BEHIND THE SCENES

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* Chuck Daellenbach & the Canadian Brass
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Cover Photograph  BO HUANG

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I went last week (March 17 and 19) to two musical events which neatly (and entirely coincidentally) balanced events 100 years apart around a central pivotal point of reference.

The first was a panel discussion/chamber concert involving players from the Vienna Philharmonic Orchestra organized by the Chumir Foundation for Ethics in Leadership at Glenn Gould Studio. Bruce Surtees briefly describes the event on page 14 of the current issue of the magazine.

The second was the appearance of the Los Angeles Philharmonic at Roy Thomson Hall on Wednesday March 19, which is described in some detail by Paul Ennis in his Classical & Beyond column which commences on page 17.

In the case of the Glenn Gould Studio Chumir-sponsored event, the 100-year interval was that between the start of the so-called “War to End All Wars” in 1914 and today. 1914 and 2014 stand like two grim pillars on either side of the event that was the main reason for the Chumir event taking place, namely the Vienna Philharmonic Orchestra’s efforts, since 1998, to begin coming to terms with an inglorious chapter in its storied 156 year history, between 1938 and 1945. That a majority of Austrians (57 percent) today accept that Austria was at least as complicit in the Anschluss as a victim of it is a grim reminder that memory and selective amnesia are partners in a very grim dance.

We will have lots more to say about that event in the coming weeks, as Surtees explains.

In the case of the Los Angeles Philharmonic Orchestra’s Roy Thomson Hall appearance, the 100-year interval is a much more benign one, simply between the dates of composition of the two symphonies that made up the two halves of the program: John Corigliano’s Symphony No.1 composed in 1988, and Tchaikovsky’s Symphony No.5, composed exactly 100 years earlier. And in this case the link between the two is not a moment of monumental infamy, but an entirely happy one, namely the triumphant return to Toronto of
Gustavo Dudamel, last here in October 2009 with Venezuela’s Simon Bolívar Youth Orchestra, as it was then known, on the occasion of José Antonio Abreu being awarded the Glenn Gould Prize.

About this event I have a little more to say right now, because of the little affirmations that the concert sent ringing to the rafters of my mind as resoundingly as the LA Phil under Dudamel sent music to a gala banquet before the concert, full of hope and music, bringing their own passion years after Abreu’s award. Now here they were, Cohen for the City of Toronto Protégé prize, two chosen by Glenn Gould prize laureate Leonard Sistema Toronto, as some of you may recall was which traces its origins to Abreu’s visit in 2009.

And I wonder how many people at RTH felt the same little bump of pleasure as I did, reading in the program that the Los Angeles Philharmonic is now the driving force behind something called YOLA (Youth Orchestras of Los Angeles), bringing music’s motive power to over 600 youth in underserved L.A. neighbourhoods. Yet another sign of Sistema’s spread, one can say, having taken root since Dudamel arrived.

Change for the better all sounds so simple when it’s spelled out that way. There’s another example in the issue – the “Hamilton Plan” that Chuck Daellenbach described to me in our interview (page 14), that brought music to the schools of Hamilton and its surrounds in the late 60s and early 70s with what sounds in the telling like astonishing ease.

It’s tempting to think of the nascent power for usefulness of The WholeNote’s “Orange Pages” initiative as Allan Pulker describes it on page 61 as spreading with the same ease. Just think how easily it would all come to pass if “I told two friends, and they told two friends and they told two friends,” the way it did in the shampoo commercials back in the same wonderful 70s that Daellenbach talks about in our interview.

Enjoy this issue in all its diversity, dear readers. Music might not have had the power to dispel this winter’s polar vortex, but it continues to offer the hope of spring.
Behind the Scenes

COC’s Johannes Debus and Alexander Neef

Where were you born, and was music always part of your life? I was born in Speyer, a city in southwest Germany. I learned to play the recorder in kindergarten, and my teacher told my mother that I seemed to have a passion for music. I joined the cathedral choir, and the choir director was a marvellous music-maker.

Was it always going to be a career in music? I actually had two plans. If I didn’t get into a conservatory, I was going to go to university and study German and Latin.

But you did get into the Hamburg Conservatory where you studied conducting. Where did that interest come from? For me, the music-maker was the conductor who stood out in front. I wanted to be the music-maker. I studied old videos of conductors and then I’d conduct in front of the stereo. I was very serious about church music and choral conducting.

So how did you develop an interest in opera? Opera, at first, seemed very far away. I thought it was artificial and superficial, until a teacher at the conservatory had me prepare La traviata. I started to play through it and I was hooked. The variety of the opera repertoire is enormous. A well-made masterpiece has so many riches to reveal. After I graduated, I spent ten years at the Frankfurt Opera, starting as a pianist, then coach, then assistant conductor, and finally, resident conductor. My freelance career started after Frankfurt.

What’s your background? I was born in a small village called Rosswälden, just outside Stuttgart. I come from a simple working class background. Languages were easy for me, and I thought I would become a Latin teacher. I have an M.A. in Latin and modern history.

So where did opera fit in? I got hooked on opera when I was eight or nine by listening to the classical music station on the radio. When I was older, I’d go to the opera three or four times a week. At the University of Tübingen, I was dramaturge for a student opera company. I did research, wrote program notes and attended casting meetings. I was able to consult piano scores because I can read music. I started studying piano when I was nine.

How did you get to the Paris Opera? My friends in university were musicologists. They went to Berlin to start an academy for music theatre and I went to visit them. They invited lecturers, and Gerard Mortier, head of the Salzburg Festival, came. That’s where I met him. He really connected to the group. I didn’t become a teacher because I became an intern artistic administrator at the Salzburg Festival for two years. After that I joined the artistic administration team at the RuhrTriennale, a three-year multidisciplinary festival in Germany’s Ruhr region. When Mortier took over the Paris Opera in 2004, he brought me in as director of casting.

Their birthdays are a month apart. They have just turned 40. They are both German, but they never knew each other in their home country. They also just happen to be the leading lights behind the Canadian Opera Company. General director Alexander Neef was appointed in 2008, and music director Johannes Debus the following year. Together they represent the wunderkind generation who are the new movers and shakers in the arts.

We three met in Neef’s office for a wide-ranging conversation about the COC in particular, the arts in general, and, of course, living in Toronto. Debus came across as an idealist, Neef as a realist.

Alexander, how did you end up at the COC? Neef: I didn’t apply for the position. I was first approached by the search committee. There were four days of interviews. It was an important decision for me. Running a company would allow me to take a major career step out of artistic administration, but it had to be the right company. At the same time as the COC came calling, I was offered a “B” company in Germany, but I knew I wouldn’t be able to attract the same quality of artists as the COC. It was an easy decision to say no, even if the German company had a bigger budget. The COC is a big international company with high standards. It is also a complete package because it has its own house. Top artists like Susan Graham and Sondra Radvanovsky want to come to a quality environment.

How did you two meet? Debus: After Richard Bradshaw died suddenly, I was one of the conductors brought in to replace him. It was October, 2008, at a rehearsal for Prokofiev’s War and Peace at the Four Seasons Centre. Neef: We had to find a music director, but we were going to spend two or three seasons inviting people to conduct. I was sitting at the War and Peace rehearsal and I felt the strong connection between Johannes and the orchestra. His conducting debut got rave reviews. I thought, why put him on a list and wait? He might move on. I’m

Paula Citron

BO HUANG

Alexander Neef/Pre-COC

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Johannes Debus/Pre-COC

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a decisive person. We met for a brief lunch and I asked him, “How do you feel about becoming music director?” The interesting thing is, no one thought I was crazy because Johannes had made such a great impression.

Debus: I was shocked, but in a positive way. It was something that I had never imagined. Conducting War and Peace was the best time of my life. The whole thing was like a fairytale. I haven’t regretted coming to the COC for one second.

Neef: We haven’t had our epic fight yet.

How does your relationship work?

Neef: It’s an inspiring relationship. We don’t play games. We have no factions, because neither of us is a politician. When we have to talk about things, we do. We never let things go.

Debus: Alexander is a general director with passion and knowledge. He has good taste and a strong eye. He’s willing to take certain risks and avoid falling into the trap of routine. I’m involved in the decision-making about putting together a production team – choosing artists who have something to say about an opera and the composer. They have to have an affinity for the piece. I’m also learning so much from Alexander about how the art form works. We have a strong team.

Alexander, working at the COC must have been a big change from the Paris Opera.

Neef: The Paris Opera puts on around 20 operas a year. Five could be happening at the same time. You tend to go where there are problems and stay away when things are going well. No conflict means no reason to go. In Paris you never drop in on rehearsals for pleasure. At the COC, I can take personal care of all the operas, attend all the rehearsals, go to concept meetings and spend time with Johannes. I can have a direct communication with what’s happening on stage, and keep a close connection with everything else. It’s an enjoyable experience. I’m also here in the off-season, overseeing administrative work like preparing budgets, and doing social stuff in the community.
We haven’t had our epic fight yet. It’s an inspiring relationship. We don’t play games.

What’s the COC like as a corporation?
Neef: Opera is unbelievably expensive. There are so many people to pay. It’s a big challenge to keep the machine going. Luckily the administrative staff believes in giving the best for the company. It’s like a code of honour. Given the thefunding we have to face, no one works here for the money. The commitment the staff gives to the COC is extraordinary.
Debus: Even the security guards are committed. There is a family spirit here that is very special.

Johannes, what’s it like working with the COC orchestra?
Debus: Some European orchestras don’t like to do homework, so you first have to be a bad cop. At the COC, the musicians have a high work ethic. They do prepare at home because they want to perform well, to present themselves in the best way possible. They also love to play opera, and are always focused, which is the best possible music-making, no matter who the conductor or composer. It’s a rare quality. It’s also a form of generosity. They make me a better conductor. They are sweethearts.

Another question for you Johannes. How do you decide which operas you conduct?
Debus: I have a contract to conduct three productions a year. I like the idea of having guest conductors because it’s good for the orchestra to get inspired by others. When I’m not conducting, I can sit in the audience and observe – see what’s working, and what needs work.

How do you both see the state of the arts in general?
Debus: It’s true that many more people are interested in hockey, but we have to find a way to influence them. The arts are essential for holding society together. They make life interesting. The arts are not a luxury good. They are an essential experience. We should be thinking about what our art form can offer in the future.
Neef: European countries have a cultural identity. The arts are official policy. Here in Canada, we should be building an identity that is both national and cultural. But there has been huge progress. Remember, the COC has just 65 years of history, versus 400 years for some companies in Europe. The arts impact on the community, and we have to do a better job of explaining what we do. I know and love the arts, but many people take the arts for granted. That’s our challenge – to keep the momentum going. We’re still building something here.

And the financial health of the company?
Neef: Nobody has come through the recession unscathed. Our subscriptions have dropped from 75 percent to closer to 70, but it is still the highest in North America. Subscriptions used to be 30 percent of the budget 20 years ago, now they are 16. A board member helped us do market research and we found that if a person subscribed for three years, they stay forever. That means we have to do more grooming of the one- and two-year subscribers to make them stay. Their renewal rate is around 50 percent. We have a solid young audience under 30, because they can buy discounted tickets, but after 30, when the tickets get more expensive, they stop coming. People do tend to return in their 40s and we have to encourage that. The Four Seasons Centre is now eight years old, and lower subscriptions and ticket sales probably indicate that the honeymoon with the new house is over.

What about the HD performances in movie theatres?
Debus: Opera is the greatest art form, but there is a price tag. People ask themselves why should I go to the opera and pay high prices if I can see it on the internet or at the cinema – but it’s a two-dimensional experience. Live opera in the theatre is three-dimensional. Opera needs to be seen in an opera house because of the magnified emotions. Live performance is how the art form was born – as a religious ritual in ancient Greece. Opera is a communal experience.

What’s opera like as a career for emerging artists in Canada?
Neef: It’s a big issue. There is talent but no employment. There are only a handful of companies. It’s also more difficult to go to the States now because companies are closing down. We should be nurturing smaller companies to provide performing opportunities.
Debus: It’s not a shock coming here. Toronto is a cosmopolitan city.
Neef: It’s not a shock because the German mentality and Canadian mentality are close. There is a seriousness. We’re both a little bit reserved. From an economic point of view, in both Germany and Canada, you don’t spend money you don’t have. And the little things mean a lot. People call me to take me shopping. They offer me their cars. A big shock would be moving to Italy, for example.
Debus: People are kind and I’m well-treated. There’s an honesty here. You can connect to people because they make it easy. They open up. It’s a pleasant life. It’s feels like home.
Neef: Maybe we haven’t been here long enough for the bad stuff to hit.

Are you able to sense a Canadian character?
Debus: I see an inferiority complex. For me as an artist, that is a falling. There is enormous potential here. People should take pleasure in that.
Neef: It’s interesting that some Torontonians don’t see their own city as a world player. People ask me when I’m moving on. Do I have my eye on New York? On the Met? People should be building up the possibilities of the city, harnessing the energy.

Can we talk about the 2014-2015 season? Why is it down to six productions from seven?
Neef: Since moving into the new opera house, we’ve done three productions in the spring, but our time is limited by the National Ballet’s dates. We are now reallocating our resources. Three spring productions curtailed our repertoire options. We couldn’t program any big operas like Walküre, for example. Also, some subscribers didn’t like having to give up three dates in May when they wanted to be at the cottage. Dropping one opera gives us room to create a season we can be happy with. The budget will be close to what it was with seven operas, so the change isn’t due to financial considerations. When the renewal of the agreement with the Ballet comes up, we have a list of things to talk about to make the dates better for everyone.

For me, The Barber of Seville, Don Giovanni and Madama Butterfly on the same season is being populist. My preference is for the new and the different.
Debus: As for Barber, we haven’t done a pure comedy since La cenerentola in 2011 – one where nobody dies, where parents can bring their kids. The Don Giovanni by director Dmitri Tcherniakov is very different than any production that you’ve seen before. It cuts deeply to the core of the piece. Even warhorses can offer something unusual. Both are new productions. Butterfly is a blockbuster – a great cast that features soprano Patricia Racette. People will come out for the voices. There are, of course, financial considerations behind programming Butterfly, but we do have to sell tickets.
Neef: We’ve pushed the rep in the last few seasons, so this year we’re giving the unfamiliar a break to establish balance. We still have to fill 2,000 seats every night. Programming familiar titles services a wider public, but you can make them interesting by offering new productions or big names. We have a great house and it’s a very satisfying experience to see a production at the Four Seasons. I’m happy about both the six operas, and the encouraging subscriptions sales.

Paula Citron is a Toronto-based journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
In anticipation of the Canadian Brass’ upcoming appearance April 27, the final concert in this year’s Mooredale Concert Series, I tracked tuba player Chuck Daellenbach down for a thoroughly entertaining hour-long chat at his south Rosedale Toronto home, middle of March. What follows is just a couple of frames from a chat that roamed here and there over the whole 44 years of the Brass’ existence: commissioning, arranging, and recording, their momentous 1977 groundbreaking trip to China, and all thereafter. You can find the full-length interview on our website at thewholenote.com. What follows gives a taste of the indefatigable Daellenbach, now the only member of the original quintet still in full-time performing harness with what is undoubtedly the best-known Canadian chamber ensemble of our (and perhaps all) time. Enjoy.

DP: I told your agent at IMG in New York to pass on the message – I don’t know whether he did or not – that I was going to want to start all the way back in the Betty Webster days … That was, what, 1971?

CD: Yes I heard this. … Well, the Canadian Brass was very fortunate in that the Hamilton Plan was in effect. And the Hamilton Plan had been put together by some very civic-minded people in Hamilton in the late 60s. The idea was to have every child in a 60-mile radius of Hamilton (excluding Toronto) hear a string group, brass group, woodwind group, percussion group in their school every year and then come into the concert hall at the end of the year to hear an orchestra. And before the Hamilton Plan disbanded they had actually achieved that in a 30-mile radius, and it became a model for other communities [internationally], … because it was so successful and it was such a great idea.

So this revolved around the Hamilton Philharmonic Orchestra, did it? Yes, Betty Webster was the executive director of that program, and the Paikin family in Hamilton were very instrumental in putting this plan together. And then they brought in a young conductor at that time to be the voice of the program, they needed someone to be the face of the program [Boris Brott]. And [at the core of] their fulltime professional chamber orchestra was a string quartet – the Czech String Quartet – and a woodwind group, and that’s where the Canadian Brass fit in; the Canadian Brass became the resident [brass] ensemble.

So you were the section leaders effectively within the orchestra, and the sections had to kind of earn their keep by going out into schools as section ensembles? Well, originally it was almost the opposite, which was what was amazing; traditionally it’s a way to put an orchestra together. In this case, it was a way to get music out into the schools; they really wanted to get to the kids. And then the fact that the professional musicians had a base of reference meant they could be then part of the resident orchestra, that’s what kept it
together. And because of the proximity to Toronto, it could expand to an 80- to 90-piece orchestra because the commercial scene in Toronto was so vibrant, second only at the time to New York City because of the Canadian content. I kind of diverge here but Canadian content rules meant that you couldn’t just drag an American Coca-Cola ad up to Canada and put it on TV; you had to redo it. So we had a very active musician base right here. That gave the opportunity to have full-fledged orchestra concerts; you could do Rachmaninoff and Mahler and so forth and it’s quite possible. But it was based on this 20-piece professional core that actually lived in Hamilton and was going out into the schools.

And so how were you recruited—when did you actually start with Hamilton? Well, Gene Watts, our trombonist, had been talking to the Ontario Arts Council, at that time Lou Appelbaum was running the Arts Council. And Lou really had his ear to the ground, he understood what was happening here. And he and Gene were discussing this, and Lou said, they really need a spearhead for this program, because they have the idea, they’ve got the musicians, but now they really need to make it work. And he thought, this would be perfect for Gene to latch into this. Because Gene had put together at that point a quartet without a tuba; he’d been trying to figure out how to put a group together, and he went to Hamilton and actually they took him on to do the school part of that residency. So that’s where I came in, I became the fifth part. I met Gene very early that fall, in 1970. I thought I was auditioning him to put a group together because I was at the University of Toronto [and] I thought wouldn’t it be great to have a resident ensemble. And meanwhile he’s thinking we really need a tuba player to make this thing work, so we were both looking at each other like, hmm let’s consider this … and became lifelong friends ever since.

You mentioned the Czech String Quartet; this was a group that had pre-existed in Prague prior to the Soviet invasion and they’d left at that time? You know, I don’t actually know, but I do know they had a position at McMaster University, that was part of the deal. So for them they had a teaching position plus the orchestra. Marta Hidy was the concertmistress and she as well had this dual appointment. For us it was a little different. I was teaching at the university and Gene was very involved in the New Music Concerts with Bob Aitken, very involved with that. So we were able to piece this together in various ways and make this go. But what was unique at that time was, we were on the ground floor of really what’s become a brass explosion. We were very fortunate in that we did not have a peer group here in Canada. There weren’t people standing in the wings telling us what we needed to play. So we didn’t get trapped into this very small repertoire for brass that really was a dead end for brass groups, particularly in the States. We were only allant for the audience. We knew we had to build an ensemble, and we had to find music that could make that possible. So we took a masterpiece approach; we thought if we were going to borrow music, it might as well be the very, very best. And so we set out, on the one hand commissioning. We’ve commissioned professional writers working with us. Very early on, a very important writer for us was Howard Cable. Cable was such a known entity already, and Howard, the music’s already in his head, he just needs to get it on the paper. He’s like Mozart, it just flows. So he wrote some very important works for us in the early years.

And then Fred Mills joined our group. Fred had grown up in Guelph and spent about ten years in New York City. Came back to play in the Ballet Orchestra, ended up in the National Arts Centre, he was the principal trumpet when they opened up in 69. And he was quite motivated to join us. He brought along a love of opera for example, and he was a very fine arranger. And the two things that came together there was that he had played with Stokowski, in Houston, Texas, he had been his principal trumpet. And Stokowski of course was known himself for arranging. He’d do Bach’s Toccata and Fugue with the orchestra, and so these are well-known arrangements that got him into film.

This had a very big influence for Fred and he wanted to do similar things for the brass quintet, for example the Toccata and Fugue which is now probably the number one standard [for] brass quintet. Every group in the world owns and plays Fred’s arrangement of Toccata and Fugue, it’s absolutely the number one most important piece in the repertoire. … When we first met up with that piece it seemed impossible, we thought this would not be possible. Now kids grow up with it and they just think it’s, as you would expect, normal.

So the Toccata and Fugue … looking through your videos on YouTube, it’s jaw-dropping these days. What’s interesting in that regard is the control you seem to have over your YouTube identity. A lot of artists don’t have that, you’re at the mercy of every handheld concert cellphone video. But you’ve got over 80 videos, which have
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MAZZOLENI CONCERT HALL
GGS faculty violinist Atis Bankas shares the stage with American pianist and pedagogue Robert McDonald, who has performed internationally and as musical partner to Isaac Stern, Midori, and many others. This program features works by Delius, Grieg, Elgar, and Britten.

Terri Lyne Carrington’s Mosaic Project
SATURDAY, APRIL 26, 2014 8PM
KOERNER HALL
Terri Lyne Carrington (drums) leads an all-star cast of female musicians and two signature voices – Nona Hendryx (from LaBelle) and Carmen Lundy. Part of the TD Jazz: Celebrating Dinah and Sarah concert series.

The Glenn Gould School New Music Ensemble
THURS., APR. 10, 2014 7:30PM
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Brian Current conducts the world premiere of Behind the Sound of Music, Nicole Lizée’s multimedia composition for orchestra and video.

Royal Conservatory Orchestra conducted by Uri Mayer with Jaewon Kim and Beste Kalender
FRIDAY, APRIL 25, 2014 8PM
KOERNER HALL
Maestro Uri Mayer leads the RCO, clarinetist Jaewon Kim and mezzo-soprano Beste Kalender in a program that includes works by R. Murray Schafer, Debussy, and Brahms.

Mariko Anraku
SUNDAY, APRIL 27, 2014 2 PM
MAZZOLENI CONCERT HALL
Associate Principal Harp of the Metropolitan Opera Orchestra and GGS alumna Mariko Anraku is joined by former teachers, harpist Judy Loman and GGS Dean and pianist James Anagnoson, in a program of solo and chamber works.

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a clear Canadian Brass identity to them. Well, it’s little like hoarding, but we were the only brass quintet, maybe to this day almost, that’s been on all the networks; we’ve had major television shows. CBC, back in the day when CBC was making shows they actually had the Canadian Brass show; these would be major productions with costuming and guest artists, and all this sort of thing. We’ve been very fortunate to be part of that medium. I think growing up in Toronto, growing up in Canada, in the early 70s was an amazing time. The governments were right, we had the right people in the right places to support arts. The CBC was invaluable. By the time we got to New York in 75 we had so much training in studios and so forth that a radio appearance was just second nature. ...Very early on, I guess what set us apart from a lot of other groups is that we did spend a lot of time talking about and thinking about all the possibilities in the music world. I mean, now they have courses for it in colleges, they didn’t back then. It’s really taking charge, shaping your own destiny. ...We always thought, people would ask us about competition, aren’t you worried about competition if people start playing your music, and we said, well our competition is really Hocken Night in Canada. If you’re looking at other brass groups you’d be looking way too low. What we felt we needed was a bit of an explosion of brass just so that you would have a place in a hierarchy.

How long are you entitled to say it’s the same group? Because you’ve had by my count 20 players in the Brass, at this point. I’m not counting returns, if you count people who have gone and returned it’s probably closer to 27 or 28, because there are people who did more than one stint, but I think 20 different individuals. We don’t let anybody get away too far, we keep them on a very short leash. Like Ronnie Romm, our original trumpet player. We’re going to be at the University of Illinois doing a brass symposium and we invited Ronnie to join us. And Gene of course just lives down the road here, we’re in constant touch, ...more and more, we take on a mentoring role as well because we’re taking a concept and sharing that with these young players, putting them into this.

Did [Gene] say, “40 years, it’s enough,” or how did that go? Absolutely. He just figured that he’d been on the road enough. In fact we just had coffee yesterday and he was saying, you know I’m just getting over jetlag.

What’s your touring schedule that you keep up these days? Because I mean when we talked a couple of days ago you were in Los Angeles. We’d just played Palm Desert. Well, we have a nice concert year. We’ve been very fortunate, even from the beginning we never had to do the rock and roll tours on a bus or that sort of thing. We’ve been very blessed with nice touring. And at this point it is kind of a worldwide reach. We do very little south of the Equator, I think we’ve been in Brazil once, Venezuela, Australia once, but other than that it’s generally ...we do a lot in Germany, a lot in Europe. This past season, we were in Asia twice and we were in Germany, we’re going back to Germany in September; we were in Korea just before Christmas and it was for a very short run, just a couple of concerts ...So we have a nice touring schedule. I’d say we do about 60 or 70 concerts a year.

And you still do a university/college circuit? We’re ensemble in residence at the University of Toronto here, so that means during the year we’ll be there three or four times during that year. And our horn player is actually at the University of Illinois and he has involved us there as well. So that’s becoming more present. And then it’s quite well-known amongst the presenters that Canadian Brass is a good target for workshops and clinics so invariably we’ll be in a town and we’ll have a workshop or two, to work with kids, and we actually encourage that. So that’s something we think is, more than anything, especially with the younger players, and talking about succession of players. It’s pretty interesting to show up at a college or university where the average age is 20 to 23, 19 to 23, something like that, and our trumpet player [Caleb Hudson] is 26. So they can identify from an age standpoint but then to hear this guy play, they think ... it sort of suggests that maybe it is possible, if I did put that time and attention in, maybe I could do this. ... It is fascinating now, both Gene and I have mused about this a great deal...what we faced as young players was a totally different world. Now the young players are all growing up playing in our books. We have a set of books called Canadian Brass Book Of ... and then we have easy quintets, intermediate quintets, advanced quintets and there are something like, we’ve passed the 500,000 mark on those several years ago, on these books out around the world. So kids are growing up playing our music, and our philosophy and our concept. So by the time we audition now someone to play in our group...when Caleb came to play for us, he was playing from memory. He knew our music backwards and forwards.

Interesting. So there’s not a steep learning curve for some of these players. Our trombonist Achilles [Liarmakopoulos] is from Greece, and he’s our resident historian. We had made a big collage, a giant poster of all of our recordings and we had it standing against the wall. When he came in, I said, Achilles you’ve got to take a look at this! And he stood there for about four or five minutes and said, three are missing. It’s amazing, he’ll often say things like, we’ll be talking, let’s say Toccata and Fugue, and he’d say, well, when you recorded that ... in 77 you played it quite a bit slower than in the 91 version. He’s a total historian. When we had him come and play he thought he was in case we needed a substitute trombonist and Gene was at the audition, so he just thought he was making himself known as a potential sub. So he had a few pieces of music we’d sent him in advance, and we played through those and it went pretty quickly. We should have brought more music. Have you ever played Blackbird, the trombone solo? He said, well, I’ve never really played it, he said, I’ve heard it I could try. He played the whole thing from memory, he’d never performed it with an ensemble or anything and he just played it.

World’s full of a lot of good players. Oh, totally different. I’m just glad these guys weren’t around when I was young!
365 Years In One Operatic Month

CHRISTOPHER HOILE

April has become the month in the year with the single highest concentration of opera presentations. The past few years Torontonians have been so spoiled that they have had examples from every period of opera available in April alone. And this April is no exception. What makes this April unusual is the unusual number of baroque operas and brand new works on offer. Here, by year of first public performance, are this April’s offerings.

1649: Giasone by Francesco Cavalli on April 4, 5 and 6. The Toronto Consort (torontoconsort.org) continues its successful series of concert productions of early operatic masterpieces with Giasone, which holds the record as the most popular opera of the 17th century. Of the 41 operas Cavalli (1602-76) wrote, 27 still survive. Written for the Carnival season in Venice, they are characterized by their irreverent take on classical subjects. Thus, this version of the story of Jason and Medea has a happy ending and is more concerned with Giasone’s lover Isifile’s attempts to woo him away from his wife Medea than it is with Medea’s vengeance on her husband. Laura Padwell sings the title role with Vicki St. Pierre as Delfa, Kevin Skelton as Aegeus, Bud Roach as Demo and Consort members Michelle DeBoer as Medea, Katherine Hill as Isifile and John Pepper as Besso. Artistic Director David Fallis conducts a period orchestra including strings, recorders, theorbo, baroque harp, organ, harpsichord and viola da gamba.

1682: Persée by Jean-Baptiste Lully from April 26 to May 3. Opera Atelier (operateller.com) remounts Lully’s masterpiece for the second time. It was first seen in 2000, then again in 2004. Chris Enns, in his first haute-contre role sings Persée, Mireille Asselin is his beloved Andromède. Peggy Kriha Dye is Mérope, Olivier Laquerre sings both Céphée and Méduse, Carla Huhtanen is Cassiope and Vasil Garvanliev is Phinée. David Fallis conducts the Tafelmusik Baroque Orchestra and Marshall Pynkoski directs. From May 23 to 25 the production travels to Versailles where it has not been staged since it inaugurated the Royal Opera House on May 16, 1770, during the wedding celebrations of the future King Louis XVI to Marie Antoinette.

1726: Alessandro by George Frideric Handel. On April 9, 10, 12 and 13, Isabel Bayrakdarian gives a recital with the Tafelmusik Baroque Orchestra called “The Rival Queens” where she explores the rivalry between the two superstars of the age, Faustina Bordoni and Francesca Cuzzoni. Bayrakdarian will sing arias associated with the two sopranos from Handel’s Alessandro as well as arias from Giovanni Bononcini’s Astianatte (1727) and Johann Adolf Hasse’s Cajo Frbrízo (1732).

1745: Hercules by George Frideric Handel from April 5 to 30. The COC’s first staging of Handel’s oratorio is a co-production with Lyric Opera of Chicago directed by Peter Sellers. When Hercules first appeared, Handel was accused of writing an opera disguised as an oratorio, so it is not a great leap for the work to be presented as an opera. Sellers updates the mythological tale of Hercules and others returning home from war to the present. Eric Owens sings the title role, Alice Coote is Hercules’ jealous wife Dejanira, David Daniels is Hercules’ servant Lichas, Lucy Crowe is Hercules’ captive Iole and Richard Croft is Hercules’ son Hyllus. Baroque music expert Harry Bickett conducts.

1837: Roberto Devereux by Gaetano Donizetti from April 25 to May 21. In 2010 the COC gave Donizetti’s Maria Stuarda in a production from Dallas Opera. This year it gives us another helping of what some call Donizetti’s “Three Queens” trilogy with the story of Elizabeth I and Robert Devereux, the second earl of Essex (1565-1601), an ambitious favourite of Elizabeth’s who led a coup d’état against her. Giuseppe Filianoti sings the title role, Sondra Radvanovsky makes her role debut as Elisabetta, Russell Braun is the Duke of Nottingham and Allyson McHardy is the Duchess of Nottingham. Corrado Rovaris conducts and Stephen Lawless, as with Maria Stuarda, is again the stage director.

1853: Il Trovatore by Giuseppe Verdi on April 26. Opera by Request (operabyrequest.ca) presents Verdi’s classic about love and fate in concert with Paul Williamson as Manrico, Olga Tylman as Leonora, Wayne Line as the Count di Luna, Julia Clarke as Azucena and Domenico Sanfilippo as Ferrando. William Shookhoff conducts from the piano.

1855: Ba-ta-clan by Jacques Offenbach on May 1 to 3. Opera 5 (facebook.com/OperaFive) presents a double bill of French rarities at Alliance Française, 24 Spadina Rd. The first is Ba-ta-clan, the one-act operetta set in China, that was Offenbach’s first major success. In this fanciful tale, two Chinese conspirators against the Chinese Emperor realize they are both French. Aria Umezawa and Jasmine Chen direct and Maïka’Nash conducts.

1875: Carmen by Georges Bizet on April 17 and 19. Now in its ninth season, Opera Belcanto of York (rhcentre.ca) will present a fully staged production of Bizet’s opera at the Richmond Hill Centre about a seductive gypsy and the hapless soldier who falls in love with her.
University of Toronto Opera Division. Pedro Malazarte is the first presentation in a new initiative at the Opera Division called “Opera Rara.” The aim is to bring to light unfamiliar or unjustly neglected works from the past. In this case conducting student Rafael Luz from Brazil wanted to stage this one-act comic opera from his native country in what will be its North American premiere. Guarnieri (1907-1993), whose parents burdened him with the first name “Mozart,” wrote two operas, the other being the one-act tragedy Um Homem Só (1960). His comic opera concerns the Brazilian folk hero Malazarte, who is hoping to have an affair with the fair Baiana. When her husband Alamão unexpectedly returns home, Malazarte manages a clever turnabout. Rafael Luz conducts and Amanda Smith directs at the Lula Lounge. Admission is free.


