Shauna Rolston

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THE RIVAL QUEENS
WITH ISABEL BAYRAKDAARIAN
AT KOERNER HALL

Apr 9 at 7pm
Apr 10, 12 at 8pm
Apr 13 at 3:30pm
DIRECTED BY JEANNE LAMON

Four-time Juno award winner Isabel Bayrakdarian takes to the stage with Tafelmusik for an exciting concert of music written for the famous “rival queens” of 18th-century London. Featuring stunning arias by Handel, Hasse, and Bononcini.

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In My Prism Cell

I like to think there is a particular point on the narrow spiral catwalk inside the large-chimneyed incinerator of hell reserved for art critics who have somewhere in their twisted souls a fierce and thirsty love for the paintings of Seurat or Manet. At this particular point on the interior wall of hell’s chimney, therefore, is a large painting by one or the other of these two painters. Hell, by definition for the aforementioned critic lies in the fact that he cannot step back far enough from the painting to get it in focus, without falling over the railing of the catwalk into the fiercest fires at the very bottom of the chimney; which are reserved for ex-mayors and people who use “walking ovations” to be the first out of the opera or symphony hall.

I particularly enjoy thinking about other people’s hells when I am sitting nailed to a computer screen, contemplating in little prismatic flashes all the pleasures of the musical month ahead that will, alas, for the most part be denied to me, because after a day to catch my breath I will be plunged into the next publishing cycle, sitting on my bum behind a computer screen.

But oh how pretty the little flashes are.

For example, there’s noticing that Shauna Rolston (who found her way onto the cover of the magazine this month because of her involvement in Peggy Baker Dance Projects he/she) will demonstrate her passion and versatility at least twice in other contexts this month: Monday March 10 at U of T with the Cecilia Quartet and soprano Stacie Dunlop, and March 7 as part of the TSO’s tenth annual New Creations Festival. Has it really been ten years since Peter Oundjian arrived on the scene?

And there’s noticing (with double pleasure) not only that the Toronto New Music Alliance is back at the Toronto Reference Library March 3, 10 and 17 with New Music 101 but also that John Terauds will be hosting the series. (See the very end of our ET CETERA FILE, which starts on page 47, for information on the series.) Terauds’ involvement is a treat. He has the ability to ask the kinds of straightforward questions an expert in the field wouldn’t condescend to.

Speaking of Terauds, I noticed that he shows up in an entirely unexpected capacity this issue, as librettist for a short opera called Etiquette (composer, Toy Piano Collective’s Monica Pearce) which will be one of three presented April 5 at Heliconian Hall by Essential Opera.

I could go on. But the reality is I won’t make it out to more than a fraction of the world of musical fulfillment that’s out there for the taking. But you will, won’t you? So write me when you do.

published@thewholenote.com
Swan Lake
March 8 – 16

Swan Lake is made possible by generous financial support from production underwriters Sandra Pitblado & Jim Pitblado, C.M. and Margaret Fleck & Jim Fleck, O.C.

Heather Ogden. Photo by Christopher Wahl.

Onegin
March 19 – 23

Onegin is generously supported by an anonymous friend of The National Ballet of Canada.

The National Ballet of Canada gratefully acknowledges the support of Chanel.

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INDEX OF ADVERTISERS

Adam Sherkin 30
Amadeus Choir / Elmer
Iseler Singers 64
Associates of the TSO 14, 29
ATMA 5
Ault Sisters 45
Aurora Cultural Centre 34
Canadian Chopin Society 51
Canadian Music Centre 48
Canadian Opera Company 49
Cantemus Singers 34
Cathedral Bluffs Symphony Orchestra 32
Christ Church Deer Park Jazz Vespers 20
Eglinton St. George’s United Church 37
Essential Opera 39
Etobicoke Centennial Choir 39
Excitute Chamber Singers 34
Georgetown Bach Chorale 34
Grace Church on-the-Hill 22, 48
Heliconian Hall 47
I FURIOSI Baroque Ensemble 35
Kitchener Waterloo Chamber Music Society 41
Larkin Singers 39
Liz Parker 50
Long & McQuade 51
Masterworks of Oakville 24
Miles Nadal JCC 47
Mississauga Festival Choir 35
Mississauga Symphony 34
Moeller Organs 49
Moordale Concerts 32
Music at Metropolitan 24, 36
Music at Metropolitan – Noon at Met 30
Music Gallery 27
Music Toronto 9, 13, 31, 33, 38
Musicians in Ordinary 32
Nagata Shachu 32
National Ballet of Canada 7
New Music Concerts 11, 26, 29
Norm Pulker 50
NYCO 32
Off Centre 38
ORGANIX 19
Orpheus Choir 10
Pasquale Bros 48
Pax Christi Chorale 22
Peter Mahon 22
Remenyi House of Music 27
Roy Thomson Hall 4
Royal Conservatory 15
Royal Conservatory / Glenn Gould School Opera Division 18
Sheila McCoy 50
Sinfonia Toronto 40
Sony Centre 23
Spiritus Ensemble 21, 41
St. Olave’s Church 31
St. James’ Cathedral 48
St. Philip’s Anglican Church 20
Steinway Piano Gallery 11
Syrinx 14, 40
Tafelmusik 2, 3, 30, 36
Talisker Players 32
The Sound Post 17
Toronto All-Star Big Band 39
Toronto Consort 25, 39
Toronto Jazz Festival 16, 17, 19, 44
Toronto Mendelssohn Choir 23
Toronto Symphony 29, 33, 61, 63
TorQ Percussion Quartet 33
Trío Arkel 31
Ukrainian Art Song Project 11
Univox Choir 37
Vesnivka Choir 35
 Victoria Ballet Company 37
VOICEBOX - Opera in Concert 18
Women’s Musical Club of Toronto 33
York University Department of Music 35

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Peggy Baker has a firm principle concerning her choreographic relationship with music. She will not allow tape if the piece was meant to be performed live. If she commissions work from a composer who is a devotee of electronica, that is a different story. “Music is the fastest way to connect to your own physicality,” she states, “and it is magical when live music vibrates through your body.”

In Baker’s new dance show, *hêshe*, which opens at the Betty Oliphant Theatre on March 29, the worlds of acoustic and electronic music come together in compositions by Chan Ka Nin, Heather Schmidt and Alain Thibault. Joining the six dancers will be clarinetist Max Christie, cellist Shauna Rolston, and composer/pianist John Kameel Farah. The latter will provide the improvised score for the world premiere of *Aleatoric Duet No. 2*.

Not surprisingly, Baker has had a connection with live music her whole life. When she was in training, her dance classes had live accompaniment. Two husbands, Michael J. Baker and Ahmed Hassan, were composers and musicians. When she performed with the White Oak Dance Project, founded by dancer Mikhail Baryshnikov and choreographer Mark Morris, a chamber orchestra toured with the company.

Baker returned from her years in New York with a gift. As a testament to her enormous talent, Morris had given her his solo *Ten Suggestions*, set to *Bagatelles*, Op. 5 by Alexander Tcherepnin. To perform the work, she needed a pianist, and that is how Baker met Andrew Burashko. What followed has been many fruitful years of collaboration between live music and dance. Says Baker: “Andrew said that if we were going to work together, we had to choose important music, and I made dances for Brahms, Prokofiev, Poulenc, Philip Glass. Andrew introduced me to a fantastic world of music.”

For his part, Burashko admits that he approached his accompaniment for *Ten Suggestions* as just another gig, but then Baker took him by surprise. “When we met,” he explains, “she told me to play the music the way I felt it, at whatever tempi and emotional level I wanted. She put the piano on the stage. I was featured with the music the way I felt it, at whatever tempi and emotional level I wanted.” Shauna Rolston, who performed with the Canadian Modern Dance Ensemble, which presents an adventurous series combining music and other disciplines in innovative ways, adds: “I grew as an artist,” he says. “Peggy gave me a whole new universe. Art of Time could not have happened without her. She exposed me to lighting and staging and a sense of theatre, elements that play a large part in what I do now.”

Through his work with Baker, Burashko explored the music repertoire beyond what he calls the muscular, flashy stuff that is at the heart of a solo piano career. He is currently artistic director of the Art of Time Ensemble, which presents an adventurous series combining music and other disciplines in innovative ways.

“I grew as an artist,” he says. “Peggy gave me a whole new universe. Art of Time could not have happened without her. She exposed me to lighting and staging and a sense of theatre, elements that play a large part in what I do now.”

Baker began the collaboration by telling Schmidt her ideas about the new piece, mandating that the length should be between 20 to 30 minutes. (In fact, it is roughly 24 minutes.) One of her inspirations was the photographs of Edward Watson and his highly eroticized natural world. The title, *stone leaf shell skin*, comes from Watson’s images.

Calgary-born Schmidt lives in Los Angeles. She and Rolston have a long connection. Their concertizing began in 1998 with Schmidt’s Cello Concerto. “Adding in the dance element takes collaboration to a whole new level,” Schmidt says. “In fact, Schmidt has a dance background, and has worked with choreographers before.

From the Watson photographs, Schmidt took the concept of light and dark. The musical themes embrace both a light tone and a darker one. When Baker sent Schmidt videos of the preliminary dance vocabulary, the composer looked at them, then set them aside. Says Schmidt: “I created musical sketches inspired by the choreography, but not specific to any one dance section, which I sent back to Peggy. In looking at the video again, I mentally matched the music to the dance sections based on what worked best together from my point of view. What’s amazing is that Peggy matched the same dance sections with the music exactly as I had done.”

It was Baker who wanted an electronic component. After discussions, Schmidt decided on a drone effect, with the cello part played above and below the drone line. To blend with the acoustic cello, the four drone segments are keyed to the open strings of the cello – C, G, D and A.

Rolston has worked with many choreographers over the years and finds it a stimulating collaboration. “I love the human body,” she says. “Working with dancers makes me think about how movement translates into my own body.” Shauna Rolston

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Ballet and New Music

In the ballet world, live music is the rule and not the exception. The audience expects an orchestra in the pit. Karen Kain, artistic director of the National Ballet of Canada, states that while the company is committed to new music, it is much easier if the choreographer uses an extant composition. “New music has to be orchestrated which is expensive and time consuming,” she says.

Conductor David Briskin is the National’s music director. He outlines the rules concerning new music: “The score has to come before the steps, which means a lot of back and forth has gone on between the choreographer and the composer. There has to be a piano reduction for the studio, or at least, a mini recording. Also, the tempi have to be fixed because the dancers need to know the parameters.”

Next season, the Royal Winnipeg Ballet is premiering a new full-length ballet choreographed by Mark Godden about the Aboriginal Truth and Reconciliation Commission. Acclaimed author Joseph Boyden has written the scenario, while Christos Hatzis is composing the music.

As RWB artistic director André Lewis points out, with today’s technology, a composer can simulate the sound of an acoustic orchestra on a midi file to use in rehearsals. For its home season, the RWB always has an orchestra. When it goes on tour, however, the dancers perform to tape.

To prepare for that eventuality, Hatzis is creating several mixes. Part of his score incorporates the Northern Cree Singers. Says Hatzis: “When the singers perform live on tour, the tape will just be instrumental. When they are not scheduled, the tape will include the entire score.”

How the dancers react to tape after the live experience is interesting. Vanessa Lawson and Tara Birtwhistle are both former prima ballerinas with the RWB. They describe how the tempi never change in a recording, and in order to keep the dance fresh, they had to find ways to work against muscle memory autopilot. For example, they would hang on to a note, and then speed up running to a lift. The main thing was to not lose track of the music.

Feisty Ballet British Columbia has limited resources and tape is the norm. In order to give her dancers the live music experience, artistic director Emily Molnar has built up a relationship with Vancouver’s famed new music orchestra the Turning Point Ensemble. Says Molnar: “It’s thrilling for the dancers to have a conversation between music and dance. Live music is a gift.”

Their recent February concert featured music by John King, Lera Auerbach and Owen Underhill, the Turning Point’s co-artistic director and conductor. The Underhill piece that Vancouver choreographer Wen Wei Wang used for his ballet In Motion was titled Geometry of Harmony.

Says Underhill: “Because it was a concert piece, the musicians couldn’t imagine it with dance. Now they can’t imagine it without dance. He even put us on stage. We were in a line at the back. His choreography was a revelation. Wen Wei picked up on qualities, rhythms and humour in the music that I never could have predicted. His imagination was enormous. For the ten different movements, he created ten different worlds.”

Paula Citron

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Pianist/composer John Kameel Farah regards himself as Burashko’s successor in terms of working with Baker. He was reached in Berlin where he lives for part of the year. If Baker’s collaboration with Burashko was discovering great music, with Farah her focus is on a new choreographic direction. The key word is aleatoric.

Says Farah: “The word describes the element of chance, and Peggy is embarking on a series of dances involving chance. Andrea Nann and Sean Ling were given the task of creating solos built on snippets of Peggy’s choreography, in other words, of pieces of hers that they have performed. She then shaped the solos into a duet. During the performance, I’m improvising on an electric piano, a synthesizer and a computer with samples. There are three distinct sections, cued by the dance, when I have to do a big shift and change the quality of the sound. My job, overall, is to react to the dancers and bathe them in sound.”

At 61, Baker has given up performance except for the occasional appearance. At her March concert, she is performing Paul-André Fortier’s solo, Box, la femme au carton, because it was a gift from the Montreal choreographer. For Baker, musicians with their instruments exude honesty, a quality she tries to emulate. “I want to make the same sense with my body, or my dancers’ bodies, as the moving bow of a cellist makes sense. There is an authenticity to musicians when they play.”

(Peggy Baker Dance Projects runs at the Betty Oliphant Theatre, March 28 to April 6.)

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

Dance and Live Music: Flamenco and African

Some forms of dance are unthinkable without live music. For example, flamenco is forever coupled with guitar and cantaor (singer), while traditional West African rituals are anchored in the drums (djembe and doundoun). What is fascinating is that these two very different genres of dance share a rigid structure of performance.

Flamenco is governed by the pala or rhythm. Each pala has a prescribed number of beats or compás. Within the pala, certain beats have musical accents. For example, in the 12-beat soleá, the emphasis is on beats 3, 6, 8, 10 and 12. In the 8-beat farruca, the musical accents are beats 1, 3, 5 and 7.

When the dancer wants to make a change, perhaps to slow down or to speed up, or to bring in the singer, he or she indicates the shift...
through a pre-arranged llamada or call. A typical llamada might be three sharp beats in succession, which breaks away from the usual palo format.

Like flamenco, West African dance also has prescribed rhythms, each with a name particular to a tribe. For example, among the Sousou people of Guinea, the sofa rhythm originated in the hunt, while the makuru rhythm is associated with celebration. The number of drums is also set by a particular rhythm, and more to the point, the drums are chosen to produce the correct sound. Nonetheless, within the structure of both dance forms, the dancers and musicians play off each other in a spontaneous artistic symbiosis.

(Compiled from interviews with composer/guitarist Roger Scannura and choreographer/dancer Valeria Scannura of Ritmo Flamenco, choreographer/dancer Esmeralda Enrique and guitarist Nicolas Hernandez of Esmeralda Enrique Spanish Dance Company, Patrick Parson of Ballet Creole and BaKarI. Lindsay of COBA, Collective of Black Artists.)

Paula Citron
Gustavo Dudamel is widely considered the most exciting and gifted young conductor working today. His meteoric rise – he was appointed music director of the Simón Bolívar Youth Orchestra in 1999 at the age of 18 and he’s now already in his fifth year as music director of the Los Angeles Philharmonic – has been well documented. Winning the inaugural Bamberger Symphoniker Gustav Mahler competition at 23 was the first international signpost; being named one of Time magazine’s 100 most influential people five years later bumped up his media quotient. Two years later readers of Gramophone voted him Artist of the Year; two years after that Music America named him 2013 Musician of the Year.

Toronto audiences will welcome him and the LA Philharmonic March 19 when he returns for the first time since 2009. Then, he conducted the Simón Bolívar Youth Orchestra in support of his mentor José Antonio Abreu, at the time Abreu was awarded the Glenn Gould Prize for his monumental music education work in Venezuela. Having celebrated its 39th anniversary on February 12 – and yes, Dudamel was in Caracas that day, leading a youth orchestra from his hometown of Barquisimeto – El Sistema is thriving with more than 500,000 students.

Dudamel spoke to the Los Angeles Times about the experience of conducting the orchestra in which he grew up playing violin, the orchestra he had conducted at age 12.

“All these young people,” Dudamel enthused. “I felt like I was still one of them. [In Sistema] . . . We teach tolerance and respect. Whatever you think, you have to work together to play in an orchestra. Whatever your differences are, you have to solve problems to make harmony. The best example there is of what a community can be is the orchestra . . . Elsewhere in the world, music is a philanthropic enterprise. In Venezuela it is a right."

He’s fully committed to music as an engine for social change. Abreu’s Glenn Gould Prize sparked David Visentin to launch Sistema Toronto in September 2011 with Abreu’s blessing. (You can read about it in The WholeNote’s March 2013 issue.) About 150-175 students of Sistema Toronto will not only be attending the LA Philharmonic concert but performing in the Roy Thomson Hall lobby for gala attendees in advance of the show. The Corporation of Roy Thomson Hall is bringing them to the concert free of charge as part of its Share The Music program.

Toronto is the fifth stop on a seven-city nine-concert LA Philharmonic North American tour, six concerts of which are comprised of John Corigliano’s Symphony No. 1 (1989) and Tchaikovsky’s Symphony No. 5. It’s a heavily romantic program, the two works written about a century apart. Corigliano has written that his symphony “was generated by feelings of loss, anger and frustration” after the loss of many of his friends and colleagues to the AIDS epidemic affected him deeply. He decided to relate the first three movements of the symphony to three lifelong musician friends and recall still others in the third movement “in a quilt-like interweaving of emotive melodies.” He pointed out that Berliz, Mahler and Shostakovich were also inspired by important events in their lives.

The current tour follows the LA Philharmonic’s recent Tchaikovsky Fest in which the orchestra split the six Tchaikovsky symphonies with Dudamel’s other ensemble, the Simón Bolívar Orchestra (it lost its “Youth” tag in 2011 as its members aged), so we should expect the players to have an even greater familiarity with this symphonic staple with its famous recurring Fate motif and iconic slow movement. (One can’t help wondering what Tchaikovsky’s fate would have been had he been born 100 years later.) Dudamel’s ability to reveal the soul of a piece of music will be put to the test. But watching the conductor rehearsing Tchaikovsky’s Romeo and Juliet without a score (!) on YouTube inspires great confidence and anticipation of a passionate and uninhibited performance.

Edwin Outwater and the KWSO: California-born Edwin Outwater, the music director of the Kitchener-Waterloo Symphony since 2007, has also been celebrated for his work in music education and community outreach. In 2004 his education programs at the San Francisco Symphony were given the Leonard Bernstein Award for Excellence in Educational Programming. At the San Francisco Symphony, he conducted Family Concerts as well as Adventures in Music performances, heard by more than 25,000 students from San Francisco schools each year; and Concerts for Kids, which reached students throughout Northern California. In Florida, Outwater designed the Florida Philharmonic Family Series and its Music for Youth program, attended annually by more than 40,000 fifth-grade students in South Florida.

In Kitchener-Waterloo, he redesignes the orchestra’s education series and initiated myriad community connections. He’s known for his Intersections program. Blogging about it last November he called it “a place for artists who didn’t fit into a particular musical category — people like violinist/fiddler Gilles Apap, composer/DJ Mason Bates, Western/Indian musician Suba Sankaran and others.”

He continued: “But it quickly became a home for people who wanted to try something with orchestra: saxophonists, scientists, chefs, yogis, videographers, you name it. It became a place where an orchestra can do anything, and by my estimation, one of the coolest, riskiest endeavors attempted by any orchestra in North America.

“From the beginning, people took notice. A lot of our shows were played at Koerner Hall in Toronto, thanks to the good faith and adventurous spirit of Mervon Mehta. I’ll never forget when our music/Neuroscience show with Daniel Levitin, Beethoven and Your Brain, sold out there a week in advance... It confirmed my belief that orchestras don’t exist in a vacuum, but in the world of thought, emotion, and ideas.”

His innovative approach to programming is evident in the way he constructs and rationalizes a more traditional concert such as the one featuring Jon Kimura Parker on March 21 and 22. He’s subtitled the Piano Concerto No. 1 in D minor “Brahms the Progressive” and
## GREAT CHAMBER MUSIC DOWNTOWN

### QUARTETS $343, $311

<table>
<thead>
<tr>
<th>Concert Series</th>
<th>Date</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST. PETERSBURG QUARTET</td>
<td>Th. Oct. 9</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>BELCEA QUARTET</td>
<td>Th. Oct. 23</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>DAEDALLUS QUARTET</td>
<td>Th. Nov. 20</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>JUILLIARD QUARTET</td>
<td>Th. Jan. 8</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>ST. LAWRENCE QUARTET</td>
<td>Th. Jan. 29</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>GRYPHON TRIO</td>
<td>Th. Feb. 26</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>ELIAS QUARTET</td>
<td>Th. Mar. 19</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>LAFAYETTE QUARTET</td>
<td>Th. Apr. 16</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
</tbody>
</table>

### PIANO $219, $199

<table>
<thead>
<tr>
<th>Concert Series</th>
<th>Date</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>JANINA FIALKOWKSA</td>
<td>Tu. Oct. 28</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>SIMON TRPCESKI</td>
<td>Tu. Nov. 25</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>BARBARA PRITCHARD</td>
<td>Tu. Jan. 20</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>DÉNES VÁRJAN</td>
<td>Tu. Feb. 17</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>TILL FELLNER</td>
<td>Tu. Mar. 10</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
</tbody>
</table>

### DISCOVERY All seats $55

<table>
<thead>
<tr>
<th>Concert Series</th>
<th>Date</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRIO D’ARGENTO</td>
<td>Th. Dec. 11</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>BERTOLI-MARLEYN DUO</td>
<td>Th. Feb. 12</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
<tr>
<td>ELLIOT MADORE baritone</td>
<td>Th. Mar. 26</td>
<td><a href="https://www.stlc.com">Belcea Quartet</a></td>
</tr>
</tbody>
</table>

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Verklärte Nacht “Schoenberg the Romantic,” seemingly turning conventional wisdom upside down – until it sinks in that Schoenberg’s “Transfigured Night” is one of the most romantic pieces in the repertoire.

Two Recent Concerts: Benjamin Grosvenor’s Music Toronto recital was a revelation, more than justifying the acclaim that preceded his debut last month. The first half of his program consisted of Mendelssohn, Schubert and Schumann pieces written within 12 years of each other ending in 1839. The 21-year-old Englishman played with a sensitivity and finely calibrated tonal palette coupled with a technical prowess that was always at the service of his exceptional musicianship. Schubert’s Impromptu in G flat, Op. 90 No. 3 (D899) evoked memories of Dinu Lipatti with its warm sound. After intermission came three superbly spacious miniatures by Mompou, two Medtner “Tales,” the second of which, “March of the Knights” was a favourite of Horowitz, himself a favourite of Grosvenor. Ravel’s Valses nobles et sentimentales shimmered but was not insubstantial while Liszt’s Valse de l’opéra Faust de Gounod showed off the pianist’s chops without sacrificing any part of the music’s well-entrenched musical lines.

Kent Nagano’s coherent, exciting performance of Mahler’s Symphony No. 7 with the Montreal Symphony Orchestra at Roy Thomson Hall not long ago has me looking forward to his forthcoming appearance with Tafelmusik next January when he will be conducting Beethoven’s indispensable Symphony No. 5 and underrated Mass in C Major.

Two Parts of Triple Forte: When he hosted This Is My Music on CBC Radio 2, Ottawa-based pianist David Jalbert spoke about how he had been intimidated by Glenn Gould’s Goldberg Variations until hearing Murray Perahia’s version showed him that there are other ways to play the piece. On March 11 the Music Toronto audience will get a chance to hear how Jalbert’s interpretation of Bach’s seminal masterpiece has evolved since his CD of it was released to wide acclaim (including Christos Hatzis’s). Coincidentally, on March 20 the Women’s Musical Club of Toronto presents Guillermo González performing his own edited version of Albéniz’s Iberia Suite. Judging by his 1998 Naxos recording, González clearly transmits the Spanish character of this keyboard masterpiece in an engaging rough-hewn manner compared to the more elegant style of his fellow Spaniard Alicia de Larrocha. (For sheer virtuosity, Marc-André Hamelin’s luminous, impressionistic version is unmatched, however.)

