Amelia with Dimitri Pittas as Riccardo and Elena Manistina as Ulrica.

After presenting these four well-known operas, the COC then embarks on a spring season with a remarkable series of three COC premieres in a row. There have been several seasons in the past that included three COC premieres, but the last time three were presented in a row was in 1989 with Janáček’s The Makropulos Case, Monteverdi’s Il ritorno d’Ulisse in patria and Giordano’s Andrea Chénier. This time the series will be Handel’s Hercules (1745) from April 5 to 30, Donizetti’s Roberto Devereux (1837) from April 25 to May 21 and Massenet’s Don Quichotte (1910) from May 9 to 24.

Hercules, originally written as an oratorio has recently found success fully staged as an opera. The COC/Lyric Opera of Chicago coproduction will be directed by Peter Sellars, who directed last season’s Tristan und Isolde, and conducted by baroque expert Harry Bicket. Eric Owens sings the role of Hercules, Alice Coote is his jealous wife Dejanira and countertenor David Daniels is Hercules’ faithful servant Lichas. Roberto Devereux is the third part of Donizetti’s so-called “three queens trilogy” made famous as such by Beverly Sills. The COC presented the first part, Anna Bolena (1830), back in 1984 and the second part, Maria Stuarda (1835) in 2010. As part of a unified production from Dallas Opera, Devereux has the same production design as Maria Stuarda and the same director, Stephen Lawless. Sondra Radvanovsky will sing Elisabetta, Russell Braun will be Nottingham and Giuseppe Filianoti will be Elisabetta’s lover Devereux. Corrado Rovaris will conduct.

Don Quichotte will end the drought in operas by Massenet at the COC since its Werther of 1992. The fantastic production from Seattle

CHRISTOPHER HOILE
Opera directed by Linda Brovsky will feature the renowned Italian bass Ferruccio Furlanetto as Don Quichotte with Quinn Kelsey as his faithful sidekick Sancho Panza and Ekaterina Gubanova as his beloved Dulcinée. Johannes Debus conducts.

Both productions at Opera Atelier this season are revivals. In the fall from October 26 to November 2 is Mozart’s The Abduction from the Seraglio first mounted by OA in 2008. In the spring is Lully’s Persée first mounted by OA in 2000 and revived in 2004. OA co-founders Marshall Pynkoski and Jeannette Lajeunesse Zingg are hot off the success of their production of Mozart’s Lucio Silla (1772) at this year’s Salzburg Festival which has led them to be invited to mount the work at Milan’s Teatro alla Scala. Abduction will feature Lawrence Williford as Belmonte and Adam Fisher as his servant Pedrillo who will try to rescue Belmonte’s beloved Konstanze (Ambur Braid) and Carla Huhtanen her servant Blondie (Blondchen) from the ever-watchful Osmín (Gustav Andreassen).

In Persée, Christopher Enns will make his OA debut as an haute-contre in the title role. Mireille Asselin will be his beloved Andromède, Peggy Kriha Dye her rival Mérope and Olivier Laquerre will sing snake-haired monster Méduse. David Fallis conducts the Tafelmusik Baroque Orchestra for both productions. After its Toronto run OA will take Persée to Versailles from May 23 to 25 where it has not been seen since it inaugurated the Royal Opera House there in 1770.

Toronto Operetta Theatre has a lively season on offer. It begins on November 3 with The Rowdy Señorita, a concert of excerpts from the quintessential Spanish zarzuela, La Revoltosa (1897) by Ruperto Chapí (1851–1909). The señorita of the title is Mari-Pepa, who garners married women’s wrath by flirting with their husbands. The TOT’s holiday operetta is Franz Lehár’s ever-popular The Land of Smiles (1923) running from December 27, 2013, to January 5, 2014. This will be the TOT’s third presentation of the work and its first since the 2002/03 season.

The TOT’s last presentation is the Canadian premiere of The Cousin...
from Nowhere (Der Vetter aus Dingsda) from 1921 by Eduard Künneke (1885–1953). Sometimes translated as The Cousin from Batavia, this is one of the most delightful of all 20th-century operettas. While Lehár in Vienna was consciously moving operetta towards opera, composers in Berlin like Künneke, Benatzky and Lincke were incorporating the new dance rhythms of the foxtrot and quickstep into their work and thus were moving operetta towards musical comedy. Anyone who likes the popular music of the 1920s played by Max Raabe and his Palast Orchester is sure to enjoy The Cousin from Nowhere.

For additional fully staged operas, there are many intriguing choices. September 10 and 11, the Nanning Cantonese Opera Troupe performs The Painted Skin written by Chinese composer Zhuang Hui Xuan. The story is based on a Qing Dynasty tale of a young scholar who gives sanctuary to a beautiful young woman in distress, not realizing that she is, in reality, a ghost. First performed in 2010, The Painted Skin is part of the resurgence in traditional Chinese opera that includes new works written in the classical style. The opera will be performed in the Sandra Faire and Ivan Fecan Theatre at York University’s Keele campus. Visit finearts.yorku.ca for more information and tickets.

In 2013/14, Opera Hamilton is staging Verdi’s Falstaff from October 19 to 26 and Bizet’s Carmen from April 19 to 26. John Fanning will sing the title role in the Verdi in a production including James Westman and Lyne Fortin. Italian-American mezzo Ginger Costa-Jackson, who received a rave review in the New York Times for her Carmen at Glimmerglass, will sing the title role with American tenor Richard Troxell as Don José.

Those with a taste for early music can look forward to performances of Purcell’s Dido and Aeneas from January 17 to 19 by the Schola Cantorum and Theatre of Early Music co-directed by Jeanne Lamond and Daniel Taylor with choreography by Bill Coleman. Performances take place at the Trinity College Chapel at the University of Toronto. Visit performance.rcmusic.ca for more information.

Those with a taste for new music can look forward to Tapestry Opera’s program of “Tapestry Briefs.” September 19 to 22, for glimpses of scenes developed in Tapestry’s Composer-Librettist Laboratory. Michael Mori directs Krzysztof Szabo, Peter McGillivray, Carla Huhtanen and Keith Klassen. Musical directors are Gregory Oh and Jennifer Tung. Soundstreams’ presentation of the world premiere of Airline Icarus by Brian Current to a libretto by Anton Piatigorsky will run June 3 to 8, 2014. The cast includes Krzysztof Szabo and Alexander Dobson and will be directed by Tim Albery. Visit performance.rcmusic.ca for more information.

As usual, operas in concert will lend further variety to the Toronto opera scene. Voicebox: Opera in Concert celebrates its 40th anniversary season with the Canadian premiere of Benjamin Britten’s La Bohème. Michael Mori directs Kristzina Szabó, Peter McGillivray, Carla Huhtanen and Keith Klassen. Musical directors are Gregory Oh and Jennifer Tung. Soundstreams’ presentation of the world premiere of Airline Icarus by Brian Current to a libretto by Anton Piatigorsky will run June 3 to 8, 2014. The cast includes Kristzina Szabó and Alexander Dobson and will be directed by Tim Albery. Visit performance.rcmusic.ca for more information.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
featuring Lamon in a series May 8 to 14.

Despite a flurry of activity behind the scenes, Tafelmusik will also be putting on several ambitious and innovative concerts, including two which were designed by Mackay and are now an international success. The first, “The Four Seasons: A Cycle of the Sun,” is a re-envisioning of Vivaldi’s Four Seasons, which he composed in 1725, and includes music from around the world that would have been heard the same year, such as pipa music from China, a raga to celebrate the monsoon and interactive performances by Inuit throat singers. It also features a re-imaging of Vivaldi’s “Winter” by Oscar-winning Canadian composer Mychael Danna. (Mackay’s other program, “The Galileo Project,” will tour Japan and Korea, but Toronto audiences won’t hear that here this year.) Finally, Tafelmusik will release a DVD based on another concert of Mackay’s, “House of Dreams,” which features music and paintings from famous art patrons in Baroque Europe.

“Some of these paintings were part of private collections that were acquired by public galleries and haven’t been seen in their original locations for centuries,” Mackay explains. “We filmed performances in places like Handel’s house in London and the house of one of Bach’s close friends in Leipzig. The movie takes you all over Europe and gives you a sense of what it must have been like to experience that music back in the 18th century.” That movie will be commercially available in a few months, and Mackay hopes it will get a public premiere some time in November.

Another continuo insider I talked to was lutenist Lucas Harris. Besides providing a solid foundation to groups like Tafelmusik and the Toronto Consort, Harris makes up one-third of the Vesuvius ensemble, a chamber group dedicated to Italian folk music. “We had a very successful concert program based on music from Naples, so we’re going to tour that to Port Hope, Cambridge and Ottawa,” Harris says. Toronto audiences will be able hear Vesuvius on November 2 when they open for Michael Occhipinti’s Sicilian Jazz Project at Koerner Hall. Harris will also have centre stage earlier that day when he conducts his final Masters recital in choral conducting at the Church of the Redeemer in a program that includes works by Arvo Pärt, Lili Boulanger and Clara Schumann. While the concert won’t be a straight early music performance, Harris will use the occasion to show off a repertoire he’s passionate about—the Austrian sacred music of the mid-17th century. “No one has really explored this repertoire before, and it’s really amazing music,” he says. “On the one hand, you have beautiful counterpoint descended from Schutz, and on the other, this incredible virtuosity from Italian music from that period.”
While choral and folk music fans will be keen to catch Harris’ shows, viol player Justin Haynes’ exploits will be of particular interest to lovers of chamber and orchestral music. Haynes’ main group, Elixir Baroque, is already slated to play as soloists with the Community Baroque Orchestra of Toronto (CBOT) November 9. “We get a really good sense of energy playing with CBOT,” Haynes says. “They’re amateur musicians with a deep love of baroque music. It’s great to feel that sense of passion...sometimes professional musicians get a bit jaded.”

Besides his main gig with Elixir, which will take him to Oakville and Brampton this September, Haynes has plans for a concert that will feature some of Telemann’s Paris Quartets later this fall with Allison Melville and Kathleen Kajioka. Though perhaps under-appreciated, the quartets are exceptional chamber pieces and are a fitting example of Telemann’s musical rivalry with J.S. Bach.

And as if Haynes wasn’t busying himself enough, he also has plans to step out from behind the band and perform as a soloist with an all-Forqueray concert of his own in December. “I love French repertorio and Forqueray wrote amazing music for gamba. It’s a good chance to show off,” he says.

The end of August is still early in the classical concert season. For many of Toronto’s music groups, halls still need to be booked, guest performers flown in, concert dates confirmed. But the rank-and-file players one sees in Toronto are more than just orchestral employees; they’re increasingly turning out to be budding impresarios, conductors and soloists, sometimes even ending up exploring music that has nothing to do with what they’re playing that night. So the next time you find yourself at a concert, pay a bit more attention to the guys at the back. Next time you might find them running the show—or with a band of their own. Here’s to ambition.

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

Where Enterprising Audiences Boldly Go

BEN STEIN

IN MY LAST column before the summer I promised to address the reluctance of audiences to attend performances of new music, citing the extreme example of one determined listener who vetted a concert over the phone in order to make sure nothing on the program was too modern.

This is a problem not just for choral concerts, but for new music in general. The quantity of words committed to paper on this subject is responsible for the demise of several large forests. In brief, the two opposing stances are:

1) Modern music feh. Why should I pay good money to hear something that sounds like a battalion of cats attacking a giant mutant chihuahua while a chorus of bull walruses sings the Nauruan national anthem backwards?

2) Modern music is the future, this piece in particular is pure genius, and everyone in the concert hall gets it except you. What is your problem? Why can’t you get with the program? Go away and listen to Bach’s Minuet in G on auto-repeat. If you get bored, listen to a can-can by Offenbach or something.

Okay, it’s not always so bad, but it’s pretty darn close. Keeping it brief, let me see if I can both give a bit of historical context and offer a solution to the problem.

1) During the last century, classically trained composers wanted to innovate, like most artists do.

2) Some innovators composed music that sounded unpleasant—torturous, in fact—to many listeners. Never ask why this happened. Believe me, you don’t want to know. If you hear a composer start to talk about it, run away.

3) Some other innovators wrote music that wasn’t quite so scary, but it still was odd enough to spook those who were used to Mozart, Tchaikovsky, etc. This stuff sometimes had key signatures, but a lot of people still found it nauseating.

4) But nobody cared anyhow, because as it turned out, you didn’t have to listen to modern music anymore to be all cultured and superior. You could listen to the Beatles (rock), John Coltrane (jazz), or non-Western classical music (“exotic” instruments and timbres) and still feel like you were a cut above. A lot of this music was just as intricate as the new classical stuff but sounded way nicer.
ORPHEUS ASCENDING 2013-2014
Celebrating 50 years of Choral Music!

TRIUMPH OF THE SPIRIT
7:30 p.m. Tuesday, November 5, 2013
Grace Church on the Hill, 300 Lansdale Rd.
In commemoration of the Britten centenary, Orpheus presents the Canadian premiere of his rarely-heard 1938 pacifist cantata World of the Spirit, complemented by a multi-media performance featuring harrowing personal wartime experiences as told by Holocaust survivor John Freund – a stirring tribute to the resilience of the human spirit.

WELCOME CHRISTMAS
7:30 p.m. Tuesday, December 17, 2013
Yorkminster Park Baptist Church, 1585 Yonge Stree
Enjoy a festive Christmas celebration with Orpheus, the renowned Hannaford Street Silver Band and YOUR uplifted voices – a sparkling seasonal gift of big brass and song!

SONG OF THE STARS
3:00 p.m. Sunday, March 2, 2014
Grace Church on the Hill, 300 Lansdale Rd.
Hear the Canadian premiere of Enrique Granados' luminous Cant de les Estrelles (Song of the Stars); Tango Dances, a passionate newly-commissioned work for chorus and accordion virtuoso; sunny works by Bacalov, Piazzolla, Escalada – and much more!

DVORAK REQUIEM
3:00 p.m. Sunday, May 4, 2014
Koerner Hall, 273 Bloor Street West
Orpheus Choir’s Golden Anniversary Season reaches a dramatic climax with a rare opportunity to hear Dvořák's richly expressive Requiem in Koerner Hall. A superb solo quartet of Sidgwick Scholar Alumni, the 160 voices of the Orpheus Choir and Chorus Niagara, and full orchestra join forces for this gala celebration.

Subscriptions and tickets on sale now! www.orpheuschoirtoronto.com

Robert Cooper, CM, Artistic Director
Edward Moroney, Accompanist

For more information visit yorkminsterpark.com or call the SING! Hotline 416 978-0827
5) Over time it became clear that nobody wanted to listen to the most difficult new music except weird people and snobs. The composers grew up and had children, but their kids weren’t weird snobs and they didn’t like it either. Most of them got into hip-hop, actually.

6) Eventually composers got tired of only being listened to by snobby weirdos, and started writing music again that non-musicians—that is, most normal people—could like and appreciate.

7) Now we have to convince everyone that new music isn’t as bizarre as the stuff their grandparents hated. A lot of it isn’t. Really! In fact it’s pretty tame. Composers want to be your friends. So will you please come back and listen?

Now, you may go to a concert in which nice pleasant classical music by dead guys is played, and then the stupid musicians will throw in some new stuff as well. Sorry about that—we kind of like to mix it up. Please don’t leave. You will upset the composers’ mums, ‘cause they are all still alive and their feelings get hurt when you walk out or throw things at their sons and daughters. But don’t worry—if you happen to get stuck at a concert with totally discordant music, you have two sure-fire methods of recourse:

1) Before the concert, watch (on YouTube) the episode of Star Trek: TNG in which Lieutenant Worf listens to Klingon opera (“Unification II,” season 5, 1991). Then pretend Klingon opera is the music you’re going to hear. Be brave like Worf and listen to it.

2) Think of scary movies. Actually, think of any movie in which bad things happen. Listen (on YouTube) to Leonard Bernstein’s score for On the Waterfront (1954) and Bernard Herrmann’s score for Psycho (1960). Not so bad, right? Next time you’re at a new music concert, close your eyes and imagine that you’re being menaced by a lunatic or getting beat up by dockyard thugs. This will render the musical experience much more enjoyable.

I hope this solves the problem and encourages you to take a chance on the new stuff. If not, I’ll have no choice but to write about this subject again, but seriously this time. Trust me, you don’t want that. Now, on to the concerts.

Estonian composer Arvo Pärt is an example of a composer whose work has depth, edge and substance, but has also found popular, mainstream appeal with many audiences—especially choral audiences, which can be quite a conservative bunch. Soundstreams Canada has long been a central champion of Pärt’s music in Canada, and their house choir, Choir 21, boasts some of the strongest choral singers in the region. This is a chance to hear this music masterfully executed.

The concert on October 1 will include the Canadian premieres of two Pärt works, Adam’s Lament and L’abbe Agathon, and the world premieres of two Canadian works, James Rolfe’s Open Road, and a new commission (written for a very special reason which will be revealed at the concert) by young Canadian-Estonian composer Riho Mämet. I do not know his work, but I am familiar with Rolfe, and I can assure wary concert-goers that this will certainly be a moving and delightful concert. If you are new to modern choral works, this is an excellent chance to experience composers and musicians working at the top of their game. Guest conductor Tõnu Kaljuste is one of the world’s great choral musicians.

Another notable choral visit takes place in October, but registration for the event is under way even as I write. American choral composer, arranger, author and conductor Alice Parker is coming for SING!, a three-day workshop and community songfest from October 25 to 27. Parker is a choral legend (now well into her ninth decade) who has devoted her life to choral music. During the weekend Parker will lead community singing, give a workshop on hymnody in worship, lecture at the University of Toronto, preach at Yorkminster Park Baptist Church and conduct a massed choir of over 200 singers in a grand finale concert. The gala finale will include a who’s who of Toronto choral groups: the University of Toronto MacMillan Singers, U of T Women’s Chamber Choir & Men’s Chorus, Exultate Chamber Singers, Orpheus
AMADEUS CHOIR OF GREATER TORONTO
LYDIA ADAMS, CONDUCTOR and ARTISTIC DIRECTOR

2013|2014
TORONTO CONCERT SERIES
39th Season

CHORAL LANDSCAPES

Celebrating
Lydia Adams’ 30th Anniversary
as Conductor and Artistic Director of the Amadeus Choir

THE WRITER’S WAR:
TRIBUTE TO WAR CORRESPONDENTS
Sat, Nov 9, 2013 at 7:30 pm • All Saints’ Kingsway Anglican Church
2850 Bloor St. West, Toronto
Multi-media production featuring Rick Machnes-Rae, Joan Leishman and Laura Lynch, all former reporters in war-torn areas of the world.

Amadeus Choir of Greater Toronto
Lydia Adams, Conductor • Rebecca Whelan, soprano
• Nelson Lohnes, bass • Shawn Grenke, organ

SING WITH THE ANGELS!
Sat, Dec 14, 2013 at 7:30 pm • Yorkminster Park Baptist Church
56 Queen Street East, Toronto
A Special Tribute to the Ontario Arts Council’s 50th Anniversary
Evening includes the winning compositions from the 27th Annual Seasonal Song-Writing Competition.

Amadeus Choir of Greater Toronto
Lydia Adams, Conductor ● Bach Children’s Chorus, Linda Beaupré, conductor
Erica Goodman, harp ● Eleanor Daley and Shawn Grenke, piano and organ

J.S. BACH’S MASS in B MINOR
In collaboration with the Elmer Iseler Singers
Sat, Apr 12, 2014 at 7:30 pm • Metropolitan United Church
56 Queen Street East, Toronto
Featuring: Amadeus Choir of Greater Toronto and the Elmer Iseler Singers
Lydia Adams, conductor ● Meredith Hall, soprano
*Catherine Wyn-Rogers, mezzo soprano ● Colin Ainsworth, tenor
● Nathaniel Watson, bass baritone ● Orchestra
*Ms. Rogers performs courtesy of Metropolitan Opera, New York.

JOY SOUNDS
Sat, May 31, 2014 at 7:30 pm • Christ Church Deer Park
570 Yonge Street, Toronto
Featuring: Amadeus Choir of Greater Toronto
Lydia Adams, conductor ● Shawn Grenke, piano

For Subscriptions and Single Ticket Information
Please Call 416-446-0188
www.amadeuschoir.com

Programmes subject to change

Experience it all during the Toronto Mendelssohn Choir’s 13/14 season with Noel Edison, Artistic Director.

BRITTEN AT 100
Nov 20, 2013 at Yorkminster Park Baptist Church
Enjoy two rarely performed dramatic cantatas by Benjamin Britten: The Company of Heaven and St. Nicolas.

FESTIVAL OF CAROLS with Ben Heppner
Dec 11, 2013 at Yorkminster Park Baptist Church
Start the Christmas season with a concert of festive music and stories, featuring tenor Ben Heppner. Choose VIP tickets for premium seating and a post-concert reception with Ben.

MESSIAH WITH THE TSO
Dec 18, 2013 at Roy Thomson Hall
TMC and TSO perform Handel’s immortal oratorio under the direction of conductor Christopher Warren-Green.

MASS IN B MINOR
Mar 26, 2014 at Koerner Hall, TELUS Centre for Performance and Learning
Be emotionally uplifted and intellectually challenged by Bach’s musical imagination in this monumental work.

SAVED MUSIC FOR A SACRED SPACE
Good Friday, Apr 18, 2014 at St. Paul’s Basilica
Enjoy magnificent music for chorus and organ: Duruflé’s Requiem and Vierne’s Messe Solennelle.