**2014: L’Homme et le ciel** by Adam Scime on April 11 only. FAWN Opera (fawnopera.com) presents the world premiere of Scime’s electro-acoustic chamber opera in a workshop production. Ian Koiter’s libretto, based on text “The Shepherd of Hermas” from the second century concerns one man’s struggle to live righteously. The soloists are baritone Giovanni Spanu and sopranos Larissa Konius and Adanya Dunn. Patrick Murray conducts the Thin Edge New Music Collective and Amanda Smith directs.

**2014: Tap: Ex Revolutions** by Tapestry New Opera on April 4 and 5. “Tap:Ex” (short for Tapestry Explorations) is a new project by Tapestry (tapestryopera.com) to explore the relationship between physical and musical expression. The performance will involve singers Neema Bickersteth, Andrea Ludwig, Adrian Kramer and Andrew Love, choreographer Marie-Josée Chartier and director Michael Mori using music from Bach, Rachmaninov, Meredith Monk, Andrew Staniland and Ivan Barbotin.

As usual, there is more than enough on offer in the 365 years encompassed by these listings to create your own opera festival.

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

PAUL ENNIS

The Pavel Haas Quartet, the acclaimed Czech string quartet, makes its highly anticipated Toronto debut April 10 in Walter Hall. The music world began to take notice of the group’s youthful vigour three years into the quartet’s life when it won the Paolo Borciani competition in Italy in the spring of 2005. A Supraphon recording contract soon led to their first two CDs containing material close to their hearts, Janáček’s two string quartets and Pavel Haas’ three. Their penultimate recording, a disc of Dvořák’s String Quartets Nos. 12 in F major “American” and No. 13 in G major, was greeted with widespread critical acclaim culminating in Gramophone magazine’s Record of the Year award in the fall of 2011.

I’m looking forward to their performance of Brahms Quartet No. 2 in A minor with its lovely opening movement’s dusky poignancy. Like The Young Person’s Guide to the Orchestra, Britten’s String Quartet No. 2 in C Major celebrates the work of Henry Purcell, whom Britten rightly called “the last important figure of English music.” I’m also eagerly anticipating the Pavel Haas Quartet’s venture into such a singular British realm, in particular the last movement theme and variations chacony that ends with a huge celebration. They’re certainly familiar with the U.K., having performed in Wigmore Hall and beyond and been artists in residence for three years in Glasgow Royal Concert Halls.

First violinist Veronika Jarůšková formed the group with fellow students of Milan Škampa, the legendary violist of the celebrated Smetana Quartet. An interview on Tokafi.com in 2007 soon after their first recording, revealed that Škampa was their biggest artistic influence: “He taught us about quartet dialogue and about life as a quartet.” Their idea of what constitutes a good live performance continues to be their byword: “Most important is to hand over our feeling through music to the audience.”

In an email exchange I asked founding PHQ violist Pavel Niki how the quartet chose its name: “It was a coincidence,” he said. “At the time when we were trying to find a suitable name, a good friend of ours showed us a recording of the second string quartet composed by Pavel Haas and we liked it very much. So we asked his daughter, who still lives in Brno to get her consent to name our group after her father. She agreed. And all of us are happy that such great music [of Pavel Haas] will not fall into oblivion despite the fact he died very young [at 45] in a concentration camp and a lot of his music disappeared with him.”

In a 2010 interview with Graham Strahle in the Adelaide Review, PHQ cellist Peter Jarusek (Jarůšková’s husband) said that their name-sake is a beacon for what the quartet seeks to achieve on an artistic level. “It is the unwavering genuineness of the man and what he did that means a lot to us. We are a young group, but that doesn’t mean that we consciously set out to be more attractive, stylistically innovative or anything like that. We just try to communicate the best we can to our audience, that is with intimacy and no artifice.

Haas’ music is all highly personal, original music from a man who believed very deeply in what he was doing. Throughout his music he uses many Jewish melodies, and you can feel it is Jewish. At the same time, he was fearlessly innovative. His Second String Quartet, for instance, which he called ‘From the Monkey Mountains,’ actually includes percussion in the last movement, and it’s an absolute riot. It really is like big band music for string quartet.”

In response to a question about the way the group chooses its material Niki replied: “We try to choose pieces from every period of classical music to achieve a rich repertoire. We are lucky that no one is forcing us to play what we ourselves do not want to play. So we simply choose what we would like to play. The repertoire for string quartet is so rich that we are not able to play so much beautiful music during a lifetime.

The quartet’s most recent recording was released last September. Featuring Schubert’s String Quartet No. 14 “Death and the Maiden” and the Cello Quintet with Danjulo Ishizaka, the CD has generated a major outpouring of praise. Here’s an example from British blogger Peter Smith: “The Times reviewer wrote ‘If CDs had grooves I would already have worn out these marvellous recordings ... the perfect fusion of virtuosity and profundity.’ Indeed. These performances are of a quite unworldly quality, deeply felt yet utterly thought-through, the most passionate you have heard but with moments of haunting delicacy, with an overarching architectural vision always holding it all together.”

The Gramophone reviewer wrote about their “fearless risk-taking, their fervency” and “insanely memorable phrasing,” calling the PHQ “absolutely mesmerizing” and “raw, visceral, and with an emotional

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immediacy that is almost unbearable.”

Their upcoming concert presented by the Women’s Musical Club of Toronto is comprised of Shostakovich’s String Quartet No. 1, in addition to the Britten and Brahms, all from the same C major tonal family. When I pointed this out to Niki, he said it was coincidence, something he had not realized until now. These pieces have only been part of the quartet’s repertoire for a short time, about a year for the Brahms and Britten but less for the third. “The Shostakovich quartet is almost a new piece for us,” he said.

Replying to a question about live performance versus studio work, Niki piqued my curiosity once more about their April 10 debut. “Our approach is always the same. We try to play hard and do not distinguish whether we are playing on the concert stage or whether we are recording. But there is a fundamental difference. Unlike recording, on the stage we have just one shot for all ...”

Recent Events

Stephen Hough’s masterclass at RCM’s Mazzoleni Hall March 3 overflowed with insights from that most discerning of pianists:

• “Have the courage to do nothing sometimes.”
• “Late Chopin – he became more interested in counterpoint – needs clarity; the right hand has to be able to whisper and still the accompaniment must be softer.”
• “Descending chromatics in Western music from the Renaissance on is all about suffering.”
• “Let’s find a real pianissimo so that it’s floating from the elbow; a real pianissimo in the concert hall makes an audience listen [as Hough’s blissful unveiling of Schoenberg’s Six Little Pieces in his March 2 Koerner Hall recital illustrated].”
• “We have evidence (Horowitz’s Rach 3) where you don’t have to play all the notes; sometimes you need to thin things out – this was Horowitz’s great trick. Rubinstein admitted he left out notes in Iberia by Albéniz to get the ‘lift.’”
• “Some kind of musical clarity is more important than playing all the notes.”

Gustavo Dudamel’s visit to Roy Thomson Hall March 19 ignited his orchestra, the Los Angeles Philharmonic, and electrified the near-capacity crowd. His stellar status stems from his musical approach which energizes his players and invigorates the notes they play. The Toronto concert juxtaposed John Corigliano Jr.’s Symphony No. 1, an alternately tuneful and violent reflection of the composer’s reaction to the AIDS epidemic, with Tchaikovsky’s Symphony No. 5, with its own brand of fateful splendour.

Dudamel turned Corigliano’s massive pouring out of pain and beauty (written at the end of the 1980s and inspired directly by the death of three of his friends) into a showcase for his superb orchestral instrument. The conductor laid bare the work’s many textures, from an offstage piano quoting Albéniz to double timpani at opposite ends of the stage, from a heavenly solo cello to the stark shrill of three piccolos at triple fortissimo.

But it was the Tchaikovsky that confirmed Dudamel’s reputation and justified an immediate standing ovation. He revealed the visceral power of the music, making the familiar fresh – with great clarity throughout and restraint when appropriate, from the snark of the brass to the anguish of the strings, with perfectly phrased moments and bars snapped off as if by a bullish whip, even unearthing a note you’ve never really heard before.

And then, at the end, with an elegance that acknowledged his love and respect for the orchestra, he disappeared into their midst to soak up the applause.

Concert-copia

The Toronto Symphony Orchestra bids farewell to a stellar month. April 30 and May 1 with Sir Andrew Davis conducting Mahler’s essential Symphony 9 in D. April 17 and 19 finds the fascinating pianist Helène Grimaud as soloist in Brahms’ Concerto No. 1 under the baton of Andrey Boeyko, music director of the Düsseldorf Symphony Orchestra. On April 11 and 12 Mozart’s vivacious Piano Concerto No. 17 comes under the scrutiny of the highly respected Richard Goode while Peter Oundjian also leads the orchestra in Richard Strauss’ gloriously hubristic Ein Heldenleben.

The Kindred Spirits Orchestra celebrates Good Friday April 18 with Rimsy-Korsakov’s Russian Easter Overture, Andre LaPlante performing Beethoven’s Concerto No. 5 “Emperor” and Schumann’s Symphony No.1 “Spring.” Kristian Alexander conducts. Apri 6 the Royal Conservatory concludes another season of Sunday afternoon piano recitals with a power-packed program by Khatia Buniatishvili. Liszt’s Piano Sonata and Chopin’s Second Sonata bookend Ravel’s iconic La valse. Stravinsky’s Three Movements from Petrushka conclude the breathtaking proceedings.

Music Toronto brings back Kikuel Ikeda, former violinist of the beloved Tokyo String Quartet, to join the Parker Quartet as a violinist April 10 in a performance of Dvořák’s Quintet in E-flat Op.97 while April 28 finds the Associates of Toronto Symphony Orchestra playing Mozart’s String Quintet No.3 in C. K515 and Brahms’ String Quintet No.2 in G Op.111.

In their program May 4, the Windermere String Quartet note that “the 13th quartets of Haydn and Beethoven [the lyrical Op. 130] bookend the era of the classical quartet: from the making of the mould to the breaking of it.”

The Kitchener-Waterloo Chamber Music Society offers an alternative interpretation of Britten’s String Quartet No.2 when they present the Enso Quartet April 11, one day after the Pavel Haas Quartet plays it in Toronto. On April 15 pianist Philip Chiu includes his own arrangement of the Suite for Oboe and Piano by Pavel Haas in his free noon-time concert “Music in the Time of War” at the Richard Bradshaw Amphitheatre.

Two Grammy Award Winners: April 4 Jeffery Concerts presents James Ehnes accompanied by Andrew Armstrong performing LeClair’s Sonata No. 3 in D major, op. 9, Brahms’ Sonata No. 3 in D minor, op. 108, a new work by Alexina Louie and Richard Strauss’ Sonata in E-flat major, op. 18 while the iconic Canadian Brass concludes the Mooredale Concerts current season April 27.

Paul Ennis is managing editor of The WholeNote.

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“Youthful” Assumptions

BENJAMIN STEIN

Anyone involved in arts work knows the importance of involving youth in art’s survival. So how does one generation pass on its interests and traditions to the next? A method often employed by well-meaning over 30s is to solicit ideas and suggestions from the young. The assumption is that such ideas must be indicative of future trends that the cautious elderly would do well to heed.

The problem with this method as Canadian author Robertson Davies once observed is that rather than being open-minded, children and teens can be notably conservative, insisting on strict protocols of behaviour, discourse, gender roles and physical appearance.

When very young we grasp for certainty out of a lack of knowledge or experience, and move towards innovation and experimentation as our understanding and confidence grow. New art is created within the uncomfortable nexus between embracing and rejecting what has been learned.

True, suppressed conservative attitudes in both art and politics often re-emerge as people get older (with notable, or brave, or nutty exceptions), but neither conservatism and liberalism, artistic or otherwise, is really tied to age. True open-mindedness is a rare quality and is often limited to specific areas. There’s no guarantee that a liberal attitude to politics, religion, even food (not to mention more transgressive entertainments), will be accompanied by a liberal attitude towards music or other art forms.

The problem for the choir director, or any teacher of music, is to strike a balance between imparting past traditions and striking into new territory. The question of when to lead, and when to be led by, youthful suggestions can be perplexing. The most cutting-edge art often dates the most quickly, and a choir director can be forgiven for wondering if having the bass section beatbox to a Lorde hit is really the right choice.

There are a number of children’s and youth ensembles performing this month; their performances are referenced a little further on in the column. For judge for yourself if their work represents the wave of the future, a familiar continuation of the past, or the usual elusive mix of both.

First though, a note on some less than usual fare.

Rarities

On April 5 the Larkin Singers perform “Modern Mystics,” including works by Tavener, Dove, Briggs and others. On May 3 the Orpheus Choir of Toronto teams up with Chorus Niagara for a performance of Dvořák’s Requiem in St. Catharines; the concert is repeated the next day at Koerner Hall.

On Apr 26 7:30 Pax Christi Chorale performs “Passion and Peace: Radiant Music, Ancient Wisdom” in Kitchener, with three compositions not heard often enough live: Fauré’s Messe Basse; Langlais’ Missa Salve Regina and Randall Thompson’s The Peaceable Kingdom. Conductor Stephanie Martin, also a notable composer, premieres her Now The Queen of Seasons. Concert repeated April 27 in Toronto.
Youth and Young Artist Ensembles

On April 1 the York University Jazz Festival has performances from several of the music program's Jazz Choirs. Admission is free.

On April 6 young adult and children’s choirs combine, as the University of Toronto Women's Chorus performs “In High Voice,” with guests Young Voices Toronto. This ensemble is the Children's Choir-in-Residence at Uof T’s Faculty of Music – another chance to see them takes plays on May 1, when they combine with the Hamilton Children’s Choir to present a free noon-hour concert at Roy Thomson Hall.

On the “imparting past traditions” side of the coin, the Arcady choir joins forces with the Cambridge Kiwanis Boys’ Choir and Cambridge Girls’ Choir to perform Handel's Messiah on April 13 in Cambridge. The concert is in support of the Cambridge Self-Help Food Bank.

In a similar vein, the University of Waterloo Department of Music's University Choir performs Orff's Carmina Burana on April 5 in Waterloo. The Waterloo U. Chamber Choir presents a concert entitled “Earth Teach Me,” on April 4 in Kitchener.

One area in which youth ensembles will likely always out-perform adult ensembles is in show choirs, which combine singing with physically challenging activities that involve bending and twisting, which is what most of us joined choirs to avoid. The Show Choir Canada Nationals, a competition for show choirs, takes place on April 12. High school glee clubs and choirs compete for scholarships and prizes. Visit showchoircanada.com for more information.

Children's Choirs

The Toronto Children's Chorus (TCC) takes a systematic approach to choral training, with several junior ensembles as well as the main group.

On April 5 no fewer than ten Ontario children’s choirs get together to perform “Flights of Fancy – No Parachute,” conducted by Canadian choral specialist Stephen Hatfield. The TCC’s junior ensembles are taking part in this concert, and on April 12 the TTC’s Chorale Choir performs “Fanciful Fantasmagorical Flights,” a concert that will contain choreography as well as singing.

On May 3 all the Toronto Children’s Chorus groups join together to perform “Flights of Fancy,” with works by tuneful Canadian composers Donald Patriquin and Ruth Watson Henderson.
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On April 12 Islington United Church’s Youth Choir and Junior Choir present a joint concert entitled “A Place in the Choir: Youthful Voices.” Free for children and youth.

On May 4 the ASLAN Boys Choir of Toronto kicks out against the city’s island status in a concert with nautical themes entitled “Pirates, Landlubbers and the High Seas.” Repertoire includes traditional shanties and songs about life on the ocean.

Anniversaries
Two choirs celebrate 25-year anniversaries in May. In Toronto, the Cantores Celestes Women’s Choir performs works by Monteverdi, Canadian composer Stephen Hatfield, Paul Halley’s catchy Freedom Trilogy and Wade Hemsworth’s iconic Canadian song, Log Driver’s Waltz. Part of the proceeds from the concert will go to the Huban Cradle of Hope Children’s Home orphanage in Kenya. May 3.

Also May 3, Markham’s Village Voices choir performs “Silver Stars: 25th Anniversary Concert.” Alumni and past accompanists will join the choir for music by Handel, Mozart, opera and music theatre choruses.

Good Friday Concerts
All of the following concerts take place on Good Friday, April 18:

Cantabile Chorale of York Region “Good Friday Charity Benefit Concert.” Admission with freewill offering; proceeds to selected social service agencies in York Region.

The Choir of Lawrence Park Community Church performs popular English composer John Rutter’s Requiem.

Bach and Good Friday go together like hip-hop and beatbox. Bach’s St. John Passion can be heard in Kitchener with the Grand Philharmonic Choir, and in Toronto performed by the Metropolitan Festival Choir and Orchestra. Both concerts feature outstanding vocal soloists.

Bach’s Mass In B minor also gets a reading that same evening, by the combined forces of the Amadeus Choir of Greater Toronto and the Elmer Iseler Singers. All three Bach concerts feature outstanding vocal soloists.

That’s it for this month. If any choir director is still pondering the advisability of incorporating Lorde and beatboxing into their choral bag of tricks, I say: “Go for it.” Bach and beatbox are a good deal more similar than you might think, and any technique that gets choral singers thinking about rhythm can only be a good thing!

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

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St. Patrick’s Church
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THE CANARIES ARE COMING!

A sure sign of spring! Canaries from all over Ontario are already flocking to sign up for our 12th annual choral directory – profiles of choirs Ontario-wide, for all ages and levels of ability. In print in the May edition The Canary Pages is searchable online all year round.

Don’t miss a note – the deadline is April 11. If your choir has not yet been contacted by The WholeNote, inquire to canary@thewholenote.com.
One of the main problems for even the most talented young singer is how to get his or her career started. There are many places where a solid training is given: the Glenn Gould School at the Royal Conservatory or the music faculties or departments at our Universities, such as Toronto and McGill, York and Western Ontario. Then there are opportunities for further training through the mentorship program at Toronto Summer Music or the Opera Division at the University of Toronto Faculty of Music, the Ensemble Studio of the Canadian Opera Company or the Atelier lyrique de l’Opéra de Montréal.

In a number of cases such participation has led to important professional engagements. This season, for instance, we were able to hear several recent graduates of the Ensemble Studio in major roles at the COC: Ileana Montalbetti sang Ellen Orford in Peter Grimes, Simone Osborne performed Musetta in La Bohème and Oscar in Un ballo in maschera. In the recent Tafelmusik performances of Handel’s Saul, the part of Saul’s daughter Michal was sung by Sherezade Panthaki, an alumna of the Tafelmusik Baroque Summer Institute. And there are always competitions; the North York Concert Orchestra (NYCO) recently announced the winners of the 2013/14 Mozart Competition: Leigh-Ann Allen and Natalya Matyusheva, soprano, Lauren Phillips, mezzo, and Keith Kam, baritone. They will sing with NYCO on May 31.

Chances like those do not come easily, though. One way of getting started, employed by many singers, is to perform as soloists with amateur choirs. For the last two years I have been singing with the Oakham House Choir of Ryerson University and one of the pleasures of doing so has been to hear a number of fine young soloists. In the first concert that I sang we did Mozart’s Coronation Mass. The tenor was Andrew Haji, whom I had just heard at the annual competition for the COC Ensemble Studio, in which he won Second Prize. At the dress rehearsal of our concert I approached Haji and said what a privilege it was for our choir to sing with such fine soloists. He did not miss a beat and replied that it was a privilege for them to sing with such a fine choir. I wondered then how literally I should take his answer but I decided in the end that it was a courteous comment from a man with a very quick mind. This spring’s concert by the Oakham House Choir on April 26 at the Calvin Presbyterian Church features the soprano Kasia Konstanty in Handel’s Ode for St. Cecilia’s Day and Karl Jenkins’ Gloria; accompanying the choir, Matthew Jaskiewicz conducts the Toronto Sinfonietta. Konstanty studied music at McMaster University and then as a graduate student at Western. She has sung as a soloist in a number of concerts, many of them for Polish-Canadian organizations. You can preview her luminous soprano on YouTube, where she sings “Je veux vivre” from Roméo et Juliette by Gounod.

There are similar opportunities with other choirs: on April 5, the Etobicoke Centennial Choir will perform a varied program (Franck, Mozart, Schumann, madrigals), in which the soloists are Jo-Ann Dawson, soprano, Olga Tylman, alto, Keenan Viat, tenor, and Christopher van Wyck, baritone at the Humber Valley United Church, Etobicoke.

Other Events in the GTA: In a free noontime concert on April 3 Claire de Sévigné, soprano, Charlotte Burrage, mezzo, Andrew Haji, tenor, and Gordon Bintner, bass-baritone, will sing Brahms’ Liebeslieder Walzer. The pianists are Liz Upchurch and Michael Shannon; at the Richard Bradshaw Amphitheatre.

In 1726 Handel was much inconvenienced by the rivalry between his leading sopranos, Francesca Cuzzoni and Faustina Bordoni. On April 9, 10, 12 and 13 Isabel Bayrakdarian will present music sung by both of the rival queens. The program will include not only music by Handel but also arias by Hasse and Bononcini as well as works by Telemann and Zelenka. Bayrakdarian will be accompanied by Tafelmusik, directed by Jeanne Lamon at Koerner Hall.

On April 11 a concert jointly organized by Opera by Request and the Beat by Beat | Art of Song Amateur Choirs, Professional Soloists Hans de Groot
Canadian Institute for Czech Music will include Biblical Songs and Love Songs by Dvorak and Mahler’s Das Lied von der Erde as well as selections from Das Knaben Wunderhorn. The soloists are Danielle Dudyucha, soprano, Jenny Cohen and Kristine Dandavino, mezzo, Dillon Parmer, tenor, and John Holland, baritone at the College Street United Church.

On April 12 at Metropolitan United Church, Bach’s B minor Mass will be performed jointly by the Amadeus Choir and the Elmer Iseler Singers. The soloists are Meredith Hall, soprano, Catherine Wyn-Rogers, mezzo, Colin Ainsworth, tenor, and Nathaniel Watson, bass-baritone. The conductor is Lydia Adams.

Music at Metropolitan presents Bach’s St. John Passion on April 18 (Good Friday). Charles Davidson will be the Evangelist and Clarence Frazer the Christus. The arias are sung by Lesley Bouza, soprano, Daniel Taylor, countertenor, Christopher Mayell, tenor, and James Baldwin, baritone. The conductor is Patricia Wright.

At the Canadian Music Centre, April 25, Matthew Zadow, baritone, with Dina Namer, piano, will perform songs by Branscombe, Coultar, Morawetz, Daly, Mercure, Martin, Pépin and others.

Also on April 25, at Koerner Hall, the mezzo Beste Kalender will sing R. Murray Schafer’s Adieu Robert Schumann with the Royal Conservatory Orchestra conducted by Uri Mayer. The concert will also include music by Debussy and Brahms.

On April 25 and 26 the Toronto Masque Theatre will explore the myth of Europa as presented in a baroque cantata by Monteclair and in a new work by James Rolfe. Suzie LeBlanc is the soprano soloist at Trinity-St. Paul’s Centre.

Music inspired by love will be performed by the Toronto Symphony Orchestra with Yuliya Van Doren, soprano, and Wallis Giunta, mezzo; arias and duets by Mozart, Corelli, Offenbach and Delibes at Roy Thomson Hall, April 26 and 27.

On May 4 at Glenn Studio, Off Centre Music Salon will present music by Rachmaninoff, Medtner, Gretchaninov and Rebikov. The singers are Erica Iris Huang and Michèle Bogdanowicz, mezzo, Edgar Ernesto Ramirez, tenor, and Peter McGillivray, baritone.

And beyond the GTA: On April 12 at West Highland Baptist Church, Hamilton, the mezzo Jennifer Emms-Modolo will perform with the Mohawk College Community Choir, Fanshawe Chorus and the Redeemer University Sinfonia. The program will include Stabat Mater by Jenkins, Nuncie by Brahms and Elegy by Pinzi. There will be a performance of Handel’s Messiah by the Nota Bene Baroque Players with soloists Agnes Szigovics, soprano, Daniel Taylor, countertenor, Michael Schade, tenor, and Sean Watson, bass-baritone April 12 and 13 at the First United Church, Waterloo. The April 12 performance is a Sing-Along Fundraiser.

On April 18 the Georgetown Bach Chorale features baritone Bob Knight in Fauré’s Requiem and in Five Mystical Songs by Vaughan Williams at St. George’s Anglican Church, Georgetown. Also on April 18, at Centre in the Square, the Grand Philharmonic Choir and the Kitchener-Waterloo Symphony perform Bach’s St. John Passion with Colin Ainsworth as the Evangelist and Geoffrey Stretten as the Christus. The arias will be sung by Melanie Russell, soprano, Lauren Segal, mezzo, and Daniel Lichti, bass.

A Postscript: I was much taken with the recent concert performance of Gagliano’s Dafne, jointly produced by Capella Intima and the Toronto Continuo Collective. It featured six singers and an orchestra consisting of lute, baroque guitar, archlute, four theorbo, viola da gamba and harpsichord. Seven plucked instruments! I asked Bud Roach, the director of Capella Intima, what the difference was between an archlute and a theorbo. He said it was about $3,000.

Hans de Groot is a concert goer and active listener who also sings and plays the recorder. He can be contacted at artosong@thewholenote.com.
Comings and Goings

DAVID PODGORSKI

It’s good to get out of the city once in a while. The Toronto early music scene is now big enough that rather than simply staying home and welcoming guest artists from elsewhere, our own artists are starting to migrate and perform on the outskirts of the GTA and occasionally further out – really as far as one could reasonably expect to drive in the course of one day. I really hope this is a positive development for both the musicians and the cities they visit. If you live in, say, Stratford or Hamilton, you can get a little more variety in entertainment and nightlife, and if you’re a Toronto-based artist, you can tour not too far from home and get a chance to make some more money with a program you would otherwise only get to perform in town.

Vesuvius: If you live in St. Catharines, you might want to catch an outstanding Toronto group playing early this month. The Vesuvius Ensemble, founded by singer and guitarist Francesco Pellegrino, is devoted to playing traditional music from Italy, and they are performing at St. Barnabas Anglican Church at 2pm April 6 in a program of renaissance and baroque music. Painting a vivid picture of 17th-century Naples, the Vesuvius Ensemble will show the life of an exotic city and its surrounding countryside heavily influenced by Arabic and Spanish culture but with its own distinct culture that set it apart from the rest of Italy and Europe. This group also plays on a wide variety of traditional Italian instruments and guitars as well as more conventional baroque instruments, so you’ll definitely enjoy this program if you’re an Italianophile or just a gearhead.

Medicky: Another Toronto artist who has expanded outside the GTA is harpsichordist Boris Medicky. A co-founder of the Toronto Continuo Collective, Medicky has found something of a home away from home in Kitchener-Waterloo, where he leads the Nota Bene Baroque Players. April 12 Nota Bene will be putting on a fundraising concert at First United Church in Waterloo, performing Handel’s Messiah (which, I note as a musicological aside, is traditionally a concert celebrating Easter, not Christmas). Nota Bene is giving all-out with this concert, which features soloists Daniel Taylor and Michael Schade, with John Thiemann on trumpet and Jan Overduin as a guest harpsichordist. And if that isn’t enough to draw a crowd, it’s also a sing-along and should be a blast. (There is a regular performance April 13.)

Lully: Closer to home, a must-see event is Opera Atelier’s run of Jean-Baptiste Lully’s Perseé, which they’ll be performing at the Elgin Theatre on April 26, 27, 29, and 30 as well as May 2 and 3. Opera Atelier has the singular honour of being the early music group responsible for reviving the classic Lully opera, which had its last performance in Versailles in the 1770s and had never been heard since until the group dug up the work in the 1990s. While it isn’t the first time Opera Atelier has done Perseé, they will be taking the show back to Versailles after this run in Toronto, so this is a great chance to experience the work of a local group that is among the top ranks of performing artists worldwide.

Toronto Consort: Italian opera in the 17th century wasn’t nearly as glamorous as the operas playing at Versailles (it’s hard to match the
budget available to the king of France) but Cavalli’s opera Giasone is still a great piece of music that opera fans should find to be an essential part of the opera canon. Based on the story of Jason and the Golden Fleece, it was the most popular opera of the century. This month, the Toronto Consort is putting on its own production of Giasone. Laura Pudwell will join the Toronto Consort to sing the role of Jason (no castrati being available any more) and the Consort will supply the backup band of strings, continuo and winds. It all happens on April 4, 5, and 6 at Trinity-St. Paul’s Centre.

Suzie Leblanc: Anyone in Toronto still looking to get their fix of opera this month should consider checking out the Toronto Masque Theatre – they’ll be presenting an opera of sorts at the Trinity–St Paul’s Centre on April 25 and 26. The opera in question is Michel Pignolet de Montéclair’s L’Europe, a cantata for soprano based on the myth of Europa. There’s only one vocal part, along with a backup band, in this cantata, so you could think of it as opera on the cheap, or alternately as really souped-up vocal chamber music. Suzie Leblanc will be singing with TMT and the concert will be further fortified by the choreography of Marie-Nathalie Lacoursière, the dancing of Stéphanie Brochard and the acting talents of Martin Julien, so it will be a fine multimedia experience that will delight aficionados of French Baroque music. Also on the program is a newly-commissioned contemporary work: Toronto-based composer James Rolfe’s Europa and the White Bull, if so you don’t want to hear something old, stick around and listen for something new.

Sine Nomine: If you’re completely against the idea of new music, indulge your inner arch–conservative and consider checking out the Sine Nomine Ensemble in a program devoted to the music of Guillaume de Machaut. Machaut was the leading composer of 14th-century France and an early writer of polyphonic masses and of Guillaume de Machaut. Machaut was the leading composer of

Scaramella: a chamber group with a reputation for bringing together informative and well-thought-out programs, this month Scaramella will play a concert devoted to the invention of the cello together informative and well-thought-out programs, this month Scaramella will play a concert devoted to the invention of the cello.

Musical rivalry: it’s a great way to sell tickets, and it’s especially fun to watch in opera. Tafelmusik will commemorate one of the most famous rivalries in opera history, the battle between Faustina Bordoni and Francesca Cuzzoni. Soprano Isabel Bayrakdarian will join the orchestra at Koerner Hall on April 9, 10, 12, and 13 for a program featuring arias written for the two divas by Handel, Hasse, and Bononcini; it also includes concertos by Handel, Vivaldi, and Telemann, and a sinfonia by Zelenka. I should stress that Ms. Bayrakdarian is singing all the arias composed for the two divas herself, so it is the historical rivalry that will be on display in what should be a comparatively civilized affair.

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ensuing correspondence began a series of meditations on the essence of individual colours, while also delving into poetry, art history and memory. The correspondence eventually became both a book and a radio broadcast for which Bryars wrote music to underscore the colour themes in the texts. Performing the text taken from letters in the Toronto production will be actors John Fitzgerald Jay and Julian Richings. To get a sense of the stunning explosion of colour and sound of this piece, I highly recommend viewing a short video (see artoftimeensemble.com) from a 2011 performance of the work co-produced by Art of Time and Canadian Stage.

**Toronto Masque Theatre:** Even before the term Gesamtkunstwerk was coined, the art of masque existed. Tracing its origins back to the 16th and 17th centuries, this European form of interdisciplinary entertainment involved music, dance, song, acting, stage design and costumes. The Toronto Masque Theatre is dedicated to reviving this art form both through the performance of early works and the commissioning of new works. On April 25 and 26 they will present two pieces exploring the Greek myth of Europa, after whom the continent of Europe was named. Alongside a baroque-era work by Pignolet de Montéclair will be the premiere of Toronto composer James Rolfe's *Europa and the White Bull*. With a libretto written by poet/novelist Steven Heighton, this 21st century masque will expose the darker sides of the myth: power, sexuality and ethics. There are many versions of the original, but at the heart of the story is an encounter between Europa (sometimes equated with the goddesses Astarte and Demeter) and a bull, an animal sacred to the Cretan Minoans. (As a side note, I recommend a unique take on this story set in Ontario: the novel entitled *Europa in the Wilderness* written by Christopher Malcolm and published by Augusta House Press.)

**Contemporary Opera:** Then there is contemporary opera, a world that continues to imbue the traditional form with new elements. Last month, I introduced the FAWN opera company and their new workshop opera productions. On April 11, they are premiering a new chamber opera by award-winning composer Adam Scime, *L'Homme et le Ciel*. Based on sources from the second century, the libretto by Ian Koiter recounts one man's struggle to live righteously. Scime introduces electronics into the score as both an enhancement of the orchestral colours and to further the narrative. On May 3, FAWN presents an event in their Synesthesia series: a showcase of eight short films by emerging Canadian filmmakers with live soundtracks by Toronto composers.

