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Memoriam  
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*For the Whales*

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# the WholeNote

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# A Reluctant Ode to the Power of Ten

THE OTHER DAY I found myself scratching my head a bit at a press release from an organization I confess I had never heard of—the Los Angeles Jewish Symphony Orchestra—on the occasion of, drumroll please, their 18th anniversary, their “Chai” anniversary.

“A Chai anniversary has its roots in the Hebrew word for ‘life,’ which is Chai, with its Hebrew letters adding up to the number 18. For this reason, the number 18 is a spiritual number in Judaism and represents a time to reflect, remember and celebrate,” the release explained.

My legions of faithful regular readers will doubtless both remember that I do not respond enthusiastically to anniversaries that are multiples of five and ten. Seven, I have more than once proclaimed in this spot, is of far more intrinsic interest than ten. Many a publicist in town can attest to the fact that the 10th or 20th or 40th anniversary big story idea they have floated my way has found itself dashed on the rocks of editorial indifference. “Forty? Wow! That’s only two years away from 42. Now that’s a really important one!”

So imagine my delight at receiving the above-mentioned LAJSO release about their BIG 18th anniversary! It adds another arrow to my bow, another argument the next time someone comes along and says it’s time to worship at the shrine of ten!

Come to think of it, 18 is what *The WholeNote* will turn this year. “A time to reflect, remember and celebrate,” indeed. Thank you LAJSO!

And wait, there’s more! Since 81 is simply the mirror image of 18, it stands to reason that the organizers of all this September’s various Glenn Gould 80th anniversary celebrations should cool their jets, and wait one more year before starting the hollering and hooting. Same goes for Murray Schafer (80). Sorry Murray.

There’s a problem though, isn’t there? Even an extra year won’t be enough time to convince the public at large that it is important for their spiritual health to re-learn their nine times tables. That’s the thing, isn’t it? Multiplying by ten is as easy as one, two, three. So if you were expecting me to say “bah, humbug” yet again to the power of ten, I am sorry. I surrender. Henceforth the number ten rules: from our cover story coverage of the two-day Glenn Gould Variations summit at Convocation Hall; to Andrew Timar’s highly personal take on the 100th anniversary of the birth of another musical titan, John Cage; to David Olds’ reflections on the 25th anniversary of Naxos Canada. I mean, everyone knows 25 is a sort of ten!

And don’t expect it to stop with this issue either. As the season unfolds, expect to see us tip the hat to some particularly notable 40ths: Esprit Orchestra, Soundstreams and Toronto Consort, to name but three.

It’s a slippery slope, I grant you. I can already hear the aforementioned publicists sharpening their digital pencils on behalf of clients who have reached 10 or 20, or 25, or 30 this year.

Even worse, in the distance I hear a rumble of discontent from some of the notable 40s to whose anniversaries only last year we turned a blind eye. Every flip flop has its consequences. So to them I say, cheer up! You’re only a year away from 42. As I said to Bob Aitken on page 28, now *that’s* a really important one!

As for *The WholeNote*, 18 feels like a really fine milestone to be reaching. Mind you, it will probably take us another two years to organize the party, anyway!

And in the meanwhile, I’chaim! To life. **O**

—David Perlman, publisher@thewholenote.com

## The WholeNote™

The Toronto Concert-Goer’s Guide

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Gilles Tremblay (Canada)  
Elliott Carter 🇺🇸 (USA)  
Bruce Mather (Canada)  
Michael Colgrass (USA/Canada)

Sunday November 11, 2012 • 8pm

### GENERATION 2012

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Véronique Lacroix, direction  
new works by:  
Annesley Black (Canada)  
Gabriel Dharmoo (Canada)  
Marielle Groven (Canada)  
Riho Esko Maimets (Canada)

Sunday December 9, 2012 • 2:30pm

### KOREAN MUSIC PROJECT

Betty Oliphant Theatre | 404 Jarvis St.  
Traditional Korean music & new works by  
Klaus Huber 🇨🇭 (Switzerland) and  
Inwon Kang 🇰🇷 (S. Korea)



Sunday December 9, 2012 • 8pm

### THE KOREAN STORY

Sukhi Kang and his Class  
Betty Oliphant Theatre | 404 Jarvis St.  
New Music Concerts Ensemble  
Robert Aitken, direction  
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Sukhi Kang 🇰🇷 (S. Korea)  
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So Jeong Ahn 🇰🇷 🇨🇦 (S. Korea/Canada)  
Jongwoo Yim 🇰🇷 (S. Korea)  
Unsub Chin 🇰🇷 (S. Korea)

Saturday January 19, 2013 • 8pm

### ENSEMBLE SURPLUS

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Dieter Mack 🇩🇪 (Germany)  
Claus-Steffen Mahnkopf 🇩🇪 (Germany)  
Dániel Péter Biró 🇮🇪 (Hungary/Canada)

Sunday February 3, 2013 • 8pm

### PAST, PRESENT AND FUTURE

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Barbara Pentland (Canada 1912-2000)  
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# Spinning Gould 30 Years After



Top, left to right:  
Billy Iannaci, Safia Kazulin,  
Lorne Tulk, Andrew Testa.  
Bottom: Ron Davis, Pia Kleber.

by David Perlman

**AS MIGHT BE EXPECTED,** This month's 80th anniversary of the birth of Glenn Gould (and the 30th anniversary of his death) are not passing unnoticed. A lot of the planned activities fall into the range of what one might conventionally expect—concerts of Gouldian repertoire (such as the gorgeously conceived “Bachanalia” at Koerner Hall, September 24), CD and DVD releases, book launches, academic conferences and the like.

One of these upcoming events, though—the one that inspired this story—is as unconventional as Gould himself: “Dreamers Renegades Visionaries: The Glenn Gould Variations” will take over University of Toronto's Convocation Hall for two jam-packed days September 22 and 23. With an audience of likely well over 1,000, and an astonishingly diverse lineup of over 50 presentations and performances, all under 20 minutes in length, it's the kind of perfect cultural storm usually reserved for elite gatherings like TED and ideacity. Except that it's going to be at a fraction of the cost, especially for students.

So who is to thank for GGV, as participants seem to be calling it?

**RON DAVIS:** Piano-man, and self-styled “recovering lawyer,” Ron Davis, is one of them for sure. In fact he could probably call GGV “his idea” if that was his style (which it isn't). “I've spent decades preparing for this” he says. “As I like to say, Glenn Gould was a big palm print in the wet cement that was my adolescent brain, and that impression has always remained.”

“A good time to get it off your mind, then,” I tease. “I mean, with this great big Gould 80th anniversary ‘brand wagon’ rolling through town.” The lawyer in him flares a bit.

“I would be the first one to criticize anyone who did jump on some kind of ‘brand wagon,’” he says. “I mean, the biggest event immediately after his passing was a piano competition that was won by a woman who is now a world famous pianist, Angela Hewitt. That was the international Bach competition in the name of Glenn Gould. Now, if anyone knows anything about Glenn Gould it's that he hated competition and he hated performance! He would have despised having his name attached to that.”

So how is this one different?

“I think Glenn would have at least appreciated the fact that we were not doing a ‘homage to Gould.’” he says. “What we're doing is celebrating the spirit of his work, because although he may have disliked performance and actually said, many times, that audiences are a form of evil, and that performances are a blood sport, on the other hand, the idea of taking technology, the idea of manipulating music with technology, the idea of combining dance and different modes of performance in public and presenting it in new ways, I think he would have liked.”

Consummate pianist Eve Egoyan, who has been invited to perform at the event, in collaboration with artist husband David Rokeby, would surely agree. She will perform parts of a work, *Surface Tension*, for disklavier and “real-time images.” In it, all the various attributes of the piano trigger visual as well as audible responses, so that the improviser at the keyboard finds herself in an extraordinarily compelling realtime feedback loop. (Google “Egoyan Vimeo Surface Tension” for a look.)

Increasingly as Egoyan's own career as a performer morphs and evolves, she finds personal resonances in

utterances such as the one in one of the early releases for GGV which talks about how Gould was “not only a fearless musician, writer, radio and TV broadcaster with endless curiosity and a devilish sense of humour, he was also a tireless explorer of technology as it applied to the arts and was one of the world's first true multimedia artists.”

**DAVID DANIELS:** If we have Ron Davis is to thank for the lofty idea of GGV, then I suspect that Davis himself probably has David Daniels to thank for grounding it, by giving it a context and purpose that may yet ensure it a permanent place on the cultural calendar: something more than a one-off anniversary party, or just another immersive weekend for the well-heeled cultural cottage set.

“A principal in Daniels Capital Group, the real estate investment company, entrepreneur David Daniels has a successful track record of creating new businesses in a range of industries, from entertainment to retail and design,” says his terse bio.

But he's also a man with a steadfast artistic mission. And in Davis's idea for GGV, Daniels was presented with a clear opportunity to advance that mission. “Ron on his own was thinking about a multimedia event around Glenn Gould,” Daniels says. “I was already thinking about how to bring about an immersive conference-style event with the power of a TED or ideacity, but accessible for young people, and in general for people who don't have the \$750 a day for those events.” “The younger and the poorer?” I ask. “Let's call it the young and the young at heart,” he replies.

It was a catalytic meeting of minds. Daniels volunteered himself as executive producer for GGV. (It is already a role he serves to equal effect with Acting Up Stage Company whose groundbreaking *Caroline, Or Change* was a theatrical highlight of this past December.) With Daniels now on board, Davis could concentrate on finding someone to partner in the daunting artistic task of attracting the kind of participants, and building the artistic team, for the total “Gouldian” event he has been hankering after—the “film-makers, dancers, choreographers, voices, music makers, DJs, visual artists and music producers, philosophers, futurists, journalists, media mavens, historians, and provocateurs who defy description...”

He knew who to ask and, thankfully, she accepted.

**PIA KLEBER:** Kleber is a professor of comparative literature and drama at University of Toronto. She picks up the story. “Just over two years ago, Ron asked and after thinking about it for a bit I said yes because I like to work with Ron and also because, coming from Europe I always thought Canadians do not always celebrate enough their heroes. He had already talked it through with David Daniels and other people, and formulated that we did not want to do an orthodox GG festivity but something that was inspired by Gould, and he chose three things, which are art, technology and media, and of course this approach was very much my vein because I have to teach also how technology integrates in the arts.”

Like many of the people in this story, Kleber found out there was more to Gould than she thought. “Oh, I knew a lot. You know, in Germany you just know about Gould...[but] I knew basically about Gould the musician and about his music...[As] I did my research and watched all the videos I was amazed. I discovered this visionary, this man who was so much bigger than just his music.”

Kleber, by the way, has taken on the task before of organizing “Thirty Years After” events built around “titans of artistic influence,” as David Daniels described Gould. In 1986 she organized a “Brecht: Thirty Years After” conference/festival which brought together three generations of Brecht scholars, and, with Mirvish involvement, two



landmark productions (*Caucasian Chalk Circle* and *Threepenny Opera*) by the Berliner Ensemble. As significantly, it created a rallying point for literally dozens of other productions around the city, loosely affiliated to the festival. The key was these other productions didn't have to be by Brecht to be included; but they had to be able to justify themselves as, in some sense, "Brechtian."

"Is 'not Gould but in some way Gouldian' a similar idea this time?" I ask.

"Yes. Of course, at the time 'Brecht: Thirty Years After' was first of all a conference of three generations of Brechtian scholars and then I really wanted to show the breadth and incredible influence that Brecht had, and in many directions ... so, absolutely, it was in my mind, and of course the person who is the creative director [of GGV] is Johanna Schall, who is Brecht's granddaughter."

Davis, Schall and Kleber have been hard at it for months, each "bringing in their connections and their research." Kleber's position as a teacher at U of T has been crucial. "Of course I also involved my students. I have a council of students and we always try to present them the program and to ask them to come with ideas, because this event is really geared towards young people. And if they said, 'no [an idea] bores us to death, or it's exciting,' we looked at it. We did not instantly accept it but we were looking at it."

Thanks to Davis, Daniels, Kleber and now Schall, GGV moves ever closer to fruition. But beyond their efforts, if it all succeeds, at the heart of it all will be Gould himself who is most to be thanked, calling the event into being with quite astonishing power.

"There was no call for proposals," Kleber says. "None. I mean, Bob Wilson [*Einstein on the Beach*] is an old friend of mine ... and Atom Egoyan is a friend, so he came up with his installation, and there are a lot of people whom I know personally or Johanna knows personally, or Ron, but many people we just found through research-YouTube was very helpful-and approached them. And it's the name of Glenn Gould that is opening all the doors. I mean Lang Lang who is such a busy man is flying in to celebrate Glenn Gould; or Todd Machover from MIT who is all over the world said 'no, it's Gould. I come.' It's wonderful to see this."

#### SPINNING GOULD II: MAKING THE COVER

Once *The WholeNote* decided to get on board for this story (at a date so far past our usual deadlines that it instantly set off alarm bells all the way to our printing plant in Etobicoke) it was an all or nothing situation.

But even so, it shouldn't have been hard to figure out that even for a hurriedly arranged photo shoot, calling it for high noon on a blazing hot weekday, on the south side of the CBC Building, was perhaps not the best of ideas I've had this past while.

Gould of course didn't care, eyeing us impassively from his familiar perch on Ruth Abernethy's iconic sculpture bench in front of the 300-seat concert hall/recording studio in the CBC building that bears his name. But my photographer and art director sure did, as the sun beat down relentlessly on the bench, casting harsh inerasable shadows and causing everyone's eyes to squint against the glare.

But then again, perhaps it was Gould who, just at the right moment got the sun to slide in behind the great towering bulb of the CN Tower, immediately across the street, giving us 15 minutes of the blessed shade we needed to complete the shoot.

And it was definitely in a collegially Gouldian frame of mind that we all trooped off to the cafeteria in the CBC

**GLENN GOULD** was a big palm print in the wet cement that was my adolescent brain

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# Nina Draganic, “Lobbyist”

BY REBECCA CHUA

building atrium afterwards, to rehydrate and let a few words fly. Certainly it was in the spirit of the upcoming event.

We made a bit of a motley crew: Pia Kleber and Ron Davis, whom readers have already met in the story; our “cover boys” Billy Iannaci and Andrew Testa (more about them in a moment); choreographer/director Clarence Ford who arrived too late for the photo shoot, but stayed anyway, revealing off the record a wonderful idea for his performance that I promised not to spoil; and rounding out the picture, Lorne Tulk, Gould’s recording engineer who, as the story has it, and as Tulk will corroborate, was the closest thing Gould had to a brother, and was the only one of our gathering one with a direct connection to the man behind the ever-evolving myth.

**IANNACI AND TESTA** will perform at GGV as two members of a three-some, with DJ Sam Pereira (who spins under the name LRS, and is off backpacking in India so couldn’t join us for the shoot, but he and I communicated later). Their piece is called “Gould’s DNA” and, especially in the context of the fact that they have never worked with each other before, it’s interesting to hear them describe the piece they are working on. “What makes us powerful and creative is that we each bring unique talents to the table,” says Pereira. “Billy is a talented producer (dissecting and breaking down Gould’s music into Midi). Andrew is a talented musician (drummer and composer). I am a DJ/conductor keeping our performance on time, while providing contemporary elements of the DJ (mixing, scratching and EQ-ing). We are still working on our performance. I’d say the most ‘Gouldian’ thing about it will be that we’re composing three different songs that will be themed around his ideas on music and technology.”

Pereira cheerfully confesses to knowing next to nothing about Gould before the project, “a generation thing, you know.” But his bio also states that he has performed all over the world and currently maintains the widest syndicated live-to-air broadcast in Canada, with weekly listenership that ranges between 500,000 and 1,000,000. So the “generation thing” cuts two ways.

Iannaci began his musical career as a singer/songwriter, and has since gravitated much more strongly to the production side. Testa works both as a drummer and on the production/engineering side. Both are evidently getting a huge kick out of the process they find themselves in, in preparing for the event, not least in the evident camaraderie they are developing with Tulk. “This whole thing,” Testa says, “has opened our ears to classical music and has challenged us to work on something a bit out of our element and we plan to dissect artists like Gould in future projects.”

“Our other goal,” Iannaci adds “is to have people know more about modern composition technology, the things that most likely Gould himself would have been doing if the technology was available to him—what we call the “chopping” of audio...it would be the splicing of audio, and we’re going to use that to kind of create completely new compositions. Also, the other thing that we want to be highlighting is the program Melodyne, which is going to be able to read Glenn’s performances, and we’ll be able to apply those performances to modern instruments, as well as add our own little compositional flavours into it...so for instance we’ve been able to take Gould’s playing and apply it to 8-bit (8-bit is like the Nintendo sounds)—just creative things like that.”

Tulk is smiling as they speak. “I am just sort of laughing at what they were saying, about how they were able to do what they were able to accomplish...it’s a magnificent program, Melodyne. That’s what Glenn would appreciate, the creativity, the freedom...you’re free to create as you wish. I always loved the phrase that Glenn had more than 88 keys in him. He just had so...there were so many other aspects of him other than the piano.”

“Maybe he’d never have touched a piano again if he’d had these tools,” I say. “What do you think? Do you think he’d have been swept away by all of this?”

“No. No, no” is Lorne’s reply. His mind was too active for that. His mind would have gone with the times. He was a digital man with an analog skin, yeah, no question. And no, I don’t think he would have gotten swept away, he would have been part of the era. He was very quick at filling in the blanks.”

For an expanded version of this article visit [thewholenote.com](http://thewholenote.com).

**A**NIGHT AT THE OPERA is often burnished into memory as somehow grander, more glamorous and opulent than any other night. Soaring melodies, impressive sets, ingenious costumes: the sheer spectacle tends to obscure the hundreds of hours of beavering and, more accurately, the years of preparation that made it all possible. Everyone conspires to make the magic happen. So in that moment when everything falls into place, it all somehow seems inevitable and we rarely, while caught up in the moment, stop to question it: to wonder about the science behind the magic, to speculate what might have happened instead, to ask “what if?” These are questions for the lobby after the curtain has fallen.

This month, our spotlight falls on an individual whose life is bound up with watering and feeding the beast that is opera, almost always out of the limelight and behind the scenes, indeed more often in the lobby than in the hall itself! But in terms of life’s twists and turns, for Nina Draganic, who is among other things the curator of the Canadian Opera Company’s lobby concert series, one could also ask “what if?”

When we look at the choices we make in life, how do we distinguish between the pivotal and the merely sequential? Certainly, little Nina Draganic had a very different idea in mind when, at the ripe old age of eleven, she persuaded her parents to bring her home a piano. And when the precocious teenager set off to Queen’s University, she had her sights set on a performing career, and was soon well on her way to achieving it.

Then an injury to her hand derailed her hopes, but her love of languages beckoned, taking her to Florence, Vienna, Leningrad and Berlin. It was a heady time to be in Europe, particularly during the fall of the Berlin Wall. But it was her experiences, both personal and professional (including a stint at the Berlin Film Festival) that were to equip her for her return to Canada.

If she had any inkling, from the very beginning, that the Canadian Opera Company was the eventual home for her, she certainly could not have foreseen the role she would play, or the path she would take to get there. When she became general manager of the Canadian Children’s Opera Company (then the Canadian Children’s Opera Chorus, a small autonomous organization with close ties to the COC) she found herself immersed in every aspect of administration, staffing, finance, production, touring, publicity and fundraising, experiences that were to stand her in good stead when she became executive assistant to the general manager at the Canadian Opera. Yet anyone who might have thought the position was akin to that of a personal secretary obviously did not reckon with the force of nature that was Richard Bradshaw.

“Richard Bradshaw was a man who didn’t sleep much at night, he was too busy concocting things,” Draganic remembers with a smile. “And Richard had a passion for emerging artists on the cusp.” When he floated the idea of a free concert series that would showcase performers of all genres at all levels, she says, “My face lit up like a 400-watt light bulb!”

Those were tumultuous days. After 40 years, the COC was finally in the throes of constructing an opera house of its very own, and preparations



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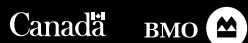
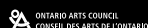
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had been set in motion to stage Wagner's Ring cycle of epic operas for the opening. As if that were not enough, Draganic was also trying to stitch together the concert series, working from an 8x10 computer rendering of the space, since the building did not then exist. "I had no idea what the acoustics were," she admits now.

In anticipation that the design might unduly amplify the sound levels, she thought it prudent to introduce a baffle to muffle the effect. Only during the first run-through did she realize how superbly the acoustics had been designed to carry, with equal clarity, the sound of a violin or the pounding of a taiko drum.

"Having a program in harmony with the space, the clean architectural lines, it's important not to put too much stuff in," she explains. "It's also about creating an ethos around the building, having a building be part of the community."

While the introduction of rush and standing room only tickets now makes mainstage opera far more accessible to the community, still, "opera tickets can be prohibitively expensive," she notes. Staging an opera is also equally and prohibitively expensive. The difficulties of fundraising are legion. An opera easily costs upwards of \$1 million to stage, and a new work incurs not just the commissioning fees for the composer and librettist, but also for workshops and rehearsals. In the meantime, how do you nurture and engage both artists and potential audiences? The lobby concert series is, at least in part, the answer.

In envisaging the concert series as a way of opening doors to those who might not be familiar with different genres or might even be intimidated by them, Draganic is very much aware of the need to juxtapose popular programs with challenging ones and to dispel the notion, for example, that new music is inaccessible.

She remembers how Bradshaw used to say that even if there were only ten people in the audience but they were ten people who were fully engaged, he would have considered that successful programming. Of course, these days, people are more likely to be spilling onto the staircases, or actually being turned away at the door.

The commitment to the series meant that a budget would have to be carved out of the COC's operating expenses. The development team is kept on its toes to ensure that various programs are funded as a revolving door of benefactors enter and leave the wings. As the concert series itself has evolved, different donors and sponsors have stepped into the breach.

"It's very much about creating a safe place for everybody," says Draganic, "not just for audiences to try out new things, but also for artists to try out new art forms." The result for audiences has been such rare treats as tenor Richard Margison playing guitar and crooning Gordon Lightfoot's "If You Could Read My Mind," or soprano Isabel Bayrakdarian turning to tango.

In the beginning, Draganic scoured various music competitions, worked her connection with the Glenn Gould School, quizzed friends and colleagues, and begged musicians to be a part of the series. She's still proud of the fact that of the first season's 90 concerts, the youngest performer was a six year old and the oldest, a 73 year old: "It's just that level of diversity."

Now in its seventh season, there's still a dizzying level of diversity in vocal, piano, jazz, chamber and world music, as well as dance. "I know more people now," she says modestly of her gold-plated Rolodex, but the pace she set herself is in no danger of slowing down.

She confers endlessly with friends, colleagues and other programmers. And she's a bloodhound for tracking down that sound she heard on the radio, or the tip that's playing in one part of the city or another. So much so that she admits, guiltily, that she's not at home as often as she would like to be, for her teenagers. While there's always the serendipitous find (she discovered jazz pianist Chris Donnelly at the wedding of a staff member), these days, she's more likely than not to be found wading through a sea of submissions from eager hopefuls.

As for accessibility, it's inadvertently become the source of many a frustration. "There are so many opportunities for sonic disruptions," she points out. Elevator bells that ping, high heels that reverberate on the steps and babies in strollers are some sounds that carry even from

the ground floor all the way to the top. "It's important to maintain respectful quiet for the performers," Draganic says. It says a lot about how the space is managed that there are clusters of volunteers waiting to shepherd people and paraphernalia away from whirring elevators at every performance.

But it's more than just quiet she affords, it's the kind of environment that brooks the impossible. When Russell Braun proposed an 11-minute piece for two pianos, the cost of maneuvering two baby grands appeared daunting, but then, her ever-fertile mind won-

dered, "Which two pianists have I always wanted to play together?" Turns out that Robi Botos and Hilario Durán had also always wanted to tickle the ivories together—and were thrilled to be finally given the chance!

It's not as easy as it may seem to be. "You need to have a plan," Draganic explains. This season alone, juggling the schedules of 400 artists in 77 concerts is a feat in itself, as they vie for the space with the performance schedules, not just of the Canadian Opera but also of the National Ballet.

But she also has a wish list, what she calls a "dreaming document." It's marrying that with the reality that ignites her passion. "You have to be open to anything. If you don't risk, you don't fail...but you don't have magic."

What continues to keep the adrenalin flowing for Draganic? "It's an ever-changing feast," she says. "There are so many opportunities for collaboration."

She's particularly proud of the new initiative begun by Lawrence Wiliford after Bradshaw's death that's now become the Canadian Art Song Project, which commissions Canadian composers to write for Canadian singers.

While artists of the COC Ensemble Studio have been a mainstay of the concert series, music director Johannes Debus' enthusiastic support for the series means that this season, artists of the COC Orchestra will also be featured as well.

If the opera hall continues to be the COC's crown jewel, the concert series in the lobby amphitheatre is a collection of little gems, and the outreach effort has become a veritable crucible for new creation possibilities, not just in music but also in movement, and in devising new cultural vocabularies.

It's pretty telling of Draganic's role that the man who gave her the job saw himself continuing to do it for himself. As it turns out, it's hard to imagine that he would have done this part of it any better. **●**

**Rebecca Chua is a Toronto-based journalist who writes on culture and the arts.**



Nina Draganic with pianist Gord Sheard.

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# John Cage, Master of Silence

ANDREW TIMAR

**R**EFLECTING ON this month's slew of anniversaries, I am marking on my calendar the 100th year of American composer John Cage's birth, on September 5, and the 20th of his death. What does Cage the multi-faceted avant-garde modernist, the influential composer, music theorist, author, mycologist, poet, lecturer, musician and master of silence have to do with world music, our column's purview? This is the subject of the present column's lead story.

English musicologist David Nicholls, in his 1996 essay

"Transethnicism and the American Experimental Tradition," argues that the influence of musical transethnicism—a branch of experimental music allowing for mixing recognizable music genres often from differing cultures—on Cage's compositions, is less overt than in the work of some his colleagues such as Lou Harrison, tending to be "ideological...rather than the musical sounds or techniques." For much of Cage's career that may be the case; however there is a significant Cage work composed for a Toronto world music group in the last decade of his long and prolific career that may suggest differently.