Subscriptions start at $213 for all five concerts or $120 for three.
Choir of Toronto, Cawthra Park Secondary School Chamber Choir and Yorkminster Park Baptist Church Choir.

The weekend’s events require no registration—this is an amazing opportunity for choral aficionados to watch or work with a master musician. The event is co-sponsored by Yorkminster Park Baptist Church, the Royal Canadian College of Organists and the Southern Ontario Chapter of the Hymn Society as well as by the University of Toronto Faculty of Music. For more info email the head of U of T’s choral program, hilary.apfelstadt@utoronto.ca.

Incidentally, Hilary Apfelstadt, as well as running choral activities at U of T, has further embraced Toronto’s choral culture by taking on the directorship of the Exultate Chamber Singers. One of Toronto’s top community choirs, established by John Tuttle (another choral legend), Exultate makes choral music at the highest level.

New music needs new singers and new energy, and there is always room for another choir in the city. This year choral fans can welcome the newly established Aslan Boys Choir and their artistic director Thomas Bell.

Targeted at boys aged 8 to 13, the choir’s mission statement is “to prepare boys for life and leadership through musical excellence and cultural enrichment.” Aslan is apparently still auditioning—if you have a child who enjoys choral singing, you can contact the choir at 416-859-7464 or aslanboyschoir@gmail.com to arrange an audition. I would certainly encourage interested parties to find out more—chorus singing was a revelation to me at that age and opened up my awareness of both choral music and yes, modern composition.

I will be highlighting other modern works of the concert season in the months to come. A tip of the hat to west coast soprano Carolyn Sinclair for the Klingon opera solution to modern music. On with the show!

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
Improvisation: Fuel for Social Change

WENDALYN BARTLEY

When September rolls around, there can be a feeling of anticipation in the air. It’s often a time of new opportunities, change and a chance to expand your horizons. And in this column, which is dedicated to the “new” in musical practice, there’s no better place to begin than with the Guelph Jazz Festival, running from September 4 to 8. Over the last 20 years, the festival has blossomed into a “vital social-purpose enterprise” with an artistic mandate rooted in the vision that musical improvisation provides a model for creating social change and building successful communities. This vision is also the driving force behind the innovative research project “Improvisation, Community and Social Practice” headed by Ajay Heble, artistic director of the festival.

Recently, this project just got a huge boost. It was the recipient of a substantial grant to launch the International Institute for Critical Studies in Improvisation at the University of Guelph. And to celebrate, the Guelph Jazz Festival will present an opening concert on September 3, featuring a special one-time improvising percussion quartet of four stellar musicians combining jazz, new music, free improv and world music traditions. This “World Percussion Summit” is yet another demonstration of what makes the festival so special and innovative.

A perfect example is a solo performance on September 5 by Matt Brubeck, a composer and performer trained in classical music and composition. These type of performances highlight those concerts which fuse creative improvisation and world music traditions. This “World Percussion Summit” will also join Australian composer and saxophonist Sandy Evans in her “Indian Project” concert on September 4 contributing to the musical conversation between jazz and Indian music. On September 6, two of the performers from the opening night event—virtuoso percussionists Hamid Drake (USA) and Jesse Stewart (Ontario)—will reconvene to provide a free-ranging mixture from their eclectic backgrounds. Stewart is a well-loved favourite of the Guelph festival, and for this year’s 20th anniversary, he has composed a lengthy work for the Penderecki String Quartet to be performed on September 8 in duet with himself at the drum set.

Ensemble SuperMusique from Quebec will present its group composition entitled “Pour ne pas désespérer seul” (“Not to Despair Alone”) on September 7. This diverse group began initially in 1998 with founders Joanne Hétu, Danielle Palardy Roger and Diane Labrosse, and has evolved into an extensive community of musicians combining large group composition, improvisation and “musique actuelle” with multi-media theatre, dance, and songs. Their artistic practice of group improvisation is definitely in step with the broader social vision of the festival, as they see themselves standing in solidarity with communities arising from the anti-globalization movement and the use of social media.

Other festival events of interest to readers of this column include the Colloquium (September 4 to 6), and Nuit Blanche with its dusk-to-dawn events beginning on the evening of September 7. This year’s colloquium provides a wonderful opportunity to dive deeper into the themes of musical improvisation, pedagogy, social justice and activism, through a series of lectures, keynote addresses and workshops by festival artists. Nuit Blanche events include performances by members of SuperMusique—Derome/Hétu and Freedman/Caloña (12am); Vancouver’s Birds of Paradox exploring elements of jazz and western music with traditional Chinese and Indian music (2am); a Pauline Oliveros tuning meditation (3am); the Ondine Chorus combining improv with scored music (3am) and Grossman/Brubeck interpreting baroque music (4:30am).

And if your free spirit is longing for more, there will be an opportunity on September 28 at Toronto’s Music Gallery to hear from the performers from the opening night event—virtuoso percussionist Joe Sorbara, known for creating orchestral textures from found objects.

VOICE AND MYTHOLOGY

This summer, I had the opportunity to experience what is known as the “eight-octave voice” at the Roy Hart International Artistic Centre.

THE MUSIC OF ARVO PÄRT

The Canadian premiere of two Pärt masterpieces for choir and string orchestra. Conducted by Tõnu Kaljuste, featuring soprano Shannon Mercer.

Tuesday October 1, 2013 at 8:00 pm

Koerner Hall, TELUS Centre for Performance and Learning | For tickets call 416-408-0208 or visit soundstreams.ca
located in southern France. This vocal legacy of connecting voice with the inner workings of the psyche stretches back to the early 20th century and the work of Alfred Wolfsohn. In the 1960s this vocal research evolved into a theatre-based artistic practice by one of Wolfsohn’s pupils, Roy Hart. As part of my column during this upcoming season, I’ll be making some links between what inspired me during my time at the Roy Hart Centre and the musical events of our local community.

Since the voice is the most obvious link, I’ll begin with the upcoming Soundstreams concert on October 1 in which they will be presenting two epic choral and orchestral works by the masterful Estonian composer Arvo Pärt. One of these compositions is titled Adam’s Lament, thus plunging us headlong into the territory of one of the most potent myths of the Western world—the story of Adam and Eve. As part of my residency at the Roy Hart Centre, I attended the Myth & Theatre festival which was like being submerged into an alchemical pot stirring the voice together with choreographic movement, image, spoken word and philosophical ideas.

Stories shape us and the institutions of our culture beyond what we might imagine. Initially we create the stories, and then the stories turn around and create us. And certainly this story of Adam and Eve has been one that has determined so much of our collective history. Pärt’s composition begins with the expression of grief at being expelled from Paradise and then expands further into a meditation on the sorrows of all humankind. His music is often referred to as music that comes out of the silence, creating possibilities to hear a different voice. Perhaps this other voice could be a re-examination of this myth itself. Must we collectively continue to hold onto the idea of separation, or can we create a voice, a story that brings us closer to the dream of human connection and peaceful co-existence?

Other works in the program include Pärt’s L’abbé Agathon, which recounts the legend of a fourth-century hermit tested by an angel in disguise, and pieces by two other composers, Riho Maimets and James Rolfe. Choir 21, a local group that specializes in performing contemporary choir music, will be performing alongside a string orchestra conducted by Pärt’s Estonian colleague Tõnu Kaljuste.

And now to opera—the perfect alchemical pot for combining mythic themes with music. Tapestry Opera will be offering up the latest round of opera briefs created at this years Composer-Librettist Lab, an annual gathering that teams up four composers with four writers to create, literally overnight, a series of short opera excerpts. Running from September 19 to 22, this event gives you the opportunity to hear what stories and sounds have risen up in the midst of this hothouse of creativity.

TWENTIETH-CENTURY PIONEERS

It’s hard to imagine that 100 years ago, experiencing strong rhythms and percussion music in the concert hall was scandalous. The music of Igor Stravinsky helped to change all that. Valery Gergiev and the Mariinsky Orchestra from St. Petersburg are returning to Roy Thomson Hall on October 6 to perform the three groundbreaking ballet scores Stravinsky composed between 1910 and 1913: The Firebird, Pétrouchka and The Rite of Spring. Fortunately, that concert will be in the afternoon, giving enough time to attend the evening concert curated by Austin Clarkson for New Music Concerts. You can read and listen to more on this meeting of Wolpe, Webern, Feldman and Cage in both the printed and online editions of The WholeNote.

ADDITIONAL CONCERTS

- Thin Edge New Music Collective: “Shaken or Stirred,” fundraising concert and silent auction. September 14.
- Canadian Music Centre: Contemporary Works for Piano. September 13 and October 3.
- Music Gallery and Burn Down The Capital: Julianna Barwick, with Christine Duncan and Castle If at Double Double Land. September 26.

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

Beat by Beat | Jazz Notes

TOE-TAPPING FALL-DEALS

JIM GALLOWAY

IN A RECENT program on CBC I heard that in some societies the word for music is the same as the word for dance and it got me thinking about the close relationship that used to exist between those two words and jazz. Here was a music that made you feel better when you felt good and could lift you when you were down; music that made it difficult to keep still, even if only to tap one’s feet. It was primarily entertainment and it continued that way until the music—now in some circles regarded as an “art form”—became introverted, more serious and (with some exceptions) more serious minded. Not that the early greats weren’t serious musicians, but they also considered themselves to be entertainers. As Louis Armstrong once said: “My life has always been my music, it’s always come first, but the music ain’t worth nothing if you can’t lay it on the public. The main thing is to live for that audience, ’cause what you’re there for is to please the people.”

But nothing is forever, everything evolves and jazz is no exception. The idea of jazz being a music to dance to and aimed at communicating directly with the audience changed—a transformation that reflected the changes in society, but also changed the relationship with the audience. In the ’40s the music became more introverted and musicians began playing more for themselves instead of trying to entertain, making it even more a music for a minority audience. In addition the music became much more vertical rather than linear. By that I mean that players ran the scales and the emphasis was less melodic.

Now, the word jazz and the term “mass appeal” are seldom used in the same sentence. Occasionally, a well-marketed jazz artist will connect with popular culture—Armstrong and Dave Brubeck for example—but label execs usually assume that jazz won’t sell as well as rock, R&B, rap, country, adult contemporary or Latin music. However, there was a time when jazz did, in fact, enjoy mass appeal. It was called the swing era; but probably at no time were there more than a few hundred musicians making a living from jazz, and with few exceptions that’s all it was—a living with little prospect of much financial gain. Agents, management and the recording industry were all quite happy to take advantage of musicians. I remember Milt Hinton telling me that when he was active in the recording industry, recording sessions paid a flat $40, and if recordings were re-issued the musicians got nothing in residuals. He told me an interesting story about the hit recording of Mack the Knife by Bobby Darin. They arrived at the studio to find that there was no arrangement for the number so it was the musicians who came up with the arrangement right there in the studio with the song going up a step each chorus. The song was a bestseller, making huge profits. And the musicians? $40 each!

In the early days most jassers learned perhaps by one-on-one
lessons from an established player, by listening to recordings and by
going to sessions in the hope that they could sit in and that eventually
someone would give them a gig. Organized courses were rare. Now
of course you can go to university or college and study jazz—unheard
of at one time although there is an interesting timeline to jazz as an
academic subject. A little digging and I learned, for example, that the
Industrial High School in Birmingham, Alabama, had a group called
the Jazz Demons as early as 1922.

And in 1927, while he was an athletic instructor at Manassas
High School in Memphis, Tennessee, one of the teachers organized
a student band. They were called the Chickasaw Syncopators, but
later adopted the teacher’s name. And the teacher’s name? Jimmie
Lunceford, leader of one of the greatest big
bands in the history of
jazz, a band that
evolved from the same
Chickasaw
Syncopators!

Meanwhile,
in 1928
the Hoch
Conservatory
in Frankfurt am
Main, Germany,
launched the
world’s first
curricular jazz
program. There
was great
criticism throughout
the country
and the Nazis,
not surpris-
ingly, stopped the
program in 1933.
It was restarted in
1976 under the direction of trombonist Albert Mangelsdorff.

In the United States Stan Kenton was instrumental in the start of the
first long-running summer jazz camp in 1959 which later became the

Then in 1968 the National Association of Jazz Educators was formed
and renamed the International Association for Jazz Education (IAJE) in
was the first in Canada to offer a BMus degree in jazz performance.

Today in Toronto alone we have Humber College, University of Toronto
and York all offering specialized jazz courses with faculties made up of
some of the country’s best players.

One of the downsides of all of this is that the surge in educational
opportunities comes at a time when the market for jazz has declined
dramatically to the point where it is impossible for most musicians to
make a living playing jazz.

Perhaps it is worth noting that in the early days of jazz, musicians
had day jobs and their jazz was for most of them not the sole source
of income. Well, guess what? The wheel has gone full circle; making
a living playing jazz is, for most, just a pipe dream. Why do you think so
many players turn to teaching?

**WILL THE BIG BANDS EVER COME BACK?**

To introduce a little levity, here is a story from Lampang in Thailand,
which I read in a publication called *The Week* (theweek.com), about a
big band and I really mean big! Literally the biggest band in the world,
the players are all elephants who have been taught by David Sulzer,
a neuro-scientist at Columbia University, to be percussion-playing
pachyderms, playing super-sized instruments using their trunks. They
have made three albums and convinced at least one critic that he was
listening to professional players. Next thing you know they will be
adding a singer—perhaps Elephants Gerald. And if they ever go on the
road perhaps they could revive the Grand Trunk Railroad.

Jim Galloway is a saxophonist, band leader and
former artistic director of Toronto Downtown Jazz.
He can be contacted at jazznotes@thewholenote.com.
According to my calendar, summer is almost over. However, in my experience, it tried to start and then gave up some weeks ago. On the band scene, my experience is quite similar. I had hoped to hear from quite a number of bands telling of their activities over the summer months when TheWholeNote was taking a breather. With a couple of notable exceptions, there was a deafening silence from the bands regarding their summer programming. If you are a member of a band, tell us about your activities. Whether they are highlights of recent events or announcements of ones coming up, we and other readers are interested. Having said that, we really prefer a simple release in the form of an MS Word document attached to an email. Trying to dig for gems of information in a multi-layered, colourful website, no matter how attractive, frequently yields little or no useful information.

We do know that there were many series of regular concerts at Victoria Park in Milton, at the Unionville Millennium Bandstand, the Orillia Aqua Theatre and other locations. Unfortunately, we have no anecdotes to report.

In past issues of this column the topic of programming, and specifically theme programming, has received some attention. In one case a band director admitted to settling for second rate music in order to adhere slavishly to a selected theme. This year it is a pleasure to announce a themed program which really worked. The Uxbridge Community Concert Band’s director Steffan Brunette produced a well-researched themed program this year which set a new standard. The program was simply titled “The Elements.”

In recent years modern science revealed to us how all matter on earth was composed of combinations of elements. In our elementary science classes we learned about the periodic table of elements and how they are combined to form all of the physical materials which we encounter in our daily lives. However in ancient times the perception of the world was made up of only four elements: earth, wind, water and fire. These concepts were inspired by natural observation of the phases of matter. Almost since the earliest forms of written music, composers have written works to convey emotions induced by human encounters with those four elements.

This concert took the audience on a musical journey through time with a broad range of musical impressions from those of George Frideric Handel in the 1600s to works of composers in the 21st century. In addition to Handel’s Water Music and his Music from the Royal Fireworks, there was Manuel de Falla’s Ritual Fire Dance, excerpts from Stravinsky’s Firebird Suite and several works written within the past ten years. There was an interesting adaptation of the traditional African-American spiritual, Wade In The Water, by none other than Professor Adolphus Cunningham Hailstork III. There was even a musical impression of the volcanic eruption of Mazama in the state of Oregon that occurred over 7,000 years ago. It was a program that was musically varied, tasteful and kept the audience interested. Full marks go to Steffan Brunette.

One of the oldest brass bands in Canada, the Whitby Brass Band, is celebrating its 150th anniversary this year. The official celebration event will take place in Whitby, Friday September 27. That will be followed by a special anniversary concert on Saturday, September 28. Some months ago, as a part of their anniversary celebrations, the band sponsored a competition for young musicians to compose a concert march to commemorate this anniversary. First place went to Abundance by Marcus Venables of Toronto, second place to Alumnus by Gerry Murphy Jr. of Oshawa, third place to Legacy by Kristie Hunter of Uxbridge and fourth place to Heydenshore March by Sean Breen of Markham.

In Cobourg there is celebration and there is grief. Once again this year, the Concert Band of Cobourg will be travelling to Plattsburgh, New York, in their role as the Band of Her Majesty’s Royal Marine Association. However, this year, their longtime drum major, Tom MacMillan, will not be heading the parade. Tom succumbed to cancer in mid-August. Tom MacMillan joined the Concert Band of Cobourg over 30 years ago as its drum major and led the band in every significant parade since then. In the words of Paul Storms, director of music: “He was a big huge part, and he was the centrepiece of the band in every thing we did over the last 30 years. He put the band on the map with his looks and his proud walk. Every time we did tattoos or parades, once he called the band to attention you could see him in his glory and how proud he was to lead us, and how proud we were to have him lead us.”

MacMillan retired from the Ontario Provincial Police in 1993, but it was his involvement with the citizens of Cobourg that made him shine. Over the years he won many awards from community service clubs, the town of Cobourg and the province of Ontario. From his blue town crier uniform complete with tiny rimmed glasses, to the white beard he wore when playing the role of Santa,
The WholeNote Readership Survey 2013

1. How did you find out about this survey? CHECK ONE.
   - E-mail invitation
   - The WholeNote magazine
   - The WholeNote website
   - Other (please specify)

2. How do you access The WholeNote most often? CHECK THE RESPONSE THAT DESCRIBES YOU BEST.
   - I read the print version of The WholeNote most often
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   - I use the print version and website equally often
   - This was the first time I have read the The WholeNote/visited thewholenote.com website

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   (The WholeNote is published ten times a year. December/January and July/August are combined issues.)
   - Never
   - Occasionally (1 – 4 times per year)
   - Most issues (5 – 8 times per year)
   - Every issue
   - I only read The WholeNote online
   - Other (please specify)

4. If you read the print version of The WholeNote, approximately how many times per month do you refer to the magazine?
   - Less than once a month
   - Once a month
   - A few times per month
   - Once a week
   - A few times a week
   - Every day or almost every day
   - Don’t read the print version of The WholeNote

5. If you read the print version of The WholeNote, how many other people will generally use your copy of the magazine?
   Please don’t include yourself in your estimate.
   - None
   - One other person
   - Two others
   - Three to 5 others
   - 6 to 10 others
   - More than 10 others
   - Don’t read the print version of The WholeNote

6. How often do you access thewholenote.com website? CHECK ONE.
   - Never
   - Rarely (Less than once per month)
   - Once per month
   - 2 – 3 times per month
   - Once a week
   - 2 – 3 times a week
   - 4 – 6 times a week
   - Daily

7. Which one of the following statements describes you best? CHECK ONE.
   (Note: the term musician includes singing and conducting.)
   - I am a professional musician, actor or dancer
   - I am a student studying music, theatre or dance
   - I am an educator in the field of music, theatre or dance
   - I enjoy attending performances of live music, theatre or dance
   - Other (please specify)

8. Approximately, how many live music, theatre or dance performances did you attend in the past 12 months?
9. Approximately, how many times have you attended or visited each of the following cultural venues in the past 12 months?

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10. Approximately, how many times have you attended or visited each of the following cultural attractions in the past 12 months?

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13. Of all the cultural events you attended, specifically how many live music performances did you attend in the past 12 months?

14. Of all the music performances you attended in the past 12 months, how many were subscription based?

15. Of all the music performances you attended in the past 12 months, how many did you decide to go to based on reading The WholeNote (in print or on the web)?

16. Please indicate how often you attended music performances in each of the following Ontario zones in the past 12 months?

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<thead>
<tr>
<th>Zone</th>
<th>None</th>
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17. Approximately, how many hours do you watch the following TV stations per week?

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<tr>
<th>Station</th>
<th>NEVER</th>
<th>1–2 HRS PER WEEK</th>
<th>3–5 HRS PER WEEK</th>
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18. Approximately, how often do you listen to the following radio stations per week?

<table>
<thead>
<tr>
<th>Station</th>
<th>NEVER</th>
<th>1–2 HRS PER WEEK</th>
<th>3–5 HRS PER WEEK</th>
<th>MORE THAN 5 HRS PER WEEK</th>
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<td>Jazz FM (91.1 FM)</td>
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<td>CBC-Radio</td>
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19. What age group are you in?
   - Less than 25
   - 25 – 34
   - 35 – 44
   - 45 – 54
   - 55 – 64
   - 65 – 74
   - 75+
   - I prefer not to answer this question

20. You are …?
   - Male
   - Female
   - I prefer not to answer this question

21. What is the highest level of education you have completed?
   - Some High School
   - High School Graduate
   - Some College, Technical School or University
   - College or Technical School Graduate
   - University Graduate
   - Postgraduate Degree
   - I prefer not to answer this question

22. Which of the following best describes your total annual household income from all sources?
   - Not Applicable
   - $75,000 – $99,999
   - $100,000 or more
   - $50,000 – $74,999
   - $30,000 – $49,999
   - $30,000 or less
   - I prefer not to answer this question

23. Which one on the following categories best describes your current employment status?
   - Employed/Self-employed (Full Time)
   - Employed/Self-employed (Part Time)
   - Retired
   - Student
   - I prefer not to answer this question
   - Other (please specify)

24. Please enter the first three digits of the postal code where you live. Use this format: XOX.

25. What are the first three digits of the postal code where you work or go to school?
   Use this format: XOX. (Please leave blank if this is not applicable to you.)