Angela Hewitt continues her recent foray into Beethoven’s universe (see this month’s DISCoveries) with her TSO appearance March 20 and 22 playing the composer’s Piano Concerto No. 5 “Emperor.” Guest conductor Hannu Lintu also leads the orchestra in Sibelius’ thrilling Symphony No 5.

Edwin Outwater

Paul Ennis is managing editor of The WholeNote.

Associates of the Toronto Symphony Orchestra

Monday March 3, 7:30 p.m.
Ensembles from the Toronto Symphony Youth Orchestra
Antiphony #1 Palestrina (Anthony)
Funeral March in Memory of Richard Nordraak Grieg (Emerson)
Fugue for Percussion Harrison
Flute Quartet No. 1 in D major, K285 Mozart
Quintet in G minor, Op.39 Prokofiev
Serenade in E flat Major, K375 Mozart

Monday April 28, 7:30 p.m.
Quintessential Quintets
String quartet #3 in C major K515 Mozart
String quartet #2 in G major Op.111 Brahms
Amanda Goodburn, violin
Sydney Chun, violin
Teng Li, viola
Theresa Rudolph, viola
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SUN., MAR. 23, 2014 AT 2PM MAZZOLENI CONCERT HALL
Internationally renowned cellist Andrés Díaz (Koerner Chair in Cello at The Royal Conservatory) leads a chamber program with fellow faculty members. This performance will include Alfred Schnittke’s Sonata for Cello and Piano, Chen Yi’s Sound of the Five for cello and string quartet, and other works.

Rebanks Family Fellowship Concert Series
TUES., APR. 1, APR. 8, APR. 15, 2014 7:30PM MAZZOLENI CONCERT HALL
The Glenn Gould School presents seven outstanding artists on the cusp of major careers, in three concerts. Each concert features solo and chamber works performed by Rebanks Fellows currently enrolled in the special one year program. Presented with the generous support of the Rebanks Family Fellowship Program.

Khatia Buniatishvili
SUN., APR. 6, 2014 3PM KOERNER HALL
“Buniatishvili’s technical prowess enables her to combine energy with precision at a level comparable to Argerich.” (Limelight) She will perform works by Liszt, Chopin, and Stravinsky.

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WED., APR. 2, 2014 7:30PM MAZZOLENI CONCERT HALL
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Andrés Díaz & Friends
SUN., MAR. 23, 2014 AT 2PM MAZZOLENI CONCERT HALL
Internationally renowned cellist Andrés Díaz (Koerner Chair in Cello at The Royal Conservatory) leads a chamber program with fellow faculty members. This performance will include Alfred Schnittke’s Sonata for Cello and Piano, Chen Yi’s Sound of the Five for cello and string quartet, and other works.

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The Canadian Art Song Project

HANS DE GROOT

There have been a number of suggestions in recent months that in Toronto the vocal recital is in a very delicate state. The music critic John Terauds referred in his blog to “the near extinction of the vocal recital from Toronto’s concert scene over the past two seasons.” It is easy to back up that statement: the Aldeburgh Connection ceased to be after 31 glorious seasons; the celebrity recitals at Roy Thomson Hall all but disappeared a few years ago; the four-recital series at the Glenn Gould Studio, which was not well publicized and which was poorly attended, has gone. Mervon Mehta, RCM’s executive director of performing arts, said in a recent interview that Koerner Hall was simply not the right place for vocal recitals. He mentioned that the tenor Ian Bostridge, whose 2005 recital in Roy Thomson Hall had been well attended, drew only a small audience there.

But not everything is doom and gloom. As Terauds acknowledged, there have been many vocal recitals in the (free) lunchtime series in the Richard Bradshaw Amphitheatre in the Four Seasons Centre; Music Toronto, although its programs centre on the piano and on chamber music, has in the last two years presented Erin Wall and Phillip Addis; a new (four-concert) series has started at Rosedale Presbyterian Church directed initially by Rachel Andrist and John Greer and now by Andrist and Monica Whicher. Vocal recitals have also come back to Koerner Hall: recently we had the bass-baritone Luca Pisaroni and the baritone Dmitri Hvorostovsky will be singing there on June 1; the 2014-15 season promises the tenor Marcello Giordani, the baritone Christian Gerhaher and the mezzo-soprano Anne Sofie von Otter. Last summer Toronto Summer Music gave us Philippe Sly and Sanford Sylvan. Their line-up for the summer of 2014 has not yet been announced but we already know that the baritone François Le Roux and the collaborative pianist Graham Johnson will be among the mentors. And we should not forget that young singers (or their agents) from time to time book venues like the Heliconian Hall for song recitals.

Wilford and Philcox: One of the most interesting recent developments is the Canadian Art Song Project, initiated and directed by the tenor Lawrence Wiliford and the collaborative pianist Steven Philcox. The aims of the Project are best given in its mission statement: “To foster the creation and performance of Canadian repertoire by commissioning Canadian composers to write for Canadian singers; to facilitate a collaborative process between the composer and the performer; and to promote artistic excellence and the Canadian experience in the living art of song.” Past commissions have included Sewing the Earthworm by Brian Harman (2012; sung by the soprano Carla Huntu) and the collaborative pianist Graham Johnson will be among the mentors. And we should not forget that young singers (potentially) from time to time book venues like the Heliconian Hall for concert recitals.

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The Ukrainian Art Song Project: a recording of songs based on the poetry of Taras Shevchenko is now available. It features the bass-baritone Pavlo Hunka and a number of Canadian singers: Russell Braun, Kristztna Szabó, Benjamin Butterfield, Allyson McHardy, Elizabeth Karina Gauvin, Now Sleeps the Crimson Petal (2007), The Four Seasons (2009; written in commemoration of Richard Bradshaw) and three Songs for High Voice and Harp (2011). The CD will be launched at a recital at a recital by Mireille Asselin, soprano, Lawrence Wiliford, tenor, Liz Upchurch, piano, and Sanya Eng, harp (Canadian Music Centre, March 7). The songs performed by Wiliford were written with his voice in mind; he also gave the first performances of The Four Seasons (with Upchurch) and the Songs for High Voice and Harp (with Eng). The Holman disc will also be available at “A Celebration of Canadian Song” in the free lunchtime series at the Richard Bradshaw Amphitheatre on March 27. At this concert the premiere performance of James Rolfe’s Moths will be given by Brett Polegato, baritone, and Steven Philcox; Colin Ainsworth will be singing excerpts from Derek Holman’s A Play of Passion; the soprano Monica Whicher will perform songs by the young British Columbia composer Matthew Emory as well as a set by Pierre Mercure. Ainsworth and Whicher will be accompanied by the pianist Kathryn Tremills.

Clearly this is a very worthwhile project; it deserves everyone’s support. Tax-deductible donations can be made through the Project’s website (canadianartsongproject.ca). Anyone interested in commissioning new works should contact Wiliford or Philcox (canadianartsongproject@gmail.com).

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Turnbull, Colin Ainsworth, Monica Whicher and Isabel Bayrakdarian. A second CD with 80 Galician songs will be launched in November. Hunka will also sing on March 23, along with local Ukrainian choirs and the Gryphon Trio (Koerner Hall).

**Other Events in the GTA:**

- **On March 8** Measha Brueggergosman will sing works by Brahms, Ravel, Turina, Copland, Ellington and Joni Mitchell at the Flato Theatre, Markham.
- **March 16 and 18:** The Talisker Players present “Creature to Creature: A 21st-Century Bestiary,” with Norine Burgess, mezzo, and Geoffrey Strett, baritone; works by Poulenc, Rappoport and Holby (Trinity St. Paul’s Centre, March 16 and 18).
- **March 26:** Jennifer Taverner and Lesley Bouza, soprano, Jennifer Enns Modolo, mezzo, Isaiah Bell, tenor, and Michael York, baritone, are the soloists in the Toronto Mendelssohn Choir’s performance of Bach’s B Minor Mass at Koerner Hall.
- **On March 30** Kristine Dandavino, mezzo, and Dillon Parmer, tenor, will be the soloists in a performance of Mahler’s Das Lied von der Erde at the Kingsview United Church, Oshawa.
- **On April 3** Claire de Sévigné, soprano, Charlotte Burrage, mezzo, Andrew Haji, tenor, and Gordon Bintner, bass-baritone, are the singers in Brahms’ Liebeslieder Walzer, a free noon-hour concert at the Richard Bradshaw Amphitheatre.
- **And beyond the GTA:**
  - **On March 8** Leslie Fagan will be the soprano soloist in Schubert’s Shepherd on the Rock. The program will also include Brahms’ Clarinet Sonata no. 2 and his Clarinet Quintet at the Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo.
  - **March 22:** Mendelssohn’s Elijah. Daniel Lichti sings Elijah and other roles are taken by Anne Marie Ramos, soprano, Sophie Roland, alto, and Chris Fischer, tenor at River Run Centre, Guelph.
  - **March 23:** Allison Angelo, soprano, Jennifer Routhier, mezzo, Christopher Mayell, tenor, and Bruce Kelly, baritone, will be the soloists in Mozart’s Requiem at the Kingston Gospel Temple.

**A Correction:** A mistake crept into my February column as it moved from an e-mail attachment into print. I had tried to make a distinction between the Purcell directed by Grayston Burgess and the Deller Consort directed by Alfred Deller (and after his death, by his son Mark). In the printed version of the column the two were conflated.

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

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**Beat by Beat | On Opera**

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**January’s News, March’s Bounty**

January 2014 was so full of opera news it was impossible to cover all of it in a single column. As reported last issue, the Canadian Opera Company announced its 2014/15 season on January 15; on January 7 it had announced the launch of the Canadian Opera Orchestra Academy. Developed in collaboration with the Glenn Gould School at the Royal Conservatory of Music and the University of Toronto’s Faculty of Music, the COC Orchestra Academy is a mentorship program led by COC Music Director Johannes Debus to offer student musicians professional insight and experience in their pursuit of a career in an opera orchestra. As Debus puts it, “What we’re creating with the COC Orchestra Academy is an opportunity to pass on the wealth of experience that the members of the COC Orchestra possess to the next generation of musicians coming up through the ranks. The students selected for the launch of the program represent some promising talent and I’m very interested to see how they will blend in with our players and the perspective they’ll gain on the world of the orchestra pit.”

**Against the Grain:** On January 16, the COC announced that it would partner with the upstart Toronto company Against the Grain, best known for presenting operas like La Bohème in pubs. The point of the new training program organized by the Banff Centre is to take opera off the stage and into the community. Following auditions in Toronto and Vancouver, eight emerging professional opera singers will be invited to the intensive. They will workshop skills that challenge the conventions of opera performance, production and design, and develop a modern interpretation of Mozart’s Don Giovanni for presentation at venues throughout the Banff community.

**Opera Atelier:** The COC was not the only company to announce its 2014/15 season. On January 21, so did Opera Atelier. It will present two new productions – the first fully staged production of Handel’s Alcina in Canada from October 23 to November 1, 2014 and the Berlioz 1859 version of Gluck’s Orphée et Eurydice from April 9 to 18, 2015. The latter will mark the Tafelmusik Baroque Orchestra’s furthest foray into the 19th century.
The Cunning Little Vixen by Leoš Janáček

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Tapestry changes guard: On January 28, Tapestry Opera announced Michael Mori as its new artistic director. Mori has been working alongside Tapestry founder Wayne Strongman for the past two years to deepen his understanding of opera creation and the challenges facing the company and the sector. Strongman has said, “It is very satisfying to hand over the artistic reins of Tapestry to Michael Mori, who is a colleague of like aesthetic and human values. You can imagine the pride as I watch the achievements of Tapestry being celebrated and continued with fresh energy and insight.”

Opera Hamilton sad end: Amid all this positive news, the announcement that sent a shudder through the Ontario opera world came on January 8. On that date Opera Hamilton announced that it would be ceasing operations and that it would cancel its upcoming performances of Popera on January 11 to 18 and Carmen from April 19 to 26. Co-chair and treasure Peter Uffelmann stated: “We simply do not have the financial resources to continue.” He added, “We had hoped a large donation from an individual would arrive in time, but regrettably it did not materialize, and in the absence of any other funding, the Board had no choice but to cancel the rest of the season and cease operations.”

Readers will recall that between 1992 and 1994 Opera Hamilton expanded to become Opera Ontario to include performances in Kitchener. That expansion, however, did not prove economically viable and Opera Ontario went bankrupt. In 2008 Opera Hamilton re-emerged from the ruins of Opera Ontario and switched its performance venue from Hamilton Place to the more congenial Dofasco Centre, where Theatre Aquarius performs. It still had a large accumulated deficit and was unable to pay the orchestra for what would prove its final production, Verdi’s Falstaff in 2013.

In The Hamilton Spectator, Leonard Turnevicius stated what many were feeling when he wrote, “It’s a sad end to an organization that over the years has featured some of this country’s finest singers, established artists plus the up-and-comers as well as a number of international imports, but also conductors, directors and designers, the names of whom would fill an entire page of this newspaper.”

From its inception in 1980 to its last production in 2013, Opera Hamilton provided not only live opera for the residents of the Niagara peninsula, but a way for Toronto inhabitants to augment the offerings of the COC. The company presented several productions of operas the COC has so far never staged – like Verdi’s I due Foscari in 1989 and 1994, Verdi’s Nabucco in 1992, Carlisle Floyd’s Susannah in 2000, Bizet’s Les Pêcheurs des perles in 2002 and 2013 and Delibes Lakmé in 2003 – and some it is likely never to stage like the unusual double bill of Poulenc’s La Voix humaine and Massenet’s Le Portrait de Manon in 2004. Opera Hamilton provided a way to hear a number of Canadian singers just before their careers took off and incidentally hired a number of established opera singers from Quebec who seldom or never appear at the COC. In January Opera Hamilton co-chair Dennis Darby said, “We’re hopeful that maybe something will emerge in the next few months and we’ll re-emerge.” We can only hope that just as Opera Hamilton survived its near-death experience in 2008 it can do so again, otherwise Ontario audiences and emerging artists will have lost an invaluable cultural asset.
**GGS Vixen:** On a more positive note, March is unusually filled with opera productions, most of them in concert, yet still a means of offering audiences a way to hear a wider range of works and for singers to display their skill. The only fully staged opera on offer in March is the Glenn Gould School’s production of Leos Janacek’s comic opera *The Cunning Little Vixen* (1924) on March 19 and 21 at Koerner Hall. Toronto has not seen this beautiful work since the COC presented it in 1998. The opera is conducted by Uri Mayer and directed by Ruth Madoc-Jones and will be performed in English with English surtitles.

*Voicebox Stiffello:* For those still celebrating the bicentennial of the birth of Giuseppe Verdi (1813-1901), *Voicebox: Opera in Concert* is the perfect choice. It is presenting the unjustly neglected opera *Stiffello* (1850) that Verdi wrote in tandem with *Rigoletto*. The contemporaneous subject matter about a Protestant minister with an adulterous wife, so scandalized the political and religious powers of the day that Verdi eventually withdrew the work and his autograph copy went missing. In 1992 the Carrara family gave access to their collection of Verdi’s papers to scholar Philip Gossett, who discovered the autograph copy among them. This led to the first complete performance of the score by the Metropolitan Opera in 1993, and it will be this version that Voicebox will perform on March 23. The title role will be sung by Ernesto Ramirez, his wayward wife by Laura Albino and her lover by Geoffrey Sirett. The cast will be led from the piano by Michael Rose.

*Opera by Request* has an especially busy March with performances of *Don Giovanni* on March 7, *La Bohème* on March 8 and *Massenet’s Werther* on March 29. All three will take place at the College St. United Church in Toronto and all three will be accompanied on the piano by the indefatigable William Shookhoff.

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

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**Beat by Beat | Jazz Notes**

**Duke, Bill Clifton Not Forgotten**

**JIM GALLOWAY**

It’s time to celebrate The Duke and I don’t mean John Wayne. I do mean Duke Ellington and the annual Duke Ellington Society fund raising concert at 8pm on Saturday April 26 at Walter Hall in the Edward Johnson Building, Queen’s Park Crescent, featuring Martin Loomer’s Orange Devils, a 14-piece band specializing in Ellington’s early period. This is an important event in the jazz calendar celebrating the music of perhaps the greatest all-round musical figure of the 20th century. I know that I’m getting ahead of myself since the concert doesn’t take place this month, but over the years this has been a sold-out event and if you are interested in attending the concert and you should be – it is better to buy your tickets now. Ticket price is $35 available by contacting Alan Shiels at 416-239-2683.

Net proceeds go to the Duke Ellington Society Scholarship Fund.

**Gone But Not Quite Forgotten:** I have a CD review of Bill Clifton in this month’s issue but would like to make some additional comments on this highly talented pianist. He was born in Toronto in 1916 and began his musical training at the Royal Conservatory. He was a real talent and he knew both fame and fortune throughout the 1940s and 50s. He earned the respect of jazz legends including pianists Bill Evans and Oscar Peterson. He eventually moved to the States where he worked with a number of the “name” bands including Benny Goodman, Ray Noble, Woody Herman and Paul Whiteman. Able to play in any key he was active in the studios including CBS where he accompanied all kinds of performers.

After World War II, two new competing recording formats came onto the market and gradually replaced the standard 78 rpm – remember them? They were the 33 1/3 rpm and the 45 rpm (sometimes referred to as singles or “seven singles” based on the content they could accommodate and the diameter, in inches, of the disc). The 33 1/3 rpm LP (for “long play”) format was developed by Columbia Records and marketed in 1948. I mention this because it so happens that Bill Clifton was among the first musicians ever to make a long-playing record. In 1948 Columbia launched a series of “Piano Moods.” Twenty albums were eventually released. With the advent of the CD, Mosaic Records selected the jazz
content from the original LPs and issued a seven-album set, no longer available, although I have seen a brand-new set offered on Amazon for a mere $75! The artists featured on this box set are Earl Hines, Errol Garner, Ralph Sutton, Jess Stacy, Teddy Wilson, Joe Bushkin, Eddie Heywood, Max Miller – and to all of you fans of British Music Hall, it’s not that Max Miller! – Buddy Weed and Bill Clifton.

Clifton was active on the New York club scene into the 60s. But fashions change and maybe with the exception of emerging artists like Dave Brubeck, Bill’s style of melodic, accessible jazz was “square.” So work dried up for Bill and lack of funds forced him to take jobs on cruise ships, a demoralizing, unfulfilling and depressing experience for a musician of his background and ability, playing for passengers who wanted to hear songs like “If You Knew Susie” and “The Whiffenpoof Song” or who might say, “Play something like Lawrence Welk.”

One night it was all too much. After playing, Bill retired to his cabin, took an overdose of sleeping pills and died, leaving a note asking that he be buried at sea. The ship authorities honoured his request.

**Ability and Vulnerability:** Bill Clifton’s sad end made me ask myself the question – are there more suicides by gifted people? Are high ability people more vulnerable? One expert source notes, “There seems to be a greatly increased rate of depression, manic-depressive illness, and suicide in eminent creative people, writers and artists especially. The incidence of mental illness among creative artists is higher than in the population at large.”

A 2012 study by Swedish researchers also found that artistic production can be used as therapy in helping individuals to cope with psychological conditions.

For several centuries, stories of famous painters, writers and musicians who were depressed and took their lives made people wonder. Only in the last 25 years has scientific evidence demonstrated that creative people are more vulnerable to depression and suicide, regardless of whether or not they become famous. Some high profile jazz artists who took their own lives include:-


Sonny Criss. By 1977, Criss had developed stomach cancer and didn’t play again. As a consequence of this painful condition, Criss committed suicide (self-inflicted gunshot) in 1977.

Susannah McCorkle. A survivor of breast cancer, McCorkle suffered from many years from depression and committed suicide at age 55 by leaping off the balcony of her 16th-floor apartment on West 86th Street in Manhattan.

Ben Pollack. In later years, Pollack grew despondent and committed suicide by hanging in Palm Springs in 1971.

Frank Rosolino. Rosolino committed suicide after shooting his two sons in 1978.

**Gallow(ay)’s Humour:** So far this has been an atypically serious piece, and I feel I have to lighten things up a bit. So here are a few famous last words:-

“Mozart! Mozart!”
Who: Gustav Mahler, according to his wife, Alma.

“Die, my dear? Why, that’s the last thing I’ll do!”
Who: Groucho Marx

“Every damn fool thing you do in this life you pay for.”
Who: Edith Piaf

“Dying is easy, comedy is hard.”
Who: George Bernard Shaw, said on his death bed.

And, finally, to round it off, a few epitaphs:

In a Ruidoso, New Mexico, cemetery:

**Here lies W.C. Fields. I would rather be living in Philadelphia.**

On a dentist’s grave in Edinburgh, Scotland:

**Stranger, tread**

This ground with gravity:

**Dentist Brown is filling**

His last cavity.

And finally, on the grave of one Jonathan Fiddle, Hartscombe, England:

**On the 22nd of June**

Jonathan Fiddle

Went out of tune

I wish you happy listening and try to make some of it live – and don’t go out of tune.

**Jim Galloway** is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
Ever heard a purported “Great Work of Art” and been thoroughly underwhelmed? At least one of the well-known compositions I’ve written about this year – perhaps even in this column – has regularly left me cold, either when performing or listening to it. I won’t say which, because I don’t have any intention of stepping on other musicians’ hard work and dedication. But on occasion I’ve recalled Glenn Gould’s remark about one composer’s reputation being based entirely on gossip, and wondered if there isn’t something about that in our approach to certain works by certain names.

It’s relevant to this column’s exploration of new choral works, which are not to be found overmuch in this month’s listing – the mid-season part of the year is often when choirs essay the well-known works of the choral repertoire, and exploration of new music gets left for another time.

When hearing a new work, our attitude is often, “Okay, impress me” – or to use a sports phrase, “You got game?”. But when encountering masterworks, we expect to be impressed or even overwhelmed, to feel a sense of connection to transcendence that we know others before us have undoubtedly experienced. Our thought is something like – to carry the sports analogy back to its schoolyard roots – “Can I play too? Pick me!”.

This is not a bad thing, of course – a sense of openness and receptiveness to music is vital for a satisfying listening experience. The key is to carry that sensibility into the realm of the unfamiliar, even the uncomfortable. In this season of masterworks there are still ways to do it – attend a concert that features music you have never heard live, or find a choir in your region that you have not heard perform. Or pick a composer whose works you have never liked, and go to the concert with that sense of receptiveness you reserve for your favourite music alone.

**Elijah in Guelph:** Speaking of masterworks, I am pleased to see that Guelph is going to be treated to a performance of Mendelssohn’s *Elijah* on March 22, by the Guelph Chamber Choir, Western University Singers and the Musica Viva Orchestra, with Daniel Lichti in the role of Elijah.

Greatly popular in the 19th century, Mendelssohn’s reputation suffered in the century that followed. His oratorio *Elijah* has never
left the repertory, but it always seems to lack the must-see/can’t-miss quality that attends any live performance of Handel’s Messiah, Mozart’s D Minor Requiem or Beethoven’s Ninth Symphony. This is a shame, because it’s a more coherent work than the first two pieces listed above and is easily as dramatic as the final one.

Elijah was first performed at the legendary Birmingham Music Festival in 1846, with an English text. Structurally it is modelled on the oratorios of Bach and Handel that Mendelssohn had studied and admired and in the case of Bach, revived for a 19th century audience.

Based on the performances it sometimes receives, it’s easy to mistake Elijah for a grandiose hunk of early Victorian Anglo-choral stodge. But when performed with rhythmic elan and suppleness, it has a kick like a mule, in part because of the tremendous energy of the choruses and the dramatic scope of the baritone role of Elijah. Mendelssohn’s Elijah is an intensely flawed and human character, pious and savage by turn, brought low but ultimately redeemed.

Elijah is also one of the relatively few European oratorios that tells the story of a Jewish protagonist, written by a Jewish composer. Mendelssohn was baptized as a child by his assimilated parents, of course, but the energy of Elijah (contrasted with the dullness of his St. Paul) makes a case for residual pride in and understanding of his family’s religious background.

On the listings:
March 15: Joseph Haydn’s Creation is a lively interpretation of the Genesis story, filled with programmatic depictions of the world’s birth, the creation of plants and animals and a childishly romantic Adam and Eve as yet untouched by the snake’s temptation. The NYCO Symphony Orchestra performs this work with the choral sections handled by the Hart House Chorus and Oakville Choral Society.