My interest in Cage's music is highly personal: it began in my last years of high school, mediated by shiny new LPs. During my undergrad years at York University this vinyl-based curiosity developed into an active interest. I studied and played his music under the tutelage of Cage's students and colleagues such as composition professor James Tenney. In the 1970s and 1980s Cage's avant-garde celebrity was growing and there seemed to be ample opportunity to see him here in person. New Music Concerts brought him to Toronto repeatedly. I also attended a performance of the touring Merce Cunningham Dance Company at the Royal Alexandra Theatre, a company he was associated with for five decades as musician, composer and music director.

Canadian composer Udo Kasemets, an early Cage follower and adaptor, had performed Cage's *Suite for Toy Piano* in 1963. Kasemets subsequently brought Cage and Marcel Duchamp to Toronto to perform at the Ryerson Theatre in 1968. By 1981, along with composer Miguel Frasconi, I felt well enough acquainted with Cage's work to tackle an interview with him, published in *Musicworks*. My creative intersection with Cage and his work culminated in 1986/87. It was during that exciting time that I witnessed, firsthand, the genesis of Cage's *Haikai*, participating in extensive rehearsals of the score and in the premiere performance.

*Haikai* was composed not for a new music group of Western concert instruments, but for the gamelan ensemble of the Toronto-based Evergreen Club, founded in 1983 by Canadian composer Jon Siddall. The group consisted of eight professional musicians who collectively played a particular type of gamelan called *degung*, indigenous to the West Javanese region of Indonesia. The Evergreen Club was Canada's first performing gamelan and by the mid-1980s the group was beginning to make a name commissioning dozens of new works, performing them about town and recording them for broadcast on the CBC.

In 1986 John Cage was approached by Siddall, EC's artistic director, to come visit its gamelan *degung*, Si Pawit, a name which in the

Sundanese language of West Java means "honourable foundation." James Tenney (still at York University) was already writing a piece for prepared piano and gamelan *degung* for an upcoming EC concert. Tenney was a former Cage student and Siddall took advantage of that personal connection to call Cage to inform him of his plan to combine Cage's 1940 invention, the prepared piano, with gamelan. During Cage's next lecture trip to Ontario, he visited the Beach neighbourhood of Queen St. E. where Siddall and his Si Pawit resided. I was to take part in Cage's brief visit, and was on my way down Leslie St., but was unfortunately stuck in a minor gas-station fender bender. The following, therefore, is my, alas, second-hand account of John Cage's only visit to Si Pawit, which I share with you for the first time, courtesy of my long-time friend and colleague Jon Siddall who served as Cage's sole host and gamelan *degung* guide in my absence.

On arrival, Cage set to work exploring the individual characteristic sounds of the Si Pawit instruments with his own hands. In the Cageian spirit of playful experiment he turned the rows of gongs of two of the instruments, *bonang* and *jengglong*, upside-down and played their rims with mallets. The resulting unpredictable sounds so

delighted him that he scored upended gongs, bowed and coaxed with mallets of graduated hardness, at the heart of his new work. His imagination wandered one step further: he wondered about spinning the gongs on the floor on their knobbed centres! Siddall knew then that Cage "was hooked." Cage however stopped himself from taking that particular radical action, thinking out loud that it might not be beneficial for the instruments.

Cage worked on *Haikai* (1986) during a busy time in his career. He had begun work on his first opera project, *Europas 1 & 2*, and I find it remarkable that he made the time to prepare a new work for a young, as yet little proven, gamelan group in Toronto. Perhaps it was Evergreen Club's dedication to numerous rehearsals to finesse new compositions that secured Cage's dedication to the project. In three weeks the beautifully hand written score—even the organic looking staff was drawn by Cage's pen—was completed and sent. The work is dedicated "for Si Pawit, gamelan *degung* of the Evergreen Club." This collegial dedication reveals Cage's focus on the individual characteristics of this particular gamelan (Si Pawit), and also honours the performing group, the musicians who bring the score to life.

The commission didn't go unnoticed by the local media. *Toronto Star* music critic William Littler, in his preview article "Ensemble to Debut Asian-influenced Cage Work," takes a bemused, if friendly, stance. "There, in a second-floor Richmond St. studio the other night, sat eight men in stocking feet, squatting before a collection of bronze gongs and xylophones, wooden drums and a single flute..."

For all of its innovation—the gongchimes turned upside down, bowed gong rims and what the score calls "Korean unison" (essentially chords of unmeasured entry, dynamic and duration)—the score reflects in its open spirit aspects of idiomatic gamelan practice with considerable sensitivity. This is a surprisingly canny achievement for a composer who had not formally studied any sort of gamelan instrumentation or had musical practice in it. *Haikai* does however bear the earmarks of two of the structural forms Cage adopted from Asian literary sources and repeatedly used in his compositional method: the *I Ching*, and *haiku*, the Japanese poetic form. The poetic *haiku* structure typically consists of the syllable count 5:7:5 spread over three lines. Cage adapted this structure in *Haikai*, through hand gestures indicating silences, notated in the score in the conventional manner, by fermata.

In Evergreen Club gamelan's April 5, 1987, premiere performance at Toronto's Premiere Dance Theatre, it is precisely during these fermata-marked moments in *Haikai*, when the performers are attentively "resting" yet actively listening, that the real Cageian magic emerges. It is only then that the customary invisible wall between performers and audience, and the physical one between the concert hall and the sounds of the outside world, become permeable, and are able



Yokohama, 1986.



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to intermingle. The delighted group director Siddall acknowledged, "It is different from anything we have ever performed ... For me, it's like nature, like a walk in the forest, where there is randomness but a sense of organization as well."

The following morning, the music critic Ronald Hambleton of the *Toronto Star* was intrigued, if less delighted, writing in an ironic tone, "They used to praise the poet Coleridge, who could bore his friends by talking non-stop for hours, for his occasional 'brilliant flashes of silence.' But John Cage, the innovative 75-year old American composer, has a gift for prolonged silences broken by a few brilliant flashes of musical sound. He stretched that gift to a full 25 minutes of what he called 'events' in the eight parts of his *Haikai*..."

From today's vantage point, what do we make of the legacy of this 26 year old work? For one thing, it marks a rare moment when the career modernist John Cage connected with a new/world music group, one of his few works dedicated to Canadian performers. For another, *Haikai* turns out to be Cage's only composition for gamelan. Radios, turntables, electronics, conches, cacti and paper aside, in much of his extensive oeuvre Cage primarily composed for Western musical instruments and ensembles. In *Haikai*, however, he made a significant exception, expressly scoring for an Indonesian gamelan degung. The work stands up as an effective work for the gamelan instruments it was written for as well as accurately reflecting core mature Cageian philosophical notions.

As for the Evergreen Club (called the Evergreen Club Contemporary Gamelan since 2000), it has not forgotten *Haikai*, Cage's gift. This season, ECCG is celebrating not only its unique connection to John Cage on his 100th, but also surviving 30 years ourselves! ECCG is programming three concerts of works later this season, featuring works by Cage, Harrison, Tenney and Canadians including Gordon Monahan, to be performed by the emerging Toronto-based percussion ensemble TorQ along with ECCG's gamelan.

**Ashkenaz:** Speaking of 30th anniversaries, mazel tov to Finjan, the Winnipeg klezmer revival pioneers! The well-known band plays in the Ashkenaz Festival, Harbourfront Centre, Saturday September 1 at 8pm on the Westjet stage. Ashkenaz, in this year's programming, focuses on the diversity of Jewish music, art and artists from around the world, straddling the Labour Day weekend, a time which sparks atavistic fears of the end of summer! So visit Harbourfront and enjoy some of the best diasporic music this season before the summer fades altogether into a faint pleasant memory.

I can only list a few highlights here, so I will focus on music new to me. September 1: Veretski Pass, a trio from California, offers Carpathian, Romanian, Polish and Ottoman styles, mixed with dances from Moldavia and Bessarabia, Hutzul wedding music from Ruthenia, and Rebetic melodies from Smyrna, all woven together with original compositions; and Opa!, a hot post-Soviet "world music party band," flavouring its vodka with klezmer, reggae, ska and funk, rocks out the night. September 2: the eight-member group Shashmaqam performing classical and folk music of Uzbekistan, Tajikistan and the liturgical repertoire of the Bukharan Jews; Abayudaya, representing the musical traditions of Uganda's Jewish community; and Israeli Shye Ben Tzur whose music is pithily billed as "East Indian Jewish Qawwali." The festival wraps on Monday September 3 with a performance by Mexico City's Klezmerson, interpreting Jewish klezmer music from its Mexican viewpoint. Please visit *The WholeNote* listings and the Ashkenaz Festival's own well-appointed website for details.

**Two more:** Moving on, Sunday September 9, the Music Gallery hosts a concert called Afro-European Soundscapes, featuring Werner Puntigam, Matchume Zango, Evelyn Mukwedeya and Memory Makuri. The latter two Zimbabwean musicians have performed with the stars Thomas Mapfumo, Stella Chiweshe, and many regional bands. Part of the Music Gallery's New World Series, this concert is co-presented with Toronto's Batuki Music Society. It is billed as "an interactive

encounter between South and East African inspirations, European tonalities and electronic transformations accompanied by visual commentary."

On Saturday September 22, the Brotherhood Concert Series presents two choruses, the Ukrainian Bandurist Chorus (Detroit), and the Hoosli Ukrainian Male Chorus (Winnipeg) at the Ryerson Theatre. These Ukrainian male choruses, North America's finest, have as an integral part of their sound an orchestra of banduras, the zither-lute which

is often called "the voice of Ukraine."

**Small World Music:** We have become so used to Small World Music's Fall Festival ushering in the new season with an ambitious array of global talent that it is hard to believe this year marks the 11th iteration of the event. Consisting of ten concerts in six different venues, the 2012 Fall Festival launches September 20 at Lula Lounge with two groups: The Battle of Santiago

mashes Afro-Cuban rhythms, rock guitar, dub bass and a sax and flute duo into what they call Afro-Cuban Post-Rock; and dance-party band Rambunctious, whose lineup is described as "Nine horns + one drummer = dance party" follows. Be prepared to dance!

The next day Fanfare Ciocarlia, a 12-piece Roma brass band takes The Hoxton stage. Beginning as a Romanian wedding band they have played over 1000 concerts in 50 countries, featuring an audience-winning formula of high velocity, high energy precision playing, enhanced by close miking and intense PA volumes, and wild virtuosic solos. Toronto's Lemon Bucket Orkestra, our own "Balkan Klezmer Gypsy Party-Punk Super Band" opens.

September 22, Small World presents a daylong free "festival within the festival" at Dundas Square. Just a few of the acts: Jayme Stone, Bageshree Vaze, Aline Morales, Kendra Ray, Maracatu Mar Aberto, Lemon Bucket Orkestra and The Battle of Santiago.

September 23, the venue is the more intimate Glenn Gould Studio with a concert featuring Toronto's Azalea Ray, only student of ghazal maestro Fareeda Khanum. Armed with North Indian classical vocal training, she performs in several Hindustani music genres. But it is her renditions of poetry-rich ghazal songs in her trademark rich alto that I am most looking forward to.

September 25 at the Lula Lounge the Lisbon quartet Deolinda delivers Portuguese fado music with a contemporary twist. They neither wear all black, use a Portuguese guitar, nor indulge exclusively in the untranslatable core ethos of "saudade." In fact their often humorous and socially challenging songs and performances have been radically described as "happy." There's a concept!

Space permits even less detail on the rest: September 26, still at Lula, Toronto's Jorge Miguel Flamenco Ensemble offers "Spanish Flamenco guitar with a Canadian accent." The following day the young cimbalom soloist Yura Rafaliuk performs Ukrainian folk music, along with the ubiquitous Lemon Bucket Orkestra. Javier Estrada, among Mexico's most in-demand electronic dance music producers, brings his "pre-Hispanic dubstep" to the Wrong Bar on September 27. Toronto-based Vesal Ensemble showcases their repertoire of Persian classical as well as Kurdish, Lori and Azeri ethnic music at the Glenn Gould Studio on September 28. And September 30 at the Lula Lounge the Small World Festival closes with rousing party music provided by Toronto's practitioners of two Northeastern Brazilian song and dance genres: community group Maracatu Mar Aberto offers maracatu, a powerful living tradition of drum, shaker and bell rhythm laced with a through-line of song; and Maria Bonita & the Band perform forró, with its mix of vocals, accordion, fiddle, guitar, flute and percussion.

(I attended a party last night at which just a few members of Maracatu Mar Aberto played. While a friend there told me their powerfully loud drum sounds immediately corrected his previously upset stomach, I believe my ears are still ringing.)

**Andrew Timar is a Toronto musician and music writer. He can be contacted at [worldmusic@thewholenote.com](mailto:worldmusic@thewholenote.com).**





# Four Play

SHARNA SEARLE

**S**EPTEMBER is kind of an oddball month around here: the summer festivals have wound down, for the most part, and the season of regular concert series doesn't really get under way until October. So, what's a classical music columnist to write about this month? Plenty, actually: there are those exception-to-the-rule summer series and festivals to take us into the end of September (look for Colours of Music and SweetWater in our Beyond the GTA listings), and the gutsy presenters who are first out of the starting gate each year with season launches in September. See, nothing to worry about!

**September's septet of quartets:** You can't talk about quartets in Toronto without talking about Music Toronto. For 40 years, this venerable organization has consistently presented some of the most sublime, memorable and musically satisfying evenings of chamber music, many of which have involved one major, or up-and-coming, string quartet or another (in addition to outstanding trios, duos and soloists). Here's a non-exhaustive list: Juilliard, Guarneri, Orford, St. Lawrence, Jerusalem, Kronos, Tokyo, Lafayette, Cecilia, Molinari, Bozzini, Brentano and Amadeus.

The person who, with little fanfare, has been shepherding Music Toronto since 1990—first as general manager and since 2006 as both GM and artistic producer—is Jennifer Taylor. Roman Borys, artistic director of Ottawa Chamberfest, and cellist with

the Gryphon Trio (Music Toronto's ensemble-in-residence from 1988 to 2008), sings her praises during a June 12, 2012, video interview he did for *The WholeNote's* Conversations@TheWholeNote YouTube video series: "Jennifer Taylor, Music Toronto, there's an organization and a particular individual...one of the great foundations in chamber music in this country...who understands the genre, who understands the business of presenting music, presenting concerts, and who, luckily, also has great stamina!" Borys adds that Taylor gave the Gryphon "wonderful opportunities to continue to develop our own skills as chamber musicians and learn from one another."



Music Toronto presents the Brentano String Quartet at Jane Mallett.

For Music Toronto's 41st season, Taylor has assembled yet another superb lineup of quartets, trios, pianists and other soloists, with concerts at the Jane Mallett Theatre—its regular venue since its inception. First up of the quartets, on September 13, is the Brentano, with a fascinating 20th anniversary program called "Fragments: Connecting Past and Present." They have taken six fragments by great composers from the past, and invited six living composers to respond to them. In their Music Toronto concert you'll hear "fragments" of Schubert, Bach, Haydn, Shostakovich and Mozart juxtaposed with "completions" by Bruce Adolphe, Sofia Gubaidulina, John Harbison, Stephen Hartke and Vijay Iyer, respectively. Also on the program is a work by Charles Wuorinen, based on the music of Josquin and Dufay, the earliest music in the "Fragments" project.

(You can also hear—but *only* hear, *not* see—the Brentano Quartet in a film titled *A Late Quartet*. It's one of several featured films on offer at this year's TIFF to "use music in interesting ways," according

CHRISTIAN STEINER

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to Paul Ennis, whose TIFF-focussed article is on page 70.)

The Attacca Quartet was formed at the Juilliard School in 2003, (as was the Brentano in 1992 and the Tokyo in 1969), and they're the second quartet presented by Music Toronto this month. Making their Toronto debut, the Attacca will perform quartets by Haydn (Op.77 No.2), Prokofiev (No.1) and Mendelssohn (No.2 Op.13). This group also has an interesting project on the go, a multi-year performance series titled "The 68," referring to the number of string quartets Haydn wrote over the course of his life. And while the series itself takes place in New York City, we will have the pleasure of hearing the Attacca perform one of the "68" here in Toronto on September 27.

I mention the Tokyo Quartet this early in the season for a couple of reasons. First, they will perform their 45th and 46th concerts for Music Toronto on January 10 and April 4, 2013, respectively, to conclude their three-concert series of all six Bartók quartets. Second—and this may or may not come as a shock to some of you—the Tokyo will be retiring from the concert stage in June, 2013, after 43 years, and will be giving an extra special "Farewell Performance" in Toronto, in support of Music Toronto, on April 5, 2013. I wanted to give you plenty of time to arrange your schedules, accordingly—it's going to be one heck of a farewell. For the rest of Music Toronto's stellar season, please go to [www.music-toronto.com](http://www.music-toronto.com)

As for the rest of the issue's "septet" of quartets, they, along with several other noteworthy concerts, are included in the Quick Picks at the end of this column.

**Monday Monday:** Music Mondays began its 21st season on June 4, and has been treating us to an astonishing array of music and musicians, every Monday throughout the summer, at 12:15pm, at the "exquisitely tuned" Church of the Holy Trinity. And for the second year in a row, they've extended their season into the fourth week of September. Talk about gutsy!

I asked Eitan Cornfield, Music Mondays' new artistic director, to say a few things about his first year at the helm of the series, what he calls a "sanctuary in the heart of the city's commercial, financial and administrative core, a musical respite from the workaday world." (As a long-time CBC music producer, Cornfield is well aware of Holy Trinity's "rich, acoustic environment," as he puts it, having produced CBC Radio Two's *Music Around Us* there.)

The challenge, now, according to Cornfield, is to "develop a sharpened focus for Music Mondays...[to] remain relevant and distinctive while maintaining the core values of Holy Trinity's inner-city mission, ...to build on Music Mondays' historic strengths ... by featuring an eclectic fusion of western classical music and traditional art music of various cultures, all the while providing a contemplative, inclusive and accessible sanctuary..." The goal, as he looks forward to new alliances and "new programming initiatives" with his keen core team is "to be able to say you first heard it here!"

Next "first" could be as early as September 3, when Music Mondays presents Triceratonin, a young "made in Toronto" piano, oboe and bassoon trio fresh from their NYC debut at the Juilliard School, as participants in the Imani Winds Chamber Music Festival. I came upon this expression of sheer glee in someone's daily blog on the IWCMF: "Wait til you see the Triceratonin Trio perform synchronized swimming with their oboe and bassoon!" Curious? Check them out on YouTube. And don't forget to get to the church on time, September 3, for some jazz-inflected works by Poulenc, Previn and others, performed by the good-humoured, talented and very synchronized Jialiang Zhu on piano, bassoonist Sheba Thibideau, and Aleh Remezau on the oboe ... and snorkel?

The remaining Music Mondays concerts take place September 10, 17 and 24, with music ranging from Porter to Purcell to pop!

*continued on next page*



Music Monday's "sanctuary"  
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Franck: Sextet no.2 in D major;  
Mendelssohn: Octet in E-flat major

**December 7, 2012 | A Warm Place**  
Muffat: Concerto no.6;  
Mozart: Postcards from the Sky;  
Vivaldi: Concerto for Violin and Cello in B-flat major;  
Mendelssohn: Symphony no.9 in C major

**February 22, 2013 | The Breath of Life**  
MacMillan: Two Sketches for String Quartet;  
Mozart: String Quintet in g minor;  
Hiscott: New commission for the Chinese dizi

**April 12, 2013 | The Struggle Within**  
Schubert: String Quartet no.13 in a minor "Rosamunde";  
Kenins: Little Suite for String Quartet;  
Schubert: String Quartet no.14 in d minor  
"Death and the Maiden"

**May 24, 2013 | A Little Viennese Tango?**  
Simon: A selection of tangos;  
Schubert: Piano Trio no. 2 in E-flat major

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Bartok, Quartet No. 3,  
Borodin, Quartet No. 2 in D-Major

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OCTOBER **CONCERT 1**

**6**  
2012

**Autumn Classics**  
Conductor – Jean-Michel Malouf  
Daniel Hass – Cello  
*Calvin Presbyterian Church*

**PROGRAM:**  
S. Rachmaninoff – Vocalise op. 34  
P.I. Tchaikovsky – Variations on a Rococo  
Theme, Symphony # 4

DECEMBER **CONCERT 2**

**8**  
2012

**Joy to the World**  
Conductor – Lenard Whitting  
Guest Choir – Ensemble TrypTych  
*Calvin Presbyterian Church*

**PROGRAM:**  
B. Harlan – Christmas Canticles  
L.v Beethoven – Choral Phantasy

JANUARY **CONCERT 3**

**26**  
2013

**Waltzes & Overtures**  
Conductor – David Fallis  
*Columbus Centre*

**PROGRAM:**  
J. Strauss – Eine Nacht In Venedig  
J. Strauss II – Die Fledermaus  
Joseph Strauss – Pizzicato Polka  
G. Verdi – La Traviata - Overture  
G. Rossini – Il Barbiere di Siviglia - Overture

MARCH **CONCERT 4**

**1**  
2013

**Spring Pops**  
Conductor – John Palmer  
**SOLOISTS:**  
Andrew Chan – harp  
Mark Toews – organ  
*Lawrence Park Church*

**PROGRAM:**  
D. Bedard – Organ Concerto  
M.C. Baker – Harp Concerto

MAY **CONCERT 5**

**11**  
2013

**Finale**  
Conductor – Pratik Gandhi  
**SOLOISTS:**  
Kathleen Chang – piano  
Rob Perrault – trumpet  
Jesse Malone – trumpet  
Art Gale – clarinet  
Nina Hollington – clarinet  
Alexander Smith – cello  
*Calvin Presbyterian Church*

**PROGRAM:**  
S. Prokofiev – Piano Concerto #1  
A. Vivaldi – Concerto in D maj, for two trumpets  
F. Mendelssohn – Concert piece #2 for two clarinets  
M. Bruch – Canzone for cello and orchestra

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- Excerpt from "Divertimento" - Stravinsky

**AN DIE MUSIK - NOV 24, 8 P.M.**  
CONDUCTOR: STEPHEN SITARSKI  
ANDREW BURASHKO, PIANO



- Leonora Overture No 3 - Beethoven
- Concerto for Piano & Strings - Schnittke
- Symphony No. 3 in E Flat - Schumann

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CONDUCTOR: DENIS MASTROMONACO  
KATI GLEISER, PIANO



- Overture to "Così fan tutte" - Mozart
- Piano Concerto No 4 in G - Beethoven
- Symphony No. 5 in E flat - Sibelius

**THE ROMANTIC CLARINET - MAR 23, 8 P.M.**  
CONDUCTOR: DANIEL WARREN  
PETER SHACKLETON, CLARINET



- "Ruy Blas" - Mendelssohn-Bartholdy
- Clarinet Concerto No. 2 in E flat - Weber
- Symphony No. 1 in C minor - Brahms

**SONGS FROM THE AUVERGNE - MAY 11, 8 P.M.**  
CONDUCTOR: JOHN BARNUM  
LESLEY BOUZA, SOPRANO



- Navarra - Albéniz
- "Chants d'Auvergne" - Cantaloube
- "El sombrero de tres picos" - de Falla

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Continued from previous page

## QUICK PICKS: FESTIVAL FARE AND ELSEWHERE

### QUARTETS


- ▶ **New Orford String Quartet:** September 15 and 16: Prince Edward County Music Festival; September 12: Kitchener-Waterloo Chamber Music Society; September 11: Gallery 345.
- ▶ **Penderecki String Quartet:** September 21 and 22: Prince Edward County Music Festival; September 23, 26, 27, 28: Colours of Music.
- ▶ **Ton Beau String Quartet:** September 9: Summer Music in the Garden; September 14: Gallery 345.
- ▶ **Silver Birch String Quartet:** September 23: Colours of Music (with the Penderecki).

### TRIOS

- ▶ **Gryphon Trio:** October 1: U of T Faculty of Music.
- ▶ **Amity Trio:** September 22: Colours of Music.
- ▶ **Junction Trio:** September 26: Post-Industrial Wednesdays at St. Anne's Anglican Church.
- ▶ **Trio Kokopelli:** October 4: Nine Sparrows Arts Foundation/Christ Church Deer Park.

### ORCHESTRAS

- ▶ **Toronto Symphony Orchestra:** September 20 and 22: Opening weekend with James Ehnes; September 27 and 29: Pictures at an Exhibition; October 3 and 4: Anne-Sophie Mutter.
- ▶ **Royal Conservatory Orchestra:** October 5: with Uri Mayer at Koerner Hall.
- ▶ **Kitchener-Waterloo Symphony:** September 28 and 29: Last Night of the Proms at Centre in the Square.

So, slip gently into September as you take advantage of the last vestiges of summer. And while September may be an oddish month for music, there's no real shortage of those musical threesomes and foursomes—and moresomes—ready to dazzle you. Enjoy! 

*Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is listings editor at The WholeNote. She can be contacted at [classicalbeyond@thewholenote.com](mailto:classicalbeyond@thewholenote.com).*

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Symphony no. 3

**December 15, 2012 TCHAIKOVSKY**  
Excerpts from **The Nutcracker** | Symphony no. 2  
Waltz Scherzo & **SARASATE** Navarra with violin soloist **Alex Volkov**

**February 2, 2013 BEETHOVEN**  
Coriolanus Overture | Symphony no. 6  
**MOZART** Piano Concerto no. 23 with soloist **Ronald Greidanus**

**March 16, 2013 MOZART**  
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### October 18, 2012

*Joan Watson, horn*

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**Dvorak** Slavonic dances op.46, op.72  
**Strauss** Horn concerto no.1,  
op.11 in E-flat major  
**Beethoven** Symphony NO 5, op. 67  
in C minor

### November 16, 2012

*Tamas Erdi, piano*

**Haydn** Symphony no.22,  
in E-flat major (The Philosopher)  
**Mozart** Piano concerto no.23,  
K.488 in A major  
**Schubert** Symphony no.6,  
D.589 in C major (Little)

### January 25, 2013

*Peter Stoll, clarinet & soprano TBA*

**Mozart** Symphony no.35,  
K.385 in D major (Haffner)  
**Mozart** Concerto for clarinet  
K.622 in A major  
**Mozart** Exsultate Jubilate K.158a (156)  
**Mozart** Symphony no.39,  
K.543 in E-flat Major

### March 15, 2013

*Ivan Zenaty, violin*

**Chatman** Prairie Dawn  
**Mendelssohn** Symphony no.4,  
in A major (Italian)  
**Brahms** Violin concerto op.77,  
in D major

### May 17, 2013

*soprano & tenor TBA*

Opera arias

*Program subject to change*

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## Rites of Passage

Sunday, October 21, 2012

The concert hall will throb to the driving Brazilian drumbeat of the luminous *Batuque* by Oscar Lorenzo Fernández. Your spirit will soar with *Light Eternal*, written from the heart by Canadian John Estacio, and the uplifting *Rédemption* by César Franck. Then we'll fill the hall with one of the most beloved pieces of the piano repertoire — Tchaikovsky's Piano Concerto No.1 — rendered by the awarded-winning young Canadian **Charles Richard-Hamelin**.