26. We would appreciate your comments and/or suggestions for The WholeNote or thewholenote.com.

THANK YOU FOR COMPLETING THE WHOLENOTE READERSHIP SURVEY!
Your assistance is greatly appreciated.

Please mail completed survey to:
WholeNote Readership Survey
Centre for Social Innovation
503-720 Bathurst St.
Toronto ON, M5S 2R4
or carrying the mace for the band, MacMillan was the definition of community involvement.

So, after a busy summer of weekly concerts, the band’s principal activity will be, as mentioned, their annual participation in the commemoration of the Battle of Plattsburgh on September 14. The theme of the weekend is the “Canadian Connection” which will feature them along with the Cobourg Legion Pipes and Drums of Branch 133. The bands will be featured in a parade, beat retreat ceremony and evening concert. In the concert the band will have the honour of opening the newly renovated Strand Theatre in Plattsburgh.

On another down note, I recently attended a benefit event at the Frenchman’s Bay Yacht Club to honour trumpeter Carlo Vanini. Well known in Toronto band circles and a regular for many years in the Bob Cary Orchestra at what was formerly the Chick ‘n’ Deli, Carlo has been seriously ill. Hundreds of friends and family members were there to express their support. We hope to see him back soon.

DEFINITION DEPARTMENT

This month’s lesser known musical term is An-Dante: a tempo that’s infernally slow. 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.

WILL YOUR BAND/CHOIR/ORCHESTRA/ENSEMBLE GET THE BLUES IF YOU MISS THE DEADLINE?

Every October musical Ontario blows its own horn in The WholeNote’s annual BLUE PAGES. Share the wealth of who you are, the music you perform and your plans for the 2013/14 season, with a 175-word profile in October’s print magazine, available online all year!

Count yourself in!
directories@thewholenote.com
deadline: September 6!
WM 2.0: Possible Roads Ahead

Andrew Timar

MAY NOT BE alone in feeling that this liminal seasonal period bridging late summer and early fall is a time fraught with angst. This season in-between is tinged with regret at the passing of a too-brief and perhaps not-idle-enough summer. All too soon brisk fall days blow responsibility down our necks. The feeling is felt even by those much too old to clearly recall the bittersweet frisson of returning to school the first week of September.

Welcome back to our coverage of world music in The WholeNote. Welcome also to the ever-evolving notions of what performers and concert producers present as world music, to those who contest its very existence and to my current thoughts on such concerts in Southern Ontario neighborhoods. Add to that list another element integral to the category’s success: its audience reception and fan support. Given, however, that I write here about concerts to come, you’ll have to read about it in The WholeNote blog reviews.

Some writers, dissatisfied with the existing term for the present state of music beyond worldbeat fusions, have offered to tweak, if not entirely to rebrand it. “World Music 2.0” is one such proposed tag. Noise Next Door, a documentary film to be released in 2014, explores the present unease with world music as a marketing term and genre by examining the artists’ music, ideas, influences, the collaboration process and the technology used to “inspire the new world music generation of creators.”

One group that has contested the world music tag as patently Eurocentric (the commercial term’s actual geographic origin), with a distinct tendency to relegate those within the category as “the other,” is the exciting Ottawa-based aboriginal DJ and video “powwow step” group A Tribe Called Red. They will be appearing in The Music Gallery’s “X Avant Festival” in October 2013. I’ll be writing more about them in the next issue.

Information for the next two events arrived too late to be included in our listings: September 6, Jayme Stone, whom The Globe and Mail dubbed “the Yo-Yo Ma of the banjo,” presents a concert supporting his new album at the Music Gallery. Stone is one musician who just may be comfortable with the world music label. The two-time JUNO Award–winning banjoist and composer clearly relishes the global threads which inspire many tracks on his albums. His new CD, for example, is a sonic travelogue of imaginary geographies traversing what has been called the “cinnamon route through Persia and India,” and Stone elsewhere re–arranges melodies he collected in West Africa. His Music Gallery concert also includes a concerto for banjo and chamber symphony written for him by Andrew Downing, the group’s cellist. Stone’s versatile group is rounded out by top Toronto musicians and by guest vocalist Miranda Mulholland. And on September 28, the Toronto taiko group, Nagata Shachu, drives down the Gardiner Expressway to set the hearts of Hamilton audiences pounding at their concert presented by the Matapa Music and Arts Organization. Their physically demanding music will resound at the Molson Canadian Studio, Hamilton Place.

September 30 at 12:15, Music Mondays presents “From Ragas to Rhythm” performed by Autorickshaw, another Toronto world music fixture, at the Church of the Holy Trinity. The Autorickshaw trio of Dylan Bell, Ed Hanley and Suba Sankaran will be joined by sitarist, guitarist and vocalist Chris Hale, performing arrangements of North and South Indian classical songs plus their special brand of Indo–fusion.

Small World Music Festival: September 26 to October 6

With world music as part of its name, the Small World Music Society has long been the most active presenter of live international-flavoured music concerts in the GTA. In its own words, SWMS gives a “platform to dozens of developing Canadian artists of diverse backgrounds, providing a space for cross-cultural bridge–building, education and understanding.” Small World estimates it has presented roughly 400 events since 1997, an impressive figure by any standard.

In a late August telephone interview Small World executive director and curator Alan Davis enthused about the company’s nascent community presentation space, projected to open next year (more of that later). He was also eager to get the word out about the 12th annual Small World Music Festival. Running from September 26 until October 6 in multiple downtown Toronto venues, this is its signature festival. In his festival press release Davis fingered one problem with the way our city’s vaunted multiculturalism plays out in world music presentations. “Let’s face it” he began, “as we get comfortable in our respective neighbourhoods, most of us need a little help—and perhaps a nudge—to enjoy new aspects of our famed diversity.” Contentment and even complacency with one or two musical genres to the exclusion of all the others is an aspect of human nature familiar to most world music presenters who take on the daunting job of catering to multiple and shifting audiences.

Small World’s gentle nudge to local audiences begins September 26 at the Lula Lounge with a Festival Opening Party. It features Tal National, reputedly the most popular group in Niger, West Africa. Drawing on regional musical genres of highlife, Afrobeat, soukous and “desert blues,” generously infused with transnational rock, they sing in Niger’s main languages of Zarma and Hausa, as well as in French, the colonial language. At home Tal National’s shows last until daybreak; when will their last set wrap at Lula?
Free one-day concert series, September 28: Beginning at 1pm, the festival presents a series of free concerts at Yonge-Dundas Square called “Small World in the Square” lasting the entire day to 11pm. There are seven internationally celebrated acts booked. Unable to do justice to all of them here I’m providing a sketch of a few picks. Headlining is the reggae supergroup Third World marking 40 years on stage, in the studio and on the road. Spreading the message of peace, love and unity through music, these “reggae ambassadors” are the recipients of the 1986 United Nations Peace Medal, two Jamaica Music Industry awards for Best Show Band, and no less than ten Grammy nominations. In 22 albums, Third World proudly combines a veritable catalogue of musical influences including Jamaican reggae of course, but also older rural Jamaican, African roots, American pop, R&B, funk, rap and Euro classical music.

Also taking the stage is the Lahore group Noori (Light) widely considered pioneers of the relatively young Pakistani rock music scene. The band plays a fusion of pop and rock and on occasion colours their songs with traditional South Asian instruments, as in their Season 3 session in the TV show Coke Studio Pakistan (view it on YouTube). While their instruments and musical idiom may be a reflection of the West, their lyrics reflect more homegrown verities. Noori’s songs mirror the dreams and realities of urban Pakistani youth, urging them to change their world for the better and professing women’s empowerment. I’m curious to see their Canadian fans and how they interact with these stars.

Audiences in the square will also be taking a journey down Colombia’s Caribbean coast escorted by Colombian-born composer and guitarist Roberto López and his band. The Montreal-based López takes us on a multi-level musical encounter starting with the inspiration of wind bands of Colombia’s Caribbean coast grooving to the regional rhythms of cumbia, paseo, mapale, chandé, champeta and porro, interpreted via North-American band instrumentation. Then “Global Bollywood” gets a local interpretation from Toronto’s Bageshree Vaze and Ensemble. The group celebrates Indian film music arranged for an ensemble of some of Toronto’s finest musicians grounded by the master grooves of Vineet Vyas on tabla. MTV India “rising star” Vaze is a triple threat. She’s not only the vocalist and band leader but also an accomplished kathak dancer, a North Indian dance style closely associated with its traditional music.

My remaining word count allows me a preview of only the closing show of the festival: DakhaBrakha on October 6 at the Revival Bar. The Kyiv-based quartet, whose name means “give and take” in old Ukrainian, has invented a surprising and refreshing stream of world music, infusing their theatrical take on Ukrainian village music with a metal-like rock sensibility. Their core instrumentation of closely miked cello, floor tom, darabuka, djembe and occasional keyboard synth, harmonica and Jew’s harp support the group’s soaring vocal solos and powerful close harmony refrains.

I heard their North American debut at Luminato 2013 where their set was in turns emotionally and powerfully intense and then chilled out, the latter in what sounded like an odd-ball R&B cover. Even those, like me, who don’t understand DakhaBrakha’s Ukrainian lyrics, nevertheless have come alongside their brand of transnational music making. The group tags its style “ethno-chaos,” but whatever the label, the sheer emotional and quirky power embedded in the music marks it as one, however idiosyncratic, map of a way forward for the genre.

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

The Season’s Musical Rainbow

◆ BLUE PAGES UPCOMING IN OCTOBER!
Published every October and updated year-round at thewholenote.com, the Blue Pages is The WholeNote’s annual guide to Southern Ontario concert presenters and the musical riches they provide. Presenters! It’s not too late to count yourself in, but hurry! Address all directory inquiries to directories@thewholenote.com

◆ ORANGE PAGES
Building on our March 2013 launch of this new directory which covered private teachers, community music schools, and seasonal programs, in November we’ll explore full-time music-centred education at secondary and post-secondary levels.

◆ CANARY PAGES
Published in May and updated year-round at thewholenote.com, the Canary Pages is our guide to choral opportunities at every age and level of skill, across Southern Ontario.

◆ GREEN PAGES
Online from April, in print in June, The WholeNote’s Green Pages is our annual guide to summer music Ontario-wide, across Canada, and beyond.

Don’t miss a note! You can find our directories, at any time of year at thewholenote.com.

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The WholeNote Listings

The WholeNote listings are arranged in four sections:

A. Concerts in the GTA

B. Beyond the GTA

C. In the clubs (mostly jazz)

D. The etceteras

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

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

Listings Deadline. The next issue covers the period from October 1, 2013 to November 7, 2013. All listings must be received by midnight Sunday 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 x27 for further information.

Listings Zone Map. Visit our website to see a detailed version of this map: thewhollenote.com

The following long-run musicals appear only once in our daily concert listings on the date of the first performance falling within the date range covered in this issue. Check websites for details. First performance dates and times are as follows:

- Sept 1, 1:00 Nu Musical Theatricals/Classical Theatre Project/Starvox Entertainment. Cats. Runs to September 22. (GTA)
- Sept 1, 2:00 Shaw Festival. ‘The Light in the Piazza’. Runs to October 13. (Beyond GTA)
- Sept 1, 2:00 Stratford Festival. ‘Fiddler on the Roof’. Runs to October 20. (Beyond GTA)
- Sept 4, 8:00 Shaw Festival. ‘Guys and Dolls’. Runs to November 3. (Beyond GTA)
- Sept 4, 8:00 Stratford Festival. ‘Tommy’. Runs to October 19. (Beyond GTA)

Sunday September 1

- 1:30: Nu Musical Theatricals/Classical Theatre Project/Starvox Entertainment. Cats. Webber: ‘Eric Abel’ (Allozo/Carcipotat); Charles Azulay (Old Deuteronomy); Susan Cuthbert (Jennynydotz/Gribblebone/Jellylorm); Ma-Anne Dionisio (Grizabella); and others; David Campbell, stage director; Lona Davies, music director; Panasonic Theatre, 651 Yonge St. 416-872-1212 or 1-800-461-3333. $30-$110. Tue-Sat at 7:30; Wed, Sat and Sun at 1:30. Runs to September 22. Listing Not Repeated.
- 4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Freewill offering.
- 4:00: Lower Ossington Theatre, Next to Normal. Music by Kitt: book and lyrics by Yorkey, Heather Braaten, director; Paul Moody, music director. 100A Ossington Ave. 416-915-6747. $43-$59. Also Sept 5-8; 12-15; 19-22; 26-29; start times vary.

Monday September 2


Tuesday September 3

- 1:00: Cathedral Church of St. James. Music at Midday. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Freewill offering.
- 8:00: Lower Ossington Theatre, Next to Normal. See Sep 1.

Friday September 6

Arpeggio
Bryan Holt, cello
A brilliant young player’s journey through 300 years of music for solo cello from Bach’s iconic Suite in G Major to masterpieces by John Corigliano and Osvaldo Golijov.

In a Nutshell
Stelth Ng, violin
Valentina Sadovski, piano
A whirlwind history of the violin sonata with music by Bach, Beethoven, Grieg, Debussy and Ravel from an emerging violinist whose playing is as distinctive as his name.

Brahms in Love
The Madawaska Quartet
Brett Kingsbury, piano
Brahms composed the Piano Quartet in C Minor while torn between despair for his friend Robert Schumann and love for his friend’s wife, Clara.

Fire and Water
Lisa Tahara, piano
Evocative works by Ravel, Debussy, Scriabin and Manuel De Falla.

From RAGAs to Rhythm
Autorickshaw
Come celebrate our favourite Indo-Canadian fusion band’s return to Music Mondays.

Informal concerts on Thursdays from 12:15 to 12:45 pm
‘NOON AT MET’
3 ORGANISTS
Sept. 12 Richard Spotts
Sept. 19 Peter Nikiforuk
Sept. 26 Ashley Tidy
Oct. 3 Marina Tchepel, soprano; Patricia Wright, pianist
Metropolitan United Church
56 Queen Street E., Toronto
416-363-0331 (ext. 26)
www.metunited.org

www.musicmondays.ca
Like us on Facebook!

Every Monday @ 12:15 pm
June 3 - September 30, 2013
Artistic Director: Eitan Cornfield
10 Trinity Square (Behind the Eaton Centre)
Suggested Donation: $5
**A. Concerts in the GTA**

**Saturday September 14**
- 2:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 2:00: Lower Ossington Theatre. Next to Normal. Also 8:00. See Sep 1.
- 8:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 8:00: Lower Ossington Theatre. Next to Normal. Also 2:00. See Sep 1.
- 8:00: Thin Edge New Music Collective. Shaken or Stirred: New Music and Martinis. Fundraising concert and silent auction. Works by Cage, Catlin-Smith, Steenhuizen, Kerekes, Scelsi and others. Array Space, 155 Walnut St. 647-456-7597. $25 (includes a feature beverage).

**Sunday September 15**
- 2:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.

**Monday September 16**
- 7:30: Opera by Request/Canadian Institute for Czech Music. In Recital: Vanessa Lanch, soprano; John Holland, baritone. Works by Wagner, Verdi, Britten, Dvořák and Eben; also selections from operetta and music theatre. William Shokhoff, piano. College Street United Church, 452 College St. 416-455-2365. $20.

**Tuesday September 17**
- 1:00: Cathedral of St. James. Music at Midday. Andrew Agar, organ. 65 Church St. 416-364-7865 x231. Freewill offering.
- 12:30: Toronto Symphony Orchestra. Elgar Cello Concerto. See Sep 18.

**Wednesday September 18**
- 1:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 8:00: Toronto Symphony Orchestra. Elgar Cello Concerto. See Sep 18.

**Friday September 20**
- 7:00: Tapestry Opera. Tapestry Briefs. See Sep 19.
- 8:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 8:00: Gallery 345. The Art of the Piano. Timothy Alexander. Chopin: Scherzo No.2 in b-flat; Liszt: Hungarian Rhapsody Nos. 2 and 12; Gershwin: Rhapsody in Blue; also improvisations on audience requests. Guest artist tba. 345 Sorauren Ave. 416-822-9781. $20; $10 (st).

**Saturday September 21**
- 2:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 2:00: Lower Ossington Theatre. Next to Normal. Also 8:00. See Sep 1.

**Sunday September 22**
- 2:00: Civic Light-Opera Company. Annie Get Your Gun. See Sep 11.
- 2:00: Royal Conservatory. John Perry, piano. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. $32.
- 2:00: Tapestry Opera. Tapestry Briefs. See Sep 19.
- 3:00: Gallery 345. The Art of the Piano: Thomas Alexander. Chopin: Scherzo No.2 in b-flat; Liszt: Hungarian Rhapsody Nos. 2 and 12; Gershwin: Rhapsody in Blue; also improvisations on audience requests. Guest artist tba. 345 Sorauren Ave. 416-822-9781. $20; $10 (st).

**Monday September 23**

**Tuesday September 24**
- 1:00: Cathedral of St. James. Music at Midday. Susan Veerman and Wim Does, organ. 65 Church St. 416-364-7865 x231. Freewill offering.

**Wednesday September 25**
September 27, 8:00 pm

57 Young St. W., Waterloo
$25 ($20, $15 sr)
www.k-wcms.com
www.TicketScene.ca/kwcms

Kitchener-Waterloo Chamber Music Society presents

Arvo Pärt, Erkki-Sven Tüür; Piazzolla; Sumera / Kangro / Kuulner; Beethoven Piano Trio #1

Sept 27, 6:30 pm
Murray Street Baptist Church (Peterborough)

www.istriestonia.ca
K-WCMS.com

OTHER TRIESTONIA TOUR DATES
Sept 21, 7:30 pm
University of Toronto (ScARBOROUGH Campus)

Sept 27, 8:00 pm
57 Young St. W., Waterloo
$25 ($20, $15 sr)
www.TicketScene.ca/kwcms

Sun, 29 Sept at 4 pm
Choral Evensong with Schola Ecclesiae followed by Peach Tea and Benjamin Britten 100

Clem Carelse directs Schola Ecclesiae, the 28-voice choir devoted to authentic performance of church music; and looks at Britten’s life (1913-76) and the works included in today’s centenary service.

St. Olave’s Church
Blooms and Windermere
416-769-5686
stolaves.ca

St. Michael’s College and Musicians In Ordinary

7:30PM September 28, 2013
St. Basil’s Church, St. Michael’s College,
50 St. Joseph St. at Bay

Vivaldi Gloria, Telemann Cantata for St. Michael’s Day – and other Baroque Music

Hallie Fishel, soprano and Laura McAlpine, mezzo
St Michael’s Schola Cantorum

Free admission, donations welcome
**A. Concerts in the GTA**

- **3:00:** Gallery 345. From Handel To Tango. Works by Scarlatti, Hummel, Handel, Viadot, Rodrigo, Delibes and Piazzolla. Irlised Rodrigues, soprano; Paul Sanvidotti, trumpet; Edward Moroney, piano; Mary-Katherine Finch, cello; Don MacDonald, guitar. 345 Sorauren Ave. 416-822-9781. $20; $15(sr/arts worker).


- **7:00:** University of Toronto Faculty of Music. Monday Evening Concerts: Gryphon Trio (Ensemble-in-Residence), and James Campbell, clarinet. Ravel: Piano Trio in a; Mes-sias: Quatuor pour la fin du temps (Quar-tet for the End of Time). Walter Hall, Edward Johnson Building, 60 Queen’s Park. 416-408-0208. $40; $25(sr); $10. Free.


**Tuesday October 1**

- **12:00 noon:** Canadian Opera Company. Jazz Series: Swinging on a Star. Jazz stand-ards and original tunes. Morgan Childs, drummer; Kelly Jefferson, sax; Dave Rext-ters, piano; John Maharaj, bass; Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

- **1:00:** Cathedral Church of St. James. Twilight Recitals. Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free will offering.

- **4:** Lower Ossington Theatre. Hour of Normal. See Sep 1.

- **4:** St. Olave’s Anglican Church. Benja-min Britten 100. Choral Evensong with Schola Ecclesiam, followed by Peach Tea and discus-sion on works by Britten. Clem Carelse, con-ductor and lecturer. 360 Windermere Ave. 416-789-5868. Contributions appreciated. Religious service.


**Monday September 30**


- **7:** University of Toronto Faculty of Music. Monday Evening Concerts: Gryphon Trio (Ensemble-in-Residence), and James Campbell, clarinet. Ravel: Piano Trio in a; Mes-sias: Quatuor pour la fin du temps (Quar-tet for the End of Time). Walter Hall, Edward Johnson Building, 60 Queen’s Park. 416-408-0208. $40; $25(sr); $10. Free.


**Wednesday October 2**

- **12:** Piano Virtuoso Series: Have Harpsichord, Will Travel. Music by Byrd, Frescobaldi, Rameau, Handel, Cardassi, piano. Contemporary works for piano by Canadian and Brazilian composers. 20 St. Joseph St. 647-438-8974. $20; $10(ad).

- **8:** Canadian Music Centre. Luciane Cardassi, piano. Contemporary works for piano by Canadian and Brazilian composers. 20 St. Joseph St. 647-438-8974. $20; $10(ad).