Back to opera: the Essential Opera company will be premiering three new one-act operas by three composers from the Toy Piano Composers collective on April 5. Monica Pearce's *Etiquette* combines music and speech to present various opinions about the role of etiquette in society. Elisha Denburg's *Regina* is based on the story of the world's first female rabbi – Regina Jonas. Chris Thornborrow's *Heather* explores the issues of cyberbullying. Just a week later, on April 12, these co-directors/composers of the Toy Piano Composers group will be presenting a concert entitled “Tension/Resolution: New Music for Harp and Ensemble” featuring soloist Angela Schwarzkopf and the TPC Ensemble. All works on the program are composed by TPC composers, who represent an eclectic range of interests and aesthetics – from chamber music to improvisation to sound installations and noise art.

**Soundstreams:** The groundbreaking Australian Art Orchestra has evolved their own way of blending and reinventing by breaking down barriers between disciplines, forms and cultures. On April 15, Soundstreams will present the Canadian premiere of their jazz-infused piece *Passion After St. Matthew*, a re-invention of J.S. Bach’s *St. Matthew Passion*. Five of the ensemble’s composers were asked to write new pieces inspired by five movements from Bach’s master-infused piece and these are linked together by chorale passages. However, the piece is a constantly evolving structure, and the Toronto performance will put together six members of the AAO with a 12-person ensemble of acclaimed Canadian musicians to create a unique new hybrid of the piece. The program will also feature a new work by Montreal-based composer Nicole Lizée, *Hymns to Pareidolia*, which will combine...
instrumental textures and turntable-based sounds in Lizée’s exploration of Bach’s themes.

**Music Gallery:** Lizée pops up again this month in the Continuum/Music Gallery co-production “By Other Means” on May 4. In a concert that explores non-traditional techniques and new musical devices, Lizée will combine her turntable techniques with the sounds of Atari video games. She will be joined in this evening of sonic experimentation by international composers Salvatore Sciarrino, Hugo Morales Murguía, Erik Griswold, and Canadian Thierry Tidrow. Extended techniques are highlighted also at the Music Gallery’s April 12 concert featuring Toronto-born musicians Noam Bierstone and Bryan Holt performing an evening of avant-garde Scandinavian works for cello and percussion, including two by Finland’s Kaija Saariaho. This season the Music Gallery has been spreading beyond the walls of their home at St. George the Martyr church and producing events in other Toronto venues. On April 16, they venture into the heart of Kensington Market and its fringe-arts haven Double Double Land to bring Brooklyn-based vocalist Julianna Barwick to Toronto for an experience of spiritual ambience from a one-woman choir. She will be joined on the bill by another Brooklynite, Vasilius, as well as Castle If and Toronto’s Christian Duncan with her astonishing five-octave voice.

**Additional concerts to bring in the spring:** April 22 pianist Christina Petrowska Quilico celebrates the CD release of Glass Houses Volume 2 featuring compositions by Ann Southam. Diana McIntosh presents works arranged for piano, toy piano, mouth percussion, voice, live electronics and tape on April 16. The Toronto Symphony Orchestra presents the Canadian premiere of Vivian Fung’s work *Aqua* on April 11.

Works by contemporary composers are increasingly being programmed by more traditional concert presenters and ensembles. Here’s a quick look at what’s available this month. Works by Arvo Pärt can be heard in concerts by INNERChamber Concerts in Stratford, April 6 and by Masterworks of Oakville Chorus & Orchestra on April 12 and 13. The Kitchener Waterloo Chamber Music Society presents works by Michael Coghlan on April 6 and Claude Vivier on April 23. The New York Chamber Music Festival presents a world premiere by Michael Oesterle along with other Canadian premieres by various composers at the Heliconian Hall April 18.

And speaking of world premieres, at noon on April 24 in the Richard Bradshaw Amphitheatre at the Four Seasons Centre for the Performing Arts, percussionist Rick Sacks presents a recital on MalletKat/keyboard, titled Polar Bears and Lullabies, that includes the premiere of a new work by Sacks titled “Necessary Outcome: A Meditation on Richard Dawkins” along with other works.

The end of the academic year in April provides an opportunity to hear what’s cooking among the students of the various music programs. On April 10, Brian Current conducts the Glenn Gould School New Music Ensemble in Behind the Sound of Music, another world premiere by the prolific Nicole Lizée. April 25, the Royal Conservatory Orchestra performs Murray Schafer’s Adieu Robert Schumann. Up at York University, a concert of new compositions from the students of Matt Brubeck (April 1) is followed by a concert on April 2 by York’s New Music ensemble.

**Quick Picks:**

- **Canadian Music Centre:** April 13 “Microexpressions: The 21st Century Virtuoso” (April 24 “Lunch Time Concert.” Beckwith, Beauvais and Uyeda; April 25 “Mid-Atlantic: A Voyage in Song.” Works by Branscombe, Coulthard, Morawetz and others.)
- **Musideum:** Association of Improvising Musicians (AIM): April 3, 10, 17
- **Larkin Singers:** “Modern Mystics.” Works by Tavener and others, April 5
- **Syrrinx Concerts Toronto:** “Walter Buczynski Birthday Celebration,” April 13
- **Symphony on the Bay:** “Celebration of film composer Mychael Danna,” May 4

Wendalyn Bartley is a Toronto based composer and electro-vocal sound artist. sounddreaming@gmail.com
A recent article, “The five types of music discovery” by Stuart Dredge (The Guardian March 19, 2014), examines current ways some people “find new bands and songs.” He wonders what future search methods may be employed and his answer appears to centre on the smartphone holding the key to such searches. Dredge argues that the popular music industry is anxious to discern consumers’ tastes and choices in order to deliver what it feels listeners want, characterizing it as “music discovery.” It’s a process driven by commercial interests increasingly tied to mobile apps. Dredge proposes five platforms for music discovery. They are “friends, the crowd, curators, algorithms and serendipity,” all of which he links to smartphone and tablet platforms. Some of these domains use social networks as a “music discovery funnel.”

Dredge’s extended discussion of the role of digital music discovery in the commercial environment may puzzle, disturb, fascinate or elicit a combination of those responses from readers of this column. I have my own reservations. First of all there are clearly many more kinds of music and many more ways to discover them than he cares to deal with. Yet it got me thinking. Are there/will there ever be apps with the potential to create new audiences for world music, opening ears to a transnationally coloured musical palette?

Can commodified music discovery serve as a possible metaphor, or even a model, for the expansion of awareness of musics seen from a global perspective? How can various world musics grow their participants and audiences in our multicultural and multiethnic society? In addition to apps, which currently focus on the search and acquisition of popular commercial music genres, I can think of many other platforms through which this process occurs. They include: recordings on vinyl, tape, CD and other digital media; broadcasts of various types; the online blogosphere and social media; the live concert hall, pub, club, community centre; Meetups, hands-on playing workshops and community groups meeting in consulates and embassies.

Those interested can seek, discover and experience music from outside one’s culture of birth by all these means and I’ve touched on activities at many of them over my years at The WholeNote. Even faith-based congregations present an opportunity for such discovery: see the end of this column for an example.

Yet another platform for world music discovery is the performance courses offered at Canadian schools, conservatories, colleges and universities. Once a rarity and to a degree a novelty in the 1970s and 1980s, they are slowly becoming embedded in an increasing number of music schools alongside the received canon of classical Western music offerings.

**Gamelan:** I’m going to examine this process through a case study of the introduction of the instruments and repertoire of the *gamelan* begun in Canada in the 1980s. Emblematic of interactive communal music making, at its core gamelan is orchestral music indigenous to several regions of Indonesia. It’s played on multiple types of tuned and untuned percussion instruments but also often features wind and string instruments, as well as solo and group vocals. The source of this music is about as geographically removed as possible from Toronto, but it’s a subject close to my heart. For over three decades its study, performance and teaching have been my musical staples. During that time I’ve witnessed the incremental growth of the gamelan scene which in 1982 had no resident Canadian performers. Then only a handful of LPs and the very occasional Indonesian touring group booked in our larger halls gave any hint of the musical treasures awaiting our discovery.

In the U.S. gamelan music touched down earlier. Theatrical gamelan performances were staged daily by a visiting group at the 1893 Chicago World’s Fair, of which audio recordings still exist captured on early cylinder technology. The inauguration of the formal study and performance of gamelan music by Americans however dates from the mid-1950s when Mantle Hood began teaching Javanese gamelan privately in his California home. One of the founders of ethnomusicology, Hood first offered the course “Music and Dance of Java” at UCLA in the 1964-65 academic year; the Javanese musician Hardja Susilo taught the dance component. From that single course today dozens of academic gamelan programs flourish in North American colleges in addition to up to 200 active community groups.
In Canada several of gamelan music’s trailblazers were composers. They introduced it to both concert halls and universities. In 1983 the Toronto-based composer Jon Siddall formed the independent professional group Evergreen Club Gamelan playing on a Sundanese gamelan degung named Si Pawit. Three years later composition professor José Evangelista founded the Atelier de gamelan de l’Université de Montréal, its students playing in Balinese angklung and gong kebyar ensembles. Around the same time, Vancouver composer Martin Bartlett brought a complete Central Javanese gamelan to Simon Fraser University and used it to conduct the “Music of Two Worlds Summer Music Intensives.” Participants not only learned the techniques of Indonesian gamelan and dance, but also that of interactive computer music, culturally disparate elements which Bartlett provocatively had students combine in composition and performance.

At the Faculty of Music, University of Toronto, Dr. Annette Sanger, an ethnomusicologist specialist in the music of Bali, has directed her Balinese gamelan semar pegulingan performance course for over two decades. Spreading the music to new audiences in the 1980s I found myself among the first in Canada to lead occasional gamelan music workshops. They were held in Toronto on the Evergreen Club Gamelan’s set of degung instruments. In the 1990s and 2000s my teaching increased exponentially, introducing Torontonians to the Javanese gamelan at York University, the Royal Conservatory of Music and to many thousands of students at the Toronto District School Board, among several other institutions. This year the Evergreen Club Contemporary Gamelan is celebrating its 30th season and most of the other gamelan ensembles and courses mentioned are still active, with other universities located on both east and west coasts introducing their own courses in the last decade.

The Grebel Gamelan: The discovery of gamelan music by playing it is still taking place in Ontario. I was pleased to read recently that Conrad Grebel University College at the University of Waterloo established a Balinese gamelan and a course in the 2013 fall term. Dr. Maise Sum, the newly appointed faculty member in Global Music and the university’s first ethnomusicologist, teaches the course titled “World Music Ensemble: Gamelan Music of Bali” casually known as the Grebel Gamelan. Moreover Sum’s incoming mandate includes the expansion of “the study and performance of world music in the music program.” Music students can expect to be introduced to unfamiliar sounds, to [discover] global music by actively participating as listeners and music makers, and to encourage them to ask questions and make connections with their own beliefs, values, and practices. Will such wide-ranging – idealistic even – goals articulated in this mission statement attract students, regional community engagement and listener participation?

Seeking background on the story of the arrival of Waterloo’s first gamelan I spoke to Sum at her office on a cold and rainy March 19 afternoon. It turns out she is a product of the Canadian gamelan degung tradition. In the 1990s and 2000s she taught Indonesian language at the University of Toronto. Sum provided one more demonstration of music discovery, one which extends to transcultural community interaction. On February 2 this year her Grebel Gamelan was invited to take part in a church service at the Rockway Mennonite Church in Kitchener. The members of the congregation heard Grebel music theorist Carol Ann Weaver deliver a cross-cultural sermon titled, “Gamelan as Gospel: Creating Communities of Peace,” exploring parallels between communal music making embedded in the performance of Balinese gamelan and Mennonite notions of community.

You can catch the Grebel Gamelan’s youthful energy at their concert on April 1 at 1:30 pm in the Great Hall of the Student Life Centre at UW and the next day at noon at the Conrad Grebel chapel.

A few other concert picks:

April 1 at the Musideum, a fascinating blend of voices brings “Songs of Gaia meets the FreePlay Duo” to downtown Toronto’s living room concert hall. Vocalist Saina Singer and bassist George Koller meet the FreePlay Duo (Suba Sankaran and Dylan Bell) in improvisations borrowing from many global music traditions. While the other illustrious musicians are no strangers to this column, Saina is. She’s from the Republic of Sakha (Yakutia) in the immense Siberian region of Russia. Saina began singing a local pop idiom but then shifted focus to learn songs of Siberian Indigenous peoples directly from them, thereby deepening her understanding of her ancestral culture. These musicians have not performed together before, so this concert promises to be full of fresh Northern musical spontaneity.

April 2 again at the Musideum two Toronto groups, The Horables and the Friends of Markos perform “From Freygish to Phrygian, A night of Klezmer and Greek music.” The Friends of Markos brings a rambunctious and unpretentious energy to tunes rendered in the Greek rebetiko style, while The Horables play the self-described “celebratory dance music of Eastern European Jews, as well as Gypsy dance tunes and some Django-style jazz.” Sounds like a fun evening though the dance floor will be tight.

Also on April 2 – and bringing us back to our theme this month of world music discoveries in an educational setting – the University of Toronto Faculty of Music presents their semi-annual “World Music Ensembles Concert” at Walter Hall, Edward Johnson Building. This edition features the African Drumming and Dancing Ensemble directed by Kwasi Dunyo, Mark Duggan’s Latin-American Percussion Ensemble and the Steel Pan Ensemble directed by Joe Cullen.

April 29 Small World Music presents the CD release of Autorickshaw’s edgier-than-usual fourth album The Humours of Autorickshaw at Lula Lounge. Mastermind producer Andrew Craig has woven an exciting studio musical tapestry with a solid (and often cheeky) South and North Indian seam deftly employing the considerable and diverse talents of Autorickshaw-ers vocalist Suba Sankaran and tabla wallah Ed Hanley. Thickening the rich arrangements is the glitter of Canadian instrumentalist talent including bassist Rich Brown, guitarists Justin Abedin, Kevin Brett and Adrian Eccleston, violinist Jaron Freeman-Fox, accordionist Gordon Sheard, master drummer Trichy Sankaran, drummer Larnell Lewis, sitruba player George Koller, percussionist Patrick Graham. Will they all be performing at Lula?

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
For The Benefit Of The Band

JIM GALLOWAY

Last month Yale University Press released a book by the American photographer and artist Lee Friedlander. Friedlander, born in 1934, has spent years photographing the American social landscape, producing a vast amount of visual information. More than 20 books of his work have been published and this latest is called Playing for the Benefit of the Band. The title is from a 1958 interview with Warren “Baby” Dodds, one of the great drummers in jazz, now largely forgotten, conducted by the New Orleans historian, William Russell. An edited version this interview acts as an introduction to the book. In it Dodds says: “And that’s the way I play. I play for the benefit of the band.” (There’s a lesson there for more than a few drummers today.)

The subtitle of this book is New Orleans Music Culture and it is a collection of black and white photographs taken in New Orleans between 1957 and 1973. Many of the pictures are informal shots taken in the homes of the musicians, mostly players who did not join the exodus but remained part of the local scene, names such as Blind Freddie Small, “Show Boy” Thomas, Wooden Joe Nicholas, Ann “Mama Cookie” Cook; the exceptions being photos of Louis Armstrong, Edmond Hall, Wellman Braud, Roosevelt Sykes and George Lewis. There is also a charming outdoor crowd scene in the midst of which Duke Ellington is kissing Mahalia Jackson.

Hiromi

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Shirantha Beddage performs in the Richard Bradshaw Amphitheatre. Photo: Tim Flynn, 2013

Creative: BT/A
From the late 1800s there was music regularly in the Vieux Quartier – parades, street musicians, jazz bands on the backs of trucks and wagons. The tradition has survived and New Orleans, of course, is unique among cities in North America. Certainly in Toronto there is music of a kind, usually percussion every day at Dundas Square, but it can’t compare to the street music heard in the Crescent City. There used to be a healthy number of concerts in Toronto, co-sponsored by the city and the Toronto Musicians’ Association Trust Fund, but the fund ran short of money and our world-class city could not come up with the relatively small amount of support which in the past had given us concerts in parks and other city locations. So access to free concerts, be it jazz or a string quartet remains something to be desired.

There is another way of bringing jazz to a wide audience that has been lost and that is exposure in the mass media. The Globe and Mail and Toronto Star used to have regular articles on jazz by respected writers like Geoff Chapman and authors Mark Miller and Jack Batten. Now? Apart from the occasional obit it is easier to find a needle in a haystack than a jazz article in one of our dailies.

It’s a situation which underscores the need for and importance of publications like The WholeNote which every month provides a wealth of information – articles on, and listings of, what is going on in the local world of jazz and classical music. Yes, there is the internet with lots of blogs, some of them excellent, and promotional info, but the fact remains that jazz is poorer than the proverbial church mouse with the plea “When will it end?” One month later, and officially into spring, it hasn’t ended. Winter is still here, but the music scene is warming up.

Closing food for thought: The music critic Henry Pleasants wrote: “Jazz may be thought of as a current that bubbled forth from a spring in the slums of New Orleans to become the mainstream of the 20th century.”

Enjoy the music you hear and try to hear some of it live.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.

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Beat by Beat | Bandstand

Less Than Springlike Still

JACK MACQUARRIE

“Beware the Ides of March,” quoth the soothsayer. We all know what happened to Caesar when he ignored that warning. I didn’t really ignore that cautionary pronouncement, but was a bit earlier when I ventured out on one of our less than springlike days just prior to the Ides of March and ended up in a thrilling battle to control a fishtailing car. Fortunately for all, the driver of a rapidly approaching vehicle chose to hit the ditch rather than hit my car. What has all of this to do with this month’s column? I began last month’s column with the plea “When will it end?” One month later, and officially into spring, it hasn’t ended. Winter is still here, but the music scene is warming up.

Clarinet Choir?: When I mentioned to my editor that I had the pleasure of attending a concert by the U of T Clarinet Ensemble and the Wychwood Clarinet Choir at “Clarinet Day,” he asked about the practice of using the term choir when referring to ensembles of like instruments. I embarked on a quest to determine how and when the practice evolved. Wikipedia was no help. The Oxford Companion to Music didn’t shed any light either. Nancy Nourse, whose Flute Street group uses both choir and ensemble as terms, told me that the first use of that terminology, to her knowledge, was the clarinet choir at the University of Illinois. If you have any knowledge of how this term came to be so used, please tell us; my editor would really like to know.

Plumbing Factory: As some readers may be aware, Dr. Henry Meredith’s Plumbing Factory Brass Band is one of my favourites. This is not just because it is a very good all brass band, but because “Dr. Hank,” as he is known to his friends, always comes up with very stimulating programs. Some months ago, in this column, I talked about themed programs and the pitfalls of establishing a theme and then having to select some “less than desirable” music in order to adhere to the theme. Dr. Hank’s response? “My process is to pick great music first and put it into a logical sequence for presentation. Then, the unifying concept solidifies in my imagination, suggesting additional pieces which can then fill out the program. I don’t usually start with a ‘theme’ in mind, but often major works or a mood or a general idea forms a theme.”

For example, Mozart’s Eine Kleine Nachtmusik is the centrepiece of their upcoming April 9 concert, so “A Little Night Music” seemed a logical choice for a “theme.” Other pieces by major composers serendipitously seemed to fit right in. These include Bach’s Ariosos (as a serenade melody), Mendelssohn’s Nocturne, Karl King’s A Night in June, and Meredith’s own cornet solo, Stars in a Velvety Sky.

I certainly wish that I could attend that concert, but a prior commitment and the prospect of six hours of driving to and from London dissuaded me. The first thing that I did on reading the program was to rush to my CD collection and play a recording of Karl King’s A Night in June by The Great American Main Street Band.

Medical misfortunes: In two completely disparate recent conversations I learned of two talented brass musicians who have been forced to stop playing for medical reasons. One was a case where an essential medication for a serious eye condition had a side effect of preventing the player’s producing a tone on the instrument. The obvious choice was to continue the treatment and cease playing. The other was a very different situation. The musician told me that his lips could no longer produce a tone due to a neurological condition known as focal dystonia. Dystonia refers to involuntary muscle contractions, and focal refers to the fact that the problem is localized in one part of the body. In this person’s case he is no longer able to control his lip muscles to produce a tone. In our conversation he mentioned several well-known musicians who developed this condition. One of the most
notable cases is that of renowned concert pianist Leon Fleisher. In recent years Fleisher did regain some use of his right hand through botox injections, but he acknowledges that it is limited. There is no such treatment for brass players. I can’t imagine how someone could cope with the news that they could no longer continue their musical career. In this person’s case, he is now considering the clarinet as his instrument.

On the April horizon: First on my calendar is a return of the Band of HMCS York on April 9 at 8pm to the Naval Club of Toronto. This is the fourth year in a row where the multi-talented members of the HMCS York band will showcase their various small ensembles. I can’t promise novelties like last year’s duet for alto trombone and harpsichord or another didgeridoo solo. However, I can guarantee a stimulating evening of music. The location is 1910 Gerrard St. E. and the price is right. Admission is free and light refreshments will be served.

On the weekend of April 11 to 13 The Hannaford Street Silver Band will present their annual “Festival of Brass.” At time of writing I had no details of this event, but a visit to their website should help.

The Clarington Concert Band will present their Spring Concert on April 26, 7pm at Trinity Pentecostal Church in Bowmanville. Also, on Sunday, May 4 at 2pm the Markham Concert Band and the Pickering Community Concert Band will join forces to present “The Final Frontier,” a musical interpretation of space featuring guest performer bagpiper Ian MacLellan. They don’t say whether or not they consider the bagpipes as the last frontier of music. It all takes place at the Flato Markham Theatre.

Blythwood Winds is a group I hadn’t heard of. It is a traditional wind quintet which has its roots about four years ago with students at the Glenn Gould School, although only two of the original members remain. Sunday, April 13 at 7pm they will be at the Array Space, 155 Walnut Avenue offering a broad selection from Leonard Bernstein’s Candide Overture arranged by their horn player Curtis Vander Hayden to a new work Extensions by local composer, Elisha Denburg. Personally, I hope to be there to hear one of my favourites: Darius Milhaud’s La cheminée du roi René. For advance reservations phone 416-999-6097.

Last year the group of New Horizons bands in Toronto spread their wings and formed a number of small ensembles. The finale of that initiative was an afternoon of short presentations by several of these ensembles. Another such afternoon of “Chamber Sweets” will be held in the Assembly Hall at Lakeshore Road and Kipling Avenue on Sunday, April 27 at 2:00 pm, with about 15 groups playing from the jazz and classics repertoire.

Finally, down the road we have two large scale events to announce now with details to follow: the annual York University Community Band Festival will take place Saturday May 3 from 1:00 to 9:00 pm; and from May 30 to June 1 the Canadian Band Association, Ontario Chapter (CBAO) will host the Ontario EAST Community Band Weekend in Ottawa.

Definition Department
This month’s lesser known musical term is: Cadenza: Something that happens when you forget what the composer wrote. 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.
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, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue or issues in which your listing is eligible to appear.

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

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-363-4791 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.

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

BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Alliston, Ancaster, Barrie, Bobcaygeon, Bolton Brantford, Cambridge, Cobourg, Dundas, Guelph, Hamilton, Kingston, Kitchener, London, Midland, Niagara-on-the-Lake, Orangeville, Peterborough, St. Catharines, Stratford and Waterloo. Starts on page 51.

IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 54.

THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 56.

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A. Concerts in the GTA

Tuesday April 1


Young Artist Series

6–8pm NO COVER
Students from Humber, U of T, York and Mohawk perform on Tuesdays, Thursdays, Fridays and Saturdays

- 6:00: Jazz Bistro. Young Artist Series. Felix Wong, piano. 251 Victoria St. 416-363-5293. No Cover. For Jazz Bistro at a glance visit listings Section C.
- 7:30: York University Department of Music: Jazz Choirs. Jazz Festival: Jazz Combos. Improvised Music. Dylan Bell; George Koller; Suba Sankaran; Saina Singer. Suite 133 (main floor), 401 Richmond St. W. 416-598-7922 x230.
- 7:30: Tarragon Theatre. Marry Me A Little. Sondheim: Rainbows (Canadian premiere); and other songs. Craig Lucas and Norman René, conception and development; Elodie Gillett and Adrian Marchuk, vocals; Adam Brazier, director; Paul Sportelli and Scott Christian, musical directors. Tarragon Theatre Mainspace, 30 Bridgman Ave. 416-531-1827. $21-$53. Runs Tues-Sun until Apr 6; start times vary.
- 8:00: York University Department of Music: Jazz Festival: Jazz Choirs. Performances by six career-edge artists. Martin Family Lounge, 219 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

Wednesday April 2

- 12:30: York University Department of Music: Music at Midday. New Music ensemble: Matt Brubeck, conductor. Tribute

St. Michael’s College and Musicians in Ordinary

7:30/45’ April 1, 2014
St Basil’s Church, St Michael’s College, 50 St Joseph St, at Bay

Pergolesi, Stabat Mater
Biber, Litany of Loreto and Confitebor tibi & other Baroque Music

Hallie Fishel, soprano. Charlotte Burrage, mezzo and the choir and soloists of St. Michael’s Schola Cantorum directed by Michael O’Connor, orchestra led by Christopher Verrette

Free admission, donations welcome
**Communities Hall, Acadaolate East Building, 4700 Keele St. 416-736-2100x22926. Free.**


- **7:30:** 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).

- **7:30:** University of Toronto Faculty of Music. World Music Ensembles Concert. African Drumming and Dancing Ensemble, Kewdu Entia, director; Latin-American Percussion Ensemble, Mark Duggan, director; Steel Pan Ensemble, Joe Cullen, director. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-0492. Free.


- **8:00:** Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.

- **8:00:** Corporation of Massey Hall and Roy Thomson Hall. Manna Mouskouri: The Happy Birthday Tour. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $69.50-$89.50.

- **8:00:** Musideum. Horables and Friends of Markos: Klezmer and Greek music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20 ($10/artists).

- **8:00:** Tarragon Theatre. Marry Me A Little. See Apr 1; Also Apr 3, 4, 5, 6.

- **8:30:** Peggy Baker Dance Projects. he/she. Fanish(improvised). Aleatoric Duo No. 2 (world premiere); Nini: Syrian Quartet; Box, la femme au carton; Schmidt: stone leaf shell skin. John Kameel Farah, piano; Shauna Rolston, cello; Max Christie, clarinet; Sean Ling and Andrea Nann, dancers, and others; Peggy Baker, choreography; Betty Oliphant Theatre, 404 Jarvis St. 1-800-838-3006. $28/$20 (before Mar 21 with code); $23 (sr/st/artists). Pre-show chat with Peggy Baker 30 minutes prior to each performance. Also Mar 28, 29 (PWYC), 30 (mat), Apr 3, 4, 5, 6 (mat).

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**Thursday April 3**


- **12:10:** University of Toronto Faculty of Music. Thursdays at Noon: Hot and Lol Bach. Solo No. 1; Grieg: Three Songs; Sonata in a; Kurtz: The Last Contrabass in Las Vegas; Bottesini: Two Songs for High Voice, String Bass and Piano; Capriccio di Bravura. Lorna MacDonald, soprano; David Murray, double bass. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-0492. Free.


- **1:00:** University of Toronto Faculty of Music. Opera: Role Study Presentation. Informal presentation of staged operatic scenes. Geiger-Torel Room, Edward Johnson Building, 80 Queen’s Park. 416-978-0492. Free.

- **8:00:** Jazz Bistro. Young Artist Series. Andrew Slade, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

- **7:00:** Downtown Vocal Music Academy of Toronto. Night at the Pops. An Evening of Jazz, Musical Theatre and Pop Music. 251 Victoria St. 416-728-2100 x22926. Free.


- **7:00:** Young Artist Series. Andrew Slade, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.


- **7:30:** Jazz Bistro. Young Artist Series. Andrew Slade, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

- **9:00:** Night at the Pops. Brahms: Liebeslieder Walzer. Claire de Sévigné, soprano; Charlotte Burragge, mezzo; Adrian Kramer, tenor; Andrew Love, baritone; Gregory Oh, piano. Emre Balmer Studio (315), Distillery District. 9 Trinity St. 416-537-6068 x222. $35. Also Apr 5.

- **9:00:** University of Toronto Faculty of Music. Winds and Brass: Wind Symphony. Calvert; Suite on Canadian Folk Songs; Venters: Dancing Lights of the North; Marquez: Danz n; Stamp: Bandancing; Bennett: Symphonic Songs for Band; Copland: El Salón México. Macmillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208.
A. Concerts in the GTA

$30; $20 (sr); $10 (st).  
8:00: York University Department of Music. Jazz Festival: Jazz Orchestra, Mike Cado, conductor. Martin Family Lounge, 219 Arcola East Building, 7400 Keele St. 416-736-2100 x22202. Free.

8:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.

8:00: Continuum Contemporary Music. Gaudeamus: Reconstructed. Music by winners of the Netherlands’ Gaudeamus Musicweek. Andriessen: Hout; Kyriakiides: Tinkling: or, Killing time in an airport lounge (and being arrested); Priest: Glossolaia; Oesterle: new commission. Continuum Ensemble; Array Ensemble; and others. Music Gallery, 197 John St. 416-924-4945. $30; $20 (sr/arts workers); $10 (st).


8:00: Jonathan Estabrooks, voice. These Miles–Album Launch. Drake Underground, 1150 Queen St. West. $15. 416-531-5042.

8:00: Lower Ossington Theatre. Rent. See Apr 3.


8:00: Tarragon Theatre. Marry Me A Little. See Apr 1; Also Apr 5, 6.

8:00: Toronto Consort. Giacomo by Cavalli. Laura Tudwell, contralto (Giacomo); Kevin Skelton, tenor (Aegaeus); Michelle DeBoer, soprano (Medea) and others. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $21-$40. Also Apr 5, 6(matt).

Saturday April 5

8:00: Jazz Bistro. Young Artist Series. Aaron Zukewich, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

8:00: Opera by Request. Siegfried. Wagner: Lenard Whiting, tenor (Siegfried); Oliver Dawson, tenor ( Mime); Andrew Tees, baritone ( Wotan, the Wanderer); Margaret von Vaith, soprano ( Brunnhilde); John Holand, baritone (Alberich); and others; William Shookhoff, music director and piano. College Street United Church, 452 College St. 416-465-2365. $20.


7:30: Jubilee United Church. A Mozart Festival. Missa Brevis in D; Horn Concerto in F-Flat; Piano Concerto in C. Arthur Wenk, conductor. 40 Underhill Dr. 416-447-8464. $15.


8:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.

8:00: Corporation of Massey Hall and Roy Thomson Hall. Zakir Hussain & The Masters of Percussion. Roy Thomson Hall, 80 Simcoe St. (416) 872-4255. $49.50 - $99.60.

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.

9:00: Young Artist Series. Students from Humber. U of T, York and Mohawk. Perform on Tuesdays, Thursdays, Fridays and Saturdays.

Young Artist Series 6-8pm NO COVER

8:00: Essential Opera. Trio of New Canadian Works. Etiquette (Pearce, composer; Terasuds, libretto); Regina (Denburg, composer; Rabinovitch, libretto); Heather (Thorn- bowrow, composer; Tepperman, libretto).


8:00: Lower Ossington Theatre. Rent. See Apr 5.

8:00: Oakville Symphony Orchestra. The Romantic Violin. Dvorak: Symphony No. 9; Mendelssohn: Violin Concerto in e. Leslie Ashworth, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-591-2015 or 1-888-489-7784. $51; $46 (sr); $26 (st). Also Apr 6(matt).

8:00: Tarragon Theatre. Marry Me A Little. See Apr 1; Also Apr 6.

8:00: Toronto All-Star Big Band. Dear Scotty: Every Day We Think Of You. Toronto All-Star Big Band, Dear Scotty: Every Day We Think Of You. 2nd Annual Scholarship Concert. Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke.
Sunday April 6


2:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.

2:00: Mississauga Pops Concert Band. The Animals Went in Two by Two. Works by Lloyd Webber, J. Williams and Mancini. Eden United Church, 3051 Battalion, Mississauga. 647-529-9322. $20(family); $10(child).

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

2:30: Tarragon Theatre. Marry Me A Little. See Apr 3.

4:00: Peggy Baker Dance Projects. h.she. See Apr 2.


7:00: University of Toronto Faculty of Music. Choirs in Concert: In High Voice. Works by Nunez, Szymko, Smallman and Gualuame. Women’s Chorus; Melissa Morgan, conductor; Young Voices Toronto; Zimfira Poloz, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st).


Monday April 7


6:00: Jazz Bistro. Young Artist Series. Felix Wong, piano. 251 Victoria St. 416-383-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.