## Polar Express Instrument Petting Zoo

Sunday, December 9, 2012

Our children's concert is here! This time, we bring you music by **Rob Kapilow** inspired by Chris van Allsburg's classic Christmas story, *Polar Express*. Join us for an enchanted afternoon filled with magic and highlighted by choiristers from the **Canadian Children's Opera Company**, internationally acclaimed Canadian baritone **Jeffrey Carl** and performers from the **Wonderful World of Circus**. Then 15-year-old cellist **Daniel Hass**, winner of the 2012 Orchestra Toronto concerto competition, performs as a soloist with the orchestra.

## Pathos & Power

Sunday, February 24, 2013

Romantic pathos is in the air.... Experience Tchaikovsky's magnificent masterpiece, his Symphony No. 4 in F minor, which the composer described as a step forward in his development. The afternoon begins with the *Peer Gynt* Suite No. 1, the celebrated hit by the Norwegian composer Edvard Grieg, topped by a salute to our distinctive national landscape, John Burge's *The Canadian Shield*.

## Between Friends Instrument Petting Zoo

Sunday, April 14, 2013

Orchestra Toronto's **Grace Hong** and **Brenna Whyte** reveal a hidden gem by Romantic virtuoso Max Bruch, the Double concerto for violin and viola. Then Hong performs *The Water of Life*, by Canadian composer Kevin Lau. Also featured is Brahms' last symphony, the No. 4 in E minor, a work of maturity and genius. The last movement features a theme borrowed from one of Bach's cantatas, crafted to perfection to an astounding finale!

## Heroic Verve

Sunday, May 26, 2013

The first part of the concert is all beautiful Beethoven — his *Coriolan* overture and his Symphony No. 4 in B-flat Major. That's followed by a not-to-be missed homecoming to Orchestra Toronto for the charismatic and inspiring Canadian violinist **Adrian Anantawan**, who interprets Sibelius's breathtaking Violin Concerto in D minor.

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# Strings the Thread

SIMONE DESILETS

**A** SHEAF—NO, A BARROW—FULL—of material has landed on my desktop, documenting so many interesting events taking place, far more than seems usual for the month of September, the very beginning of the season. Where to begin, how to tie it all together?

An observation arises, prompted by a concert happening early in September, that lute-like instruments make their gracious appearance all through the month; you can follow them around in several different settings, played by some wonderful artists. That thought is the thread that weaves together this month's column.

**Lutes, lutes, everywhere lutes:** First, to the aforementioned concert. Entitled "Beyond the Silk Road," it's the inaugural concert of the Lute Legends Ensemble, three musicians whose specialities are linked by ancient traditions. Bassam Bishara plays oud, Lucas Harris plays lute, and Wen Zhao plays pipa. Harris explains: "The oud is the oldest instrument and the ancestor of the other two. We think that it traveled both East and West on the ancient Silk Road, becoming the 4-stringed pipa in China and the medieval lute in Europe.

"Each of us will be playing two instruments: Bassam will play his regular 6-course oud as well as his new 8-course oud (evidence of which was discovered in a very ancient manuscript about four years ago). Wen will play her normal pipa with metal strings as well as her silk-strung pipa. And I'll be switching between a Renaissance lute and two different Baroque lutes (one will be in a Chinese pentatonic tuning that I invented to play with Wen)."

The concert will bring the three instruments together in "a cross-traditional experiment for the 21st century." It takes place at Trinity-St. Paul's Church on September 8.

Then there's the theorbo, described by performer Matthew Wadsworth as "a giant lute"—it's the formidable long-necked fellow whose presence in any ensemble simply cannot be ignored, with a powerful, very resonant bass register. The instrument developed from the bass lute in the late 16th century, answering the growing need for solid bass support for melodic lines.

It seems that the theorbo's first appearance this month is at the Toronto Music Garden, where three superb musicians—baroque violinist Christopher Verrette, baroque cellist Kate Bennett Haynes and English theorbist Wadsworth—present a concert entitled "One Hundred Years of Venice," performing works by Castello, Ferrari, Kapsberger and Vivaldi (who all lived and worked in Venice). We're particularly fortunate to be able to hear Wadsworth, widely considered to be one of the foremost lutenists of his generation and in great demand as soloist, continuo player and chamber musician on both sides of the Atlantic. This concert takes place on September 16.

A theorbo will be in the capable hands of Benjamin Stein, as he leads a performance of the magnificent Monteverdi *Vespers of 1610*, sung one to a part by ten of Toronto's top choral singers, accompanied by a sparse band of instrumentalists. Stein remarks: "We're keeping the orchestration very spare, according to Monteverdi's original score, hoping that the sparseness of it allows people to hear the interweaving of voices, and the nature of the text setting, and also allows the continuo team to play and embellish in a stylish manner." This is the first of this season's Music at Metropolitan's Baroque and Beyond series, happening on September 22.

Theorbo and lute (played by Michel Cardin) make up one-half of La Tour Baroque Duo (the other half is recorder and harpsichord, played by Tim Blackmore). You can hear this New Brunswick-based duo in a delightful program in a delightful setting, in their concert "The Last Time I Came O'er the Moor"—suites, variations and sonatas based upon traditional and popular Scottish airs, by Scottish baroque composers and others—presented by the Toronto Early Music Centre at Montgomery's Inn, the evening of September 29. And don't forget



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Janet Cardiff

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Trinity-St. Paul's Centre, 427 Bloor St. West

TEMC's 28th annual Early Music Fair—a Culture Days event—happening from noon to 4:30pm, also on the 29th at Montgomery's Inn—you might encounter lutes, viols and lots else!

Another Toronto Culture Days mini-concert showcases the very busy lutenist Lucas Harris, who will perform exquisite lute solos from 18th-century Germany, followed by a question and answer session (your chance to find out more about the lute). Part of the Toronto Centre for the Arts "Season Launch Open House," this performance takes place at the George Weston Recital Hall on September 30.

The Musicians In Ordinary are back, with their built-in lute/theorbo player John Edwards. This duo brings scholarly research to each of their performances. Their first concert of the season, "His Perfections Like the Sunbeams," commemorates the life and untimely death of Henry, Prince of Wales, "the best king Britain never had" according to Edwards; had he not died of typhoid at age 18 and been succeeded by his hapless brother Charles, history would have been changed! The concert, taking place on October 6, features the latest avant-garde composers of the time, some of Henry's favourites: Ferrabosco II, Notari, Coprario and Johnson. Performers include theorbist Edwards and soprano Hallie Fishel with guests, violinist Christopher Verrette and gambist Justin Haynes.

As for that other lute-related instrument, the viol, I'll mention

briefly that you can hear its lovely voice in the following concerts: Music Mondays presents The Cardinal Consort of Viols' "Rest Awhile Your Cruel Cares," with music by Dowland, Locke, Jenkins and Purcell (September 17). In Barrie, Colours of Music presents "Fit For A King"—music by Purcell (both Henry and Daniel), Handel and C.P.E. Bach, featuring members of Baroque Music Beside the Grange and two baroque dancers from Opera Atelier (September 26). And in addition to his performance with the Musicians In Ordinary,

mentioned above, gambist Haynes will contribute a solo prelude by Marais in a concert of the St. Vincent Baroque Soloists—a program of vocal and instrumental music from the 12th to 18th centuries (September 29).

**Lute-free zone:** Other events not including lute, oud, pipa, theorbo or viol (though I may well be wrong about that in some cases):

The vibrant English choral group the Tallis Scholars, celebrating their 40th anniversary next season, will visit UofT's music faculty this month with a program entitled "Miserere: Sorrows of the Virgin Mary." It features the Renaissance repertoire for which

they've long been famous—Allegri's *Miserere*, and music by Victoria, Praetorius, Guerrero and others (September 12).

Tafelmusik Baroque Orchestra's opening bell of four concerts, "Bach Brandenburg Concertos," is indeed "an exuberant season opener," with the grand sonorities of horns and oboes in

**Lute Legend Ensemble.**  
Left: Henry, Prince of Wales by Robert Peake (ca 1610).  
Below: Matthew Wadsworth.



SIÂN RICHARDS



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*Brandenburg Concerto No.1*, the showcasing of the strings in *No.3* and the rich world of solo harpsichord, violin and flute of *No.5*, plus a flourish of trumpets, oboes and drums in the *Orchestral Suite No.4* (September 21, 22, 23 at Koerner Hall; September 25 at George Weston Recital Hall).

Glenn Gould would be celebrating his 80th birthday on September 25. Unbelievable to think of; but consider this: by that time, J.S. Bach would have attained the age of 327½ years. A concert presented by the Royal Conservatory pays tribute to both these timeless and towering musical geniuses, with a program entitled "David Louie Celebrates Bach and Gould." RCM faculty member and harpsichordist, Louie, performs Bach's *Italian Concerto*, selections from *Partita No.4*, and with the help of some fine musical colleagues, the *Musical Offering*. (September 23)

As a preview to their 40th anniversary opening concerts in October, the Toronto Consort brings Janet Cardiff's award-winning sound installation *Forty-Part Motet* to Trinity-St. Paul's Centre, as part of Nuit Blanche. This work, based on Tallis's *Spem in alium* for 40 separate voices, consists of 40 speakers arranged in a large room, each one representing one voice of the Tallis motet (September 29).

So there you have it, in a nutshell. Welcome, everyone, to the start of a new season! 

*Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at [earlymusic@thewholenote.com](mailto:earlymusic@thewholenote.com).*



SEASON  
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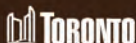
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# Up and Running

DAVID PERLMAN

**T**O HAVE LASTED more than 40 years, any musical organization must be doing something worthwhile. To do so under the same leadership is even more remarkable. Flutist/composer/conductor/teacher Robert Aitken has been at the helm of New Music Concerts since its inception in 1971 and when the lights go up on NMC's September 23 season opener at the Betty Oliphant Theatre all the trademarks of Aitken's NMC stewardship will still be on display.

I will return to the topic of NMC later in this column. But September 23 is, after all, well into the month. And unlike some years when Toronto's new music presenters step deferentially aside till the Toronto International Film Festival train has roared through town, this year, the city's contemporary music presenters are managing to maintain, if not a roar of their own, at least a very healthy murmur of new music throughout the month, right from the get go.

**INTERSection:** On Saturday September 1 for instance, INTERsection hits Yonge-Dundas Square from 2pm to 10pm. Previously dubbed the Toronto New Music Marathon, this sixth annual installment of the event, hosted by Contact Contemporary Music, will feature on its main stage, among others, New York's Bang on a Can All-Stars, an ensemble Contact artistic director Jerry Pergolesi considers to be his own ensemble's most important influence. The following day, Sunday September 2, Bang on a Can and Contact will take their act to the intimate surrounds of the Music Gallery for a concert titled "Ambient<sup>2</sup>—The Music of Brian Eno." Bang on a Can will perform their groundbreaking arrangement of Brian Eno's classic ambient record, *Music for Airports*, with film by Frank Scheffer, and Contact will perform their arrangement of Eno's *Discreet Music*, with film by New York artist Suzanne Bocanegra.

Special as that more intimate September 2 event may turn out to be, it's the Saturday Yonge-Dundas affair that is at the heart of INTERsection's special role in kicking off the new music season. The eight to ten hours in Yonge-Dundas Square bring new music to new ears, throwing up all kinds of interesting sonic juxtapositions, some intended, some accidental, as part of the merry mix. You will find this mix both on the main stage and in the event's "Marketplace," which features booths by organizations involved in new music. You never know what you will find. For example, at *The WholeNote* booth, if you are the first one at the event to actually wave this article in my face and point to this paragraph, I will arrange for you *two tickets to any one of the concerts mentioned in this column!* (For more detail on INTERsection, visit [contactcontemporarymusic.ca](http://contactcontemporarymusic.ca).)

**Gallery 345:** From Yonge-Dundas on the Saturday and the Music Gallery on the Sunday, the new music action then shifts to Gallery 345 on Monday September 3 where Canadian pianist Vicky Chow, a Bang on a Can ensemble member since 2009, lays on an evening of new music of breathtaking variety and scope. Dubbed "a monster pianist" by *Time Out New York* and "one of the new stars of new music" by the *Los Angeles Times*, Chow, according to her bio, "also produces and curates 'Contagious Sounds,' a new music series focusing on adventurous contemporary artists and composers at the Gershwin Hotel in New York City."



Composer James Rolfe.

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Eastminster United Church | 310 Danforth Avenue, Toronto

**THE DOWN-LOW** Saturday, March 30, 2013

Eastminster United Church | 310 Danforth Avenue, Toronto

**HIGH** Saturday, May 25, 2013

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Please refer to the listings in each month's issue for further concert details.

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## 2012-2013 Season

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Saturday, November 24, 7:30 pm (\$20)

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**Carols United**, Sunday, December 9, 1:30 pm

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It will come as no surprise to readers who followed this column last season that Gallery 345 is hitting the ground running, right from the beginning of September. Including Chow on September 3, I counted no fewer than six concerts at Gallery 345 that would qualify for a NNN (*Triple N for New*) rating in this column, along with a whole handful of others where healthy doses of new music are intermixed with other repertoire.

Friday September 7, for example, it's the German-born accordion/piano duo DUO+for+CANADA (Ina Henning and Stefan Schreiber) in a program of works by Ives, Kagel, Anna Höstman, Lan-Chee Lam, Andrew Staniland and Hans Joachim Hespos. And on Friday September 21 it's a program titled "Alone: Contemporary Work for Solo Clarinet and Bass Clarinet," performed by clarinetist/bass clarinetist Bob Stevenson. The versatile Stevenson has been active in the new music community since the early 70s, including a stint as artistic director of ArrayMusic. His September 21 program (George Perle, Salvatore Sciarrino, Alexander Goehr, Pierre Boulez, Daniel Foley, James Tenney, Elliott Carter and Vernon Duke/Ira Gershwin) only partially reflects the wide-ranging versatility of this interesting player.

And there's more: "The Art of the Duo Piano" with Piano Pinnacle (composer/pianist Iman Habibi and pianist Deborah Grimmer) on Saturday September 22; and a program titled "Ballades From The North" by pianist/composer Adam Sherkin on Sunday September 30, that ranges from Hétu, Saariaho and Sherkin himself, to Chopin, Barber and Liszt.

Appetite whetted? Visit [gallery345.com](http://gallery345.com) for details on all these, and much more besides.

**From Gallery to Gallery:** Heading back towards town from 345 Sorauren to Queen and John, Sunday September 2's Contact/Bang on a Can concert is not the only noteworthy early September event at the Music Gallery. As part of an

initiative they are dubbing The Post-Classical Series, September 8 is the date for a concert



Robert Aitken.

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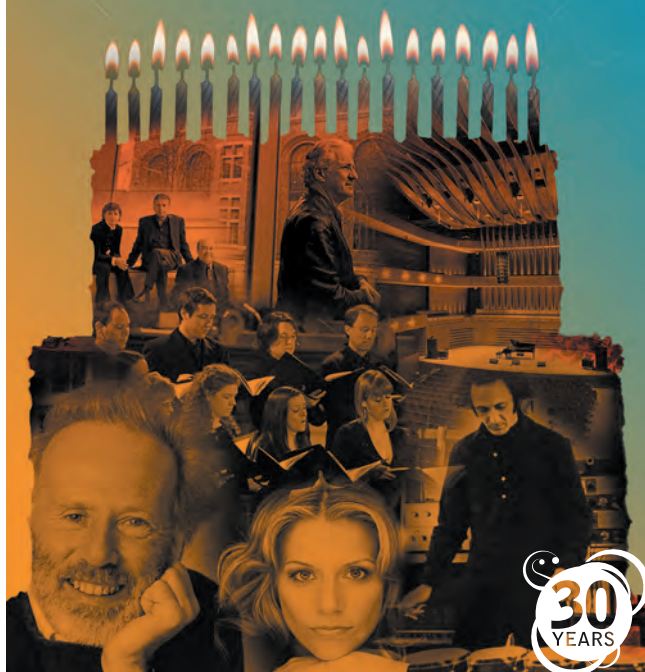
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# Tasty Pickings

HANS DE GROOT

**S**EPTEMBER IS NEVER the best month for vocal concerts: the summer festivals have come and gone and the regular series that take place in the fall may not have started yet. Nevertheless there are some interesting concerts coming up:

**COC Vocal Series:** The 2012/2013 free lunchtime concerts at the Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, will begin on September 18. The first, kicking off the Vocal Series, will be given by members of the Canadian Opera Company Ensemble Studio who will be singing their favourite arias. For the second concert in that series, artists of the U of T Opera Division will perform highlights from some of the best-loved operas by Britten, Donizetti, Offenbach and von Flotow on October 3.

**At the festivals:** On September 21 at 8pm, a concert will be given as part of the SweetWater Music Festival at Leith Church, in the hamlet of Leith near Owen Sound. The concert is billed as "Early Music" and will include music by Biber and Telemann, but also *Dover Beach*, the song cycle for medium voice and string quartet which Samuel Barber composed in 1931, to the text of Matthew Arnold's poem of the same name. Over the years the baritone part has been sung and recorded by many distinguished singers such as Thomas Allen, Gerald Finley, Thomas Hampson and Thomas Stewart. Barber himself was a baritone and his recording of the work is also available on CD. The baritone soloist at Leith will be Philippe Sly, who is at present a member of the Ensemble Studio of the Canadian Opera Company. He is to sing Guglielmo in Mozart's *Così fan tutte* for the San Francisco Opera next June.

The tenth Colours of Music festival kicks off in Barrie on September 21 and includes several vocal concerts. On September 22 at 7:30pm, Virginia Hatfield, soprano, Kristina Szabó, mezzo-soprano, and Giles Tompkins, baritone, are the soloists in "Night at the Opera," featuring music by Mozart, Puccini and Gershwin; on September 27 at 2:30pm, mezzo-soprano Leigh-Anne Martin will be the soloist in a concert of music by Mozart, Brahms, Spohr and Gershwin; and on the 30th at 7:30pm, there will be a concert of music by Ivor Novello and Noel Coward with soprano Hatfield and baritone James Levesque. All these concerts will take place at Barrie's Burton Avenue United Church.

At Picton's Prince Edward County Music Festival, soprano Ellen Wieser will perform another Barber work, the *Hermit Songs* of 1953, a setting of English translations of Irish medieval songs. The concert, which is on September 22 at 7:30pm, at the Church of St Mary

titled "The Canadian Art Song Project." The concert features *William Shakespeare – Five Shakespeare Songs* (2002) by Colin Eatock (recently released as a CD), *Beloved* (2005) by James Rolfe and Dennis Lee, and a work titled *The Colour Blue* by Erik Ross/Lorna Crozier. Performing will be two stellar alumnae of the COC's Ensemble Studio, both now mainstage regulars, soprano Virginia Hatfield and mezzo-soprano Lauren Segal. Gregory Oh, the Music Gallery's post-classical curator, accompanies.


The Canadian Art Song project, according to information from the Music Gallery, was founded by tenor Lawrence Wiliford and pianist Steven Philcox, to advocate for the performance of Canadian song repertoire. It's an initiative we'll be keeping an eye on.

The involvement of tenor Wiliford and composer Rolfe in the project also serves as a neat segue back to the September 23 launch of New Music Concerts' 42nd season, because Rolfe will have two works on the NMC program, the second of which will be sung by Wiliford.

"I met Lawrence when he sang a role in the COC's production of my *Swoon* in 2006—he was part of their ensemble," recalls Rolfe. He was a great presence vocally and dramatically; he later sang with the Toronto Masque Theatre in their revival of *Orpheus and Eurydice* in 2010. *Beloved* was premiered in 2006 by Toca Loca, who commissioned the piece, courtesy of Greg Oh, their co-artistic director. (Nice that he's accompanying them this time too.)"

The first Rolfe work on the NMC program, *Worry*, which opens the concert, was written in 2001. The second, *Winter Songs* (2012), is an original NMC commission. "*Worry* was a Continuum commission originally" says Rolfe. "They put together an 8-cello show, and Mark Fewer played the solo violin part. They also issued a CD of that program. Curiously, this is my very first commission from NMC, and their first performance of any piece of mine, though I think I've been performed by everyone else in Toronto. Never too late!"

Though he hasn't been on NMC's programs, Rolfe is no stranger to NMC's concerts. "I have attended many of their shows since coming to Toronto in 1979, including some with personal appearances by the greats: Cage, Berio, Xenakis, Andriessen, many others. I think Bob [Aitken] forged a vital connection to the wider new music world, one which helped me develop my own work and aesthetic."

Talking to Aitken briefly on the phone in preparing this column, we joked a bit about the numerology of the fact that this is NMC's 42nd season. "The bible says that seven fat years are always followed by seven lean ones, so you're going into the last of seven lean years," I told him. True to the man, what it sparked from him was reflections on the difference in curatorial approach when budgets are tight, for example, programming concerts that are built around repeated clusters of instruments—such as this one, where cellos, solo or multiple, feature in all but one of the works. But with Aitken the financial tail doesn't wag the artistic dog. Expect a concert as carefully crafted as any, and here's to the return of the fat years! 

David Perlman has been writing this column for the past season and a bit, and is willing to entertain the notion that it's someone else's turn. He can be reached at [publisher@thewholenote.com](mailto:publisher@thewholenote.com).



**The Constant Lover**  
Oct. 30 & Nov. 1, 2012, 8 pm  
*the sweet anguish of love*

**Time and Tide**  
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2012 13



Magdalene. will also include works by César Franck and Marjan Mozetich. If you want to sample Wieser's voice, go to YouTube where you can hear her perform *Atys* by Schubert and *Nuit d'étoiles* by Debussy.

**Back in Toronto ....** A performance will be given of Claudio Monteverdi's great *Vespers of 1610*, also at 7:30pm on the 22nd, at Toronto's Metropolitan United Church on Queen St. E. There have in recent years been several performances of this work in Toronto but this one is going to be different. There will be no chorus; instead the whole work will be performed one on a part. This is a great chance to hear experienced choral singers performing as soloists or as part of

small ensembles. The singers are: Ariel Harwood-Jones and Gisele Kulak, soprano; Christina Stelmacovich and Laura McAlpine, alto; Charles Davidson, Clan Horrobin, Robert Kinar and Jamie Tuttle, tenor; John Pepper and David Roth, bass.

On September 23 at 8pm, (with a pre-concert talk at 7:15), New Music

Concerts' "Cellos Galore" at the Betty Oliphant Theatre will include *Winter Words*, a commissioned work by James Rolfe for tenor and eight cellos. The soloist will be Lawrence Wiliford.

There will be a concert dedicated to the music of Claude Debussy at the Heliconian Club on September 28 at 8pm. Many of the selections will be instrumental, including a great deal of piano music and the late sonata for violin and piano, but there will also be two of the song cycles: *Ariettes oubliées* (set to texts by Verlaine and composed between 1885 and 1887) and *Proses Lyriques* (settings of Debussy's own texts and composed between 1892 and 1893). The singers will be sopranos Barbara Fris and Janet Catherine Dea.

On September 29 at 8pm, in the Glenn Gould Studio, Kerry Stratton will conduct the Grand Salon Orchestra in "Tribute to Edith Piaf." The Acadian singer Patsy Gallant will be the soloist.

**And down the road:** If these concerts, while interesting, seem rather

few in number, do not lose heart. There are plenty of exciting singers coming in the course of the year: Colin Ainsworth, Allison Angelo, Françoise Atlan, Alexandru Badea, Isabel Bayrakdarian, Isaiah Bell, Scott Belluz, Gordon Bintner, Lesley Bouza, Leslie Ann Bradley, Adi Braun, Russell Braun, Measha Brueggengosman, Benjamin Butterfield, Lucia Cesaroni, Ho-Yoon Chung, Layla Claire, Neil Craighead, Gregory Dahl, Elena Dediu, Alexander Dobson, Klara Ek, Gerald Finley, Hallie Fischel, Gordon Gietz, Carla Huhtanen, Joseph Kaiser, Miriam Khalil, Emma Kirkby, Marie-Josée Lord, Allyson McHardy, Amanda Martinez, Angela Meade, Shannon Mercer, Ileana Montalbetti, Nathalie Paulin, Ailyn Perez, Sophia Perlman, Sandrine Piau, Susan Platts, Brett Polegato, Robert Pomakov, Shenyang, Geoffrey Sirett, Annalisa Stroppa, Daniel Taylor, Erin Wall, Monica Whicher and Dave Young. Stay tuned!

**Two postscripts:** We mourn the death and celebrate the life of Jay Macpherson: poet, scholar, teacher, political activist, colleague, friend. There was some fine music at a service of remembrance on June 11: we sang two hymns that Jay had herself chosen, and listened to Teri Dunn's performance of *Houses in Heaven* (words by James Reaney, music by John Beckwith), one of Jay's political poems (sung by Mary Love) and Sarastro's aria "O Isis und Osiris" from *The Magic Flute* (sung by Michael-David Blostein). The last selection was especially apt



Virginia Hatfield.