**Thursday October 3**

- **12:** Piano Virtuoso Series: Have Harpsichord, Will Travel. Music by Byrd, Frescobaldi, Rameau, Cardassi, piano. Contemporary works for piano by Canadian and Brazilian composers. 20 St. Joseph St. 647-438-8974. $20; $10(ad).

**Ontario Arts Council**

**Friday October 4**

- **12:** Piano Virtuoso Series: Have Harpsichord, Will Travel. Music by Byrd, Frescobaldi, Rameau, Cardassi, piano. Contemporary works for piano by Canadian and Brazilian composers. 20 St. Joseph St. 647-438-8974. $20; $10(ad).

**Ontario Arts Council**

**Sunday October 6th, 3:00pm**

Grace Church on-the-Hill, Toronto

PAXCHRISTICHORALE.org 416-491-8542

Pax Christi Chorale

Great Canadian Hymn Competition II

New hymns giving fresh expressions of faith for our time.
Saturday, October 5

- 7:30: Canadian Opera Company, Peter Grimes. Britten. Ben Heppner, tenor (Peter Grimes); Ileana Grimes; Roger Honeywell, tenor (Bob Boles); Peter Barrett, baritone (Ned Keene); and others; Nicole Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-1974. $40-$53.
- 8:00: Tafelmusik. Baroque Austria: Salzburg and Vienna. See Oct 4.

Sunday, October 6


Salzburg and Vienna. See Oct 3.

**Sunday October 6**

- 8:00: Small World Music Festival. Dakhakbakhra. Revival Bar, 783 College St. 416-535-7888, $30/$20(ad).

**Friday October 4**

- 8:00: Flato Markham Theatre. Chamber Orchestra Kremli. Rosini: Sonata for Strings; Prokofiev: Visions Fugitives; Tchaikovsky: Violin Concerto in D; Beethoven: Violin Concerto. Rachelle Li, violinist. Mirinovsky: Firebird (complete); Piazzolla: El Choclo; and others; Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-1974. $40-$53.

**Saturday October 5**

- 7:30: Canadian Opera Company. Peter Grimes. Britten. Ben Heppner, tenor (Peter Grimes); Ileana Montalbetti, soprano (Ellen Orford); Roger Honeywell, tenor (Bob Boles); Peter Barrett, baritone (Ned Keene); and others; Nicole Bellamy, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-1974. $40-$53.
- 8:00: Tafelmusik. Baroque Austria: Salzburg and Vienna. See Oct 4.

**Sunday September 1**

- 2:00: Shaw Festival. The Light in the Piazza. Music and lyrics by Guettel; book by Lucas. Patty Jamieson (Margaret John); Jacqueline Thair (Clara Johnson); Jeff Irving (Enrico Naccarelli); Julia Molinar (Signora Naccarelli); Peter Millard (The Priest); and others; Turvy, stage director; Paul Sportelli, music director; Linda Garneau, choreographer. Court House Theatre, 26 Queen St. Niagara-on-the-Lake. 905-468-2172 or 1-800-511-7429. $45-$209; $35 (under 13). Runs to October 19. Check website for performance dates and times. LISTING NOT REPEATED.
- 3:00: Stratford Festival. Fiddler on the Roof. Book by J. Stein; music by J. Bock; lyrics by S. Harnick. Based on Sholem Aleichem stories. Kate Hennig (Golde); Scott Wentworth (Tevye); Jennifer Stewart (Tzeitel); Jaqueline French (Hodel); Keely Hutton (Tzipora). Mark Deans, director. Festival Theatre, 55 Queen St. Stratford. 519-273-3717. $49-$148. $28 (under 13). Runs to October 19. Check website for performance dates and times. LISTING NOT REPEATED.
Thursday September 5

- 1:00: Guelph Jazz Festival. Workshop: Jazz Futures – A Bridge to the Unknown. Nicole Mitchell, Anja Lauvdal and others. See listings Section D, “The ETCeteras,” under Workshops.
- 5:00: Guelph Jazz Festival. Dolong 7. Tim Postgate, Ravi Naипamaly, Jaime McClenthy and Nel Hart. Aeolian Hall/Constellation Records/Festival’s Greatest Hits. Works by Schubert, Gellman and Brahms. Donna Brown, soprano; Ross Edwards, clarinet; Jacques Israelievitch, violin; Aaron Au, viola; Tanya Prochazka, cello; Stéphane Lemelin, piano. Church of St. Mary Magdalene, 53 St. Mary’s St., 519-763-3000 or 1-877-520-2408. $26; $24(sr/st).

Friday September 6

- 1:00: Guelph Jazz Festival. Workshop: In Other Spaces – Improvising Interventions. Joane Hétu, Lori Freedman and others. See listings Section D, “The ETCeteras,” under Workshops.
- 5:00: Guelph Jazz Festival. Tizzi Muñoz. Tizzi Muñoz, Mark Staford, Brandon Rezan, George Uppson (upstairs), 122 Carling St., 519-763-3000 or 1-877-520-2408. $20; $18(ar/st).

Saturday September 7

- 1:00: Guelph Jazz Festival. Concert Series at Community Stage, Market Square. Isaiah Farahbakhsh, cello improvisations (1pm).

Wednesday September 11

- 8:00: Kitchener-Waterloo Cham- ber Music Society. Andrew Sords, violin, and Cheryl Duval, piano. Elgar; Sonata; Mozart; Sonata in e k604; Bach; Solo Partita in d; Hubay; Carmen Fantasia. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15(ar/st).

Friday September 20


Saturday September 21


Sunday September 15


Sunday September 14

- 12:00 noon: Wasaga Beach Blues. Main Stage Concerts. D-Mar and Gill (7pm); Downchild Blues Band (9pm). Stonebridge Boulevard Street Shuffle, 291 Main St., Wasaga Beach. 905-866-4052. Free; donations accepted.

Wednesday September 18

- 8:00: Kitchener-Waterloo Chamber Music Society. Andrew Sords, violin, and Cheryl Duval, piano. Elgar; Sonata; Mozart; Sonata in e k604; Bach; Solo Partita in d; Hubay; Carmen Fantasia. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15(ar/st).

Saturday September 21


March 20, 2013
Friday September 27

7:00: Kitchener-Waterloo Symphony. A Beautiful Night with Natalie MacMaster. Canadian Celtic Music. Natalie MacMaster; fiddler; Evan Mitchell, conductor. Centre in the Square, 107 Queen St. N. Kitchener. 519-745-4711 or 1-888-745-4717. $29 and up. Also Sep 28 (8pm).

7:30: Colours of Music. Bizet’s Rite of Spring. Concert version of the Bizet opera. Barbara King, mezzo (Carmen); Andrew Tees, baritone (Escamillo); Stanislas Vivot, tenor (Don Jose); Sharleen Tikkanen, soprano (Micaëlla); Lenard Whiting, choral director; William Shookoff, conductor. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).

7:00: Prince Edward County Music Festival. Grand Final! Piano 1-2-3-4-5-6 Hands. Works for one hand to 30 fingers on one piano. David Jaubert, Andrew Tunis and Stéphane Lemelin, piano. Church of St. Mary Magdalene, 339 Main St., Picton. 613-476-8416 x28 or 1-877-411-4761. $36; 5 cents(teen). See website for festival passes.


Saturday September 28

12:00: Colours of Music. Classics at Noon: Meek, violin; James Campbell, clarinet; Angela Park, piano. Works by Bartók, Milhaud, Brahms, Beethoven, Saint-Saëns and Catoire. Hi-Way Pentecostal Church, 60 Anne St. N., Barrie. 705-726-1181. $15; $5(st); $75-$85(adult passport); $20-$25(st passport).

2:00: Prince Edward County Music Festival. Festival Finale. Featuring young artists from the region. Elizabeth McDonald, soprano; Marek Krowicki, piano. Church of St. Mary Magdalene, 339 Main St., Picton. 613-476-8416 x28 or 1-877-411-4761. $36; 5 cents(teen). See website for festival passes.

2:30: Colours of Music. Lifting Melodies. Judy Loman, harp; Nora Shulman, flute. Works by Rota, Piazzolla, Lieberman and Schaposhnikov. Westminster Presbyterian Church, 170 Steel St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).

7:30: Colours of Music. The Glory of the English Anthem: Peter Mahon conducts the Tallis Choir. Works by Purcell, Handel and Parry. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $15-$35; $5(st); $75-$85(adult passport); $20-$25(st passport).

7:30: Prince Edward County Music Festival. Grand Final! Piano 1-2-3-4-5-6 Hands. Works for one hand to 30 fingers on one piano.

Sunday September 29


2:30: Colours of Music. Four Hands/One Piano. Works by Mozart, Schumann, Dvořák, Ravel, Poulenc and Grieg. Robert Kort-gaard and Peter Tiefenbach, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).


3:00: St. Paul’s United Church (Paris). Variety Concert. St. Paul’s Choir and Soloists; Sean Colwell, trumpet; Alan Barnett, piano.
Sunday October 3

- 12:00 noon: Colours of Music. A Song in the Air. Works by Mozart, Mendelssohn, Brahms, Britten, Barber and Duke. Jennifer Krabbe, soprano; David Roth, baritone; Tom King, piano. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. Michael Kim, piano. Works by Mozart, Chopin and Mussorgsky. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. A Happy Time. Works by Dvóřák. Brian Lewis, violin; Amara Piano Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).

Monday October 1

- 12:00 noon: Colours of Music. Poems of Leonard Cohen and Lien Chao. Duo Concertante (Nancy Dahn, violin; Timothy Steeves, piano). Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. Afternoon in France. Works by Ravel and Chausson. Michael Kim, piano; Brian Lewis, violin; Cecilia String Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 7:30 pm: Colours of Music. Quartet for the End of Time. Messiaen. Gryphon Piano Trio; James Campbell, clarinet. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 7:30 pm: Colours of Music. Strike Up The Band. From Percy Grainger to Colonel Bogey March. U of T Wind Ensemble; Gillian Mackay, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).

Wednesday October 2

- 12:00 noon: Colours of Music. Ben Smith plays Dussek. Sonatas by Czech composer and pianist Jan Ladislav Dussek. Central United Church, 54 Ross St., Barrie. 705-726-1181. $15; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. Fabulous French. Works by Milhaud, Vieuxtemps and Saint-Saëns. Brian Lewis, violin; Michael Kim, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 7:30 pm: Colours of Music. On the Upbeat. Works by Beethoven, Suk and others; Ager: Klezmer Wedding (premiere). Amara Piano Quartet; James Campbell, clarinet. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).

Friday October 4

- 12:00 noon: Colours of Music. Colours of Music of Irving Berlin. Alexander’s Ragtime Band, What’ll I Do?, Always, All Alone and other selections. Mike Lewis, piano. Central United Church, 54 Ross St., Barrie. 705-726-1181. $15; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. Bursts Bursting. Evolution of the piano quartet, from Mozart to Brahms to Walton. Amara Piano Quartet. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 7:30 pm: Colours of Music. Sing Out! Works by Dalsey, Glick, Adam and Ager. Amabile Boys and Mens Choirs. Central United Church, 54 Ross St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 8:00 pm: Kickstarter-Waterloo Symphony Society. Brian Lewis, violin, and Sinfonia Toronto. Mclelan: Elements. Nurun Araman, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $15-$35; $5(st); $75-$85(adult passport); $20-$25(st passport).

Sunday October 6

- 2:30 pm: Colours of Music. The Canadian Guitar Quartet: Julien Bisiaux, Philip Candar delauro, Bruno Roussel and Louis Trépanier. Westminster Presbyterian Church, 170 Steel St., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 7:30 pm: Colours of Music. I’ll Be Seeing You. Songs from wartime. Wendy Nielsen, soprano; Patrick Raftery, tenor; Robert Korteling, organ. St. Andrew’s Presbyterian Church, 290 George St. N., Peterborough. 1-888-444-2164. $25; $5(st); $30-$40; $35-$50; $15(st); $70: Pre-concert chat.

Saturday October 5

- 10:00am: Colours of Music. Mastercass. Pianist Robert Kortgara works with the top three pianists from the Barrie Kiwanis Music Festival. See listings Section D, “The ETCeteras,” under Masterclasses.
- 12:00 noon: Colours of Music. Jan Sadler, organ. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $15; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 2:30 pm: Colours of Music. The Incredible Banjo. Works by Bach, Debussy and others; music from the Appalachians. Jayne Stone, banjo; Keniv Turtocque, trumpet; Andrew Downing, cello; Joe Phillips, bass; Nick Frase, drums. First Baptist Church, 550 Grove St. E., Barrie. 705-726-1181. $25; $5(st); $75-$85(adult passport); $20-$25(st passport).
- 8:00 pm: Opera by Request/Kitchener-Waterloo Francophone Association, Manon. Barrie, Carolina Lee soprano (Manon); Lenard Whiting, tenor (Des Grieux); Michael Robert-Berrod, baritone (Lescaut); Avery Krisman, tenor (Guillot); Andam Tam, baritone (Bretigny); and others; William Shookhoff, piano. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 416-455-2356. $20; $10(st).
- 8:00 pm: Kickstarter-Waterloo Symphony Society. Anton Kuerti Returns! See Oct 4.

FREE EVENT LISTINGS
listings@thewhelenote.com
C. In the Clubs (Mostly Jazz)

Alleycatz
2409 Yonge St. 416-481-6885 alleycatz.ca
Every Mon 8pm Salsa Night w/ Frank Bibich and friends. Every Tue 8:30pm Carlo Berarducci Band. No Cover. Every Wed 8:30pm City Soul Swingin Blues & Vintage R&B. No Cover. Every Thu 8pm Soul and R&B (bands alternate weekly). Every Fri/Sat 9:30pm Funk, Soul, R&B, Top 40 $10 after 8:30pm. Sep 5 The Community Soul Project. Sep 6, 7 Lady Kane. Sep 12 Danielle Waters. Sep 13 Ascension. Sep 14 Souler. Sep 19 Dust in Jones & The Rising Tide. Sep 20, 21 Lady Kane. Sep 26 Blues & Troubles. Sep 27 Lady Kane. Sep 28 Jamésing.

Annette Studios
566 Annette St. 416-880-8378 annettestudios.com
Every Mon 9:30pm Jazz Jam w/ Nick Morgan Quartet. Suggested donation $12/$9(st).

Artwork Arbar
15 Colbourne St., Hamilton. 905-543-8512 artwork.net (full schedule)

Bon Vivant Restaurant
1924 Avenue Rd. 416-630-5153 bonvivantdining.com
Every Thu 6-9pm Bill Naphan Solo Guitar. Every Fri 6-9pm Margaret Stowe Solo Guitar.

Castro's Lounge
2116 Queen St. E. 416-699-8272 castrosounge.com No Cover/PWYC.
Every Sun 4pm Live Jazz. Every Mon 8pm Rockabilly Night w/ the Cosmotones. Every Tue 8pm rotating bluegrass bands; 10:30pm blueVenus. Every Wed 8pm Mediterranean Stars. Every Thu 4pm Jerry Leger & The Situation. Every Fri 5pm Ronnie Hayward. Every Sat 4:30pm Big Rudie Jake.

Chalkers Pub, Billiards & Bistro
247 Marlee Ave. 416-789-2531 chalkerspub.com All weekend events: $10 cover; free(under 16).
Every Wed 8pm-midnight Girls Night Out Jazz Jam w/ host Lisa Particelli. PWYC.
Sep 14 5pm Mike Murray Trio: Murray (sax); Reg Schwager (guitar); Steve Wallace (bass) $10. Sep 21 6pm Robi Botos Trio. Sep 27 7-10pm We Are One. Jazz Voices w/ Howard Reid Trio $10. Sep 26 6-9pm Lorin Lofsky Trio: Lofsky (guitar); Kieran Ovens (bass); Barry Rombarg (drums).

Classico Pizza & Pasta
2457 Bloor St. W. 416-763-1313
every Thu 7pm Nate Renner. No Cover.

Communist's Daughter, The
1149 Dundas St. W. 647-435-0103
every Sat 4-7pm Gypsy Jazz w Michael John- son & Red Rainbow. PWYC.

DeSotos
1079 St. Clair Ave. W. 416-651-2109
every Thu 8pm-midnight Open Mic Jazz Jam, hosted by Double A Jazz.

Dominion on Queen
500 Queen St. E. 416-368-6893 dominiononqueen.com (full schedule)
Every Sat 7-3:30pm Ronnie Hayward. Every Sun 11am-3pm Rockabilly Brunch w/ Alistair Christl and the Cosmotones. No Cover. Every Tue 8:30pm Hot Club of Cortkown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed 8pm Cortkown Ukulele Jam $5. Sep 5 7pm Wee Folk Club $10. Sep 6 6pm Havana to Toronto: Afro Cuban Jazz $10. Sep 8 4:30pm Wintergarten Orchestra $10. Sep 14 9pm Peter Karp & Sue Foley $1BA. Sep 19 Wee Folk Club $10. Sep 20, 21 East End Rockabilly Riot (details TBA).

Dovercourt House
805 Dovercourt Rd. 416-337-3337 oddsocks.org (full schedule)
Every Sat 8pm-1am Saturday Night Swing: Dance featuring Live Swing Bands and two pre-party dance classes. Dance $15, $15 with one class, $16 with both. Sep 2 Barris & the Gents. Sep 14 Alex Pangman & the Alleycats.
Sep 21, 28 TBA.

EDO Sushi
484 Eglinton Ave. W. 416-322-3033
every Thu Live Jazz 7-10pm. No Cover. Sep 5 Joel Hartt (vocals); Mike Daley (guitar). Don Thompson (vocals). Sep 12 Reg Schwager (guitar); Kiki Misumi (cello); Drew Jurecka (violin). Sep 19 Serafin LaRiviere (vocals); Tony Quarriington (guitar); Lee Saba Hutchinson (bass). Sep 26 Zoey Adams (vocals); Tony Quarriington (guitar); Tony Laviola (bass).

Emmet Ray, The
924 College St. 416-792-4497 theemmetray.com (full schedule)
All shows: No Cover/PWYC.
Sep 1 9pm Graham Playford. Sep 2 7pm Gram Whitby Trio; 9pm Brenda Davis, Chris Gale & Reg Schwager. Sep 4 9pm Kevin Butler. Sep 5 9pm John Wayne Swingtet. Sep 8 9pm Joe Shearsmith, Soren Nissen & Eric West. Sep 9 9pm Matt Raitt Roi; 9pm Adam Arruda. Sep 11 pm Peter Boyd. Sep 12 9pm Finders Keepers. Sep 15 9pm Union Duke. Sep 16 7pm Alex Fournier Quartet; 9pm Composers' Collective. Sep 18 9pm Kevin Butler & Friends. Sep 19 9pm Ukranian Virtuoso Violin. Sep 22 9pm Tropical Punch. Sep 23 7pm Dave Chan, Ryan Butler & Phil Albert; 9pm Geoff Young Trio. Sep 25 7pm Peter Boyd. Sep 26 9pm Ghetto Hicks. Sep 29 2pm-midnight Emmet Ray One Day Music Festival. Sep 30 7pm Norbert Bosza; 9pm Chris Gale Quartet; Gale (sax); Halley Card (guitar); Dan Fortin (bass); Anthony Hellimi (drums).

Finn MacCool's
181 University Ave. 416-363-1944 finnmaccools.com
Every Sun 8-11pm Classical Social, hosted by Simon Capet. No Cover.

Flying Beaver Pubaret, The
448 Parliament St. 647-347-6577 pubaret.com (full schedule)
Sep 6, 7 7pm Broadway: Heather Bonnick, Julie Michels & Diane Leah $25/$20(adj). Sep 13 7pm Alex Tait Trio $15/$10(adj). See website for updated listings.

Gate 403
403 Roncesvalles Ave. 416-588-2390 gate403.com All shows: PWYC.
Sep 1 5pm Yani Khamal Solo; 5pm Aimee Butcher Jazz Band. Sep 2 5pm Mike Daley Jazz Trio; 9pm Richard Whitman Jazz Band

IN THE CLUBS continued from page 15

reading some of the press about Euphoria, started to have a conver- sation among his colleagues, and they were saying, “when did we get so afraid of pushing ourselves outside of the comfort zone?” And it’s true: musicians tend to feel that they’re really good when they play within this comfort zone...but the excitement is, for example, Tanya Charles directing her piece for the first time, placed her outside of her comfort zone; us playing at the Lula Lounge, places us outside of our comfort zone because we have no acoustic to make life easy for us. If we play in a church, or at Koerner Hall, there is a little bit of resonance that will help us tune, but we have to be so much more accurate at Lula because there is no acoustic to help us. But the audience isn’t complaining about our tuning, or the occasional wrong note; what they are responding to is the authenticity and energy of the experience. And that’s where music comes alive, because music is an emotional communication between human beings, and it starts with the musicians, not with the music.”

Here’s hoping you’ll all check out what Simon Capet is doing at Fionn MacCool’s and Lula Lounge; these are exciting times for the ensemble. For those who wish to plan ahead, Euphoria will be back at Lula Lounge on September 16, October 21, November 11 and December 16. Admission is pay-what-you-can, suggested $10.

On a closing note, isn’t it great when risks pay off? Readers may recall that the Fridays at Five series featuring the Canadian Jazz Quartet was forced to pause when Quotes (220 King St. W.) closed its doors. A few months back, the series moved a few doors down and one day back. Thursdays at Five takes place at KAMA Classical Indian Cuisine (214 King St. W.) and word is that it has been incredibly successful.