Wednesday April 9


7:00: Tafelmusik. The Ritual Queens. Works by Handel, Hasse, Bononcini, Telemann and Zelenka. Isabel Bayrakdarian, soprano; Jeanne Lamo, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $47–$105; $35–$89(sr); $25–$89(under 18). Also Apr 10, 12, 13 (start times vary).

7:30: Group of 23. g2-7 Recital Series. Bach: Sonata in G for violin & continuo; Sonata in A for violin, Kathleen Kajiwaka, violin; Gabe Shuford, harpsichord. Heliconian Hall, 35 Hazelton Ave. 416-735-3662. $25; $20(st/arts); $5(under 18).


8:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.


Thursday April 10


Women’s Musical Club of Toronto

Music in the Afternoon

April 10. 1:30 p.m.

PAVEL HAAS QUARTET

TORONTO DEBUT

www.wmct.on.ca

1:30: Women’s Musical Club of Toronto. Pavel Haas Quartet. Works by Shostakovich, Britten and Brahms. Veronika Jarušková, violin; Marek Zwiebel, violin; Peter Jarůšek, cello; Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-923-7052. $45.


6:00: Jazz Bistro. Young Artist Series. Sam Pomanti, piano. 251 Victoria St. 416-383-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

7:30: Lower Ossington Theatre. Sound of Music. Richard Rodgers, composer; Oscar
April 10 – May 7, 2014 thewholenote.com

**A. Concerts in the GTA**


- **8:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.
- **8:00: Arabesque. Sawah (Wanderlust). Middle Eastern music and dance show featuring classic Egyptian songs with a few modern surprises. Bassam Bishara, vocals, oud; Salehman Warwar, dombake; Sonya Meskini, violin; James Freeman, trumpet, niqiq; Mohammed Srooji, qam. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. 416-920-5593. $19-$39. Also Apr 11, 12(mat/eve), 13(mat).
- **8:00: Art of Time Ensemble. I Send You This Cadium Red. See Apr 9; Also Apr 11, 12.
- **8:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- **8:00: Lower Ossington Theatre. Rent. See Apr 3.

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**Music TORONTO**

**PARKER QUARTET**

with KIKUEI IKEDA, Viola

**April 10 at 8 pm**

- **8:00: Music Toronto. Parker Quartet. Beethoven: String Quartet in F Op.18 No.1; Adès: Arcadiana; Dvorák Quintet in E-flat Op.97. Guest: Kikuei Ikeda, viola; Daniel Chong and Ying Zue, violins; Jessica Bodner, viola; Kee-Hyum Kim, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $50-$95; $10(st); $18-$25(pay your age).
- **8:00: Musideum. AJM Toronto. Experimental music. Suite T33 (main floor), 401 Richmond St. W. 416-599-7323. $10.
- **8:00: Sony Centre For The Performing Arts. Tango Legends. Dance show from Buenos Aires. Mariela Maldonado and Pablo Sosa, tango artists; Emiliano and Lautaro Greco Quintet. 1 Front St. E. 1-855-872-7659. $42.50-$72.50. Post-show Milonga (Tango Dance Party).

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**THE RIVAL QUEENS with ISABEL BAYRAKDARIAN**

**April 9-10, 12-13
416.408.0208 tafelmusik.org**

**Baroque Orchestra**

Jannet Leemans, Marc Devos

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**FREE CHOIR & ORGAN CONCERT SERIES**

**ORPHEUS CHOIR OF TORONTO**

**A LITTLE LUNCH MUSIC**

**THURSDAY, MAY 1, 12PM**

**ROY THOMSON HALL**

- **12:00 noon: Roy Thomson Hall. A Little Lunch Music. Works by Durufle, Britten and Ešenvalds; and other choral works. Orpheus Choir of Toronto; Edward Moroney, organ; Robert Cooper, conductor. 60 Simcoe St. 416-872-4255. Free.
- **12:10: Life and Music at St Andrew’s. Michael Westwood, clarinet. St. Andrew’s Church, 73 Simcoe St. 416-593-5600x231. Free.
- **8:00: Jazz Bistro. Young Artist Series. Sam Pomanti, piano. 251 Victoria St. 416-363-9299. No Cover. For Jazz Bistro at a glance visit listings Section C.
- **7:30: Canadian Opera Company. Hercules. By Handel. See Apr 5; Also Apr 15, 19, 24, 27, 30(start times vary).
- **7:30: Hannaford Street Silver Band. Festival of Brass: Rising Stars. Guest: JAZZFM Youth Big Band; Declan Scott, flugelhorn; Adrian Ling, tenor horn; Nicholas James, euphonium. Church of the Redeemer, 162 Bloor St. W. 416-366-7723 or 1-800-708-6754. $15/$10(sr)/$5(st).
- **7:30: Toronto Symphony Orchestra. MasterWorks: Goode Plays Mozart: Fung: Aqua (Canadian premiere); Mozart: Piano Concerto No.17 K452; Strauss: Ein Heldenleben. Richard Goode, piano; Jonathan Crow, viola; Peter Undjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29 and up. Also Apr 12(8:00).
- **8:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.
- **8:00: Arabesque. Sawah (Wanderlust). See Apr 10; Also Apr 12(mat/eve), 13(mat).
- **8:00: Art of Time Ensemble. I Send You This Cadium Red. See Apr 9; Also Apr 12.
- **8:00: Etobicoke Philharmonic Orchestra. Old World, New World, Out Of This World. Gri-din: Rassypukha; Dvorák: Symphony No.9 in e; Holst: excerpts from The Planets; Isaias Garcia (Young Composer’s Competition winner): Polish Rhapsody; Alexander Sebastian, accordion; Sabatino Vacca, conductor: Martingrove Collegiate Institute, 50 Winterton Dr., Etobicoke. 416-239-5665. $25; $20(sr); $10(st). 7:40: Pre-concert chat. For full concert lecture, see Section D: Lectures and Symposia.
- **8:00: Ensemble Polaris. Life is a Cabaret, Eh? Works by Weill, Carosone, Grap-pelli, Downing, Elliott and others. Marco Cera, guitar & mandolin; Kirk Elliott, violin, accordion, mandolin, bass; Margaret Gay, cello;

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**Ensemble Polaris presents**

**Life is a Cabaret, Eh?**

tunes by

Reno Carosone, Kurt Weill, Stephen Grappelli

Andrew Downing

with guest singer Francesco Pellegrino

**Friday, April 11, 8pm**

918 Bathurst St, Toronto $25 ($15 student/young kids) info: 416-588-4301

Katherine Hill, voice, nyckelharpa; Alison Melville, traverso, recorder; Francesco Pellegrino; and others. 918 Bathurst Centre, 918 Bathurst St. 416-588-4301. $25($15/student/young child).

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**Music Gallery**

**AUROCHS**

**Friday, April 11 8pm**

auroraculturalcentre.ca

- **8:00: Aurora Cultural Centre. Fung-Chiu, piano duo. Stravinsky: Firebird Suite; Bernstein: West Side Story (selections); arr. Fung-Chiu); works by Schubert and Ravel. 22 Church St., Aurora. 905-713-1818. $30; $25(sr/st). CDs available for sale.
- **8:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- **8:00: Lower Ossington Theatre. Rent. See Apr 5.
- **8:00: Music Gallery. Henry Grimes. Guests: Aurochs. 197 John St. 416-204-1080. $25/$20(adv); $15(member). 7:00: Doors open.
- **8:00: Musideum. Sojay. Neo-soul. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.**
The First Annual Toronto Guitar Weekend
April 11 - 13, 2014

Concerts by
Roland Dyens †30
Chromaduo †30
Lectures by
Stephen Goss, Alexander Dunn †15
Dyens Master Class †15
All Event Registration †115/90

Sunday April 13

9:00: Jazz Bistro. Marc Jordan. Marc Jordan, vocals and guitar; Dave Restivo, piano; Russ Boswell, bass; Mark Lalama, accordion and keyboards; Kevan McKenzie, drums. 251 Victoria St. 416-363-5299. $20. For Jazz Bistro at a glance visit listings Section C.

11:00am and 1:00pm: Lower Ossington Theatre. Dora the Explorer Live: Dora’s Pirate Adventure. Randolph Theatre, 736 Bathurst St. 416-915-6747. $29.50–$39.50. Also 1:00; Apr 13, 19, 20, 26, 27, May 3, 4.

11:00am: Solar Stage Children’s Theatre. Chicken Little: Musical Comedy Play for ages 3 to 10. Zenon Skrzypczyk, musical adaptation; Martyn Skrzypczyk, music. Madison Centre, 100 Upper Madison Ave. 416-368-8031. $16; $13(Apr 12 & 15 only). Also 2:00; Apr 13, 19, 20, 26, 27.

1:30: Hannaford Street Silver Band. Festival of Brass: Community Showcase. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $20/$19.50($10/st).

2:00: Acting Up Stage Company. Elegies: A Song Cycle. See Apr 1.

2:00: Arabesque. Sawah (Wanderlust). See Apr 10. Also 8:00, Apr 13(mat).

2:00 and Lower Ossington Theatre. Avenue Q. See Apr 5.

2:00 and 8:00: Lower Ossington Theatre. Rent. See Apr 5.

2:00: Solar Stage Children’s Theatre. Chicken Little. See 11:00.

4:00: Islington United Church. A Place in the Choir: Youthful Voices. Bob Chilcott and Allen Pote; Youth Choir and Junior Choir of Islington United; Brenna Conrad and Chadyn Cummings, conductors. 25 Burnhamthorpe Rd. 416-239-1131. $25; free(child/youth).

5:00: Toronto Children’s Chorus Chorale Choir. Fanciful Fantasmagorical Flights. Hatfield: Flying Colours; Elgar: The Snow; works by Beckwith, Virginia Chen Wells and Carol Lynn Fujino, violin; Bradley Christensen, baritone; Jennifer Swan, choreographer; Elise Bradley, conductor. Church of the Redeemer, 162 Bloor St. W. 416-332-8666x231. $35; $30($10/st).

6:00: Jazz Bistro. Young Artist Series. Sam Pomanti, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

7:30: Amadeus Choir/Elmer Iseler Singers. Bach: Mass In b. Meredith Hall, soprano; Catherine Wyn-Rogers, mezzo; Colin Duford, tenor; Colleen Mander, alto; Russell Frizzell, baritone; Jessica Fournier, mezzo; Anthony Wilkie, bass; Elma Motisi, sopran. St. Peter’s Church, 165 Bloor St. W. 416-967-5250.
**A. Concerts in the GTA**

Ainsworth, tenor; Nathaniel Watson, bass-baritone; Lydia Adams, conductor. Metropolitan United Church, 56 Queen St. E. 416-446-0188 or 416-217-0537. $45; $40(sr); $35(under 30); $20(st). 8:00. **Acting Up Stage Company. Elegies: A Song Cycle.** See Apr 1.

8:00. **Arabesque. Sawah (Wanderlust).** See Apr 10; Also Apr 13(mat).

8:00. **Art of Time Ensemble. I Send You This Cadmium Red.** See Apr 9.


8:00. **Greater Toronto Philharmonic Orchestra. Waltzes and Overtures.** Strauss: Blue Danube Waltz; Artists’ Life Waltz; Mascagni: Cavalleria Rusticana (Overture); and other works; Bellini: Norma (Overture); works by Pucinni. Charles Reinhart, tenor; Lenard Whitting, conductor. COLUMbus Centre, 901 Lawrence Ave. W. 416-478-6122. $20-25.

8:00. **Guitar Society of Toronto. Guitar Weekend: Roland Dyens.** Northrop Frye Hall, 73 Queen’s Park E. 416-964-8298. $30. For Guitar Weekend masterclasses and lectures, see Section D: Et ceteras.

8:00. **Hannaford Street Silver Band. Festival of Brass: River City Brass.** Guest: Jens Lindemann; James Gourlay, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $35/$25/$15(st). 8:00. **Lower Ossington Theatre. Avenue Q.** See Apr 5.

8:00. **Masterworks of Oakville Chorus & Orchestra. Fauré Requiem.** Fauré: Requiem; Lauridsen: Lux Aeterna; Part: Berlin Mass (Credo). Gillian Grossman, soprano; Matthew Cassilis, baritone. St. John’s United Church (Oakville), 262 Randall St., Oakville, 905-399-9732. $30; $25(st); $20(st/child). Also Apr 13(mat).

8:00. **Musideum. Mind Project. Jazz and funk. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.


8:00. **Tafelmusik. The Rival Queens.** See Apr 9; Also Apr 13 (mat).


8:00. **Toronto Symphony Orchestra. MasterWorks: Goody Plays Mozart.** See Apr 17(30).

9:00. **Jazz Bistro. Marc Jordan.** Marc Jordan, vocals and guitar; Dave Restivo, piano; Russ Boswell, bass; Mark Lalama, accordion and keyboards; Kevan McKenzie, drums. 251 Victoria St. 416-383-5292. $20. For Jazz Bistro at a glance visit listings Section C.

**Sunday April 13**

10:15am: **Church of the Ascension. Palm Sunday.** Interactive reading of the Passion according to Matthew. Works by Tuttle, Kendrick, Bach, Gillard and Richards. Lawrence Green, conductor. 33 Overland Dr. 416-444-8881. Freewill offering.

11:00am and 1:00pm: **Lower Ossington Theatre. Dora the Explorer Live: Dora’s Pirate Adventure.** See Apr 12.

11:00am: **Solar Stage Children’s Theatre. Chicken Little.** See Apr 12.

1:00: **Classical Music Conservatory. Music For a Cause Benefit Concert.** For Hospital for Sick Kids. Tony Quartet; Mark Andrews, piano; Kyra Millan, voice, with Stephanie Pesant, flute; Patricia Neschi with Caitlin Wood and Jessica Lane, vocals; and others. Emmanu- nel Howard Park United Church, 214 Aylett Ave., 416-537-5995. $20; $10(st/child).

1:00: **Vital Theatre Company. Pinkalicious.** See Apr 6; Also Apr 20, 27, May 4, 11, 18, 25.

2:00. **Acting Up Stage Company. Elegies: A Song Cycle.** See Apr 1.

**TENSION RESOLUTION**

**NEW MUSIC FOR HARP AND ENSEMBLE**

**SAT APR 12 at 8PM**

**HELCIONIAN HALL**

647.829.4213
toypianocomposers.com

**Sunday April 13**

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1:00: **Vital Theatre Company. Pinkalicious.** See Apr 6; Also Apr 20, 27, May 4, 11, 18, 25.

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**TENSION RESOLUTION**

**NEW MUSIC FOR HARP AND ENSEMBLE**

**SAT APR 12 at 8PM**

**HELCIONIAN HALL**

647.829.4213
toypianocomposers.com

**Church of the Ascension**

Rev. Nicholas H. Morkel, Rector
Lawrence Green, Music Director

33 Overland Drive, Don Mills (near Lawrence E. off of Donway W)

Be inspired by the Services & Music of Holy Week, April 13 to 20

**April 13 - Palm Sunday**

Eucharist at 10:15 am with the music of

C. Tuttle
G. Kendrick
J. S. Bach
R. Gillard
N. Richards

with the music of

A. Butler
B. Reim
db n, G. Images and Drayton

**April 17 - Maundy Thursday**

Eucharist and traditional Foot Washing at 7:30 pm with the music of

P. Brown
A. Hallis
G. Kendrick
C. Tambling

**April 18 - Good Friday**

Observance at 11:00 am with the music of

G. P. Telemann
G. Schumann
M. Franck
H. T. Urleb
O. Gibbons
J. Stainer
J. S. Bach

**April 19 - Easter Vigil**

Eucharist at 7:30 pm with the music of

J. R. Foley
L. Lohman
P. Bacoche

Wine & Cheese reception following the service

**April 20 - Easter**

Eucharist at 10:30 am with Brass Ensemble and the music of

F. Campbell-Watson
J. R. Foley
G. Kendrick
J. Hayford
G. F. Handel

**CELEBRATE! a new twist on celebrations**

SAT APR 12, 8PM
HERE COMES SPRING

chambermusicmississauga.org


Celebrate Spring with the LUSH CELLO ENSEMBLE!

chambermusicmississauga.org

SAT APR 12 at 8PM
HELCIONIAN HALL
647.829.4213
toypianocomposers.com

www.ascensiontoronto.ca
Walter Buczkynski
*Birthday Celebration*
Talisker Players Quartet
Melanie Conly, Joe Macerolla
Joe Phillips, Walter Buczkynski

April 13 at 3pm
www.SyrinxConcerts.ca

● 3:00: Music at Islington, Heart & Soul:
  A Vocal Collaboration. Soul, folk & gospel.
  Choir of Islington United. Guests: the O’Pears.
  Islington United Church, 25 Burnhamthorpe Rd. 416-259-1131. $20; $10(st); free(under 12).
  Food Bank donation appreciated.

● 3:00: Musideum. Poli’s Jazz Salon. Suite 133 (main floor), 401 Richmond St. W. 416-599-7232. $20.

**Weekly Organ Recital: Kirsten Fielding and Teresa Mahon, Sopranos. St. James Cathedral, 65 Church St. 416-364-7865 x224. Free.**


● 4:00: Lower Ossington Theatre. Avenue Q. See Apr 5


● 4:30: All Saints Kingsway Anglican Church. I Saw Eternity. Hayes: Requiem (Canadian premiere); works by Mozart, Fauré, Forest, Chairman and Daley. Emily Taub, soprano; Margaret Bardos, mezzo; Shawn Mattas, baritone; Shawn Grenke, conductor. 2850 Bloor St. W. 416-233-1125. $25.


**MUSIC FOR PASSIONTIDE**

**PALM SUNDAY, APRIL 13 4:30 P.M.**

**YORKMINSTER PARK BAPTIST CHURCH**


● 7:00: Blythwood Winds. Underscore. Barber: Summer Music; Ligeti: Six Bagatelles; Denburg: Extensions; Milhaud: La chemi- née du roi René; Bernstein: Candidie Overture. Tim Crouch, flute; Gwen Buttemer, oboe; Anthony Thompson, clarinet; Michael Macaulay, bassoon; Curtis Vander Hyden, horn. Array Space, 155 Walnut Ave. 416-899-6097. 416/10(adj).

● 7:00: Knox Presbyterian Church. Haydn: Seven Last Words of Christ from the Cross. Knox Presbyterian Church Senior Choir, soloists and string ensemble; Roger Bergs, con- ductor; Knox Presbyterian Church (Toronto), 920 Spadina Ave. 416-921-8989. Freewill offering.

**Monday April 14**

● 7:30: Brampton Chamber Music Concert Series. Piano Recital. Jarred Dunn, piano; young artists selected by audition. St. Paul’s United Church (Brampton), 30 Main St. S., Brampton. 905-450-9220. P.W.Y.C.

● 8:00: St. Thomas’ Anglican Church. Bar- oque Music by Candlelight for Holy Week. 383 Huron St. 416-979-2232. P.W.Y.C.

**Tuesday April 15**

● 7:00: York Art Gallery. Young Artist Series. Two current Rebanks Fellows. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $15.

● 8:00: Massey Hall/Royal Thomson Hall. Wrecking Ball Tour. Emmylou Harris; Daneli Lanois; Steven Nistor; Jim Wilson. Mason Hall, 178 Victoria St. 416-362-4255. $29.50-$89.50.

● 8:00: Soundstream. Passion after St. Matthew. Members of the Australian Art Orchestra join an ensemble of Canadian artists for a jazz-infused homage to Bach’s St. Matthew Passion. Australian Art Orches- tra: Passion; Nicole Lizée: new work. Australian Art Orchestra; Nicole Lizée, turntables/electronics; Kevin Turcotte, trumpet; Rob Clutton, bass; Peter Lutek, saxophone; and others. Trinity-St. Paul’s Centre, 427 Bloor St.

**SUNDAY, APRIL 13TH | 4:30 P.M.**

Come celebrate a passiontide reflection as we share the Canadian Premiere of Mark Hayes’ Brilliant Requiem and other stunning works by Mozart, Faure, Forrest, Chairman and Daley. Tickets $25

**WITH MASSED CHOIR AND CHAMBER ORCHESTRA**

EMILY TAUB, SOPRANO | MARGARET BARDO, MEZZO-SOPRANO
SHAWN MATTAS, BARITONE | SHAWN GRENKE, CONDUCTOR

2850 Bloor St. W., Toronto
ROYAL YORK SUBWAY STATION
PRINCE EDWARD/DOOR INTERSECTION
416-233-1125
www.allsaintskingsway.ca

April 1 – May 7, 2014 | 41

thewholenote.com
Wednesday April 16

It’s OK to Laugh...

a theatrical concert of music with a dash of humour
written and performed by Diana McIntosh
Wed. April 16, 8pm

dianamcintosh.com

- 8:00: Diana McIntosh. It’s Ok to Laugh. Works arranged for piano, toy piano, mouth percussion, voice, live electronics and tape. “Aunt Kate,” “Elipsotonic,” “All in Good Time,” “Glorified Chicken” and “O”. Heliconian Hall, 35 Hazelton Ave. 416-781-2009. $20.
- 7:30: Opera Belcanto of York. Bizet: Carmen. Mariné Ananiyan, mezzo (Carmen); Gayané Mangassarian, soprano (Micaëla); Stanislav Vittor, tenor (Don José) and James Cianfar, tenor (Don José). Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $20-$50. Also Apr 19.
- 8:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- 8:00: Lower Ossington Theatre. Rent.

Thursday April 17

- 8:00: Royal Conservatory. World music Series: Johnny Clegg. Blend of Western pop and African Zulu rhythms. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45 and up.
- 8:00: Small World Music. Rakkatak with Lenka Lichtenberg and DJ Medicineman. Lounge, 1585 Dundas St. W. 416-588-0307. $15/$12.

New York Chamber Music Festival

prevents

SOUVENIRS D’YSAYE

April 18, 2014 7:30
Heliconian Hall
35 Hazelton Ave
416.409.6824

Elmira Darvarova, violin
Ronald Carbone, viola
Winona Zelenka, cello

Premieres of works by Ysaye, Serebrier, Oesterle

Tickets: $20 at the door, or online at brownpapertickets.com
www.newyorkchambermusicfestival.org

Friday April 18

- 11:00am: Church of the Ascension. The Cross of Christ. Readings, choral music and instrumental solos. Works by Teleman, Schumann, Franck, Burleigh, Gibbons and others. Lawrence Green, conductor. 33 Overland Dr. 416-444-8881. Freewill offering.

A. Concerts in the GTA

PASSION AFTER ST. MATTHEW

Members of the Australian Art Orchestra join Canadian artists for a jazz-infused homage to Bach’s St. Matthew Passion.

Tuesday April 15, 2014 at 8:00pm

Trinity-St. Paul’s Centre
For tickets call 416-408-0208 or visit soundstreams.ca
Pauls, violin; Daniel Kushner, violin; Elizabeth Morris, viola; George Meanwell, cello. 361 Danforth Ave. 416-463-3424. By donation. Proceeds for the Study at St Barnabas.

- **4:00: Christ Church Deer Park/Nine Sparrows.** Good Friday Concert: Music for a Most Holy Day. John Johnson, saxophone; Popov and Vona, duo piano; Eric Robertson, conductor; Colleen Burns, narrator. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free. Donations welcome.

- **4:00: Georgetown Bach Chorale.** In Concert. Fauré: Requiem in d; Vaughan Williams: Five Mystical Songs for Baritone. Bob Knight, baritone. St. George’s Anglican Church, 60 Guelph St., Georgetown. 905-873-9909. $30; $10(st).

- **6:00: Jazz Bistro.** Young Artist Series. Felix Wong, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

- **7:30: CantoChoral of York Region.** Good Friday Charity Benefit Concert. J. Martin: A Time for Alleluia. Thornhill United Church, 52 Elgin St., Thornhill. 905-731-8316. Freewill offering. Proceeds to selected social service agencies in York Region.

- **7:30: Lower Ossington Theatre.** Sound of Music. See Apr 10.

- **7:30: Music at Metropolitan.** Passion According to St. John. Bach. Metropolitan Festival Choir and Orchestra; Lesley Bouza; Daniel Taylor; Christopher Mayell; James Baldwin; and others; Patricia Wright, conductor. Metropolitan United Church, 56 Queen St. W. 416-363-0330x28. $30; $10 (st) and under.

- **7:30: New York Chamber Music Festival.** Souvenirs d’Ysaÿe. Sonata (for solo cello); Trio “Le Chima” (Canadian premiere); Sebrier: Sonata (for solo violin, Canadian premiere); Oesterle: Ardennes (for solo cello, world premiere); Reger: Suite (for solo viola). Elmira Darvarova, violin; Ronald Carbone, viola; Winona Zelenka, cello. Heliconian Hall, 35 Hazelton Ave. 416-409-6824. $20.

- **7:30: Toronto Beach Chorale.** Musical Splendour: Vivaldi & Italian Baroque. Vivaldi: Gloria in D; Beatus Vir; Kyrie in g; Laudae Jerusalem. Kingston Road United Church, 975 Kingston Rd. 416-699-6634. $25/$20(adv); $12/$10(adv)(ages 7-18); free(under-7).

- **7:30: Toronto Mendelssohn Choir.** Sacred Music for a Sacred Space. Durufle: Requiem; Vierne: Messe Solennelle. Noel Edison, conductor; Caron Daley, associate conductor; Michael Bloss, organ. St. Paul’s Basilica, 83 Power St. 416-598-0422 x221. $35-$50, $35-$45(st), $25(VoxTix 30 and under).

- **8:00: New Music Concerts.** A Portrait of Jörg Widmann. Five Bruchstücke; Freie Stücke (Canadian premiere); Liebeslied (Canadian premiere); Air (Canadian premiere); Dubairische Tanz. Christopher Gongs, horn; New Music Concerts Ensemble; Jörg Widmann, clarinet and direction. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. $35; $25 (sr/arts workers); $10(st).

A. Concerts in the GTA

Markham. 905-305-7469. $15-$40. 7:15: pre-concert chat.
- 8:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- 8:00: Lower Ossington Theatre. Rent. See Apr 3.
- 9:00: Jazz Bistro. Lenny Solomon Quartet. Lenny Solomon, violin; Bernie Senensky, piano; Steve Wallace, bass; Brian Barlow, drums. 251 Victoria St. 416-363-5299. $15. For Jazz Bistro at a glance visit listings Section C.

Saturday April 19
- 11:00am and 1:00pm: Lower Ossington Theatre. Dora the Explorer Live: Dora’s Pirate Adventure. See Apr 12.
- 11:00am: Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- 2:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- 8:00 and 8:00: Lower Ossington Theatre. Rent. See Apr 3.
- 2:00: Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- 6:00: Jazz Bistro. Young Artist Series. Felix Wong, piano. 251 Victoria St. 416-363-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.
- 7:30: Canadian Opera Company. Hercules. By Handel. See Apr 5; Also Apr 15, 19, 24, 27. (Start times vary).
- 7:30: Church of the Ascension. Easter Vigil. Works by Foley, LeBlanc and Bache. Lawrence Green, conductor. 33 Overland Dr. 416-444-8881. Freewill offering. Cookies and coffee following the service.
- 8:00: Gordon Murray, piano. Piano Sonatas. Works arranged for piano by G. Murray.

Sunday April 20
- 10:30am: Church of the Ascension. Easter Sunday. Handel: Hallelujah Chorus; works by Campbell-Watson, Foley, Kendrick and Hayford. Brass ensemble and choir; Lawrence Green, conductor; 33 Overland Dr. 416-444-8881. Freewill offering. Cookies and coffee following the service.
- 11:00am and 1:00pm: Lower Ossington Theatre. Dora the Explorer Live: Dora’s Pirate Adventure. See Apr 12.
- 11:00am: Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- 1:00: Vital Theatre Company. Pinkalicious. See Apr 6; Also Apr 27. May 4, 11, 18, 25.
- 2:00: Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- 4:00: Cathedral Church of St. James.

Tuesday April 22
- 4:00: Lower Ossington Theatre. Avenue Q. See Apr 5
- 4:00: Lower Ossington Theatre. Rent. See Apr 3.

Wednesday April 23
- 2:00: Toronto Symphony Orchestra. Pops: Mardi Gras. See Apr 22.
- 8:00: Toronto Symphony Orchestra. Pops: Mardi Gras. See Apr 22.

Thursday April 24
- 12:00 noon: Canadian Music Centre. Lunch Time Concert. Beckwith, Beavais and Uyeda: Guitars. Doug MacNaughton, baritone/guitar. 20 St. Joseph St. 416-861-6001 x201. $20 (includes CD).
- 2:00: Toronto Public Library. Orchard-viewers: Journey into the Medieval Convent.

Christina Petrowska Quilico Launches
Glass Houses Volume 2
By Ann Southam

Tuesday, April 22
5:30 pm, doors open 5 pm
Reception follows
Canadian Music Centre
20 St. Joseph Street, Toronto.
Free, but please register in advance: 416-961-6601 ext. 201
aayotte@musiccentre.ca
www.musiccentre.ca

*One of 20 Can’t-Miss Classical Pianists of 2014 – CBC Music
www.petrowskaquilico.com

sine nomine
Ensemble for Medieval Music
Ma fin est mon commencement

Music of Guillaume de Machaut
Friday, April 25, at 8 pm
Saint Thomas’s Church
383 Huron Street
Tickets $20 / $14
416-978-8849 na@fitzxx.com
Information 416-638-9445
sine.nomine@3web.com

LATE ROMANCE
Evening of Sensuous Latin Music by ENSEMBLE VIVANT with images of Havana by photographer MARY PERDUE

Benefit Concert in aid of bringing Live Quality Music to Children

Fri Apr 25 at 7:30 pm
Heliconian Hall: 35 Hazelton Av
416 822 3618
www.heliconianclub.org
Tickets General $25 Premium $100 from: www.euterpeunicができることの可能性を示すであろう。
Voces Resurgentis: Linda Falby, soprano; Mary Enid Haines, soprano; and Catherine McCormack, alto. Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-393-7610. Free.

• 6:00: Jazz Bistro, Young Artist Series, Sandor Schiwisberg, piano. 251 Victoria St. 416-583-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

• 7:30: Canadian Opera Company, Hercules. By Handel. See Apr 5; Also Apr 15, 19, 24, 27, 30 (start times vary).

• 7:30: Lower Ossington Theatre, Sound of Music. See Apr 10.


• 8:00: Living Arts Centre, Jill Barber, Singer/Songwriter. 4141 Living Arts Dr., Mississauga. 905-306-6000 or 1-888-805-8888. $25-$45.

• 8:00: Lower Ossington Theatre, Rent. See Apr 5.


• 9:00: Jazz Bistro, Beverly Taft meets The Nathan Hiltz Orchestra. CD Release. Beverly Taft, vocals; Nathan Hiltz, guitar; Arden Farrugia, piano; Richard Underhill, saxophone; Jake Wilkinson, trumpet; and others. 251 Victoria St. 416-583-5299. $15. For Jazz Bistro at a glance visit listings Section C.

Friday April 25

• 12:10: Life and Music at St Andrew’s Quakeratops Quartet. St. Andrew’s Church, 73 Simcoe St. 416-922-3618. $10. For Life and Music at St Andrew’s see Apr 24; Also Apr 26 (mat and eve).


Mention this WholeNote ad and receive free dessert!

• 6:00: Jazz Bistro, Young Artist Series, Sandor Schiwisberg, piano. 251 Victoria St. 416-583-5299. No Cover. For Jazz Bistro at a glance visit listings Section C.

• 8:00: Mississauga Arts Council’s Lime-light Association of Young Artists. Sauga Stars Youth Talent Showcase. Reception, art exhibit and concert. Trouble and Daughter; I Rock with the One, Cawthra Park Secondary School Repertory Dance Company; We Flip Tables and others. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4446. Free; reservation necessary.

• 7:30: Canadian Music Centre, Mid-Atlantic: A Voyage in Song. Works by Branscombe, Coulthard, Morawetz, Daly, Mercure and others. Matthew Zadov and Dina Namer, vocals. 20 St. Joseph St. 416-586-6600x201. $35/$30 (adv); $20 (st, advance only).

• 7:30: Canadian Opera Company, Roberto Devereux. By Donizetti. Sondra Radvanovsky, soprano (Elisabetta); Giuseppe Filianoti, tenor (Roberto Devereux); Russell Braun, baritone (Duke of Nottingham); Alyson McHardy, mezzo (Duchess of Nottingham); and others; Stephen Lawless, stage director; Corrado Rovaris, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8321. $12-$332; $22 (under 30). Also Apr 29, May 3, 10, 15, 18, 21 (start times vary).

• 7:30: Ensemble Vivant. Latin Romance. Steve Staryski, violin; Norman Hatheway, viola; Sybil Shanahan, cello; Don Thompson, vibes; Catherine Wilson, piano. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $100 (premium); $25. Concert in aid of bringing live, quality music to children.