On March 16 the Hart House Singers perform Mozart’s famous Requiem in D Minor. The evening also provides an opportunity to hear Franz Schubert’s setting of the Stabat Mater text. The concert is free, and food donations to the University of Toronto foodbank are welcome.

The Amadeus Choir performs Celtic Celebration on March 22, in both the afternoon and the evening. This concert is a fundraiser for the choir, and will include a silent auction as well as a tasty selection of Scottish, Irish and Maritime tunes. The Celtic trio North Atlantic Drift are guest players. Another Celtic instrumental and choral summit takes place earlier in the month in London on March 7, when the Canadian Celtic Choir teams up with the Celtic fusion group Rant Maggie Rant.

Also on March 22 Ron Ka Ming Cheung’s Voices Chamber Choir performs Brahms’ German Requiem. Usually scored for full romantic orchestra, there is also a chamber version for two pianos that Brahms himself created. Although piano accompaniment lacks the varied timbres and grandeur of an orchestra, it also gives listeners an opportunity to hear more clearly the interplay of the work’s different choral parts, which can easily be obscured (obliterated, actually) in orchestral...
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273 Bloor St. West

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Sunday Herald Sun

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settings. Brahms’ choral writing is almost unparalleled in its inventiveness and challenge. Like Bach and Mozart, it can actually benefit from stripped-down choral forces.

On March 23 the Ukrainian Canadian Congress sponsors a gala concert commemorating the 200th birthday anniversary of Taras Shevchenko. Shevchenko (1814-1861) was a pivotal cultural figure in the development of Ukrainian culture, as a writer, painter and political actor. The concert is a summit of Ukrainian-Canadian choirs, and features the Vesnioka Choir, Orion Men’s Choir, Levada Women’s Choir and the Toronto Ukrainian Male Chamber Choir.

March 26: If there is an ultimate masterwork in the choral repertoire, it’s probably Bach’s Mass in B Minor. The challenge for any choir, as with the Brahms Requiem, is to forget that it is a masterwork and look instead for the human qualities that bring it to life – exuberance, pathos and a questioning spirit. The Toronto Mendelssohn Choir performs this work on March 26, with an excellent group of soloists.

On April 7 Grace Church on-the-Hill, which boasts a lively and extensive choral program, hosts a workshop with special guests the Oxford Christ Church Cathedral Choir. This choir is the newest version of an ongoing tradition of choral cathedral music that stretches back five hundred years. The workshop allows Toronto choral singers and conductors to work on repertoire with this ensemble, taking part in a performance at the end of the day. It sounds like a fascinating event, especially for students and aficionados of the English cathedral sound. The choir also performs on April 8, and there are group rates available for groups who attend the workshop. (www.choirsontario.org/index.jsp)

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

Fauré Requiem

Saturday, April 12/8 pm
Sunday, April 13/3 pm

St. John’s United Church
262 Randall St, Oakville

Morten Lauridsen: Lux Aeterna
Arvo Pärt: Credo from the Berlin Mass

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tickets at www.masterworksfoakville.ca

Good Friday, April 18 at 7:30 pm

Music at Metropolitan presents J. S. Bach’s
PASSION ACCORDING TO ST. JOHN
(sung in German with English translation)

Metropolitan Festival Choir and orchestra, conducted by Dr. Patricia Wright
Soloists: Lesley Bouza, Daniel Taylor, Christopher Mayell, James Baldwin
Evangelist: Charles Davidson
Christus: Clarence Frazer

Admission: $30/$10 ages 18 and under

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

The writer Nick Hornby is, to the members of Generation X and the millennials, the leading authority on the art of the mix tape, and in his novel High Fidelity, he defined the poetic frustration of creating a playlist for someone, now rendered irrelevant in our current era of iTunes playlists and YouTube channels: “To me, making a tape is like writing a letter – there’s a lot of erasing and starting again. A good compilation tape, like breaking up, is hard to do. You’ve got to kick off with a coker, to hold the attention (I started with “Got to Get You Off My Mind,” but then realized that she might not get any further than track one, side one if I delivered what she wanted straightaway, so I buried it in the middle of side two), and then you’ve got to up it to a notch, or cool it a notch...” Anyone who’s ever made a mix tape knows this feeling. There’s a sense of curatorial omnipotence that making a mix tape confers on its maker: I may not play in a band, I may not know how to write any songs, but damn it, I’ve got taste!

If you thought mix tapes were a generational flash in the pan, you’d be wrong. Long before the compact disc and cassette tape, music nerds were compiling playlists of their favourite songs and sharing them, except these geeks were either composers or performers of music and were perfectly capable of making music of their own. There’s a substantial amount of evidence that Brahms, Beethoven and Mendelssohn were passionate music collectors who wanted to share their discoveries, but one composer stands above all other connoisseurs and arbiters of good taste as an obsessive hoarder, cultural pack rat, and literal all-out, all-time violator of copyright – none other than Johann Sebastian Bach.

Bach’s reputation for near-autistic complexity and perfect detail as a contrapuntalist is well-known and I won’t bore you by repeating it here. Less appreciated, though, is the obsession he had with collecting music – either for personal consumption or to share with friends and colleagues. In the last 40 or so years of Bach scholarship, scholars have focused less on Bach the immortal master of counterpoint and more on Bach the music collector, virtually to the point where every composition and theme of Bach was thought to be originally written by another composer or else was derivative of some other style of music. It’s gotten a bit out of hand, and there isn’t a whole lot of direct cause and effect linking Bach’s musical taste with what he composed.

Bach’s St. Mark’s Mix: It’s for this reason that we are very fortunate to have actual evidence of a real playlist of songs that Bach collected, assembled into a concert program and had performed for a live audience. A particular version of the St. Mark Passion was one of a few concerts that Bach had performed while employed as the Thomaskantor in Leipzig. Bach not only thought highly enough of the music to have performed it three different times in his career, but reworked the concert order, cut arias and added new pieces by different composers, with just as much care (and possibly frustration) as Nick Hornby described as being part of the process of making a good mix tape. The final cut, completed just three years before he died, included songs by Handel (the leading composer of Bach’s day) and a composer lost to history but whom Bach evidently liked – known only as Kaiser.

The man responsible for bringing this mix of Bach’s to the Canadian concert stage is none other than Kenneth Hull, the director of the Spiritus Ensemble, and he will be leading a performance of the Bach compilation at St. John the Evangelist Anglican Church in Kitchener on March 30. When I ask him about some of the great composer’s favourites, Hull is able to provide me with some clues. “Up to now we’ve known very little of what Bach had actually performed besides his own music,” Hull explains. “We know for sure that J.S. Bach performed music by his second cousin, Johann Ludvig Bach, and music composed by his relatives. Bach came from a very musical
The single most popular opera of the 17th century, Cavalli’s *Giasone* is an irreverent telling of the story of Jason and the Golden Fleece.

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**SUNDAY, APRIL 6, 3:30PM**

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**I Furiosi, Biber, Lent:** If you aren’t interested in Bach’s favourite composers, or if you can’t make it to Kitchener for a concert, consider checking out a few Toronto-based ensembles instead. I Furiosi, still the best classical band you can hear for ten dollars (if you’re a student, senior or just plain broke), will be joined by organist Stephanie Martin and mezzo-soprano Vicki St. Pierre to perform Giovanni Battista’ Beethoven’s *Stabat Mater* on March 22 at Windermere United Church. It will be well worth it to hear this work be performed by an ensemble that can play with verve, and well, fury.

This is your last chance to catch Chris Verrette and Musicians in Ordinary play Biber’s *Mystery Sonatas* on March 14 at St. Michael’s College’s Madden Hall. They’ll be playing the sonatas based on the *Sorrowful Mysteries*, so if you’re an observant Christian, this is an excellent program for Lent – if not, be prepared to hear something sad.

Speaking of Lent, on March 1 at Trinity-St. Paul’s Centre, the Toronto Consort will perform music leading up to the 40 days’ fast with a program devoted to the Venetian Carnival represented by Italian composers Monteverdi, Banchieri and Vecchi.

Finally, Tafelmusik has a couple of programs well worth hearing: Alison McKay’s audience favourite “The Four Seasons: A Cycle of the Sun,” featuring music by Antonio Vivaldi and Mychael Danna, at Trinity-St. Paul’s Centre on March 6 to 9, 11 and 12. Tafelmusik will be doing another program later in March – “A Night in Paris” – on March 27 to 30 also at Trinity-St. Paul’s Centre. This concert will feature superb music by Telemann and Leclair as well as Vivaldi’s violin concerto “Tempeste di Mare.”

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

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Nick Hornby and J.S. Bach

Hull is also quick to mention that he is in fact giving this *Passion* its Canadian premiere – and that this is just the second time this *St. Mark* is being performed in North America. “The Bach Society of Houston was able to obtain a copy of the *St. Mark Passion* because they are the sister city of Leipzig,” he says. “I’m fortunate enough to have a close connection with the Bach Society and was able to hear about this discovery.”

family and he had inherited a lot of family connections to good composers.” Besides the advantage of promoting family members, Bach had to select composers that were easier than his own music for the musicians at his church to perform, and playing the “Kaiser” *St. Mark Passion* is certainly easier than playing Bach, Hull admits.

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**GIASONE**

by Francesco Cavalli

An Opera in Concert

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**March 1 – April 1, 2014 | 25**
Back in the December 2013 issue of The WholeNote, I wrote about the developing collaboration amongst new music presenters in Toronto. This desire to build community and mutual support gets a big boost in early April when the Music Gallery, Continuum Contemporary Music and Arraymusic team up to present “Gaudeamus: Deconstructed and Reconstructed.” To understand more about the significance of this Dutch-Canadian contemporary music summit, it’s important to look at the legacy of the Gaudeamus Music Week in Holland.

Right after World War II in 1945, a yearly festival and competition for new music was held in a village called Bilthoven, located near Utrecht. Imagining what Holland must have been like emerging out of the war, I find it remarkable that not only was a festival created to promote Dutch composers in such a climate, but that also it was named “gaudeamus” – from the Latin phrase gaudeamus igitur, meaning “therefore let us rejoice.” The title of a popular academic song performed at university graduation ceremonies in many European countries since the early 19th century, the phrase is in the same spirit as carpe diem (seize the day) with its exhortation to enjoy life. So the Gaudeamus festival is a celebration, an invitation for hope, renewal and rejuvenation, an antidote to the fear and terror of the war years. The Gaudeamus Music Week eventually opened up to include international composers and has now become one of the premiere forums for presenting the latest developments in the global contemporary music scene. The prestigious competition is open to composers under 30 with the prize money going towards a commission for a new work. And now this spirit makes its way to Toronto bringing together members from the Continuum and Arraymusic ensembles with several Dutch musicians to present two nights of concerts at the Music Gallery. On April 3, Gaudeamus will be “Deconstructed” during two sets of improvised music featuring both Canadian and Dutch improvisers. Part of the evening will feature three comprovised works by Holland’s Michiel van Dijk and Koen Kaptjin, along with Canada’s Allison Cameron. And in case you aren’t familiar with the term “comprovise,” it refers to a mixture of composed and improvised material and is the name of an American music series in the Boston and New York areas that aims to avoid or shatter genre barriers and explore the boundaries between composition and improvisation. Sounds like a perfect goal for a night of deconstruction.

Then on April 4, Gaudeamus is “Reconstructed” again with composed works by composers who have either won the Gaudemus award or had pieces selected to be performed at the festival. The lineup includes Louis Andriessen and Yannis Kyriakides from Holland and eldritch priest and Michael Oesterle from Canada. Louis Andriessen who turns 75 this coming April, is one of Holland’s most celebrated composers. Back in the 1970s, he turned minimalism upside down with his radical musical responses to American experimentalists Reich, Riley and Glass. He challenged these composers’ trance-like states with a European sense of edginess and angularity, creating powerful and aggressive results. Toronto audiences will be able to hear his high-voltage piece Hout, a work that embodies his trademark style of combining the rigours of complex chromaticism with rhythms derived from jazz and pop. The “reconstruction” continues with Cyprus-born composer and sound artist Yannis Kyriakides’ piece Tinkling, which is based on Thelonious Monk’s Trinkle Tinkle. Kyriakides left his native Cyprus to live in Holland and study with Andriessen and no doubt was influenced by Andriessen’s embracing of jazz influences. Kyriakides is also drawn to interdisciplinary combinations of musical forms and digital media, as is Canadian Michael Oesterle who will present a newly commissioned work. Rounding out the evening will be a piece by Canadian composer, sound artist and author eldritch priest whose interests lie in sonic culture and experimental aesthetics.

Another feature of the Gaudeamus summit will be a roundtable conversation during the late afternoon of each evening’s performance to discuss whether there is still such a thing as a local sound identity, given that we can all be so instantly connected in the wired world.
These conversations will include a collection of musicians, composers, programmers and a sociologist to weigh in on the topic. And finally, if you’d like an opportunity to play with some of the visiting Dutch improvisers, a free workshop with members of Trio 7090 will be happening at the Music Gallery on April 5, from 10am to 1pm.

**New Opera:** There is a new voice for contemporary opera arising on the scene, and its name is FAWN. Collaborating with emerging composers to create contemporary chamber operas, the opera and new music collective will be presenting excerpts of two of their produced operas by David Foley and Adam Scime, along with a new work by composer Cecilia Livingston on March 14. This concert is part of the Emergents Series at the Music Gallery curated by saxophonist Chelsea Shanoff. Adding to the experience of FAWN’s repertoire will be a selection of compositions by Michael Vincent, who is also writing an opera for FAWN’s upcoming season. One characteristic of this new company’s vision is to foster and support emerging musical and visual Canadian artists. Their “Synesthesia” concerts offer previews of new works in local art galleries.

And then there is Tapestry which has been championing new Canadian opera for over 30 years. On April 4 and 5, they will be collaborating with Volcano Theatre in a showcase of work titled “Explorations” combining theatre, opera and dance. Volcano is known for their physical energy and vision of creating work that explores identity, politics, history, and the contemporary human condition. With both FAWN and Tapestry, we are witnessing another example of genre expansion through the fusion of opera with other artistic sensibilities and forms.

**Arditti String Quartet:** New Music Concerts and Music Toronto present the Arditti String Quartet on March 20. Well-known for their spirited and technically refined interpretations of contemporary and earlier 20th century music, the contemporary string quartet repertoire would be unimaginable without them. The program includes works by some of the most venerable composers of our times, Elliott Carter, Hilda Paredes, Brian Ferneyhough and Helmut Laschenmann, each of which is part of their standard repertoire. Carter’s String Quartet No. 5 is a perfect example of his signature technique of metric modulation, which can be described simply as a change in pulse rate or tempo where each of the two tempos have a shared relationship, rather than a sudden shift. Hilda Paredes, originally from Mexico, wrote her second quartet “Cuerdas del Destino” in 2007-08, dedicating it to the Arditti Quartet. Brian Ferneyhough, the master of the “new complexity,” wrote his Dum Transisset Quartet in 2006-07; it has been widely performed and recorded by the quartet.

**Additional Noteworthy Concerts (see Listings for Details):**
- **March 3:** Wendalyn Bartley and Tina Pearson: Tales from the Sonic Labatory, Musideum.
- **March 6:** AIM Toronto, Musideum.
- **March 7:** Canadian Art Song Project CD launch, with works by Derek Holman, Canadian Music Centre.
- **March 16 and 18:** Talisker Players: “Creature to Creature: A 21st-Century Bestiary.”
- **March 19:** Les Amis: Duo X[ka]s from Japan.
- **March 19:** University of Waterloo: Music by Carol Ann Weaver with Rebecca Campbell.
- **March 20:** University of Guelph: Time and Space in Time. Slowpitch (turntablism and visual aesthetics).
- **April 5:** Essential Opera: Trio of new Canadian works.

Wendalyn Bartley is a Toronto based composer and electrovocal sound artist. sounddreaming@gmail.com
A Small World After All

Andrew Timar

In this column I’ve often showcased concerts produced or presented by the Small World Music Society, the feisty Toronto institution dedicated to showcasing world music in its ever-evolving flavours. On February 8, 2014 Small World took a decisive new step in its 15-year evolution. It opened the doors of the Small World Music Centre (SWMC) to the public with a sold-out concert by Gustavo Santaolalla and Quilique Escamilla. Located in Artscape’s new Youngplace building, Small World’s evolution also resonates in the building’s bricks and mortar too. Artscape’s transformation of the former school into Youngplace was completed last year just prior to the building’s centenary. It’s billed as “a community cultural hub” with spaces for individual artists and small organizations, as well as major ones like the Luminato Festival.

SWMC’s Alan Davis: Seeking insight into SWMC’s design and what its presence will mean for Toronto’s world music performers and fans, I called Alan Davis, Small World’s founder and executive director. Davis began the interview by describing the new space as “a world music hub, featuring professional quality sound, staging, lighting, flexible seating and recording capability.” A full lighting system with wrap-around draping “helps create the perfect acoustic environment for both amplified and acoustic presentations,” Davis adds. It’s also the right size “to host intimate concerts, workshops, incubator residencies and multimedia productions to engage a diverse range of artists and cultural communities.” SWMC aims to service Small World’s “diverse partners, from performers in all genres to community groups as well as our new [Queen West] neighbourhood.”

Davis enthusiastically described a key feature of the new facility: the “virtual concert hall.” This consists of a “suite of high-quality video and audio capture technology, enabling what takes place in the SWMC to be experienced beyond its four walls,” potentially by international audiences. With all the technology in place, “performances, workshops, lectures and more can be fully documented and edited into finished video content.”

Another important aspect of the SWMC’s programming is what he calls its “incubator function … an intentional mixing of musical cultures, a result of perhaps four or five artists [from different traditions] in a residency,” sharing common musical idioms and perhaps differences too, and designed to allow for “opportunities to create new fusions and to collaborate.”

His hope is that having a permanent presentation space will lend continuity to staging of global musical genres, and will “spill some relief to the presenter’s constant roller coaster ride.” Some world music performance genres’ preferred venues are experiencing a geographic shift to the 905, he explains; others are experiencing a general decline in audience; while yet others, emerging or still attracting large audiences, are now represented by several competitive presenters.

To close, he offers some modestly realistic circumspection: “As to the future of the Small World Music Centre, we’ll certainly learn as we go,” he says.

Nana Mouskouri: you can hear her on a Wednesday: April 2, Massey Hall and Roy Thomson Hall present “Nana Mouskouri: The Happy Birthday Tour.” With her trademark black-framed glasses, proud Greek island roots, ringing mezzo-soprano and multinational popular song repertoire, the internationally top-selling singer has racked up impressive numbers. For beginners she’s recorded some 1,500 songs and sold several hundred million records over her more than five-decade long career.

From her professional start in the late 1950s Mouskouri chose to add various types of songs to her repertoire including folk song and other popular styles. For a time she sang jazz standards in Athens nightclubs, leaning toward Ella Fitzgerald’s repertoire. Then in 1957 she recorded her first single, Fascination, in both Greek and English. She quickly became identified with performing songs in multiple languages, thereby appealing to several national commercial record and concert hall markets. Her repertoire likewise draws on varied regional and national sources.

These features taken together, it strikes me that an argument could be made for Mouskouri as a prototypical world music singer before the term became an academic or commercial tag.

She sang on German and French film soundtracks. Impressed with what he heard on her early albums, Quincy Jones brought her to NYC to record a jazz album The Girl from Greece Sings (1962), while the American singer Harry Belafonte, then best known as the “King of Calypso,” included her on his 1966 tour and teamed with her for a duo album. A perennially prolific recording artist, her MTV entry claims “globally speaking, Nana Mouskouri is the biggest-selling female artist of all time. Her fluency in multiple languages (Greek, French, English, Spanish, Italian, Portuguese, plus nine more in her albums) enabled her to reach audiences all over Europe, the Americas and even Asia.”

Well into a very successful singing career and with a punishing touring schedule which connected to fans worldwide, Mouskouri translated her fame into politics, sustained social activism and pacifism. It’s a move few singers have negotiated with grace. She served as a member of the European Parliament (1994 to 1999) and is a longtime UNICEF ambassador. A recipient of many European honours, she was recently awarded two in Canada. In 2013 the distinguished National Order of Québec, as well as the Doctor of Letters degree from McGill University were conferred.

At an age when most divas have long hung up their flowing concert gowns Mouskouri’s fan power is such that retirement is not in the cards. She tried. From 2005 through 2008 she conducted an extended intercontinental farewell concert tour. That retirement didn’t last long, however. She kicked off a new world tour in Athens last fall. Toronto audiences at the Roy Thomson Hall concert, billed “The Happy Birthday Tour,” can expect a selection of Mouskouri’s hits performed in a richly textured voice, distinctively accented with her native Greek. Still ringing with passion, today it’s a voice lacquered with the patina of some 60 years of experience of life lived, of concert arenas and intimate stages, of life on the international road.

Other picks: March 5, at the Lula Lounge, you will find Sierra Maestra, called “guardians of the Cuban son music tradition.” Named after the eastern Cuban mountain range where son originated, Sierra Maestra has avidly preserved this ancestor of salsa, playing at clubs and festivals around the world. The Guardian observed that the band at its heart is revivalist, yet unafraid of “constantly changing styles, from 50s pop to 40s big-band and 30s jazz styles, through to percussive, African-influenced songs from the last century.” Sierra Maestra has played a prominent role in the recent re-popularity of Cuban music. Juan de Marcos González, its ex-leader, was a key player in the creation of the
Buena Vista Social Club. That’s the group, a certified mega-phenomenon, which brought mid-century son and its veteran soneros to international fame via its eponymous 1997 album.

March 7 the Small World Music scene moves to the Baltic Avenue Dance Club, 875 Bloor St. W. with “Electro East: Mahmood Schricker & DOORJA.” Touted as a “party with Electro World Musicians,” the sets commence with the Toronto-based DOORJA producing pulsing electronica with live percussion and vocals. Also local are Mahmood Schricker and his band, with Reza Moghaddas (keyboard, programming), Oriana Barbato Guerrero (bass) and guest vocalists performing “electronic music influenced by Persian sounds.” In every promotional photo I’ve seen Schricker is holding a setar, one of Iran’s iconic lutes, a clear badge of his cultural roots.

March 15 Nagata Shachu presents Alcvin Ryuzen Ramos at the Brigantine Room, Harbourfront. BC-based Ramos, the guest soloist in the concert, is a leading North American performer of the shakuhachi, the end-blown Japanese bamboo flute. A multi-instrumentalist, composer and shakuhachi craftsman, Ramos is collaborating with the group Nagata Shachu and its leader Kiyoshi Nagata. The program includes new works, improvisations, traditional Japanese folk songs and physically demanding ensemble drumming for which Nagata Shachu is justly acclaimed.

April 5 Amanda Martinez and her band perform at the Winter Garden Theatre. Mexican and South African roots are mashed up with flamenco soul in Toronto-based singer/songwriter Martinez’s music. Her solo CDs have resulted in several Latin Jazz Performer of the Year nominations. No longer a Canadian secret, she’s appeared internationally too, headlining at the NYC Blue Note jazz club, the 2010 FIFA World Cup festivities in South Africa and at the 2011 Pan American Games in Mexico.

Also April 5, Small World Music, in conjunction with Roy Thomson Hall, presents “Zakir Hussain and The Masters of Percussion.” A rare drummer-celebrity in his native India, Zakir Hussain has arguably become the world’s best-known performer of the Hindustani tabla. I attended a previous concert of his touring group a few years ago. I came away impressed with the program’s variety and high performance level, as well as with the boldness of Hussain’s fusion experiments and showmanship.

This visit Hussain has invited a new cadre of outstanding percussionists to join him on stage. While the full lineup was not available at press time, two Hindustani string instrumentalists will provide melodic content on sarangi and sitar. On the other hand two other drummers, each representing differing cultures, have been given billing. V. Selvaganesh, Hussain’s fellow member of the fusion group Remember Shakti is one. He’s a virtuoso Indian percussionist based in the Carnatic tradition playing the ghatam (clay pot drum), kanjira (small frame drum) and the mridangam (barrel drum). Kit drummer Steve Smith, formerly of the top-charting rock group Journey, is a respected member of the Modern Drummer Hall of Fame. Smith represents drumming prowess in Western popular music and jazz within Zakir Hussain’s spicy Indian rhythm masala.

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

Beat by Beat | Bandstand

Blasts Icy and Otherwise!