“We’ve been thrilled with the big crowds we’ve been generating all summer,” says Fay Olson, who books the series. “Summer is a time when a lot of clubs don’t want to risk that attendance will go down. We took a chance after only having been going for a few weeks when it was summer, but I think the fact it’s on Thursdays (instead of Fridays) is why it’s working. Even on long weekends when a lot of people leave town on Fridays, we’ve done really well on Thursday nights.”

According to what I’ve heard, the buffet is spectacular and manager Ken Clarke has arranged for a Jazz Menu on Thursdays, featuring classical Indian takes on sliders, nachos and wings!

Let’s be sure to keep this excellent series going. The Canadian Jazz Quartet features Don Vickery on drums, Gary Benson on guitar, Frank Wright on vibes and Duncan Hopkins on bass. Their exquisite horn playing guests this month are Dave Dunlop on September 5, Kelly Jefferson on September 12, Mike Malone on September 19 and Colleen Allen on September 26.

Happy fall to all, and here’s hoping to see you in the clubs! ☚

Ori Dagon is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com.
feature. Terra Hazelton. Sep 3 5pm Blain Davis & Gould Blues Trio; 5pm Julian Fauth Blues Night. Sep 4 5pm Ben Plotnick: Rye & Fairy Tales; 5pm Kurt Nielsen & Richard Whitman. Jazz Band feat. Todd Guay & Lorne D. J. Duo; 9:30pm Melanie Brulle Band. Sep 6 5pm Mike Field Jazz Band; 9pm John Deen- han Jazz Band feat. Zoo Chico. Sep 7 5pm Bill Heffernan & Friends; 9pm Melissa Boyce Jazz & Blues Band. Sep 8 5pm Dan Schneider Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 10 5pm Ken Skinner Trio; 9pm Julian Fauth Blues Night. Sep 11 5pm Zoe Henderson Jazz Band; CD Release Party; 9pm Julian Fauth Blues Night. Sep 12 5pm Jeffrey Helder Jazz Band; 5pm Kevin Laliberté. Sep 13 5pm Doc Bar- rister Jazz Band; 9pm Laura Hubert Blues Band. Sep 14 5pm Bill Heffernan & Friends; 9pm Six Points Jazz Orchestra. Sep 15 5pm Joanne Morre & Fran’s St. Tr; 9pm Kristian Podlacha Jazz & Blues Trio. Sep 16 5pm Tom McGill Piano Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 17 5pm Winston Schneider; 9pm Yoh-Yoh & Lorne D. J. Duo. Sep 18 5pm Andrew Danahoe; 9pm Leigh Graham Jazz Duo. Sep 19 5pm G Street Jazz Trio; 9pm Annie Bonsignore & Dunstan Morey. Sep 20 5pm Sam Broverman Duo; 9pm Fraser Melvin Blues Band. Sep 21 5pm Bill Heffernan & Friends; 5pm Patrick Tevlin’s New Orleans Style Guitar Group; 9pm Tony Quarrington & Zoey. Sep 22 5pm Jeff Taylor & the SLT; 9pm Jazz Forge. Sep 23 5pm Chris Reid Jazz Band; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 24 5pm Andy Mallette Piano Solo; 9pm Julian Fauth Blues Night. Sep 25 5pm Howard Wilette Blues Duo; 9pm Robin Banks Jazz Band. Sep 26 5pm Justine Carmichael. Sep 27 5pm Jeff Taylor; 6pm Tony Quarrington Jazz Band. Sep 28 5pm Andy De Campos Quartet; 9pm Danielle Bassell Jazz Band. Sep 28 5pm Bill Heffernan & Friends; 5pm Sweet Derrick Blues Band. Sep 29 5pm Josh Lane’s Toronto Jazz Collective; 9pm Root Down Trio. Sep 30 5pm Nick Lee Blues Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Gladstone Hotel 1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule) Sep 7 9pm O Fraterna. Sep 13 9pm We walk the Line: Johnny Cash Tribute Band. Sep 14 9pm Al Lerman. Sep 27 9pm Irene Torres & Joshua Piche.

C. In the Clubs (Mostly Jazz)

feat. Terra Hazelton. Sep 3 5pm Blain Davis & Gould Blues Trio; 5pm Julian Fauth Blues Night. Sep 4 5pm Ben Plotnick: Rye & Fairy Tales; 5pm Kurt Nielsen & Richard Whitman. Jazz Band feat. Todd Guay & Lorne D. J. Duo; 9:30pm Melanie Brulle Band. Sep 6 5pm Mike Field Jazz Band; 9pm John Deen- han Jazz Band feat. Zoo Chico. Sep 7 5pm Bill Heffernan & Friends; 9pm Melissa Boyce Jazz & Blues Band. Sep 8 5pm Dan Schneider Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 10 5pm Ken Skinner Trio; 9pm Julian Fauth Blues Night. Sep 11 5pm Zoe Henderson Jazz Band; CD Release Party; 9pm Julian Fauth Blues Night. Sep 12 5pm Jeffrey Helder Jazz Band; 5pm Kevin Laliberté. Sep 13 5pm Doc Bar- rister Jazz Band; 9pm Laura Hubert Blues Band. Sep 14 5pm Bill Heffernan & Friends; 9pm Six Points Jazz Orchestra. Sep 15 5pm Joanne Morre & Fran’s St. Tr; 9pm Kristian Podlacha Jazz & Blues Trio. Sep 16 5pm Tom McGill Piano Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 17 5pm Winston Schneider; 9pm Yoh-Yoh & Lorne D. J. Duo. Sep 18 5pm Andrew Danahoe; 9pm Leigh Graham Jazz Duo. Sep 19 5pm G Street Jazz Trio; 9pm Annie Bonsignore & Dunstan Morey. Sep 20 5pm Sam Broverman Duo; 9pm Fraser Melvin Blues Band. Sep 21 5pm Bill Heffernan & Friends; 5pm Patrick Tevlin’s New Orleans Style Guitar Group; 9pm Tony Quarrington & Zoey. Sep 22 5pm Jeff Taylor & the SLT; 9pm Jazz Forge. Sep 23 5pm Chris Reid Jazz Band; 9pm Richard Whitman Jazz Band feat. Terra Hazelton. Sep 24 5pm Andy Mallette Piano Solo; 9pm Julian Fauth Blues Night. Sep 25 5pm Howard Wilette Blues Duo; 9pm Robin Banks Jazz Band. Sep 26 5pm Justine Carmichael. Sep 27 5pm Jeff Taylor; 6pm Tony Quarrington Jazz Band. Sep 28 5pm Andy De Campos Quartet; 9pm Danielle Bassell Jazz Band. Sep 28 5pm Bill Heffernan & Friends; 5pm Sweet Derrick Blues Band. Sep 29 5pm Josh Lane’s Toronto Jazz Collective; 9pm Root Down Trio. Sep 30 5pm Nick Lee Blues Solo; 9pm Richard Whitman Jazz Band feat. Terra Hazelton.
Rakia Bar
1402 Queen St. E. 416-778-8800 rakiabar.com
Every Mon 5-10pm Bohemian Mondays: Laura Marks Trio w/ guests. Jam welcomes instrumentalists and jazz & other genre musicians. No Cover/PWYC. House Band: Sep 2 Bernie Senensky (piano); Ross MacIntyre (bass); Sep 9 Amanda Tosoff (piano); Chris Gale (sax). Sep 16 Mark Kesswetter (keys); Brendan Davis (bass). Sep 23 Bernie Senensky (piano); Duncan Hopkins (bass). Sep 30 Nathan Hiltz (guitar); Brendan Davis (bass).

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 reposadoobar.com All shows: PWYC.
Every Wed 9:30pm Spy vs Spy vs Spy. Every Thu, Fri 10pm The Reposados Quartet.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 reservelounge.com (full schedule).
Every Tue 7-9pm Apres Work Series; 9:45pm Tyrrel Yarema and his Rhythm. Every Wed 7-9pm Apres Work Series; 9:45pm Patrycja Szewczyk. Yuka. Every Thu 7-9pm Apres Work Ser-
ies (Sep 5 Alex Pangman, first Thursday of every month; Sep 19 Beverly Taft third Thurs-
day of every month; 9:45pm Mary McKay. Every Fri 9:45pm Dee Dee and the Dirty Mar-
tons. Every Sat 9:45pm Tyrrel Yarema and his Rhythm.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475 therex.ca (call for cover charge info).
Sep 11 12pm Excelsior Dixieland Jazz; 3:30pm Red Hot Rambler feat. Roberts Hunt (piano/ vocals); Allison Young (sax); 7pm Tara David-
sen (sax); David Occhipinti (piano); 9:30pm Gabriele Palatchi Sextet. Sep 6 3:30pm Peter Hill Quintet w/ Bob Brough & Chris Gale (saxes); Brendan Davis (bass); Sylt Huhs (drums); 9:30pm Jazz Mechanics Big Band.
Sep 3 9:30pm Classic Rex Jazz Jam w/ Alex Neuwirth Trio. Sep 4 3:30pm Excelsior Dixieland Syn-
captors; 6:30pm Chris Gale Quartet (sax); 7pm Tara Davidson (sax); David Occhipinti (piano); 9:30pm Gabriel Palatchi Sextet. Sep 6 3:30pm Peter Hill Quintet w/ Bob Brough & Chris Gale (saxes); Brendan Davis (bass); Sylt Huhs (drums); 9:30pm Jazz Mechanics Big Band. Sep 3 9:30pm Classic Rex Jazz Jam w/ Alex Neuwirth Trio. Sep 4 3:30pm Excelsior Dixieland Syn-
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Sep 22 10pm Hound Dog Taylor Band; 9:30pm Rodd Peterson (guitar); 7pm Tara Davidson (sax); David Occhipinti (piano); 9:30pm Gabriel Palatchi Sextet. Sep 6 3:30pm Peter Hill Quintet w/ Bob Brough & Chris Gale (saxes); Brendan Davis (bass); Sylt Huhs (drums); 9:30pm Jazz Mechanics Big Band. Sep 3 9:30pm Classic Rex Jazz Jam w/ Alex Neuwirth Trio. Sep 4 3:30pm Excelsior Dixieland Syn-
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Salt Dog Bar & Grill, The
1800 Queen St. E. 416-848-5064 saltdogbarandgrill.com All shows 7-10pm, No Cover. Sep 10, 2013. Salt Dog Bar & Grill, The
9:30pm Mitch Dube & His Band. 10:30pm Dave Fralic & Friends. 11:30pm The Great Doo Wop Band. The Great Doo Wop Band is an all-male Barbershop Quartet that has been performing for 30 years.

Seven44
(Formerly Chick y`n Del/The People's Chicken)
14 Mount Pleasant Rd. 416-489-1791 seven44.com (full schedule)
Every Sat 4-7pm Climax Jazz Band. Sep 8 7:30pm Advocates Big Band. No Cover. Sep 8 8pm Robbie Lane & the Disciples TBS Sep 9 7:30pm Bob Cary Orchestra. No Cover. Sep 15 5pm Little Caesar & the Consuls TBS. Sep 16 7pm George Lake Band TBS. Sep 22 7:30pm Brian Roseband TBS. Sep 23 7:30pm QTA Swing Band. No Cover. Sep 30 7:30pm Mega City Big Band. No Cover.

Statler's Lounge
487 Church St. 416-922-0487 statlerslounge.com All Shows: No Cover/PWYC.
Every Mon 9:30-11pm SING/Ugar Sensa-
tion; Musical Theatre Open Mic w/ Jennifer Walls, Donovan Leab & Jamie Bird. Every Tue 10pm Top Star Tuesday: Talent Night. Every Wed 10-12pm Kendall Partington. Every Thu 9:30pm Open Mic w/ Donovan Leab & Jamie Bird. Every Sat 10pm Kendall Partington.

Tranzac
292 Brunswick Ave. 416-923-8137 transac.org (full schedule)
3 shows/day, various styles. Mostly PWYC.
Every Mon 7-9pm Open Mic. Every Fri 5pm The Foolish Things.
Every Sat 3pm Jamzack. This month’s shows include: Sep 3 10pm Peripheral Vision. Sep 4 7:30pm Katie DuTemple & Friends; 10pm

Victoria Café, The
581 Markham St. 416-516-5787 victoria-cafe.com
Every Wed 9-12am Hot Jazz String Quartet; Drew Jurecka (violin); Jesse Barks-
dale (guitar); Chris Beazant (guitar); Chris Banks (bass). Every Sun 6pm Open Mic. Zipper
72 Carlton St. 416-921-0066 victoria-cafe.com
Every Mon 10-12am & Every Fri 7-9pm Roxie Tennant w/ Adam Weinmann. No Cover/PWYC.

The ET Ceteras
Preview of the Canadian Opera Company and Live from the Met productions, with video excerpts. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x0. $14.50 (series of 4).
Oct 1 and 3, 10:00pm: Colours of Music. Talk on Music of the Day. Conductor/com-
mentator Kerry Stratton provides a discus-
sion and review of the day’s concerts. Central United Church, 54 Ross St., Barrie. 705-726-
1181. $5($st); $75-$85(adult pass); $20-$25(st pass).
Oct 2, 10:00pm: Colours of Music. Meet the Composer: Emperor Residence Andrew Acer. Central United Church, 54 Ross St., Barrie. 705-726-1181. $5($st); $75-$85(adult pass); $20-$25(st pass). Oct 6, 2:30: New Music Concerts. Stefan

D. GALAS & FUNDRAISERS

Lectures & Symposia
Notice is hereby given that Queen of Puddings Inc. intends to apply to the Minister of Industry for leave to surrender its charter pursuant to subsection 32(1) of the Canada Corporations Act. Dated: August 15, 2013 Dáirine Ni Mheadhra, Artistic Director
Avis par les présentes donné que Queen of Puddings Inc. demande au ministre de l’Industrie la permission d’abandonner sa charte en vertu du paragraphe 32(1) de la Loi sur les corporations canadiennes. Daté le 15 août 2013. Dáirine Ni Mheadhra, directrice artistique
The Bach children’s chorus and artistic director, Linda Beaupré, announce The addition of Jordan Travis as associate conductor of The Bach Chamber Youth Choir. Jordan is Associate Director and vocal coach to the Toronto Northern Lights, the 2013 Barbershop Harmony Society’s international chorus champions. Jordan brings his love of classical and popular music to the men and women (aged 16 and up) of the Bach Chamber Youth Choir. BCYC is currently recruiting new members – join us for an open rehearsal on Sunday, September 15, 6:15-8:45 p.m. at St. Barnabas Anglican Church, 361 Danforth Avenue to see what we’re all about. See you then.

www.bachchildrenschorus.ca
facebook.com/BCCandBCYC

The Early Childhood Music Association of Ontario presents Fun and Effective Music Teaching with ROB SAYER

Sunday, September 29
10:30 am – 4:30 pm
www.ccmaontario.ca

THE BACH CHILDREN’S CHORUS AND ARTISTIC DIRECTOR, LINDA BEAUPRÉ, ANNOUNCE THE ADDITION OF JORDAN TRAVIS AS ASSOCIATE CONDUCTOR OF THE BACH CHAMBER YOUTH CHOIR.

Jordan is Associate Director and vocal coach to the Toronto Northern Lights, the 2013 Barbershop Harmony Society’s international chorus champions. Jordan brings his love of classical and popular music to the men and women (aged 16 and up) of the Bach Chamber Youth Choir. BCYC is currently recruiting new members – join us for an open rehearsal on Sunday, September 15, 6:15-8:45 p.m.at St. Barnabas Anglican Church, 361 Danforth Avenue to see what we’re all about. See you then.

www.bachchildrenschorus.ca
facebook.com/BCCandBCYC

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Village Voices of Markham invites choristers to participate in an Open Rehearsal on Wednesday, September 11, 2013 at 7:30 pm, to read through Handel’s “Messiah.” Participants in this special reading may have the opportunity to join us in performing this classic oratorio with the Kindred Spirits Orchestra on December 14, 2013, at Markham Theatre. All voices are welcome, particularly tenors and basses. For details call 905.294.8687 or eMail: info@villagevoices.ca

Do You like to Sing?

Join the Oakham House Choir of Ryerson University for our 2013-2014 season of music by Felix Mendelssohn (Hymn of Praise), John Rutter and others.

We are one of the few amateur choirs in Toronto that perform with a full orchestra. Rehearsals, which begin September 9, 2013, are Monday evenings at Church and Gould.

More information? Visit our website at www.oakhamchoir.ca or send us an email at oakhamhousechoir1@gmail.com

ETOBICOKE CENTENNIAL CHOIR

Henry Renglich, Music Director

The Etobicoke Centennial Choir, an SATB community choir entering its 47th season, is seeking new choristers in all sections. Interested singers are invited to attend an Open Rehearsal on Tuesday, September 10, 2013 from 7:15-10:00 pm.

Humber Valley United Church, 76 Anglesley Blvd., Etobicoke
Information: call 416-622-6923
info@etobicokecentennialchoir.ca • www.etobicokecentennialchoir.ca

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KLEZMER MUSIC ENSEMBLE

Conductor: Eric Stein
Tues. evenings starting Oct. 1
750 Spadina Ave. @ Bloor
music@mnjcc.org

Instrumentalists welcome!

Valley United Church, 76 Anglesley Blvd., Etobicoke. 416-622-6923. $10. For details: info@etobicokecentennialchoir.ca.

● Sep 11, 7:30: Village Voices. Open Rehearsal. Read through of Handel’s Messiah in preparation for upcoming concerts. All voices welcome. Rehearsal Hall, Cornell Community Centre, 3201 Bur Oak Ave., Markham. 905.294-8687. For details: info@villagevoices.ca.

● Sep 14, 10:00am–12:00pm: Hamilton Sing! Community Choir. Opening Rehearsal. New community choir seeking singers at its first rehearsal. No audition, open to all. HARRP, 705 Main St. E., Hamilton. 905.544-1002. For details: hamiltonsings@gmail.com.

● Sep 14, 10:00am: Toronto Symphony Orchestra. TSO at Culture Days. A behind-the-scenes look at how the orchestra prepares for a concert. Britten: Variations and Fugue on a Theme of Purcell; Mendelssohn: Violin Concerto; Dvořák: Symphony No.7. Ray Chen, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-385-3375. Free, reservations required. Access Roy Thomson Hall through the backstage entrance off Wellington St. W. at Simcoe St.


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Come Sing Messiah!

The Toronto Chamber Choir is searching for a new Artistic Director for the 2014/2015 Season.

For details visit
www.torontochamberchoir.ca

MarketPlace | marketplace@thewholenote.com

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www.sightsingingwithsheila.com
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Queen/Bathurst
COUNTERPOINT COMMUNITY ORCHESTRA (www.ccrochester.org) welcomes volunteer musicians: Monday evening rehearsals, downtown Toronto. Especially looking for trombones and strings. Email info@ccrochester.org.

GUYS LIKE US, a small gay men’s choir in Toronto, is looking for new members! We sing popular music and rehearse Wednesdays, 7:30-9:30 pm, Carlton and Sherbourne area. Visit www.guyslikeus/toronto, or email gayguys_sing@live.com

INVITING NEW VOICES for our 2013-2014 concert season. The John Laing Singers is a choir chamber known for choral excellence and intriguing programming, based in the Hamilton-Burlington-Oakville area. We sing a mix of engaging and innovative repertoire that spans the centuries, under the dynamic leadership of Artistic Director Dr. Roger Bergs. For audition information – and to see, hear, and learn more about us– please visit www.johnlaingsingers.com


MILES NADAL JCC WOMENS CHORUS Sing eclectic repertoire with Conductor Gillian Stecyk and women of all ages! Learn vocal technique, and train your ear to sing harmony. Monday evenings, Sept-June. Non-auditioned, Prorated yearly registration. 750 Spadina Ave. 416-924-6211 ext 0.

OLIVER! The Civic Light-Opera Company is auditioning boys (only) between the ages of 7-13 for a December 2013 production of this wonderful musical. Please contact Boys4Oliver@aol.com

PETERBOROUGH SYMPHONY AUDITIONS for vocalists in Beethoven’s 9th Chorus on August 31st and September 7th. (705)-742-1992 info <@> thepso.org www.thepso.org

FRENCH HORN: one owner, excellent condition, suitable for advanced student or working musician. mjbull@gmail.com.

STEINWAY TYPE A, GRAND PIANO: ebony, exquisite bell-like tone, pristine condition. Serious queries only please, Toronto 416-440-1700.

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Seeing Orange

TALE OF A LIVELY “LIKE”
The WholeNote posted the accompanying poster, advocating music in public schools, on our Facebook page last March 19, with a suggestion that our friends “share the post if you agree.” We were expecting a decent response—after all, what’s not to “like” about that? But the actual response was jaw-dropping: 41,233 “shares” (and still counting); well over 1 million views across the English-speaking world as far away as Australia and New Zealand—five cities with more than 200,000 views—Los Angeles and Toronto neck-and-neck for the lead. The response, and the hundreds of comments that came with it, reveal the passion behind the issue of music education and opened our eyes to the potential to harness the power of social and new media to the cause of music education in Canada, the U.S. and beyond.

RANDOM STATS
If you google “music belongs in public schools,” 700 million results appear in 0.17 seconds. If you search on bing.com, you will be presented with 80.4 million links.

REPRIEVE FOR TDSB MUSIC PROGRAMS
It took one such groundswell of community murmuring back in June to stop the Toronto District School Board from cutting funding for itinerant music teachers from its budget for the school year about to start. One powerful voice among the many was that of the Coalition for Music Education (musicmakesus.ca), tireless advocates for the necessity of music in a rounded education. It’s worth quoting from their public statement, issued as the crucial TDSB trustee meeting loomed.