• 7:30: Lower Ossington Theatre, Sound of Music. See Apr 10.

• 7:30: Metro Youth Opera. Humperdinck’s Hänsel & Gretel. Kate Applin, soprano (Gretel); Lyndsay Promane, mezzo (Hänsel); Alison Wong, stage director; Blair Salter, music director. Aki Studio, Daniels Spectrum, 565 Dundas St. E. 416-543-9009. $30; $25 (sr); $20 (st). Also Apr 26, 27 (mat).

• 7:30: Spotlight Musical Productions, Curtains: A Musical Whodunit. See Apr 24; Also Apr 26 (mat and eve).

The Myth of Europa:
Desire, transformation and possession

An ancient myth explored in an evening of masque stripped down to its bare essentials.

Suzie LeBlanc soprano
Stéphanie Brochard dancer
Martin Julien actor
and a baroque ensemble led by Larry Beckwith

Fri 25 & Sat 26 April 2014
8:00 pm pre-show chat 45 minutes before each show

Trinity-St. Paul’s Centre
427 Bloor St. W., Toronto

416-410-4561
A. Concerts in the GTA

Arnie Naiman; Chris Quinn. 22 Church St.,
Aurora. 905-713-1818. $30/$25(adv).

- 8:00: Lower Ossington Theatre. Avenue Q. See Apr 5.
- 8:00: Lower Ossington Theatre. Rent. See Apr 3.

**APRIL 25**

**PWYC**

- **8:00:** Group of 27. Schochting & Schoen. Michael Occchipinti: 13 Seconds and Sicilian Proverbs (world premieres). Nadina Mackie Jackson, bassoon; Guy Few, trumpeter; Eric Paetkau, conductor. Bloor Street United Church, 300 Bloor St. W. 416-735-3862. PWYC.
- **8:00:** Massey Hall/Roy Thomson Hall, Aretha Franklin. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $59.50-$199.50.
- **8:00:** Musideum, Jennifer Noble, singer/songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7223. $20.
- **8:00:** Royal Conservatory, Royal Conservatory Orchestra. Schaefer/Adieu to Robert Schumann. Debussey: Première rhapsodie for clarinet and piano L119; Brahms: Symphony No.1 in c Op.68. Beste Kalender, mezzo; Jae-Won Kim, clarinet; Uri Mayer, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.
- **8:00:** Sine Nomine Ensemble for Medieval Music, Ma fin est mon commencement: Music of Guillaume de Machaut. St. Thomas Anglican Church, 383 Huron St. 416-638-9445 or 416-978-8849. $20; $14(sr/st/unwaged).

**Saturday April 26**

- **11:00am and 1:00pm:** Lower Ossington Theatre. Dora the Explorer Live: Dora’s Pirate Adventure. See Apr 12.
- **11:00am:** Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- **1:30:** Spotlight Musical Productions. Curtains: A Musical Whodunit. See Apr 24; Also 7:30.
- **2:00:** Lower Ossington Theatre. Avenue Q. See Apr 5.
- **2:00:** Lower Ossington Theatre. Rent. See Apr 3.
- **2:00:** Solar Stage Children’s Theatre. Chicken Little. See Apr 12.
- **2:00:** St. George on Yonge. Broadway on Yonge. Guests: Yorkminstrels Show Choir. 5350 Yonge St. 416-881-1465. $15; $10(sr/st).
- **6:00:** Jazz Bistro. Young Artist Series. Sandor Schwarz's Sextet. 251 Victoria St. 416-363-5299. No Cover.
- **8:00:** Jazz Bistro. Beverly Taft meets The Nathan Hiltz Orchestra. CD Release. Beverly Taft, vocals; Nathan Hiltz, guitar; Adrean Farrugia, piano; Richard Underhill, saxophone; Jake Wilkinson, trumpet; and others. 251 Victoria St. 416-363-5299. $15. For Jazz Bistro at a glance visit listings Section C.

**SILENT MOVIE IMPROVISATION CONCERT**

Cecil B. DeMille’s KING OF KINGS | Artist-in-Residence DAVID BRIGGS

**THE EPIC 1927 SILENT FILM WITH IMPROVISED ORGAN ACCOMPANIMENT**

**Saturday 26th April at 7:30pm**

Admission free | Donations gratefully accepted

**www.stjamescathedral.on.ca | 416-364-7865**

**The Musicians In Ordinary for the Lutes and Voices**

8PM April 26, 2014
Heliconian Hall, 35 Hazelton Avenue
The Suavity of Sound that is Born of the Lute
Italian Renaissance lute fantasias, dances and vocal arrangements by Dazla, Josquin, Capriola, Francesco da Milano and Galilei

John Edwards, lutes
Single tickets $25, Students & Seniors $20

**British Masterpieces, Past and Present**

Jarl Jenkins: Gloria
George Frideric Handel: The King Shall Rejoice & Ode for St. Cecilia’s Day

Oakham House Choir • Toronto Sinfonietta
Matthew Jaskiewicz, music director
Kasia Konstanty, soprano
Saturday, 26 April, 2014 - 7:30 p.m.
Calvin Presbyterian Church, 26 Delisle Ave., Toronto
$30, $25 (advance), $15 students | www.oakhamchoir.ca | 416-960-5551
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<td>Virtuoso Strings</td>
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<td><strong>Toronto Symphony Orchestra</strong></td>
<td>April 27</td>
<td>8:00 PM</td>
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<td><strong>Canadian Brass</strong></td>
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<td>7:30 PM</td>
<td>Massey Hall</td>
<td><strong>CLASICS: INSPIRED BY LOVE</strong></td>
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<td><strong>Elgin Theatre</strong></td>
<td>April 27</td>
<td>8:00 PM</td>
<td>Elgin Theatre</td>
<td>Mozart: “Letter Duet” from The Marriage of Figaro; Offenbach: Intermezzo and Barcarolle from The Tales of Hoffmann; Delibes: “Flower Duet” from Lakmé</td>
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<td><strong>251 Victoria St.</strong></td>
<td>April 27</td>
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<td><strong>Aradia Ensemble</strong></td>
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<td><strong>Toronto Masque Theatre</strong></td>
<td>April 27</td>
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<td>Toronto Masque Theatre</td>
<td><strong>The Myth of Europa</strong></td>
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<td><strong>Toronto Symphony Orchestra</strong></td>
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<td><strong>Toronto Symphony Orchestra</strong></td>
<td>April 27</td>
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<td><strong>The Metropolitan Opera</strong></td>
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<td>8:00 PM</td>
<td>Metropolitan Opera</td>
<td><strong>Vivaldi: Magnificat – Vivaldi Sacred Music</strong></td>
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*See Apr 5*
A. Concerts in the GTA

Concert Hall, 273 Bloor St. W. 416-408-0208. $32.
• 2:00: Solar Stage Children’s Theatre. Chicken Little. See Apr 12.

Monday, April 28, 2014, 7:30 p.m.

**Quintessential Quintets**

String quintet #3 in C major K515
Wolfgang Amadeus Mozart

String quintet #2 in G major Op.111
Johannes Brahms

Performers
Amanda Goodburn, violin
Sydney Chun, violin
Teng Li, viola
Theresa Rudolph, viola
Emmanuelle Beaulieu Bergeron, cello

Five Small Concerts
Series $75 / $65 | Single tickets $20 / $17
Trinity-St. Paul’s Centre, 427 Bloor St. W.
Box Office 416-282-6636
www.associates-tso.org

$35; $30(sr); $25(st); $6(child). Also Apr 26 (Kitchener).

Monday April 28

• 7:00: Felix Galimir Chamber Music. Award Concert. Sringeri Vidyarthi Foundation Auditorium, 80 Brydon Drive. Etobicoke. 416-408-0208. PWYC. Proceeds to Felix Galimir Chamber Music Scholarship Fund.

Tuesday April 29


Leaders welcome.

Thursday, May 1
8pm
auroraculturalcentre.ca

Operas for 2014

Village Voices directed by Joan Andrews presents

Celebrating 25 years of song with favourite music from years past. Featuring choir members and alumni. Reception after the concert with complimentary refreshments.

Saturday, May 3rd at 7:30 pm. Markham Missionary Church, 5438 Major Mackenzie Drive, Markham.

Free parking. Wheelchair access.

Tickets: $20. Sr/St $15. 12 and under free.

At the door, call 905-294-8687 or email info@villagevoices.ca
Galbraith, conductor; Emperor String Quartet (Matthew Coons, organ; Ellen Meyer; piano). Runnymede United Church, 422 Runnymede Rd. 416-236-1522. $20. A $1,000 donation will be made to Huban Cradle of Hope Children’s Home orphanage in Kenya.


7:30: Opera S. Classiques de poche. See May 1.


7:30: Village Voices. Star Wars: 25th Anniversary Concert. Alumni and past accompanists. Markham Missionary Church, 5438 Major Mackenzie Dr. E. Markham. 905-294-8687. $20; $15( sr/st); free( under 12).


8:00: FAWN Opera & New Music/Seventh Art Video Magazine. Synesthesia III: Music and Film. Eight short films by Canadian filmmakers; soundtracks by emerging Toronto composers. Patrick Murray, conductor. Studio 18, 442 Dufferin St. 647-401-5004, $20; $15(under 30).


8:00: Lower Ossington Theatre. Avenue Q. See Apr 5.


8:00: Toronto Operaettten Theatre. Cousin from Nowhere. See May 1; Also May 4(mat).

8:00: Windmill Theatre. Come Rain or Come Shine. See May 2.


9:00: Toronto Symphony Orchestra. Bayu Indra, piano; Beethoven: Piano Concerto No.5; Romance from “The Gadfly”; Love for Three Oranges”; Shostakovich: Symphony No.9; Violin Concerto (mvt.1); Rimsky-Korsakov: “Unfinished”; Liszt: Les Préludes; Tchaikovsky: Symphony No.9; Romance from “The Gadfly”; Schubert: Symphony No.8

The Road Home
Saturday, May 3
7:30 pm
Bloor St United Church
300 Bloor St West
www.annexsingers.com


The Final Frontier
celebrating music from space – Star Trek, Star Wars; Gustav Holst’s Jupiter and more; with guest performer, Ian MacLellan, bagpipes.

Sunday, May 4, 2pm
Flato Markham Theatre
www.mcband.ca

2:00: Markham Concert Band/Pickering Community Concert Band. The Final Frontier: Star Wars Day. Music from Star Trek and Star Wars; Holst: Jupiter; and other works. Doug Manning, conductor. Guest: Ian MacLellan, bagpipes. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17(sr/st).

2:00: Off Centre Music Salon. Russian Salon: Composers Born in the Wrong Century. Elena Kulebeeva, Inna Perkis, Boris Zarankin, pianos; Peter McGilivray, baritone; Erica Iris Huang, mezzo; and others. Glenn Gould Studio, 250 Front St. W. 416 466-1870. $60; $50(sr/st); $25(13-25); $15(child).

2:00: Shoestring Opera. The Schoolyard Carmen. Opera for ages 4 to 10; based on Bizet: Carmen. Solar Stage Children’s Theatre, Madison Centre, 100 Upper Madison Ave. 416-368-8031. $16. Also 2:00.

2:00: Vital Theatre Company. Pinkalicious. See Apr 6; Also May 11, 18, 25.

Sunday May 4

11:00am: Shoestring Opera. The Schoolyard Carmen. Opera for ages 4 to 10; based on Bizet: Carmen. Solar Stage Children’s Theatre, Madison Centre, 100 Upper Madison Ave. 416-368-8031. $16. Also 11:00am.

2:00: Toronto Operetta Theatre. Cousin from Nowhere. See May 1.


3:00: Musideum. Pal’s Jazz Salon. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $35.

3:00: Orpheus Choir of Toronto. Dou&;lak: Requiem, Talisker Songs; Sidgwick Scholar Alumni Quartet; Chorus Niagara; Robert Cooper, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $33-$50.


A. Concerts in the GTA
**B. Concerts Beyond the GTA**

**Tuesday April 1**
- **12:00 noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University.**
- **7:30:**

**Wednesday April 2**
- **2:00:**
  - Sandersen Centre for the Performing Arts. Peking Acrobats. Guests: Jigu! Thunder Drums of China. 88 Dalhousie St., Brantford. 519-758-8090 or 1-800-265-0710. $47. Also 8:00.
  - **8:00:**
  - **8:00:**
- **12:30:**
  - **8:00:**
  - Sandersen Centre for the Performing Arts. Peking Acrobats. See 2:00.

**Thursday April 3**
- **12:30:**

**Friday April 4**
- **7:30:**
- **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 888-745-4717. $5. Also Apr 4.
- **7:30:**
  - Marilyn I. Walker School of Fine and Performing Arts, Brock University. Viva Voce Choral Series: Music Comes. Brock University Choirs; Harris Loewen, conductor; St. Thomas Anglican Church, 99 Ontario St., St. Catharines. 905-688-5550 x2327. $15.04; $10.82(sr/ft); $5.13 and under ($5 ea).
- **7:30:**
  - New Tecumseth Singers. Glorious Spring. Vivaldi; Gloria; and works by Morley, Thompson, Ridout and Rachmaninov. Chamber Orchestra; Dufferin Concert Singers; Dufferin Brass; Louise Gallaugh; piano; Ken Inkster; organ; John Worrers, conductor. St. John’s United Church (Alliston), 56 Victoria St. E., Alliston. 905-925-6149. $15; free (under 16).
  - **8:00:**
  - Theater Anacstre. Back to the 80’s. See Apr 4; Also Apr 5 (mat), 11, 12.
- **8:00:**
  - University of Waterloo Department of Music. University Choir: Carmina Bursra. St. Michael’s Choir School, 240 Hemlock St., Waterloo. 519-885-0220 x24226. $10; $5(sr/ft).

**Saturday April 5**
- **2:00:**
- **2:00:**
  - Theater Anacstre. Back to the 80’s. See Apr 4; Also Apr 11, 12.
- **6:00:**
  - **7:30:**
- **8:00:**

**Wednesday April 9**
- **2:30:**
  - Seniors Serenade. Pamela Cioroch, Piano. Central United Church, 54 Ross St., Kitchener.
Barrie. 705-726-1181. Free.

Friday April 11

● 8:00: Kitchener-Waterloo Chamber Music Society. Enso Quartet. Beethoven: Op.18 No.4 in c; Britten: String Quartet No.2; Op.18 No.4 in c; Britten: String Quartet No.2; Britten: String Quartet No.2; Canin: String Quartet; Klein: String Quartet. St. Andrew Ager, Organ and Julia Morson, Sop- rano; Dufferin Brass; Tanya Fenton, piano. 519-745-4711 or 888-745-4717. $35. See Apr 9(Waterloo); Also Apr 12(Cambridge).
● 8:00: Theatre Ancaster. Back to the 80s. See Apr 4; Also Apr 12.
● Saturday April 12

● 10:00am: Kitchener-Waterloo Symphony. Tunes and Tarantellas: Music and Dance for Tots. Waterloo Regional Museum, 10 Huron Rd, Kitchener. 519-745-4711 or 888-745-4711. $11–$13. Also 11:00; Apr 5(Conrad Centre for the Performing Arts).
● 11:00am: Kitchener-Waterloo Symphony. Tunes and Tarantellas: Music and Dance for Tots. Waterloo Regional Museum, 10 Huron Rd, Kitchener. 519-745-4711 or 888-745-4711. $11–$13. Also 11:00; Apr 5(Conrad Centre for the Performing Arts).
● 1:00: Karen Schuessler Singers. Sing- gathon. The choir sings audience favourites from past concerts with special guest con- ductors. Cherrylhill Mall, 301 Oxford St. Lox- ton. 519-455-8855. Free. Choir will be singing between 1:00pm and 5:00pm.
● 2:00: Nota Bene Baroque Players. Mes- sing Sing-Along Fundraiser. Agnes Szigovics, soprano; Daniel Taylor, countertenor; Michael Schade, tenor; Sean Watson, bass-baritone; John Thiessen, baroque trumpet; Howard Dyck, conductor; Julie Baumgartel, concert master. First United Church, 16 William St. W., Waterloo. 225-809-9567. $40; $30(st); $15(st). Also Apr 12 (long-sing fundraiser).
● 7:30: Bravo Niagara International Music Festival. Spring into Music at Stratums: Jazz Up Close. Molly Johnson, vocals; Rabi Botas, piano; Mike Downes, bass; Stratus Vineyards, 2059 Niagara Stone Road, Niagara-on-the-Lake. 289-666-3835. $49. Includes guided tasting of wines with cheeses.

Sunday April 13

● 2:00: Nota Bene Baroque Players.
Legacies

ORI DAGAN

Gary Benson

Beat by Beat | In the Clubs

The jazz community mourns the loss of guitarist Gary Benson, who last month peacefully succumbed to Creutzfeldt-Jacob disease, a rare and incurable degenerative neurological disorder. In his accomplished 75 years, Benson was deeply respected as a musician, composer and educator, as well as for his amiable personality and sense of humour. Over 300 mourners attended the funeral, including many members of Toronto’s jazz community. In recent years Benson performed regularly with the Canadian Jazz Quartet, a group he formed in the late 1980s.

Speaking at Benson’s memorial service on March 19, his cherished friend and musical associate for over a half-century, Don Vickery, said: “Gary started the original Canadian Jazz Quartet in 1987 with Gerry Hoekle on bass, Gordie Fleming on accordion and me on drums. The great Bob Price later became our bass player, and Frank Wright joined the group to establish our current sound over 20 years ago. Duncan Hopkins has been our bass player since B.P. passed away in 2002. In 2006, we found a home at Quotes, where we were the resident band for nearly seven years, backing up international jazz players during the Toronto Jazz Festival every year – and every week, featuring all the best musicians in Toronto.”

“That’s where the CJQ really came to prominence, and during that time recorded two more successful CDs and were featured in two global live-to-air broadcasts on JAZZ.FM91. Gary loved the gig and everyone loved Gary. When Quotes was sold, we moved to KAMA and as always, a featured weekly guest horn player. Consult our In the Clubs jazz listings for further details.

The Canadian Jazz Quartet continues to perform every Thursday from 5 to 8pm at KAMA on King St. W., featuring guest guitarists and as always, a featured weekly guest horn player. Consult our In the Clubs jazz listings for further details.

Walk With Jordan: On the evening of Thursday, April 24, I hope there will be a full house at the intimate Musideum (401 Richmond Street West) for what promises to be a night of heartfelt music for a worthy cause. Starting at 7pm, vocalist Vivia Kay and her band Blacksparrow will present “Send Love South: A Fundraiser for the...”
Walk with Jordan Davis Scholarship Foundation,” in memory of Jordan Davis, a 17-year-old Jacksonville, Florida teen who was fatally shot for listening to loud music.

For those unfamiliar with the tragedy, during the American Thanksgiving weekend of 2012, Jordan Davis was in an SUV with three of his friends, listening to hip-hop while parked at a gas station. Forty-seven-year-old Michael Dunn, who had driven illegally and shot at the SUV, killing Davis. The Florida jury convicted Dunn of three counts of second-degree attempted murder but the jury was deadlocked on the murder charge.

Vivía Kay had never met Jordan Davis, but being a Florida native herself, followed his trial closely.

“Growing up around the societal and systemic racism that breeds these kinds of violent crimes, I followed both the Trayvon Martin and Jordan Davis trials with a great deal of interest. Particularly after the Jordan Davis trial, I felt enraged and horrified — Jordan Davis was murdered because he was listening to music,” says Kay. “Growing up in the small-town South, driving around and listening to music was what I did, what we all did on a weekend night. I read that Jordan Davis’ last words were “turn it up.” That’s exactly what I would have done as a teenager. I wouldn’t have been targeted by a racist like Davis’ killer; because I’m not black. But I wouldn’t have turned down my music, either. That’s why Jordan Davis’ murder resonated with me on such a personal level. And it’s why I’m doing this.”

The artists are donating their time and Musidrome owner Donald Quan has generously waived much of his usual fee for the space, so beyond the small rental fee every penny of show proceeds will be donated to the Walk with Jordan Scholarship Fund, a scholarship set up by Jordan Davis’ parents in his memory. The Scholarship Fund aims to support students from the Florida/Georgia border region in pursuing a college or university education, which as someone who struggled to pay for university also resonates deeply with Vivía Kay, who recently earned a PhD in ethnomusicology at York University. With a performance background in classical singing as well as jazz vocals, her dissertation examines Southern Gospel music and the culture that surrounds it. On April 24, Kay’s band Blacksparrow will feature Mark Kieswetter on Musidrome’s Bechstein piano and bassist Jordan O’Connor.

“The music that we are presenting is a selection of gospel, jazz and rock songs along with two originals I’ve written for the occasion. Mark and I have been rehearsing and working together on the arrangements, and I am really excited about them. The music will be centred around laments regarding injustice and evil in the world as well as hopes for justice and better times. I think it will be an emotional and cathartic evening, but it isn’t going to be an entirely mournful one. I believe that love and hope are radical acts in today’s world, and that is the ultimate message of the show.”

For those unable to attend, there is an opportunity to contribute to the cause by visiting the foundation’s website: walkwithjordan.org.

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com.
Julian Fauth Blues Night. **Apr 24** 8pm. **Denise Leslie Band**; 9pm **Cynni Carleton Band**. **Apr 25** 5pm Mr. Richard Antique American Duo; 9pm **Annie Bonsggnore**. **Apr 26** 8pm **Bill Heffier** & **Friends**; 9pm **Brownman Acoustic Trio**. **Apr 27** 7:30pm. **Under Paris Skies**. **Apr 28** 5pm **Toby Hughes** and 7pm **Dan Young Duo**. **Apr 29** 9pm **Danny Marks** & **Alec Fraser Duo**. **Apr 30** 8pm. **Julian Fauth Blues Night**.

**Gladstone Hotel**
1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule)

**Grossman’s Tavern**
379 Spadina Ave. 416-977-7000 grossmanstavern.com

**Habits Gastropub**
928 College St. 416-533-7272 habitsgastropub.com

**Harlem Restaurant**
67 Richmond St. E. 416-368-1020 harlemrestaurant.com (full schedule) all shows: 7:30-11pm, No Cover/PWYC.

**Hirut Restaurant**
2050 Danforth Ave. 416-551-7560

**Home Smith Bar – See Old Mill, The**

**Hugh’s Room**
2261 Dundas St. W. 416-531-6804 hughsrroom.com (full schedule) All shows: 8:30pm (unless otherwise noted). **Apr 3** Monkey/Junk $5/$2.50 (adv).

**Inter Steer Tavern**
351 Roncesvalles Ave. 416-588-8054 all shows: 8:30pm (unless otherwise noted).

**Jazz Room, The**
Located in the Huetter Hotel, 59 King St. N., Waterlo. 226-476-1565 kjazzroom.com (full schedule) Attendees must be 19+ - shows 8:30-11:30pm.

**Joe Mama’s**
317 King St. W. 416-340-6409 live music every night; All shows: No Cover.

**Julian Fauth Blues Night. **Apr 24** 8pm. **Denise Leslie Band**; 9pm **Cynni Carleton Band**. **Apr 25** 5pm Mr. Richard Antique American Duo; 9pm **Annie Bonsggnore**. **Apr 26** 8pm **Bill Heffier** & **Friends**; 9pm **Brownman Acoustic Trio**. **Apr 27** 7:30pm. **Under Paris Skies**. **Apr 28** 5pm **Toby Hughes** and 7pm **Dan Young Duo**. **Apr 29** 9pm **Danny Marks** & **Alec Fraser Duo**. **Apr 30** 8pm. **Julian Fauth Blues Night**.

**Jazz Bistro, The**
251 Victoria St. 416-363-5299 jazzbisto.ca

**Jazz Room, The**
Located in the Huetter Hotel, 59 King St. N., Waterlo. 226-476-1565 kjazzroom.com (full schedule) Attendees must be 19+ - shows 8:30-11:30pm.

**Joe Mama’s**
317 King St. W. 416-340-6409 live music every night; All shows: No Cover.

**Morgan’s on the Danforth**
1282 Danforth Ave. 416-461-3020 morgansonthedanforth.com Sunday Brunch, 2-5pm, No Cover

**Musideum**
401 Richmond St. W., Main Floor 416-599-7323 musideum.com

**Nawlings Jazz Bar & Dining**
299 King St. W. 416-595-1958 nawlings.ca

**Nice Bistro, The**
117 Brook St. N., Whitby. 905-668-8839 nicebistro.com

**Nice Bistro, The**
30 7 pm Zoey Chico Duo $39.99 (includes dinner).

**Old Mill, The**
21 Old Mill Rd. 416-236-2641 oldmilltoronto.com

**Painted Lady**
218 Ossington Ave. 416-213-5239 thepaintedlady.ca (full schedule)

**Paintbox Bistro**
555 Dundas St. E. 647-748-0555 paintboxbistro.ca

**Peel**
1299 Danforth Ave. 416-460-9550 peel.ca

**Paintbox Bistro**
555 Dundas St. E. 647-748-0555 paintboxbistro.ca

**Peel**
1299 Danforth Ave. 416-460-9550 peel.ca

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1299 Danforth Ave. 416-460-9550 peel.ca
C. In the Clubs (Mostly Jazz)

Every Mon 10pm Open Mic. Apr 10 9:30pm Heavyweights Brass Band feat. Ogouere. Apr 30 9pm Wayne Cass Jazz Rock Jam.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716 thepilot.ca All shows: 3:30pm. No Cover. Apr 5 Parkdale Organization. Apr 12 NM Jazz Message. Apr 19 Alexis Baro Quintet. Apr 26 TBA.

Poetry Jazz Café
224 Augusta Ave. 416-599-5299 poetryjazzcafe.com (full schedule)

Rasputin Vodka Bar
780 Queen St. E. 416-469-3737 rasputinvodkabar.com Every Tue 7pm Jazz Night w/ Linda Carone. Apr 25 8pm Electro-Swing w/ Micky Twist.

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 reposadobar.com All shows: PWYC. Every Wed 7:30pm 3:30pm. Every Thu, Fri, T1pm The Reposadists Quartet.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 reservoirlounge.com (full schedule).
Every Tue 7-9pm Apres Work Series; 9:45pm Tyler Yaroma and his Rhythm. Every Wed 7-9pm Apres Work Series; 9:45pm Bradley and the Bouncers. Every Thu 7-9pm Apres Work Series (Apr 3 Alex Pangman) 9:45pm Mary McKay. Every Fri 9:45pm Dee Dee and the Dirty Martinis. Every Sat 9:45pm Tyler Yaroma and his Rhythm.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475 therex.ca (call for cover charge info)
Apr 1 6:30pm Carissa Neufeld Trio; 9:30pm Jason Stilman. Apr 2 6:30pm Morgan Childs Trio; 9:30pm Johny Griffith. Apr 3 6:30pm Ross Woodrige Trio; 9:30pm Morgan X. Trio.
Apr 4 4pm Hogtown Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Eric St. Laurent Trio. Apr 5 12pm Danny Marks & Friends; 3:30pm Laura Hubert Band; 7pm Nick Teen; 9:45pm Frank Botos Quartet. Apr 6 12pm Excelsior Dixieland Jazz; 3:30pm Club Django; 7pm Tim Hamel Birthday Show; 9:30pm Isamu McGregor.
Apr 7 6:30pm U of T Student Jazz Orchestras; 9:30pm N.O.I.O. Apr 8 6:30pm Carissa Neufeld; 9:30pm Classic Rex Jazz Jam. Apr 9 6:30pm Morgan Childs Trio; 9:30pm Michael Dunston/Dave Young; Tribute to Donny Hathaway. Apr 10 6:30pm Ross Woodrige Trio; 9:30pm Michael Dunston/ Dave Young, Tribute to Donny Hathaway.
Apr 11 4pm Hogtown Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Norman Marshall Villeneuve. Apr 12 12pm Danny Marks & Friends; 3:30pm Dan White Sextet; 7pm Nick Teenah Group; 9:45pm Dave Restivo Quintet. Apr 13 12pm Excelsior Dixieland Jazz; 3:30pm Nick Thack. 7pm James Brown Trio; 9:30pm Barry Romberg’s Strictly from Prehistoric. Apr 14 6:30pm Peter Hill Quintet; 9:30pm Al/Kay’s Jerry Johnson Tribute. Apr 15 6:30pm Carissa Neufeld; 9:30pm Mary Rynkyn’s Morta. Apr 16 6:30pm Morgan Childs; 9:30pm Nuf Said. Apr 17 6:30pm Ross Woodrige Trio; 9:45p Tony Monaco Organ Trio. Apr 18 4pm Hogtown Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Tony Monaco Organ Trio. Apr 19 12pm Danny Marks & Friends; 3:30pm October CD Release; 7pm Nick Teenah Group; 9:45pm Riversides. Apr 20 12pm Excelsior Dixieland Jazz; 3:30pm Red Hot Rambler; 7:30pm Radiohead Jazz Project. Apr 21 6:30pm Peter Hill Quintet; 9:30pm John Cheeseman Jazz Orchestra. Apr 22 6:30pm Carissa Neufeld; 9:30pm Classic Rex Jazz Jam. Apr 23 6:30pm Morgan Childs; 9:30pm Ingrid Jensen w/ Mike Webster. Apr 24 6:30pm Ross Woodrige Trio; 9:30pm Ingrid Jensen w/ Mike Webster. Apr 25 4pm Hogtown Syncopators; 6:30pm Artie Roth Quartet; 9:45pm Avi Granite. Apr 26: 12pm Danny Marks & Friends; 3:30pm Swing Shift Big Band; 7pm Nick Teenah Group; 9:45pm Soul Stew. Apr 27 12pm Excelsior Dixieland Jazz; 3:30pm Freeway Dixieland; 7pm James Brown Trio; 9:45pm Harly Card Quartet. Apr 28 6:30pm Peter Hill Quintet; 9:30pm John MacLeod’s Rex Hotel Orchestra. Apr 29 6:30pm Carissa Neufeld; 9:30pm Brad Cheeseman. Apr 30 6:30pm Morgan Childs Trio; 9:30pm Eli Bennett Quartet.

Salty Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064 saltydogbandgrill.ca All shows: 7:30pm. No Cover. Apr 15, 16, 20 Greg Pilo Quartet.

Seven44
(Formerly Chick n’ Deli/The People’s Chicken)
744 Mount Pleasant Rd. 416-489-7931 seven44.com (full schedule) Every Sat 4-7pm Chimal Jazz Band $5. Every Mon 7:30pm Big Band Night. No Cover.

Statlers
487 Church St. 416-922-0487 statlersbandgrill.ca All shows: No Cover/PWYC Every Mon 9:30pm-1am SINGualar Sensation: Musical Theatre Open Mic w/ Jennifer Walls, Donovan LeNabat & Jamie Bird. Every Tue 10pm Top Star Tuesday: Talent Night. Every Wed 6-10pm Kendall Parrott; Every Thu 9:30pm Open Mic w/ Donovan LeNabat & Jamie Bird. Every Sat 10pm-1:30am Kendall Parrott.

Tranzac
292 Brunswick Ave. 416-923-8137 tranzac.org (full schedule) 3-4 shows daily, various styles. Mostly PWYC. Every Mon 7pm This is Awesome; 10pm Open Mic. Every Fri 5pm The Foolish Things. Every Sat 3pm Jamzack. This month’s shows include: Apr 1 10pm Peripheral Vision. Apr 2 7:30pm Katie DuTemple. Apr 6 7:30pm Composer’s Collective. Apr 8 7:30pm Aurochs; 10pm Stop Time. Apr 9 7:30pm David Woodhead & Tim Postgate. Apr 11 10pm Scarfellia. Apr 13 10pm See Through Trio. Apr 15 10pm Ken MacDonald Quartet. Apr 16 10pm MB10. Apr 17, 18, 19 St. Dirt Elementary School Sides. Apr 20 3pm Alexians; 5pm Monk’s Music. Apr 23 7:30pm Trevor Giancola. Apr 25 10pm Ryan Driver Quartet. Apr 27 10pm Steve Ward Presents. Apr 29 10pm Nick Fraser Presents.

Victory Café, The
581 Markham St. 416-516-5878 Every Wed 9:30pm-12am Hot Jazz String Quartet. No Cover/PWYC. Every Sun 9pm Open Mic.

Virgin Mobile Mod Club
722 College St. 416-925-7533 Apr 4 9pm Patricia: Rock the Throne $25/$20 (adv).

D. The ETCeras

GALAS & FUNDRAISERS

● Apr 3, 6:30: Dancemakers/BMO Financial Group. 40th Anniversary Season Gala Fundraiser. Dinner-style appetizers, drinks, champagne and desserts, with the premiere of the new dance work AROUND. Dancemakers Centre for Creation, Distillery District, 9 Trinity St. $75. For details: dancemakers.org.