Jack MacQuarrie

As I sit down to the keyboard to write this month’s column, there is one matter first and foremost in my mind. When will IT trend? Having just come into the house after a liberal application of salt to the ice-coated sidewalk which followed several days of snow shovelling, I’m looking for an end to wintry blasts and white mountains of snow. I have been assured that there is a light at the end of the tunnel and that it is not the light of an oncoming train.

International Horn Day: While the weatherman isn’t very reassuring, there certainly are many signs of spring in the musical world. The brightest musical light on the near horizon is the Toronto International Horn Day on Sunday, March 30. Founded in 2006 by Joan Watson and Gloria Ratcliffe, this year’s event will be held at Humber College, 3199 Lakeshore Blvd W, Toronto.

The inaugural International Horn Day event was held in Toronto in November of 2006. Since then, this has grown into a major annual event bringing together professional, amateur and student horn players to share their love and enthusiasm for the majesty of the horn. This year it will be an all-day event starting at 9am and continuing until the final concert from 4:30 to 6:30. For horn aficionados of all levels this is a must-attend event. Artistic director Ron George will be ably assisted by artistic advisors Joan Watson, James MacDonald and George Lloyd.

The day will begin with a Morning Warm-Up. Ron George, who is horn professor at the University of Western Ontario, will lead everyone through his daily maintenance routine which explores all aspects of horn playing. Then, from 11am to noon there will be Jazz Horn with James MacDonald, for all levels from beginners to seasoned jazz performers to learn the basic 12-bar blues form and the basics of improvisation.

A Mock Audition will be conducted from 10:30am to noon followed by a Feedback Session from 2pm to 3:30. This will have participants performing a mixture of operatic and symphonic excerpts, plus a solo piece. There will also be a masterclass with guest clinician, Chris Gongos, a student horn ensemble with Gary Pattison, principal horn of the National Ballet Orchestra plus several options to perform in the concert and/or the grand finale.

The principal attraction for me would be the “Wagner Tuba Petting Zoo.” Scott Wevers and Bardhyl Gjevori from the Canadian Opera Company will be on hand to demonstrate the instrument and show some basics of how to play it.

There are simply too many opportunities for participants in this one-day event to detail here. For complete details visit the website at hornday.ca.

Clarinet Day March 2: Not to be outdone by the brass folks, the woodwinds are having their special day as well. Sunday March 2 will be Clarinet Day at Walter Hall in the Edward Johnson Building of the University of Toronto. The day will start at 10am with clarinet workshops conducted by a number of clarinet clinicians. At 1:45pm there will be coaching sessions with James Campbell, the U of T Clarinet Ensemble and the Wychwood Clarinet Choir. At 7:30pm there will be a concert by the two combined ensembles. This time almost all of the members of the clarinet family will be heard in performance. If you’re not familiar with the sounds of a contrabass clarinet or any of its small relatives, attend the concert for an unusual treat. An added plus there is no charge for any event. The Edward Johnson Building is at 80 Queens Park Crescent. Visit wychwoodclarinetchoir.com for more details.

Bandstand continues on page 50
A GENERAL WORD OF CAUTION. A phone number is provided with every listing in The WholeNote—in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

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

LISTINGS DEADLINE. The next issue covers the period from April 1, 2014 to May 7, 2014. All listings must be received by 6pm Saturday March 8.

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

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

A. Concerts in the GTA

Saturday March 1

- 2:00: Theatre Passe Muraille/Alberta Theatre Projects/Newswimming. Same Same But Different. Anita Majumdar (Aadar/Kabira); Nicco Lorenzo Garcia (Beru/Feippe); Reza Jacobs, (Mr. Director/Sound Engineer); Brian Quirt, director; Arita Majumdar; playwright and choreography. Theatre Passe Muraille, 16 Ryerson St. 416-504-9229. $20.50, $27.50 (art/senior); $15 ($under 12); PWYC (Sat mats only). Also Mar 8 (mat, 8mat & eve).
- 7:00: Music On The Don. Danny’s 11 Little Big Band. Swing tunes and popular songs from the 40’s, 50’s, 60’s and 70’s. Sharon Smith and Vincent Wolfe, vocals. Don-way Covenant United Church, 230 The Donay W. 416-444-8444. $20; $21(stk/under 12).
- 7:30: Grace Church on-the-Hill. Music for Workshops. Art songs, arias, duets and other works. 200 Lonsdale Rd. 416-488-7884. PWYC. All proceeds to bene-fit workshops, an annual charity appeal of the Anglican Diocese of Toronto.
- 7:30: Life and Music at St. Andrew’s. Marsi Gras 2014. Heather Bambick, jazz vocalist; Regent Park Childrens Choir; Cadence: Jordan Klapersman and his All-Star Jazz Quintet. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. $20; $10(st).
- 7:30: Mississauga Choral Society. Moz-art for Mississauga. Mozart: Coronation Mass; Selection of motets and orchestral sonatas. MCM Chorus; MCM chamber orches-tra; Marvin William Fick, conductor. First United Church (Port Credit), 151 Lakeshore Rd W. Mississauga. 905-278-7059. $20; $10(under 18).
- 7:30: Musikay. Stabat Mater. Perigosas. Catherine Arcand-Pinette, soprano; Erika Bailey, alto; Stéphanie Polvin, conductor. St. John’s United Church of Oakville, 282 Randall St., Oakville. 905-825-9740. $35; $30(fam); $15(fam); $70(family). Also Mar 2(mat, Mary Mother of God Church).
- 7:30: Tallis Choir. Requiem for Richard III. A recreation of a requiem mass for Richard III as it may have been celebrated on August 22, 1499. Brumel: Requiem; music from the Eton Choir Book; medieval carols. Peter Mahon, conductor. St. Patrick’s Church, 1451 Mascal St. 416-286-9760. $30; $25(fam); $10(st).
- 7:30: Toronto City Opera. Mozart’s Cosi Fan Tutte. Carrie Parks and Tammy Short, soprano (Fioridigli); Arlene D’Souza and Elizabeth McLeod, mezzos (Dorabella) and others; Beatrice Carpio, stage director; Adol-fino Santis, music director. Bickford Cent- re Theatre, 778 Bloor St. W. 416-978-8849. $28; $20(fam); $15(st). Also Feb 12, 15, 21, 23(mat). 26.
- 8:00: Academy Concert Series. Mendelsohn: The Young and the Wise. Mendelssohn: String Quartet No.1 in E op.12; String Quar-tet No.6 in D op.62; String Octet in E Op.20. Lumière Quartet: David Stewart, violin; Paule Préfontaine, violin; Stephen Marvin, viola; Christina Mahler, cello; ACS quartet. East-minter United Church, 31 Danforth Ave. 416-629-3716. $20; $14(st). Group rates available.
- 8:00: Gallery 345. Nicole Blyblov and Paula Griffith, Piano-based pop. 345 Soursen Ave. 416-822-9781. $20.
- 8:00: Mirvish Productions/BASE Entertain-ment. Arrabal. Based on true story of Argentina in the 1970’s, narrative is told through dance. Music by Sontaallaiba and Bajofondo; book by Weidman, Micaela Sina (Arrabal); Carlos Rivarola (El Puma); Soledad Buss (Nicole); Verónica Alvaranga (Berta); Marianella (Abuela); Mario Rizzo (El Duende); Buss (Nicole); Verónica Alvaranga (Berta); Marianella (Abuela); Mario Rizzo (El Duende); Carlos Rivarola (El Puma); Soledad Buss (Nicole); Verónica Alvaranga (Berta); Marianella (Abuela); Mario Rizzo (El Duende).

IN THIS ISSUE: Aurora; Brampton, Markham, Milton, Mississauga, Newmarket, Oakville, Richmond Hill, Sharon and Whitby.
Dancemakers Studio 313, Distillery District, 9 Trinity St. 416-504-8429 x3. $25; $22/st (CAD). $10 belly dance workshop at 5:30pm. Also Feb 28 at 8pm, Mar 2 at 2pm.

- **8:00 Music Gallery. Pop Avant Series:** LAL: Dub Fantasy. 197 John St. 416-204-1030, $10 ($12/ad); $10 (underaged/arts workers).

- **8:00 Musikidee. One Nation Under Many Grooves.** Shannon McLeod. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

- **8:00 Opera York. The Barber of Seville.** By Rossini. Dion Mazerolle, baritone (Figaro); Iasmina Pataca, mezzo (Rosina); David Menzies, tenor (Count Almaviva); Renee Salewski, mezzo (Nannine); Iasmina Pataca, mezzo (Rosina); David Menzies, tenor (Count Almaviva); Renee Salewski, mezzo (Nannine). 7:30. $28; $20 (sr); $15 (st). Also Feb 14, 16, 19, 22.

- **8:00 Tarragon Theatre. Marry Me A Little.** See Apr 1.

- **9:00 Orpheus Choir Toronto. Songs of the Stars: A Choral “Tapas” of Latin American and Spanish Music.** Granados: Cant de les Estrelles (Canadian premiere); Bachalov; Cozzen; Pizzella; Escalada; and others. 8:00. $35; $25 (sr); $20 (youth).


- **10:00 St. John’s Centre for the Performing Arts.** Ensemble from the Canadian Opera Company. Pekka Salonen: Violin Concerto (Canadian premiere); Khachaturian: Gayane Ballet Suite (string version). Mauro Bertoli: piano; Karen LeBlanc, piano. 8:00. $30, $25 (sr/st); $20 (youth). 9238. $15;  $10 (sr/st); $35 (family). 7:15: Illuminating introduction.


A. Concerts in the GTA

Thursday March 6


- 2:00: Miles Nadal JCC. A Klasser Purim Celebration with The Yiddish Swingtet. Jewish jazz, Yiddish theatre hits and traditional klezmer. Jonno Lightstone, clarinet; Jordan Klapperman, piano; Tony Quarrington, guitar. Al Green Theatre, 750 Spadina Ave. 416-924-6211. $4 (registration required). Traditional Purim cookies, hamentashen, will be served. Door open at 1:30.

- 7:00: Spotlight on Israeli Culture/Toronto Downtown Jazz/Toronto Ashkenazi Foundation. Christina Petrowska Twos and Threes. Onish of Canadian Women Composers. Emilyn Stam, piano. Staff and piano. College Street United Church, 1570 Yonge St. 416-455-2365. $20. Also 8:00. See Apr 1.

- 7:30: Tarragon Theatre. Marrry Me A Little. See Apr 1.

Friday March 7


- 1:10: Gordon Murray Piano. Piano Potpourri. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-594-6337. $39. Also Mar 7, 8, 9 (3:30pm), 11, 12 (7:00pm).

- 7:30: Tarragon Theatre. Marrry Me A Little. See Apr 1.

Saturday March 8

- 8:00: Tafelmusik. The Four Seasons: A Cycle of the Sun. Vivaldi: Spring, Summer, and Fall concerts; Danna: Winter. Wen Zhao, Chinese pipa; Aruna Narayan Kalle, Indian sarangi; Ahsanmir, Uitrahoat theatre. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-594-6337. $39. Also Mar 7, 8, 9 (3:30pm), 11, 12 (7:00pm).

- 8:00: Tafelmusik. The Four Seasons: A Cycle of the Sun. See Mar 6. Also Mar 8, 9 (3:30pm), 11, 12 (7:00pm).

- 8:00: Tarragon Theatre. Marrry Me A Little. See Apr 1.


- 2:00: Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming. Same Show Different. Also 8:00. See Apr 1.

- 7:30: Opera by Request. La Bohème. Pucini. Erin Armstrong, soprano (Mimi); Naomi Eberhard, soprano (Musetta); Ryan Harper, tenor (Rodolfo); John Conlon, baritone (Marcello); Peter Bais, baritone ( Schaunard); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-455-2365. $20.

- 7:30: Theatre Passe Muraille/Alberta Theatre Projects/Nightswimming. Same Show Different. See Mar 1 (mat).


- 8:00: Flato Markham Theatre. Measha Brueggergosman. Works by Brahms, Copland, Ellington, Mitchell, Ravel and Turina. Measha Brueggergosman, soprano; Christopher Mokrzewski, piano. 171 Town Centre Blvd, Markham. 905-305-7489. $54-59.
Sunday March 9

- 2:00: Dance Theatre David Earle. Silent Voices: In Honour Of Women’s Day. See Mar 8(eve).
- 3:00: Moor Patrol Youth Orchestras. Music from the Baroque and Romantic Eras. Dvorák: Serenade in E Op.22; Sammartini: Concerto Grossa in g; Offenbach: Orpheus in the Underworld; Handel: Marche in D. William Rowson and Clare Carberry, conductors. Laidlaw Auditorium, Upper Canada College, 200 Lonsdale Rd. 416-922-3714 x103. $10(s/r/t).

Monday March 10

- 1:00: Music Toronto. Gryphon Trio. Church of the Holy Trinity, 10 Trinity Sq. 416-599-7273. Free, donations welcome. In support of the organ and piano maintenance fund.
- 7:00: University of Toronto Faculty of Music. Monday Evening Concert: Cecilia String Quartet with Stacie Dunlop and Shauna Rolston. Harsh: Down from Heaven, $40; and Soprano; Schubert: String Quintet in C. Cecilia String Quartet; Guests: Stacie Dunlop, soprano; Shauna Rolston, cello. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $40; $25(s); $10(st).

Tuesday March 11

- 5:00: Grace Church on-the-Hill. Lenten Concert. Works by Allegri, Pergolesi, Sanders and Tallis. Choir of Grace Church on-the-Hill. 80 Queen’s Park. 416-599-7273. Free.
- 7:00: Tria Arkel. Land of the Kalevala. Sibelius: Two String Trios; Saariaho: Cloud Trio; Lindberg: Quintet for Clarinet and Strings. Marie Béard, violin; Teng Li, viola; Winona Zelinka, cello. Guests: National Arts Centre Orchestra performers. Church of the Holy Trinity, 10 Trinity Sq. 416-409-8824. $20; $10(s).

Monday March 12

- 7:00: Tafelmusik. The Four Seasons: A Cycle of the Sun. See Mar 6. Also Mar 12 (7:00pm).
- 8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Wednesday March 13

- 8:00: Tafelmusik. The Four Seasons: A Cycle of the Sun. See Mar 6. Also Mar 12 (7:00pm).
- 8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Friday March 14

- 8:00: Music Gallery. Emergents III: FAWN Opera and New Music with Michael Vincent. Opera and electronics. Foley: Cryptonomy (excerpt); Scime: L’homme et le ciel (excerpt); other works by C. Livingston and M. Vincent. 197 John St. 416-204-1080. $12; $8(bmembers).
- 12:15: Canadian Music Centre. A Composer’s Canvas: Music from Canada’s West Coast. Works by Morlock, Korndorff and Newspaper. Lawrence Wiliford, tenor; Mireille Asselin, soprano; Liz Uphcich, piano; Sanya Eng, harp. 20 St. Joseph St. 416-861-6601 x201. $25; $15(adv).
- 8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Music TORONTO at Holy Trinity

Monday March 10 at 1 pm

GRYPHON TRIO

Monday March 24 at 1 pm

FYEBLER QUARTET

Informal concerts about an hour in length
Free – or donation at the door in support of the organ & piano maintenance fund

Church of the Holy Trinity Square at the Eaton Centre

www.music-toronto.com
A. Concerts in the GTA

Verrett, baroque violin; Patricia Ahern, violin; Philip Fournier, organ; John Edwards, theorbo. Madden Hall, Carr Building. St. Michael's College, 100 St. Joseph St. 416-535-9956. $25; $20(sr/st); $15(st). 8:00, pre-concert talk.

8:00: Musicale. Alexis Baro. Jaz. Suite 133 (main floor), 401 Richmond St W. 416-599-7323. $20.

8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Saturday March 15

8:00: Tarragon Theatre. Marry Me A Little. Also 8:00. See Apr 1.

NAGATA SHACU
Japanese taiko ensemble

ALCVIN RYUZEN RAMOS
Shakuhachi, bamboo flute

Harbourfront Centre
Sat, March 15, 8 pm
www.nagatashachu.com


8:00: Cathedral Bluffs Symphony Orchestra. In Concert. Brahms: Tragic Overture, A German Requiem. University of Toronto Scaraborough Campus Concert Choir; Margo Le Vae and Avo Kitkaaak, voice; Nor- man Reintamm, conductor. PC Ho Theatre, 5193 Sheppard Ave. E. 416-879-5566. $32; $27(st/sr); $17(st/underemployed). Children under 12 are free.

8:00: Corporation of Massey Hall and Roy Thomson Hall. Randy Bachman’s Vinyl Tap. Massey Hall, 170 Victoria St. 416-872-4255. $29.50-$49.50.

8:00: Musicale. One Big Song Group. Jazz. Suite 133 (main floor), 401 Richmond St W. 416-599-7323. $20.


8:00: Musicale. Poli’s Jazz Salon. Suite 133 (main floor), 401 Richmond St W. 416-599-7323. $25.


4:00: Talisker Players. Creature to Creature: A 21st-Century Bestiary. Gideon: Creature to Creature: Poulenc: Le Bestiaire; Rapoport: New Work (based on Archy and the Cricket to Creature; Poulenc: Le Bestiaire; Rapoport: New Work (based on Archy and the Cricket; Gideon: Creature to Creature; Poulenc: Le Bestiaire; Rapoport: New Work (based on Archy and the Cricket). Walter Hall, Edward Johnson Building, 80 Queen’s Park.

Mondaay March 17

12:30: York University Department of Music. Music at Middy: Classical

The Musicians In Ordinary for the Lutes and Voices

8:00: NYCO Symphony Orchestra. Hart House Chorus/Oakville Choral Society. The Creation. By Haydn. David Bowser, conductor; Ania Hejnar, soprano; Charles Sy, tenor; Jon-Paul Décosse, bass-baritone. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-628-9195. $30; $20(under 30).

8:30: Rant Maggie Rant. 4th Annual St. Patrick’s Day Celebration. Celtic Fusion (unplugged). Claude Church, 15175 Hurontario St., Caledon. 888-403-4444. $25/$20(ticketscene).

8:00 PM March 14, 2014
Madden Auditorium, Carr Hall, St Michael’s College 100 St. Joseph St. near Queen’s Park Circle

The Sorrowful Mysteries ~ Sonatas from Biber’s Rosary Cycle for violin and continuo with Baroque motets on the Mysteries of the Rosary

Christopher Verrett, Baroque violin, Hallie Fischel, Soprano, Philip Fournier, organ, John Edwards, theorbo

Tickets $25, students & seniors $20 at the door

Lecture at 7:30

Guillermo González

“A pianist who...exceeds absolute virtuosity.” – La Liberte, Switzerland

3:15pm Sunday March 16

Acclaimed Spanish pianist makes his Canadian debut with the Albéniz masterwork

IBERIA

Walter Hall - UofT
Music & Truffles for families 1:15-2:15 pm
$30/$20 under 30, M&T $13
416-922-3714x103
www.mooredaleconcerts.com

MooredaleConcerts
Anton Kuerti, Artistic Director

Guillermo Gonzalez

3:15pm Sunday March 16

Acclaimed Spanish pianist makes his Canadian debut with the Albéniz masterwork

IBERIA

Walter Hall - UofT
Music & Truffles for families 1:15-2:15 pm
$30/$20 under 30, M&T $13
416-922-3714x103
www.mooredaleconcerts.com
**Tuesday March 18**

- **1:00:** All Saints’ Anglican Church. The Three Cantors: Canadian Anglican priests David Pickett, William Clifford and Peter Wall; Angus Sinclair, conductor. 235 Ridgibe St., Peterborough. 705-742-0042. $25. Benefit for The Primate’s World Relief and Development Fund.
- **7:00:** University of Toronto Faculty of Music. Jazz Concerts: Vocal Jazz Ensemble. Walter Hall, Edward Johnson Building. 80 Queen’s Park. 416-978-0492. Free.
- **8:00:** Corporation of Massey Hall and Roy Thomson Hall. Los Angeles Philharmonic. Corigliano: Symphony No.1; Tchaikovsky: Symphony No.5. Gustavo Dudamel, conductor; Roy Thomson Hall, 60 Simcoe St. (416) 872-4255. $89.50 - $169.50. $20 (sr/arts wrkr).
- **8:00:** Les AMIS. Duo X(Jika) of Japan. Works by Hosokawa, Taketimus, Takunaga, Messiaen and Pепа. Yassutaka Hemmi, violin/viola; Takayo Matsumura, harp; Erika Chino, piano. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. $25 ($20/sr/arts wrkr); $10 (st). Also Mar 20 (main event).

**Wednesday March 19**

- **12:30:** Yorkminster Park Baptist Church. Noonday organ recitals. Imre Olah, organ.

**Thursday March 20**

- **12:00 noon to 9pm:** York University Department of Music. World Music Festival. klezmer ensemble, Brian Katz (dir); west African Ghana, Kwasi Dunyo/Larry Graves (dir); Escola de Samba, Rick Lazar (dir); West African Mande, Anna Melnikoff (dir); Japanese Ensemble, Linda Caplan, (dir); Cuban Ensemble, Rick Lazar (dir); Bossa Nova Ensemble, Roy Patterson (dir). Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free. Continued Mar 21.

**Friday March 21**

- **12:00 noon to 9:30pm:** York University Department of Music. World Music Festival. Chinese Orchestra, Kim Chow-Morris (dir); Caribbean Ensemble, Garett Burgess and Lindy Burgess (dir); Korean Drum Ensemble, Charles Hong (dir); Flamenco Guitar Ensemble, Roger Scannura (dir); Balkan Music Ensemble, Irene Markoff (dir). Tribute Communities Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free. Limited seating.
- **12:10:** Life & Music at St. Andrew’s. Noon-time Recital. Jiayi Zha, piano. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. Free.
- **1:10:** Gordon Murray, piano. Piano porch. See Mar 17. Also Mar 28.

**Saturday March 22**

- **8:00:** Toronto Symphony Orchestra. Beethoven Emperor Concerto. Whittall: Solen (North American premiere); Beethoven: Piano Concerto No.5 “Emperor”; Sibelius: Symphony No.5. Angela Hewitt, piano; Hannu Lintu, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29 and up. Also Mar 22.

**Thursday March 20, 1.30 p.m.**

**Women’s Musical Club of Toronto Music in the Afternoon**

**YEORDYACHKOV, cello**

**JEAN SAULNIER, piano**

**www.wmct.on.ca**

**Music in the Afternoon**

**Co-Produced with New Music Concerts March 20 at 8pm**

**ARDITTI QUARTET**

*Music Toronto*

*Improvisation at the Tranzac Club*

*Nine Sparrows/Christ Church Deer Park*
MARCH 22, 2014
CLASSICAL ORIGINS
8:00PM

BEETHOVEN
OVERTURE TO FIDELIO

MOZART
SYMPHONY No. 41 IN C, K.551 "JUPITER"

BRAHMS
PIANO CONCERTO No. 2 IN Bb MAJOR
OPUS 83

WITH: MAESTRO DENIS MASTROMONACO
&
GUEST SOLOIST: PETER LONGWORTH - PIANO

Join us for a night of wonderful symphonic music experienced in the world class acoustics of Homemmson Hall - Living Arts Centre
Tickets on sale NOW - 905.306.6000 - mississaugasymphony.ca

Mozartian meditations
Friday, March 21, 2014, 8pm
Saint Thomas’s Anglican Church
416-971-9229 www.exultate.net

John Sheard presents
The Great Reunion with Terra Hazelton
Friday, March 21
8pm
auroraculturalcentre.ca

WITH: MAESTRO DENIS MASTROMONACO
&
GUEST SOLOIST: PETER LONGWORTH - PIANO

Exultate Chamber Singers
Meditations
Friday, March 21, 2014, 8pm
Saint Thomas’s Anglican Church
416-971-9229 www.exultate.net

Mozartian meditations
Friday, March 21, 2014, 8pm
Saint Thomas’s Anglican Church
416-971-9229 www.exultate.net

Flute and Piano; String Quartet No.2; Sona-
tina for Clarinet and Piano; Operetta Scene
"Xerxine, Wendelle and Mertyl". Elizabeth
Hetherington, soprano; Katherine Watson,
flute; Petra Nikolaou, clarinet; Rosalind Zhang,
cello; Elina Mereli, piano; and others. Array
Space, 155 Walnut Ave. 647-678-4804. $12.
Refreshments.
● 7:30: University of Toronto Faculty of
Music. Opera: Britten: Albert Herring. See
March 20. Also Mar 22 (mat).