As stated earlier, sometimes it helps to make music, and sometimes it helps to make noise! Two days later the TDSB voted, for now, to keep its music programs alive.

INTERNET RESOURCES
The Children’s Music Workshop website has a wealth of material (childrensmusicworkshop.com/advocacy): articles such as “When to Start Playing,” “Playing Music Tunes the Brain” and “Music and Young Minds,” and many other resources such as Music Links. One click on that button will open up a vast world of educational institutions, journals and magazines, and articles on various musical instruments.

The International Society for Music Education is gearing up for the 31st world conference on music education to be held in Porto Alegre, Brazil, next year. Their website (isme.org) provides links and bookmarks of interest as well as an advocacy quotient.

Send ideas and links to eduction@thewholenote.com.

EDUCATION WATCH AT THE WHOLENOTE
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Send ideas and links to education@thewholenote.com.
Nic Gotham

[b near Southampton, England 1959
d Toronto, July 25, 2013]
The title of John Terauds’ July 28, 2013, blog reads, “Composer and jazz musician Nic Gotham left eclectic legacy in Canada and Latvia.” Those stark words all too briefly sum up the career of Nicholas Ivor Gotham, cut painfully short.
The previous night, Gallery 345, on Sorauren Ave. in Toronto, had hosted an unusual, celebratory concert of Gotham’s music. Some 200 friends and fans jammed into the long gallery space, attracted by Nic’s selected compositions which were played by a large ensemble of his Toronto colleagues. Among the works performed were excerpts from Oh, Pilot (2000), a chamber opera for four singers with the libretto and direction by his wife Banuta Rubess. The heartfelt tribute evening wrapped up with a 2009 video of the cheeky James in Peril “from the soundtrack to an imaginary Bond film” with Gotham rendering a passionate-yet-cool post-bop-inflected sax solo with the Latvian National Symphony Orchestra.
The evening’s proceeds were skyped to Nic’s hospice bedside. The audience turned towards the camera and waved to connect. Nic beamed back on his end emanating supernal grace.

Nic Gotham was more than a first order jazz saxophonist and composer of instrumental concert works. His first chamber opera Nigredo Hotel (1992), with a libretto by Ann-Marie MacDonald, has a good claim to being the most frequently performed Canadian opera. According to Gotham’s own website it “has now been produced in three continents and...performed around 80 times.” Other tallies have it closer to 100 performances.

Over his career Gotham composed some 50 works for various ensembles including chamber, choral and orchestral music and two chamber operas. Commissions came from Toronto’s Arraymusic, 40

Fingers, Evergreen Club Gamelan, Tapestry New Opera and the improvising chamber orchestra Hemispheres of which he served as artistic director. In 1997 Gotham was awarded the Fred Stone Award “for leadership, integrity and innovation in new music.” Moving to Latvia in 1998 he enjoyed a vibrant career there, composing for Altera Veritas, Latvian Radio Choir, Sinfonietta Riga and the Riga Saxophone Quartet, among others, and was active as a music instructor there, among other teaching posts at the Latvian Academy of Music in the newly formed Department of Jazz.

I’d known Nic for years in Toronto’s new music scene before he moved to Latvia with his family (I’d performed with the Evergreen Club Gamelan in the premiere of his Toy Garage). We often met in the 90s at Jim Tenney’s Sunday afternoon relaxed yet exciting composition “seminars” held at Jim and Lauren’s home. Nic considered Tenney and Tenney’s York colleague David Mott his “two most important teachers.” Last year when the Gothams moved back to Toronto I invited Nic for a Korean hot pot lunch on Bloor St. W. Nic wanted to re-establish his presence on the Toronto scene, and I to reconnect.

While we feasted, we spoke for hours on a sweeping variety of subjects. Music was a theme of course, but also we covered the completion of his Ph.D., his family, my kids and master's degree research, his cancer, Canada vs. Latvia and the place of composers in those countries—generally re-establishing our friendship after nearly 15 years.

In retrospect it felt like exchanging ideas and verbal intimacies with a younger composer brother I never had.

I’ll always remember our few choice hours together that afternoon in late 2012—and the surprising gusto and care with which Nic ate, thought and spoke, passionately expressing his undiminished appetite for life in the face of acute challenge.

—Andrew Timar

Leslie Huggett

[b London, England 1929
d Port Perry, Ontario , February 14, 2013]
Canadian music has lost a giant with the passing of Leslie Huggett. Born in London, England in 1929, Leslie, a one-time French hornist with the Royal Philharmonic Orchestra, moved to Ottawa in 1954 with his wife Margaret. Initially he directed a chamber music program there and later played in the Ottawa Philharmonic. As their four children arrived and grew, the family began giving private concerts in 1966. At that time the children were playing only recorders while Leslie and Margaret were teaching the Orff method in Westchester County (New York) schools. With the U.S. involvement in the Vietnam War, they decided that it was time to move, and in 1967 the family spent a year on the island of Crete.

After their time in Greece and England, the family returned to Canada and began work on what was to become the renowned Huggett Family ensemble. The group made its formal debut in 1969 in a concert at the National Arts Centre in Ottawa.

In the 1970s the name “Huggett Family” was synonymous with the revival of early music played on period instruments. Leslie Huggett, his wife, Margaret, and their four children were known across Canada for their tasteful interpretations of music from the medieval, renaissance and baroque periods. From Canada’s National Arts Centre to London’s Wigmore Hall, and on the CBC and BBC, the family played and sang in period costumes to the delight of audiences and critics on both sides of the Atlantic.

In 1982, after several successful LP recordings, the group disbanded.

In 1984, having moved to Markham, Ontario, Leslie and Margaret founded the Huggett Family Music Studio which emphasized the development of musical talent in children. Meanwhile, their own children moved on to pursue individual musical careers in Canada and abroad. Subsequently, this studio became the Flute Studio. In more recent years Leslie was joined in teaching duties by Flora Lim.

In recent years Leslie conducted a series of intimate readings titled “Reflections of a Part-Time Optimist” at his Flute Studio in Markham. In these he presented a series of fascinating, humorous accounts of many aspects of his life. In all of these he was accompanied on piano and flute by Flora. Although diagnosed with terminal cancer, Leslie continued writing and presenting these delightful Sunday afternoon reflections until he was no longer physically able to do so. The musical component of these intimate performances was always tasteful and the dialogue always down to earth and rich with Leslie’s own brand of subtle humour.

A memorial service was held at Trinity United Church in Uxbridge on May 11. A number of family members and friends reminisced about their times together, and excerpts of recordings of some of the early performances of the Huggett Family were played. All four children from Canada and abroad were in attendance and performed selections which would have been favourites of their father. The final page on the program listed the four selections Leslie had specified to be played at the service. This included the complete Mahler Symphony No.2 “The Resurrection” — “in its entirety.” His further instructions were to listen to them at home if there was not time at the service. He retained his unique sense of humour to the end. He will be missed.

—Jack MacQuarrie
September’s Child Rufus Wainwright

M J BUELL

O n the subject of his latest recording, Out of the Game, Rufus Wainwright has said, “In a lot of ways, while my mother was still alive, I was singing to her. She was my toughest critic and my biggest fan. With her not having been around for this album, there was a kind of release, a necessity to get to the next step.”

“There’s a famous saying that your mother gives birth to you twice—once when you’re born and once again when she dies. So having a slightly tougher, wiser attitude on this record, I think I only could have done that after her passing…”

Composer and singer-songwriter Rufus Wainwright is a musical chameleon with roots in both Canada and the USA. He’s the son of Loudon Wainwright III and the late Kate McGarrigle—a half of the musical sisters duo Kate and Anna McGarrigle.

Wainwright was born in New York State, grew up in Montreal, and has lived in London, New York and Los Angeles. His daughter, Viva, now two, lives with her mother, Lorca Cohen (daughter of Leonard Cohen), in Los Angeles. Wainwright and his partner Jorn Weisbrodt have a home in Toronto’s Annex neighbourhood (Weisbrodt is the artistic director of Luminato) but Wainwright spends a huge amount of time touring internationally—he’ll make two Ontario appearances before the end of the year—October 11 with the Toronto Symphony at Roy Thomson Hall, and November 2 at Ottawa’s National Arts Centre.

Rufus Wainwright has recorded seven albums of original songs in a range of styles. Other projects (among many) include Shakespearean sonnets set to music for a theatre piece by Robert Wilson, soundtrack collaborations and an acclaimed show and recording in which he recreates Judy Garland’s 1961 Carnegie Hall concert. He recently composed an opera, Prima Donna, which had its North American premiere at Luminato in 2011.

Wainwright’s sister, Martha Wainwright, is also a singer and songwriter with a considerable career. Music was clearly the fabric of their childhood—raised among people for whom singing is as normal as breathing, immersed in a songwriting ethos with the power to move anyone, regardless of musical preferences, because it’s personal in a universal kind of way. Singing to, for and about each other has remained a Wainwright/McGarrigle constant.

In June 2013, Nonesuch Records released Sing Me The Songs: Celebrating The Works Of Kate McGarrigle—two CDs of performances from benefit concerts in New York, London and Toronto which include Rufus and Martha Wainwright and a remarkable array of friends and family. Many, including Anna McGarrigle, elder sister Jane McGarrigle, Emmylou Harris, Teddy Thompson, Norah Jones, Sloan Wainwright and Joel Zitkin are in the feature documentary Sing Me The Songs That Say I Love You: A Concert For Kate McGarrigle, directed by Ian Larson (seen at Luminato and TIFF Go to the Movies in 2012). Proceeds from the CDs go to the Kate McGarrigle Foundation, which supports cancer care and sarcoma research.

Canadian performers across all genres often travel far away before finding themselves on a river that brings them back. Wainwright didn’t sing Joni Mitchell’s River at the June Massey Hall birthday tribute concert for Mitchell’s upcoming 70th birthday, but the songs he performed—All I Want, A Case of You, Slouching Towards Bethlehem and Free Man In Paris—were each in some way about searching and longing.
The extra month off since the publication of our extended summer issue has made it even harder than usual to return to the task at hand. Where to begin after three months of ecstasic listening? One ongoing project over the summer involved more reading than listening, although it certainly sent me back to my collection to revisit some of the great works of the 20th century. Stravinsky’s Discoveries and Memories is kind of a tell-all book by Stravinsky’s amanuensis Robert Craft (Naxos Books ISBN 978-1-84379-753-1). Craft worked intimately with Stravinsky over most of the last 25 years of the composer’s life and we are treated to a “fly on the wall” view not only of his creative but also his social activities. The book is divided into three sections: The Music; The Man; Friends and Acquaintances. It is the first of these that I found most interesting, primarily the debunking of the myth of animosity between the “rivals” Stravinsky and Schoenberg. The second and third sections with their focus on more prurient themes was less satisfying although there are fascinating moments involving Stravinsky and some of the notable giants of the past century. This includes not just the usual suspects—musicians and artists Prokofiev, Diaghilev, Picasso, Dalì, Gershwin, Copland, Carter, Sessions and Berio—but also literary and scientific figures like T.S. Eliot, Thomas Mann, Aldous Huxley, Kenneth Clark and Edwin Hubble, plus a few seemingly unlikely figures such as Mussolini and Warren Zevon. It’s like a Who’s Who of the 20th century, but of course Stravinsky himself would be at the top of that list. The book includes a CD with an outstanding performance of The Rite of Spring with Craft conducting the Philharmonia Orchestra in 2007 using the composer’s corrected 1967 edition based on the 1913 original.

One of the most recent discs to cross my desk came from a local cellist I have long admired, Coenraad Bloemendal, who produced it. Couleurs (Erdeo recordings triodesire.ca) is a collection of French art songs by Duparc, Fauré, Debussy and Damase featuring Swiss-born Dutch soprano Désirée Till and one of Canada’s national treasures; harpist Erica Goodman. The Fauré and Debussy transcriptions are by Goodman with Charles Heller handling the Duparc. Till’s credits stem mostly from the world of opera and from the European stage but she achieved her masters in Music Interpretation at the Université de Montréal in 2009 and the following year founded Trio Désirée with Goodman and Bloemendal. Although at times I find her voice a bit too “big” for the intimacy of this repertoire, she works well with Goodman in the bulk of the selections, consisting of harp transcriptions of piano accompaniments. Most effective for me are the tracks that include Bloemendal’s expressive cello lines which greatly add to the contrast on a disc which at other times suffers from a certain sameness of texture.

Although one might think that any disc entirely devoted to one combination of instruments (or voices) might be susceptible to the same criticism, certainly this is not the case in Liquid States recently released by the Vancouver ensemble Standing Wave (Redshift Music TK.427 redshiftmusic.org). The group’s instrumentation is fairly unusual—clarinet(s), violin, cello, piano and percussion—but even this somewhat limited palette is used with great diversity by the four composers represented here. Jeffrey Ryan’s Burn is perhaps the most traditional with its lyrical melodic lines and moods that shift between sombre stasis and whirling rising motifs. Jocelyn Morlock’s Theft I: Water Clocks and Theft II: Insomnia opens extremely quietly with soft arpeggiated piano, droning clarinet and a very high violin melody. The textures thicken as the movement develops and cello and vibraphone are added to the mix before returning to near inaudibility. The second movement is a stark contrast beginning with an abrupt drum roll and a busy piano line over which violin and clarinet interpolate bird-like calls and twitters. It’s no wonder there’s no sleep here. Rodney Sharman’s Pavane, Galliard, Variations is another soundworld altogether with its reinvention of keyboard works by English renaissance composer William Byrd. The strings and clarinet are played in a manner suggestive of a consort of viols, with the piano notes damped and the percussion utilizing eerily pitched gongs. These very effective pieces transport us back to an imagined time half a millennium ago. In stark contrast Linda Bouchard’s Liquid States with its strummed violin chords and plucked cello notes combining with low piano ostinatos, high-hat paralldelles and whining clarinet lines carries relentlessly forward on a 15-minute voyage that culminates in metalophone cacophony before gradually subsiding.

An exciting journey indeed. The final two CDs have a number of things in common: local composer-performers creating unique hybrids of classical and jazz, with some pop and world music influences, fine musicianship and excellent production values. It does not come as a surprise that with regard to this latter aspect the bulk of the recording was done at Toronto’s Canterbury Music facility, known for a long history of attention to detail and use of the most appropriate technologies (vintage analog to contemporary digital) to achieve its signature warm, clean sound.

This has attracted innumerable artists from across the spectrum including Barenaked Ladies, Molly Johnson, Moe Kauflman, Auto Rickshaw, Colm Wilkinson, Kiran Ahluwalia and the Gryphon Trio to name but a few. The eponymous Shannon Graham and the Storytellers (shannongraham.ca) (which also features some tracks recorded at the equally renowned Farm Studio) features a local band that often sounds bigger than its parts. Graham, on tenor sax, viola and occasional vocals, is joined by a host of friends on violins, (another) viola, trumpet, trombone, electric guitar, keyboard, bass and drums. I listened to this eclectic disc a number of times before consulting the booklet and was a bit surprised to read about the influences which range from Buddhism, Kurt Vonnegut and Benjamin Britten to everyday occurrences like chasing a runaway dog and taking an overnight bus trip from NYC to Toronto. I’m not sure what I would have expected such a mixed bag to sound like but this self-described classical-jazz-pop band is full of surprises. The stories are mostly told in an instrumental fashion, with occasional vocalise, and only rarely include narrative. The textures range from lush and luscious to sparse and spiky. There are dissonant sections but overall the mood is playful and the sounds a blend of modern jazz and chamber music, occasionally reminiscent of themes from You’re a Good Man Charlie Brown. I mean that in the nicest possible way.

The Other Side of the Air by Canadian banjo player and composer Jayme Stone (jaymestone.com) is, if possible, even more eclectic that Shannon Graham’s disc. The core ensemble backing Stone on seven original compositions consists of familiar names from the local jazz scene: Joe Phillips (bass), Kevin
Turcotte (trumpet), Rob Mosher (woodwinds), Andrew Downing (cello and bass) and Nick Fraser (percussion). Stone’s influences range from African tribal sounds to music of Persia and the Far East to mainstream jazz. The most extended work on the disc, lasting roughly half an hour, is This County is My Home, a concerto for banjo and chamber orchestra written for Stone by Andrew Downing, who conducted the premiere in July 2012 at the Home County Music and Arts Festival in London (ON). On the current recording the core ensemble is expanded to include string quartet, more woodwinds and brass played by some of Toronto’s finest classical musicians. The work is in three movements with a brief interlude between the second and third. If anyone doubted the suitability of the banjo for the classical concert stage, Downing’s concerto and Stone’s playing make a convincing case for its inclusion. Stylistically the work is hard to define, but its sensibility is perhaps akin to some of the playful works of Darius Milhaud and others of Les Six without sounding at all anachronistic. (And once again I was reminded at times of Clark Gesner’s score for Charles M. Schultz’s ‘classical!’ The final track on the disc, Tennessee Waltz, takes us back to a more traditional context for the banjo although the solos taken by Mosher and Turcotte cast a brand new light on an old chestnut. (And if you don’t think that traditional American country music has had a worldwide penetration, I had the wonderful experience of singing and playing my guitar at a reception for the renowned sho player Mayumi Miyata and Japanese composer Toshio Hosokawa several years ago and was amazed and delighted when they both joined in singing ‘Tennessee Waltz!’)

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503–720 Bathurst St., Toronto ON, M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers, record labels and additional, expanded and archival reviews.

David Olds, DISCoveries Editor
discovers@thewholenote.com

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VOCAL

Giuseppi Scarlatti – Dove è amore è gelosia
Lenka Máčiková; Aleš Brisecin;
Kateřina Knežíková; Jaroslav Březina;
Schwarzengberg Court Orchestra;
Vojtěch Spurný
Opus Arte OA 1104 D

Prince Joseph
Adam of Schwarzengberg left the education of his children (nine of them by Princess Maria Theresia of Liechtenstein, since you ask) in the hands of one of the Scarlatti family, Giuseppe, probably a nephew of Domenico. Prince Joseph openly referred to his own “low-brow taste” and love for Italian opera buffa and Scarlatti obliged. Dove è amore è gelosia is a lovesick duel between the widowed Marquise Clarice (Lenka Máčiková) and her suitor Count Orazio (Aleš Brisecin) who slog it out, aided by failed suicide attempts (the sword got stuck in its scabbard, you see) and cups of tea carelessly poured by Clarice’s maid Vespeta (Kateřina Knežíková) which only forestall the quarrelling and venomous name-calling.

As if that was not enough, the aristocratic dépit amoureux is paralleled by the slapstick duel between Vespeta and Orazio’s confidant Patrizio (Jaroslav Březina). All make for a classic opera buffa, what with comedies of errors, supremely beautiful trompe l’oeil scenery, stage crew in period costume driving their stage manager to the point of nervous breakdown and even musicians who look over their shoulder in amused appreciation of what is going on.

It is difficult to single out any of the singers. All convey their anguish (and their sense of joy at inflicting anguish), and their satisfaction when they have sorted out all the confusion created throughout the course of this delightful farce. Non-speakers of Italian are greatly helped by the onscreen translations, which are both blunt and priceless: the suitor’s misdirected cry of “You blockhead” is more than matched by the widow’s retort “Get lost. Out!”

And then there is the star without any singing part—Český Krumlov castle where this DVD was filmed. The theatre for this re-enactment lies off the fifth(!) courtyard and is described as a baroque stage in its mature form of 1680. Enjoy this amusing performance.

Michael Schwartz

Mendelssohn – Elias
Christine Schäfer; Cornelia Kalisch;
Michael Schade; Wolfgang Schöne;
Gächinger Kantorei Stuttgart;
Bach-Collegium Stuttgart; Helmuth Rilling
Hänssler Classic CD 098.017

Mendelssohn’s Elias is known as Elijah in the English-speaking world. And it was in English that the oratorio was first performed at the Birmingham Festival in 1846 with Mendelssohn himself conducting. The work became very popular in England, though by the end of the 19th century a reaction had set in. In 1892 George Bernard Shaw called it...
By age 46 the world famous Verdi had many triumphs behind him, but all was not smooth sailing. His opera on the subject of regicide was strenuously objected to by the Neapolitan censors and he simply cancelled in disgust. Verdi was taken to court, but went to Rome instead; changed the setting and the protagonist to a mere Governor in remote colonial North America and thus the opera, Un ballo in maschera was premiered and succeeded.

This is a wonderful performance, one of the finest in this Tutto Verdi series of the complete operas. Conductor Gianluigi Gelmetti is an unlikely looking gentleman at first glance but at his first wave of the baton one realizes he is a master. His upbeat tempi have a big sweep that gives the opera the brilliance Verdi intended. The tenor, Francesco Meli (Riccardo), is a young fresh voice, powerful and sensitive; the baritone, Vladimir Stoyanov is beginning to take over from the venerable Nucci in the series. His voice is powerful, well shaded, his acting puts a menage into his Renato and we commiserate with his agony of being a betrayed husband.

Serena Gambonini’s Oscar is a delight—a stunning beauty, her voice supple and flexible, she moves like a real opera star! An American from Arkansas, Kristin Lewis is a passionate Amelia with power, secure in her top notes. Elisabetta Fiorillo (Urica), an old-timer now with an alto range, makes a strong impression as the wise and not at all wicked soothsayer.