● Apr 9, 6:00: VIVA! Youth Singers of Toronto. Here’s a How-De-Dole! A Gilbert and Sullivan Primer. Cocktails, silent auction and solo performances from choristers with leading roles in VIVA’s upcoming performance of Mikado, followed by dinner and a concert. Jennifer Taverner, soprano; Kristiziana Szabó, mezzo; Justin Ralph, tenor and Peter Barrett, baritone, St. Lawrence Hall, 157 King St. E. 416-788-8452. $125. For details: info@vivayouthsingers.com.

● Apr 12, 6:00: Orchestra Toronto. Fire and Brilliance Fundraising Gala. Music by orchestra musicians, big band, dancing, silent auction and gourmet food. Wychwood Barns, 601 Christie St. 416-467-7412. $50.


● May 4, 3:00: Women’s Musical Club of Toronto. Fundraising Concert. In support of the 2015 Career Development Award. Featuring 2006 CDA winner Shannon Mercer, soprano, with pianist Steven Philcox. Ticket prices include light refreshments, donation and a ticket to the 2015 CDA competition. Integra House, 184 Roxborough Dr. 416-923-7052. $150.

COMPETITIONS

● Deadline to Apply: May 1 Harbourfront Centre’s SoundClash Music Award. Call for submissions of independent artists and bands to take the stage at this summer’s SoundClash Award. $10,000 in prizes. Competitors must reside in the GTA. Submissions to be made via sonicbids.com. For details: harbourfrontcentre.com/soundclash.

PATIO SEASON IS ALMOST HERE!

Our 3rd floor “Jazz Cellar” Patio opens May 1st Also available for private or corporate events

Visit jazzbistro.ca

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LECTURES & SYMPOSIA

● Apr, 1, 13:00: Opera Appreciation with Lain Scott. Viva Puccini! Turandot. Video excerpts of great productions and performances of great singers with leading music educators. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x115. $36 (full series) $14 (drop in).


● Apr 6, 2:00: Toronto Opera Club. All in the Operatic Family. Guest speaker bass-baritone Gary Relyea. Room 330, Edward Johnson Bldg., 80 Queen’s Park. 416-924-3940. $10.

● Apr 11, 7:00: Etobicoke Philharmonic Orchestra. Explore the Score. Talk to enrich concert experiences with musical examples and multimedia. Develop a deeper understanding of the music to be performed on Apr 11. Sabatino Vacca, lecturer. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-239-5685. Free; call to register. For concert details, see Section A. Apr 11.

● Apr 12: Guitar Society of Toronto. Guitar Weekend: Lectures. 10:00am: Stephen Goss; 2:00pm: Alexander Dunn. Northrop Frye Hall, 73 Queen’s Park. 416-964-8289. $15. For same day concert see Section A. Apr 12.


● Apr 26, 10:30-10:00pm: Toronto Mendelssohn Choir. Singing Saturday Choral Workshop. Sing with the choir. Operaetta, musical theatre, choral arrangements of pop tunes. David Ambrose, guest conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x221. $10. Refreshments included. www.tmchoir.org.

● Apr 26, 10:30-6:30pm: CAMMAC Recorder Players’ Society. Renaissance and Baroque Spring Workshop. For recorderists and other early instruments. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. $30; $25 (members). Refreshments provided.


● May 3, 9:00am–4:00pm: Cobourg Highland Games Society. Piping and Drumming Workshop. Instructors include Gordon Brown, Drew Duthart, Ken Eller, Doug MacRea, Reid Maxwell and others. Cobourg Trinity United Church, 2874 Division St. 905-373-1976. $70. For details: info@cobourghighlandgames.com. Concert to follow: see Section B. Listings Beyond the GTA.

● May 4, 1:30: Toronto Early Music Players’ Organization. Early music workshop for plucked strings, bowed strings and woodwinds. Sylvia Bergeron, conductor. Bring your instruments and music stand; scores will be provided. Armour Heights Community Centre, 2140 Avenue Rd. 416-537-3733. $20.

SCREENINGS

● Apr 3, 8:00: Toronto Silent Film Festival. The Wind (1928); Silent Toronto Photoplays; Best of TUFF 2013. Music by William O’Meara, pianist. Innis Town Hall, 2259 Sussex Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.


● Apr 6, 4:00: Toronto Silent Film Festival. 1000 Lafts Comedy Shorts Programme. Music by Laura Silberberg, piano. Fox Theatre, 2239 Queen St. E. 416-461-9287. $15. www.torontosilentfilmfestival.com.


● Apr 7, 8:00: Toronto Silent Film Festival/Toronto Theatre Organ Society. Seven Years Bad Luck (1920), Music by Clark Wilson.

Prairie Pastor & Hymn Poet

Walter Farquharson: Work & Legacy
Presented by Paul Stott
Sunday, Apr. 27, 2014: 2:00pm–5:00pm; refreshments @ 2:00 at Trinity St. Paul’s United Church, Toronto, ON. Admission by Freewill donation to cover expenses.

The Amadeus Choir of Greater Toronto, Lydia Adams, conductor, will be holding May/June auditions for new members.

Looking for ALL voices!

To arrange an audition please contact Olena Jatsyshyn at 416-446-0188 or amadochor@idirect.com.

The Amadeus Choir’s 2014-2015 40th Anniversary Season – “Choral Connections, 40 Years of Song” – will include 2 world premieres; Mozart performances with the TSO & Peter Oundjian; a 40th Anniversary Gala Concert; and, of course, our annual Celtic Celebration.

Rehearsals are held on Tuesday evenings (7:30-10 pm) at Church of the Ascension (Don Mills area, near Lawrence Ave. E.)

SING WITH AMADEUS CHOIR!

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416-922-3618 rentals@heliconianhall.org

For more information, view www.amadeuschoir.com

LYDIA ADAMS, Conductor & Artistic Director

April 1 – May 7, 2014 | 57
D. The ETCetera


• Apr 7, 7:00: Toronto Silent Film Festival/Revue Film Society. The Last Command (1928); Behind the Screen (1916). Music by Jordan Klappan, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. $15. www.torontosilentfilmfestival.com.


• May 1-11, various times: Toronto Jewish Film Festival. Features including It Happened in St. Tropez, The German Doctor and Hunting Elephants as well as documentaries and more. Premiere of Naomi Jaye’s The Pin, the only Yiddish feature produced in Canada. Five-part lecture and film series entitled Golems, Dybbuks and the Jewish Fantastic, examining Jewish horror films. 416-324-9121.

ETCETERA: MISCELLANEOUS

• Apr 1–Apr 6, various times. Spotlight on Israel. Festival celebrating Israeli theatre, visual arts, music, dance and film. For schedule: www.spotlightonisraeliculture.com.

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

• Apr 9, 12:00 noon-3:00pm; Apr 10, 9:00am-12:00 noon: Tangled Art and Disability. Tangled Kids Fest. Performances by Propeller Dance, pop signer Elizabeth Morris and Lazylegz. Ada Slaight Hall, Daniels Spectrum, 585 Dundas St. E. Free. For details and registration: www.tangledarts.org.

• Apr 11, 7:00: Soundstreams Salon 21. Improvisation vs. Composition. Discussion on composition, improvisation and the music that lies in between, with musical performances exploring these concepts. Gardiner Museum, 111 Queen’s Park. 416-964-8298. Free. See www.musicmonday.ca.

• Apr 12, 4:30: Mississauga Arts Council’s Limelight Association of Young Artists Showcase highlighting non-dance Immersion. Expressions$Now. Showcase highlighting Azaguno and KasheDance. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. $25-$35; $18-$20(sr/st). Also Apr 5 at 1:00pm.

• Apr 12 and 13, various times: Show Choir Canada. Nationals. National show choir competition for high school glee clubs and choirs presented by Randolph Academy for the Performing Arts and da Costa Talent Management. Toronto Centre for the Arts, 5040 Yonge St. $87.50 (for all 3 shows); $49(st). For details: www.showchoircanada.com; www.tocentre.com.

OPEN REHEARSALS/SINGALONGS

• Apr 8, 7:00: Canada Sings!/Chatons Canada! Toronto-Riverdale. Community Sing-along. Canadian folk songs, rock, Broadway and ballads. Mark Bell, song leader; Marjorie Wiens, piano. St. John’s Presbyterian Church, 415 Broadview Ave. W. 416-778-0796. Free; donations accepted.

• Apr 29, May 1 and May 3: Canadian Children’s Opera Company. CCOC Open House. Observe and participate in a rehearsal of one of the six chorus divisions of the CCDC. Choral singing and drama staging. Apr 29, 5:00-6:00pm; Ages 3 to 10; May 1, 4:30-6:00pm; Ages 3 to 6; May 3, 11:00am-1:00pm; Ages 10 to 19. First Unitarian Congregation, 175 St. Clair Ave. W. 416-366-0467. Free.

• Apr 8 and 9: 8:00: Toronto Silent Film Festival. Features including It Happened in St. Tropez, The German Doctor and Hunting Elephants as well as documentaries and more. Premiere of Naomi Jaye’s The Pin, the only Yiddish feature produced in Canada. Five-part lecture and film series entitled Golems, Dybbuks and the Jewish Fantastic, examining Jewish horror films. 416-324-9121.

• Apr 9, 12:00 noon-3:00pm; Apr 10, 9:00am-12:00 noon: Tangled Art and Disability. Tangled Kids Fest. Performances by Propeller Dance, pop signer Elizabeth Morris and Lazylegz. Ada Slaight Hall, Daniels Spectrum, 585 Dundas St. E. Free. For details and registration: www.tangledarts.org.

• Apr 11, 7:00: Soundstreams Salon 21. Improvisation vs. Composition. Discussion on composition, improvisation and the music that lies in between, with musical performances exploring these concepts. Gardiner Museum, 111 Queen’s Park. 416-964-8298. Free. See www.musicmonday.ca.

• Apr 12, 4:30: Mississauga Arts Council’s Limelight Association of Young Artists Showcase highlighting non-dance Immersion. Expressions$Now. Showcase highlighting Azaguno and KasheDance. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. $25-$35; $18-$20(sr/st). Also Apr 5 at 1:00pm.

• Apr 12 and 13, various times: Show Choir Canada. Nationals. National show choir competition for high school glee clubs and choirs presented by Randolph Academy for the Performing Arts and da Costa Talent Management. Toronto Centre for the Arts, 5040 Yonge St. $87.50 (for all 3 shows); $49(st). For details: www.showchoircanada.com; www.tocentre.com.

The Queesmen

WE NEED A NEW CHORUS DIRECTOR! Starting September 2014

THE QUEENSemen OF TORONTO MALE CHORUS

Established over 60 years, encouraging choral singing among youth, performing a wide repertoire of popular music.

Rehearsals on Tuesdays from September through May in Etobicoke. Main concerts at Christmas and in May, collaborating with school choirs or other groups. Other concerts in community service throughout the year.

Contact: Gord Jarvis 416.620.4446 or Einar Voldner 905.876.1477

www.queensmen.net
**INFORMATION**

**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. classicalguitartoronto.com, or howardwallach@hotmail.com.

**EAST YORK HOUSE OF THE ARTS:** Flute, piano, guitar, theory lessons, BCM and audition preparation. Contact 647-801-3456, music.eastyork@gmail.com, www. alhelipimenti.wixsite.eastyorkmusic.com

**FLUTE, PIANO, THEORY LESSONS, BCM EXAM PREPARATION:** Samantha Chang, Royal Academy of Music PGDip, LRAM, ARCT, 416-293-1302, samantha.studio@gmail.com, www.samanthaflute.com.

**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.

**SUMMERTIME …AND THE LEARNING IS EASY** – let our readers know if you offer music lessons, or a special programme during the summer! education@thewholenote.com

**MUSICIANS AVAILABLE**

**ARE YOU A PARTY ANIMAL?** The WholeNote gets inquiries from readers seeking musicians to provide live music for all kinds of occasions. We can recommend your ensemble, but YOU can! Contact classad@thewholenote.com by April 24 and book your ad for the May edition!

**BARD – EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mhpepe@interhop.net.

**VENUES AVAILABLE / WANTED**

**ARE YOU PLANNING A CONCERT OR RECITAL?** Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tina@bloorstreetunited.org.

**PERFORMANCE / REHEARSAL / STUDIO / OFFICE SPACE AVAILABLE.** Great acoustics, reasonable rates. College / Spadina. Phone 416-921-6350. E-mail ststepheinthefields@gmail.com

**SERVICES**

**ACCOUNTING AND INCOME TAX SERVICE** for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math, CMA. 905-521-0309 or 905-830-2985.

**DO YOU HAVE PRECIOUS MEMORIES LOST ON OLD RECORDS, TAPES, PHOTOS etc.?** Recitals-gigs-auditions-air checks-family stuff. 78’s-cassettes-Reels-35mm slides-etc. ArtsMediaProjects will restore them on CDs or DVDs. Call George @ 416-910-1091.
April 1 – May 7, 2014

CONGRATULATIONS TO OUR WINNERS!

Mooredale Concerts presents The Canadian Brass (April 27 MacMillan Theatre), whose memorable performances have made them world-wide ambassadors for the brass quintet. Each of these five are virtuosos but their unique ensemble sound is what sets them apart. They will play a spirited program featuring works by Bach, Schumann, Brahms, Gershwin, Bizet, Waller, and some traditional popular classics. A one-hour Music and Truffles concert for young people (115) precedes the 3:15 main concert. Kenneth and Pauline Hodge and Doug McInroy each receive a pair of tickets!

Hannahford Street Silver Band’s 2014 Festival of Brass is three remarkable days, April11-13, of masterclasses with guest conductors, and plays the role of Buttercup from HMS Pinafore as she worked around the house. My Grade 2 teacher took us singing the role of Buttercup from HMS Pinafore as she

Music in your family now? My wife, Joan, was head of music at a high school, is assistant conductor of the Amadeus Choir, conductor of the Village Voices choir, sings in an all-women’s choir and plays flute in two groups. For some years we were both actively involved with the organization of CAMMAC music camps. This year I have cut back from five rehearsals a week to three. Music is the dominant theme in this house every day.

March’s Child

Jack MacQuarrie

WHO IS MAY’s CHILD?

RECENTLY:
- Figaro’s Wedding (Against the Grain Theatre)
- The Lesson of Da Ji (Toronto Masque Theatre) as the Flesh-Eating King;
- Dichterliebe: The Poet’s Love (Coleman Lemieux & Co.)
- not your basic song-and-dance routine;
- Schütz and Buxtehude (Theatre of Early Music with U of T’s Schola Cantorum);

UPCOMING:
- A Poet’s Love (Talisker Players);
- Airline Icarus (Soundstreams) as the pilot.

Know our Mystery Child’s name?
Send your best guess to musicschildren@thewholenote.com by April 24.

1987, and not yet a tall, dark, baritone.

The WholeNote’s Bandstand columnist since September 2006, Jack MacQuarrie was born on Christmas Day, 1925, and raised in Walkerville Ontario (now Windsor). How many hats can a music-loving fellow wear in a lifetime? Just ask the man who has 30 or so instruments in his house.

There was no band in Jack MacQuarrie’s high school, but he was bitten by the band bug in grade 11 when he joined The High Twelve Club Boys Band (sponsored by a service club), and then the local Kiwanis Boys Band. They were “borrowed” by the commanding officer of the local naval training unit who’d been asked to recruit a reserve band. Boys as young as 12 through 17, whose parents gave permission, found themselves Probationary Boy Bandsmen with a uniform and pay – for rehearsals, Navy parades, concerts in the park and Navy events.

MacQuarrie went on active service after high school. He learned some new instruments – those involved in radio and radar. When WWII ended he completed his undergraduate degree at U of T where he played in the Varsity Band, the Conservatory Concert Band and the U of T Symphony. One memorable university summer he played trombone six nights a week in a dance band at the popular Erie Beach Pavilion – seven days a week, from nine until midnight. Sundays they’d go to Detroit and hear all the touring big bands – Ellington, Kenton, Burnett, Herman, Dorsey.

MacQuarrie returned to sea during the Korean War as a Navy Lieutenant Commander and diving officer. He laid aside music during those seven years, but since 1957 has played continuously in professional and community ensembles too numerous to list here, including the Don Bowes Big Band, the Swing Machine, the Newmarket Citizens’ Band, The Village Brass (a quintet), and the Markham Concert Band.

With music fuelling his lungs, mind and spirit, MacQuarrie returned to university, acquired an MBA and then did four years of graduate studies in engineering – investigating human performance in hostile (underwater) environments. He received a Massey Fellowship under Robertson Davies. He worked for some time at marketing in the airborne communications business. He’s a past president of the Skywide Amateur Radio Club, was the first instructor for the Hart House Underwater Club and is still active in the Naval Club of Toronto. In January 2013 MacQuarrie was awarded the Queen’s Diamond Jubilee Medal for contributions to Canada.

Today MacQuarrie and his wife, Joan, are both volunteers in research on brain function and aging, comparing musicians with non-musicians, at the Baycrest Centre. They continue to renovate their 150-year-old house. MacQuarrie retains a commercial pilot’s license, writes and edits, and plays regularly with the Newmarket Citizens’ Band (tuba), Swing Machine (bass trombone) and the Don Bowes Big Band (tenor trombone).

Music in your life when that childhood photo was taken? Music was always in the house – lots of radio from Detroit stations. My mother was a semi-professional singer, church soloist, and for a time, a member of the Detroit Light Opera Company. My father was a dedicated opera fan, and the Metropolitan Opera was on our radio every Saturday afternoon. My mother organized a vocal quartet which practised regularly in our living room for some years.

Earliest musical memories? I remember my mother singing the role of Buttercup from HMS Pinafore as she worked around the house. My Grade 2 teacher took us to a concert by the Detroit Symphony.

Music in your family now? My wife, Joan, was head of music at a high school, is assistant conductor of the Amadeus Choir, conductor of the Village Voices choir, sings in an all-women’s choir and plays flute in two groups. For some years we were both actively involved with the organization of CAMMAC music camps. This year I have cut back from five rehearsals a week to three. Music is the dominant theme in this house every day.

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Hannahford Street Silver Band’s 2014 Festival of Brass is three remarkable days, April11-13, of masterclasses with guest artists, band showcases and concerts, including The HSSB Youth Band, The JazzFM Youth Big Band, brass bands form across Ontario and beyond, Pennsylvania’s the River City Brass (dir. James Gourlay), and the grand finale “Slide Show” – HSSB with guest conductor Patrick Sheridan and soloist Wycliffe Gordon, trombone virtuoso. Cynthia Sloane and Fraser McKee are each the lucky winners of a three-day pass.

John Brooker and Frances Giles each win a copy of HSSB’s latest CD, Ontario Reflections: Hannaford Live, VOL1.

Music’s Children gratefully acknowledges Christina, Francine, Joan, David, Ray, Nan and Archie.
Teachers! Stand Out From The Crowd!

Even with opportunities for unguided self-teaching proliferating through the internet, music remains largely an oral tradition, handed down directly from teacher to student and consisting largely of showing students how to teach themselves, which is done by what is usually called practising, and which I like to call guided self-teaching.

When a student studies music by taking lessons with a teacher, the effectiveness of the lessons – gauged by how well the student progresses – depends on two things: the receptivity of the student and his/her ability to attempt and then to master the things that the teacher recommends; and the teacher’s ability to assess what the student is able to do and not do, and to recommend techniques and skills to practise in the time between lessons. The fit between teacher and student therefore becomes a more important criterion than anything else in determining whether learning music becomes a rewarding experience.

With this month’s launch of The WholeNote’s online ORANGE PAGES searchable directory we are taking the first steps towards helping music students and would-be students find that perfect match. Already over 145 teachers, community music schools and summer music programs have filled out the online questionnaire that enables them to be found through our ORANGE PAGES, with more signing up every day.

All that being said, we are under no illusions that we have suddenly become the only, or even the primary way for this crucial match-making to take place. The search for and finding of a musical mentor comes in many forms, as the following three short descriptions of existing educational-related musical resources show.

Ontario Registered Music Teachers Association: The Ontario Registered Music Teachers Association (ORMTA) was established in 1936 to establish high standards of private music instruction in Ontario. I spoke to Etobicoke-Mississauga branch president Virginia Taylor, about ORMTA’s contribution to music education: “ORMTA,” she told me, “provides a superior level of teaching, which ensures parents and students alike of a studio experience that is of the highest quality.” Membership requires not only a good musical education but also evidence of effective teaching. In other words, members must have done some teaching before becoming members of ORMTA. Once a member, however, “ORMTA gives a teacher the advantage of continuing education and learning by attending the many workshops, master classes and conferences offered through the organization.”

ORMTA also offers student assessments, by which, Virginia told me “students are able to have their work audited by another professional, which gives [them] an unbiased opinion of their performance.”

She also raised another very interesting benefit. Anyone who has taught, whether in the school system or privately, has to be very aware that one of the occupational hazards of the business is the lack of contact with one’s peers. ORMTA, Virginia pointed out, in organizing workshops and conferences, also provides camaraderie through contact with other music teachers, and also “a forum for bouncing off teaching questions.”

ORMTA encourages non-members to join. Everything you need to know about joining the organization is on their website. “Our workshops,” she told me “are open to non-members, and we encourage teachers who are not ORMTA members to participate in them. ORMTA has given my teaching life excellence and much meaning, and also my personal life, as I have colleagues with whom I am constantly in touch, and who share the same life that I do. Their ideas and advice I greatly treasure.”
Welcome to The WholeNote's second annual Orange Pages Music Education Directory! What has changed since last year is that the profiles you read in these pages are no longer static. They live online in a directory that changes and grows as each new teacher completes the questionnaire upon which the directory is founded. With time we hope it will become a sweeping overview of the music education scene in all its variety and scope, with students and prospective students enabled to search its riches as generally or specifically as they choose. Thanks to all the educators who have completed the survey (more than 145 at press time). Thanks particularly to those who chose to go beyond filling out the survey and to reveal a bit more about themselves in the profiles that follow here.

As we did last March, we have divided the profiles into three clusters:

- Community Schools offering year-round part-time music programming
- Private Instruction by professional teachers
- Summer Music Education across Ontario and beyond

In the fall we hope to extend the scope of the directory to encompass full-time music-centred education, including universities, colleges and specialized elementary and secondary schools. For schools, camps and teachers who missed this annual print snapshot of the Orange Pages, take heart! It resides online, maintained and updated online, year round. For information on joining, please contact education@thewholenote.com and we will send you the survey link.

We look forward to working with you to make this directory the best it can be as a resource for anyone pursuing an active musical life.

COMMUNITY SCHOOLS

- **Bloor West Music Studios**
  2352A and 2228 Bloor St. W.

Bloor West Music Studios opened its doors in 1990, offering private music lessons at 2352A and 2228 Bloor Street West, between Willard Avenue and Windermere Avenue. Since then it has become a music school of prestige, training serious musicians, hobbyists and people who just want to have fun. We are a family-run community service directed by Doug and Karen Hibovski and staffed by 17 talented and dedicated teachers. Private lessons are available in all levels of guitar (rock, classical, blues, jazz and contemporary), piano (classical, jazz and contemporary), voice, violin, wind instruments, drums and bass guitar to students of all ages (from 4 to 84). Students also may join our popular Rock Band program. We welcome you to try a lesson for free.

- **Etobicoke Suzuki Music**
  Every music school teaches kids how to play music… We teach them how to live it.

Programs year-round; summer programs on Wednesday evenings from May 7 to August 27

Central Etobicoke and surrounding area

Since 1982, over 3,000 families have made Etobicoke Suzuki Music a part of their lives. ESM is a not-for-profit, community-based program, recognized as one of the oldest and finest Suzuki programs in Canada. Our teachers have extensive Suzuki Method training and an average of over 20 years teaching experience.

We believe that learning music should be a joyful experience. Our approach is based on the philosophy of Dr. Shinichi Suzuki – that talent can be taught and every child can learn. Our children begin as young as age three – first learning to play by ear and by heart. We offer instruction in violin, viola and cello, with weekly private lessons and group classes. Other activities include concerts, recitals, a workshop, orchestra and a toddler class. We have studios in Etobicoke, West Toronto and Mississauga.

Ann Balmer, administrator
416-239-4637
info@essm.ca
etobicokezuomic.com

- **International Music Academy**
  Winner of the Consumer's Choice Award for the best private music school in the GTA.

Winner of the Royal Conservatory of Music Gold Medal for teaching excellence.

4981 Highway 7, Unit 1, Markham

The International Music Academy (IMA) offers professional music education at the highest international standards for all ages, levels and instru-ments. The iMA provides a complimentary initial assessment in order to discover the personal learning style and music potential of the student as well as to create a personalized program, tailored to his/her individual goals and objectives.

Music lessons are taught by highly inspiring and motivating professionals. All teachers have a master's degree in music and a minimum of 15 years teaching experience. Most also have degrees in music pedagogy and are certified to teach in Ontario. All teachers are also registered with the Royal Conservatory of Music. The tuition fee is the same for all instruments, levels, teachers and students. Like us on Facebook and follow us on Twitter!

905-489-4620
info@InternationalMusicAcademy.ca
InternationalMusicAcademy.ca

- **MnjccSuzuki Music School**
  September to May, Tuesday afternoons

Miles Nadal Jewish Community Centre, 750 Spadina Ave., Toronto

Our Suzuki program offers a friendly community and supportive atmosphere of weekly violin and cello group classes with level-and age-appropriate enrichment consisting of note reading ensembles, theory and/or musicianship. All classes take place on Tuesdays late afternoon through early evening. All students are required to take one weekly private lesson, either at the MNjcc (if time and space permit) or at the home of the private teacher. Our students range in age from 3 to 18 years. All of our Suzuki teachers are accredited and registered through the Suzuki Association of the Americas (the SAA).

416-924-6211 x0
suzuki@mnjcc.org
mnjcc.org/youth-classes/suzuki

- **North York Suzuki School of Music**
  15 Lesmill Rd., Unit 6

Our school has been teaching music to children in the Suzuki Method for over 40 years. Piano, violin, viola, cello and guitar lessons are offered by our highly trained and certified teachers. To augment private lessons, students also have weekly group lessons. Children participate in concerts, workshops and special events such as fiddling and improvisation, and we also offer Parent and Toddler classes for children up to four years of age. This program emphasizes the importance of a music environment from birth. Come share a joyful music experience with your child!

Join our friendly atmosphere for learning and loving music.
416-222-5315
admin@northyork-suzuki.com
northyork-suzuki.com
VIVA! offers youth the opportunity to achieve artistic excellence through innovative education in a singer-centred, inclusive community. VIVA!’s five choirs serve singers from the ages of four to young adults. Monday rehearsals focus on excellent vocal repertoire, theory instruction, Orff instruction for the youngest singers and vocal coaching. Private vocal instruction is available. Performance opportunities include two major concerts plus many other optional events annually. Performing Arts Camp in the fall is an excellent way for singers to learn musical skills and to connect with fellow singers. With an emphasis on the well-rounded singer, VIVA! often incorporates acting, dancing, movement and composition into activities. Singers with disabilities are encouraged to audition.

Carol Woodward Ratcliff, founder/artistic director
Susan Suchard, general manager
416-788-8482
info@vivayouthsingers.com
vivayouthsingers.com

Voices of Colour Music
Toronto

Voices of Colour Music offers a personalized approach to music study and performance. Under director Denise Williams, the studio offers lessons in voice, piano, theory, improv and songwriting, as well as early childhood music. We represent all styles, classical to contemporary, including opera, art song, music theatre, folk, gospel, jazz, etc., and provide preparation for exams, festivals, auditions, concerts and other performance opportunities. Beginner or advanced, amateur or professional, classical or contemporary, we strive to hone each student’s own natural vocal or instrumental colour and style through individually tailored studies which promote healthy singing or playing with ease and freedom. Inquire about our group classical and contemporary performance classes and masterclasses.
416-588-5345 x2
info@voicesofcolourmusic.com
voicesofcolourmusic.com

North York Suzuki School of Music

The world of music has room for everybody! I am a professional oboist and pianist with a master’s degree from the California Institute of the Arts offering lessons in oboe, piano, musicianship and theory, taught from my home studio in downtown Toronto. Whether you are looking to prepare for RCM exams, brush up on your piano skills, supplement a high school band program or take your first steps into the music world, I will tailor your lessons to your unique musical goals and your individual style of learning. By incorporating all elements of music into lessons, I strive to create good foundations in musicianship for all the students I teach. Come and find your place in music!
416-948-1477
adam.weinmann@gmail.com
adamweinmann.com

Brian Katz

Both teaching and performing have been at the forefront of my 40 years of professional life in music. At age 12, I was drawn to sharing my knowledge with others, a passion that would ultimately lead me to pursuing undergraduate and graduate degrees in music education at the University of Toronto, where I have been adjunct faculty for some 18 years (I also teach at York). Private lessons at home hold a special place in my heart: In this context, free of worrying about administering grades – yet honouring the highest of standards – I can guide you while we, together, forge out a path/pace that speaks to your needs. My areas of expertise: Jazz-Classical-Folk-World Guitar; Classical-Jazz Theory/Harmony/Ear Training; Jazz Piano; Composition; Classical-Jazz-Free Improvisation; Dalcroze Eurhythmics.
416-656-5995
brian.katz@utoronto.ca
briankatz.com

Janice Kerkkamp

Janice Kerkkamp, MusBac (University of Toronto), BEd (University of Toronto), ARCT (Voice Performance), is a contralto and flautist with over 30 years’ experience as a private music teacher. Learn to sing or play the flute for fun! Janice can also help you prepare for conservatory exams, festivals, competitions and university auditions. Lessons are held in her home in East York or at her church in the Bloor/Spadina area. Janice enjoys giving private lessons in flute, singing, theory (rudiments, harmony, counterpoint, and analysis) and musicianship (sight singing and ear training), all levels (beginner to advanced) and all ages are welcome.
416-406-3996
jkerkkamp@meadowsonline.com

Jessica Deutsch
Bloor/Ossington

Are you a string player who wants to expand their musical horizons? I will help you learn to play and improvise in a wide variety of styles! Through years of performance experience with groups such as the Lemon Bucket Orkestra, Esmeralda Enrique Spanish Dance and Ozere, I have learned to play jazz, Klezmer, Celtic, bluegrass, flamenco, Balkan and more. I love teaching violinists, violists and cellists the basics of improvising: how to play over different chords, how to fit into various styles and how to have fun doing it! Lessons are taught at a bright home studio at Bloor and Ossington.
416-837-8027
jhdutsch@gmail.com
jhdmusic.com

Michele Jacot, clarinet/saxophone/flute
Spadina and Dupont

One of Michele’s great joys as a musician is to help others discover and shape their musical talent. Whether you’re just beginning or building on what you already know, private studio sessions are key. Michele teaches what to practice and HOW to practice. You will develop great technique and a
beautiful tone in a friendly and relaxed atmosphere, and you’ll even have fun doing it! After graduating from the University of Toronto and Northwestern University in Chicago with a Bachelor and Master of Music in Performance, Michele has been enjoying a busy freelancing and teaching career in the GTA. She is also the artistic director of the Wychwood Clarinet Choir.

416-923-1268
michele@michelejacot.com
michelejacot.com

### The Nightingale Piano Studio
**Ellen Berry, BA, MA, ARCT, RMT**
Cambridge

Discover the joy of piano with your child through the world-famous Suzuki Method for ages four through teens. Fostering a love of fine music, this approach features parental involvement and motivating individualized instruction. Your child will have many opportunities to perform in churches, retirement homes, libraries and other venues, and participate in music festivals, workshops and regional concerts. Intermediate and advanced students may also prepare for Royal Conservatory of Music examinations. For experienced, professional instruction in a spacious, well-equipped studio, call Ellen Berry and let your family’s musical journey begin!

519-658-4205
nightingalepianostudio@sympatico.ca
Information on the Suzuki Method: suzukiasociation.org
suzukiontario.org
mysosi.ca

### Ron Cheung, singing/theory

Ron is currently teaching theory and singing at Pro-Music Conservatory of Music in Markham, including students preparing for RCM Examinations. He graduated from McMaster University with a Bachelor of Music in Education and holds a master’s degree in choral conducting from University of Toronto. In addition to teaching, Ron is also artistic director/conductor of Voices Chamber Choir, Healey Willan Singers and Yip’s Children’s Choir (Canada).

416-539-0528
rkmccheung@yahoo.ca
ronkmcheung.com

### Toronto Flute School
**For students ages 3 through adult**
**Allen Rd. and Eglinton Ave. W., Toronto**

Does your son or daughter want to play the flute? Do you want to learn or improve skills you already have? Do you need help preparing for exams, auditions or competitions? Are you looking for a friendly, nurturing environment for learning music? The Toronto Flute School offers quality flute lessons at every skill level from complete beginners through to pre-professionals. Suzuki Method lessons are offered to children ages three to ten. Students ages 11 to 18 take weekly private lessons and can participate in bi-weekly flute choir classes. Adult students are also most welcome at the school. Concerts, recitals and workshops are offered throughout the school year. Visit our website for detailed information, photos, and video clips. Celebrating our 16th year!