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Valse des fleurs: music in imperial Russia  
Leslie Ann Bradley, Anita Krause, Andrew Haji, Ben Carlson

**March 10, 2:30 pm**

Love among the Ruins: the annual Greta Kraus Schubertiad  
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**May 26, 2:30 pm**

A Time There Was: a Britten centenary celebration  
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The Song Cycles  
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**Sunday, May 26, 2:30 pm, Walter Hall**

A Time There Was - see details above

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as Jay had, in the last years of her life, been working on the Masonic background of the opera. The bass voice is rare; it is even more rare to hear it fully developed in as young a singer as Blostein; he is still a student (he studies with Adi Braun) and can probably be called pre-professional. We shall hear more of him.

One of the best things in a Toronto summer is the Summer Opera Lyric Theatre and Research Centre. Each year the company performs three operas with young talented singers who are given extensive coaching. This year, all three *Figaro* operas based on the plays by Beaumarchais were performed: *The Barber of Seville* (Rossini), *The Marriage of Figaro* (Mozart) and *La Mère Coupable* (Milhaud). The last-named is very rarely done and is, as far as I know, only available in an unofficial recording. In 60 years of opera-going I had not come across it. The standards were very high with an especially outstanding performance by the soprano Elisabeth Hetherington as Countess Almaviva. The pianist, Nicole Bellamy, was also brilliant. ●

*Hans de Groot is a concert-goer and active listener who also sings and plays the recorder.*

*He can be contacted at [artofsong@thewholenote.com](mailto:artofsong@thewholenote.com).*

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# As Choirs Return...

BENJAMIN STEIN

**S**EPTEMBER CAN BE a frustrating time for choral music fans. Eager to reconnect with their favourite choirs, they find that the concert season does not start until October, or even November. What are choirs doing during the first month of the fall, anyhow—bowling tournaments? Poker sessions? Sleeping in?



Lydia Adams

**Lofty goals:** Lydia Adams is the conductor of two accomplished Toronto choirs, the Elmer Iseler Singers and the Amadeus Choir. She writes about the autumn's first rehearsal, "I personally always have a sense of excitement, butterflies, even, before that first chord. It is pure joy (and relief!) once that first moment is over and you (as a conductor) think: "Okay, we have a sound. Everything is going to be fine."

"I start working for the choir's sound from that moment. I have a clear idea what I want to hear from the choir and keep asking for that right through to the season's end."

Nathaniel Dett Chorale director Brainerd Blyden-Taylor adds, "our organization has a social justice mandate as well as a musical one. We do a one-day retreat early in the fall, to connect with each other spiritually and musically, to find the spirit behind the music."

But while these comments are insightful, they do not fully address the unique challenges of autumn choral rehearsals. Peeling back the veil of choral silence, this column exposes the complexities and challenges that each choral section presents.

**Tenors** have the reputation of being self-absorbed, in part because of the inordinate amount of time they spend in front of mirrors. But tenors need mirrors to monitor correct mouth position. This helps in the vocal production of glorious high notes that no other voice can match. No mirrors, no proper mouth position, no high notes—it is astonishing how many people cannot understand or accept this simple equation.

Still, these technical pursuits can interfere with the first few weeks of choral rehearsal. Music directors must struggle to convince tenors to follow their beat, rather than to gaze soulfully into the conductor's eyes, hoping to see themselves reflected.

Conductors should gently continue to call attention to themselves as rehearsals progress, and eventually the tenors will be able to distinguish them as sentient human beings. But the process must be respectful. The hurtful phrase, "There are other people here besides you, you know!" is to be avoided at all costs.

**Basses and altos:** The more robust sections of the traditional choir tend to spend summers in physically active pursuits such as white-water rafting, rock-climbing, defusing bombs and rescuing heiresses from eastern European kidnappers bent on world domination.

Often basses and altos have so much fun with these light-hearted outdoor activities that a gentle reminder about fall commitments

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### Handel's Messiah

Lydia Adams, Conductor

Friday, November 30, 2012 at 8:00 pm

Metropolitan United Church

56 Queen Street East, Toronto (at Bond Street)

Special Guest Artists:

The Amadeus Choir, Lydia Adams, conductor

Leslie Fagan, Soprano

Patricia Wright, Organist

Lynne McMurtry, Mezzo Soprano

Robert Venables and

Colin Ainsworth, Tenor

Robert DiVito, Trumpets

Geoffrey Sirett, Bass

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### J.S. Bach's Mass in B Minor

Lydia Adams, Conductor

Saturday, March 23, 2013 at 7:30 pm

Metropolitan United Church

56 Queen Street East, Toronto

In collaboration with The Amadeus Choir

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Lawrence Wiliford, Tenor

Vicki St. Pierre, Mezzo Soprano

Stephen Hegedus, Bass

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### Joby Talbot's Path Of Miracles

Lydia Adams, Conductor

Saturday, May 4, 2013 at 8:00 p.m.

Church of St. Mary Magdalene

477 Manning Avenue, Toronto

(corner of Ulster and Manning)

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### Get Music! Gala Concert

Lydia Adams, Conductor

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Metropolitan United Church

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is not enough to lure them back to the choir. Ensembles with a concert deadline approaching have no choice but to retrieve their low-voiced singers by force. This is done by setting special traps to recapture and bring them back to civilization. Power tools tend to be the standard bait.

A complex acclimatization process follows, as altos and basses are gradually reintroduced to such things as choir folders, concert dress, hot coffee during break, spoons, napkins and indoor showers.

This process is usually very successful; by October or November, altos and basses learn to happily accept standard choir pencils, and stop asking for the picks and axes necessary to mine graphite deposits and chop trees to make their own.

**Sopranos**, the highest of the four standard choir voices, are subject to a mysterious ailment little known outside choral circles. It is a documented scientific phenomenon that if a soprano goes without a weekly choir rehearsal for a period of time, she will forget that the three lower voices actually exist. In extreme cases, sopranos have been known to forget entire symphony orchestras between the afternoon dress rehearsal and the evening performance.

This presents choirs with an enormous problem as the season gets underway; how to reintroduce the rest of the choir without terminally alarming the sopranos. Often conductors integrate the other sec-



Time to join a choir?

tions gradually throughout the autumn, telling the sopranos they are guest audience members who have been granted special dispensation to attend a rehearsal.

Eventually the sopranos notice that these apparent guests are making a noise that resembles singing, and will innocently enquire as to what is taking place. This is the conductor's opportunity to tell the sopranos wonderful stories about helpful, magical beings named "Tenor," "Alto" and "Bass," who only live to help and serve sopranos as

they do their important work. Sopranos always respond with gratitude and interest to these exotic but unobtrusive creatures, and their fascination often lasts for several rehearsals.

Leaving choirs to their autumn challenges, let us investigate which concerts are taking place this month.

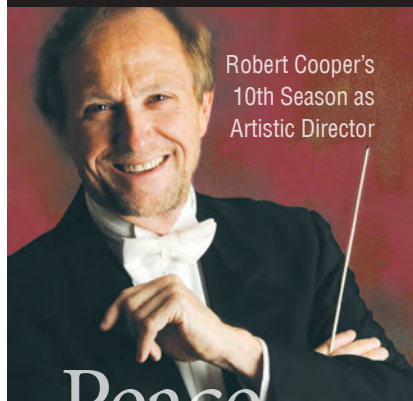
**Lydia Adams**, mentioned above, recently won the prestigious Roy Thomson Hall Award of Recognition. Adams writes, "I was amazed and humbled. I also was overwhelmed as I was acutely aware of having worked with many of the other musicians who had won the Award: Lois Marshall, Maureen Forrester, Robert Aitken and, of course, Elmer Iseler were all musicians who held special meaning for me and who influenced my career in a major way. I am happy for the recognition for my choirs and also for the choral community in Toronto."

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### A CANADIAN CHRISTMAS CAROL • December 18, 2012 • 7:30 p.m.

Eglinton St. George's United Church, 35 Lytton Blvd.

Celebrating our northern traditions – A sparkling seasonal array of Canadian poetry, prose, carols and images bring to life the anticipation and nostalgia of Christmas in the land of snow, sleds and sleighs. A perfect start to the Christmas week. *Narrated by Albert Schultz*

### EVERY PURPOSE UNDER THE HEAVEN • March 22, 2013 • 7:30 p.m.

St. Anne's Anglican Church, 270 Gladstone Ave.

Experience the Canadian premiere of Howard Goodall's newest oratorio *Every Purpose Under the Heaven*, celebrating the sublime poetry and spirituality of the King James Bible in its 400th anniversary year, along with Ēriks Ešēnvalds' profoundly moving *Passion and Resurrection.*

### THE PASSION OF JOAN OF ARC • May 8, 2013 • 8:00 p.m.

St. Clement's Anglican Church, 70 St. Clement's Ave.

Orpheus and organist *extraordinaire* Edward Moroney take you to the silver screen, creating a live choral soundtrack to underscore the riveting and dramatic story of the 15th century French heroine in this 1928 silent movie classic. *Edward Moroney, piano/organ.*



Look forward later in the fall to Adams' Elmer Iseler Singers presenting a concert, October 21, celebrating the diamond jubilee of Queen Elizabeth II, featuring works by many great composers from Handel and Purcell, to the Modernists Tippett and Britten who rescued British music in the 20th century. And on October 27 the Amadeus Choir will present Rachmaninoff's beautiful and imposing *Vespers*. **Blyden-Taylor**'s ensemble performs three distinct and interesting programs at Toronto's Nuit Blanche between September 29 and 30, including works by Canadian composers Sid Rabinovitch and Peter Togni. They are also performing a benefit concert in Orangeville on September 22 for the One-world Schoolhouse, to raise money for schools in St. Lucia. See their website for details.

**Finally**, England's renowned Tallis Scholars visit the city on September 12, bringing their signature sound to a program of renaissance and early baroque music. 

*Ben Stein is a Toronto tenor and theorbist.*

*He can be contacted at [choralscene@thewholenote.com](mailto:choralscene@thewholenote.com).*

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# Game Changers

ROBERT WALLACE

**U**SHERING IN THE GTA's fall season of music theatre, April 30th Entertainment presents the world premiere of *Queen for a Day: the Musical* on September 26, for a 12-show run (ending October 7) at the brand new Richmond Hill Centre for the Performing Arts. With this show, the independent production company, a new player in the city's burgeoning musical theatre scene, introduces a rarely seen developmental model—a full-scale, professional showcase aimed at future producers as well as current audiences. Not since Garth Drabinsky used the model in the 1980s has a commercial producer emerged to champion the creation and production of new musicals in Toronto, a role primarily left to the city's not-for-profit companies. Indeed, *Queen for a Day* is a game-changer in the development of large-scale, original Canadian musicals.

The show's subject matter is appropriate. *Queen for a Day* originated on American radio on April 30, 1945, where it ran for over a decade. Picked up by NBC Television in 1956, the show became one of the most popular on TV until its demise in 1964, its "rags to riches" format imitated by numerous game shows such as *Strike It Rich* and *It Could Be You*. As a prototype for "reality television," the show changed American TV, its formula of elevating "ordinary women" to celebrity status, at least for 15 minutes, still a television staple. To win the title of "Queen for a Day," contestants were invited by program host Jack Bailey to recount recent financial and emotional difficulties before a live studio audience whose "approval rating" was evaluated by an "applause meter." Winners were then robed, crowned, and seated on a throne where, listening to their prizes being announced, many broke down and wept. Winners' prizes also included "extras"—gifts from sponsors that featured vacation trips, kitchen appliances and clothes. Runners-up also were rewarded while the audience clapped and cried its delight.

*Queen for a Day* garnered as many detractors as fans—which has helped to ensure its importance in the annals of popular culture, and for Linda Barnett, founder of April 30th Entertainment, made it a natural for adaptation to musical theatre—an opinion that her co-producers, Jeffrey Latimer and Natalie Bartello, share. "Being so surrounded by reality TV these last years," Barnett explains, "*Queen For A Day* struck a chord as the first reality show on TV. Taking audiences back to the time where [these shows] fascinated and motivated us all, in that everything was done live and the women's wishes were so simple and real." The book for the musical (written by Chris Earle and Shari Hollett, with additional dialogue by Paul O'Sullivan and Timothy French) does more, however, than recreate the television show. The musical's "past narrative," as she calls it, "centres on the 24 hour period after Claribel Anderson appears on the show...how her life drastically changes because of the experience." In the present day narrative, Claribel, in her 80s and living as a hoarder, reflects on her experience for the benefit of Felicia, a troubled adolescent.

The way the two narratives inform each other was what most attracted Timothy French to the production. With a long career as a choreographer and director (recent credits include the acclaimed productions of *Altar Boyz* and *[Title of Show]* for Toronto's Angelwalk Theatre), he joined the creative team over a year ago. Since then, dramaturging the book and directing a workshop of the show has only heightened his interest in the lives of the original participants—women like Claribel whose character is based on an actual winner. "What fascinates me is how that one day had repercussions in the women's future lives that they never could have guessed." The way winning the title "Queen for a Day" "changed the winners' lives" is what he and his fellow writers seek to emphasize in the book.

The show has an orchestra of ten and a cast of 22 performers, many with considerable experience. Not the least of these is Alan Thicke, the Canadian actor and seven-time Emmy nominee, best known as

Dr. Jason Seaver ("America's Dad") on the television sit-com, *Growing Pains*. Thicke's goal is to make the pivotal character of Jack Bailey as appealing today as he was in the 50s—not an easy feat given the evolution of gender politics. No stranger to musical theatre, Thicke's credits include the role of lawyer Billy Flynn in the Broadway production of *Chicago*, and leads in *Promises, Promises* and *Mame* at the Hollywood Bowl. Joining him are Stratford veteran Denise Fergusson, who plays the elderly Claribel, and Blythe Wilson, another seasoned Stratford performer, as Claribel's younger self. An impressive roster of musical stalwarts also includes Marisa McIntyre and Lisa Horner. "All of the cast were attracted to working with Tim," Barnett explains, "and to the opportunities implicit in a commercial showcase that is still in development."

Besides working as co-producer of the musical, Barnett assumes the ambitious task of writing and composing its 18 songs, arranged by Noreen Waibel and orchestrated by Mark Camilleri, musical director of the production. Unlike April 30th Entertainment itself, Barnett isn't new to musical theatre. In 1986, she founded Stage Kids, whose man-



Fides Krucker and Richard Armstrong rehearsing *Julie Sits Waiting*.

date was to make musical theatre accessible to youth who otherwise could not afford to attend performances in main stage commercial venues. Over the next 20 years, she created, developed and produced 18 musicals with two teams of young people drawn from the company, receiving a Dora nomination in 1996 for *The Player Principle*. Two of her shows toured widely, and many of her "stage kids" have progressed to professional musical careers. One of Barnett's greatest joys in working on the current show was seeing graduates of her program, résumés in hand, turn up at auditions.

The music in *Queen for a Day* Barnett characterizes as "eclectic, though much of it is rooted in a 50s sound," which is fitting given that the younger Claribel wins the game-show in 1953—the year in which much of the action is set. At that time, the series was telecast from the Moulin Rouge night-club in Los Angeles which the production recreates for a major portion of the show. Tim French is more specific in his comments about the music, noting that "musical motifs from the early 50s weave throughout the show, but there's no attempt to create a period piece. Swing, boogie-woogie, Latin tango, they're all there, but so are rock 'n' roll, hip-hop and rap—particularly in the contemporary scenes. It was important to write for today's audience when the show moves to the present...The songs develop plot and character, as in all musicals, and this is as true for Claribel and Felicia today as for the characters in the past."

What will happen to *Queen for a Day: the Musical* after the showcase closes? Barnett and French realize there are various options and possibilities for its future, ranging from more development, perhaps by a regional theatre, to a commercial run and tour, using members of the current cast. What is certain at this point is that the time, money and talent lavished on the showcase ups the ante for the creation of musical theatre in the GTA. Yes, there's a new player in town, with an eye on the prize of long-running success.

**Julie sits waiting:** The mandate of Good Hair Day Productions is to explore and challenge the formal possibilities of lyric theatre, and to examine the fragile cracks in human experience. The company's

JEREMY MIMNAGH



new show, *Julie Sits Waiting*, opens in the BackSpace of Theatre Passe Muraille for a limited run on September 14, uniting a team of internationally-celebrated artists whose innovative work invariably excites expectations. Not least of these is Fides Krucker, the show's producer and female lead, whose contributions to vocal music during the last 25 years in Canada and abroad are such that she recently won a Chalmers' Fellowship to write a book about her artistic practice, vocal innovation and pedagogy.

*Julie Sits Waiting* is epic in purpose but small in size, and short in length—"67 minutes," Krucker notes with pointed precision in an interview. "I need new forms," she explains, referring to music, theatre, and the creation and performance of both. Because she plays a married mother in the show, a woman involved in a passionate and ultimately tragic love affair with an Anglican priest, her remark could easily apply to new models of intimacy as well, which I point out. She muses for a moment, then asks, "How do we reconcile reason and passion?" Her question resonates not only through the annals of art, but those of politics, love and sex—indeed, through all the profound and picaresque intricacies of life and spirituality. Epic.

In 2006, after working with collectives for years, Krucker decided to commission a single writer and a single composer to create the libretto and score of what has become *Julie Sits Waiting*. For the libretto, she turned to Tom Walmsley, a writer whose brutally honest portrayals of sex and violence in plays such as *White Boys* (1982), *Getting Wrecked* (1985) and *Blood* (1995) led one critic to call him "Canadian theatre's chief chronicler of the dark underside of Canadian urban life." Initially intimidated, Walmsley accepted after listening to recordings by Stravinsky, Wagner and other musical iconoclasts that Krucker hand-picked and delivered, finally expressing his astonishment that, in opera, "you get to write the subtext!" Krucker, likewise surprised by the subject of his libretto (the perils of succumbing to love at first sight), now embraces it fully: "Tom's words are physically connected with the body, not with images; they are visceral." At the same time, their meaning is "distilled to essences—to poetry, like haiku."

To find a composer for *Julie Sits Waiting*, Krucker looked to Quebec where she eventually commissioned Louis Dufort, a Montreal artist known for electroacoustic composition and, in particular, creations for Québécois dancer and choreographer, Marie Chouinard. Improvising with a group of actor/musicians who voiced Walmsley's text in a series of workshops, Dufort composed a score that, in Krucker's estimation, combines "a beauty and grittiness appropriate to Walmsley's words" with textures that are "edgy and urgent." It also requires her and fellow performer, Richard Armstrong, to move from speech and chant to virtuosic bel canto and extended-voice singing.

Having worked with Richard Armstrong since the mid-1990s, Krucker was able to convince him to make a rare foray into performing the role of Mick, Julie's paramour—an undertaking she regards as "a renaissance of sorts, for him, as a performer." A pioneer of "extended-voice," a vocal technique that pushes the boundaries of normal singing to include (potentially) all the sounds that the human voice can make, Armstrong, as a founding member of the Roy Hart Theatre in France during the 60s, helped to create one of Europe's most influential schools of voice and body research. His work as a teacher, director and performer has taken him to over 30 countries and inspired a generation of performers. Associate professor of drama at New York University's Experimental Theater Wing of the Tisch School of the Arts, his appearance here is a treat.

Krucker has assembled a talented team for the production, worthy of its performers. Directors Alex Fallis and Heidi Strauss, designers Teresa Przybylski (set and costume), Jeremy Mimmagh (video) and Rebecca Picherack (lighting) are joined by Darren Copeland who has the uncanny ability to make complex electronic sound available to human ears while simultaneously amplifying voices so that they still sound human.

Julie sits waiting...but not for long. My hot tip for the month. 

Based in Toronto, Robert Wallace writes about theatre and performance. He can be contacted at [musictheatre@thewholenote.com](mailto:musictheatre@thewholenote.com).



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# Operatic Overview

CHRISTOPHER HOILE

**T**HE 2012/13 SEASON has a more conservative aura than have the past several seasons. For the large companies, this is likely a result of the perception four to five years ago when choices were made, that patrons with tighter resources would be less inclined to be adventurous. Nevertheless, while there is more standard repertoire on offer, there are still enough small companies in the city to offer the diversity we have grown used to.

**COC:** Compared to the past few seasons the upcoming choices of the Canadian Opera Company ([www.coc.ca](http://www.coc.ca)) are decidedly mainstream. The fall season opens Verdi's *Il Trovatore*, not seen at the COC since 2005. The production from L'Opéra de Marseilles runs September 29 to October 31, 2012, and stars Ramón Vargas as Manrico, Elza van den Heever as Leonora, Elena Manistina as Azucena and Russell Braun as the Conte di Luna; Riccardo Massi sings Manrico on October 28 and 31. Marco Guidarini conducts and Charles Roubaud directs.

Alternating with *Il Trovatore* is a new COC production of *Die Fledermaus* by Johann Strauss, Jr. The operetta was once one of the COC's most performed works with eight productions between 1955 and 1991, but neither it nor any other operetta has been staged by the COC since then. The fact that the COC has commissioned its own new production suggests that we will be seeing *Die Fledermaus* more often. Michael Schade sings Gabriel von Eisenstein, Tamara Wilson is Rosalinde, Ambur Braid and Mireille Asselin alternate as Adele, Peter Barrett is Dr. Falke and, following tradition, Prince Orlofsky is played by a woman, Laura Tucker. The production is directed by Christopher Alden, who has directed the COC's *Der fliegende Holländer* and last year's *Rigoletto*. Johannes Debus conducts.

The winter season brings the first staging of Wagner's *Tristan und Isolde* by the COC since 1987. It runs from January 29 to February 23. Ben Heppner is scheduled to sing Tristan with Burkhard Fritz taking over on February 8 and 23. Melanie Diener will sing Isolde with Margaret Jane Wray taking over on February 8 and 23. Famed director Peter Sellars will recreate his production for L'Opéra national de Paris that makes extensive use of video by Bill Viola. Renowned Czech conductor Jiří Bělohlávek will wield the baton. In repertory with *Tristan*, from February 3 to 22, 2013, is Mozart's *La Clemenza di Tito*, not seen at the COC since 1991. Michael Schade sings the title role in Christopher Alden's production created for the Chicago Opera Theater. Johannes Debus conducts.

In the spring season we have Donizetti's *Lucia di Lammermoor*, not seen since 2004, running from April 17 to May 24, and starring Anna Christie in the title role. In repertory with *Lucia* is a revival of Atom Egoyan's staging of *Salome*, not seen since 2001, running from April 21 to May 22. Erika Sunnegårdh sings the title role with Richard Margison as Herod. In May the two operas are joined by Poulenc's *Dialogues des Carmélites*, not seen since 1997, which runs from May 8 to 25. Isabel Bayrakdarian sings Blanche de la Force with Judith Forst as Madame de Croisy. The production from De Nederlandse Opera is directed by Robert Carsen.

**Atelier:** In 2012/13 Opera Atelier ([www.operaatelier.com](http://www.operaatelier.com)) breaks exciting new ground with its first-ever production of a 19th-century opera, *Der Freischütz* (1821) by Carl Maria von Weber. Even though the opera is standard repertoire in central Europe, it has never been staged by the COC. The OA production will be the work's first period production in North America. While the 19th century may seem a

stretch for OA, it is not for the Tafelmusik Baroque Orchestra that has already played Beethoven's symphonies to great acclaim and has programmed Chopin for next season. *Der Freischütz*, running October 27 to November 3, stars Krešimir Špicer as the title marksman Max, with Vasil Garvanliev as the villain Kaspar and soprano Meghan Lindsay as Max's beloved Agathe, whom he hopes to win as his bride in a contest of marksmanship. As usual Marshall Pynkoski directs and David Fallis will conduct Tafelmusik.

In the spring, OA revives its beloved production of Mozart's *The Magic Flute*, running April 6 to 13. Since both *Der Freischütz* and *The Magic Flute* are *singspiele* (using spoken dialogue instead of recitative) and since both involve the supernatural, they make a fine pairing—Mozart emphasizing the triumph of reason over the irrational

and Weber portraying just the opposite. *The Magic Flute* features many OA favourites including Colin Ainsworth, Olivier Laquerre, Ambur Braid and João Fernandes.

**TOT:** Toronto Operetta Theatre ([www.toronto-operetta.com](http://www.toronto-operetta.com)) will present only two works this season. The end-of-year treat is Franz Lehár's *The Merry Widow* from December 28, 2012, to January 6, 2013, starring Leslie Ann Bradley, Elizabeth Beeler, Adam Luther and Keith Klassen.

In the spring, TOT has Offenbach's



Baritone Vasil Garvanliev back with Opera Atelier as Kaspar in *Der Freischütz*. Right: Ambur Braid and Mireille Asselin, pictured here prior to sharing the title role in last season's Canadian Opera Company Ensemble production of *Semele*, will share the role of Adele in this season's production of *Die Fledermaus*.



1866 operetta *La Vie parisienne*, not seen at the TOT since 1992, which runs from April 30 to May 5. It features Elizabeth DeGrazia and Lauren Segal, and is conducted by Larry Beckwith.

Beckwith is also the artistic director of Toronto Masque Theatre ([www.torontomasquetheatre.com](http://www.torontomasquetheatre.com)). From May 10 to 12, TMT will present a operatic double bill combining new and old, East and West. The first work will be *Venus and Adonis* (1683) by John Blow. The second will be the world premiere of *The Lesson of Da Ji* by Toronto composer Alice Ping Yee Ho to a libretto by Marjorie Chan based on the Ming Dynasty fantasy novel *The Investiture of the Gods*. Beckwith will lead an orchestra of combined baroque and Chinese instruments.

**OH:** For further fully staged operas, Torontonians will have to take a trip down to Hamilton. Opera Hamilton (<http://operahamilton.ca>), which now performs in the more congenial Dofasco Centre rather than in Hamilton Place, will present Verdi's *Rigoletto* on October 20, 23, 25 and 27, 2012, and Bizet's *The Pearl Fishers* on March 9, 12, 14 and 16. OH has Jason Howard and Simone Osborne lined up for the Verdi and Brett Polegato and Virginia Hatfield for the Bizet.