Saturday March 22
● 2:00: Amadeus Choir. Celtic Celebra-
tion. Annual fundraising concert in support of
the artistic initiatives of the Amadeus Choir.
Favourite Scottish, Irish and Maritime Songs.
Lydia Adams, conductor; guest: Celtic trio
North Atlantic Drift. Jubilee United Church,
40 Underhill Dr. 416-446-0188. $40; $30(sr/
st); Refreshments and silent auction; Also
at 7:30.
● 2:30: Tarragon Theatre. Marry Me A Little.
Also 8:00. See Apr 1.
● 7:30: Amadeus Choir. Celtic Celebration.
See at 2:00.
● 7:30: Cantemus Singers. The
Fairie Queene. Purcell. Iris Kirz-
manic, soprano (Juno); Maria Soulis,
soprano (Mopsa); Michael Pius Taylor,
tenor (Phoebus) and others; Michael Erdman,
stage director. Church of the Holy Trinity,
10 Trinity Sq. 416-578-6602. $20; $15(sr/st);
$10(child). Also Mar 23 (mat).

Flute and Piano; String Quartet No.2; Sona-
tina for Clarinet and Piano; Operetta Scene
"Xerxine, Wendelle and Mertyl". Elizabeth
Hetherington, soprano; Katherine Watson,
flute; Petra Nikolaou, clarinet; Rosalind Zhang,
cello; Elina Mereli, piano; and others. Array
Space, 155 Walnut Ave. 647-678-4804. $12.
Refreshments.
Baroque Ensemble
Stabat Mater
There is no single English word for one who has lost a child — the thought is unspeakable.

Saturday March 22nd, 8pm
Windermere United Church
iFuriosi.com


8:00: Paskie String Quartet In Concert. Works by Mozart, Mendelssohn, and Borodin. Aurora Cultural Centre, 22 Church St., Aurora. 416-720-3041. $15; $10(st); free(5 and under).

8:00: Sharon Hope United Church. Ron Korb. Sorrow Sings in Sharon. Music from latest CD “Europe.” Ron Korb, world flutes; Soohyun Nam, cello; Bill Evans, piano; Russ Boswell, bass; Ben Riley, drums. 18648 Leslie Street, Sharon. 905-478-2231. $25; $15(students under 18).

8:00: Toronto Symphony Orchestra. Beethoven Encores! Converto. See Mar 20. Pre-concert chat.


Sunday March 23

2:00: Royal Conservatory. Andrés Díaz and Udo Schmiedt, clarinet; Sonja Toft and Piano; Chen Yi. Sound of the Five for Cello and String Quartet; other works. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.


2:30: University of Toronto Faculty of Music. Opera: Britten: Albert Herring. See March 23.

2:30: VOICEBOX/Opera in Concert. Stif-felo, Verdi. Laura Albino, Ernesto Ramirez, Geoffrey Sirett and Guillermo Silva-Marín, vocals; Robert Cooper and VOICEBOX/Opera in Concert Chorus; Michael Rose, conductor and piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7732. $40-$52. 1:45: pre-concert chat with Iain Scott.

3:00: Cantemus Singers. The Fairie Queene. By Purcell. Iris Krizmanic, soprano(Juno); Marina Soulis, soprano(Mopsa); Michael Plus Taylor, tenor(Phoebus) and others; Michael Erdman, stage director. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(st); $10(child). Also Mar 22(eve).


3:00: Musideum. Poli’s Jazz Salon. Suite 133 (main floor), 401 Richmond St. W. 416-599-7233. $25.


3:00: Tappeszy Chamber Choir. York Chamber Ensemble/Trinity Festival Chorus. Mozart’s Requiem Mass in d. Serenade for Winds “Gran Parità”. Marylake Shrine, 13760 Keelte St., King City. 905-836-8588. $20; $15(st).


Monday March 24


5:00: VocalBox/Opera in Concert. By Purcell. Iris Krizmanic, soprano(Juno); Marina Soulis, soprano(Mopsa); Michael Plus Taylor, tenor(Phoebus) and others; Michael Erdman, stage director. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(st); $10(child). Also Mar 22(eve).


7:30: University of Toronto Faculty of Music. Brass Chamber Ensembles Concert.
A. Concerts in the GTA


- 8:00: Musideum. Bob Cohen's Birthday Jam. Jam jam. Suite 133 (main floor), 401 Richmond St W. 416-599-5323. $20.
- 8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Wednesday March 26

- 5:30: Canadian Opera Company. Richard Bradshaw Amphitheatre Jazz Series: Jazz 606. Original repertoire written and performed by Humber College faculty members Brian Dickinson, pianist; Ted Quinn, guitar; Mike Downes, bass; Mark Kelso, drums; Kirk MacDonald, saxophone; Denny Christian-song, trumpet. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-868-8231. Free.
- 8:00: The Orchestra of Homenos-Orchestres. Cabaret Brise-Jour. See Mar 25. Also Mar 27, 28, 29(mat and eve).
- 8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

Thursday March 27

- 12:00: noon. Canadian Opera Company. Richard Bradshaw Amphitheatre Vocal Series: A Celebration of Canadian Art Song. Rolfe: Moths (premiere); Holman: Passion Play; Emery: Three Songs of Mourning; Monica Whicher, soprano; Lawrence Wiliford, tenor; Colin Ainsworth, tenor; Brett Polegato, baritone; Kathryn Tremills and Steven Philcox, piano. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-868-8231. Free.
- 7:00: Toronto Symphony Orchestra. Schumann Symphony No. 2. Overture to Fidelio; Alec: Siedi, Concerto for Solo Percussion and Orchestra (Canadian premiere). Colin Currie, percussion; John Storgaards, conductor. Roy Thomson Hall, 60 Simcoe St. 416-599-4828. $29 and up. Also Mar 27(mat).

Friday March 28

- 7:30: Royal Canadian College of Organists/Music at Metropolitan. Ken Cowan, organ. Metropolitan United Church, 56 Queen St E. 416-363-0331 x26. $20; $10(18 and under).
- 8:00: L'Orchestre d'Homes-Orchestres. Cabaret Brise-Jour: See Mar 25. Also Mar 28, 29(mat and eve).
- 8:00: Musideum. Paige Cora and Headlines. Suite 133 (main floor), 401 Richmond St W. 416-599-7233. $15.
- 8:00: Steppin' Out Theatrical Productions. Into the Woods. Richard Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $32; $27(est). Also Mar 28, 29(eve & mat).

Music at Metropolitan presents

KEN COWAN, organist
Friday, March 28 7:30 pm

Canadian organist Ken Cowan is one of North America's finest concert organists and currently teaches at Rice University in Houston, Texas

Admission: $20
$10 ages 18 and under

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
Tickets: 416-363-0331 (ext. 26) www.metunited.org
Saturday March 29


- 2:00: L’Orchestre d’Homes-Orchestres. Cabaret Brise-Jour. See Mar. 25. Also 8:00.

- 2:00: Steppin’ Out Theatrical Productions. Into the Woods. Also 8:00. See Mar 27.

- 7:00: Arts and Events Programming at the University of Toronto Scarborough. Spring Awakening. Featuring classical and contemporary repertoire. UTSC Concert Hall, 30 Lonsdale Rd. 416-568-8193. $20 (card), $20 (student).

- 7:30: Opera by Request. Massenet’s Werther. Jeff Boyd, tenor; Thomas Hatiso, mezzo; Michael Donaldson, piano. College Street United Church, 250 Simcoe St. 416-239-1131. $80; $50 (student).


- 8:00: L’Orchestre d’Homes-Orchestres. Cabaret Brise-Jour. See Mar. 25.

- 8:00: Mississauga Festival Choir. Transformation. A concert of multimedia performances including dance, film and spoken word. First United Church (Port Credit), 151 Lakeshore Rd W. Mississauga. 905-506-6000. $20. Also 2:00.


- 8:00: Opera by Request. Garden in the Woods. See Mar 25.


- 8:30: Peggy Baker Dance Projects. he/she. See Mar 28. Also Mar 30 (mat), Apr 2, 3, 4, 5, 6 (mat).

Sunday March 30


Off Centre Music Salon...dancing into our third decade An Invitation to the Dance Sunday March 30, 2014

Since this is the season of revisiting old favourites, we could not possibly do without renewing our collaboration with the brilliant dancers of Opera Atelier (lead by the incomparable Jeannette Zingg). We are thrilled that this programme dedicated to the music of dance from Weber’s Invitation to The Dance to the waltzes of Ravel – will also feature Off Centre favourites accordionist Joseph Mazerollo, baritone Olivier Laquerre and soprano Ilana Zarankin as well as our very own pianists Inna Perkis and Boris Zarankin.

Come Fill the Cup

Dallas Bergen, Artistic Director

Mystic Poets, Persian Music

Works by Hailstork, Daley, Walker

Patrick Murray, Composer-in-Residence

Saturday March 29th 8:00pm

Christ Church Deer Park | univoxcroft.org

Portion of Proceeds will be Donated to Local Charity

For tickets and information, please call 416.466.1870 or visit www.offcentremusic.com
Tuesday April 1


1:30, Avi Hoffman. Still Jewish After All These Years. Original songs and stories. Beth T'vah Synagogue, 3080 Bayview Ave. 416-221-3343. $36.


Wednesday April 2


3:30, Royal Conservatory. Glenn Gould School Chamber Competition Finals. Ensembles compete for over $9,000 in prizes and the chance to perform a Prelude Recital in Koerner Hall. Mazzoleni Concert Hall, 273 Bloor St W. 416-408-0208. Free (ticket required).


8:00, Continuum Contemporary Music. Gaudefaus: Deconstructed. Featuring a new structured improvisation by Allison Cameron, an existing work by a Dutch composer (TBA) and a free improvisation, in honour of the Netherlands' Gaudefaus Muziekweek. Michel van Dijk, saxophone; Nicole Ramper- saud, trumpet; Koen Kaptijn, trombone; Josh Cole, bass; Rick Sacks, drums; and others. Music Gallery, 197 John St. 416-924-4945. $30, $20 (students/arts workers); $10 (st).

Music TORONTO

ALEXANDRE DA COSTA, Violinist with Pianist HÉLIÈNE MERCIER

April 3 at 8 pm


8:00, Tarragon Theatre. Marry Me A Little. See Apr 1.

8:30, Peggy Baker Dance Projects. he/she. See Mar 28. Also Apr 3, 4, 5, 6 (mat).

Friday April 4


7:30, Tapestry Opera. Excursions. Featuring the Montreal Theatre de la Collection Jean-Marc Kinzel. 9 Trinity St. 416-537-6066 x225. $35. Also Apr 5. Free.

7:30, University of Toronto Faculty of Music. Wind and Brass: Wind Symphony. Calvert: Suite on Canadian Folk Songs; Venter: Dancing Lights of the North; Márquez:
Dan r; Stamp: Banddancing; Bennett: Symphonic Songs for Band; Copland: El Salón México. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).


8:00: Continuum Contemporary Music. Gaudeamus: Reconstructed. Music by winners of the Netherland’s Gaudeamus Musikweek. Andriessen: Hout; Kyyriakides: Tinkling: or; Killing time in an airport lounge (and being arrested); Priest: Glossolalia; Desterle: new commission. Continuum Ensemble; Array Ensemble; and others. Music Gallery, 197 John St. 416-924-4945. $15(under 30).


8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

April 4, 5 & 6

Trinity-St. Paul’s Centre

Call 416-964-6337
torontoconsort.org

8:00: Toronto Consort. Gisane by Cavalli. Laura Pudwill, contralto(Gisane), Kevin Skelton, tenor(Aegus); Michelle DeBoer, soprano(Meadea) and others. Trinity-St. Paul’s Centre, 421 Bloor St. W. 416-864-6337. $21 - $61. Also Apr 5, 6(mat).

8:30: Peggy Baker Dance Projects. he/she. See Mar 28. Also Apr 5, 6(mat).

Saturday April 5


6:30: Opera by Request. Siegfried. Wagner: Lenard Whiting, tenor (Siegfried); Oliver Dawson, tenor ( Mime); Andrew Tees, baritone (Wotan, the Wanderer); Margarete von Voigt, soprano (Brünnhilde); John Holland, baritone (Alberich); and others. William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-456-2365. $20.


7:30: Etobicoke Centennial Choir. Hidden Treasures: Renaissance to Romantic. SAT, APRIL 5, 2014 7:30 P.M.

8:00: Essential Opera. Trio of New Canadian Works. Etiquette (Pearce, composer; Terauds, libretto); Regina (Denburg, composer; Rabinovitch, librettist); Heather ( Thornborrow, composer; Tepperman, librettist). Julia Morgan, mezzo; Erin Bardua and Mau reen Batt, sopranos; Keith O’Brien and Jesse Clark, baritones; Cheryl Duvall, conductor. Heliconian Hall, 93 Hazelton Ave. 416-290- 7970 or 416-827-3009. $20.

8:00: Oakville Symphony Orchestra. The Romantic Violin. Dvóřák: Symphony No.6; Mendelssohn: Violin Concerto in e. Leslie Ashworth, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. $51; $46(sr); $26(st). Also Apr 6(mat).

8:00: Opera by Request. Massey Hall and Roy Thomson Hall/Small World Music. Zakir Hussain & The Masters of Percussion. Roy Thomson Hall, 80 Simcoe St. (416) 872-4255. $49.50 - $99.50.

8:00: Corporation of Massey Hall and Roy Thomson Hall. Amanda Martinez. Latin. jazz. Winter Garden Theatre, 189 Yonge St. (416) 872-4255. $29.50 - $49.50.

8:00: Tarragon Theatre. Marry Me A Little. See Apr 1.

THE TORONTO ALL-STAR BIG BAND

On Sale NOW

Dear Scotty

(Every Day We Think Of You)
A scholarship fundraiser

April 5, 8:00pm

2:00: Oakville Symphony Orchestra. The Romantic Violin. See Apr 5(eve).


2:30: University of Toronto Faculty of Music. Choirs in Concert: In High Voice. Works by Nunez, Szymko, Smallman and Guillame. Women’s Chorus; Melissa Morgan, conductor; Young Voices Toronto; Zimfric Polez, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).

3:00: Orchestra Toronto. Diamonds are Forever. Shore: Lord of the Rings; Bernstein:

Hidden Treasures

Renaissance to Romantic

SAT, APRIL 5, 2014 7:30 P.M.

Hidden Treasures

Renaissance to Romantic

SAT, APRIL 5, 2014 7:30 P.M.

Hidden Treasures

Renaissance to Romantic

SAT, APRIL 5, 2014 7:30 P.M.

Hidden Treasures

Renaissance to Romantic

SAT, APRIL 5, 2014 7:30 P.M.
West Side Story Symphonic Dances; Barry: James Bond Theme “Diamonds Are Forever.”
George Weston Recital Hall, 5040 Yonge St. 1-855-885-2787. $39-$43; $34-$37(sr); $19(Topos 16-29); $15(child). 2:15: Pre-concert chat; raffle for diamond bracelet.

3:00: Royal Conservatory. Khatchaturian; Khatchaturian; piano. Lístz: Piano Sonata in b; Starinsky: Three Movements from Petrushka. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.

A. Concerts in the GTA


Saturday March 1


Sunday March 2


3:00: Bach Elgar Choir. Requiem, Fauré: Requiem; Vaughan Williams: Mass in g; Jennifer Taverner, soprano; Andrew Tees, bass; Michael Bliss, organ; Alex Cann, conductor; Christ’s Church Cathedral, 252 James St. N., Hamilton. $25. 905-927-9995. Also Feb 28(eve).

3:00: Georgian Bay Symphony. Svoboda Piano Quintet. Ewa Swoboda, piano; Witold Svoboda, violin; Matt Swoboda, cello; Marcin Swoboda, viola. Harmony Centre, 84 4th Ave. E., Owen Sound. 319-372-0212. $19; $17(sr); $15($under 25).


Tuesday March 4

12:00: noon: Brock University Department of Music. Masterworks featuring Clara Schumann: Works by Weber; Ravel, Saint-Saëns, von Kreisler and the Wolf…and other musical tales. Academy Theatre, 2 Lindsay St. S., Lindsay. 705-742-1992. $7; free(teachers/guardians). Also 1-00.


Thursday March 6

7:30: Brock University Department of Music. ENCORE Concert Series: Andrew Downing Ensemble: The Cabinet of Dr. Caligari. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. $28.50; $22.50($sr); $6(eyeGo high school program).

8:00: Kitchener-Waterloo Chamber Music Society. Habibi: Black Riders; Glick: Yiddish Suite(selections). St. John the Evangelist Church, 23 Water St. N., Kitchener. 519-725-7459. $20; $15($child); $5(eyeGo/$child).

Saturday March 9

12:00: noon: Brock University Department of Music. Masterworks featuring Clara Schumann: Works by Weber; Ravel, Saint-Saëns, von Kreisler and the Wolf…and other musical tales. Academy Theatre, 2 Lindsay St. S., Lindsay. 705-742-1992. $7; free(teachers/guardians). Also 10:30am.

1:00: Peterborough Symphony. Peter and the Wolf…and other musical tales. Academy Theatre, 2 Lindsay St. S., Lindsay. 705-742-1992. $7; free(teachers/guardians). Also 10:30am.

Sunday March 9

3:00: DaCapo Chamber Choir. Journey Into The Night. See Mar 9(eve).

Tuesday March 11

12:00: noon: Brock University Department of Music. Masterworks featuring Clara Schumann: Works by Weber; Ravel, Saint-Saëns, von Kreisler and the Wolf…and other musical tales. Academy Theatre, 2 Lindsay St. S., Lindsay. 705-742-1992. $7; free(teachers/guardians). Also 10:30am.

12:30: University of Waterloo Department of Music. Noon Hour Concerts: Performances of Joan of Arc. Knox College, 50 Anne St., N. Barrie. 705-726-1181. $5;$(child/eyeGo). Also Mar 9(mat, Waterloo).

Wednesday March 12


Friday March 14

8:00: Kitchener-Waterloo Chamber Music Society. Habibi: Black Riders; Gershwin: Three Preludes; Chopin: Ballade No.4; Beethoven: Sonata No.15 “Pastoral”; Ravel: Mirrors. KWCMS Music Room, 57 Young St W., Waterloo. 519-886-1673. $20; $15($sr); $10($st).

Sunday March 16

2:00: Rant Maggie Rant. Live in the Livingroom House Concert. Celtic Fusion (unplugged). Zen Waffle Inn, Call for address details. Waubaushene. 705-538-1463. $15.


B. Concerts Beyond the GTA

KYNJO-JOO SUNG Violinist Friday, April 11, 8 pm Glenn Gould Studio sinfoniatoronto.com Toll free 1-866-943-8249

SINFONIA TORONTO Johannes Rieger, Conductor

with Gregory Oh piano April 6 at 3pm 35 Hazelton Avenue www.SyrynxCad.ca


Friday 3:00: Toronto Consort. Gismonde. See Apr 4.

4:00: Church of Mary Magdalene. Organ music by Elgar. “Prelude and Angel’s Farewell” from the Dream of Gerontius. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

4:00: Peggy Baker Dance Projects. he/she. See Mar 28.


Saturday March 16


Sunday March 16

2:00: Rant Maggie Rant. Live in the Livingroom House Concert. Celtic Fusion (unplugged). Zen Waffle Inn, Call for address details. Waubaushene. 705-538-1463. $15.


Friday March 14

8:00: Rant Maggie Rant. St. Patrick’s Day Celebration. Celtic Fusion. Pearl Company, 16 Steven St., Hamilton. 905-524-0606. $20.

Saturday March 8

7:00: Shiori Kobayashi presents. Masterworks featuring the ClariFusion. Works by: Weber; Ravel, Saint-Saëns, von Kreisler and de Wailly. Shiori Kobayashi, clarinet; Seiji Ariya, flute; Homer Seywerd, flute and oboe; Ian Green, piano. Hamilton Mennonite Church, 143 Lower Horning Road, Hamilton. 905-628-4850. $15; $10(st).


7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University.
Wednesday March 19


Thursday March 20

7:30: Brock University Department of Music. Public Performance: The Fugue. Ensemble Vivant. Sean O’Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2375. $15; $10(st); $5(eyeGo); free(MIWSFP students).

Sunday March 29

7:30: Grand Philharmonic Chamber Singers. Chamber Series: Music of the North. Works by Part, Schafer, Vasks and others. Mark Vuorinen, conductor. St. John the Evangelist Anglican Church, 23 Duke St. W., Kitchener. 519-745-4717 or 888-745-4717. $26-$28; $27-$28(4 or more); $20(st); $14(eyeGo); $10(under 12).
**B. Concerts Beyond the GTA**

Villanelle for Horn and Orchestra; Mahler: Adagietto from Symphony No. 5; Burger: Flanders Fields Reflections and an audience request. Sharlene Wallace, harp; Tony Snyder, horn. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $35; $17 (under 30); $10 (child); $5 (eyeGO).

**7:00** Spiritus Ensemble. Bach/Kaiser/Handel: St. Mark Passion. Canadian premiere. Spiritus Ensemble; Nata Bene Baroque Players; Daniel Lichti, Jesus; Leonard Whiting, Evangelist; Kenneth Hall, conductor; St. John the Evangelist Anglican Church, 23 Water St. N., Kitchener. 519-743-0228. $20; $10 (st).

**7:30** University of Waterloo Department of Music. Instrumental Chamber Ensembles. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.

**Wednesday April 2**


**8:00** Kitchener-Waterloo Chamber Music Society. Jehan Marks, viola and Mauro Bertolli, piano. Rota: Intermesso for viola and piano; Glina: Viola Sonata; Enescu: Konzertstuck for viola and piano; Vieuxtemps: Viola Sonata No. 1. KWCM Music Room, 57 Young St. W., Waterloo. 519-868-1673. $30; $25 (sr); $20 (st).

**Thursday April 3**


**Friday April 4**

**7:30** Kitchener-Waterloo Symphony. Alex Cuba. An evening of Latin soul. Edwin Outwater, conductor. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4711. $35. Also Apr. 5.

**8:00** Jeffery Concerts. James Ehnes, violin. Wolf Performance Hall, 251 Dundas St., London. 519-672-8800. $30; $25 (sr); $15 (st).

**9:00** University of Waterloo Department of Music. Chamber Choir: Earth Teach Me, St. John the Evangelist Anglican Church, 23 Water St. N., Kitchener. 519-885-0220 x24226. $10; $5 (sr/st).

**Saturday April 5**

**10:30am:** Kitchener-Waterloo Symphony. Tunes and Tarantellas: Music and Dance for Tots. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4711. $11-813.

**7:30** Kitchener-Waterloo Symphony. Alex Cuba. See Apr. 4.

**8:00** University of Waterloo Department of Music. University Choir: Carmen Burana. St. Michael’s Catholic Church, 240 Hespeler St., Waterloo. 519-885-0220 x24226. $10; $5 (sr/st).

**Sunday April 6**


**8:00** INNERchamber Concerts. Movement. Works by Pärt, Piazzolla, Bocca – Martin, and others. Neesa Kenney, dancer; Andrew Chung, violin; Ben Bocca-Martin, cello; Lise Desprédé, flute; Graham Hargrove, percussion. Factory 183, 183 King St. Stratford. 1-800-656-0774. $40; $10 (st). Tickets purchased before Friday midnight, include a light dinner.


**8:00** Kitchener-Waterloo Chamber Music Society. Ensemble Vivant. Fugues by Bach, Shostakovich, Romero, Piazzolla, Dobrin and Cochran. KWCM Music Room, 57 Young St. W., Waterloo. 519-868-1673. $30; $25 (sr); $20 (st).

**C. In the Clubs (Mostly Jazz)**

**Alleycat**


**Annette Studios**

566 Annette St. 416-680-8378 annettestudios.com Every Mon 9:30pm Jazz Jam w/ Nick Morgan Quartet. Suggested donation $12/$9 (st).

**Artword Bar**

15 Colbourne St., Hamilton. 905-543-8512 artword.net (full schedule)

**Bloom**

2315 Bloor St. W. 416-767-1315 bloomrestaurant.ca Mar 13 7pm Julie Michelle Trio $35 (dinner & show package).

**Castro’s Lounge**

2166 Queen St. E. 416-699-8272 castroslounge.com No Cover/PWYC. Every Sun 4pm Live Jazz. Every Mon 5pm Rockabilly Night w/ the Cosmotones. Every Tue 8pm rotating blues band; 10:30pm blueVenues. Every Wed 8pm Mediterranean Stars. Every Thu 9pm Jerry Legier & the Situation. Every Fri 5pm Ronnie Hayward. Every Sat 4:30pm Big Rude Jake.