About the scenery: it’s simply eye-popping and stunning, with grandiose highly artistic architecture, monumental creations and gorgeous colouring.

—Janos Gardonyi

Editor’s Note: Next month’s WholeNote will feature an extended article by Janos Gardonyi in honour of the bicentennial of Verdi’s birth on October 10, 1813.

George Benjamin – Written on Skin
Barbara Hannigan; Bejun Mehta; Christopher Purves; Rebecca Jo Loeb; Allan Clayton; Pierre-Laurent Aimard; Mahler Chamber Orchestra; George Benjamin
Nimbus Records NI 5885/6

Written on Skin was a hit right from the first performances at the 2012 Aix-en-Provence festival, where this recording was made. The hard-hitting libretto by British playwright Martin Crimp involves murder, cannibalism and suicide, while the riveting score by fellow Brit George Benjamin includes some of the most sexually charged passages in opera since Shostakovich’s Lady Macbeth of Mtsensk. Yet the action unfolds subtly, in a series of intimate conversations, while the diaphanous music, with its silky colours and angular textures, avoids sensationalism altogether.

Canadian soprano Barbara Hannigan dazzles as the passionately defiant Agnes. Her husband, the oily, malevolent Protector, is masterfully portrayed by baritone Christopher Purves. Counter-tenor Bejun Mehta is thrilling as the Boy, an itinerant artist.

Though the story is set in the Middle Ages, characters occasionally step into the present to “snap the dead back to life.” So the Boy imagines how a forest where he is taking refuge will be covered by “eight lanes of poured concrete” in a thousand years. Moments like these resonate powerfully. Less effective is when the characters slip into the third person to narrate their own story, or, especially, when the Boy turns up as one of the bodyshop 21st century angels. Their chilling presence may be provocative as a poetic device, but it does interfere with the drama.

A bonus, Benjamin’s imaginative Duet for piano and orchestra, featuring pianist wizard Pierre-Laurent Aimard, adds to the many reasons to enjoy this terrific recording.

—Pamela Margles

La Voix Nue – Songs for Unaccompanied Voice by Living Composers
Patricia Green
Blue Griffin Records BGR279 bluegriffin.com

► An entire disc of unaccompanied vocal works is a courageous undertaking for a singer, as the selection and performance of repertoire as well as its pacing and placement must engage the listener from start to finish. In addition, the singer must execute absolute precision of pitch while effectively conveying dramatic content. The beautiful, rich, warm tone of Patricia Green’s voice, combined with her dramatic sensibilities and skilful musicianship, is perfect for this collection of songs by living composers. These pieces, though modern, for the most part draw on historical material with texts from Shakespeare, Norwegian history, Ovid, Native legend, 5th–6th century aphorisms and surrealistic French poetry.

As a committed performer of new music, Green is highly attuned to the intention of composers and respectfully steps out of the studio to delightfully make an exception to her solitude, allowing the accompaniment of birdsong for the excerpt from R. Murray Schafer’s Princess of the Stars. Another interesting and iconic work, King Harold’s Saga by Scottish composer Judith Weir, highlights Green’s dramatic flare, featuring a mixture of narrative and interchanging roles, each of which is given its own characteristic voice. Hillary Tann’s dramatic song cycle Arachne, in which an apprentice weaver takes a haughty stance with her teacher Athene and pays dearly for it, gives Green yet another opportunity to characterize more than one voice. The same again for Jonathan Dove’s setting of Shakespeare’s Tempest verses in Ariel. A couple of eclectic cycles by José Evangelista and György Kurtág provide the singer a chance to exhibit a light and playful air, most charming indeed.

—Dianne Wells

Next month’s WholeNote will feature an extended article by Janos Gardonyi in honour of the bicentennial of Verdi’s birth on October 10, 1813.

Tutto Verdi – Un ballo in maschera
Francesco Meli; Vladimir Stoyanov; Kristin Lewis; Elisabetta Fiorillo; Serena Gambonini; Teatro Regio di Parma; Gianluigi Gelmetti
Cmajor 724208

O’Riley’s Liszt
Christopher O’Riley
Oxingale Records OX2020

This wonderful pair of CDs is the perfect choice for avid lovers of the piano and its orchestral sound. The Lisztian virtuosic excess is like having a meal of rich overpowering textures

CLASSICAL & BEYOND
and layers of scintillating colours. Christopher O’Riley has astounding technique and control, as well as a creative and wild imagination. Those skills make these Liszt transcriptions a sumptuous and sensual listening experience.

I enjoyed his programming on the first CD. He paired two magnum showpieces, alternating them with sensitive song transcriptions. He began with the extremely difficult transcription of Mozart’s Don Juan Fantasy, which Moritz Rosenthal had performed to impress Brahms. Schumann/Liszt’s Frühlingsnacht followed in a tender and gentle interpretation. This was a breath of calm before the stormy and tragic Tristan und Isolde by Wagner/Liszt/Moskowski and O’Riley, who added a vocal line near the end of the piece and managed to make his fingers sing throughout this opera for the piano. He concludes the first CD with Schubert’s Adagio and Allegro Op.70, a work you wouldn’t think at first hearing: it’s the best known of these fellow travellers he feels he has known and understood. Schumann also wrote extensively consciously antiquarian Monodies for solo clarinet. An example of Koechlin’s unique harmonic palette is briefly represented by his Pastorale for flute, clarinet and piano. The duets are masterpieces of contrapuntal writing while the best of the solo pieces is represented by the eerie chromatic bifurcations of the Chant funèbre. Koechlin also wrote extensively for solo flute and it is regrettable that we are not allowed to enjoy the clean and attractive tone of Christiane Laflamme in at least a few examples from the 96 pieces that constitute his monumental Les Chants de Nuit. The recording is artfully captured in a warm, close acoustic recorded at the Domain Forget in Québec.

—Daniel Foley

Strings Attached

TERRY ROBBINS

AT THE TIME of writing, the outstanding Toronto double bassist and former TSO principal Joel Quarrington is about to take up his new position as principal bassist of the London Symphony Orchestra. His latest CD with pianist David Jalbert on the Modica Music label, Brothers in Brahms (MM013), consequently has somewhat of a parting gift feel about it, having been recorded at the CBC’s Glenn Gould Studio just this past March and released in June. The title comes from a concert program that the Toronto RCM’s ARC Ensemble presented ten years ago, in which Quarrington was asked to play the Double Bass Sonata Op.97 by Brahms’ contemporary and friend Robert Fuchs. Quarrington had never heard of Fuchs or the sonata, but was quite taken with it, and eventually chose to record it by following the ARC Ensemble’s original program idea, pairing it with his own transcriptions of works by Brahms and Robert Schumann.

The Brahms might stop you in your tracks at first hearing: it’s the Violin Sonata No.1 in G Major, Op.78, a work you wouldn’t think would be able to survive a drop of a couple of octaves for the solo part. It takes a bit of getting used to, but soon assumes a character of its own and does work very well. Quarrington rightly stresses the singing nature of the solo part in his booklet notes and more than justifies this observation with his playing.

The transcription of Schumann’s beautiful Adagio and Allegro Op.70 for French horn is more immediately successful, but the main interest here is the Fuchs sonata. It’s a terrific work, with a cello-like quality much of the time, and quite Brahmsian in style—lyrical, Romantic, lush and passionate. As the original three movements are all Allegro, Quarrington chose to add the Andante from Fuchs’ Three Pieces for Contrabass and Piano Op.96 as a slow third movement; it works extremely well. Quarrington’s playing throughout the CD is superb, combining virtuosity and musicianship with a tone and agility that are at times quite astonishing. Jalbert is his equal in all respects, and the recorded sound and balance are faultless.

Polish-born violinist Jerzy Kaplanek is a member of the Waterloo-based Penderecki String Quartet and associate professor in the Faculty of Music at Wilfrid Laurier University. On his new CD Exoticism – The Music of Karol Szymanowski (Marquis MAR 437), he is joined by pianist Stéphan Sylvestre, associate professor of piano at Western University, in a recital of works by his compatriot. Kaplanek readily admits that he feels he has known and understood Szymanowski’s music since his childhood days; it’s certainly borne out by his exemplary playing on this excellent disc. Two of the major works here—the Nocturne and Tarantella Op.28 and Mythes Op.30—are from 1915, at the start of the composer’s most prolific period. Also included are the Sonata in D Minor, Op.9 from 1904, the early B Minor Prelude Op.1 No.1 in a transcription by Grażyna Bacewicz, and the Chant de Roxane from the post-war opera King Roger.

Szymanowski always wrote gratefully for the violin—his two violin concertos are particularly beautiful—and the music for the violin throughout this disc is a delight. Beautifully recorded at the Banff Centre in 2011, the recital features outstanding playing from both artists, with the wonderful Mythes the particularly dazzling highlight of a terrific CD.
Violinist Viktoria Mullova is joined by harpsichordist Ottavio Danteone and the Accademia Bizantina on a new Onyx CD of Bach Concertos (ONYX 4114). The two standard solo concertos—the A Minor BWV1041 and the E Major BWV1042—are here, together with two transcriptions: the E Major Concerto for violoncello and harpsichord, arranged for violin in D major; and the Concerto for Two Harpsichords In C Minor, arranged for violin and harpsichord.

Mullova’s playing is simply beautiful: crisp, clean and light, with a nice sense of space. The slow movement of the E major concerto is particularly lovely. The two transcribed concertos aren’t quite as successful, but are still highly satisfying. The C minor concerto perhaps transcribes better, but both works have really nice third movements, with some particularly dazzling harpsichord passages in the duo concerto.

Beautifully presented in a glossy card folder, this is a simply lovely CD.

The wonderful Gil Shaham is back with another outstanding CD on his own Canary Classics label, teaming up once again with his sister Orli Shaham for a fascinating recital titled Nigunim – Hebrew Melodies (CC10). It’s a mixture of old and new, with Josef Boníme’s Danse hébraïque and Joseph Achron’s Hebrew Melody and Two Hebrew Pieces bracketing the major work on the CD, Avner Dorman’s Nigunim (Violin Sonata No. 3). The Dorman work was commissioned for this recording by the Shaham siblings, who wanted to emphasize the relevance of the Jewish music tradition in today’s world, and it’s a stunning piece, the virtuosity and quality of which quite clearly thrilled the performers.

The other works on the CD are: John Williams’ Three Pieces from Schindler’s List, the link to the 1940s Poland of their grandparents giving the music a personal relevance for the performers; Leo Zeitlin’s Eli Zion, transcribed by Joseph Achron from the original 1914 piece for cello and piano; and Ernest Bloch’s three-movement Baal Shem, the terrific performance of which features a particularly glorious Nigun central movement.

The Shahams grew up with this music, and it shows: the violin playing throughout the marvellous CD is rich, warm and idiomatic, and the piano playing always sympathetic and perfectly attuned.

The young Czech violinist Josef Špaček has a new CD on the Supraphon label, pianist and fellow Czech Miroslav Sekera joining him in a recital of works by Janáček, Smetana and Prokofiev (SU 4129–2). Both players are clearly very much at home in the Janáček Sonata for Violin and Piano and Smetana’s From the Homeland: Two Pieces for Violin and Piano, but Špaček shows a remarkable affinity for the music of Prokofiev as well. The Sonata for Solo Violin Op. 115 is a relatively short but charming work and Špaček gets it absolutely right, with a perfect mix of lyrical and spiky percussive playing in the opening movement, a lovely Theme and Variations middle movement and a nicely contrasted—and not too fast!—finale.

Both players are in dazzling form in Prokofiev’s Sonata for Violin and Piano No. 1 in F Minor, Op. 80, from the lovely wispy violin scales over the slow, deep bass piano octaves of the first movement, through the percussive second movement to the brilliant Allegro twice finale and the return to the mysterious mood of the sonata’s opening bars.

The great sound and balance contribute to an outstanding CD. Jennifer Higdon, who recently turned 50, is firmly established as one of the leading contemporary American composers. With Early Chamber Works (8.559752) Naxos has added a fascinating retrospective CD to its American Classics series, presenting premiere recordings, made in association with the composer, of five works from the formative years of Higdon’s career. They are all finely crafted and very accessible.

The Serafin String Quartet opens the CD with a short but lovely setting of Amazing Grace, followed by the Sky Quartet, a four-movement work inspired by the immensity and beauty of the Western U.S. sky. The quartet’s violinist Molly Carr is joined by pianist Charles Abramovic for the early—and really beautiful—Sonata for Viola and Piano from 1990, and bassoonist Eric Stomberg joins a standard piano trio line-up for Dark Wood, a short piece that Higdon describes as exploring the bassoon’s virtuosic abilities as well as respecting its soulful nature.

Members of the Serafin Quartet perform the earliest work on the CD, the String Trio from 1988: it’s a terrific work that draws an interesting comment from Higdon, who says it “reveals a young composer in the process of finding her own voice. The language is restless and searching, and even the arrival points do not feel quite settled.” She calls it “a good place to be if you are a developing composer.” And an even better place to be if you are an interested listener!

Always find more reviews online at thewholenote.com

MODERN & CONTEMPORARY

Françaix – Music for String Orchestra
Sir Georg Solti Chamber Orchestra, Budapest; Kerry Stratton Toccata Classics TOCC 0162

► Sometimes all it takes is a letter to provide further impetus for a new disc. At least, that was the case with Canadian conductor Kerry Stratton who, upon searching for some fresh material, contacted Jacques Françaix, son of the eminent composer Jean Françaix, asking if there was any music by his father that had ever been recorded. Yes, came the reply, the score for the ballet Die Kamelien and the Ode on Botticelli’s Birth of Venus. Two years later, both pieces are to be found on this fine CD of music for strings on the Toccata Classics label featuring the Sir Georg Solti Chamber Orchestra. 2012 marked the centenary of Françaix’s birth—he lived until 1957—and over the course of his lifetime, he quietly carved out a niche as a gifted and prolific composer, completing more than 200 pieces in numerous genres. The disc opens with the Symphony for Strings, written in 1948. Containing more than just a touch of French insouciance, this is elegant music, elegantly played, with the GSCO’s strongly assured performance further enhanced by a warm and resonant sound. Less well known is the ballet music Françaix wrote for Die Kamelien (The Camellias), loosely based on the 1848 play by Alexandre Dumas, which premiered at New York City Centre in 1951. The score is a study in contrasts, from the eerie opening to the highly spirited fifth movement, Im Spielsaal. Also receiving its premiere on CD is the brief Ode on Botticelli’s Birth of Venus from 1961, a haunting and evocative homage to the Renaissance Italian painter. Here, the delicately shaped phrasing goes hand in hand with a wonderful sense of transparency.

Kudos to Kerry Stratton and the GSCO, not only for some fine music-making, but for uncovering some unknown treasures that might otherwise have been overlooked.

—Richard Haskell

Allan Gordon Bell – Gravity and Grace
Land’s End Chamber Ensemble with James Campbell Centrediscs CMCCD 19013

► Gravity and Grace is a collection of recent chamber works by Alberta composer Allan Gordon Bell, featuring Calgary’s Land’s End Chamber Ensemble with guest James Campbell on clarinet. Bolstered by great performances by the core piano trio and guests, Bell’s music shimmers and shrieks, grumbles and growls.
Bell is afflicted with delight in sonority and fascinated by the physical fact of consonance, using an effective range of dissonance as a foil. He expresses a kind of gratitude to the world around him in all these works. He is a strongly visual composer; in one piece sounds create images of falcons rising on thermals above the prairie or cascades of water tumbling into pools. In Field Notes he begins with a depiction of two rivers meeting and finishes with a sunset. Sweetgrass wraps paired contrasting images of the prairie around a still central movement that takes a page out of Béla Bartók.

The album title derives from the final work on the disc, Trails of Gravity and Grace, for clarinet cello and piano, was commissioned by Toronto’s Amici ensemble. As good as the title is, it is the weakest part of a strong collection. The limited palate doesn’t suit the composer, and I must confess that at times I found Mr. Campbell’s intonation questionable.

Apart from that, the playing is solid and committed; I especially enjoyed Sweetgrass, (written in 1997, the earliest of these pieces) for a sextet requiring three guests: Calgary musicians flutist Mary Sullivan, Ilana Dahl on clarinets and Kyle Eustace on percussion. Bell is wise to write for some common groupings in the contemporary idiom: here it’s “Pierrot plus percussion.” Field Notes is written for the same group as Quartet for the End of Time.

Both Bartók and Olivier Messiaen could be fellow travellers with Bell. They shared a similar mystical regard for the natural world and made efforts to incorporate that world into their music. Bartók’s Contrasts and the Messiaen Quatuor would ride alongside Field Notes quite comfortably.  

—Max Christie

Woman Runs with Wolves
Beverley Johnston
Centrediscs CMCCD 18913

This new release by Canadian superstar percussionist Beverley Johnston has everything a listener loves—stellar performances, strong compositions and clear sound quality.

The title track, Woman Runs With Wolves by Alice Ho, is based on the myth La Loba from Women Who Run with the Wolves by Clarissa Pinkola Estes. It is a dramatic work, with Johnston vocalizing a text of an invented language while playing hand-held percussion instruments. The work also involves acting and movement but Johnston’s precise rhythmic patterns and surprising range of vocal colours make it moving even without the visuals.

Christos Hatzis’ In the Fire of Conflict is a two-movement solo marimba and audio playback version of an earlier work also featuring cello. The marimba part adds a contrapuntal melodic line to the haunting rap tracks by Bugsy H. (aka Steve Henry) and tape effects, while the rhythmic component breaks down the boundaries between classical and pop music. Hatzis’ Arctic Dreams also features fluting Susan Hoepfner and soprano Lauren Margison in a soundscape of jazzy marimba, trilling flute and lush vocals against a wilderness-evoking tape part.

David Occhipinti’s moving marimba solo Summit, and three duets with pianist Pamela Reimer—Tim Brady’s rhythmically driven Rant! (based on a Rick Mercer “Rant”), Micheline Roi’s Grieving the Doubts of Angels and the film score-like Up and Down Dubstep by Lauren Silberberg—add compositional contrast and colour.

Johnston’s sense of phrase, tone colour and respect for the composers shine throughout this perfect release from a perfect musician.

—Tiina Kilk

JAZZ & IMPROVISED

WomanChild
Cécile McLorin Salvant
Justin Time JTR 8580-2
justintime.com

When the American singer Cécile McLorin Salvant won the prestigious Thelonious Monk International Jazz Vocal Competition in 2010, the buzz around her was massive. Relatively young and coming seemingly out of nowhere, she impressed the judges with her poise and talent. The praise then and since has been effusive (on a recent cover of Jazz News she was referred to as simply “The Voice”) and it’s all well deserved.

The sounds of many legendary jazz singers can be heard in Salvant’s voice—most apparently Sarah Vaughan—in particular in the pure, horn-like quality that is one of the hallmarks of a great vocal talent. Confident and sure-footed in both traditional and modern styles, she gets basic and loose on the bluesy St. Louis Gal and the New Orleans-style Nobody, then edgy and outside the box on the title track, WomanChild, her own composition. Her sophistication quotient goes up even a few more notches when she sings easily and naturally in French on Le Front Caché Sur Tes Genoux.

The overall feeling of the album is masterful and that owes a lot to Salvant’s band mates. She has chosen to work with some very experienced players—like Rodney Whitaker, bass, Herlin Riley, drums, and James Chirillo, guitar and banjo—who bring a steady hand to the mix, while piano player Aaron Diehl is, like Salvant, a rising star in the jazz world. For fans who may worry about the art form’s future, this album is a sign it’s in very good hands.

—Cathy Riches

Our Second Set
John MacLeod & His Rex Hotel Orchestra
independent johnsjazz.ca

Further proof—if indeed it is needed—of the astonishing quality of musicians in Toronto can be found on this, the second CD by this orchestra, recorded January 3 and 4, 2013, at the Humber College recording studio. The arrangements, all by John MacLeod except for Melancholy Baby which is by Rick Wilkins, are works of art and the program is a comfortable mix of standards and originals.

The standards are a high energy Indiana, a richly textured arrangement of Everything Happens To Me, what MacLeod describes as a “mash up” arrangement of O Pato and Take The A Train and the lovely Wilkins arrangement of Melancholy Baby mentioned above. The originals are beautifully played by what can truly be described as an all-star gathering.

The musicianship throughout is exemplary, the soloists are at the top of their respective games and I would hardly be able to single out any one of them. Having said that I would be remiss if I didn’t take my hat off to leader John MacLeod who is the catalyst providing the chemistry that brings it all together. Running a big band involves a lot of time and effort, especially if you are also doing the bulk of the writing.

If you like big band jazz you need to add this recording to your collection.

—Jim Galloway

Da Bang!
Billy Bang
Tum Records TUM CD 034
tumrecords.com

Billy Bang came of age amidst the Civil Rights movement and free jazz. Having studied violin as a child, he returned to the instrument after combat duty in Vietnam, a harrowing experience later revisited in recordings like Vietnam: Reflections. From his first recordings in the late 70s, he emerged as the most compelling jazz violinist of his day, combining the robust swing of 1930s violinists like Stuff Smith and the visionary power of John Coltrane.

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Bang recorded this final session in Finland in February 2011, two months before his death from lung cancer. The repertoire includes two very familiar tunes, Miles Davis’ All Blues and Sonny Rollins’ calypso-fuelled St. Thomas, but even that emphasizes Bang’s originality in mating musicians and material. The front line of Bang’s eerily thin violin sound and Dick Griffin’s robust trombone is very distinctive, emphasizing the combination of frailty and force that gives Bang’s work a special intensity.