**In concert:** Operas presented in concert help give breadth to the season. On November 1 and 3, the Toronto Symphony Orchestra ([www.tso.ca](http://www.tso.ca)) will present a double bill of Beethoven's *Symphony No. 8* with Manuel de Falla's one-act opera *La Vida breve* (1913) with a cast of singers and flamenco dancers from Spain conducted by Rafael Frühbeck de Burgos. On February 15 and 16 the Toronto Consort will present the Canadian premiere of *The Loves of Apollo and Daphne*

PHIL CROZIER


SN BIANCA



(1640) by Francesco Cavalli with Charles Daniels, Katherine Hill and Laura Pudwell.

Opera in Concert ([www.operainconcert.com](http://www.operainconcert.com)) which is rebranding itself as "Voicebox," has scheduled the Canadian premiere of Rossini's *Armida* (1817) for November 25, 2012, Handel's *Orlando* (1733) for February 3 accompanied by the Aradia Ensemble, and Massenet's *Thaïs* (1894) for March 24, starring Laura Whalen. Meanwhile, Opera by Request ([www.operabyrequest.ca](http://www.operabyrequest.ca)) has immediate plans for Umberto Giordano's *Andrea Chenier* (1896) on September 22 and Wagner's *Die Walküre* (1870) on September 29 with Rachel Cleland as Brünnhilde.

**June opera:** June was once devoid of opera—but no longer. Sometime in June the upstart company Against the Grain ([againstthegraintheatre.com](http://againstthegraintheatre.com)), known for staging opera in non-traditional venues, plans to present a new version of Mozart's *Le Nozze di Figaro* titled *Figaro's Wedding*, rescored for piano and string quartet. And also sometime during the month Tapestry New Opera ([www.tapestry-newopera.com](http://www.tapestry-newopera.com)) will present the Toronto premiere of *Shelter* by Juliet Palmer to a libretto by Julie Salverson about "a nuclear family adrift in the atomic age" with a child who glows in the dark. Tapestry will also present a workshop production of *Ruth* by Jeffrey Ryan to a libretto by Michael Lewis MacLennan based on the book in the Old Testament but applying the moral "your people shall be my people" to contemporary Canadian society.

**And coming full circle:** Speaking of Tapestry New Opera, too late to deal with fully in this column, but just in time for this note, this September 21 to 23 will be the presentation of Tapestry's 12th annual "Opera Briefs," featuring the best of the new works arising from its invigorating annual summer composer-librettist workshop affectionately known as the "LibLab." See the listings, and the Tapestry website, for details. 

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at [opera@thewholenote.com](mailto:opera@thewholenote.com).

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Image: Nick and Sheila Pye, The Bride, 2011 (detail). Courtesy the artist and Birch Libralato.

# The Fall of Jazz

JIM GALLOWAY

IT'S ALL RIGHT—I'm talking about the season not the state of the music. Summer fades away, holiday makers come back to the city and the evenings begin to draw in and become cooler.

In Toronto the club activity ranges from the ever active Rex with up to 19 bands a week to other regular but less frequent spots such as Chalker's, Gate 403, Grossman's, Mezzetta, Musideum, Pilot Tavern, Quotes, Reservoir Lounge and so on.

For the most part the festival season has run its course, but not quite: on September 14 and 15 there is Jazz & Blues In the Village in Sarnia, now in its ninth year; the All-Canadian Jazz Festival in Port Hope takes place from the 21st to 23rd; and there is the Willowbank Tenth Annual Jazz Festival, a one-day event on September 16.

**A David among the Goliaths:** A more contemporary program is on offer at the Guelph Jazz Festival from September 5 to 9. Nineteen years ago a group of jazz enthusiasts got together to create a festival showcasing the brand of music to which they were dedicated and I use the word "dedicated" advisably in that they were single-minded about the musical content. Now in its 18th year, they have retained the vision in a way that larger, more commercial enterprises cannot. The Guelph Festival has grown from small beginnings with audiences in the hundreds into a success that draws an audience of 16,000 annually. Now that is peanuts compared to say, Toronto and Montreal, but is bigger always better?

Ajay Heble, the festival's artistic director, was out of town at the time of writing this piece but I spoke with Shawn Van Sluys, vice president of the Board of Directors of the Guelph Festival and executive director at Musagetes Foundation, an international organization which seeks to transform contemporary life by working with art-

ists, cultural mediators and other partners to develop new approaches community and culture. The co-operation between these two entities makes sense and emphasizes the importance of the community aspect of the festival.

Some of the highlights this year include a solo performance by South African pianist Abdullah Ibrahim; Brew, an international trio which features Miya Masaoka on 17-string Japanese koto zither, bassist Reggie Workman and Gerry Hemingway on percussion; a John Coltrane tribute with *Ascension*; and an interpretation of his masterwork by Bay-Area-based ROVA Saxophone Quartet plus five rhythm, two violins and cornet.

So the ingredients are there—a city, but not too large, a University, strong community involvement, some corporate support, but not to

the point where the tail wags the dog, and a dedicated team with a common vision.

This is not a put-down of large festivals. They do what they have to do in order to survive. Rather, it is an expression of regret that they have to dilute the content in order to be financially successful. But remember the immortal words of Yogi Berra: "If you don't know where you are going, you'll end up some place else."

Any debate about the relationship between size and quality isn't restricted to jazz festivals and I must confess that when I went online and asked the question, 'Is bigger better?' I had a host of replies that belong in a quite different

sort of publication than *The WholeNote*. But I digress.

**Of Olympic proportions:** Undoubtedly the recent Olympic Games are a case in point. From the relatively innocent days of the early Games we now have a vast, commercial enterprise with a considerable number of events which—and this is a personal opinion—frankly don't belong, largely because the judging is subjective and open to error or bias. Synchronised swimming requires a huge amount of ability and physical control, but is it really an Olympic event? Then why not include ballet?

However the name of the game is expand the audience base and make sponsors happy. And on the subject of sponsors and just how much influence they exert, here we have a huge event extolling the virtues of fitness and physical prowess sponsored by a huge



Guelph headliner: South Africa's Abdullah Ibrahim. Right: David among the Goliaths – Guelph Jazz Festival artistic director, Ajay Heble. See Ken Waxman's "Something in the Air," page 67, for reviews of recordings by Guelph Jazz Festival participants.

INES KAISER

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corporation which sells a range of soft drinks that aren't exactly health-giving.

Which reminds me of the disappointed Coca Cola salesman returning from his first Middle East assignment.

A friend asked, "Why weren't you successful?"

The salesman explained, "When I got posted to the Middle East, I was very confident that I would do well as Cola is virtually unknown there and it would be a new and huge market. But, I had a problem; I didn't know how to speak Arabic. So, I planned to convey the message through three posters, side by side..."

First poster, a man crawling through the hot desert sand totally exhausted and panting.

Second poster, the man drinking our Cola.

Third poster, our man now totally refreshed.

I had these posters pasted all over the place."

"That should have worked," said the friend.

The salesman replied, "Well, not only did I not speak Arabic, I also didn't realize that with Arabic you read from right to left..."

I will add one Olympic footnote:

The chief executive, ODA (Olympic Delivery Authority), received a basic salary of \$578,564.44 CAD plus bonuses paid from the public purse. And the Games' top executives make substantially more than that. So it was with interest that I read in Britain's *Telegraph* newspaper an article saying that the Musicians' Union had received complaints from members that they had been asked to donate services at the Games "because it's such great exposure."

Does that sound familiar to any of you musicians out there? No comment.

In the meantime, happy listening and try to put some live music in your life. 

*Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at [jazznotes@thewholenote.com](mailto:jazznotes@thewholenote.com).*

# Transition Time

JACK MACQUARRIE

**I**T'S TRANSITION TIME. Our one month break from publication is over, and it's time both to reflect on the past few weeks and see what's ahead for the month of September. It has been an interesting few weeks since I last put "pen to paper." On the personal side there have been many performances, mostly outdoors, and a few cancellations. I have also had a few more visits to the Baycrest Centre where I am participating in their studies on the influences of musical activity on cognitive function. More about that in another issue.

**Concert band reflections:** One of the most noteworthy developments on the community band scene has been the evolution of the Sunday evening concert series organized by the Markham Community Band and an organization called Unionville Presents. Initiated last year using the MCB's inflatable bandshell in a parking lot in Markham, this year the series was expanded in scope and moved to the excellent Unionville Millenium Bandstand. With the exception of one concert, the rain held off; when I arrived to hear the North York Concert Band, the audience out front was limited to one solitary listener under a large yellow umbrella, but on stage there were two dozen or so listeners comfortably seated on each side of the band under the extended wings of the roof. As the concert progressed the rain departed, and by the end of the concert a good-sized audience was seated in front of the band. The crowd the following week was almost the same for the Richmond Hill Concert Band, with a dozen or so listeners also standing on a porch of a house across the road. For all the following weeks, with superb weather, the bands played to a full house of adults, children, dogs and even a trained cockatoo who



Andrew Chung,  
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Sunday, October 14, 2012 at 2 pm  
Richmond Hill Centre for the Performing Arts  
10268 Yonge Street, Richmond Hill

This spectacular concert features Silverthorn Symphonic Winds and a massed band of Canadian Band Association musicians from across Southern Ontario. Highlights include a performance of Mike Mower's jazzy Concerto for Flute and Wind Orchestra by SSW's Artist in Residence Camille Watts.

Tickets: \$20 Student/Senior;  
\$25 Adult

Call 905-787-8811 or order online at  
[www.rhcentre.ca](http://www.rhcentre.ca)



[www.silverthornsymphonicwinds.ca](http://www.silverthornsymphonicwinds.ca)



## TORONTO CENTRE FOR THE ARTS SEASON LAUNCH OPEN HOUSE 12.13

SUNDAY  
SEPTEMBER  
**30<sup>th</sup>**

**1PM**  
to  
**4PM**

**FREE ADMISSION! FANTASTIC PRIZES!  
A GREAT FAMILY EVENT!**

FEATURING WORKSHOPS, THEATRICAL AND MUSICAL  
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CELEBRATE & CELEBRATE  
September 28, 29 & 30, 2012

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ORCHESTRA

nYA  
NORTH YORK ARTS

ORCHESTRA  
TORONTO

PROLOGUE  
Theatre



Tafelmusik

TEATRON  
Toronto Jewish Theatre

added his gymnastics to the entertainment of those nearby.

**Culture Days:** Now for an update on Culture Days. This is a national event, now in its third year, which has obtained much less publicity than it deserves. Cultural Days is a coast-to-coast-to-coast federal government initiative to get artists and arts organizations out in the community and get the public aware of and involved with them.

Thousands of activity organizers self-mobilize at the grassroots level to present and

coordinate free public activities that take place throughout the country over the last weekend of September each year, this year September 28, 29 and 30. One Culture Days event of interest to community band members, that we are aware of, is an invitation to local brass players by members of the Hannaford Street Silver Band to sit in and join them for an afternoon of music making. Many members of the Hannaford audience are active brass players themselves, and so the Hannaford folks thought that it would be great to get together with them and make some music. The band will be in the sanctuary of the Metropolitan United Church in downtown Toronto on Sunday, September 30 from 2pm to 4pm to play music, enjoy some refreshments, and welcome any and all brass players of any age or ability level to play with them. (For those who might like a practising edge, check back at the Hannaford website [www.hssb.ca](http://www.hssb.ca) for updates on this event. They expect to have parts available for download from their website. See also listings section D, "The ETCeteras," for other Culture Days events.

**Happy 140th anniversary to you!** A few years ago we made some comments in this column referring to "Canada's oldest community

**Unionville  
Millenium  
Bandstand  
in the  
rain and  
cockatoo  
sideshow.**



band." That sparked quite a response from a number of bands, each of which claimed to be "Canada's oldest band" or "Canada's oldest continuously operating band." Rather than re-ignite that discussion, it is more appropriate to offer congratulations to the Newmarket Citizens Band as they prepare to celebrate the 140th anniversary of the band being recognized as the "Official Town Band of Newmarket." While

a band had been playing in the community prior to then, it was in 1872 that the band was officially recognized as the town band. At that time a petition was circulated amongst the local business community by three sons of the fur trader William Roe. One of the sponsors was Robert Simpson of the Simpson department store chain. The grand sum of \$319 was raised to purchase instruments.

To celebrate their 140 years of continuous service in the community, the Newmarket Citizens Band are inviting everyone to a special free concert complete with balloons and birthday cake. They will present a musical journey through time at the Riverwalk Commons, 200 Doug Duncan Dr., in Newmarket, on September 30. Festivities will get underway at 2pm. Bravo to one of the few bands that still participate in parades including, a half dozen or so Santa Claus parades every year.

**Something for next month:** With the approach of fall, many bands indulge in a bit of retrospection and then plan for concerts, other functions and repertoire for the coming season. An excellent stimulus for that is to meet with members of other bands at the CBA Community Band Weekend. Every October the Canadian Band Association (Ontario) conducts such an event. This is an opportunity for community musicians to meet like-minded individuals, play a

JACK MACQUARRIE



## "SENIOR" BAND

*It's Never Too Late!*



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MUSICAL INSTRUMENTS  
**BLOOR**



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## Play-in-a-Band Program for People Over 50!

- Learn to play a musical instrument from scratch
- Dust off that old horn and get back in the game
- Rehearsals at L&M Bloor - 935 Bloor Street West
- Fees: Full Year: \$295 (Over 30-two hour classes!)
- Second Half of Year: \$220 (About 20-two hour classes!)

*Your Best Is Good Enough!*

Beginner programs start in September and January.  
Players with at least a little experience can join anytime.

More info: [newhorizonsbloor.ca](http://newhorizonsbloor.ca)  
or 416.588.7886 ext. 662




broad selection of music under the direction of leading Ontario conductors and perform in a joint concert on the Sunday afternoon with the host band and a composite band. This year's weekend, hosted by the Silverthorn Symphonic Winds, will take place on October 13 and 14, in Richmond Hill. Check for further details next month.

**Endings:** Unfortunately, we must report on the passing of two long-time band community members.

John Evans was the drummer for the GTA Swing Band up until last year. Brother John, as he was referred to, also played with the Swansea Community Concert Band led by his brother Frank Evans. John was 90. There will be a memorial service held in the fall.

As an undergraduate at University of Toronto, Ed Nixon was a regular on tuba in the Varsity Band. Years later, when the U of T Alumni Band was formed, Ed was a charter member. I have fond recollections of an incident with Ed while we were both in the Varsity Band. It was back in the days when university football fans travelled to out of town games by chartered train. After a night of celebrating a victory over the Queen's University team, Ed and I missed our train back to Toronto. The solution was simple: let's hitchhike home. Wearing our blue and white uniforms and carrying our instruments, we headed out to the highway and raised our thumbs. However, there was one problem: Ed was carrying a sousaphone. We did get a ride in the open rumble seat of an old car. Two carefree happy students, one trombone and one sousaphone made it back from Kingston with just a bit of gawking by passing motorists. Wish I had a photo. Ed was 84.

## DEFINITION DEPARTMENT

This month's lesser known musical term is **Vesuvioso**: *an indication to build up to a fiery conclusion*. 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](mailto:bandstand@thewholenote.com).*

## ONLINE EDITION

Be first to read the new issue every month at [thewholenote.com](http://thewholenote.com)

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# Nocturnes in the City Programme

## 2012-2013 SEASON

**September 30th, 2012 at 5:00 PM**

**JAN VACULÍK**, baritone  
PIANIST, TBA

An excellent young singer and a member of the COC ensemble.

**November 4, 2012 at 5:00 PM**

**ZEMLENSKÝ QUARTET**

One of the best string quartets in the Czech Republic today.

**January 27, 2013 at 5:00 PM**

Professor **IAN SCOTT**

**JIRÍ BĚLOHLÁVEK**,

music director of the Czech Philharmonic. An audio-visual presentation of Wagner's operas.

**February 24, 2013 at 5:00 PM**

**ANNA BETA**, pianist

A promising young talent recently graduated from the Royal Conservatory of Music in Toronto.

**April 7, 2013, at 5:00 PM**

**TEREZA PŘÍVRATSKÁ**, violin

PIANIST, TBA

A young and gifted graduate from the United Kingdom.

**April 21, 2013 at 5:00 PM**

**RADIM ZENKL**, mandolin, banjo & flute

An amazing perform and show-stopper. Not to be missed.

All the concerts will take place at  
5:00 PM on Sundays at St. Wenceslas  
Church. 496 Gladstone Avenue.  
Toronto, free parking  
Bloor and Dufferin subway  
Refreshments

# The WholeNote Listings

The WholeNote listings are arranged in four sections:

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

**B. BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in **Barrie, Guelph, Hamilton, Huntsville, Kitchener, London, Niagara-on-the-Lake, Orangeville, Owen Sound, Paris, Peterborough, Picton, Port Hope, Sarnia, St. Davids, Stratford and Waterloo.** Starts on page 49.

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

**D. THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 55.

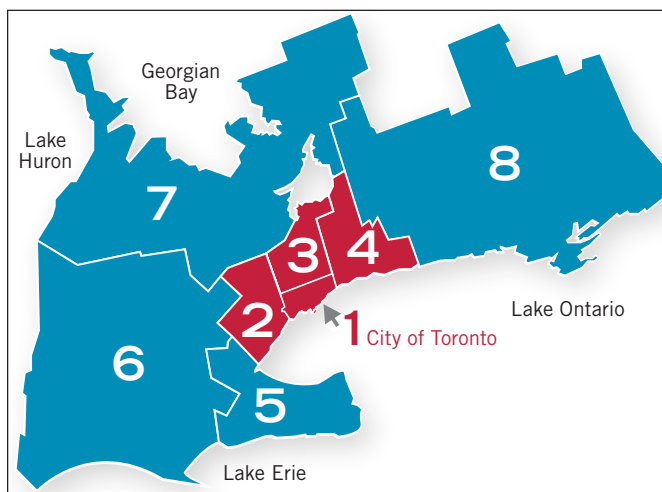
**A GENERAL WORD OF CAUTION** A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

**HOW TO LIST** Listings in *The WholeNote* in the four sections above are a **free service** available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the **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 October 1 to November 7, 2012. All listings must be received by **6pm Wednesday August 15.**

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

➤ **LISTINGS ZONE MAP** Visit our website to see a detailed version of this map: [thewholenote.com](http://thewholenote.com).



## A. Concerts in the GTA

### MUSICAL THEATRE: LONG-RUN MUSICALS NOT LISTED DAILY

All long-run musicals appear **only once** and in detail in our daily concert listings (GTA/ Beyond GTA), on the date of the **first performance** falling within the date range covered in this issue.

First performance dates and times are as follows:

#### September 01

- 11:30am: Shaw Festival. *Trouble in Tahiti*. (Beyond GTA)
- 2:00: Stratford Shakespeare Festival/Schulich Children's Plays. *You're a Good Man, Charlie Brown*. (Beyond GTA)
- 8:00: Shaw Festival. *Ragtime*. (Beyond GTA)
- 8:00: Stratford Shakespeare Festival. *42nd Street*. (Beyond GTA)

#### September 02

- 2:00: Stratford Shakespeare Festival. *Pirates of Penzance*. (Beyond GTA)

#### September 05

- 8:00: Stratford Shakespeare Festival. *Wanderlust*. (Beyond GTA)

### Saturday September 01

- 2:00 to 10:00: **Contact Contemporary Music. *INTERsection***. Featuring music by Andriessen, Reich, Glass, T. Riley, J. Wolfe, D. Lang, Foley and others. *Bang On A Can All-Stars*; *Contact*; *Scott Good's Acid Brass*; *Edges*; *Jim Harley, the Knot*; and others. Yonge Dundas Square, 2 Dundas St. E. 416-902-7010. Free.
- 5:00 to midnight: **Harbourfront Centre. *Ashkenaz Festival***. 5pm: *The Corpse Bride*. Theatre Panik. \$30/\$25(adv); \$12.50(st); 7pm: *Klezmer Shul*. Klezmer and Ottoman-inspired chamber folk music. Veretski Pass. \$18/\$15(adv); *Tales from the Forgotten Kingdom: Ladino Songs Renewed*. Sephardic Ladino music. Guy Mendilow Ensemble. Free; 8pm: *30th Anniversary Reunion: Finjan*. Klezmer/Yiddish music. Free; 9pm: *Socalled*. Klezmer/funk/hip hop fusion. Free; 10pm: *When Our Bubbas and Zeydas Were Young*. Free; *Global*

*Shtetl Cabaret*. Jewish world music. Free; 11pm: *Opa!* Soviet Jewish ska/funk/reggae. Free.

Festival events take place at various stages and locations at Harbourfront Centre, 235 Queen's Quay W. 416-973-4000.

### Sunday September 02

- 1:00 to midnight: **Harbourfront Centre. *Ashkenaz Festival***. 1pm: *The Corpse Bride*. Theatre Panik. \$30/\$25(adv); \$12.50(st); *Abraham Lichtenbaum: Jewish Life in South America*. Free; *Community Klezmer Showcase*. Free; 2pm: *The Great Dolgini*. Free; *Bob Bossin: Songs and Stories of Davy the Punk*. Free; 3pm: *Ventanas*. Flamenco, Greco-Turkish music. Free; *Sharon and Bram*. Free; *Paul Buhle: Yiddishkeit: Jewish Vernacular and the New Land*. Free; 4pm: *Shashmaqam*. Bukharan Jewish and Central Asian music. Free; *Joshua Engel: Jewish Jug Band*. Free; 5pm: *The Songs of Arkady Gendler*. Chamber

## Diamond Jubilee Carillon Recital Series, September 2012 Soldiers' Tower, University of Toronto

Hear the bells of the historic Soldiers' Tower war memorial located beside Hart House. These are outdoor recitals. Chairs will be set out for listeners.

Sundays, September 2, 9 & 16  
3 pm to 4 pm, 7 Hart House Circle

Information: (416) 978-3485,  
[soldiers.tower@utoronto.ca](mailto:soldiers.tower@utoronto.ca)



UNIVERSITY OF  
TORONTO

Canada

This project is funded  
by Canadian Heritage.

Ce projet reçoit l'appui  
financier de Patrimoine canadien.



music settings of folk songs by Ukraine's last Yiddish poet. Christian Dawid, Socalled, Kyra Folk-Farber, Sarah Gordon and Marilyn Lerner. \$18/\$15(adv); 6pm: *Tarras Band*. Free; 7pm: *Songs of Wonder*. Contemporary Yiddish songs. Basya Schechter. \$25/\$20(adv); *Music of the Abayudaya*. Ugandan-Jewish music. Free; 8pm: *Shye Ben Tzur*. Indian-Jewish Qawwali music. Free; 9:30pm: *Yemen Blues*. Yemenite poetry and Middle Eastern grooves mixed with West African folk, blues Jazz and funk. Free; 10:30pm: *Canadian Cabaret*. Showcasing new artists and veterans of Canadian Jewish music scene. Free; 11pm: Lemon Bucket Orchestra. Balkan-Klezmer-Gypsy-party-punk. Free. Festival events take place at various stages and locations at Harbourfront Centre, 235 Queen's Quay W. 416-973-4000.

• 3:00: **University of Toronto. Diamond Jubilee Carillon Recital Series.** Anthems, traditional and modern pieces adapted to the carillon. Michael Hart, carillonneur. Soldiers' Tower, 7 Hart House Circle. 416-978-3485. Free. Outdoor event, rain or shine.  
• 4:00: **Cathedral Church of St. James. Twilight Recitals.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.  
• 8:00: **Contact Contemporary Music. INTERsection: Ambient – The Music of Brian Eno.** Eno: Music for Airports; Discreet Music; film by Suzanne Bocanegra; Peter Mettler, live video projections. Bang on a Can All-Stars; Contact. Music Gallery, 197 John St. 416-204-1080. \$25.

#### Monday September 03

• 12:15: **Music Mondays. Winds 'n Jazz.** Jazz-inflected works by Poulenc, Previn, B. Douglas and others. Triceratonin: Jialiang Zhu, piano; Sheba Thibideau, bassoon; Aleh Remezau, oboe. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x304. \$5 suggested donation.  
• 1:00 to 8:00: **Harbourfront Centre. Ashkenaz Festival.** 1pm: *Toronto Jewish Folk Choir.* Barnes: Dos Naye Lid; and various Jewish folk and theatre music. Free; 1:30pm: *Italian-Jewish Renaissance Music.* Early music of Jews in renaissance-era Italy. Lucidum Ensemble. \$25/\$20(adv); 2pm: *Meet the Abayudaya: Songs and Stories from Uganda's Jewish Community.* Free; 2:30: *Beyond the Pale.* Free; 3pm: *Klezmeron.* Klezmer from a Mexican

perspective. Free; 5pm: *Sagapool.* Contemporary Gypsy/Balkan fusion. Free; 6pm: *Leo Spellman's Rhapsody 1939-1945.* \$25/\$20(adv); *Fellowship of the Strings.* Performance of showpieces, dance tunes and nigunim (soulful melodies) learned over three days of intensive workshops; group includes professional and amateur musicians. Free; 7pm: *Ashkenaz Festival Finale.* Tribute to Yiddish singer Adrienne Cooper; En Masse Festival Orchestra. Free. Festival events take place at various stages and locations at Harbourfront Centre, 235 Queen's Quay W. 416-973-4000.

• 8:00: **Gallery 345. The Art of the Piano: Vicky Chow.** Muhly: A Hudson Cycle; Adams: China Gates; Cooper: Clifton Gates; Carrone: Hoyt-Schermerhorn; Wohl: Aorta; and other works. 345 Sorauren Ave. 416-822-9781. \$25; \$10(st).

#### Tuesday September 04

• 1:00: **Cathedral Church of St. James. Music at Midday.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.  
• 8:00: **Gallery 345. East Meets West: Dana Reason, piano; John Heward, percussion.** New works and improvisations. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

#### Wednesday September 05

• 12:35: **St. Stephen in-the-Fields Anglican Church. Concerts at Midday.** Mark Himmelman, organ. 103 Bellevue Ave. 647-638-3550. Free.

#### Thursday September 06

• 7:00: **Harbourfront Centre. Summer Music in the Garden: Bach at Dusk.** Bach: Suite No. 2 in d BWV1008 for unaccompanied cello. Kate Haynes, baroque cello. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free. Note: short 30 minute concert due to early sunset.  
• 8:00: **Gallery 345. Brian Dickinson Quartet.** Other Places CD Launch. Brian Dickinson, piano; Jim Vivian, bass; Ted Warren, percussion; guest: Jerry Bergonzi, saxophone. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr/arts worker); \$10(st).