**C’est What**


**Chalkers Pub, Billiards & Bistro**


**Classico Pizza & Pasta**

245 Bloor St. W. 416-763-1313 Every Thu 7pm Nate Renner. No Cover.
$15/$10(adv).

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.

Mar 1 5pm Bill Heffernan & Friends; 9pm Melissa Boyon. Mar 2 5pm Rob Thaller & Joanna Reynolds; 9pm Paul Llew-Williams: Brickhouse Trio. Mar 3 5pm Mike Daley; 9pm Michael O’Grady. Mar 4 5pm Howard Willett Duo; 9pm Danny Marks & Alec Fraser. Mar 5 5pm Melissa Lauren; 9pm Michelle Rumball. Mar 6 5pm Roberta Hunt; 9pm Melanie Bruce; 7pm Evolving Band. Mar 8 5pm Bill Heffernan & Friends; 9pm Sweet Derrick Blues Band. Mar 9 5pm Joel Hartt; 9pm Chloe Watkinson. Mar 10 5pm Jay MacDonald; 9pm Michael O’Grady.


Gladstone Hotel
1214 Queen St. W. 416-531-4635
gladstonehotel.com (full schedule)
Mar 29 9pm Don River Blues Band.

Grossman’s Tavern
379 Spadina Ave. 416-977-7000
grossmantavern.com (full schedule)
No Cover/PWYC.
Every Sat 4:30pm The Happy Pals; 10pm featured band. Every Sun 4:30pm New Orleans Connection Allstars; 10pm The Nationals. Every Mon 4pm No Band Required. Every Wed 10pm Bruce Dorney. Every Fri/Sat 10pm featured band.

Habits Gastropub
928 College St. 416-533-7272
habitsgastropub.com
No Cover; $20 food or drink minimum.

Harlem Restaurant
67 Richmond St. 416-368-1920
harlemrestaurant.com (full schedule)
All shows; 7:30-11pm. No Cover/PWYC.

Hirut Restaurant
2050 Danforth Ave. 416-531-7660
home smith bar – see Old Mill, The

Hugh’s Room
2261 Dundas St. W. 416-531-6604
hughsroom.com (full schedule)
All shows: 8:30pm (unless otherwise noted).

Mar 16 9:30pm Toronto Revel $25/$22.50(adv); 8:30pm Sharon Corr $30/$28.50(adv).
Mar 29 Fred Eaglesmith’s Travelling Steam Show $40/$35(adv). Mar 30 2pm Ken Whiteley & Guests $22.50/$20(adv); 8:30pm Bianca $30/$25(2 for 12 or 18 half price).

Interior Steer Tavern
357 Roncesvalles Ave. 416-588-8054
All events: PWYC.
Every Wed 8-11pm Fraser Daley. Every Thu 8-11pm Ronnie Hayward. Mar 1, 5 4-7pm Laura Hubert Trio.

Jazz Bistro, The
251 Victoria St. 416-363-5299
jazzbistro.ca
Wed Every 8pm The Soul Nannies: R&B, Funk

Official CD release

Timeless
THE KILT SISTERS

with Robi Botos, piano; George Koller, bass; Nathan Hiltz, guitar; Ben Riley, drums

Tuesday March 11, 8pm
Jazz Bistro, 251 Victoria Street
Doors open 5:30pm; 8:00pm show, $15 cover
Reservations: 416.363.5299
kilt sisters.com
jazzbistro.ca

Welcome Returns

Lisa Particelli’s commitment to what she does week after week since January of 2005 is inspiring to anyone who has hosted a jazz jam. In her newsletter, the creator and host of the Wednesday night Girls Night Out (where gentlemen are welcome too) at Chalkers has her audience for supporting live music and musicians.

“Live music improves the quality of our lives,” she writes. “Whether we choose to simply listen or to participate in the creation of live music, we wire our brains to pay attention, we create social connections and best of all, we truly experience the full range of human emotion.”

With that in mind, before I get to an exciting story at Chalkers, I’d like to single out a group that WholeNote readers might remember from our 2011 summer double issue cover story (and if you haven’t read it yet — no worries, it’s googleable).

Heavyweights: In just a few years, the Heavyweights Brass Band has fused traditional and contemporary jazz into a sound all its own. Their first album introduced listeners to a group both light-hearted and hard-working: Christopher Butcher (trumpet); Paul Metcalf (saxophone); Jon Challoner (trumpet); Lowell Whitty (drums); and Rob Teehan (sousaphone).

“Don’t Bring Me Down certainly brought these five young guys way up, with festival appearances across the country and a sold-out show at Koerner Hall with Grammy-winning percussionist Giovanni Hidalgo. Now the group releases Brasstronomical, their sophomore release on the new Lulaworld label, which features several surprises, including the addition of a sixth member. “Our original trumpet player Jon Challoner was back and forth between Toronto and NYC to study at Juilliard,” says Heavyweight trombonist, composer, arranger Christopher Butcher. “We had long-time friend and fellow former Winnipegger John Pittman filling in for Challoner while he was away. Then we had a couple big gigs where we could fly Challoner up and we decided to ask both trumpets to join us. One more trumpet makes a huge difference and they really complement each other while making our sound bigger, thicker, more intricate and well, heavier. I would say all those adjectives could be used to describe Brasstronomical. It sounds bigger and is bolder than our first record. We also experimented with some production techniques. Paul brought the baritone saxophone into our arsenal and there are points where you may even hear two Christopher Butchers.”

The group is increasingly innovative, but firmly steeped in the jazz tradition. Brasstronomical features guest appearances by Giovanni Hidalgo and Jane Bunnett. Just what did the band learn from performing with these masters?

“Working with two international artists on the level of Giovanni Hidalgo and Jane Bunnett has been a dream come true,” asserts Butcher. “Our concert at the Royal Conservatory’s Koerner Hall was the highlight of our career. There aren’t words to describe how it feels to share the stage with the pre-eminent percussionist of all time. Someone who has played with not only jazz legends Dizzy Gillespie, Art Blakey and Phish and D’Angelo to share the stage with the pre-eminent percussionist of all time. There aren’t words to describe how it feels to share the stage with the pre-eminent percussionist of all time. Someone who has played with not only jazz legends Dizzy Gillespie, Art Blakey and Phish and D’Angelo”
Back to Chalkers Pub and Lisa Particelli, who is excited to be presenting NYC-based jazz master Sheila Jordan for the second time. Jordan has called herself a late bloomer; inspired by Charlie “Bird” Parker, she sang throughout her teens but recorded her first album at the age of 32. It wasn’t until she was 58 that she quit her day job. An underground sensation, she continued to record throughout the 1970s and 80s and today has over 25 albums to her credit. Since the 1990s, Jordan’s career has really picked up and she has toured this earth many times over. Now 85, this sweet and brilliant little woman is a wonder of the jazz world.

The two evening concerts at Chalkers will find Jordan in fine musical company: Don Thompson on piano and Neil Swainson on bass.

“I have worked with Don and Neil before and it’s a real joy to be able to sing with them again. Don is a fantastic accompanist, and being a lover of the bass I am thrilled to be singing with Neil. Great guys who put their heart and soul into the music. How lucky can I get?”

Recently named a Jazz Master by the National Endowment of the Arts for her contributions as a performer and educator, Jordan has also received the Lifetime Achievement Award from the Canadian Association of Jazz Educators. She has been a member of the International Jazz Hall of Fame since 1997 and was awarded the Polar Music Prize in 2007.

“I was first able to observe Sheila teach during an Art Wildcats workshop and was impressed at her warmth and insights as she carefully listened to each student participate,” recalls Particelli. “She handled every singer with warmth, gentle care and keen observations coupled with super advice. This woman’s wisdom, heart, positive attitude, great ears and genuine passion to spread the message of jazz is contagious. Sheila sings from the heart, and she teaches from there, too.”

Don’t be surprised if Jordan drops by the Wednesday night jazz jam at Chalkers on March 19 — she sings GNO’s praises: “I am so happy that Lisa’s jam session is still happening,” says Jordan. “I believe that jam sessions are the most important part of the jazz tradition. Singers can learn all these wonderful tunes from their teachers but if you don’t have a place to try out what you’ve learned and a place to take chances what does it all mean? We need places to try out tunes; even if we fall on our faces we can pick ourselves up and start all over again like the song says! With jam sessions like this one, all of this is possible. We need more Lisa Particelli’s on the jazz scene.”

Sheila Jordan appears at Chalkers Friday March 21, 7-10pm, Saturday March 22, 6-9pm and the workshop is Sunday March 23 from 2-6pm. Tickets are available at TicketWeb.ca.

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com
C. The ETCeteras


• Various dates: Royal Conservatory, Glenn Gould School Student Masterclasses. Students of the Glenn Gould School work with guest artists. Open for auditors. Mar 3, 10:00am: Stephen Hough, piano; Mar 7 and Mar 8, 10:00am and 2:00pm: Leon Fleisher, piano; Mar 12, 10:00am: David Jalbert, piano; Mar 21, time TBD: Whitney Crockett, bassoon; Mar 21, time TBD: James Babor, percussion; Mar 25, time TBD: Colin Currie, percussion; Mar 28, time TBD: Brett Polegato, voice; Mar 30, 10:00am: Colin Carr; cello; Apr 4, time TBD: John W. Thorne, flute; Apr 4, 1:00: Neil Shicoff, voice; Apr 4, 2:00: Yvonne Tasker, conductor. David Perry, violin; Apr 4 and 5, 10:00am and 2:00pm: Richard Goode, piano. Mazzoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free.

WORKSHOPS

• Mar 1, 10:30am-1:00pm: Toronto Mendelssohn Choir. Singation Saturday Choral Workshop. Sing with the choir. Latin American inspired chorale music. Ana Alvarez Sondalov, guest conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x221. $10. Refreshments included. www.choir.org.


• Mar 2, 13:00: Toronto Early Music Players Organization. Early music workshop for woodwinds and strings. Vincent Lauzer, conductor. Bring your recorders, early instruments and music stand; scores will be provided. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20.


• Mar 22, 2:00: CAMMAC Recorder Players’ Society. Reading for Singers and Instrumentalists. Chairman: Proud Music of the Storm. Lydia Adams, conductor: Christ Church Deer Park, 1570 Yonge St. 905-877-0677. $10; $6 (members).


• Apr 7 7:30: Grace Church on-the-Hill. Christ Church Cathedral Choir from Oxford UK. Workshop for choral singers and conductors. Stephen Darlington, conductor; 300 Lonsdale Rd. 416-488-7884. $15 ($10 with ticket to Apr 8 concert.) Group rate available for singers in local choirs who come with other members of their choir. Call church for details. Concert Apr 8(eve).

SCREENINGS


• Apr 3, 8:00: Toronto Silent Film Festival. The Wind (1928); Silent Toronto Photographs; Best of TUFF 2013. Music by William O’Meara, piano. Innis Town Hall, 2 Sussex Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.


• Apr 6, 4:00: Toronto Silent Film Festival. 1000 Laughs Comedy Shorts Programme. Music by Laura Silberberg, piano. Fox Theatre, 2336 Queen St. E. 416-461-9287. $15. www.torontosilentfilmfestival.com.


• Apr 7, 8:00: Toronto Silent Film Festival/Revue Film Society. The Last Laugh (1928); Behind the Screen (1919). Music by Jordan Klapman, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.

OPEN REHEARSALS/SINGALONGS

• Mar 18, 7:00: Canada Sings/Chatsons Cana- torial-Toronto-Riverview. Community Singalong. Canadian folk songs, rock, Broadway and ballads. Mark Bell, song leader; Marjorie Wiens, piano. St. John’s Presbyterian Church, 415 Broadview Ave. 416-778-0796. Free; donations accepted.

ANNOUNCEMENTS

• Mar 30: Canadian Music Therapy Trust Fund. First National March for Music Therapy. Call for volunteers. March to raise funds for local music therapy initiatives. For details: chrissy@musictheraptrust.ca.

ETCETERA: MISCELLANEOUS

• Mar 1, 9:00: Swanperella. 18th Annual Mardi Gras Costume Ball. Swanperella (Cajun and Zydeco dance band). The Boxcar Boys (gypsy, jazz and klezmer) and Kristine Schmidt and her Special Powers (jazz, honky tonk). The Elmo Caamano Tavern, 494 Spadina Ave. 416-588-9227. $15. Doors open at 8:00. Mar 1 and Mar 4-8, 7:30: Theatre Passe Muraille. Same Time But Different. Production by Aalin Majumdar highlighting the prejudices hidden in Bollywood film. Anita Majumdar; Nico Lorenzo Garcia and Reza Jacobs, acting and dance; Suba Sankaran, music. 16 Ryerson Ave. 416-504-7528. $32.50; $27.50 (sr/arts worker); $15 (under 30). Also Mar 1 and 8 at 2:00.

• Mar 3, 10, 17 at 7:00: Toronto New Music Alliance. New Music 101. Mar 3: Volume 1: New Music Concerts and juncQín Keyboard Collective. NMC and French percussionist Jean-Pierre Drouet on performers who have developed unique repertoire by working directly with composers; juncQín Keyboard Collective gives an overview of their collaborative work and demonstrates their unique instrumentation. Mar 10: Volume 2: Soundstreams and Spectrum Music.

New Music 101

Explore new directions in contemporary music! 7pm on March 3, 10, 17 Toronto Reference Library 789 Yonge Street

FREE! Presented by the Toronto New Music Alliance


• Apr 4 and 5, 8:00: dance Immersion. Expressions2Now. Showcase highlighting the Ohio company Azaguno and the Toronto company KasheDance. Enwave Theatre, Harbourfront Centre, 231 Quays Quay W. 416-973-4000. $25-$35; $18-$20 (sr/st). Also Apr 5 at 1:00pm.

Assistant Organist Position

The Cathedral Church of St. James is accepting applications for the position of Assistant Organist to begin September 1, 2014. This position entails approximately 20 hrs per week for 34 weeks per year. Salary will be commensurate with RCCO guidelines and accommodation may be available. Please send CV and applicable support material (sound files, etc.) to David Briggs at d Briggs@stjamescathedral.on.ca.
DIRECTOR OF MUSIC: The Unitarian Congregation in Mississauga, a liberal religious community, seeks an energetic Music Director to give leadership to our stylistically and spiritually varied musical life. www.ucm.ca Closing date: March 5, 2014

FOR SALE
FRENCH HORN: one owner, excellent condition, suitable for advanced student or working musician. mjbuell@gmail.com.
WASTING AWAY IN A CLOSET? Your lovely old violin / clarinet / trombone is crying out to be played! And there's someone out there who'd love to breathe new life into it. Sell, or donate your silent unused instruments! Contact classad@thewholenote.com to find out how.

INSTRUCTION
CLASSICAL GUITAR LESSONS: beginner to advanced from one of Toronto's finest classical guitar instructors and nationally renowned author of many guitar publications. Located in midtown Toronto. classicalguitar@toronto.com, or howardavilach@hotmail.com.

COUNTERTOP COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians for Monday evening rehearsals, downtown Toronto. We're especially looking for trombones and strings. Email info@ccorchestra.org.

PIANO LESSONS: Beginners – advanced. All levels Royal Conservatory of Music and beyond. Intensive course for adults. Lessons are given on a 9 foot Steinway concert grand. 416-449-1665

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

WARM, SEASONED PIANO TEACHER, California immigrant with sterling credentials, unfailing good humor, and buckets of patience. Royal Conservatory washouts and nervous teens/adults especially welcome. Lovely Cabbagetown studio, with German grand piano and ample Kleenex. Testimonials: “I was paying $200/hr for therapy: Bach is better!” – Beaches man, 50s. “Sure beats studying with those Quebec nuns!” – downtown woman, 65+. “Best teacher ever!” – Riverdale girl, age 13. Peter Kristian Mose, 416-923-3060; pkmose@planetear.com. My students have never won any prizes, except for love of music. (And loyalty.)

MUSICALS AVAILABLE
ARE YOU A PARTY ANIMAL? The WholeNote gets inquiries from people looking for musicians to provide music for receptions, weddings and other festive occasions. We can't recommend your ensemble, but YOU can! Contact classad@thewholenote.com by February 21 and book your ad for the March edition!

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Two Sessions: July 7 – 12 and 14 – 19, 2014
9:30 A.M. – 5 P.M.
Includes Opera Scene Study and Voice, Drama, Stage Combat and Design Masterclasses
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CLASSICAL GUITAR LESSONS:
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Summer Youth Intensive
For Youth In Grades 9 to 12
CanadianOpera.ca/SYI 416-306-2307

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Continued from page 29

Recruits on the Horizon! Having learned that Long and McQuade were having an Instrument Exploration Workshop to acquaint potential recruits for yet another New Horizons beginners’ band in Toronto, I paid a visit, camera in hand. I soon learned that mine was not the only camera there. The event was being filmed for TV. Filmmaker and journalist Sarah Keenlyside of Inkblot Media was there with her crew filming the action and interviewing participants for a proposed one-hour documentary on the Toronto New Horizons groups. The production is slated to be aired on TV Ontario next fall. We chatted about the evolution of these bands, from the original beginners group to level 2 and level 3 groups, and wondered how many group levels there might eventually be. Sarah posed an interesting question: “Is there such a thing as graduation?” Good point!

While on the subject of New Horizons bands, I received an interesting phone call a few days ago. It was from a member of one of the Toronto bands who is contemplating a move to Peterborough. Could I put her in touch with the New Horizons folks in Peterborough? Playing in a band is now an important part of her life and she doesn’t want to give that up if she moves.

Canadian Band Association campaign launched: As announced in last month’s column, the Canadian Band Association (Ontario) formally announced their campaign to promote public awareness of the activities of wind bands in Ontario. The campaign was officially launched by the Honourable Brad Duguid, Ontario Minister for Training, Colleges and Universities. Supporting Mr. Duguid at the event were noted composer and conductor Howard Cable and Mr. Jack Long of Long and McQuade Music. Stay tuned.

Heavyweights performance call: In a recent conversation with Chris Butcher, leader of the Heavyweights Brass Band, he told me of an interesting event taking place this month. They are inviting anyone who plays brass instruments or saxophones to join in a Street Brass performance on Thursday March 6 at 6pm. Rehearsals and the performance will all be at Lula Lounge, 1585 Dundas St. W. If interested in joining in the fun, email Chris at chris@chrisbutchermusic.com for details.

Al Cheslo. It is with deep sorrow that I must report the passing of another stalwart from the community band scene. As is so frequently the case in the band world, I can’t recall when I first met Al Cheslo. When one joins a group it usually takes some time to get to know those other members who don’t play in one’s section. I just know that Al had been in many groups that I have been associated with for over 25 years. In both big “swing bands” and concert bands Al was a regular member. The last time that I spoke with him he mentioned that he was downsizing from a house to an apartment and would miss the following week’s rehearsal. Rather than see him at our rehearsal in two weeks’ time, I attended his funeral service. We miss him.

Definition Department. This month’s lesser known musical term is: An Achoired Taste: An appreciation of choral music. 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.
Free Listings for Teachers. What’s the Catch?

ALLAN PULKER

Back in 1995 when we started The WholeNote, or Pulse as it first was called, it was certainly possible to find out about the many concerts going on in our city. All you had to do was go to concert venues and pick up brochures, read and take notes on posters in places like the Edward Johnson Building, filch flyers from church and laundromat bulletin boards, and so on. Point was, it was so much work, that no one did it, and literally hundreds of concerts went unnoticed every season.

The idea of a monthly guide to concerts was new, radical and untested; and while we obviously liked the idea enough to dive in and do it, even we did not realize just how much music was going on in our city. By the spring of 1996, much to our amazement we were listing about 160 concerts a month, about half of what we list now. We had made it possible for potential audience members to know much more about what was going on — to actually find out in time about concerts and performers and repertoire that would be of interest.

The Educational Parallel: Consider the parallels between the world of concerts and recitals and the world of music teachers, music schools and education programs. There are more than ever of both; all, especially with the help of the internet, can be found. But how do you sort, compare, arrange? What if there is a perfect teacher for you or your offspring, but he or she just didn’t come up in your search? Just as there was a great desire among audiences for a comprehensive source of information on upcoming concerts, so also, we think, there is a desire among people wanting to learn music for comprehensive information on educators and programs.

We made it possible right from the start, almost 20 years ago, for presenters of live music to list what they were doing free of charge so that audiences could be confident they were getting the whole story, not just the money story.

Now we are offering educators the same opportunity — not in print, but in media which did not exist when we started The WholeNote — media which give anyone interested in studying music, from beginner to professional, casual to committed, the means to search, sift, sort and select the teacher or program that is right for them.

So what will it take? To start, about ten minutes from any teacher reading this who can see the potential benefits of being found this way; just ten minutes, to follow the instructions at the bottom of this article and fill out a simple questionnaire.

Think about it. All those wretched posters with tear-offs along the bottom, taping them to lamp posts, only to find them torn off two days later, suddenly as passé as the passenger pigeon!

Just as it was with the presenters in our concert listings, all you, the teacher, have to do is announce your presence. There is an audience out there hungry for information.

Allan Pulker, co-founder of The WholeNote, plays and teaches flute and recorder. You can contact him at allan@thewholenote.com.
Peter Els, who comes of age in the 1950s and 60s, a tumultuous time when the post-war generation took Western art music to the very brink. I won’t go into much detail of the plot, but will say that we follow Els on a protracted journey from his adolescent vision of composition as divine inspiration, through academic struggles with serial constraints and avant-garde freedoms, to minimalist structures and neo-Romantic regression, with many stops and side trips along the way. Ultimately Els is at a loss as to how to take music itself any further and he eventually returns to the scientific interests of his youth. In the decades that have passed genetic engineering has blossomed and the internet has made it possible for anyone with access to a computer to build a sophisticated home laboratory. In the end the aging composer decides that writing genetic code is the future of composition and sets about synthesizing with just about every significant political, economic, and cultural phenomenon of the day – from medical research and psychoanalysis to nuclear physics, environmental concerns, advanced technology, forced confinement and terrorism. Music is present in one way or another in most of his books, but for me it is those in which music is central to the plot that are the most satisfying. It was therefore a real pleasure to find that, after a publishing hiatus of nearly five years, his 11th book – *Orfeo* (HarperCollins ISBN 978-1-4434-290-1) – returns to the double theme of musical composition and genetic engineering. The main character is a composer, Richard Powers is a master at describing and giving context to the examples of great music he chooses to include, and his insights are enlightening. Time and again I found myself rushing to my library to dig out a favourite recording and it was refreshing to revisit the works in question and to hear them with “new ears” as it were. Els’ own epiphany was a recording of Mozart’s “Jupiter” symphony with Karl Böhm and the Berlin Philharmonic. In the end the aging composer decides that writing genetic code is the future of composition and sets about synthesizing with just about every significant political, economic, and cultural phenomenon of the day – from medical research and psychoanalysis to nuclear physics, environmental concerns, advanced technology, forced confinement and terrorism. Music is present in one way or another in most of his books, but for me it is those in which music is central to the plot that are the most satisfying. It was therefore a real pleasure to find that, after a publishing hiatus of nearly five years, his 11th book – *Orfeo* (HarperCollins ISBN 978-1-4434-290-1) – returns to the double theme of musical composition and genetic engineering. The main character is a composer, 

For Messiaen’s *Quatuor pour la fin du temps* I have many, more than a dozen, recordings to choose from, but once again I chose our local Amici ensemble. The compilation was which of their recordings to select. Ultimately I decided to go with their original 1995 performance with violinist Shmuel Ashkenasi (Summit Records) rather than the 1999 recording with Scott St. John (Naxos). It was a tough choice that did not come down to the violinists, but rather cellist David Hetherington’s performance of the fifth movement, marked *infinitum lent*, *extatique*, which is fully 15 percent slower (i.e. more infinitely lent) on the earlier disc. Both his performances however are totally convincing as are those of clarinetist Joaquín Valdepeñas and pianist Patricia Parr.

For the Shostakovich *Symphony* No.5 I turned to a reissue of the set of complete symphonies recorded by West German Radio during the 1990s featuring Rudolf Barshai at the helm of the WDR Sinfonieorchester (Brilliant Classics). When it came to the extended descriptions of the John Cage “Happenings” *Musicircus* and *HPSCHD* I was left thinking, despite having an old Nonesuch vinyl record of the latter piece, that you probably had to have been there to really get it. I did turn back to my LP collection however for Harry Partch’s classic *Barstow* (Columbia Music of Our Time). As far as I can tell this is not available on CD, but you should check it out on YouTube.