Vicki Blechta, director
416-782-5091
vicki@torontofluteschool.com
toronto@fluteschool.com

### Vincent Weir, violin/guitar
**North York, York Region and Simcoe County**

- Guitar (electric/acoustic) and violin (Suzuki, RCM, fiddle) lessons available in the comfort of your own home!
- Experienced and professional one-on-one personalized lessons.
- All levels and styles, beginner to advanced. All ages.
- Learn what you want at your own pace. Reasonable rates!
- Serving North York, York Region and Simcoe County.

905-715-1224
vincweir@hotmail.com

### Centauri Summer Arts Camp

Centauri is a sleep over camp specializing in the arts! Campers attend from all over the world, choosing from a long list of activities, all taught by industry professionals. Programs include Vocal Music, Musical Theatre, Garage Band and Songwriting. Located at a boarding school in the Niagara Region, Centauri offers young people aged 8 to 18 the chance to focus on their creative interests while also enjoying the benefits of overnight camp: group activities, community spirit, campfires, games events, festivals and more. Campers learn alongside others who share their passion and everyone participates in a final performance. In addition to music specialties, campers can choose theatre, film, dance, art, photography and creative writing programs. Centauri also offers a performance tour to England in August; two spots remain!

416 766 7124
julie@centauriartscamp.com
centauriartscamp.com

### Guitar Workshop Plus
**Toronto, ON: July 13 to 18 and July 20 to 25**
**Vancouver, BC: August 10 to 15**

For ages 10 to 90, beginner to professional

Guitar Workshop Plus offers week-long workshops in a musical environment at superb facilities. Professional music faculty and world famous guest artists teach and perform for our participants. Guitar, bass, drum, keyboard, song writing and vocal courses are offered for all levels, ages and styles, including rock, blues, jazz, acoustic and classical. Our top-ranked summer music program provides the opportunity to participate in daily classes, clinics, ensemble and student performances, and evening concerts. Participants also take away a DVD of their live performances! Past guest instructors include Steve Vai, Alex Lifeson, John Scofield, Robben Ford, Tommy Emmanuel, Andy Summers, Billy Sheehan and many others! GWP is much more than just a guitar camp or summer music camp. You’ve seen the rest...now come learn from the best!

905-567-8000
info@guitarworkshopplus.com
guitarworkshopplus.com

### JazzWorks Summer Jazz Workshop

Jazz Workshop: August 21 (evening) to August 24
Composers Symposium or Independent Practice: August 19 (evening) to August 21, 2014
CAMMAC Music Centre, Harrington, QC (north of Hawkesbury, ON)

For adult jazz musicians and advanced high school jazz musicians; open to vocalists and instrumentalists

JazzWorks Anniversary Summer Jazz Workshop is a unique three-day weekend of intensive learning for jazz musicians of all levels, beginner to advanced. The program, led by artistic director and bassist John Geggie, features a faculty of 15 professional jazz musicians/educators. Participants immerse themselves in combo rehearsals, masterclasses, improvisation classes, jazz history, composition and arranging, faculty concerts, and a public concert including all participants. Special highlights include the Vocal Intensive Program for singers and the Original Composition Combos. An additional two-day option is available for those interested in dedicated time to compose at our Composers Symposium, or to practise during our Independent Study. Please check our website for faculty bios, what to expect and a sample schedule.

613-523-0316
jazz@jazzworkscanada.com
jazzworkscanada.com
The JVL Summer School for Performing Arts offers young and aspiring musicians a wonderful opportunity to combine their intensive and highly professional music studies – under the tutelage of a distinguished faculty – and concert performances with recreational activities. The Summer School is committed to the artistic development of young musicians of all ages with a program including instrumental and voice private lessons, masterclasses and workshops, chamber music classes, orchestral and ensemble classes, concert performances and solo performances with the SSP/Academy orchestras, as well as special seminars for conducting, composition and music theory. By placing special emphasis on chamber music, JVL SSA gives students the opportunity to work in small groups where their individual contributions can be appreciated and critiqued. Opportunities for performance are also given to many chamber groups throughout the season.

905-882-7499
info@kingswayconservatory.ca
416-234-0121
kingswayconservatory.ca
MusicInTheSummer.com

Kingsway Conservatory Summer Music

● Lake Field Music Camp
August 10 to 17

Lakefield College School, Lakefield, ON (near Peterborough)
For adult amateur vocalists and instrumentalists
Application deadline: July 6
Lake Field Music camp brings together adult amateur musicians of all ages with intermediate to advanced skills in a friendly and supportive environment. The one-week program focuses on classical and jazz with a sampling of world music, jazz, cabaret, opera, a cappella singing, performance opportunities and a chance to hear the instructors. The beautiful waterfront campus includes air-conditioned classrooms and a theatre. Dormitory (air-conditioned and fresh-air) rooms are offered.

647-692-3463
info@lakefieldmusic.ca
lakefieldmusic.ca

● Le Domaine Forget International Music and Dance Academy
Various sessions from June 1 to August 24, depending on instrument, voice and genre.
St. Irénée, QC
Application deadline: February 15; Choir and Jazz Singing deadline: May 1

Le Domaine Forget is first and foremost an international Music and Dance Academy for young students and future professionals, offering serious students the opportunity to perfect their skills under the auspices of world-renowned artists. It is recognized internationally for its pedagogical excellence. Nestled in the heights of Charlevoix but only a few steps from the St. Lawrence River, le Domaine Forget offers an exceptional setting conducive to creativity and musical practice, far from the maddening crowd. Young professionals and advanced students benefit from the opportunity to further their musical training through the tutelage of established teachers, masterclasses given by distinguished international artists, conferences and concerts. See the 2014 session roster on our website now!

416-924-6211 x0
deannd@mnjcc.org
mnjcc.org

● MNjcc Summer Institute: Singers’ Edition
July 14 to 18, 9:30am – 5:00pm
Miles Nadal Jewish Community Centre, 750 Spadina Avenue, Toronto

Want a singing stay-cation? Our goal is to excite participants about what they can do with their voice, determination and exposure to different musical genres. Experience over 25 hours of musical instruction, including group work and masterclasses, in vocal production, choral singing, jazz, cabaret, opera, a cappella singing, performance strategies and more. Classes are hands-on. Our great faculty includes Micah Barnes, Dallas Bergen, Adi Braun, Ori Dagan, Kobi Hass, Aaron Jensen and Gillian Stecyk. All teachers love to work with adult learners. Some amateur choral/singing experience is required to ensure you enjoy your time to the fullest. Andante (Recreational Experience) and Allegro (Intensive Training) levels are offered.

416-924-6211 x0
deannd@mnjcc.org
mnjcc.org

The Kingsway Conservatory Summer Music

● The Kingsway Conservatory Summer Music
Weekly programs from June 19 to August 22
2848 Bloor Street West, Toronto
Programs for all ages and experience levels
Application deadline: open; early-bird discount deadline: April 30

Committed to “Inspired Learning,” the Kingsway Conservatory of Music provides summer programs for various ages and experience levels that engage, challenge and excite on many levels. Offerings for Summer 2014 include: West Toronto Summer Chamber Music Workshop (one week) for string players (minimum RCM Grade 5) and pianists (minimum RCM Grade 7), including one-on-one coaching, ensemble work, orchestra rehearsals and special guest artists; HAIRSPRAY JR. Musical Theatre Camp (two weeks) for youth and teens – a fantastic, full-scale musical production; and meal plans are available.

647-692-3463
info@lakefieldmusic.ca
lakefieldmusic.ca

● JVL Summer School for Performing Arts International Music Festival and Competition
July 12 to 26
Application deadline: May 31

The JVL Summer School for Performing Arts offers young and aspiring musicians a wonderful opportunity to combine their intensive and highly professional music studies – under the tutelage of a distinguished faculty – and concert performances with recreational activities. The Summer School is committed to the artistic development of young musicians of all ages with a program including instrumental and voice private lessons, masterclasses and workshops, chamber music classes, orchestral and ensemble classes, concert performances and solo performances with the SSP/Academy orchestras, as well as special seminars for conducting, composition and music theory. By placing special emphasis on chamber music, JVL SSA gives students the opportunity to work in small groups where their individual contributions can be appreciated and critiqued. Opportunities for performance are also given to many chamber groups throughout the season.

905-882-7499
info@kingswayconservatory.ca
416-234-0121
kingswayconservatory.ca
MusicInTheSummer.com

The WholeNote 2014/15 ORANGE PAGES DIRECTORY 65
Our 2014 MNjcc Suzuki Summer Music Camp is open to all violin, viola, cello and piano students who study by the Suzuki method. We offer all levels, from those who have learned Twinkles with fingers to beyond Suzuki Book 8. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcc facility.

If you would like more information about our camp, and/or would like to be mailed a brochure with registration forms, please contact camp director, Gretchen Paxson-Abberger. Registration can also be done in person at the MNjcc info desk. 416-924-6211 x0

MNjcc Suzuki Music Camp
July 7 to 11, 9:00am – 4:00pm (Extended care 8:00 – 9:00am, 4:00 – 6:00pm)
Miles Nadal Jewish Community Centre, 750 Spadina Ave, Toronto

Our 2014 MNjcc Suzuki Summer Music Camp is open to all violin, viola, cello and piano students who study by the Suzuki method. We offer all levels, from those who have learned Twinkles with fingers to beyond Suzuki Book 8. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcc facility.

If you would like more information about our camp, and/or would like to be mailed a brochure with registration forms, please contact camp director, Gretchen Paxson-Abberger. Registration can also be done in person at the MNjcc info desk. 416-924-6211 x0

MNjcc Suzuki Music Camp
July 7 to 11, 9:00am – 4:00pm (Extended care 8:00 – 9:00am, 4:00 – 6:00pm)
Miles Nadal Jewish Community Centre, 750 Spadina Ave, Toronto

National Music Camp has been operating at Camp Wahanowin on the shores of Lake Couchiching for 50 years and draws professional musicians and students from across Canada. Campers at National Music Camp will have an overnight camp experience, which includes all lodging and meals for seven or eight days, music instruction by professional faculty (approximately four hours daily), recreational activities, daily faculty concerts and evening programs. Two tickets to our Open House Concert for parents or friends are included with each registration. The concert takes place on the final day of the camp session.

416-482-2475; 1-800-701-3132
mnjcc.org

National Music Camp (NMC)
Junior division: August 18 to 24
Senior division: August 25 to September 1
Lake Couchiching, Orillia, ON
For students of all levels, Grades 3 to 12.
Application deadline: based on availability in desired program/instrument

National Music Camp has been operating at Camp Wahanowin on the shores of Lake Couchiching for 50 years and draws professional musicians and students from across Canada. Campers at National Music Camp will have an overnight camp experience, which includes all lodging and meals for seven or eight days, music instruction by professional faculty (approximately four hours daily), recreational activities, daily faculty concerts and evening programs. Two tickets to our Open House Concert for parents or friends are included with each registration. The concert takes place on the final day of the camp session.

416-482-2475; 1-800-701-3132
mnjcc.org

The National Youth Orchestra of Canada

For more than 50 years, the National Youth Orchestra of Canada has enjoyed a reputation as Canada’s orchestral finishing school, providing the most comprehensive and in-depth training program available to our country’s best young classical musicians. More performers in Canada’s professional orchestras are alumni of the NYOC than any other institute or university. Approximately one third of Canadian professional orchestral musicians are alumni of the NYOC.

Each year, the NYOC auditions about 500 students between the ages of 16 and 28. From those auditions, we select 90 to 100 of Canada’s most promising orchestral musicians to participate in our tuition-free summer training institute and national concert tour. For more information on the NYOC, please visit our website. nyoc.org.

No Strings Theatre
Music theatre and pit orchestra training and performance.
Toronto, ON

Working with industry professionals, No Strings Theatre offers music theatre classes, audition preparation for arts high schools, colleges, universities and companies, march break and summer music theatre performance and training intensives, and a new pop and pit orchestra training program. Our signature summer intensive program offers, for performing artists (actors, singers, dancers, and instrumentalists ages 12-21), daily technique classes, song and script creation, music composition, masterclasses and seminars, as well as rehearsals for the featured show. This program culminates in a mini-run of fully staged performances at the Toronto Centre for the Arts. Past shows have included Anne of Green Gables, a Toronto premiere of Curtains, Sweeney Todd, Les Miserables and others.
416-588-5845 x1
directors@nostringstheatre.com
nostringstheatre.com

North Bay Symphony Orchestra String Retreat
August 10 to 16
Canadian Ecology Centre, near Mattawa, ON
For string players of all levels of ability
Application deadline: June 23

The NBSO Summer String Retreat is a fun and challenging program for adult violin, viola, cello and double bass players of all levels of ability. It will take place August 10 to 16, 2014, at the Canadian Ecology Centre near Mattawa, Ontario. It is led by the expert coaching of the Silver Birch String Quartet and double bassist Thomas Jones. The focus will be on ensemble playing with an emphasis on technique and sound production and includes a special intensive Double Bass Program. The schedule includes string orchestra, daily wellness exercises, performance experience within a chamber group, informal evening social events, outdoor recreational opportunities and access to a professional luthier. Please call or visit our website for more information.
705-752-4011
northbaysymphony.org/stringretreat

Oakville Suzuki Association Performing Arts Camp
Single week or both weeks! July 7 to 11, 14 to 18
St. Mildred’s Lightbourn School, Oakville, ON

Experience a new instrument or enhance your current music education! Daily private lessons in cello, double bass, drum set, flute, guitar, piano, violin, viola or voice are offered. Experience a custom schedule with options including music theatre, drama, dance, art, ukulele, drum line, fiddle, orchestra and chamber music, composition, computer music writing and more! A highly qualified international staff guarantees an exciting experience for students 6 months to 18 years of age. Programs range from one hour to six hours daily. Please consult our website for further information.
oakvillesuzuki.org

Picton Singing Retreat and Rita Di Ghent Summer: Picton, ON September to April: Toronto, ON

Why Come to a Picton Singing Retreat? Because expert instruction and a supportive, non-judgmental environment will inspire you to get to the next level in your singing/creative goals. Because you get to fully unhook from your busy life and embrace time and opportunity to focus on YOU. Because whatever your level, you are welcome to get the musical experience and inspiration you deserve. Because you will be empowered with co-creating a program that fits you. Because it’s affordable. Retreats are run throughout the summer and fall.

“This was my third consecutive year attending this fabulous retreat...Rita is a sensitive and perceptive teacher who appreciates that people approach music differently...”
For more info please see my website.
groovecanada@gmail.com
ritadighent.com

Southwestern Ontario Suzuki Institute, Inc. (SOSI)
Teachers: August 9 to 17; Students: August 10 to 15
Wilfrid Laurier University, 75 University Avenue West, Waterloo, ON

Application deadlines: Early Bird Deadline (enter draw for half of one tuition), Young Artist Program application and bursary application: May 1; Early Bird Deadline with payment of half tuition for Teacher Development: May 31

SOSI is an annual six-day learning holiday for junior to advanced students, their parents and teachers. Programs include private lessons, group activities, enrichment classes, our Baby and Toddler Class, exciting optional courses, play-ins, Alex-
No Strings Theatre

Under Technique lessons, an operetta and concerts. We again offer our special one-day Viola Fest. Our Mini-Institute provides a taste of the institute to our younger first-time registrants who would like a half-day schedule. SOSI’s Young Artist Program for violin, cello and piano provides instruction in a setting that moves towards traditional music college/university instruction while maintaining roots in Suzuki philosophy and pedagogy. Extra-curricular activities include a barn dance, soccer, crafts, set design and parent discussions. For teachers, we offer inspiring courses in violin/viola, cello and piano.

519-824-7609
sosi@artset.net
mysosi.ca

**Tafelmusik Baroque Summer Institute**
May 26 to June 8

The Tafelmusik Baroque Summer Institute is led by some of the world’s finest musicians in the field of baroque performance. The institute is held at the Faculty of Music, University of Toronto. This comprehensive training program includes orchestra and choir rehearsals, masterclasses, opera scene study for singers, chamber ensembles, private lessons, lectures and workshops, classes in baroque dance and concerts by both participants and faculty. We invite advanced students, pre-professional and professional musicians to apply.

416-964-9562 x241
tbsi@tafelmusik.org

tafelmusik.org/tbsi

**Thornhill Chamber Music Institute**
For youth ages 8 to 17 and apprentices ages 18 to 24
Thornhill, ON

Thornhill Chamber Music Institute has been training developing young musicians in a nurturing, family-like setting since 1991. Duos, trios, quartets and renaissance and baroque ensembles are professionally coached. Choral singing, composing, sports and fiddling bring special elements to the daily activities. Individualized approaches include early to advanced musicians (ages 8 to 17) and apprentices (18 to 24). There will be a final concert, a nursing home concert and a faculty concert.

Gretchen Anner: 905-770-9059
thornhillchambermusic.com

**Westben Arts Festival Theatre**
Campbellford, ON

Westben Arts Festival Theatre is deeply committed to fostering education in its community. Westben has hosted violin, cello, voice and piano masterclasses; presented school concerts, original musicals and Opera Talks; and currently has five youth and adult choirs and two multi-generational concert bands. In collaboration with the local municipality Westben is opening a Cultural Centre in Campbellford. The new three part Life Long Learning Series, called “Tick Talks Under the Clock,” begins with “String Quартessence,” Friday April 25, at 7pm, with Barb Hobart. On Sunday May 4, at 3pm, Robert Longo and Friends presents “The Music and Life of Andrew Lloyd Webber,” and Friday May 23, at 7pm, Larry Beckwith discusses Purcell’s Dido and Aeneas in “Love and Laments.”

1-877-883-5777
westben.ca

**WorldSongs Vocal Camp**
August 4 to 10
Midland, ON
Application deadline: March 31

WorldSongs offers community singing immersion-like heaven, but with human, earthly food and cooperative kitchen work by campers. We learn from different teachers every summer and meet at a yoga retreat near Midland, far from our busy lives elsewhere. 2014 features Sephardic singing with David Harris and Colombian folk music with Ana Alvarez, along with WorldSongs founder Alan Gasser, teaching shapenote, Georgian song and Woody Guthrie, besides old gospel songs.

Camper testimony: “When I go to WorldSongs, I go to a place where I am respected, loved and accepted for what I am, no matter what I do. That’s a big difference ... You can just drop your troubles and just be with people.”

416 779-5554
worldsongs4@gmail.com
worldsongs.ca

THANKS
Orange Pages Directory Team

Project Editor | Adam Weinmann
Project Manager | Allan Pulker
Layout and Design | Bryson Winchester/Uno Ramat

All inquiries | education@thewholenote.com

And also from The WholeNote directory division:
A Rainbow’s Worth of Musical Promise!

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proudly presents our Choirs, Concert Band, Symphonic Band, Wind Ensemble, String Orchestra, and Jazz Ensemble

Sunday April 13, 2014 • 4pm

Roy Thomson Hall, 60 Simcoe Street, Toronto

For tickets or information please call 416-872-4255
$32-$44; $28-$39(sr/st)
cismf.ca cisontario.ca

Where Music Counts
Editor’s Corner

QUITE A FEW YEARS AGO, FRANKLY almost half a century if I care to do the math, I built my classical record collection by scouring the bargain bins on Yonge St. at Sam the Record Man and A&A Records. At the time it was possible to find some superb recordings for 99 cents to $1.99, including as I recall, my first exposure to Schubert lieder as sung by Dietrich Fischer-Dieskau, Boulez conducting the Domaine Musical Ensemble in works of Gilbert Amy and Anton Webern, Honegger symphonies performed by Ansermet and the Orchestre de la Suisse Romande and the Bartok Quartets with the Fine Arts Quartet (well, that 3-LP set may have been $3.99) to name just a few highlights. What takes me back to those memories is a new recording of the Bach Brandenburg Concertos featuring the Freiburger Barockorchester (Harmonia Mundi HMC 902176.77).

My first recording of these iconic works came from those same bargain bins and inadvertently introduced me to the world of period performance practice in, as far as I know, one of its earliest incarnations. Featuring the Schola Cantorum Basiliens on two Heliodor LPs this was an ear-opening, if not quite life-changing, event for me. I’d never heard anything like it before and I was hooked, although it would be a good many years before I figured out what it was that made it so special. Of course period performance practice is de rigueur these days, thanks in large part to the influence of the Schola which Paul Sacher founded in Basel in 1933, but back in the 70s it was quite a new idea to most of the musical world. Since that time, as I say, historically informed performances abound and Toronto’s own Tafelmusik has played a major role in establishing this as the norm. Their own 1995 Juno award-winning recording of the Brandenburgs, recently re-released on their own Tafelmusik Media label (TMK1004CD2), is itself a benchmark against which others are to be measured. I’m glad to have the luxury of not having to choose between an embarrassment of riches and am simply able to enjoy them all. I’m happy to have had an excuse to revisit my favourite recordings – including the thrilling modern-instrument performance featuring the CBC Vancouver Orchestra under Mario Bernardi with soloists including Robert Aitken – thanks to this new release from Freiburg, which incidentally is just across the border from Basel. I particularly enjoyed the crisp attacks and well-balanced recording throughout the two discs, the wonderful (and wondrously in tune!) natural horns in the First Concerto and of special note, the harpsichord cadenza by Sebastian Wienand in the Fifth. This is a welcome addition to my collection.

The Canadian Music Centre’s Centrediscs label is busier than ever it seems, and this month has three new releases featured in these pages. The one I have chosen for myself, Cobalt (CMCCD 20014), is an eclectic offering featuring mostly large-scale music by the chameleon-like Jocelyn Morlock performed by five different orchestras. The exception is a dark and brooding piano trio written for Duo Concertante (Nancy Dahn, violin and Timothy Steeves, piano) with guest cellist Vernon Regehr, Asylum, a tribute to and meditation on Schumann’s life and music. The opening track, Music of the Romantic Era, written for and performed by the Windsor Symphony, is a pastiche whose inspiration was the concern that classical music is disappearing from our lives. It would be fun to hold a contest to see how many sources of the familiar and almost-familiar phrases found therein can be identified. The title track is a sort of concerto grosso for two violins and orchestra, a lyrical reflection on the luminous cobalt blue of the night sky, the properties of cobalt the element (poisonous, magnetic and radioactive), and kobold, the mischievous goblin that inspired its name. Jonathan Crow and Karl Stobbe are the soloists with the National Arts Centre Orchestra under Alain Trudel. Disquiet is a short homage to Shostakovich which explores “a sense of oppression and urgency, such that I imagine would have been the perpetual emotional state of Shostakovich and his contemporaries.” The haunting work is performed by the CBC Symphony Orchestra, again under Trudel’s direction. Bramwell Tovey leads the Vancouver Symphony in the nature-inspired Oiseaux bleus et sauvages, a nod to Messiaen with some moments reminiscent of John Adams. Perhaps the most curious work on the disc is Golden, written in memory of Morlock’s teacher Nikolai Korndorf and performed by the Pacific Baroque Orchestra and oboist Philippe Magnan. The piece starts with quiet percussive sounds and disjointed whispered phrases and gradually grows into dirge-like, quasi-medieval textures in the strings and solo oboe. The final piece Solace also found its inspiration in early music, Josquin’s Missa L’homme armé. The orchestra, the strings of the Vancouver Symphony, is divided into subgroups: an “early music” ensemble playing music based on Josquin’s mass; a group of “ethereal” violins playing long harmonies over top the tutti; and a concertante violin and cello. It is the soloists that are most prominent and while the background is based in medieval music, the soaring melody of the violin, echoed effectively by the cello, is to my ear quite reminiscent of Vaughan Williams’ The Lark Ascending in its quiet grandeur. All in all this is a wonderfully lyrical disc and a great reminder that we do have an important body of orchestral work in this country. Now, if we could just get our orchestras to play it more often… (I know I always say that, but that doesn’t make it any less true!)

Another disc that took me back to the early days of building my record collection, specifically the discovery of Django Reinhardt, Stéphane Grappelli and the Quintet of the Hot Club of France, is a delightful eponymous disc by Les Petits Nouveaux (lepetitsnouveaux.bandcamp.com). There’s not much information included with the self-produced CD but surfing the web I have gleaned that this gypsy jazz group was formed in 2009 when Swedish guitarist Mikko Hildén was studying the manouche stylings of Django Reinhardt under the tutelage of Drew Jurecka at Humber College. Les Petits Nouveaux is currently a trio with another original member, Montreal violinist Aline Homzy and, since 2011, Toronto guitarist Andy Mac. The disc is mix of gypsy jazz standards (including Reinhardt’s gently swinging Douce Ambiance) on which the group is joined by mentor Jurecka on bass clarinet) and original compositions, one from each member: Hildén’s El Cafécto, Homzy’s Sito Macka and Mac’s particularly idiomatic Ville Belle. At just a half an hour in length this disc falls somewhere between EP and full-length offering (and is priced online accordingly at just $7), but it serves as a satisfying introduction to the group, and to the idiom if you’re not familiar with it. A very effective treatment of Gene de Paul’s classic I’ll Remember April brings this little gem to a close.

The final disc that has been in rotation on my system this month is a meditative project which is based in the song of Chassidic niggunim and Sephardic Jewish traditions. Song of the Grasses features Siach HaSadch, a clarinet and double bass duo (Yoni Kaston and Joel Kerr) complemented with violin (Daniel Fuchs), cello (Gael Huard), harmonica (Jonathan Rosenblatt) and oud (Ishmail Fencioglu) as the repertoire requires. The quiet flowing clarinet over the subtle supportive bass lines is a constant delight throughout the 15 tracks, but for my ears it is the percussive melodies...
plucked on the oud and the extremely lyrical harmonica playing (it’s hard to imagine this as the same instrument known as the “blues harp” in Rosenblatt’s hands – the iconic Toots Thielemans comes to mind) that really makes this music special. In the program notes (only available on the website siachhasadeh.com), it states that “the songs [...] were created as vehicles to reach the depths of spiritual space. Many of them have passed through fire and water to reach us, and are not known outside of the communities where they are still sung. While they are distinctly Jewish, they express something deeply universal, something that can only be expressed in wordless melody, and that could be obscured by text. Here, they become platforms for improvisation and musical conversations.” The spirituality is achieved without any New Age trappings and the resulting contemplative journey is one well worth undertaking. It has given me a much appreciated sense of calm and some quiet stimulation over that past few weeks.

We welcome your feedback and invite submissions. CDs and comments should be sent to DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional, expanded and archival reviews. 

David Olds, DISCoveries Editor
discoveries@thewholenote.com

Schubert – Winterreise
Gerald Finley; Julius Drake
Hyperion CDA68034

Only one of these two new versions of Winterreise seems to be able to take seriously one of Schubert’s most harrowing delineations of despair.

Finley and Drake provide an object lesson in rendering these pieces as more than mere entertainment, whereas Kaufmann and Deutsch seem content with simply providing a well-sung song cycle. Both singers are consummate operatic artists and their pianists are both good but Drake is by far the better at conveying subtle nuances. Kaufmann is certainly an expressive singer but does not yet really have those skills that can project the psychological internalization of drama and tragedy. It is Finley and Drake who have all the essential extra skills in the strategies of lieder singing. These qualities are omnipresent throughout the entire cycle. In the final song, “Der Leiermann,” Kaufmann certainly gives an engaging rendition, carefully projecting to his audience a muted picture of aimlessness. But listening to Finley and Drake we learn how bereft and suicidal the subject really is, making it painfully clear that he has lost all hope and is looking for his death. Mention must be made of the appropriate salon acoustic that crowns the Finley, versus a much larger venue in which Kaufmann appears.

Wagner – Parsifal
Jonas Kaufmann; René Pape; Peter Mattei; Katarina Dalayman; Evgeny Nikitin; Metropolitan Opera; Daniele Gatti
Sony 88883725589

The Met is certainly back on the right track following their dubious and very costly Ring adventure with this stunning, awe-inspiring, memorable and by far more economical production of Parsifal, created to kick off the composer’s 200th birthday festivities. Why? Three reasons:

To begin, acclaimed film director, French-Canadian François Girard, already known in Toronto for his Siegfried for the COC, here envisages a “pervasively gloomy” apocalyptic vision with dark clouds and swirling mists (no doubt inspired by Goya’s frescos), barren grounds bisected with a river of blood and atavistic symbolism thoroughly in keeping with the harrowing story of the Knights of the Holy Grail’s inner doubt and hopelessness.

Next, the choice of Italian conductor extra-ordinaire Daniele Gatti, a wonderfully talented musical mind who truly presides over this incredibly complex score and conducts it entirely from memory! To my recollection only Toscanini could do that, mainly because he was vain and refused to wear glasses. My experience with Gatti so far has been his memorable Verdi performances, but here he is on an altogether different level. With broad tempi and long melodic lines he sustains a glowing intensity rarely achieved by even the very best.

Thirdly, in the title role, German heroic tenor Jonas Kaufmann is an inspired choice, with a wonderful stage presence and voice of immense sensitivity he becomes a thoroughly committed personification of Parsifal for our age. The distinguished cast is superb: René Pape is synonymous with Gurnemanz, Peter Mattei is simply heartbreaking as the suffering Amfortas and Evgeny Nikitin is terrifying as the evil bloodthirsty Klingsor. As Kundry, an almost insanely difficult female role, Katarina Dalayman is maternaly seductive with spectacular vocal power.

This is an immortal production that will resound through the ages.

Janos Gardonyi

Franck – Stradella
Isabelle Kabatu; Marc Laho; Philippe Rouillon; Opera Royal de Wallonie; Paolo Arrivabeni
Dynamic 37692

A child prodigy, a brilliant piano player and composer already in his teens, with a career tightly controlled by his father – until he emancipated himself. No, I am not talking about W.A. Mozart. This unusual career path was also followed by César Franck. The Belgian composer is remembered for his organ compositions that constitute a goodly part of every organism’s repertoire. However, he was just as skilled as a composer of instrumental music with sonatas, a celebrated piano quintet, the Symphony in D Minor and the Symphonic Variations for piano and orchestra plus several operas.

Rarely, if at all staged, Franck’s operas nevertheless deserve our attention. Stradella, his first, was never fully orchestrated and the current recording represents its first public performance.

Alessandro Stradella, the 17th century composer murdered in Genoa, is only nominally connected to the libretto – as this is a work of fiction. Stradella seeks to woo Leonor with his beautiful singing, but not for himself – for the Duke of Pesaro. Of course, he falls in (reciprocated) love and the lovers elope – for the Duke of Pesaro. Of course, he falls in (reciprocated) love and the lovers elope to Rome, pursued by the vengeful Duke. The Duke hires assassins and instructs them to kill Stradella. Here is where this production by Jaco Van Dormael diverges from the original story: the opera actually has a happy ending, as the Duke is so moved by Stradella’s singing, he forgives the betrayal and blesses the union of Leonor and her love. Alas, Van Dormael has decided to reference the murder of the real-life Stradella and has Leonor dying of grief. Stradella then joins her in heaven, as joyous music, hardly appropriate for this tragic ending, plays on.

The staging is beautiful, though at times puzzling – a giant wading pool is the perfect setting for Venice flooded during the Carnival, but it makes less sense as the action moves to a church in Rome. Regardless of the dramatic
choices in this production, the music of Franck and beautiful singing by Marc Laho as Stradella make this disc a keeper.

Robert Tomas

Poulenc – Stabat Mater; Sept Répons de Ténèbres
Carolyn Sampson; Cappella Amsterdam; Estonian National Symphony Orchestra; Daniel Reuss
Harmonia Mundi HMC 902149

In the 1930s Francis Poulenc started to display a more introspective character in his compositions. A period of soul-searching after the deaths of two close to him, his lover Raymonde Linossier and composer Pierre-Octave Ferroud, Poulenc began to explore the religion he had once set aside, undertaking a pilgrimage and adding sacred music to his oeuvre. Highly person-alized, the subsequent works seem to vacil-late between two sides of the composer’s life, embodying both sublime reverence and worldly excess. His settings of Stabat Mater and Sept Répons de Ténèbres were composed two decades later and represent the mature expression of this dichotomy, breaking char-acter from the solemnity with expressions of extreme emotional, sensual and even dance-like diversions. This is a challenging drama for an ensemble to undertake, to tackle Poulenc’s personification of the sacred and express it in all its complexity. The flawless voicings of Capella Amsterdam and the Estonian Chamber Choir and superb musicianship of the Estonian National Symphony Orchestra led by Daniel Reuss produce a truly affective and moving portrayal of the sacred music. Their interpretation is perfectly evoked by the women’s voices while the Estonian National Symphony Orchestra, led by Daniel Reuss, supports with exquisite perform-ances, and the chorus while an Iranian darbuka drum is employed to evoke the dance that Christ performs for his disciples. On the Sheer Threshold of the Night, is taken from his opera The Mask of Orpheus, a setting of Boethius’ early Christian interpretation of the Orpheus myth, set underneath the motif of Orpheus and Eurydice calling out to each other over the great divide between life and afterlife.