#### Friday September 07

• 6:00 to 1:00am: **Tim Horton's Southside Shuffle. 14th Annual Port Credit Blues and Jazz**

*Festival.* Toronto Blues Society Talent Search; Derek Holt; Bill Johnston; Travelling Medicine Show with the Fyfes; Chuck Jackson's Big Bad Blues Band; and others. Various stages in Port Credit Memorial Park, 20 Lakeshore Rd. E., Port Credit. 905-271-9449. \$5(day pass); \$10(week-end pass); \$10(daily family pass); free(under 12).  
• 8:00: **Gallery 345. Ina Henning, accordion, and Stephan Schreiber, piano.** Ives: Pandora's Box; Kagel: Bandoneon Piece; world pre-mieres by Høstman, Stainland and Hespos. 345 Sorauren Ave. 416-822-9781. \$25; \$10(st).

• 8:00: **Rose Theatre Brampton. Ramin Karimloo, vocals.** Broadway hits, selections from Phantom of the Opera, contemporary music and original songs. 1 Theatre Lane, Brampton. 905-874-2800. \$45-\$55.

#### Saturday September 08

• 12:00 noon to 1:00am: **Tim Horton's Southside Shuffle. 14th Annual Port Credit Blues and Jazz Festival.** Mark 'Bird' Stafford's Junior Jam; Dexter Allen; Dave Murphy Band; Jimmy Bowskill; Scott Holt Band; and others.



**Introducing Lute Legends Ensemble**

Launch Concert: "Beyond the Silk Road"

**Saturday, Sept. 8 @ 8pm**  
**Tickets: \$25/\$20 at the door**  
**Trinity St. Paul's United Church**  
**427 Bloor St. West**  
**www.lutelegends.com**

The Lute Legends Ensemble is a new collaboration between three of Toronto's most distinguished musicians, each representing an ancient tradition of plucked-string music. This ensemble now brings them together in a cross-traditional experiment for the twenty-first century.

Supported by the Pluralism Fund

Bassam Bishara, oud  
 Lucas Harris, lute  
 Wen Zhao, pipa

## SEPTEMBER 2012

**03 MONDAY**  
8:00

VICKY CHOW,  
solo piano. \$25/\$10

**09 SUNDAY**  
8:00

EMILIE LEBEL,  
Doctor of Musical  
Arts Recital. FREE

**21 FRIDAY**  
8:00

BOB STEVENSON,  
solo clarinet.  
\$20/\$15/\$10

**04 TUESDAY**  
8:00

DANA REASON  
AND JOHN HEWARD,  
piano and percussion.  
\$20/\$10

**11 TUESDAY**  
8:00

NEW ORFORD  
STRING QUARTET.  
\$30

**22 SATURDAY**  
8:00

IMAN HABIBI AND  
DEBORAH GRIMMETT,  
Duo Piano. \$25/\$10

**06 THURSDAY**  
8:00

BRIAN DICKINSON  
QUARTET.  
\$20/\$15/\$10

**14 FRIDAY**  
8:00

TON BEAU STRING  
QUARTET. \$20/\$10

**23 SUNDAY**  
3:00

BRIAN HOLT AND  
LISA TAHARA, cello  
and piano. \$20/\$10

**07 FRIDAY**  
8:00

INA HENNING AND  
STEFAN SCHREIBER,  
accordion and piano.  
\$25/\$10

**15 SATURDAY**  
7:30

TALISA BLACKMAN  
AND JANE JOON  
MEE YANG, piano  
and violin. \$15/\$10

**30 SUNDAY**  
8:00

ADAM SHERKIN,  
The Art of the Piano.  
FREE

### Music Mondays 2012



**Church of the Holy Trinity**  
10 Trinity Square, at 12:15 p.m.  
416-598-4521 ext 304

www.musicmondays.ca Admission is a suggested donation of \$5

Sept. 3

**Triceratonin**

A piano, oboe and bassoon trio fresh from its NYC debut at the Juilliard School.

Sept. 10

**Violin Swing**

Ed Vokurka, jazz violin, with bass, guitar, piano

Sept. 17

**Rest awhile your cruel cares**  
Cardinal Consort of Viols

Sept. 24

**Michael Holt Ensemble**

(Vocals with piano and ensemble)

For detailed repertoire and updates, visit [www.musicmondays.ca](http://www.musicmondays.ca)



Artists and programmes subject  
to change without notice

**Church of the Holy Trinity**  
(behind Eaton Centre)



## A. Concerts in the GTA

Various stages in Port Credit Memorial Park, 20 Lakeshore Rd. E., Port Credit. 905-271-9449. \$5(day pass); \$10(weekend pass); \$10(daily family pass); free(under 12).

• 7:00: **Brampton Chamber Music Concert Series.** *Piano Recital.* Albéniz: Iberia (Book I); also works by Chopin, Liszt and Debussy. Koichi Inour, piano. Rose Theatre Studio Hall, 1 Theatre Ln., Brampton. 905-450-9220. Free.

• 7:30: **Iranian Composers of Toronto.** *New Music, New Poetry.* St. George Anglican Church, 5350 Yonge St. 647-868-1387. \$20; \$15(sr); \$12(st).

• 8:00: **Acoustic Harvest.** *The Friends of Fiddlers' Green.* Birchcliff Bluffs United Church, 33 East Rd. 416-264-2235. \$25.

• 8:00: **Lute Legends Ensemble.** *Beyond the Silk Road: Launch Concert.* Music from three ancient plucked-string traditions. Bassam Bishara, oud; Lucas Harris, lutes; Wen Zhao, pipa. Trinity-St. Paul's United Church, 427 Bloor St. W. 905-209-8968. \$25; \$20(sr/st).

• 8:00: **Music Gallery.** *Post-Classical Series: The Canadian Art Song Project.* Eatock/Shakespeare: Five Shakespeare Songs; Rolfe/Lee: Beloved; Ross/Crozier: The Colour Blue. Virginia Hatfield, soprano; Lauren Segal, mezzo; Gregory Oh, piano. 197 John St. 416-204-1080. \$25/\$20(adv).

• 8:00: **TorQ Percussion Quartet.** *Modulations.* Hatzis: Modulations; Drake: The Blue Guitar (world premiere); Power: Cappahayden (premiere); Adams: ... dust into dust ... (from Strange and Sacred Noise); Maimets: Chorale Groove; and other works. TorQ Percussion Quartet. The Great Hall Black Box Theatre, 1087 Queen St. W. 416-788-8272. \$20; \$15(st/arts worker).

### Sunday September 09

• 12:00 noon to 8:00: **Tim Horton's Southside Shuffle.** *14th Annual Port Credit Blues and Jazz Festival.* Rick Taylor Band; The Triodes; Shakura S'aïda; Legendary Downchild Blues Band; D'mat and Gill; Ken Whiteley; and others. Various stages in Port Credit Memorial Park, 20 Lakeshore Rd. E., Port Credit. 905-271-9449. \$5(day pass); \$10(weekend pass); \$10(daily family pass); free(under 12).

• 3:00: **University of Toronto.** *Diamond*

*Jubilee Carillon Recital Series.* Anthems, traditional and modern pieces adapted to the carillon. Roy Lee, carillonneur. Soldiers' Tower, 7 Hart House Circle. 416-978-3485. Free. Outdoor event, rain or shine.

• 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.

• 4:00: **Harbourfront Centre.** *Summer Music in the Garden: 49th Parallel.* Works by Haydn, Dvořák and K. Lau. Ton Beau String Quartet. Toronto Music Garden, 475 Queen's Quay W. 416-973-4000. Free.

• 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Mike Murley, saxophone; David Occhipinti, guitar. 1570 Yonge St. 416-920-5211. Free, donations welcome. With brief reflection by Jazz Vespers clergy.

• 7:00: **Maestro Music.** *Alan Hobbins in Concert.* Works by Beethoven, Chopin, Liszt and Debussy. Alan Hobbins, piano. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$25. CD Release of Beethoven Piano Sonatas.

• 8:00: **Gallery 345.** *Emilie Lebel: Doctor of Musical Arts Recital.* A concert of new chamber music works. Luciane Cardassi, piano; Jenny Cohen, mezzo; Rachel Desoer, cello; Erin Donovan, percussion; Terri Hron, recorder; Nathan Petitpas, percussion; Ronelle Schauffele, viola. 345 Sorauren Ave. 416-822-9781. Free.

• 8:00: **Music Gallery/Batuki Music Society.** *New World Series: Afro European Soundscapes.* Werner Puntigam, trombone and conch shell; Matchume Zango, live and digital loops; with Evelyn Mukwedey, mbira, and Memory Makuri, hoshho. Music Gallery, 197 John St. 416-204-1080. \$25/\$20(adv).

### Monday September 10

• 12:15: **Music Mondays.** *Violin Swing.* Jazz treatments of works by Porter, Gershwin, Carmichael, Piaf and Cohen. Ed Vokurka, jazz violin; Abbey Scholberg, bass; James Rohr, guitar. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x304. \$5 suggested donation.

### Tuesday September 11

• 1:00: **Cathedral Church of St. James.** *Music at Midday.* Richard Spotts, organ. 65

Church St. 416-364-7865 x231. Free.

• 8:00: **Gallery 345.** *New Orford String Quartet.* Haydn: String Quartet Op.20 No.4; Hétu: String Quartet No.1; Brahms: String Quartet Op.51 No.1 in c. 345 Sorauren Ave. 416-822-9781. \$30.

### Wednesday September 12

• 12:15: **Our Lady of Sorrows.** *Wednesday Concert Series.* Peter Bishop, organ. 3055 Bloor St. W. 416-231-6016. Free.

• 12:30: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Andrew Adair, organ. 1585 Yonge St. 416-922-1167. Free.

• 7:00: **Civic Light Opera Company.** *The Big Bang.* Musical comedy by J. Feuer and B. Graham. Performed by Joe Cascone, David Haines and Susan Sanders. York Woods Library Theatre, 1785 Finch Ave. W. 416-755-1717. \$28. Also Sep 13-16, 19-22; start times vary.



**The Tallis Scholars**

*Miserere: Sorrows of the Virgin Mary*  
**Wednesday, Sept 12**  
**7:30pm**  
**Walter Hall**



• 7:30: **University of Toronto Faculty of Music.** *The Tallis Scholars: Miserere Sorrows of the Virgin Mary.* Guerrero: Maria Magdalene; Lobo: Missa Maria Magdalene; Allegri: Miserere; White: Regina caeli; Victoria: Salve regina; Praetorius: Magnificat V. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. \$35; \$25(sr); \$10(st).

### Thursday September 13

• 12:15: **Music at Metropolitan.** *Noon at Met.* Thomas Gonder, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.

• 8:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.

## Music TORONTO

### BRENTANO QUARTET



**Thursday**  
**Sept. 13 at 8 pm**

• 8:00: **Music Toronto.** *Quartet Series: Brentano Quartet.* Fragments of works by Schubert, Bach, Haydn, Shostakovich and Mozart are paired with works by Adolphe, Gubaidulina, Harbison, Hartke and Iyer. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$50-\$55; \$10(st; accompanying adult half price); Pay-your-age (ages 18-35, plus \$6 facility and handling fees).

### Friday September 14

• 7:30: **Good Hair Day Productions.** *Julie Sits Waiting.* Music by L. Dufort, libretto by T. Walmsley. Performed by Fides Krucker and Richard Armstrong. Alex Fallis and Heidi Strauss, stage directors. BackSpace, Theatre Passe Muraille, 16 Ryerson Ave. 516-504-7529. \$30 416-822-9781. \$30-\$40. Also Sept 15, 16, 19-22; start times vary.

• 8:00: **Aradia Ensemble.** *Pergolesi Stabat Mater.* Virginia Hatfield, soprano; Scott Belluz, countertenor; Kevin Mallon, director. Heliconian Hall, 35 Hazelton Ave. 647-960-6650. \$15-\$35. Includes wine and cheese reception.

• 8:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.

• 8:00: **Gallery 345.** *Ton Beau String Quartet.* Beethoven: Op.18 No.1; Dvořák: String Quartet Op.96 "American"; Mozart: Clarinet Quintet. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

• 8:00: **Nawranj Iranian Association.** *Salat Aghili and Hamnavazan Ensemble.* Iranian music. Salah Aghili, voice; Hossein Behroozinia, barbat (lute); Saeed Farajpour, kamancheh (spike fiddle); Harir Shariatzadeh, piano; Behnam Masoumi, tombak/percussion. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208.

## TORQ PERCUSSION QUARTET



## 2012-2013 CONCERT SERIES

**MODULATIONS**  
8pm, September 8, The Theatre Centre

**NOTES FROM BRAZIL**  
8pm, November 11, Lula Lounge

**OFF THE PAGE**  
8pm, February 7, Gallery 345

**NEW MANOEUVERS**  
8pm May 3, 2pm & 8pm May 4, Dancemakers

TorQ Percussion Quartet presents a series that mixes the best of new music with established classics of the percussion repertoire. Featuring special guests including Mark Duggan and choreographers Linda Garneau, Louis Laberge-Coté and Jacob Niedzwiecki.

Tickets and more information:  
[torqpercussion.ca](http://torqpercussion.ca)



Maestro Music Presents  
**Alan Hobbins in Concert**  
**CD Release**  
**Beethoven Piano Sonatas**

**Richmond Hill Centre**  
**for the Performing Arts**  
**Sunday, September 9 at 7pm**  
**10268 Yonge Street**  
**www.rhcentre.ca @ tickets \$25**  
**Box Office 905-787-8811**  
*Works by Beethoven, Chopin, Liszt, Debussy*



\$37.00 and up.

### Saturday September 15

- 2:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 2:00: **North Metro Chorus.** *North Metro Presents ...* A cappella songs for show chorus. Global Kingdom Ministries, 1250 Markham Rd., Scarborough. 416-420-7850. \$35. Also 7:30.
- 6:00: **Toronto Centre for the Arts.** *Ga Eun Ban Piano Recital.* Bach: Prelude and Fugue in c-sharp; Chopin: Étude in c-sharp Op.10 No.4; Étude in c minor Op.25 No.12; Scherzo in b-flat Op.31; Beethoven: Sonata in E-flat Op.81a "Les Adieux"; Prokofiev: Sonata Op.28 No.3. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-250-3708 or 1-855-985-2787. \$TBA.
- 7:30: **Music Gallery 345.** *Talisa Blackman, piano, and Jane Joon Mee Yang, violin.* Prokofiev: Violin Sonata No.2; Strauss: Violin Sonata; work by K. Lau. 345 Sorauren Ave. 416-822-9781. \$15; \$10(st).
- 7:30: **Good Hair Day Productions.** *Julie Sits Waiting.* See Sept 14.
- 7:30: **North Metro Chorus.** *North Metro Presents ...* See 2:00.
- 8:00: **Canadian Sinfonietta.** *Wine and Cheese Concert #1: Image and Sound.* Brahms: Cello Sonata No.1 in e; Cage: Six Melodies for Violin and Keyboard; Davydov: At the Fountain for cello and piano; Debussy: Piano Trio in G. Heliconian Hall, 35 Hazelton Ave. 416-221-3623. \$40; \$30(sr); \$20(st). Wine and cheese included.
- 8:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 8:00: **Music Gallery/OCAD University Student Gallery/Alexandra Mackenzie.** *License to Depart: Tenderness, Petra Glynt and FIN.* Music Gallery, 197 John St. 416-204-1080. \$25/\$20(adv).

### Sunday September 16

- 10:15am: **St. John's United Church.** *World Music Sunday: Soul Influence.* A cappella group performing fusion of African spiritual sounds and contemporary Christian gospel music. 2 Nobert Rd. 416-491-1224. Free.
- 2:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 2:00: **Good Hair Day Productions.** *Julie Sits*

*Waiting.* See Sept 14.

- 2:30: **Harbourfront Centre.** *Jeng Yi.* Korean drum and dance ensemble. Charles Hong, director. Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 3:00: **University of Toronto.** *Diamond Jubilee Carillon Recital Series.* Anthems, traditional and modern pieces adapted to the carillon. Gordon Slater, carillonneur. Soldiers' Tower, 7 Hart House Circle. 416-978-3485. Free. Outdoor event, rain or shine.
- 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* David Briggs, organ. 65 Church St. 416-364-7865 x231. Free.
- 4:00: **Harbourfront Centre.** *Summer Music in the Garden: 100 Years of Venice.* Music from baroque Venice. Christopher Verrette, baroque violin; Matthew Wadsworth, theorbo; Kaye Haynes, baroque cello. Toronto Music Garden,

## ST. THOMAS'S CHURCH

383 Huron Street, Toronto

**Organist John Tuttle in Recital**  
**Friday, September 28, 7:30 pm**

*Music by Reger, Hindemith, Vierne*  
\$20; students & seniors \$15

**6:30 pm | Evensong Preludes**  
**7:00 pm | Evensong & Devotions**

**Sunday, September 16**

6:30 | Schola Magdalena  
*Medieval music for women's voices*  
7:00 | Choral music by Boyce, Purcell, Ager

**Sunday, October 14**

6:30 | Baroque recorder duets  
*Andrea Budgey, Randall Rosenfeld*  
7:00 | Choral music by Kelly, Hare, Byrd

**Sunday, November 11**

6:30 | Janice Kerckamp, flute  
*accompanied by John Tuttle, organ*  
7:00 | Choral music by Stanford, Vaughan Williams, Lord

[www.stthomas.on.ca](http://www.stthomas.on.ca)

475 Queen's Quay W. 416-973-4000. Free.

- 4:00: **St. Philip's Anglican Church.** *Gypsy Vespers.* Jorge Lopes Trio. 31 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.
- 5:30: **Harbourfront Centre.** *Raging Asian Women.* Taiko group. Redpath Stage, 235 Queen's Quay W. 416-973-4000. Free.
- 7:00: **St. Thomas's Church.** *Evensong and Devotions.* Choral music by Ager, Boyce and Purcell. 383 Huron St. 416-979-2323. Freewill offering. 6:30: Evensong Preludes: Schola Magdalena sings medieval music for women's voices. Religious service.

### Monday September 17

- 12:15: **Music Mondays.** *Rest awhile your cruel cares.* Music by Dowland, Locke, Jenkins and Purcell. Cardinal Consort of Viols (Sheila Smyth, treble; Linda Deshman, tenor; Sara Blake, bass; Valerie Sylvester, bass). Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x304. \$5 suggested donation.

### Tuesday September 18

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: Meet the Young Artists.* The young artists of the 2012/2013 Canadian Opera Company Ensemble Studio introduce themselves by singing their favourite arias. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **Cathedral Church of St. James.** *Music at Midday.* Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.

### Wednesday September 19

- 12:15: **Our Lady of Sorrows.** *Wednesday Concert Series.* Michael Bloss, organ. 3055 Bloor St. W. 416-231-6016. Free.
- 12:30: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Imre Olah, organ. 1585 Yonge St. 416-922-1167. Free.
- 2:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 5:30: **Canadian Opera Company.** *Jazz Series: Autumn Serenade.* Thompson: September; jazz standards and other original compositions. Phil Dwyer, saxophone; Don Thompson, piano/bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 7:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 7:30: **Canada's Walk of Fame Festival.** *Stephan Moccio.* With 40-piece orchestra; guest: The Tenors. Koerner Hall, 427 Bloor St. W. 416-408-0208. \$49.50.
- 7:30: **Good Hair Day Productions.** *Julie Sits Waiting.* See Sept 14.

### Thursday September 20

- 12:00 noon: **Canadian Opera Company.** *Program TBA.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon.* Music by Poulenc, poetry/prose by de Villemorin. Nathalie Paulin, soprano; Che Anne Loewen, piano; Eric Domville, speaker. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan.** *Noon at Met.* Julian Bewig, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music.** *Jazz at Noon.* Richard Whiteman Trio

- (Richard Whiteman, piano; Artie Roth, bass; Barry Romberg drums). Martin Family Lounge, 219 Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Good Hair Day Productions.** *Julie Sits Waiting.* See Sept 14.
- 8:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 8:00: **Toronto Symphony Orchestra.** *Opening Weekend: James Ehnes Plays Brahms.* Verdi: Overture to La forza del destino; Brahms: Violin Concerto; Adams: Harmonielehre. James Ehnes, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$145. Also Sept 22.
- 9:00: **Small World Music.** *Battle of Santiago with Lady Son and Ramuncious.* Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$20/\$15(adv). Part of the Small World Music Fall Festival.

### Friday September 21

- 7:00: **Tapestry New Opera.** *Opera Briefs.* Music by I. Barbotin, L. Beecher, B. Pesetsky and B. Roark; written by L. Balkan, K. Koller, A. L. Lavoie and H. Moscovitch. Ernest Balmer Studio, (Studio 315), 9 Trinity St., Distillery District. 416-537-6066 x243. \$29. Also Sept 22 and 23.
- 7:30: **Good Hair Day Productions.** *Julie Sits Waiting.* See Sept 14.
- 8:00: **Alchemy Duo.** *Music for Voice and Saxophone.* Charlotte Mundy, voice; Chelsea Shanoff, saxophone. Music Gallery, 197 John St. 647-821-3863. \$15; \$10(st).
- 8:00: **Civic Light Opera Company.** *The Big Bang.* See Sep 12.
- 8:00: **Gallery 345.** *Alone: Contemporary Work for Solo Clarinet and Bass Clarinet.* Bob Stevenson, composer and clarinets. 345 Sorauren Ave. 416-822-9781. \$20; \$15(sr); \$10(st).
- 8:00: **Guitar Society of Toronto.** *Matt Palmer, classical guitar.* Heliconian Hall, 35 Hazelton Ave. 416-964-8298. \$30; \$25(sr/st).
- 8:00: **Small World Music.** *Fanfare Ciocarlia with Lemon Bucket Orkestra.* The Hoxton, 69 Bathurst St. 416-536-5439. \$40/\$30(adv). Part of the Small World Music Fall Festival.

**Our LADY of SORROWS**  
ROMAN CATHOLIC CHURCH, TORONTO  
[www.sorrows.ca](http://www.sorrows.ca)  
416-231-6016

**Pastor:**  
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3055 Bloor Street West, just west of Royal York Road

**Free Lunchtime Organ Concert Series**  
**Wednesdays 12:15 - 1:00**

**Music and Artistic Director**  
**Gordon D. Mansell**

<b>Sept. 12</b> Peter Bishop	<b>Sept. 19</b> Michael Bloss
<b>Sept. 26</b> Peter Barley	<b>Oct. 3</b> Gordon Mansell

*One of the most stunning Baroque instruments in the world*

**SMALL WORLD MUSIC SOCIETY**

**11th Annual Small World Music Festival**

**FRIDAY, SEPT 21 / 8:00PM**  
The Hoxton



**FANFARE CIOCARLIA**  
"Big Balkan Brass Gypsy Party"

[smallworldmusic.com](http://smallworldmusic.com)

- 8:00: **Tafelmusik.** *Bach Brandenburg Concertos.* Bach: Brandenburg Concertos Nos. 1, 3, 5; Orchestral Suite No.4. Tafelmusik Baroque Orchestra, Jeanne Lamon, director. Koerner Hall,

**Bach  
Brandenburg  
Concertos**



**Sept 21-25**  
**tafelmusik.org**

*Tafelmusik*  
Baroque Orchestra  
Jeanne Lamon, Music Director

273 Bloor St. W. 416-408-0208. \$45–\$99; \$35–\$89(sr); \$25–\$89(35 and under). Also Sept 22, 23(mat), 25 (George Weston Recital Hall).

**Saturday September 22**

- 9:00am to 5:00: **University of Toronto/ Glenn Gould Estate. *Dreamers Renegades Visionaries: The Glenn Gould Variations*.** Day one of a two-day creative summit combining performance, talk and exhibitions, as part of celebrations marking the 80th anniversary of Glenn Gould's birth. Summit continues Sept 23. For details see listings section D, "The ETCeteras," under Lectures & Symposia.
- 1:00 to 11:00pm: **Small World Music. *Small World in the Square*.** All-day community event featuring a global mix of music including Jayme Stone, Bageshree Vaze, Aline Morales, Kendra Ray, Lemon Bucket Orchestra and others. Yonge-Dundas Square. 416-536-5439. Free. Part of the Small World Music Fall Festival.
- 2:00: **Civic Light Opera Company. *The Big Bang*.** See Sep 12.
- 7:00: **StageToneScape. *Classic and Modern*.** Works by Bach, Haydn, Chopin, Schubert, Liszt and others. Richmond Hill United Church, 10201 Yonge St. 647-477-9712. \$30; \$20(sr/st).
- 7:00: **Tapestry New Opera. *Opera Briefs*.**



presents  
**'BAROQUE AND BEYOND!'**

Claudio Monteverdi's  
**Vespers of 1610**

**Saturday, September 22 7:30 pm**

Vocal ensemble **Accenti Vocali** joins with members of the **Elixir Baroque Ensemble** and guest instrumentalists in a unique one-to-a-part performance.

Admission \$20

'Baroque and Beyond!' pass - \$75 for four concerts

**Metropolitan United Church**  
56 Queen Street East (at Church Street), Toronto  
416-363-0331 (ext. 26) [www.metunited.org](http://www.metunited.org)

**A. Concerts in the GTA**

See Sept 21.

- 7:30: **Good Hair Day Productions. *Julie Sits Waiting*.** See Sept 14.
- 7:30: **Music at Metropolitan. *Baroque and Beyond: Vespers of 1610*.** Monteverdi. Accenti Vocali; Elixir Baroque Ensemble. United Church, 56 Queen St. E. 416-363-0331 x26. \$20.
- 7:30: **Opera by Request. *Andrea Chenier*.** Giordano. Stanislas Vitold, tenor (Andrea Chenier); Jacqueline MacIntyre, soprano (Maddalena); Yevgeny Yablonovsky, baritone (Gerard); Ellen Vesterday, mezzo (Contessa); Ann Belikova, mezzo (Bersi); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.