I have quite an extensive collection of Steve Reich recordings on vinyl and CD, but I missed *Proverb* – an extended riff on Ludwig Wittgenstein’s sentence “How small a thought it takes to fill a whole life!” for three sopranos, two tenors, two vibraphones and two electric organs – when it came out in 1996. The disc seems to be out of print at the moment but is available as a digital download from Nonesuch, and again, is available for streaming on YouTube (accompanied by the following comment from Roger Bruniay: “Do read (preferably while simultaneously listening) Richard Powers’ sublime description of this piece on pages 245–254 of his new novel *Orfeo*."

There are many other pieces mentioned in more or less detail during the book, including Berg’s *Violin Concerto*, Strauss’ *Four Last Songs*, Shostakovich’s *String Quartet* No. 3 and, although not by name, Copland’s *Appalachian Spring*. One of the most moving moments is the description of Peter Lieberson’s *Neruda Songs*, written for his wife Lorraine Hunt Lieberson and premiered just a few months before her death, making the lyric “My love, if I die and you don’t” even more poignant. I found that track on YouTube, but the whole cycle of five songs is featured on a Nonesuch recording with the Boston Symphony Orchestra under James Levine’s direction. It was the soprano’s final recording.

Perhaps the most intriguing description in *Orfeo* is of Els’ own opera based on the Anabaptist uprising of 1534 in Münster. We
are presented with a very detailed précis of this imaginary opus and its premiere which coincided with the strikingly similar events that took place in Waco, Texas in 1993. As always, Powers’ blending of fact and fiction keeps us on the edge of our seats. Orfeo the novel, and by extension its complex musical worlds – an imagined – provided one of the most satisfying literary adventures I’ve had in a long time. I highly recommend it.

Another book I enjoyed over the recent holidays also led me to my music library. The Apartment (Twelve ISBN978-1-4555-7478-0) by the American author Greg Baxter who now makes his home in Germany, takes place over the period of one day in an unnamed European city. It is a book in which nothing of note happens except in the form of memories of the time the narrator spent in Iraq and of the life he abandoned in the United States. Nevertheless it is a compelling read. The musical interest here is a recital by Japanese violin students where the featured work is the Ciaccona (Chaconne) from Bach’s Partita for Violin No.2. After the recital the narrator strikes up a conversation with Schmetterling, the German violin teacher, who launches into a lecture about how the Ciaccona encompasses “a profundity and intensity heretofore unknown in music. […]and which resulted in the ascension of the violin as the most venerated of all Western instruments.” There are five or six pages devoted to Schmetterling’s appreciation of the work and his claim that “One on stage, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings.” However, he goes on to say “a spiritual sympathy with the piece […] virtually non-existent in violinists under the age of thirty… perhaps forty.” As taken as I was by the elegance and emotion of his speech, this last sounded like a challenge and off I headed to my CD shelves. What I came off I headed to my CD shelves. What I came back with was a favourite of mine, a 2 CD set of the Bach Sonatas and Partitas which James Ehnes – real in 1999 at the tender age of 23 (Analekta FL 2 3147-8). I am quite prepared to accept that his understanding and depth of knowledge of the Ciaccona, and the repertoire in general for that matter, will only increase with time, but I must say that if this early testament is any indication, we can all look forward to a truly awe-inspiring interpretation from Ehnes in the years to come.

Music: Books aside, sometimes it’s enough just to focus on the music…

On the eve of Elliott Carter’s 102nd birthday in December 2010 Toronto’s New Music Concerts presented an evening of his recent works under the banner “Elliott Carter at 102.” Were it not for last minute health and weather complications it would have been Mr. Carter’s seventh visit to Toronto at the invitation of New Music Concerts. As it was, the concert went on as planned – including the world premiere of the Concertino for bass clarinet and chamber orchestra and the Canadian premiere of the Flute Concerto – and the audience was treated to a taped telephone message from the iconic composer expressing his delight. Carter recovered his health and went on to compose most of a dozen more works in the following year and a half before the final illness that led to his death just a month before his 104th birthday. New Music Concerts continued its practice of celebrating the long and creative life of this gentle man with Toronto premieres of Trije glasbenikl in 2011 and the Double Trio in 2012.

The New York premieres of these two works took place at the 92nd Street Y on December 8, 2011 as part of Elliott Carter’s 103rd Birthday Concert. That festive occasion included world premieres of four new works ranging from Mnemosyne for solo violin (Rolf Schulte) to A Sunbeam’s Architecture, a cycle of six songs on texts by E.E. Cummings for tenor (Nicholas Phan) and large chamber ensemble. The concert, organized by and under the artistic direction of cellist and long-time Carter associate Fred Sherry, has now been released on the British NMC label (NMC DVD193). Other than the solo harp piece Bariolage from 1992, the 12 works featured all date from Carter’s 11th decade. What a treat it is to see Carter feted in such a creative way and to see the composer’s pleasure in the performances. Still uncompromising in its rhythmic and harmonic complexity, the music is perhaps a bit more approachable than earlier works because of its harmonic and gestural exuberance – an amazing testament to Carter’s longevity and joie de vivre.

The concert concludes with a seemingly spontaneous performance of Happy Birthday and bows from the beaming centenarian. The film continues with moving tributes from leading British composers George Benjamin, Sir Harrison Birtwistle, Alexander Goehr, Oliver Knussen and Colin Matthews. The booklet contains an extensive biography and program notes. This is a wonderful celebration of the artist as an old man for those familiar with the work of Elliott Carter. It would serve as a wonderful point of entry to those who are not. As someone who has spent much of my adult life (folk) singing and accompanying myself on the guitar it strikes me as a bit strange that such a thing is quite rare in the world of Art Song. Of course not many lieder singers accompany themselves on the piano either and I am willing to accept that in the world of classical music it is a life’s work to master one medium. So it was with pleasure that I received a new disc from Renaissance man Doug MacNaughton on which he accompanies his own distinctive baritone voice with panache on a beautiful-sounding classical guitar constructed by Edvard Klein. Guitarias (DougMacNaughton.com) features original works written for MacNaughton by Canadian composers John Beckwith, Leslie Uyeda and William Beauvais (who it seems has also served as guitar teacher and mentor to the singer).

The most immediately appealing work on the album, Shadows, is a collection of songs by British composer John Rutter, best known for his lush choral settings. The appeal however turns out to be from familiarity; his settings of 16th-century poetry sound charmingly anachronistic in their mimicking of lute songs of that era. That being said they are lovely and provide a contrast to the more contemporary sounds of the preceding tracks. Which is not to imply that the other works are not lyrical. Beckwith’s settings of Samuel Beckett’s poetic texts are surprising to this auditor who is more familiar with the bleak prose writings of the Nobel laureate whose motto might well have been the final sentences from The Unnamable: “I can’t go on. I’ll go on.” Uyeda’s Flower Arranger is a gently angular setting of a poignant poem from Joy Kagawa’s collection A Garden of Anchors. The most idiomatic writing for the guitar, not surprisingly, comes from Beauvais in his cycle of songs on texts by Native American poet Linda Hogan. There are occasional extended techniques involved in the guitar writing which MacNaughton handles with apparent ease and without becoming distracted from his lyrical delivery of the vocal lines. I bet he could even walk and chew gum at the same time! My only quibble is the amount of reverb on the recording which seems has also served as guitar teacher and mentor to the singer. We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, Centre for Social Innovation, 503 – 270 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, and additional, expanded and archival reviews.

David Olds, DISCoveries Editor discoveries@thewholenote.com.
When performed by a singer with a dark that but the character of the songs changes. When sung by a lower voice, the songs have Winterreise understand that Kaufmann's recording of to me. His name was Jonas Kaufmann. I was a young German Edinburgh many heard took place in 54 1959 Schoenberg in 1922/23. In addition to mous choir. Erwin Stein, a one-time student soloists and an enor- 1911, as written, "re majeur" is D major, not D flat major; C major, not B minor, is the relative minor of "Part 1" for broadcast on Berlin radio. The strings in the original number 84, in Stein's version 60; flutes 8 vs. 4; oboes 5 vs. 3; clarinets 7 vs. 4; bassoons 5 vs. 3; horns 10 vs. 6; trumpets 7 vs. 4; trombones 7 vs. 4; harp 4 vs. 2. The two timpanists, six percus- sionists and single celeste remain untouched. However Stein introduces a piano. That is a final total of 156 players versus 102. Still, that is a formidable number to which must be added the six soloists and the choirs. In this first recording of the reduced forces version conductor Günter Neuhold shows that he understands the work; the orchestra is right there and I hear no reason to be picky with any member of the ensemble. So how does it sound? There is clarification in the crowded passages and the only downside (to my ears) was the absence of the richness and texture of the larger version. But the lines are easier to follow now, although I missed the complex flavours of the original to which I am accustomed. Listeners less saturated with the original will be well pleased. The recorded sound is translucent and very impressive. Recorded in concert in Bilbao at the Palacio Euskalduna on March 8 and 9, 2012 the enthusiastic applause from the audience after the glorious sunrise scene is well deserved.

Bruce Surtees

Britten – Peter Grimes on Aldeburgh beach Alan Oke; Giselle Allen; Britten-Pears Orchestra; Steuart Bedford ArtHaus Musik 102179

The troubled Aldeburgh fisherman Peter Grimes has rowed home at last in a unique produc- tion presented on the pebbly shores of the Suffolk village by the festival that Benjamin Britten established there in 1948. Lacking a facility large enough in the town to accommodate the large chorus and sets for the presentation of this most celebrated of Britten's stage works, Aldeburgh Music boldly proposed to celebrate the centennial of the composer's birth with "Grimes on the Beach." Compromises aside (a pre-taped orchestra and headset microphones to amplify the soloists), the weather co-oper- ated and the risk proved well worth the effort. The three evening performances of June 2013 have been expertly assembled by Margaret Williams into a cinemascope format film which amplifies the concert experi- ence with close-ups, cutaways and specially commissioned atmospheric videos accom- panying the four orchestral interludes. The title role is sung by the redoubtable Alan Oke in his first appearance in this role, ably abetted by Giselle Allen as the ever-sympa-thetic Ellen Orford. The cast also includes David Kempster as Balstrode, Robert Murray as Bob Boles and Catherine Wyn-Rogers as Mrs. Sedley. Britten stalwart Steuart Bedford pre-recorded the students of the Britten-Pears Orchestra in a raw yet energetic studio session. The excellent chorus is drawn from members of Opera North and the Guildhall. The static, multi-purpose set consists of a number of oddly angled fishing boats that serve as pub, church and shacks as needed while the costuming is vintage 1945 dowdiness. The overall solidity of the vocal ensemble and the exceptionally clear diction make for a most engaging evening best enjoyed indoors, comfortably far from the crashing waves and pesky seagulls of the rugged North Sea.

Daniel Foley

George Benjamin – Written on Skin Christopher Purves, Barbara Hannigan; Bejun Mehta; Victoria Simmonds; Allan Clayton; Royal Opera; George Benjamin Opus Arte OA 1125 D

Composer George Benjamin and British playwright Martin Crimp's latest project is the opera Written on Skin, produced to great acclaim in 2012. It recounts the legend of the 12th century Catalan trou- badour Guillem de Cabestaing and his fatal ménage à trois, represented here by the principal roles of The Protector (baritone Christopher Purves), his wife Agnès (Canadian soprano Barbara Hannigan) and The Boy (countertenor Bejun Mehta). The Protector has hired The Boy (incongruously much balder than his employer in this production) to craft a manu- script about this medieval lord's mighty realm and Cabestaing. The Protector has hired The Boy (incongruously much balder than his employer in this production) to craft a manu- script about this medieval lord's mighty realm and Cabestaing. The Protector has hired The Boy (incongruously much balder than his employer in this production) to craft a manu- script about this medieval lord's mighty realm and Cabestaing. The Protector has hired The Boy (incongruously much balder than his employer in this production) to craft a manu-
the whole note.com

is no mistaking the volcanic potential of nature, Hewitt unleashes the spirit of the young Haydn and Mozart are standing behind us. It must, however, be tempting to take the classical bait of the early work and play it as though we need to be reminded that the classical turns of phrase and stylistic depth and evolving understanding of how the classical music and the rhythms danced with devilish intricacy. His spectacular finger dexterity allows Lortie to play cleanly but with resonance. There is a natural flow that never overshadows the music but enhances it. He has immaculate control of dynamics and can perform pianissimos as gentle whispers and fortissiomes a full orchestra. His tone can be warm and gentle. The only minor moments of harsher tone were in two of the Wagner transcriptions. The Overture to Tannhäuser and the Prelude and Liebestod from Tristan und Isolde are the only pieces in which I missed an actual orchestra. However, Louis Lortie is an extraordinary Liszt interpreter who definitely deserves that Juno nomination and a win for this CD.

The program notes are also excellent. They give a real insight into the era when opera transcriptions were numerous.

Christian Petrowska Quilico

Julius Isserlis – Piano Music
Sam Haywood
Hyperion CDA68025

The Isserlis family name is familiar to most by virtue of cellist Steven whose career has its own impressive discography. The music of his grandfather Julius is, however, a recent discovery and makes its first recorded appearance on this disc by pianist Sam Haywood.

Haywood is a long time friend of the Isserlis family. It was Haywood who found the manuscripts and early published music of Julius Isserlis among the family papers, and it was Haywood who set about editing, correcting and recording these works for Hyperion. Born in 1888 in Moldova (then a part of Russia) Julius was a child prodigy who earned his admission to conservatories in Kiev and Moscow and the attention of the great musicians of the day such as Taneiev. The rise of Bolshevism and Nazism in Europe severely restricted career options for the young pianist and composer. He was fortunate to escape the continent with his family and settle in England where he spent the rest of his life.
teaching and performing.
He seems to have been a master of the short form, writing brilliant little pieces of every kind, skillfully evoking a wide range of moods...very French and very Russian. The Ballade in A Minor for cello and piano, with a cameo by grandson Steven, is the longest work and offers some hint of what Isserlis might have achieved had he written more frequently on a larger scale.

This recording is something of an Isserlis family project, but offers a very fine example of hitherto unheard music.

**MODERN AND CONTEMPORARY**

Hot
Ryan Muncy; Various Artists
New Focus Recordings NFR130

Chicago-based saxophonist Ryan Muncy has become a champion of new music, both as a soloist and as executive director of the fine new music ensemble, Dal Niente – if you have yet to hear this group deservedly dubbed “super-musicians” by the Chicago Tribune, check it out.

Muncy’s debut recording is book-ended with works by two composers that few performers tackle: Georges Aperghis and Franco Donatoni. The craft and wit of these composers are the highlights of the CD. Aperghis’ Rasch for soprano saxophone and viola is almost conceptual in its difficulty; Muncy and violist Nadia Sirota give a meticulous reading, although I wish the gestures and dynamics.

**Strings Attached**

**TERRY ROBBINS**

This has been a bumper few months for string quartet CDs, with some outstanding issues from several world-class ensembles.

Britain’s Brodsky Quartet adds another winner to its already extensive discography with *New World Quartets* (Chandos CHAN 10801). The main works on the disc are Dvořák’s *String Quartet Op.96* (“American”) and Samuel Barber’s *String Quartet Op.11*, best known for its slow movement that later became his Adagio for Strings; it remains extremely effective in its original version. The shorter works are Gershwin’s Lullaby, Copland’s Two Pieces and the Hungarian Rondó (here in a transcription by two of the Brodsky members) and Dave Brubeck’s Regret, a hauntingly beautiful piece presented here in an arrangement that the classically trained Brubeck prepared specifically for the Brodsky Quartet.

Everything on this CD simply glows: the playing is warm, radiant and expressive, and the balance and sound quality are ideal.

The latest CD from the Jerusalem Quartet celebrates the Czech national school, with the first – and best known – of Bedřich Smetana’s two quartets, the *String Quartet in E minor “From My Life,”* and both quartets by his spiritual heir Leoš Janáček (harmonia mundi HMC 90278).

The players take a thoughtful, carefully measured approach to the Smetana, with a steady underlying rhythm and a wide range of dynamics. Overall, though, the result seems more controlled than rhapsodic; there’s no real outburst of joy and exhilaration at the start of the second movement, and little sense of desolation at the end of the finale.

The two Janáček quartets, however – subtitled the “Kreutzer Sonata” and “Intimate Pages” – are worth the price of the CD on their own, the Jerusalem Quartet capturing the wide emotional range and almost improvisatory rhythms of this astonishingly personal and achingly beautiful music in stunning performances.

Another British ensemble, the Dante Quartet, is now approaching its 20th year. Their latest CD on the Hyperion label is devoted to the music of the Hungarian composer Zoltán Kodály, and features the *String Quartets Nos.1 & 2* and the *Intermezzo for String Trio*, all three works dating from the first 18 years of the 20th century (CD67999). The very short Gavotte from 1952 completes the CD.

The quartets in particular are wonderful works, and the Dante Quartet displays a really exhilaration at the start of the end of the movement. The Bartók quartets are of an equally high standard, with a refined and polished feel to them, although the tougher, abrasive moments never lose their edge. All in all, a marvellous set, especially at the mid-range price.

I’ve probably received half a dozen different 2-CD sets of the Bach Suites for Solo Cello over the past three or four years, and I always find them difficult to review. It’s not simply the sheer amount of music and its emotional and intellectual range and depth, but the almost limitless possibilities for phrasing, bowing, interpretation, ornamentation, tempo choice, style, tone and vibrato use available to the soloist.

No two sets are ever the same, and there are so many available that to try comparison reviews would be almost impossible. All you can really do is give prospective listeners some idea of what to expect. After that, it just comes down to personal taste.

Rachel Mercer’s new release on the Pipistrello label (PIP1403) is her September 2011 recording from Walter Hall of the Suites on the 1669 Bonjour Stradivarius cello, which was on loan to her from the Canada Council from 2009 to 2012. Mercer felt an immediate affinity with the instrument, and began performing the Suites on it as often as possible. It certainly has a big, strong sound, with a good deal of bite that sounds almost rough in places. Mercer’s approach is quite slow and introspective, although the dance movements have a nice line, and it’s clearly a very personal journey for her.
pauses were more erratic. Donatoni’s Hot has become the most popular chamber concerto for saxophone and “jazz” ensemble. Muncy and Dal Niente perform this difficult score with ease, although the saxophone could be more present and wild in this concer-
tante work.

Throughout the recording, Muncy shows her sensitivity and skill in works featuring instruments that the saxophone would normally overpower. In Refrain from Riffing by Anthony Cheung, the alto saxophone sweeps and quivers microtonally in tandem with the harp. Marcos Balter’s Strohbass, in which the bass flute acts as resonance for the subtle key clicks of the baritone saxophone, is so skillful and almost electroacoustic.

It would be wrong not to mention The Last Leaf, the commission from established Israeli-born Harvard Professor, Chaya Chernowin, for soprano (I) saxophone, highlighting the plethora of extended saxophone techniques that Muncy executes effortlessly.

Wallace Halladay

100 names
Rebekah Heller
Tundra Records 001

American bassoonist Rebekah Heller is a respected performer in both classical and contem-
porary music styles, and a core member of the U.S.-based International Contemporary Ensemble (ICE). In her debut solo release on ICE’s own Tundra label, Heller performs with a sweet tone, precise attack and colourful phrases in six recent compositions written for her.

She is especially original in her witty musical repartees to the electroacoustic tapes, feedback effects and live processing. The gut-
wrenching distortion and percussive bassoon make the opening track by Edgar Guzman loud and in-your-face memorable. Though more tape effects provide colourful back-
drops to the bassoon in works by Marcelo Toledo and the bonus track by Du Yun, these are no match for the superb compos-
iton On speaking a hundred names by Nathan Davis. This strong composition for bassoon and live processing is a showpiece for Heller’s sensitive interpretation and envi-
able breath control. The bassoon solo Calling by Dai Fujikura is a microtonal outing that demonstrates her strength as a soloist. Not only can Heller play the bassoon, she can fearlessly speak the text of Gertrude Stein’s Tender Buttons and play percussion too in the moving work ...and also a fountain by Marcos Balter.

100 names features a wide breadth of extended bassoon techniques, all performed beautifully, and sure to be enjoyed by new music lovers. Rebekah Heller needs to be congratulated for her dedication to the bassoon, and her ability to inspire composers.

Tiina Kilk

Trade Winds
Tiresius Duo (Mark Takeshi McGregor; Rachel Kiyi Iwaasa)
Redshift Records TK428 (redshiftmusic.org)

Having reviewed Mark Takeshi McGregor’s CD of flute ensemble music, Different Stones back in November 2009, and now his most recent 2CD set, Trade Winds, I can say with conviction that I think he is a national treasure! It is not only that he is a great flutist and a truly engaging performer. I heard his recital at the Canadian Flute Association convention in June – it was truly memor-
able, not only because of his rapport with contemporary repertoire but also because he has a nose for that je ne sais quoi that makes a work a good piece of music. His choice of repertoire, and there is a lot of it – close to two hours – is unerringly good. The fact that the field was narrowed by limiting it to composers with some sort of connection with Japan makes his accomplishment even more remarkable.

There are discoveries here such as Kara Gibbs, whose Untitled Scenes covers the gamut from playful to meditative and serene; the flute sonata by Vancouver composer, Christopher Kovarik, reveals a unique compositional voice, forged through the study of Bach, Prokofiev and Shostakovich; and I was taken completely by surprise by the three works for solo flute by Paul Douglas, a flutist as well as a composer, and McGregor’s teacher at UBC. Elliot Weissgarber was another Canadian composer I had never heard of. A clarinetist in the late 1960s, he spent three years in Japan, where he learned to play the shakuhachi. His Miyako Sketches, to me anyway, reveals a thorough absorption of the Japanese musical tradition convincingly transferred to the western tradition.

I would be remiss not to mention Rachel Kiyi Iwaasa, whose superb ease and sensi-
tivity as McGregor’s collaborator on the piano contribute substantially to the project. Canadian flutists, get this CD and then get the music performed on it and make it part of your repertoire! Everyone else, get it and start marvelling at the quality of the music of our composers.

Allan Pulker

Jörg Widmann – Violin Concerto; Antiphon; Insel der Sirenen
Christian Tetzlafl; Swedish RSO; Daniel Harding
Ondine ODE 1215-2

Orchestral works by contemporary German composer Jörg Widmann (b. 1973) receive fine readings here. Widmann is a virtuoso clarinetist who under-
stands the orchestra’s newer sonic resources and has a performer’s sense of the dramatic. The title of Christoph Schrötern’s liner notes, Hedonist of Danger, indicates another aspect of this composer’s voice.

The one-movement Violin Concerto (2007) has roots from the later 20th century German neo-Expressionists back to Alban Berg. Overall the work is the antithesis of “cool” – the violin writing is intense with broad lyrical gestures and sharp contrasts. Tetzlaff’s tone is rich in the lower registers; harmonics are ethereal and intonation reliable. Harding’s orchestra stays sonorous in extreme registers, never submerging the soloist’s voice in its natural soundscape.

I particularly like Insel der Sirenen (Island of the Sirens) of 1997 for violin and 19 strings. It re-imagines the episode in Homer’s Odyssey as experienced on a rickety boat in the harsh seascape, with periodic squeaks, honks and rustling over tremolando waves. The solo violin “siren’s” vibrato is wide and glissandi wild; other sirens are high-pitched and the atmosphere is menacing.

Antiphon (2007-08) for full orchestra is the most hard-edged and dissonant work. Abrupt, aggressive gestures such as sharp attacks and crescendi suggest a post-in-
dustrial world where things are battered and torn at. In both this and the preceding work, innovations of Schafer, Penderecki and Ligeti are excitingly transformed by and for a new generation in a new millennium.

Roger Knox

Concert Note: Widmann is featured as composer, conductor and clarinetist when New Music Concerts presents “A Portrait of Jörg Widmann” on April 18 at the Betty Oliphant Theatre.

JAZZ AND IMPROVISED

Red Shadows
Bill Clifton
Clifton Records CT 1667 (billcliftonpiano.com)

Toronto-born Bill Clifton is hardly a household name but at a time when some pianists were exploring a more modern approach to their playing using advanced harmonics, Clifton was one of them. Oscar Peterson, in his autobiography A Jazz Odyssey, makes mention of Clifton, describing his playing as “noticeably intro-
}
Debussy-esque feel to it.” And indeed the ten original compositions on this CD have the feel of a series of études with strong jazz content.