The band sounds as if Bang assembled it for maximum authority, creating a powerhouse rhythm section of pianist Andrew Bemkey, bassist Hilliard Greene and drummer Newman Taylor-Baker. They work in a largely received tradition, but Bang extends it in stunning ways: in his unaccompanied introduction to Don Cherry’s Guinea, pentatonic patterns and microtones link vernacular violin sounds—a Vietnamese đàn gáo, a Kenyan orutu—to early traditions of African-American fiddling, suggesting a unique perspective on the expressive depths and possibilities of jazz. Da Bang! is a powerful final testament.

—Stuart Broomer

Red Hot
Mostly Other People Do The Killing
Hot Cup HC 125 hotcuprecorders.com

Trumpeter Peter Evans, who along with drummer Weasel Walter, bassist Tom Blancarte and pianist Charity Chan is featured at a punk-jazz-improv concert at the Arraymusic space on September 4, has quickly become one of jazz’s most in-demand and versatile brass men. Proficient elsewhere playing atonal music, this CD by an expanded version of the co-op group Mostly Other People Do The Killing (MOPDtK) finds the New York-based brass man helping to create a respectful but sophisticated take on early jazz. That Evans has mammoth chops is without question, and you can note that on Zelenoole, where following a wood-block [i] break from drummer Kevin Shea, Evans’ open-horn exposition is bird-song sweet at one instance and growly as a warthog by the next. Meanwhile on Orange is the Name of the Town, he fires off triplet patterns after triplet patterns with aplomb.

While classic jazz fanatics probably won’t be offended, sardonic Red Hot is no by-rote Dixieland-recreation. For a start, MOPDtK bassist Moppa Elliott composed the nine selections, and each draws on a conservatory full of influences. On the title track for instance, there are echoes of sci-fi-like electronic processing plus chunking banjo twangs, both created by Brandon Seabrook. Meanwhile the two-step melody is extended by pianist Ron Stabinsky’s ragtime-styled pumps, and climaxes when Jon Irabagon’s C-Melody sax wails pierce the connective four-horn vamp.

Atmospherically (post) modern and good time music in equal measure, the CD demonstrates clearly how many avant-garde tropes like broken-octave sax peeps or squeezed and hectoring brass tones actually have a long history. It also shows how top-flight music can be made up of many inferences. Elliott, for instance, begins Turkey Foot Corner not with Trad jazz bass string slaps but spiccato plucks, that while undoubtedly modern, blend seamlessly into a two-beat band arrangement that emphasizes bass trombone guffaws from David Taylor.

—Ken Waxman

jAZZ,eh?

STUART BROOMER

IN THE SPIRIT that jazz is increasingly an international language, this month’s collection of CDs emphasizes that dialogue, from American guests turning up on Canadian musicians’ CDs to Canadian expatriates who are members of a global community.

Montreal tenor saxophonist Chet Doxas has just released Dive (Addo AJR 015 addorecords.com), a well-conceived successor to his JUNO-nominated 2010 release Big Sky. Doxas has put together a New York-based rhythm section, though it includes Canadian expatriates, Toronto-born guitarist Matthew Stevens and Montreal-born bassist Zack Lober, as well as drummer Eric Doob. The music is in a contemporary idiom (Doxas also co-leads Riversides, a band that includes Dave Douglas and Steve Swallow), and Doxas delights in cleverly constructed pieces that he and the band negotiate with ease, creating playful engaging music. Doxas’ light tenor sound is made for mobility and everything here contributes to quick, spontaneous reactions. Stevens’ processed guitar sound contributes much to the overall feel: it’s at once glassy and opaque, shimmering and muted, and the abstracted clarity of his work comes to the fore on the elusive Mysteries.

A native of Williams Lake, BC, now based in Toronto, tenor saxophonist Ryan Oliver studied in the celebrated Jazz Program at Rutgers University in New Jersey where he got to know veteran New York drummer Victor Lewis, the two exploring rhythm concepts in weekly duet sessions. Lewis appears on Oliver’s Strive! (ryanoliver.ca) and brings Oliver’s John Coltrane influence into sharp focus, from the turbulent dialogue of the opening title track, so evocative of Coltrane’s duets with Elvin Jones, to the elegiac Thousand Miles, Oliver’s impassioned high notes framed by Lewis’ ceremonial cymbals. There are still elements of Coltrane’s harmonic conception on the funk of Eddie and Crescent City Stomp but the back beats open the door to Oliver’s soul-jazz side and also provide openings for the rest of the band—pianist Gary Williamson and bassist Alex Coleman—to shine. While Oliver may lack originality at this point, he makes up for it in conviction and skill.

There’s more imported propulsion on the Cory Weeds’ Bill Coon Quartet’s With Benefits (Cellar Live CL 091812 cellarlive.com), a terrific session in which Vancouverite tenor saxophonist Weeds and guitarist Coons enjoy the estimable support of the New York rhythm team of bassist Peter Washington and drummer Lewis Nash. They are all masters of a modern jazz mainstream defined in the 1950s, but they speak it as a personal idiom, whether it’s Weeds’ hard-edged lyricism or Coon’s lightly sparkling lines. Coon’s compositions make up half of the program, distinctive tunes that range from the superb balladry of Sunday Morning to the hard bop of Cory’s Story. The group dialogue is never better, though, than on the standard East of the Sun, a feature for Weeds’ warm balladry.

Like Weeds and Coon, bassist Clyde Reed is an essential part of the Vancouver scene, a stalwart presence in free jazz and improvising groups like the NOW Orchestra and Ion Zoo. One of his longest running affiliations is with the Oregon-based tenor saxophonist Rich Halley whose elemental music is one with the Pacific Northwest: his Crossing the Passes (Pine Eagle 005 richhalley.ca) consists of compositions inspired by a hike across Oregon’s Wallowa Mountains, an outcrop of the Rockies. Halley’s compositions can be as jagged as a series of peaks, as varied...
as the terrain and there’s clear empathy with trombonist Michael Vlatkovich, who supplies the same emotion and force that characterize Halley’s own lines. Reed is a bulwark of empathy and form, whether providing rapid propulsion with drummer Carson; Halley on Duology or coming to the fore with warm pizzicato and arco solos.

Drummer Greg Smith went to Europe with Toronto’s Shuffle Demons in the mid-90s and decided to stay there, taking up residence in Holland. Among his current projects is a Rotterdam-based band called Lama with Portuguese trumpeter Susana Santos Silva and bassist Gonçalo Almeida. The group expands to Lama + Chris Speed with the addition of the New York saxophonist and clarinettist for Lacaql (Clean Feed CF 275 cleaneed-records.com), a live performance from the Portalegre Jazz Festival. This is lively creative music that delights in detailed close interaction amid a mix of unusual sonic textures: suggestions of village brass bands, Middle-Eastern scales, electronic loops and whale sounds abound. It even combines old-fashioned New Orleans polyphony with atonality: Smith’s bopish composition Cachalote is highlighted by a duet between the drummer and the mercurial Speed.

Pianist Kris Davis has followed a path from Calgary to Toronto and on to Brooklyn where she has established herself as one of the most creative improvisers of her generation. She appears on bassist Eric Revis’ City of Asylum (Clean Feed CF 277 cleanfeed-records.com) in a piano trio completed by the veteran drummer Andrew Cyrille. The studio session marked the first meeting of the three musicians, but there’s no sense that they’re feeling one another out. There’s aggressive creative interplay in the freely improvised pieces, with a special attention to momentum, the three sometimes developing tremendous swing while pursuing independent rhythms. A playful approach to Thelonious Monk’s Gallop’s Gallop and a reverent one to Keith Jarrett’s Prayer reveal something of the trio’s range and affinities.

**Something in the Air**

**The Guelph Jazz Festival Turns 20**

KEN WAXMAN

Twenty years after its modest beginning, the Guelph Jazz Festival (GJF), which this year takes place September 3 to 8, has grown to be one of this country’s major improvised music celebrations. Unlike many other so-called jazz fests which lard their programs with crooners masquerading as jazz singers, tired rock or pop acts, or so-called World or C&W performers who make no pretense of playing jazz, the GIF continues to showcase committed improvisers in sympathetic settings including during the fourth installment of the dusk-to-dawn Nuit Blanche.

Perhaps the most celebrated innovator at the GIF is trumpeter Wadada Leo Smith. His Golden Quartet, which shares a double bill at the River Run Centre (RRC)’s main stage September 7, performs a variant of his classic Ten Freedon Summer suite, shortlisted for this year’s Pulitzer Prize in music. Part of that program was recorded with an orchestra, and you can get an idea of Smith’s structural blending listening to Occupy The World (TUM CD 037-2 tumrecords.com) as the 21-piece TUM Orchestra (TUMO) interprets another Smith composition. The selections’ intricate arrangements serve not to frame Smith’s muted brass flurries, which bring Miles Davis-like ballad mastery into the 21st century, but open up to the talents of the mostly Finnish orchestra. You can hear that on the title track, when the trumpeter’s tale told through rubato grace notes and squeezed triplets is matched with tom-tom-like passages from TUMO’s three percussionists, followed by massed polyphony pierced by legato strings, a tremolo harp sequence and Smith’s conclusive brassy and heraldic tones. The Golden Quartet’s bassist John Lindberg is soloist on Mount Kilimanjaro, where his magisterial double and triple stopping establish a staccato pantonality which encourages the five-person string section to abandon legato thrirts for stirring sweeps, and despite being performed at warp speed, encourages a satisfying orchestral mosaic. Leaving space for split-second sonic blasts from the entire band, before the warm and welcoming conclusion, Lindberg joins the other tremolo strings for a sequence of scubs and sweeps. Incidentally, Swedish tenor saxophonist Fredrik Ljungkvist, part of the Atomic band, which is at the RRC’s Co-operators Hall September 4 during the GIF, is one stand-out on Queen Hatshepsut when his bravura churning and almost vocalized tenor saxophone lines make a perfect pantonal contrast to pointillist smears from accordion and piano.

Balancing a delicate outer shell with a steely core, American flutist Nicole Mitchell is another major improv figure whose Indigo Trio plays St. George’s Church’s Mitchell Hall September 5. A similar configuration with bassist Joshua Abrams and drummer Frank Rosaly expands with additional colours on Aquarius (Delmark DE 5004 delmark.com) when the three and vibraphonist Jason Adasiewicz make up the Ice Crystal band. What Herbie Mann’s combo could have sounded like if he had ignored rock-pop blandishments, even Mitchell’s blues and Latin tunes trade simplicity for sophistication as four-mallet, bell-like tones from the vibist and her gruff tremolo gusts are as linear as they are lyrical.

To find out about other GIF highlights including more about this performance by American flutist Nicole Mitchell, and discs by Japanese pianist Satoko Fujii and Montreal’s Bomata trio, see the continuation of this column at thewholenote.com. With these groups and many others on show, GIF 20 promises to be a memorable multi-day experience.

**POT POURRI**

Broadway – Old Friends
Heather Bambrick; Julie Michels; Diane Leah
Broadway BWCD001 thebroadwayshow.com

Three broads sing their way: meet Broadway, an explosively talented trio. The versatile voices of Heather Bambrick and Julie Michels are paired with acclaimed pianist/musical director Diane Leah, who in this context sings, plays and arranges exquisitely. Charmingly, the project started out by accident, when Michels, accompanied by Leah, invited Bambrick to sit in on what turned out to be a fantastulous version of Moondance (find it on YouTube!) in November of 2008. Turns out these three women have more in common than curly hair: incredible
musicality, electric stage presence and, central to the group, a mutual respect and admiration for one another. Nearly five years after that first “Moondance,” they’ve turned their innate musical sisterhood into a sublime, polished cabaret act.

Likely the only group in the world to perform Puccini, Lady Gaga and Thelonious Monk in the same set, Broadway can do seemingly anything, but most of their material comes from musical theatre and film. Highlights of this recording include Take Me or Leave Me from Rent, I Know Him So Well from Chess, a testament to songwriting genius in the Broadway Bacharach medley and a contagiously joyous romp through the challenging Lambert, Hendricks & Ross vehicle Cloudburst. Balancing the wild spontaneity of a given moment with years of friendship, there will never be another Broadway. And while there is no substitute to seeing these ladies in concert, this CD comes highly recommended.

Concert Note: Broadway performs on September 6 and 7 at the Flying Beaver Pubaret at 488 Parliament St.

---Ori Dagan

Old Wine, New Bottles

Fine Old Recordings Re-Released

BRUCE SURTEES

Various Artists with Benjamin Britten, conductor and pianist Decca 4785364

► Of all the omnibus anniversary sets and innumerable artist-driven collections that have arrived recently, none has been more eagerly anticipated in this house than this Benjamin Britten collection. Now it is here in a limited edition of 3,000 copies worldwide in a deluxe boxed set of 65 CDs, with a DVD and a 208-page 6” x 8” illustrated book and there is not one whit of disappointment.

My first awareness of Britten (1913‒1976) came on recordings of a handful of his arrangements of British folk songs from HMV with Britten accompanying Peter Pears: The Foggy Foggy Dew; The Ploughboy; Come you not from Newcastle?; Oliver Cromwell; The Sally Gardens and some others. I found them very pleasing and looked for more Britten in the record shops. One piece led to another, evolving into a continuing interest in Britten’s other works. Even more enticing was that he was alive then and there would be more to come. And there certainly was!

The Complete Works is divided into four groups: The Operas (CDs 1‒20); Stage and Screen (CDs 21‒32); Voices (CDs 33‒48) and Instruments (CDs 49‒61). There are four extra discs described below.

In Voices, discs 46, 47 and 48 contain 100 songs and folk-song arrangements, including the above and all the others of that era (1945‒47) plus later recordings, including six settings of W.H. Auden sung by Pears, Phillip Langridge and Felicity Lott with various accompanists. This group includes the War Requiem, recorded in 1963, with soloists Galina Vishnevskaya, Pears and Dietrich Fischer-Dieskau, plus three choirs, organ, the Melos Ensemble and the London Symphony Orchestra conducted by Britten (CD 33).

This compelling work was commissioned for the consecration of the rebuilt Coventry Cathedral in 1962 for which Britten, who had a completely free hand, chose the traditional Latin text from the Missa pro defunctis juxtaposed with nine poems by Wilfred Owen, who was slain in the last days of the First World War. Other works in Voices are the Spring Symphony; Cantata Academica; Saint Nicholas; A Boy was Born; A Ceremony of Carols; Rejoice in the Lamb; Missa Brevis; The Serenade for tenor, horn and strings (with Barry Tuckwell); Les Illuminations; The Five Canticles; The Seven Sonnets of Michelangelo; and all the others including the shorter works.

Until 1945 Britten was widely thought of, particularly in the older British music circles, as clever but superficial...that was until June 7, 1945. That date marked the first performance of his second opera, Peter Grimes. The audience went wild as did critics and the British music establishment. Britten had emerged as an overnight, international success. He was now a composer of stature, and the British music establishment. Britten was valued, respected, and lauded by all and sundry. In the premiere, the wronged, anguished Grimes was superbly performed by Pears, as he was on the 1948 recording of an abridged performance conducted by Reginald Goodall (EMI) and a decade further on in the 1959 complete recording conducted by Britten (CDs 3&4).

Once a listener tunes in to Pears’ unmistakable timbre and vocal technique, no more listening is necessary. Peter Grimes is a perfect example, something of an innocent. The lonely and wronged, anguished Grimes was superbly performed by Pears, as he was on the 1948 recording of an abridged performance conducted by Reginald Goodall (EMI) and a decade further on in the 1959 complete recording conducted by Britten (CDs 3&4).

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Currently there is a complete recording of this work conducted by Peter Beinum and the Concertgebouw; and supplementary recordings from 1955 to 1989. The extra disc is a DVD of the Tony Palmer video of the recording of The Burning Fiery Furnace.

The recordings heard are mainly from Decca, who also drew upon the archives of EMI, Virgin, Warner Music, Onyx, Bis and 14 other labels. It is of no consequence, except to pedants, that some very early works and film music are not included.

Earnestly recommended and a must see for those who might be interested is Benjamin Britten: The Hidden Heart, a DVD from EMI (509992 165719). Subtitled A Life of Benjamin Britten and Peter Pears, this 78-minute film produced in 2001 contains interviews and quotes from their associates, friends and relatives together with rare archival footage of significant performances. This is not an apologia but an appreciation and recognition of their symbiosis.
WHO’S ON TOP THIS WEEK?

THE NEW CLASSICAL 96.3 FM PRESENTS THE

ZOOMER’S CHOICE

CLASSICAL CHARTZ

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Martin and sound manipulator Andrew Chalk help set off the film’s stunning images.

Gabrielle, the title character of Gabrielle is a young woman with Williams syndrome, a genetic condition characterized by learning disabilities, among other medical problems. She has a contagious joie de vivre and perfect pitch (exceptional musical gifts are a positive blessing of Williams syndrome). Gabrielle and her boyfriend are members of a choir that is preparing for an important music festival. In the film’s press notes, writer-director Louise Archambault discussed the emotional impact of the choral singing on the crew, calling it “raw emotion mixed with love and hope.”

She also spoke of the interaction of professional actors with the choir members most of whom were non-actors. The actor who played the choir director, for example, had a musical background and a brother who was intellectually disabled so he was attuned to that world. He also took the time to observe the choirmaster of Les Muses (the actual choir in the film from the Montreal school that offers training to artists with a disability). The special appearance of Quebec legend Robert Charlebois is an additional treat.

In Gloria, a Chilean 50-something divorced grandmother hasn’t lost her zest for life and music. She hangs out at dance clubs and sings along when she drives her car. Camilla Egan of ExBerliner interviewed the director Sebastián Lelio shortly before his star, Paulina García, was awarded the best actress prize at the Berlin film festival earlier this year.

He affirmed the importance of music to his film: “Music was always very necessary for this film. All the songs that you hear are always coming from within the scenes. From radios, from the discos, or sung. They are all songs that I love. From Donna Summer’s ‘I Feel Love,’ to the more Hispanic romantic ballads that Gloria sings in the car. Or the bossa nova, which was in a way at the heart because for me... The film itself is like a bossa nova: a bittersweet poem about daily life.” As for his的选择, he knows how to allow the camera in, and can convey both the inner struggle of this troubled genius and the electric personality that would make him a star.

Robert Lepage’s first film since winning the tenth Glenn Gould Prize is Triptych, which he wrote and co-directed with Pedro Pires. Based on Lepage’s theatre piece Lipsynch, the film explores the unexpected connections among three characters, one of whom is a jazz singer.

In Quebec filmmaker Catherine Martin’s Une Jeune Fille (A Journey) which is directly inspired by Robert Bresson’s classic Mouchette, a teenager (Ariane Legault) runs away to the Gaspé where she meets a quiet 30-something man (actor/musician Sébastien Ricard). They bond over classical music.

Attila Marcel, Sylvain Chomet’s first live-action feature film (he’s best known for the ingenious Tripollets de Belleville), centres on a mute pianist who lives with his two eccentric aunts in Paris. It’s said to invoke comparisons to Buster Keaton and Jacques Tati but Chomet’s track record in itself is incentive enough to see it.

In Young and Beautiful, François Ozon (The Swimming Pool) portrays a 17-year-old girl in four seasons and four songs, all by the great Françoise Hardy. They are “L’amour d’un garçon” (The Love of a Boy), “A qui ça sert” (Why Even Try?), “Première rencontre” (First encounter) and “Je suis moi” (I Am Me).

One Chance is based on the true story of Paul Potts, the amateur opera singer working as a mobile-phone salesman who rose to fame by winning Britain’s Got Talent and became a YouTube sensation.

And in the trivia department, Rolfe Kent (composer of the theme of Dexter) has scored three films in this year’s festival: Dom Hemingway (starring Richard E. Grant and Jude Law), Bad Words (Jason Bateman’s spelling bee comedy) and Jason Reitman’s serious new film, Labor Day (featuring Kate Winslet and Josh Brolin).

Individual tickets to TIFF 2013 are available as of September 1. Consult tiff.net for information.

Check The WholeNote blog after the festival for a report on TIFF 2013 with a special emphasis on films that used music in interesting ways.

Paul Ennis, The WholeNote’s managing editor, is a Toronto-based, classically trained musician who has spent many years programming and writing about movies.
Elgar Cello Concerto  
WED, SEPT 18 AT 8:00pm  
THU, SEPT 19 AT 8:00pm  
Peter Oundjian, conductor  
Alisa Weilerstein, cello  
Britten: Variations and Fugue on a Theme of Purcell  
Elgar: Cello Concerto  
Dvořák: Symphony No. 7

Season Opening Gala: Lang Lang Plays Mozart  
SAT, SEPT 21 AT 7:00pm  
Peter Oundjian, conductor  
Lang Lang, piano  
Mozart: Piano Concerto No. 17, K. 453  
Wagner: Overture to Tannhäuser  
Mozart: Piano Concerto No. 24, K. 491  
To purchase Gala tickets and for more information, please call TSO Special Events at 416.593.7769 X 261.

Perlman Plays Tchaikovsky  
WED, SEPT 25 AT 8:00pm  
THU, SEPT 26 AT 8:00pm  
Peter Oundjian, conductor  
Itzhak Perlman, violin  
Joaquin Valdepeñas, clarinet  
Britten/arr. Colin Matthews: Movements for a Clarinet Concerto (CANADIAN PREMIÈRE)  
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