**BROTHERHOOD  
CONCERT  
SERIES**

UKRAINIAN BANDURIST CHORUS  
HOOSLI UKRAINIAN MALE CHORUS

**SEPTEMBER 22, 7:00PM**

**RYERSON THEATRE  
TORONTO**

BANDURA.ORG | HOOSLI.ORG

- 7:30: **Ukrainian Bandurist Chorus and Hoosli Ukrainian Male Chorus. *Brotherhood Concert Series*.** Ryerson Theatre, 43 Gerrard St. E. 416-518-0292. \$25–\$50.
- 7:30: **University of Toronto Faculty of Music. *Happy Birthday Marietta!*** Celebratory concert in honour of piano faculty member Marietta Orlov, featuring performances by her former and current students and faculty

- members. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Civic Light Opera Company. *The Big Bang*.** See Sep 12.
- 8:00: **Gallery 345. *The Art of the Duo Piano: Piano Pinnacle*.** Iman Habibi and Deborah Grimmett, pianos. 345 Sorauren Ave. 416-822-9781. \$25; \$10(st).
- 8:00: **Lebovic Centre for Arts & Entertainment. *Jayme Stone: Room of Wonders*.** Music inspired by folk dances from around the world. 19 Civic Ave., Stouffville. 905-640-2322. \$35; \$18(st).
- 8:00: **Tafelmusik. *Bach Brandenburg Concertos*.** See Sept 21.
- 8:00: **Toronto Symphony Orchestra. *Opening Weekend: James Ehnes Plays Brahms*.** See Sept 20.

**Sunday September 23**

- 9:00am to 5:00: **University of Toronto/ Glenn Gould Estate. *Dreamers Renegades Visionaries: The Glenn Gould Variations*.** Day two of a two-day creative summit combining performance, talk and exhibitions, as part of the celebrations marking the 80th anniversary of Glenn Gould's birth. Summit begins Sept 22. For details see listings section D, "The ETCeteras," under Lectures & Symposia.
- 2:00: **Baird Knechtel Presents. *Solo Recital*.** W. K. Rogers: Sonatina; Glinka: Sonata in d; Mendelssohn: Sonata in c; Babiak: Soliloquy; Shostakovich: Sonata Op. 147. Baird Knechtel, viola and piano. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. \$15–\$20.
- 2:00: **Good Hair Day Productions. *Julie Sits Waiting*.** See Sept 14.



• **A MUSICAL TOUR  
• of EUROPE •**  
with **Jean-Paul Reymont**  
host/entertainer  
**Jolanda Nel**  
soprano Florida Sunstate Opera  
**Ryan Wang**  
Chinese-Canadian concert pianist  
& **Richard Heinzle**  
Austrian-born pianist  
**Sunday, Sept 23, 2pm**

- 2:00: **Jean-Paul Reymont Presents. *A Musical Tour of Europe*.** Jolanda Nel, soprano; Ryan Wang, piano; Richard Heinzle, piano and accordion; Jean-Paul Reymont, host and baritone. Trinity Anglican Church, 79 Victoria St, Aurora. 905-727-6101. \$25; \$20(sr/st). Benefit concert for the Marylake Shrine and Monastery.
- 3:00: **Gallery 345. *The Russians are Coming: An Evening of Russian Cello and Piano Sonatas*.** Works by Prokofiev Shostakovich and Rachmaninoff. Brian Holt, cello, and Lisa Tahara, piano. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

- 3:30: **Tafelmusik. *Bach Brandenburg Concertos*.** See Sept 21.
- 4:00: **Cathedral Church of St. James. *Twilight Recitals*.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.
- 4:30: **Christ Church Deer Park. *Jazz Vespers: Tribute to Cannonball Adderley*.** Brian Barlow Quintet. 1570 Yonge St. 416-920-5211. Free, donations welcome. With brief reflection by Jazz Vespers clergy.



**11th Annual  
Small World  
Music Festival**

**SUN, SEPT 23  
7:00PM**  
Glenn Gould Studio

Canada  
**> AZALEA RAY**  
"Exploration of Romancing the Sacred"

**smallworldmusic.com**

- 7:00: **Small World Music. *Azalea Ray, vocals*.** Spiritual, devotional and sacred music from various traditions. Glenn Gould Studio, 250 Front St. W. 416-536-5439. \$35/\$25(adv). Part of the Small World Music Fall Festival.
- 7:00: **Tapestry New Opera. *Opera Briefs*.** See Sept 21.
- 7:30: **Royal Conservatory. *David Louie celebrates Bach and Gould*.** Bach: Musical Offering BWV1079; Italian Concerto BWV971; Partita No. 4 BWV828 (selections). David Louie, piano/ harpsichord; Alison Melville, b. traverso; Kathleen Kajoka, cello; Steven Dann, viola; Margaret Jordan-Gay, cello. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. \$32.00.

**CELLOS GALORE**



**NEW MUSIC CONCERTS  
SUNDAY SEPTEMBER 23 8pm  
BETTY OLIPHANT THEATRE**

- 8:00: **New Music Concerts. *Cellos Galore*.** Carter: Double Trio; Colgrass: Mystic with a Credit Card for solo trombone; Mather: Pommard



for four cellos; Rolfe: *Worry* for violin and eight cellos; *Winter Songs* for tenor and eight cellos; Tremblay: *Cedres en violes* for solo cello. Lawrence Wilford, tenor; Timothy Ying, violin; David Hetherington, cello; Scott Good, trombone; NMC Ensemble, Robert Aitken, conductor. Betty Oliphant Theatre, St. Lawrence Centre for the Arts, 404 Jarvis St. 416-961-9594. \$35; \$25(sr/arts worker); \$10(st). 7:15: Pre-concert Introductions.

#### Monday September 24

- 12:15: **Music Mondays.** *Michael Holt Ensemble: vocals with piano and ensemble.* Original works ranging from pop, classical and lounge music. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x304. \$5 suggested donation.
- 7:00: **Royal Conservatory.** *Glenn Gould's Birthday BACHanalia.* Works of Bach with a twist. Mark O'Connor, bluegrass violin; Howard Levy, harmonica; Trichy Sankaran, percussion; Suba Sankaran, voice; Sylvain Blassel, harp; and others. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$35.00 and up.

#### Tuesday September 25


- 12:00 noon: **Canadian Opera Company.** *Jazz Series: Aspects of Oscar.* Canadian bassist Dave Young pays tribute to his long-time friend and collaborator, Oscar Peterson. Kevin Turcotte, trumpet; Robi Botos, piano; Terry Clarke, drums. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 1:00: **Cathedral Church of St. James.** *Music at Midday.* David Briggs, organ. 65 Church St. 416-364-7865 x231. Free.
- 8:00: **Small World Music.** *Deolinda.*

Portuguese fado with a twist. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$20/\$15(adv). Part of the Small World Music Fall Festival.

- 8:00: **Tafelmusik.** *Bach Brandenburg Concertos.* Bach: Brandenburg Concertos Nos. 1, 3, 5; Orchestral Suite No.4. Tafelmusik Baroque Orchestra, Jeanne Lamont, director. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. \$36-\$77; \$29-\$69(sr); \$20-\$69(35 and under). Also Sept 21, 22 and 23(mat), at Koerner Hall.

#### Wednesday September 26

- 12:15: **Our Lady of Sorrows.** *Wednesday Concert Series.* Peter Barley, organ. 3055 Bloor St. W. 416-231-6016. Free.
- 12:30: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Michael Bloss, organ. 1585 Yonge St. 416-922-1167. Free.
- 2:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* Music and lyrics by L. Barnett; book by C. Earle, S. Hollett, P. O'Sullivan. Alan Thicke (Jack Bailey - not Oct 4, 5); Blythe Wilson (Claribel Anderson); Marisa McIntyre (Lana); Denise Fergusson (Old Claribel); Camille Eanga-Selenge (Felicia); and others; Timothy French, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. \$35-\$59.50. Also Sept 27-30; Oct 3-7; start times vary.
- 7:30: **St. Anne's Anglican Church.** *Post-Industrial Wednesdays: Post-Industrial Mozart.* Junction Trio (Jamie Thompson, flute; Yvanna Mycyk, violin; Lucas Tensen, cello.) 270 Gladstone Ave. 416-536-3160. By Donation.
- 8:00: **Small World Music.** *Jorge Miguel.* Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$20/\$15(adv). Part of the Small World Music Fall Festival.



**QUEEN FOR A DAY THE MUSICAL**

**WORLD PREMIERE**  
SEPT 26TH - OCT 7TH  
[QueenForADayTheMusical.com](http://QueenForADayTheMusical.com)

#### Thursday September 27

- 12:00 noon: **Canadian Opera Company.** *Dance Series: Road Trip.* Tragicomic duet blending contemporary dance practices with clown-influenced Bouffon theatre. Susie Burpee and Linnea Swan, choreographers. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Fire and Drum:* Works by Harrison, Pärt, Hatzis, Charke, Beaser and Parker. Susan Hoepfner, flute; Beverly Johnston, percussion. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan.** *Noon at Met.* Ashley Tidy, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 8:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Harbourfront Centre.** *NextSteps: SLoE.* Southam: Simple Lines of Enquiry. Eve Egoyan, piano; with sextet of dancers; Julia Sasso, direction and choreography. Enwave Theatre, 235 Queen's Quay W. 416-973-4000. \$25-\$30. Also Sept 28, 29, 30(mat).
- 8:00: **Music Toronto.** *Quartet Series: Attacca Quartet.* Haydn: String Quartet in F Op.77 No.2; Prokofiev: String Quartet No.1;

### Music TORONTO

## ATTACCA QUARTET



**Thursday**  
**Sept. 27 at 8 pm**

Mendelssohn: String Quartet No.2 in a Op. 13. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$50-\$55; \$10(st; accompanying adult half price); Pay-your-age (ages 18-35, plus \$6 facility and handling fees).

- 8:00: **Toronto Symphony Orchestra.** *Pictures at an Exhibition.* Kati Agócs: Shoenigan; Rachmaninoff: Piano Concerto No.2; Mussorgsky: Pictures at an Exhibition (orch. Maurice Ravel). Joyce Yang, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$145. Also Sept 29.



**11th Annual Small World Music Festival**

**THURSDAY, SEPT 27**  
**9:00PM**  
Lula Lounge



**YURA RAFALIUK**  
"Ukrainian folk"

[smallworldmusic.com](http://smallworldmusic.com)

- 9:00: **Small World Music.** *Yura Rafaliuk.* Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$20/\$15(adv). Part of the Small World Music Fall Festival.
- 10:00: **Small World Music.** *Javier Estrada.* Wrong Bar, 1279 Queen St. W. 416-536-5439. \$15/\$10(adv). Part of the Small World Music Fall Festival.

#### Friday September 28

- 7:30: **Canadian Opera Company.** *Celebrating Culture Days at the COC: Open Rehearsal of Die Fledermaus.* Johann Strauss II. For details see listings section D, "The ETCeteras," under Open Rehearsals.
- 7:30: **St. Thomas's Church.** *Organist John Tuttle in Recital.* Works by Reger, Hindemith and Vierne. 383 Huron St. 416-979-2323. \$20; \$15(sr/st).
- 8:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Canadian Sinfonietta.** *Ode to the Moon.* Celebration of the Chinese mid-autumn festival. George Weston Recital Hall, Toronto Centre for the Performing Arts, 5040 Yonge St. 1-855-985-2787. \$TBA.
- 8:00: **Ensemble Polaris.** *Kitchen Party.* Katherine Hill, voice; Laine Ruus, dancer; Marco Cera, guitar; Kirk Elliott, accordion/violin/mandolin; Margaret Gay, cello; Ben Grossman, hurdy gurdy; and others. Tranzac Club Main Hall, 292 Brunswick Ave. 416-588-4301. \$22; \$15(sr/st/unwaged).
- 8:00: **Harbourfront Centre.** *NextSteps: SLoE.* See Sept 27.
- 8:00: **Heliconian Club.** *Debussy, Tonal Painter.* Debussy: Ariettes oubliées; Proses lyriques; Sonata for Violin and Piano; various piano works. Jane Blackstone, Lenore Beatty, Margaret Lam and Jacqueline Leung, piano;

## St. Anne's Anglican Church presents Post-Industrial Wednesdays!

with  
**The Junction Trio**  
Jamie Thompson, flute  
Yvanna Mycyk, violin  
Lucas Tensen, cello

**NOW IN THEIR 4th SEASON!**

**September 26th @730pm "Post-Industrial Mozart!"**

**October 31st @730pm "Spooky Schubert!"**

**November 28th @730pm "Post-Industrial Bach!"**

**"Forgotten Soundscapes of The Group of Seven"**

**Wednesday, October 17th @730pm**

**Liquid Light Projections by Jason Steidman**

**...a special concert as part of Mirabilia celebrating St. Anne's 150th Anniversary!**

**270 Gladstone Avenue, Toronto**

**Free Parking / Admission by Donation / 416-536-3160**

**More Info: [stannes.on.ca](http://stannes.on.ca) [www.the-junction-trio.com](http://www.the-junction-trio.com)**



## A. Concerts in the GTA

Barbara Fris and Janet Catherine Dea, soprano; Natalie Wong, violin; Peggy Mahon, narrator. 35 Hazelton Ave. 416-922-3618. \$25; \$20(sr/st/members).



**11th Annual Small World Music Festival**

**FRIDAY, SEPT 28 / 8:00PM**  
Glenn Gould Studio



**>VESAL ENSEMBLE**  
"Iranian Classical - Traditional Kurdish"

[smallworldmusic.com](http://smallworldmusic.com)

• 8:00: **Small World Music. Vesal Ensemble.** Glenn Gould Studio, 250 Front St. W. 416-536-5439. \$40/\$30(adv); \$55(VIP); \$25(st). Part of the Small World Music Fall Festival.

### Saturday September 29

- 2:00: **April 30th Entertainment. Queen for a Day: The Musical.** See Sept 26.
- 7:00: **Opera by Request. Die Walkure.** Wagner. Andrew Tees, baritone (Wotan); Rachel Cleland, soprano (Brunhilde); Leonard Whiting, tenor (Siegfried); Deena Nicklefork, soprano (Sieglinde); Alla Assipova, mezzo; and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Canadian Opera Company. // Trovatore.** Verdi. Elza van den Heever, soprano (Leonora); Elena Manistina, mezzo (Azucena); Ramón Vargas, tenor (Manrico); Russell Braun, baritone (Conte di Luna); COC Orchestra and

Chorus; Marco Guidarini, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12-\$325; \$22(under 30). Also Oct 2, 5, 10, 13, 19, 21, 25, 28, 31; start times vary.

- 7:30: **Living Arts Centre. Tomislav Bralic and Klapa Intrada.** Traditional Croatian music and song. Hammerson Hall, Living Arts Centre, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000. \$50-\$60.
- 7:30: **Toronto Symphony Orchestra. Pictures at an Exhibition.** See Sept 27.
- 8:00: **April 30th Entertainment. Queen for a Day: The Musical.** See Sept 26.
- 8:00: **Grand Salon Orchestra. Piaf Encore. Tribute to Edith Piaf.** Patsy Gallant, voice; Kerry Stratton, conductor. Glenn Gould Studio, 250 Front St. 416-872-4255. \$42.50.
- 8:00: **Holy Family Church. Feast of the Archangels: an evening of vocal and instrumental music from the 12th to 18th centuries.** Music by Perotin, Palestrina, Marais, Charpentier, Cavalli and others. St. Vincent Baroque Soloists; Chris Verette, Elyssa Lefurgey, violin; Justin Haynes, gamba; Phillip Fournier, organ and harpsichord. 1372 King St. W. 416-532-2879. By donation.
- 8:00: **Massey Hall. An Acoustic Evening with Ben Harper.** Massey Hall, 178 Victoria St. 416-872-4255. \$35-\$75.
- 8:00: **Harbourfront Centre. NextSteps: SLoE.** See Sept 27.
- 8:00: **Toronto Early Music Centre. The Last Time I Came O'er the Moor.** Suites, variations and sonatas based upon traditional and popular Scottish airs; works by J. Oswald, C. McLean, A. Munro, W. McGibbon, R. Bremner and others. Tim Blackmore, harpsichord and recorders; Michel Cardin, baroque lute and theorbo. Montgomery's Inn, 4709 Dundas St. W. 416-464-7610. \$25/\$20(adv); \$20(sr/st)/\$15(adv).
- 10:30: **Small World Music. Salsa Saturday with Moda Eterna.** Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$15. Part of the Small World Music Fall Festival.

### Sunday September 30

- 1:00 to 4:00: **Toronto Centre for the Arts. Season Launch Open House.** Performances by the Bach Children's Choir, Ron Davis Trio, members of Orchestra Toronto; Tafelmusik

Baroque Orchestra, Korean Canadian Symphony Orchestra and others; also workshops and theatre presentations. Presented as part of Culture Days. See listings section D, "The ETCeteras," under ETCetera: Miscellaneous Events.

- 1:15: **Mooredale Concerts. Music and Truffles: Stars of the TSO.** Hour-long interactive concert for ages 6-15, performed by members of the Toronto Symphony Orchestra; includes excerpts from Schubert's Octet D803 and Spohr's Nonet Op.31. Walter Hall, Edward Johnson Building, 80 Queens Park. 416-922-3714 x103. \$13. Chocolate truffle included.
- 2:00: **April 30th Entertainment. Queen for a Day: The Musical.** See Sept 26.
- 3:15: **Mooredale Concerts. Stars of the TSO.** Schubert: Octet D803; Spohr: Nonet Op.31. Jonathan Crow, violin/concert master; Etsuko Kimura, violin; Teng Li, viola; Joseph Johnson, cello; Jeffrey Beecher, bass; Joaquin Valdepeñas, clarinet; and others. Walter Hall, Edward Johnson Building, 80 Queens Park. 416-922-3714 x103. \$30; \$20(under 30).
- 3:30: **North York Suzuki School of Music. Deirdre Reynolds Scholarship Concert.** Featuring a variety of performers. Lawrence Park Community Church, 2180 Bayview Ave. 416-222-5315. By donation.
- 4:00: **Cathedral Church of St. James. Twilight Recitals.** Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.
- 4:00: **Harbourfront Centre. NextSteps: SLoE.** See Sept 27.
- 4:00: **St. Olave's Church. Choral Evensong.** Featuring works by C.V. Stanford. Choir of St. Peter's, Erindale, Clem Carelse, director. 360 Windemere Ave. 416-769-5686. Contributions appreciated. Post-concert Peach Tea and chat. For details see listings section D, "The ETCeteras," under Lectures & Symposia.
- 4:00: **St. Philip's Anglican Church. Klezmer Vespers.** Jordan Klapman Quartet. 31 St. Phillips Rd., Etobicoke. 416-247-5181. Freewill offering.
- 5:00: **Nocturnes in the City. Jan Vaculik, baritone.** Piano accompaniment TBA. St. Wenceslas Church, 496 Gladstone Ave. 289-234-0264. \$25; \$15(st).
- 7:30: **Jubilee United Church. JOSEPH: Jubilee Organ Sunday Evening Program Hour.** Includes opening march, music by Bach and 19th century masters, organ transcriptions and other works. 40 Underhill Dr. 416-447-6846. Free.
- 8:00: **Canadian Sinfonietta. Aster's Music House Fundraising Concert.** Glenn Gould Studio,

250 Front St. W. 416-588-8862. \$20.

• 8:00: **Gallery 345. The Art of the Piano: Adam Sherkin.** Works by Schubert, Fauré, Bach, Berio, Barber and Sherkin. 345 Sorauren Ave. 416-822-9781. Free. Part of Culture Days.



**11th Annual Small World Music Festival**

**SUNDAY, SEPT 30 / 8:00PM**  
Lula Lounge



**>BRAZILIAN BLEND**  
"Fall Festival Finale Party"

[smallworldmusic.com](http://smallworldmusic.com)

• 8:00: **Small World Music. Brazilian Blend: Fall Festival Finale.** DJ eLman; Maria Bonita & The Band; Maracatu Mar Aberto. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$15/\$10(adv). Part of the Small World Music Fall Festival.

### Monday October 01

- 7:30: **University of Toronto Faculty of Music. The Gryphon Trio.** Brahms: Clarinet Trio; Dvořák: "Dumky" Piano Trio; Bayefsky: To be Patient is to Suffer. Guest: James Campbell, clarinet. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. \$35; \$25(sr); \$10(st).

### Tuesday October 02

- 12:00 noon: **Canadian Opera Company. Jazz Series: Radical Cycle.** Classical art songs combined with jazz, klezmer and improvisation. Dani Oore, saxophone; Sageev Oore, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:30: **York University Department of Music. Music at Midday: Student Showcase.** Young musicians perform a wide range of works including original compositions. Martin Family Lounge, 219 Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- 1:00: **Cathedral Church of St. James. Music at Midday.** Gedymin Grubba, organ. 65 Church St. 416-364-7865 x231. Free.
- 7:30: **Canadian Opera Company. // Trovatore.** See Sept 29.

### Wednesday October 03

- 12:00 noon: **Canadian Opera Company. Vocal Series: The Shape of Things to Come.** COC Chorus Master Sandra Horst and director Michael Albano lead the artists of the U of T Opera Division through a preview of their 2012/13 season. Excerpts from operas of Britten, Donizetti, Offenbach and von Flotow. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:15: **Our Lady of Sorrows. Wednesday Concert Series.** Gordon Mansell, organ. 3055



**Patsy Gallant with Grand Salon Orchestra**  
conductor  
**Kerry Stratton**

**PIAF Encore**

**September 29th, 2012 8:00 pm, Glenn Gould Theatre**

**BUY TICKETS NOW**  
**AmazingConcert.com - (416)872-4255**

General Admission: \$42.50

**Sun. 30th Sept. at 4 p.m.**  
**Choral Evensong**  
with St. Peter's Choir, Erindale  
followed by Peach Tea and

**CHARLES VILLIERS STANFORD**

Clem Carelse takes a lively look at the life and music of C.V. Stanford, born this day in 1852 and known as the greatest Victorian composer of English church music, whose splendid works are featured in today's Evensong.

**St. Olave's Church**  
Bloor and Windermere  
416-769-5686



Bloor St. W. 416-231-6016. Free.

- 12:30: **Yorkminster Park Baptist Church.** *Noon Hour Organ Recital Series.* Peter Nikiforuk, organ. 1585 Yonge St. 416-922-1167. Free.
- 2:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Toronto Symphony Orchestra.** *Anne-Sophie Mutter Returns.* Bach: Concerto No. 1 for Violin and String Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In tempus praesens for Violin and Orchestra. Anne-Sophie Mutter, violin; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29–\$145. Also Oct 4.

#### Thursday October 04

- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Unfolding.* Original compositions blending Eastern and Western music with electronic elements. John Kameel Farah, piano and compositions. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: **Nine Sparrows Arts Foundation/Christ Church Deer Park.** *Lunchtime Chamber Music.* Trio Kokopelli (Alheli Pimienta Barajas, flute; Catherine Gray, viola; Ko-Ni Choi, harp). Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon.* Wolf-Ferrari: Chamber Symphony No.10; Nimmons: Sonata for Piano. Ed Tait, bass; Gregory Oh, piano; and others. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. Free.
- 12:15: **Music at Metropolitan.** *Noon at Met.* Sarah Svendsen, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. Free.
- 12:30: **York University Department of Music.** *World at Noon.* Maria Fariha Band: Maria Fariha, vocals; Roy Patterson, guitar; Ethan Ardelli, drums; Allison Au, sax/flute; Kieran Overs, bass. Martin Family Lounge, 219 Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- 7:30: **Canadian Opera Company.** *Die Fledermaus.* Johann Strauss II. Michael Schade, tenor (Gabriel von Eisenstein); Tamara Wilson, soprano (Rosalinde); Laura Tucker, mezzo (Prince Orlofsky); Ambur Braid, soprano (Adele - Oct 4, 9, 14, 20, 27; Nov 1); Mireille Asselin, soprano (Adele - Oct 12, 17, 24, 30; Nov 3); and others; COC Orchestra and Chorus; Johannes Debus, conductor; Christopher Alden, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$12–\$325; \$22(under 30). Also Oct 9, 12, 14, 17, 20, 24, 27, 30; Nov 1, 3.
- 7:30: **University of Toronto Faculty of Music.** *University of Toronto Symphony Orchestra.* Brahms: Academic Festival Overture; Mozart: Clarinet Concerto K622; Schumann: Symphony No.4 Op.120 in d. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. \$20; \$15(sr); \$10(st).
- 7:30: **York University Department of Music.** *Faculty Concert Series: Al Henderson Quintet CD launch for "Taiga."* Al Henderson, bass; Alex Dean, saxes/clarinet; Pat Labarbera, saxes; Richard Whiteman, piano; Barry Romberg, drums. Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Music Gallery.** *New World Series: Akio Suzuki + Kyle Bobby Dunn.* 197 John St.

416-204-1080. \$25/\$20(adv).

- 8:00: **Royal Conservatory.** *Hong Kong Sinfonietta.* Prokofiev: Symphony in D Op.25 No.1 "Classical"; Violin Concerto in g Op.63 No.2; Chan Hing-yan: 'Twas the Thawing Wind for sheng and orchestra; Stravinsky: Pulcinella Suite. Yang Tian-wa, violin; Loo Sze-wang, sheng; Yip Wing-sie, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40.00 and up.
- 8:00: **Toronto Symphony Orchestra.** *Anne-Sophie Mutter Returns.* See Oct 3.