Clifton’s playing is sensitive without being overly sentimental and repeated listening heightened the pleasure I derived from his music. The one standard, the final track on the album, a popular song called “Little Girl” by Al Jolson, is performed before an audience as a re-examination of the theme. Rhino-like in the lead; and concludes with a thorough re-examination of the theme. Rhino-like cries are harmonized into a smooth flow. Meantime Kassap takes a more cerebral and musico logical approach. His compositions, Bizarre, FAK! and Charles Town, But Yesterday... which follow one another, set up a distinctive continuum. Initially an essay in low pitches, he sabotages the first track’s relaxation with chattering, slightly bizarre interjections ending with a kazoo-like cry; the next sequence deconstructs the line into shaking timbres only to have it snap back into shape following comfortable harmonies from the other players, standard clarinet in the lead; and concludes with a thorough re-examination of the theme. Rhino-like pedal points from the lower-pitched reeds balance the light weight; and the result beautifully balanced polyphony that succinctly express the theme then stops instantly.

For information on how Montreal’s Robert Marcel LePage deals with this configuration and a view of Britain’s S.O.S., a 1970’s all-reed trio, see the continuation of this column at thewholenote.com.

Angster, Sylvain Kassap and Jean-Marc Joltz, has more of a new music bent, no fissure exists here. Parameters are established as early as track one, Almost Twenty-Eight, with the reedists spending as much time vocalizing exuberant harmonies as playing. But while such ebullience is present throughout the disc, so is the sophistication that melds atmospheric textures, expressing individual instruments’ rugged or shrill qualities as the pieces advance. Ullmann’s Desert... Bleue... East for instance is a centred performance that includes an unfolding hint of menace, even as vibrating low tones and seagull-like cries are harmonized into a smooth flow. Meantime Kassap takes a more cerebral and musico logical approach. His compositions, Bizarre, FAK! and Charles Town, But Yesterday... which follow one another, set up a distinctive continuum. Initially an essay in low pitches, he sabotages the first track’s relaxation with chattering, slightly bizarre interjections ending with a kazoo-like cry; the next sequence deconstructs the line into shaking timbres only to have it snap back into shape following comfortable harmonies from the other players, standard clarinet in the lead; and concludes with a thorough re-examination of the theme. Rhino-like pedal points from the lower-pitched reeds balance the light weight; and the result beautifully balanced polyphony that succinctly express the theme then stops instantly.

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Something in the Air
Reed Blends

KEN WAXMAN

Reed sections have been part of jazz’s performing vernacular since its earliest days. But only with the freedom that arose with modern improvised music in the 1960s were the woodwinds able to stand on their own. In the right hands, with the right ideas, a group consisting only of saxophones and/or clarinets can produce satisfying sounds that don’t need the intervention of a rhythm section or even brass for additional colours. All of the fine discs here demonstrate that.

Chicago tenor saxophonist and bass clarinetist Keeve Jackson extends this concept on A Round Goal (Delmark DE 5009 delmark.com), with his Likely So ensemble consisting of seven reed players. Including two of his Windy City associates – Dave Remps and Mars Williams – three Swiss stylists – Thomas K.J. Mejer, Peter A. Schmid and Marc Stucki – plus Polish clarinetist Waclaw Zimpel – the septet members play two or three horns each, providing all the necessary contrast and colours for Jackson’s 11-part suite. After leading the others in unison ostinato lines on Round Goal for instance, alto saxophonist Williams sparks the improvisation with jagged, bracing squeaks that inflate to dog-whistle-like glassolalia, without ignoring swing. Similarly while tenor saxophonist Stucki brings prototypical free jazz cries to Was Ist Kultur, the others’ shifting modes ensure the compositional thread isn’t lost. In contrast, tracks like Neither Spin nor Weave and the descriptively titled Pastorale confirm that experimentation doesn’t have to be abrasive. The former, including contributions from five clarinetists, uses mellow architecture to construct a round of calming timbres. Pastorale, meanwhile, is a showcase for Zimpel. His bass clarinet adds a formal sheen to the proceedings, with tongue fluttering gradually giving way to unforced motions. Later, Mejer’s contrabass saxophone is freed from its role providing pedal point textures with the other low-pitched reeds featured on My Time is My Own. Buzzing out notes that could come from a cello played sul ponticello, his smears and snorts are eventually knitted into a tapestry of harmonized timbre with the other horns. By the CD’s end it’s obvious that harsh textures can arise from any reed register to build excitement, as can soothing harmonies. Overall, the key point is that individual showiness never takes the place of balanced interaction.

More restrained in execution, but with similar inspirations so that the program never flags, is Itinéraire BIs (Between the Lines BTLCHR 71231 doublemoon.de). Blending two clarinet trios into the Double Trio de Clarinettes, the players use standard, alto, E-flat, bass and contrabass clarinets to highlight the woodwind’s unique properties. Although the Berlin-based Clarinet Trio of Jürgen Kopke, Gebhard Ullmann and Michael Thiecke may be more oriented towards jazz and improvised music and the Paris-based Trio de Clarinettes, which includes Armand

Leftover Dreams
Sam Broverman
Independent BR003 (brovermusic.com)

Astonishingly, it has been more than 100 years since the births of two of the most seminal and prolific film stage and popular music composer/lyricists of the modern era – Sammy Cahn and Jimmy Van Heusen. Although in their later careers these two geniuses collaborated with other notables, their partnership yielded 11 Academy Award nominations and three Oscars. In Leftover Dreams, gifted and expressive vocalist Sam Broverman has presented a sumptuous buffet drawn from the work of Cahn and Van Heusen – carefully selecting not only their more familiar and beloved compositions, but also rarely performed gems including the poignant All My Tomorrows (a stunner) and the buoyant It Could Happen to You.

This well-produced recording is an immensely satisfying musical assemblage, and features a first-call jazz trio, including Mark Kieswetter on piano, producer and musical director Jordan O’Connor on bass and Ernesto Cervini on drums. Certainly one of the most moving and sumptuously arranged songs is Van Heusen’s and Johnny Mercer’s Empty Tables. In the annals of Hollywood legend, Mercer and Judy Garland carried on a long-term love affair (unbeknownst to their respective spouses). The two remained close for the duration of Garland’s life, and she actually passed away only a couple of years before Empty Tables was composed. The ballad is said to reflect Mercer’s deep feelings of grief and loss. Another stand-out is A Sammy Cahn Song – an original composition by Broverman, whose silky smooth, pitch-perfect baritone

Jim Galloway

If you are interested, you can learn more about Bill Clifton in my Jazz Notes column this month.

March 1 – April 7, 2014
is the ideal expression for these superb and timeless compositions. 

Lesley Mitchell-Clarke

Listen Both Ways
George Schuller's Circle Wide
Playscape PSR # 053112 (playscape-recordings.com)

A restrained percussionist and bandleader, George Schuller, who will be playing The Rex March 4 and 5 as part of an all-star aggregation featuring guitarist Michael Musillami and bassist Joe Fonda, exhibits his gift for composition and arrangements on this quintet session.

Most of the tunes sparkle with easy swing based on the clever juxtaposition of Peter Apfelbaum’s tenor saxophone with Brad Shepk’s guitar and Tom Beckham’s vibes. Beside Schuller’s drumming rebounds which often cuff and prod the soloists into an architecturally perfect presentation, Dave Ambrosio’s bass holds the rhythm steady. The saxman, who suggests what Stan Getz would sound like had he sharpened his tone after the early 1960s, outputs a slurry efficiency on straightforward tunes such as Could This Be the Year? yet can also spew out dramatic split tones on A Map Would Help while backed by shaking guitar licks, cascading rustles from the drummer and popping aluminum bar resonation from the vibist.

As a switch, Apfelbaum plays melodica on the band’s version of Jesus Maria. Using the key flute’s tremolo range to put an individual stamp on the Carla Bley classic, his whistling stutter is enhanced by the smooth flow of Beckham’s motor-driven continuum, with Shepik’s downward strums defining the melodic line. Meanwhile Edwulf, a juddering waltz and Schuller’s own Bed Head also show off the band’s combination of playful and precise creation. Although the guitarist gets a little raucous on the latter, it’s the drummer’s peppery rolls and centred timing prodding containment which keeps the improvisation from spinning out of control. With the overall sound picture buoyant yet complex, listening both or any way confirms the high quality of this CD.

Ken Waxman

POT POURRI

Sgt. Pepper
Art of Time Ensemble
Art of Time Recordings ATR 001 (artoftimeensemble.com)

It was 47 years ago that Sgt. Pepper’s Lonely Hearts Club Band was unleashed on the planet. It was a major departure, not only for the Beatles but for the pop/rock world in general, because of its complex arrangements, overdubs and use of an orchestra. The Beatles had recently declared they were fed up with touring, so with Sgt. Pepper they were free to record whatever they wanted without the constraint of having to recreate it live later on. So the fact that Toronto’s Art of Time Ensemble has not only recreated it, but also released a live recording, is a major feat. But this is no mere copy of the iconic album. The arrangers – all 11 of them from across the spectrum of pop, jazz and classical music – have written inventive treatments of the songs, building on the great songwriting and ideas of the Lennon/McCartney/Martin team.

Andrew Burashko, the force behind Art of Time, has gathered together a dozen of the best musicians in the land from a variety of disciplines including singers from some well-known Canadian bands. Steven Page (Bare Naked Ladies), Andy Maize (Skydiggers), John Mann (Spirit of the West) and Craig Northey ( Odds) all bring their individual styles to the lead parts. Covering a much-loved work such as this is a delicate balancing act – needing to be different enough to be fresh, but not too far off to be unrecognizable – and they’ve done it admirably. Anyone who is a Beatles fan – or a music fan – should enjoy revisiting this great work through this CD.

Cathy Riches

Timeless
Ault Sisters
Independent AAA13001 (aultsisters.com)

The Ault Sisters are a fresh and vibrant vocal trio, featuring three youthful and clever vocalists – Amanda, Alicia and Alanna Ault. On their second outing as recording artists, long-time producer Greg Kavanagh has assembled a stellar band, including the thrilling Rohl Botos on piano, George Koller on bass, Ben Riley on drums, John Johnson on saxophones, Ted Quinlan on guitar and the dynamic William Sperandeo on trumpet. In addition, well-respected vocalist Debbie Fleming is responsible for all of the clever vocal arrangements (aside from a wonderful contribution by Dylan Bell on Van Morrison’s perennial Moondance).

The Ault sisters have an almost supernatural vocal blend that can only be achieved when genetics are involved – and the sisters freely and effortlessly adopt different vocal parts depending on the material. Although the repertoire on Timeless tends to travel safely down the middle of the road, the Ault Sisters’ purity of sound and musicianship easily make the most out of each neo-standard.

The peppy opener, Back to You, an original by Chris Smith and Kavanagh, sets the tone for this up-beat and entertaining recording. Other standouts include a stunning rendition of Joni Mitchell’s River, featuring the great John Johnson on soprano saxophone; a lush, romantic arrangement of Stevie Wonder’s gorgeous (and rarely performed) ballad Ribbon in the Sky and a crisp contemporary take on the Gershwins’ immortal They Can’t Take That Away From Me. These talented young artists have a tremendous future ahead of them and we should all look forward to what’s next on their mutual dance card!

Lesley Mitchell-Clarke

Concert Note: The CD release for the Ault Sisters Timeless is March 11 at the Jazz Bistro.

More DISCoveries at thewholenote.com with the following additional new reviews:

David Olds gives an update on his “favourite band” Joy Kills Sorrow including a review of their new CD Wide Awake.


Hans de Groot praises the performances in Arcangelo’s latest CD, a well-chosen selection from the last three books of madrigals by Monteverdi.

Allan Pulker finds Patrick Gallois’ new CD of Flute concertos by Saverio Mercadante to be engaging and beautifully produced.

Richard Haskell highly recommends the DVD set of the complete Brahms Symphonies by the Staatskapelle Dresden conducted by Christian Thielemann.

Alex Baran discovers much to like in a recording of the piano music of Julius Isserlis whose grandson Steven has forged an impressive career as a cellist.

Bruce Surtees reviews a CD of hitherto unrecorded music for radio and theatre by Benjamin Britten, calling it “delightful and unusual.”

Roger Knox declares a new recording of ballet suites by the Azerbaijani composer Kara Karayev to be a significant addition to the recorded repertoire.

Cathy Riches examines the Swingle Singers in the context of their new CD Weather to Fly and the renewed interest in group singing brought about by Glee.
Many musicians act as their own agents, produce and distribute their own recordings and promote their own concerts, but a few take on far greater roles, developing performance spaces and record labels, helping create vital scenes. Three such figures are Vancouver’s Cory Weeds, Toronto’s Ken Aldcroft and Rimouski’s Eric Normand.

Tenor Saxophonist Cory Weeds is an all-purpose advocate for mainstream modern jazz, running Cory Weeds’ Cellar Jazz Club and the very active Cellar Live label. Canada/U.S. musical exchanges figure in three recent releases. Let’s Go! (CL 013013 cellarlive.com) documents Weeds’ visit to New York’s Smoke Jazz Club with his regular associates, pianist Tilden Webb, bassist Ken List and drummer Jesse Cahill, and adds New York trombonist Steve Davis. Recorded at the end of a 19-performance tour, the experience shows. The music is a pure distillation of hard-bop, featuring tight-knit, spirited playing throughout, highlighted by the muscular lyricism of the tenor/trombone combination. A highlight is a reflective rendering of the late trombonist/pianist Ross Taggart’s ballad Thinking of You.

The recording venue switches to Weeds’ own club for American guitarist Peter Bernstein with the Tilden Webb Trio (CL 042613). Along with bassist Jodi Proznick, Webb and Cahill are once again models of support: Webb a worthy foil to Bernstein, turning out long lines that coil and twist, alive with melodic surprise, and Cahill providing animating drive and prodding rhythmic detail. With a distinctive singing tone, rare sustain and inspired virtuosity, Bernstein finds new dimensions in standards and jazz classics, from a heart-felt Darn that Dream to elegiac renderings of John Coltrane’s Wise One and John Lewis’ Django.

The cross-border emphasis continues with tenor saxophonist Pete Mills’ Sweet Shadow (CL 070813). Originally from Toronto (his CD includes a photo of Charlie Parker’s autobiography, collected at the 1953 Massey Hall concert by his father, Ernie), Mills, who teaches at Denison University in Ohio, is a wildly inventive player with a light, airy sound and solid fundamentals. Sam Rivers and Joe Henderson likely number among his inspirations, while his themes include Roland Kirk’s Serenade to a Cuckoo and Diamonds Are a Girl’s Best Friend. Aided by a first-rate New York band that includes guitarist Pete McCann and drummer Matt Wilson, Mills also plays two freely improvised duets with Wilson. Since migrating from Vancouver more than a decade ago, guitarist Ken Aldcroft has become an essential figure in the Toronto improvised music scene, producing performance series and acting as one of the founders of AIMToronto, an association of improvisers. Documenting his own work on his Trio Records since 1997, Aldcroft has just released two contrasting sessions.

Aldcroft’s Convergence Ensemble is his principal group, a long-standing quintet that has been a laboratory for his developing compositional approach. Saskatoon (TRP-017 kenaldcroft.com/triorecords.asp) was recorded at the Bassment in 2007, so it’s clearly an old performance with enduring significance. Alto saxophonist Evan Shaw, trombonist Scott Thomson, bassist Wes Neal and drummer Joe Sorbara share Aldcroft’s commitment to the group, and it’s apparent in every instant of this music, a consistent collective creation on Aldcroft’s themes. Our Hospitality cleverly integrates free jazz, swing and instrumental click languages.

For sheer playfulness, there’s Aldcroft’s duo with drummer Dave Clark, Hat and Beard: The Music of Thelonious Monk. Their second all-Monk program, Reflections (TRP-018), extends Monk’s own assertive rhythms, clashing phrases and unlikely chord changes. The approach, with Clark’s explosive, weirdly precise cackophony and Aldcroft’s acid-toned minimalism, may owe as much to the members of Captain Beefheart’s Magic Band as to Monk himself. It’s all a delight, but Pannonica and Monk’s Dream are stand-outs. While Weeds and Aldcroft work in major population centres, bassist Éric Normand, through sheer creativity, commitment and energy, has somehow made Rimouski, Quebec a hotbed for free improvisation, producing concerts, drawing in international guests and releasing music in a welter of media on his Tour de Bras label.

The acronym GGRIL may identify the large ensemble Grand Groupe Régional d’Improvisation Libérée, but it also suggests “guerrilla,” emblematic of Normand’s adaptive and spontaneous rebellion. GGRIL has released one of the year’s most beautiful records, Combines a red-vinyl LP in a clear plastic sleeve, (TDB 90001LP tourdebras.com). There’s a delightful sense of community get-together in the music, whether it’s using chance methodologies or two conductors simultaneously leading a collective improvisation, and it extends to the unlikely combination of instrumentalists: multiple percussionists, bassists, and guitarists with an accordionist among the featured voices.

At the opposite pole of media, there’s the insubstantial Rrrrrrrrroyal Canadian Free Form Folk Experience (tourdebras.com) by the trio of Normand, Halifax-based guitarist Arthur Bull, and Toronto percussionist Bob Vespadzian, also known as the Surrrrls. Available as a paid download or free streaming audio, the work consists of a single half-hour improvisation called Batoche’s Battle, a brilliant realization of Normand’s aesthetic, melding folk materials and instruments of the most radically concentrated, minimalist, electroacoustic improvisation. It’s an invitation to sample one of Canada’s most creative musical visions.

Normand has also released the latest music by the Montreal-based trio Pink Saliva, with trumpeter Ellwood Epps, bassist Alexandre St-Onge and drummer Michel F. Côté also exploring electronics. Available as a download or a micro-edition CD, I paraí que... (TDBW003) is a tangled forest of vital distorted sound, Epps’ amplified trumpet sounding like a raw nerve in the undergrowth.
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Beethoven Emperor Concerto
THU, MARCH 20 AT 8:00pm
SAT, MARCH 22 AT 8:00pm
Hannu Lintu, conductor
Angela Hewitt, piano
Matthew Whittall: Solen (NORTH AMERICAN PREMIÈRE)
Beethoven: Piano Concerto No. 5 “Emperor”
Sibelius: Symphony No. 5

Schumann Symphony 2
WED, MARCH 26 AT 8:00pm
THU, MARCH 27 AT 2:00pm
John Storgaards, conductor
Colin Currie, percussion
Beethoven: Overture to Fidelio
Kalevi Aho: Sieidi: Concerto for Solo Percussion and Orchestra (CANADIAN PREMIÈRE)
Schumann: Symphony No. 2

Goode Plays Mozart
FRI, APRIL 11 AT 7:30pm
SAT, APRIL 12 AT 8:00pm
Peter Oundjian, conductor
Richard Goode, piano
Jonathan Crow, violin
Vivian Fung: Aqua (CANADIAN PREMIÈRE)
Mozart: Piano Concerto No. 17, K. 453
R. Strauss: Ein Heldenleben (A Hero’s Life)

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Long-playing discs were developed by Bell Laboratories in the early 1930s and a few recordings of Stokowski and the Philadelphia Orchestra were issued by Victor. The shellac discs of the time were not viable and they were withdrawn. In 1948 thanks to vinylite and other factors, LPs were perfected at Columbia Records under Peter Goldmark. By the early 1950s LPs were in common currency, to the chagrin of RCA, the final holdout, who tenaciously supported their “convenient” seven-inch 45s including their “convenient” seven-inch 45s including multiple-disc sets. The transfers of existing 78 rpm masters to LPs were much sought after and required no costly recording sessions and Columbia and RCA had performances dating back to the turn of the century. Tape recorders had newly enabled anybody to inexpensively record anything anywhere… well back to the turn of the century. Tape recorders and required no costly recording sessions and their “convenient” seven-inch 45s including common currency, to the chagrin of RCA, perfected at Columbia Records under Peter Victor. The shellac discs of the time were not the Philadelphia Orchestra were issued by

The Westminster Recording Company, founded in NYC in 1949, promptly looked to Europe to record those artists and ensembles that had not been signed up by producers such as Walter Legge for EMI. Through these Westminster recordings, new names became familiar to the record-buying public. Included in this exhilarating new collection of superb musicians was the German conductor Hermann Scherchen. Over the years into the stereo era he produced a Beethoven symphonies cycle, Haydn symphonies, Liszt tone poems, Mahler symphonies, Bach choral works, plus a body of work by Mozart, Berlioz, Tchaikovsky, Offenbach, Ravel, Honegger and others. Not only were the performances fresh and exciting but the sound, as heard on any and every Westminster recording, was the ultimate in realism and meticulously edited, on the best pressings in the industry.

In The Westminster Legacy, The Collector’s Edition (DG 4792343; 40 CDs) music lovers and collectors alike will find some unusual and lots of unusual repertoire not to be found in any other omnibus edition. Some examples: 14 songs by Henri Duparc sung by Léopold Simoneau; Sena Jurinac singing Schumann’s Frauenliebe & Leben and Liederkreis, Op.39; Julian Bream playing Turina, de Falla and Sor; The Vienna Konzerthaus Quartet plays Schubert’s Quintet in C major, Op.163 and the Octet Op.166; Paul Badura-Skoda plays Schubert’s Wanderer Fantasie, Moments musicaux D780 and the four Impromptus D899; Jörg Demus plays César Franck and Fauré; the Smetana Quartet plays two Beethoven quartets and joins the Smetana Quartet for the Mendelssohn Octet Op.20. The venerable Egon Petri performs three Beethoven Sonatas, the Pathétique, the Appassionata and the Hammerklavier; the young Daniel Barenboim gives us Mozart’s Piano Concerto No.22 and the Piano Sonatas No. 8 & 16; Clara Haskil plays Mozart’s Piano Concerto No.20 and 11 Scarlatti Sonatas. Violinist Erica Morini plays the Brahms and Tchaikovsky concertos.

And there’s more, a lot more, including Holst’s The Planets (Boult), the complete Nutcracker Ballet (Rodzinski), Handel’s complete opera Rodelinda (Priestman) and Beverly Sills singing Bellini and Donizetti Heroines. The sound on these discs remains as vital as when we first heard them. Check the complete track listing at deutschegramophon.com/en/cat/4792343.

Martha Argerich is recognized as one of the finest pianists in the pantheon. From her early years when she was not yet 20, Doremi has unearthed four Mozart performances of works that she has not recorded commercially (DHR-8024). The 21st Piano Concerto, aka Elvira Madigan, with Peter Maag conducting the Cologne Radio Symphony was broadcast on September 8, 1960. From the same year she is heard in the only minor key sonata, K.333 and also K.332 and K.576. Argerich already possessed all the magic ingredients for outstanding Mozart interpretations: sensitivity, style, lilt, a pulse and breathing with captivating innocence. A Mozart lover’s delight.

Doremi has happily restored to active duty the 1970 Verdi Requiem with Gundula Janowitz from Salzburg with Karajan conducting (DHR-7734). There is no commercial recording of the Requiem with Janowitz which is surprising because the ethereal beauty of her voice that illuminates this performance is quite incomparable. On stage with her were Christa Ludwig, Carlo Bergonzi and Ruggero Raimondi.

On November 15, 1958 Herbert von Karajan made his first appearance with an American orchestra, The New York Philharmonic. In a program of Webern, Mozart and Richard Strauss (Heldenleben, of course). Their November 22 concert consisted of the Beethoven Symphonies Nos.1 & 9 with the Westminster Choir and soloists Leontyne Price, Maureen Forrester, Léopold Simoneau and Norman Scott. Archipel has issued this concert (ARPCD 0556, 2 CDs). I was not expecting the polish and suavity of the playing, after all these were New Yorkers, not Viennese or Berliners who were simpatico with Karajan. The First is immediately seamless and articulate, a quality that continues throughout. There is no lingering to smell the roses or make a point. Orchestral balances are ideal and the mono sound good enough to hear all in perspective.

The Ninth has the enormous sweep and drive, played with often astonishing fire and occasional raw energy. Unfortunately, the recorded balance seems to have been adjusted during the intermission as timpanist Saul Goodman often swamps his colleagues in the tutti making the sound somewhat dense. The third symphony in the package is a Beethoven Fith from Salzburg recorded August 18, 1948 with The Vienna Philharmonic. This Prometheus performance from Salzburg has astonishing assurance and an unmistakable aura of optimism. Those familiar with Karajan’s Ninth recorded eight months earlier in Vienna by EMI will know exactly what I mean. The monaural recording is dynamic and very satisfying. This performance is recommended without any hesitation. A must-have.
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