Dianne Wells

Harrison Birtwistle – The Moth Requiem
Roderick Williams; BBC Singers; Nash Ensemble; Nicholas Kok
Sigillum Classics SIGCD368

This fourth of Sigillum’s series of composer-led releases with exquisite performances by the BBC Singers is perfectly timed to coincide with Harrison Birtwistle’s 80th year. Though a mixture of recent and older compositions, this is a premiere recording for all works on the disc. The title piece is the most recent. The Moth Requiem is composed for 12 female voices, alto flute and 3 harps. The beauty and tenuous life of the moth is explored through a text based on The Moth Poem by Robin Blaser, with the names of moth species, both common and close to extinct, intertwined throughout. An eerie, shimmering fragility is perfectly evoked by the women’s voices while the music is crafted to portray a moth trapped inside a piano, touching the strings and bumping on the lid in its efforts to escape. This tenous hold on life is mirrored through similar effect in Three Latin Motets employed as interludes for Birtwistle’s opera The Last Supper. In The Ring Dance of the Nazarene, Christ is alternately represented by the superb baritone Roderick Williams and the chorus while an Iranian darbuka drum is employed to evoke the dance that Christ performs for his disciples. On the Sheer Threshold of the Night, is taken from his opera The Mask of Orpheus, a setting of Boethius’ early Christian interpretation of the Orpheus myth, set underneath the motif of Orpheus and Eurydice calling out to each other over the great divide between life and afterlife.

Dianne Wells

EARLY MUSIC AND PERIOD PERFORMANCE

Doulce Mémoire
Margaret Little; Sylvain Bergeron
ATMA ACD2 2685

This CD explores the variation technique known as “diminutions,” a concept more commonly known as “divisions.” It is explained in the accompanying booklet: “Diminutions were made by dividing long notes of the melody into a series of shorter notes either surrounding the melody note or filling up the interval between it and the next melody note.” Many of these were based on madrigals, most famously Cipriano de Rore’s Ancor che col partire. Here the artists have chosen one set of variations, that by Ricardo Rognonio. The title of the CD refers to a different madrigal, Doulce Mémoire, by Pierre Sandrin. Here three sets of variations are played: by François de Layolle, Diego Ortiz and Vincenzo Bonizzi.

Although there are only two players, the recital gives us many different textures: of the 17 tracks, seven are for treble viol and archlute, six for bass viol and archlute, two for solo treble viol and two for solo archlute. The material is largely based on variations on 16th century madrigals, but it is complemented by selections from John Playford’s 1684 collection The Division Viol with its variations on popular English songs. No selection of variations would be even half complete without that most popular of songs, La Folla. Fittingly the CD ends with an anonymous set of variations based on that song.

Throughout the CD viol player Margaret Little and lutenist Sylvain Bergeron, are superb. I am always careful not to use superlatives too easily but these performances are truly out of this world.

Hans de Groot

Meine Seele – German Sacred Music
Matthew White; Tempo Rubato; Alexander Weimann
ATMA ACD2 2668

As the CD’s booklet reminds us, music was very important to Martin Luther. It was “a gift of God,” he wrote in 1530. It should be central to education: “A teacher must be able to sing; if not, I don’t think he’s any use.” Luther’s views account, at least in part, for the centrality of music in the Lutheran tradition. The tradition culminated with Johann Sebastian Bach, but he was able to build on at least a century of earlier music. This recording begins with an early cantata by Bach (Widerstehe doch der Sünde) but then moves back into the 17th century (Heinrich Schütz, Franz Tunder, Johann Rosenmüller, Johann Michael Bach, Christoph Bernhard). It then returns to the early 18th century with the final work, a cantata by Philipp Heinrich Erlebach. The vocal works are complemented by instrumental pieces: a sinfonia by Tunder, extracts from a suite by Erlebach, a passacaglia for organ by Georg Muffat and a set of dances by Rosenmüller. J.S. Bach, Schütz and Rosenmüller are the only composers here who are at all well known today. It is good to hear the religious music of other German composers of the Early Baroque, especially when sung by the countertenor Matthew White, who is a fine interpreter of this music. We used to hear him often in Toronto, with Tafelmusik or the Toronto Consort. Now his work centres on Montreal and Vancouver. I hope he will come back soon.

Hans de Groot

CLASSICAL AND BEYOND

Mozart – Piano Concertos 12 & 13
Karim Kei Nagano; Cecilia String Quartet
Analekta AN 2 8765

Mozart – Piano Concertos 13 & 14
Janina Fialkowska; Chamber Players of Canada
ATMA ACD2 2532

The piano concertos featured on these two recordings may not be largely known to most audiences. After all, Mozart wrote 27 piano concertos and many later ones appear to be more dazzling and exciting. However, concertos Nos.12, 13 and 14 were
written at the time when Mozart himself entered a very pros- perous and exciting stage in his life; he had just moved to Vienna, thus acquiring more independ- ence from his father, married Constanze Weber, and began developing entrepreneurial spirit by gener- ating revenue from public performances and sales of his new compositions. These piano concertos, written in 1782 (Nos.12 and 13) and in 1784 (No.14), reflect the forward momentum of Mozart’s life as well as some nostalgic elements and a subtle homage to Johann Christian Bach and Joseph Haydn in the middle movements. In an attempt to promote his work, Mozart wrote two versions of these concertos: the orchestral version (strings and wood- winds), meant for concert halls, and the chamber one, making them more accessible to amateur musicians.

It is the more intimate, “a quattro” version that is presented on both recordings. The absence of the horns is arguably bothersome to some but it is my opinion that the chamber rendition offers nuance and clarity in phrasing that other- wise may not be heard and works just as well. Pianist Karin Kei Nagano and the Cecilia String Quartet dive into the intimate textures and colours by emphasizing the simplicity of Mozart’s music. Cecilia Quartet uses vibrato with the clear intention of enhancing the sound, making the phrasing appear fresh and exciting at times. Karin Kei Nagano brings youthfulness and certain sweetness to her interpretation – her notes are light, spirited and virtuosic in a very natural way.

The Chamber Players of Canada and Janina Fiakowska included the double bass in the string ensemble thus achieving a warmer overall sound. Fiakowska’s playing is fierce at times yet wonderfully lyrical. She does not shy away from darker piano colours in the concertos but emphasizes innocence and brightness in Ah, vous dirai-je, Maman. The string ensemble playing is intense and elegant. Eine kleine Nachtmusik has a reputa- tion of being the party piece in the classical music world – the Chamber Players of Canada clearly enjoyed playing it and they did so with a high degree of stylishness.

Ivana Popovich

Strings Attached

A ngele Dubeau and La Pieta are back with another CD of short contemporary works on BLANC (Analekta AN 2 8737), a disc very similar to her Silence, on joue! CD from two years ago. That the approach seems to work so much better this time is almost certainly due to the fact that BLANC celebrates Dubeau’s return after a year spent battling cancer. In the booklet notes, Dubeau says that during her battle, music brought “comfort, tranquility and sometimes, an essential escape.” The album is the story of her fight against illness, and how she “serenely, came out of it stronger.”

Perhaps not surprisingly, then, there is much more of a sense of program here, plus a real feeling of emotional involvement – and, indeed, of serenity and strength. There are 14 tracks on the CD, with Osvaldo Golijov’s Close Your Eyes, Adrian Munsey’s The Distance Between and Marjan Mozetich’s “Unfolding Sky,” from his Postcards from the Sky, sounding particularly beautiful. Cat Stevens’ Morning Has Broken and Mark O’Connor’s Appalachian Waltz are presented in lovely arrangements; there are two pieces by Dave Brubeck and one by Ennio Morricone. Also represented are Garry Schyman, Joe Hisaishi, François Dompierre, Ryuichi Sakamoto and Shawn Phillips.

Recorded at McGill University’s Schulich School of Music last November, the sound quality is warm and resonant. Part of the proceeds from sales of the CD will go to support the Quebec Breast Cancer Foundation.

Toronto Symphony Orchestra concertmaster Jonathan Crow is joined by pianist Paul Stewart on Prokofiev’s Works for Violin and Piano, his latest CD on the ATMA Classique label (ACD2 2535). The recording was made in April 2008, though, when Crow was still concertmaster of the Orchestre Symphonique de Montréal. The three works here – the Sonatas for Violin and Piano No.1 in F Minor and No.2 in D Major and the Five Melodies – were all also featured on the recent 2-CD release of Prokofiev’s complete works for violin by James Ehnes, reviewed in this column just two months ago.

There is a warmth and clarity to Crow’s playing, as well as a nice range of tonal colour. The Sonata No.1 in F Minor, by far the major work on the disc, is given a powerful reading, and the D major sonata, a tran- scription of Prokofiev’s light-hearted Flute Sonata, showcases the brightness of Crow’s playing. Stewart is an excellent partner, and there is strong but sensitive playing from both performers throughout an excellent disc.

The recording was made in the acousti- cally superb SalleFrançois-Bernier hall at Domaine Forget in Saint-Irénée, Québec.

Several of the CDs in the outstanding Hyperion series Romantic Violin Concertos – currently at Volume 15 – have been reviewed in previous editions of this column, but Volume 4 in the companion Romantic Cello Concerto series is the first I have received; it features concertos by the German composer Hans Pfitzner, who lived from 1869 to 1949 (CDA67906).

I have long known Pfitzner’s name in connection with his opera Palestrina, the work for which he is still mostly remembered, but it occurred to me that I couldn’t recall ever actually having heard any of his music. And what a loss that turns out to be, if the works on this revelatory CD are anything to go by. Pfitzner wrote three cello concertos: the Concerto in A Minor, Op.posth., is a student work from 1888 that was not performed in public until 1977; the Concertos in G major, Op.42 and A minor, Op.52, date from 1935 and 1943 respectively.

Don’t be put off by Pfitzner’s stern, dour face in his photographs: his music is firmly in the German late Romantic tradition of Brahms, Bruch and Humperdinck, and it really is gorgeous stuff – warm, rich, melodic, finely crafted, beautifully orchestrated, giving the soloist ample opportunity to display the instrument’s range and character.

The German cellist Alban Gerhardt is in his element here, and gets wonderful support from the Rundfunk-Sinfonieorchester Berlin under Sebastien Weigle. Violinist Gergana Gergova joins Gerhardt for the Duo Op.43 for Violin, Cello and Small Orchestra, a delightful work from 1937 that brings a marvellous and beautifully-recorded CD to a close.

Strings Attached continues at thewholenote.com with two other terrific Hyperion CDs featuring Steven Isserlis and Robert Levin (Beethoven) and the Leonore Piano Trio (Arensky), plus a disc by violinist Ning Feng (Bruch and Tchaikovsky) and the second instal- ment of string quartets by Rued Langgaard (Nightingale Quartet).

thewholenote.com
Conductor Kent Nagano leads the Orchestre Symphonique de Montréal (OSM) in energetic and technically tight live performances of Beethoven Symphonies Nos. 1 and 7 in this thought-provoking release.

Symphony No.1 is an early work where the compositional influences of late Haydn are combined with Beethoven's precise and contrasting dynamics. In contrast, the later Symphony No. 7 is a robust rhythmic composition, as the liner notes state, “the theme of joy in conjunction with that of Dance and dance rhythms arising from physical impulses consistently predominates.”

Both works are given thorough and invigorating interpretations. The musical and ensemble mastery of OSM is most evident in the faster sections, where Nagano’s appropriate choices of tempo create a sense of urgency without a feeling of rushing the beat. The orchestra shines in these sections, and it is a joy to listen to such crisp performances. But it is the contrasts in dynamics that makes these performances stand out from the crowd. Nagano and the OSM seem to trust each other’s musical choices, as the louds, softs and in between volumes are succinct, colourful and result in energetically focused performances that are never exaggerated for effect.

Each performance ends with justifiable rousing applause from the audience. Combined with clear production, this is a recording to listen to, contemplate and appreciate as Nagano and the OSM offer a fresh and modern take on two Beethoven symphonic chestnuts!

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**MODERN AND CONTEMPORARY**

Resolve – Hindemith masterworks for clarinet
Richard Stoltzman; Various artists
Navona Records NV5934

One has to thank Richard Stoltzman, dean of the clarinet in North America, for this latest addition to a long list of recordings, in this instance a celebration of Paul Hindemith’s clarinet music. Missing only the Quartet (1938), this disc features the Concerto (1947), the Sonata (1939) and the Quintet with strings (1923, revised in 1954). The last is the most curious of the lot, at times starkly modern and strange, reflecting the composer’s early experiments with form and tonality, at others oddly restrained. No clue if this is on account of the later revisions. Recorded two and a half decades ago, it’s certainly fun to hear a younger Richard Stoltzman strut about with the E-flat (piccolo) instrument in the middle movement.

It can be lonely work sticking up for Hindemith among colleagues who champion the work of more adventurou composers. I love his music, its assured quality, its exploration of the instruments’ possibilities, and okay yes, his adherence to a form of TONALITY! His writing for strings in the quintet is masterful, recalling somewhat the character of his ballet: *The Four Temperaments*. Tashi, the chamber group co-founded by Stoltzman and Peter Serkin, plays with mad commitment. This is the earliest recording of the set, dating from 1988. He recorded the Concerto with the Slovak Radio Orchestra in 2003.

Now in his early 70s, Mr. Stoltzman seems not ready to pack up his horn. The sonata was recorded just last year, with Yehudi Wyner on piano. If Stoltzman has lost some of his beautiful tonal focus over time, his ability to form la phrase juste has not diminished. This disc bears a dedication to the late great Keith Wilson, his (and my) one-time professor at Yale. It’s a fitting tribute to both men.

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**A Concert for New York**
**Edmonton Symphony Orchestra; William Eddins**
**ESO Live 2012-05-1 (edmontonsymphony.com)**

This two-disc live recording (from the Winspear Centre) of the program from the Edmonton Symphony Orchestra’s Carnegie Hall debut concert is an impressive package. It demonstrates the ESO’s remarkable growth and features works by its three composers-in-residence to date, John Estacio, Allan Gilliland and Robert Rival, along with a rarely heard symphony by Bohuslav Martinu. I recommend Estacio’s *Triple Concerto for Violin, Cello and Piano* (1997) with first-rate soloists Tashi, Denise Djokic and Angela Cheng. In brief, this might be described as neo-romanticism with mystical tendencies. Wonderful music.

In his Symphony No.1 (1942) Bohuslav Martinu melds elements of modernism, jazz, and Czech folk melody into his distinctive neoclassical style. The large orchestra and prominent piano part add resonance, helping avoid the spiky dryness of some neoclassical works. Strange ascending chromatic passages seem to steam up from a chemist’s vat, and there are premonitions of minimalism! William Eddins keeps everything balanced in an exciting performance.

Robert Rival’s tender, slightly Ravelian *Lullaby* (2012) uses changing metres, rather than the triple time of cradle-rocking, to evoke walking and rocking his first child. *Dreaming of the Masters III* (2010) continues Allan Gilliland’s concerto series referencing older jazz styles. With Jens Lindemann as soloist on trumpet and flugelhorn, potential for virtuosity is realized and all involved have a great time. Ditto in the concert encore -- the “Mambo” from Bernstein’s *West Side Story* -- where the ESO percussion add a “Wow!” factor.

(Nota: On my copy the recording’s volume needed to be cranked up considerably to reach normal listening levels.)

Roger Knox

**Glistening Pianos – Music by Alice Ping Yee Ho**
**DuO Piano 2X10**
**Centrediscs CMCCCD 19714**

There is a plethora of exquisite aural delights in this new release featuring the music of Hong Kong-born Canadian composer Alice Ping Yee Ho.

As to be expected from the Canadian Music Centre Centrediscs label, the usual high production qualities, first class performance, musicianship and strong compositions create a great listening experience. The five very distinct and contrasting pieces offer a superb cross section of styles, tonal sensibilities and musical forays, making Glistening Pianos the perfect calling card for the composer. Each work features the core piano duo 2X10 – pianists Midori Koga and Lydia Wong are powerhouse technicians who both easily jump through demanding technical and musical hoops. Their expertise glints, sparkles and glitters when they sound like one piano in the more tonal opening title track while their keyboard conversations in *An Eastern Apparition* reveal two distinct yin and yang musical beings. The closing track *Heart to Heart* features a calmer ethereal mood reminiscent of 19th century romantic piano repertoire. Flutist Susan Hoeppner joins the duo in the emotive *Chain of Being*. There is just too much fun taking place in *War!*, a funky LOUD frolic, inspired by Ho’s daughter Bo Wen Chan’s spoken lyrics, featuring percussionist Adam Campbell, electronics.

Only the omission of composition dates beside the titles keeps the listener from fully appreciating the development of Ho’s firm grasp of writing for piano, from florid fast ascending and descending lines to rhythmic marching backdrops and glistening piano timbres.

Tiina Kilik
Something in the Air
A New Take on Standards – Jazz and Otherwise

KEN WAXMAN

Since jazz’s beginnings, the measure of a musician’s talent has not only been how well the person improvises, but also how he or she interprets standards. In the 21st century a standard song has evolved past its Tin Pan Alley origins, plus distinctive purely jazz compositions have entered the canon. But while more conservative players treat standards as immutable, the CDs here are noteworthy because their creators distinctively re-imagine standards.

In an exercise that’s breathtakingly difficult, drummer Tom Rainey and his quintet take a collection of hyper-familiar tunes and upend them in such a way that it sounds as if they’re being played for the first time. Rainey, plus Canadian pianist Kris Davis, bassist Drew Gress, trumpeter Ralph Alessi and saxophonist Ingrid Laubrock, turn Obbligato (Intakt Records CD 227 intaktrec.ch) into a showcase for new ideas. Starting with the hoary Just in Time, the five cannyly layer dissonant variations onto the basic theme before conjuring up the head. These restructurings take in songs by Duke Ellington, Dave Brubeck, Jerome Kern and Jule Styne among others. Secret Love, for example is given a sharpened, stop-time treatment, with an extended octave-jumping solo from Laubrock, decorated with smeared triplets from Alessi. Meanwhile whinnying brass and cymbal swishes back up steady vamping on You Don’t Know What Love Is until the pressurized torques explode into the muted melody. With sophisticated timing, Davis shows her skills by plucking the recognizable melody of Reflections, while the saxophonist is constructing a related buoyant theme out of pinpointed smears and rests. Most extraordinarily, before the trumpeter creates a quivering impressionistic variant of Prelude to a Kiss, Rainey validates his percussion refinement, with one of his few solos. Putting in motion many parts of his kit, he moves the narrative forward without turning to bombast.

Another variation on this theme is interpreting another musician’s compositions while seamlessly adding your own themes in a similar style. That’s what American trumpeter Dave Douglas and Montreal reedist Chet Doxas do on Riverside (Greenleaf Music GLM 1036 greenleafmusic.com). A salute to the music of influential clarinetist Jimmy Giuffre, the quartet, filled out by electric bassist Steve Swallow and drummer Jim Doxas, Chet’s brother, performs tracks from this CD at The Rex on April 19. Although New Engander Douglas and Quebecker Doxas come from dissimilar backgrounds than Texas-born Giuffre, their originals reflect the same sort of Southwestern spaciousness in which the clarinetist’s trios specialized. Their sophisticated transformations are substantiated by slotted Douglas and Doxas tunes near Giuffre’s. Maintaining a loping swing throughout, the quartet also redifines a Giuffre standard like The Train and the River by carving out parts for drums and trumpet, unlike the original. Making the melody speedier and hard hitting doesn’t destroy its fragile beauty though. Cantering along via the drummer’s clip-clops and Swallow’s guitar-like plucks, Douglas’ Front Yard attains the same easy swing in which Giuffre specialized, harmonizing his muted trumpet and Doxas’ chalumeau clarinet. Doxas’ extended Sing on the Mountain/Northern Miner reflects his command of the moderate idiom as well, as contrapuntal trumpet tunes and leisurely tenor sax slurs intertwine. Nonetheless, the quartet’s originality is confirmed with Douglas’ Backyard, a vamping blues line. While Douglas’ brassy tongue slurs and the drummer’s rapping backbeat create a tone much weightier than anything by Giuffre, its contrapuntal call-and-response organization maintains the mood.

To read how Dutch pianist Michiel Braam, the Dutch-American group The Whammies and the French-German band Die Hochstapler reinterpret standards see the continuation of this column at thewholenote.com.
it's fortunate that Krakauer's equally varied musical affiliations have encompassed John Zorn, the Klezmatics, Itzhak Perlman and symphony orchestras.

Krakauer's usual strategy is to retain the jaunty theme to songs like "Tradition" from Fiddler on the Roof, as slippery clarinet trills, Jenny Scheinman's see-sawing violin strings and pedal reverb from Adam Rogers' guitars contrast a parallel musical identity for the tune. These novel arrangements work whether the psalmodic guitar excess on "Honeycomb" from Lenny is over-emphasized, or whether on "Si Tu Vois Ma Mere" used in Midnight in Paris, Krakauer subverts the rote two-beat Dixieland from Jim Black's drums with roadhouse boogie bumps from bass and rhythm guitar as well as disco-era sound loops. At the same time while skittering fiddle modulations, accordion slurs and strumming guitar lines may give a piece like "Love Theme" from Fiddler on the Roof a jaunty theme to songs like "Tradition" from the CD-Eg Diblari Johomini (Oh, my heart-stealing beauty) where the voices of Kalaitzidis and Nodira Permatova are allowed to express the song's haunting quality, accompanied only by oud, viola and violin. All too soon we are back on the road east with five steps, a piece played on Nepalese sarangi to guide us to Mongolia, where Chandmani nutag evokes the latter's grasslands and streams.

Finally, China. Yi Zu Wu Qu (dance of the Yi nation) is a thoughtful piece for solo pipa, contrasting with the complex seven-part Musical Voyages of Marco Polo. And then a final inspiration. Greek legend Maria Farantouri sings Xenos (the stranger), conveying Marco Polo's feelings of being a stranger in a new life. Farantouri, long considered one of the foremost interpreters of Greek music, has lost none of her touch. Enjoy this expressive journey.

Michael Schwartz

Mañana
Amanda Martinez
Independent (amandamartinez.ca)

Latina songstress, broadcaster, actor and composer/lyricist, Amanda Martinez’ latest CD, Mañana is a zesty musical “Caldo” – brilliantly and authentically produced by Javier Limon and George Seara. The 12 tracks provide a tasty banquet of original, Mexican and Tejano-inspired compositions, served up with healthy doses of a tropically infused blend of the tart and the sweet. On Mañana, Martinez wears several hats – as artist, composer and lyricist, and the recording itself is a tribute to the musical influences of her beloved Mexico, imbued with contemporary and traditional motifs as well as stylish arrangements and superb musicianship and vocals from her fine ensemble.

Martinez’ co-creators include the talented bassist Drew Birston, singer Fernando Osorio, skilled guitarist Kevin Laliberte, Javier Limon (arranger and co-producer) and writers Elsten Torres, Daniel Martinez Velasco, Claudia Brant and Nana Maluca. All songs on Mañana are sung in Spanish, with the exception of three: “Frozen” – featuring Martinez’ intriguing narrative lyric, “Le Chemin,” rendered in flawless French, and the youthfuly romantic and salsa-riife, “Let’s Dance,” sung in English. Martinez’ clarinet, musical tone melded with her sibilant, colonial Spanish is a delightful treat for the ear, the heart and the soul. Her pure and supple voice is capable of communicating a range of potent emotions – from the deeply sensual to heartbreaking innocence. Superb tracks include the optimistic and traditionally arranged “Esperanza Viva” – a fine composition by Brant and Maluca; the lilting Dias Invisibles, which is an inspired collaboration between Martinez and guitarist Laliberte replete with some delightful Burt Bacharach-ish horn lines. Also of particular beauty is Martinez and Limon’s “Ahora si te Canto” – a tender and evocative ballad, laden with lush and almost mystical, Iberian modalities as well as thoroughly stunning violin work by Osvaldo Rodriguez.

Lesley Mitchell-Clarke

Concert note: Amanda Martinez launches Mañana with a concert at the Winter Garden Theatre on April 5.

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

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Vancouver-based guitarist/composer Bill Coon has spent quite a bit of time working with singers like Denzai Sinclair and Kate Hammett-Vaughan. They clearly hear Coon’s rare ability to provide optimum framing for a melody. His lyrical gift is much in evidence on Scudder’s Groove (Pagetown 006, billcoon.com), a magically tuneful set in which standards and Coon compositions alike seem to bubble up through the warm, glassy sound of his guitar. His trio rendering of My Funny Valentine is a model of jazz ballad playing. Coon gets solid support from bassist Darren Radtke and drummer Dave Robbins, while the late Ross Taggart on tenor saxophone is a perfect partner. Taggart swings magnificently on the opening version of Lady Be Good and Coon’s Thelonious Monk-inspired But I’m Glad You Did, while his playing on Ballad for Someone and the title track resonates with the same depth of feeling that Coon brings to them.

Coon’s special contribution to Canadian jazz singing is immediately apparent on Laura Crema’s Fotografia (lauracrema.com), as the Vancouver singer opens her fourth CD with just Coon’s guitar momentarily embracing her voice. That initial lack of adornment is emblematic of Crema’s work: she favours substance over decoration, eschewing both affectation and surface perfection in favour of direct, emotional renderings of her disparate and imaginative material, including Ellington’s Azure; a duet with Coon; John Lennon’s Beautiful Boy, a vocal duet with bassist Adam Thomas; a compelling Wild Is the Wind with pianist Sharon Minemoto; three songs by Antonio Carlos Jobim; and two originals by Crema and Minemoto. Somehow Crema ties them together, along with a concluding version of Kurt Weill and Maxwell Anderson’s Lost in the Stars that leaves the best possible impression, its dreamlike ambience shot through with emotional grit.

Composer/trombonist Jeff Presslaff left his native New York City for Manitoba in 1997, but he’s found an intriguing way to merge the two locales in The Complete Rebirth of the Cool (Cellar Live CL07113 cellarerlive.com). In 1949 Miles Davis was at the centre of a group developing fresh concepts in jazz orchestration, among them Gil Evans, Gerry Mulligan and John Lewis. The result was Davis’ Nonet, a group that included French horn and tuba, as well as likelier jazz instruments. Collected on an LP in 1957, the group’s 78s were dubbed The Birth of the Cool. Presslaff has assembled a group in Manitoba with identical instrumentation and commissioned compositions inspired by the original Nonet’s works. It’s generally true to the subtle textures and harmonies of the originals, though at times it turns ponderous. Trumpeter Dean McNeill provides the livelier What Fourth, while Jon Stevens’ brooding November Night explores more contemporary sonics. That early Miles Davis project was also a meeting ground for some of the key figures in the third stream movement that would seek to fuse elements of jazz and classical music, including Evans, Lewis and Gunther Schuller, the Nonet’s French horn player. “Third stream” may only be cited as an historical category these days, but it’s a pervasive methodology for the wholenote.com April 1 – May 7, 2014 | 77
Old Wine, New Bottles
Fine Old Recordings Re-Released

BRUCE SURTEES

In 1991 a new record label came into being when Continuum/Testament issued seven CDs that restored several esteemed recordings from the past of interest to music lovers and collectors alike. Their first disc (SBT1001) featured acclaimed hornist Aubrey Brain, Adolf Busch and Rudolf Serkin playing the Brahms Horn Trio, Op.40 (rec.1933) coupled with Reginald Kell playing the Brahms Clarinet Quintet with the Busch String Quartet (rec.1937). The others for that year were two more Kell programs, discs by Richard Tauber, Yehudi Menuhin and a CD of Ten Top Tenors, a CD that included Caruso, Roswaenge, Thill, Martinelli and others. Quite unexpected was a CD of Alban Berg that included the Violin Concerto played by Louis Krasner, who commissioned the work, with the BBC Symphony conducted by Anton Webern! (SBT1004). The source was Krasner’s own acetates which were far less than pristine, but that was soon overcome. This enthralling and unique performance. Today, some 500 years after this occasion, we can now hear this “historic document”! We can now hear this recording to be gripping, convincing and eminently moving.

Noel Mewton-Wood was an Australian pianist, born in Melbourne in 1922. He studied at the Melbourne Conservatorium and was passionate about all forms of music. In the 1930s he studied with Artur Schnabel and later with Frank Bridge. He had an enormous talent and was highly regarded and respected by his peers and many conductors, especially Beecham with whom he performed often. Britten chose Mewton-Wood to premiere the revised version of his piano concerto and later to accompany him at the Salzburg Festival, on this occasion conducted by Herbert von Karajan. The soloists were Leontyne Price, Giulietta Simionato, Giuseppe Zampieri and Nicolai Ghiaurov with the Singverein der Gesellschaft der Musikfreunde Wien. Testament’s CD (SBT 1491) of the ORF’s recording was authorized by the Salzburg Festival. Frankly, I wondered why issue yet another Karajan Verdi Requiem. From the ethereally balanced strings and voices of the “Requiem and Kyrie,” the performance unfolded, not as expected but as a haunting and respectful homage to Verdi, empathizing with his emotions and his inspiration to write the work. The soloists and chorus are fully enrolled, all rising to the occasion.

The world premiere performance of Britten’s War Requiem, given in Coventry Cathedral on May 30, 1960 is finally available on CD (SBT 1490). Taking part in this historic event were Peter Pears, Heather Harper, Dietrich Fischer-Dieskau with The City of Birmingham Symphony Orchestra, The Coventry Festival Choir, Boys of Holy Trinity, Leamington and Holy Trinity, Stratford and John Cooper, organ, all conducted by Meredith Davies and the Melos Ensemble conducted by Benjamin Britten. The genesis of this work, commissioned in remembrance of the bombing of Coventry, is well known, together with the many obstacles to be overcome. This is from the BBC’s original recording digitally remastered in 2013. There have been some picayune criticisms of the occasional untidiness in the playing and some off-the-beat entries or that the recording does not make certain passages as clear as they would be in a modern studio recording. For heaven’s sake! This is not an audition tape! It’s an “historic document”! We can now hear how that notable first performance sounded to the people in attendance 54 years ago. There is a sense of occasion throughout the performance from instrumentalists and singers alike as all three soloists demonstrate their total absorption in their roles. I find this monaural recording to be gripping, convincing and eminently moving.

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Mardi Gras: New Orleans Jazz  
TUE, APRIL 22 AT 8:00pm  
WED, APRIL 23 AT 2:00pm & 8:00pm  
Jeff Tyzik, conductor  
Byron Stripling, trumpet/vocalist  
Bobby Floyd, organ  
Bob Breithaupt, drum set

Mahler Symphony 9  
WED, APRIL 30 AT 8:00pm  
THU, MAY 1 AT 8:00pm  
Sir Andrew Davis, conductor  
Mahler: Symphony No. 9

Tchaikovsky Symphony 6  
WED, MAY 7 AT 8:00pm  
THU, MAY 8 AT 8:00pm  
SAT, MAY 10 AT 7:30pm  
SUN, MAY 11 AT 3:00pm*  
Peter Oundjian, conductor  
Jean-Yves Thibaudet, piano  
Andrew McCandless, trumpet (MAY 10 & 11)  
Rossini: Overture to La scala di seta  
(MAY 7, 8, 11)  
James MacMillan: Piano Concerto No. 3  
“Mysteries of Light” (CANADIAN PREMIÈRE | MAY 7 & 8)  
Shostakovitch: Piano Concerto No. 1  
(MAY 10 & 11)  
Tchaikovsky: Symphony No. 6  
“Pathétique”  
* May 11 at George Weston Recital Hall,  
Toronto Centre for the Arts.

Mendelssohn Scottish Symphony  
WED, MAY 14 AT 6:30pm  
THU, MAY 15 AT 2:00pm  
SAT, MAY 17 AT 8:00pm  
Michael Francis, conductor  
Heidi Van Hoesen Gorton, harp (MAY 15 & 17)  
Tom Allen, host (MAY 14)  
Purcell: Dances from The Fairy Queen  
Ginastera: Concerto for Harp and Orchestra (MAY 15 & 17)  
Mendelssohn: Symphony No. 3  
“Scottish”

Informative pre-concert chat in the Lobby on April 30.  
Post-concert chat onstage with Peter Oundjian on May 7.  
Post-concert party in the Lobby on May 10.  
Complimentary pre-concert appetizers on May 14.

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