#### Friday October 05

- 7:30: **Canadian Opera Company.** *Il Trovatore.* See Sept 29.
- 8:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Milton Concert Presentations.** *Milton's Hometown Girl: Cassandra Warner,* mezzo. Evening of art song and opera arias. With Peter Tiefenbach, piano. Milton Centre for the Arts, 1010 Main St. E., Milton. 905-854-4028 or 905-854-0919. \$40; \$35(sr).
- 8:00: **Royal Conservatory.** *Royal Conservatory Orchestra.* Gershwin: Cuban Overture; Ginastera: Harp Concerto Op.25; Brahms Symphony in e Op.98 No.4. Sophie Baird-Daniel, harp. Uri Mayer, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25.00 and up.
- 8:00: **York University Department of Music.** *Improv Soirée.* An evening of improvisation in an open mic set-up, hosted by the improv studios of Casey Sokol. Performers and observers welcome. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

#### Saturday October 06

- 2:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 7:30: **Living Arts Centre/Mississauga Chinese Arts Organization.** *Jianxia Zhou Solo Concert.* Jianxia Zhou, soprano. Hammerson Hall, Living Arts Centre, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000. \$38–\$68.
- 8:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 8:00: **Greater Toronto Philharmonic Orchestra.** *Autumn Classics.* Kulesha: Celebration Overture; Rachmaninoff: Vocalise Op.34, arranged for cello and orchestra; Tchaikovsky: Variations on a Rococo Theme Op.33; Symphony No.4. Daniel Hass, cello; Jean-Michel Malouf, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-275-6720. \$25; \$20(sr/st).
- 8:00: **Musicians in Ordinary.** *His Perfections Like the Sunbeams.* Commemorating the life and death of Henry, Prince of Wales. Hallie Fishel, soprano; John Edwards, theorbo; Christopher Verrette, violin; Justin Haynes, viola da gamba. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$25; \$20(sr/st).

#### Sunday October 07

- 2:00: **April 30th Entertainment.** *Queen for a Day: The Musical.* See Sept 26.
- 3:00: **Hart House Music Committee.** *Sunday Concert Series.* Mauro Bertoli, piano. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free.
- 4:00: **Cathedral Church of St. James.** *Twilight Recitals.* David Briggs, organ. 65 Church St. 416-364-7865 x231. Free.
- 7:00: **Toronto Palestine Film Festival.** *Marcel Khalifé & Al Mayadine Ensemble.* Musical performance of poems of Mahmoud Darwish. Marcel Khalife, oud/vocals/compositions; Al

Mayadine Ensemble. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St.

416-250-3708 or 1-855-985-2787. \$35.75–\$105.75; \$29.75–\$85(sr/st).

## B. Concerts Beyond the GTA

**IN THIS ISSUE:** Barrie, Guelph, Hamilton, Huntsville, Kitchener, London, Niagara-on-the-Lake, Orangeville, Owen Sound, Paris, Peterborough, Picton, Port Hope, Sarnia, St. Davids, Stratford and Waterloo.

#### Saturday September 01

- 11:30am: **Shaw Festival.** *Trouble in Tahiti.* Music and libretto by Bernstein. Elodie Gillett (Dinah); Mark Uhre (Sam); and others; Paul Sportelli, music director; Jay Turvey, stage director. Court House Theatre, 26 Queen St., **Niagara-on-the-Lake.** 1-800-511-7429. \$36.16. Also Sept 6, 7, 9, 12, 13, 16, 19, 20, 22, 26, 29, 30; Oct 4, 6, 7(final performance); all shows at 11:30am.
- 2:00: **Stratford Shakespeare Festival/Schulich Children's Plays.** *You're a Good Man, Charlie Brown.* Book, music and lyrics by C. Gesner. Stephen Patterson (Snoopy); Erica Peck (Lucy); Ken James Stewart (Charlie Brown); Andrew Broderick (Schroeder); Amy Wallis (Sally); Kevin Yee (Linus); and others; Donna Feore, director and choreographer. Avon Theatre, 99 Downie St., **Stratford.** 1-800-567-1600. \$49–\$106; \$36(18 and under). Also Sep 5, 8, 9, 12, 14, 15, 18, 19, 21, 22, 23, 26, 28, 29; Oct 3, 5; runs to Oct 28; start times vary.
- 8:00: **Shaw Festival.** *Ragtime.* Music by S. Flaherty; lyrics by L. Ahrens; book by Terrence McNally; based on the novel by E. L. Doctorow. Benedict Campbell (Father); Patty Jamieson (Mother); Evan Alexander Smith (Younger Brother); Guy Bannerman (Grandfather); Thom Allison (Coalhouse) and others; Paul Sportelli, music director; Jackie Maxwell, stage director. Shaw Festival Theatre, 10 Queen's Parade, **Niagara-on-the-Lake.** 1-800-511-7429. \$33.90–\$124.35. Also Sept 2, 5, 6, 8, 9, 11, 12, 14, 15, 16, 18, 20, 22, 23, 25, 27, 28, 30; Oct 3, 4, 5, 6, 7; runs to Oct 14; start times vary.
- 8:00: **Stratford Shakespeare Festival.** *42nd Street.* Music by H. Warren; lyrics by A. Dubin; book by M. Stewart and M. Bramble; based on the novel by B. Ropes. With Sean Arbuckle (Julian Marsh); Kyle Blair (Billy Lawlor); Cynthia Dale (Dorothy Brock); Jennifer Rider Shaw (Peggy Sawyer); Naomi Costain (Anne "Anytime Reilly"); and others; Michael Barber, music director; Gary Griffin, stage director. Festival Theatre, 55 Queen St., **Stratford.** 1-800-567-1600. \$49–\$106; \$36(18 and under). Also Sept 7, 8, 9, 12, 13, 14, 15, 19, 20, 21, 23, 27, 28, 29; Oct 3, 5, 6, 7; runs to Oct 28; start times vary.

#### Sunday September 02

- 2:00: **Stratford Shakespeare Festival.** *Pirates of Penzance.* Gilbert and Sullivan. Sean Arbuckle (Pirate King); Kyle Blair (Frederic); Amy Wallis (Mabel Stanley); and others; Franklin Brasz, music director; Ethan McSweeney, stage director. Avon Theatre, 99 Downie St., **Stratford.** 1-800-567-1600. \$49–\$121.90; \$36(18 and under). Also Sep 5, 6, 7, 8, 11, 13, 15, 16, 18, 20, 21, 22, 25, 27, 29, 30, Oct 2, 4, 5, 6; runs to Oct 27; start times vary.

#### Wednesday September 05

- 12:00 noon: **Midday Music with Shigeru.** *Tribute to Fred Astaire.* Mike Lewis, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).
- 8:00: **Guelph Jazz Festival.** *Beautiful Tool:*

*Mary Margaret O'Hara, voice, and Peggy Lee, cello.* Macdonald Stewart Art Centre, 358 Gordon St., **Guelph.** 519-763-4952. \$20; \$15(sr/st).

- 8:00: **Stratford Shakespeare Festival.** *Wanderlust.* Music by M. Norman; book and additional lyrics by M. Panych; based on poems of Robert Service. World premiere. Bank clerk and aspiring poet Robert Service dreams of romance and escape to a new life of adventure in the gold rush of the Great North. Robin Hutton (Louise Montgomery); Tom Rooney (Robert Service); Dan Chameryov (Dan McGrew); Randy Hughson (Mr. McGee); Lucy Peacock (Mrs. Munsch); and others; Marek Norman, music director, Diana Coatsworth, choreographer; Morris Panych, stage director. Tom Patterson Theatre, 111 Lakeside Dr., **Stratford, Stratford.** 1-800-567-1600. \$61–\$106; \$36(18 and under). Also Sep 7, 12, 13, 15, 20, 21, 22, 26, 28; start times may vary.

#### Thursday September 06

- 5:00: **Guelph Jazz Festival.** *Muskox.* Macdonald Stewart Art Centre, 358 Gordon St., **Guelph.** 519-763-4952. Free.
- 8:00: **Guelph Jazz Festival.** *Double Bill: Colin Stetson and Ben Grossman.* St. George's Anglican Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$30; \$25(sr/st).
- 11:30pm: **Guelph Jazz Festival.** *Nels Cline and Glenn Kotche.* St. George's Anglican Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$25; \$20(sr/st).

#### Friday September 07

- 5:00: **Guelph Jazz Festival.** *Coltrane's Ascension by Jeremy Strachan & Ensemble.* Macdonald Stewart Art Centre, 358 Gordon St., **Guelph.** 519-763-4952. Free.
- 7:30: **Cuckoo's Nest Folk Club.** *Hungrytown.* American roots duo. House Concert, 458 High St., **London.** 519-473-2099. \$18/\$15(adv).
- 8:00: **Guelph Jazz Festival.** *Coltrane Reimagined: ROVA's Electric Ascension.* River Run Centre, 35 Woolwich St., **Guelph.** 519-763-4952. \$35; \$30(sr/st).
- 10:30pm: **Guelph Jazz Festival.** *Huntsville with Nels Cline and Glenn Kotche.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph.** 519-763-4952. \$25; \$20(sr/st).

#### Saturday September 08

- 10:30am: **Guelph Jazz Festival.** *Jenny Scheinman & Myra Melford.* St. George's Anglican Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$25; \$20(sr/st).
- 1:00: **Guelph Jazz Festival.** *Double Bill: Darius Jones & Matthew Shipp; Brew (Miya Masaoka, Reggie Workman and Gerry Hemingway).* River Run Centre, 35 Woolwich St., **Guelph.** 519-763-4952. \$30; \$25(sr/st).
- 1:00: **Guelph Jazz Festival.** *Ernesto Cervini Quartet.* Market Square, 59 Carden St., **Guelph.** 519-763-4952. Free.
- 2:30: **Guelph Jazz Festival.** *Michael Stuart Quartet with Jerry Bergonzi.* Market Square, 59 Carden St., **Guelph.** 519-763-4952. Free.
- 4:00: **Guelph Jazz Festival.** *Werner*

## B. Concerts Beyond the GTA

*Puntigam and Matchume Zango: Contemporary Afro-European Soundscapes.* Market Square, 59 Carden St., **Guelph**. 519-763-4952. Free.

• 6:00: **Guelph Jazz Festival.** *Gordon Grdina's Haram.* Market Square, 59 Carden St., **Guelph**. 519-763-4952. Free.

• 8:00: **Guelph Jazz Festival.** *Abdullah Ibrahim.* With opening performance by the KidsAbility Youth Parade Band. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-4952. \$40; \$35(sr/st).

• 8:00: **Guelph Jazz Festival.** *Chris Tarry: The Rest of the Story.* Market Square, 59 Carden St., **Guelph**. 519-763-4952. Free.

• 9:30: **Guelph Jazz Festival.** *Shuffle Demons.* Market Square, 59 Carden St., **Guelph**. 519-763-4952. Free.

• 10:00: **Guelph Jazz Festival.** *Nils Petter Molvaer.* River Run Centre, 35 Woolwich St., **Guelph**. 519-763-4952. \$29; \$24(sr/st).

• 11:00: **Guelph Jazz Festival.** *Shye Ben-Tzur.* River Run Centre, 35 Woolwich St., **Guelph**. 519-763-4952. Free.

• 11:30: **Guelph Jazz Festival.** *Fred Frith.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 519-763-4952. \$22; \$18(sr/st).

### Sunday September 09

• 10:30am: **Guelph Jazz Festival.** *Myra Melford.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 519-763-4952. \$20; \$15(sr/st).

• 2:00: **Guelph Jazz Festival.** *Charles Spearin: The Happiness Project.* River Run Centre, 35 Woolwich St., **Guelph**. 519-763-4952. \$20; \$15(sr/st).

• 7:30: **Cuckoo's Nest Folk Club.** *Friends of Fiddler's Green.* Chaucer's Pub, 122 Carling St., **London**. 519-672-1967. \$18/\$15(adv).

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Mark Valenti, piano.* Bach: Italian Concerto; Mendelssohn: Variations Serieuses; Barber: Sonata; Debussy Images, Book I. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Wednesday September 12

• 2:30: **Seniors Serenade.** *Light Classics for the Afternoon.* Keiko Kuepfer, piano; Valerie Selander Voisey, violin. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. Free.

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *New Orford Quartet.* Haydn: String Quartet Op.20 No.4 in D; Bartók: String Quartet No.3; Brahms: String Quartet Op.51 No.1 in c. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$30(sr); \$25(st).

### Thursday September 13

• 12:00 noon: **Wilfrid Laurier University.** *Music at Noon: WLU Faculty Showcase.* Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 7:30: **Cuckoo's Nest Folk Club.** *Jess & Richard Arrowsmith.* House Concert, 458 High St., **London**. 519-473-2099. \$18/\$15(adv).

### Friday September 14

• 7:30 to 11:00: **Jazz & Blues in the Village.** *Friday Evening Blues.* Performances by Lit'l Chicago and Shakura S'Aida. McGibbon Park, 180 College Ave. N., **Sarnia**. 519-344-7777. \$20; \$50(weekend pass).

### Saturday September 15

• 1:00 to 7:30: **Jazz & Blues in the Village.** *Saturday Afternoon Jazz.* Paul Keller Trio's Toast to Nat King Cole; Dave Young Quintet plays Aspects of Oscar; Antler River Project. McGibbon Park, 180 College Ave. N., **Sarnia**. 519-344-7777. \$20; \$50(weekend pass).

• 7:30 to 11:00: **Jazz & Blues in the Village.** *Saturday Evening Blues.* Jack de Keyzer with guests Jerome Godtho, Rick Taylor and Tim Woodcock. McGibbon Park, 180 College Ave. N., **Sarnia**. 519-344-7777. \$20; \$50(weekend pass).

• 7:30: **Prince Edward County Music Festival.** *Scales of Joy and Sorrow.* Brahms: Sonata in G Op.78; Mozetich: Scales of Joy and Sorrow; Elgar: Quintet for piano and strings in a Op.84. New Orford String Quartet; Stéphane Lemelin, piano. Church of St. Mary Magdalene, 335 Main St., **Pictou**. 613-393-3798 or 1-866-584-1991. \$36; \$18(st).

### Sunday September 16

• 1:00 to 6:00: **Willowbank Jazz Festival.** *10th Annual Jazz Fest.* Performances by Vickie Van Dyke Trio; Craig Roberts & the Jumpin' Jive Band; Peter Appleyard; the Vintage Stompers. Ravine Vineyard Estate Winery, 1366 York Rd., **Saint Davids**. 905-262-1239 x21. \$40.

• 2:00: **Concert Association of Huntsville.** *Triple Forte.* Jasper Wood, violin; Yegor Dyachkov, cello; David Jalbert, piano. Trinity United Church, 33 Main St. E., **Huntsville**. 705-789-7844. \$25; free(18 and under).

• 2:00: **Prince Edward County Music Festival.** *Chamber Music Essentials.* Mozart: Quartet in F K590; Bartók: Quartet No.3; Quartet in c Op.51 No.1. New Orford String Quartet. Church of St. Mary Magdalene, 335 Main St., **Pictou**. 613-393-3798 or 1-866-584-1991. \$36; \$18(st).

• 8:00: **Kitchener-Waterloo Chamber Music Society.** *Whiteman, Chomyn, Davenport, Anderson and Tahara.* Shostakovich: Three Duos for two violins and piano; Telemann: Canonic Sonata No.1; Mozart: Duo in G K423; Schubert: "Trout" Quintet. Ian Whiteman, bass; Allene Chomyn, violin; Judith Davenport, viola; Catherine Anderson, cello; Lisa Tahara, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

### Wednesday September 19

• 12:00 noon: **Music at St. Andrews.** *Taylor Sullivan, organ.* St. Andrews Presbyterian Church, 47 Owen St., **Barrie**. 705-726-1181. \$5; free(st).

### Thursday September 20

• 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Ulrike Anton, flute; Anna Ronai, piano. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo**. 519-884-0710 x2150. Free.

• 2:00: **Theatre Orangeville.** *You Give Me Fever: A Tribute to Peggy Lee.* Fever, I Love Being Here with You, Why Don't You Do Right, Don't Smoke in Bed, and other songs. Leisa Way, vocals; Brucey Ley, piano; Dave Wilson, drums; Bob Hewus, bass; Kim Ratcliffe, guitars. 87 Broadway, **Orangeville**. 1-800-424-1295 or 519-942-3423 x2800. \$40. Also Sept 21, 22, 23; start times vary.

• 7:30: **Prince Edward County Music Festival/Jeunesses Musicales Canada.** A

*Night at the Opera!* Mozart: Così fan tutte. Church of St. Mary Magdalene, 335 Main St., **Pictou**. 613-393-3798 or 1-866-584-1991. \$36; free(st).

### Friday September 21

• 7:00: **All-Canadian Jazz Festival.** *Day 1: Friday Night Party with Brass Transit.* Memorial Park, 56 Queen St., **Port Hope**. 1-855-713-9310. Free.

• 7:00: **Kitchener-Waterloo Symphony.** *Ode to Joy, Ode to Kitchener.* Gala Concert. Goodyear: Count Up; Estacio: Brio Toccata and Fantasy for Orchestra; Beethoven: Symphony No.9 in d. Susan Tsagkaris, soprano; Megan Latham, mezzo; Romulo Delgado, tenor; Phillip Addis, baritone; Grand Philharmonic Choir; Menno Singers; DaCapo Chamber Choir; Renaissance Singers; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 888-745-4717. \$19-\$80. Also Sept 22, 23(mat).

## BROTHERHOOD CONCERT SERIES

UKRAINIAN BANDURIST CHORUS  
HOOSLI UKRAINIAN MALE CHORUS

SEPTEMBER 21, 7:30PM

CATHEDRAL OF  
ST CATHERINE OF ALEXANDRIA  
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BANDURA.ORG | HOOSLI.ORG

• 7:00: **Ukrainian Bandurist Chorus and Hoosli Ukrainian Male Chorus.** *Brotherhood Concert Series.* Cathedral of St. Catherine of Alexandria, 67 Church St., **St. Catharines**. 905-934-7352. \$30.

• 7:30: **Colours of Music.** *Swingtime.* Featuring Sing Sing Sing, Bugle Call Rag, Moonlight Serenade and other selections. Toronto All-Star Big Band; Ernesto Cervini, clarinet/piano/drums. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

• 7:30: **Prince Edward County Music Festival.** *Music in a Garden.* Beethoven: Quartet in G Op.18 No.2; Mozetich: Lament in the Trampled Garden; Debussy: String Quartet in g Op.10. Penderecki String Quartet. Oeno Gallery, 2274 County Rd.1, **Bloomfield**. 613-393-3798 or 1-866-584-1991. \$50.

• 8:00: **SweetWater Music Festival.** *Early Music.* Works by Biber, Barber, Telemann and others. Philippe Sly, bass-baritone. Leith Church, 419134 Tom Thomson Ln., **Leith**. 519-371-2833. \$45.

• 8:00: **Theatre Orangeville.** *You Give Me Fever: A Tribute to Peggy Lee.* See Sept 20.

### Saturday September 22

• 11:15 to 5:15: **All-Canadian Jazz Festival.** *Day 2.* Performances by the Heavyweights Brass Band; Ori Dagan; Jensen Sisters Sextet with Joel Miller; Heather Bambrick, and others.

Memorial Park, 56 Queen St., **Port Hope**. 1-855-713-9310. \$25 day pass.

• 12:00 noon: **Colours of Music.** *Neglected Gems.* Saint-Saëns: Catoire. Amity Piano Trio. Central United Church, 54 Ross St., **Barrie**. 705-726-1181. \$15; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

• 2:30: **Colours of Music.** *Glorious Grieg.* Derek Yaple-Schobert, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

• 6:30: **SweetWater Music Festival.** *Goldberg Variations with Kenneth Slowik.* Bach: Goldberg Variations BWV988. Kenneth Slowik, piano. Georgian Shores United Church, 997 4th Ave. E., **Owen Sound**. 519-371-2833. PWYC.

• 7:30: **All-Canadian Jazz Festival.** *Day 2: All Canadian Legends.* Terry Clark, drums; Jane Bunnett, soprano saxophone; Guido Basso, flugelhorn; Joe Sealy, piano; Dave Young, bass; Peter Appleyard, vibraphone. Memorial Park, 56 Queen St., **Port Hope**. 1-855-713-9310. \$45.

• 7:30: **Colours of Music.** *Night at the Opera.* Works by Mozart, Puccini and Gershwin. Virginia Hatfield, soprano; Krisztina Szabó, mezzo; Giles Tompkins, baritone; Peter Tiefenbach and Robert Kortgaard, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

## MOZART & BEETHOVEN

Hamilton Place  
SEPTEMBER 22  
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HAMILTON  
PHILHARMONIC  
ORCHESTRA

• 7:30: **Hamilton Philharmonic Orchestra.** *Masterworks Series: Mozart.* Mozart: Concerto for Flute and Harp; Beethoven: Symphony No.7; O. Daniel: world premiere. Leslie Newman, flute; Erica Goodman, harp; James Sommerville, director and French horn. Hamilton Place, 1 Summers Ln., **Hamilton**. 905-526-7756. \$22-\$65; \$20-\$62(sr); \$12(under 35).

• 7:30: **Prince Edward County Music Festival.** *Consummate Beauty.* Barber: Hermit Songs; Mozetich: Hymn of Ascension for string quartet and organ; Franck: Piano Quintet in f. Penderecki String Quartet; Ellen Weiser, soprano; Christopher Dawes, organ; Stéphane Lemelin, piano. Church of St. Mary Magdalene, 335 Main St., **Pictou**. 613-393-3798 or 1-866-584-1991. \$36; free(st).

• 7:30: **Toronto Welsh Male Voice Choir/ Prince Edward County Memorial Hospital Foundation.** *Return of a Welsh Welcome.* Jeanette Arseneault, vocals; Joshua Colby, fiddle; Fraser Hardman, guitar. Regent Theatre, 224 Main St., **Pictou**. 613-47-8416. \$40.



- 8:00: **Kitchener-Waterloo Symphony.** *Ode to Joy, Ode to Kitchener.* See Sept 21.
- 8:00: **SweetWater Music Festival.** *A Jazz/Classical Cross-over Concert.* Works by Dwyer and Braid. Phil Dwyer, saxophone; Mark Fewer, violin; David Braid, piano. Georgian Shores United Church, 997 4th Ave. E., **Owen Sound.** 519-371-2833. \$40.
- 8:00: **Theatre Orangeville.** *You Give Me Fever: A Tribute to Peggy Lee.* See Sept 20.

#### Sunday September 23

- 12:00 noon: **SweetWater Music Festival.** *Jazz Brunch.* Phil Dwyer, saxophone and piano; Mark Fewer, violin. Best Western Inn on the Bay, 1800 2nd Ave. E., **Owen Sound.** 519-371-2833. \$50 (includes lunch).
- 12:15 to 5:15: **All-Canadian Jazz Festival.** *Day 3.* Performances by Sharon Riley & Faith Chorale, Heavy Weather, Diana Pantone, Swing Shift Big Band and others. Memorial Park, 56 Queen St., **Port Hope.** 1-855-713-9310.
- 2:00: **Theatre Orangeville.** *You Give Me Fever: A Tribute to Peggy Lee.* See Sept 20.
- 2:30: **Colours of Music.** *Rhapsodic Rachmaninoff.* Works by Beethoven, Brahms and Rachmaninoff. Winona Zelenka, cello; Mauro Bertoli, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 2:30: **Kitchener-Waterloo Symphony.** *Ode to Joy, Ode to Kitchener.* See Sept 21.
- 7:30: **Charles T. Cozens Presents.** *Music and Stories Series.* Fernando Lima, counter-tenor; Sarena Paton, soprano; Charles T. Cozens, piano. Lincoln Alexander Centre, 160 King St. E., **Hamilton.** 905-528-5000. \$25.
- 7:30: **Colours of Music.** *Sweeping Strings: Octets of Glière and Mendelssohn.* Penderecki String Quartet; Silver Birch String Quartet. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Cleveland Duo: Stephen Warner, violin and Carlyn Gadriel Warner, piano and violin.* Bach: Concerto for Oboe. Guest: James Umble, saxophone. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

#### Monday September 24

- 10:00am: **Colours of Music.** *Talk on Music of the Day.* Discussion of the day's concerts. For details see listings section D, "The ETCeteras," under Lectures & Symposia.
- 12:00 noon: **Colours of Music.** *Tennyson's Enoch Arden and Music of Richard Strauss.* Kevin White, narrator/actor; Mauro Bertoli, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-726-1181. \$15; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 2:30: **Colours of Music.** *Sax Fireworks.* Works by Denison, Schmitt, Schulhoff. Wallace Halladay, saxophone; Peter Tiefenbach, piano. First Baptist Church, 550 Grove St. E., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 7:30: **Colours of Music.** *Joy of Singing.* New work by composer-in-residence Stephanie Martin. MacMillan Singers; choral students of Barrie high schools; Hilary Apfelstadt, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

#### Tuesday September 25

- 12:00 noon: **Colours of Music.** *Charms of the Casavant.* Works by Bach, Bedard and Wesley. Andrew Adair and Simon Walker, organ. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 705-726-1181. \$15; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 12:15: **St. Paul's Anglican Cathedral.** *Noon Series.* Music for organ solo and organ 4 hands. Stephanie Burgoyne and William Vandertuin, organ. 472 Richmond St., **London.** 519-752-0965. Free.
- 2:30: **Colours of Music.** *Wondrous Vieuxtemps.* Works by Glinka, Vieuxtemps, Enesco and Pärt. Pami Paull, viola; Mauro Bertoli, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 7:30: **Colours of Music.** *Come Fly With Me: Music of Paris, New York, Tokyo, Rio de Janeiro.* Gene DiNovi, piano; James Campbell, clarinet; Graham Campbell, guitar; Dave Young, bass. Central United Church, 54 Ross St., **Barrie.** 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

#### Wednesday September 26

- 12:00 noon: **Colours of Music.** *Music That Sparkles.* Music by Weber, Horowitz, Schulman, Levowitz, Goodman. Peter Stoll, clarinet; Angela Park, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$15; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 2:30: **Colours of Music.** *Fit for a King: From Purcell to Handel.* Music and dance from the English Baroque. Baroque Music by the Grange; dancers from Opera Atelier. Central United Church, 54 Ross St., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 2:30: **Colours of Music.** *Masterful Melodies: Sextets of Glière and Brahms.* Penderecki String Quartet; Pami Paull, viola; Winona Zelenka, cello. First Baptist Church, 550 Grove St. E., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Frederic Bednarz, violin; Natsuki Hiratsuka, piano.* Sokolovic: City Songs; also works by Poulenc, Ravel and Fauré. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

#### Thursday September 27

- 10:00am: **Colours of Music.** *Talk on Music of the Day.* Discussion of the day's concerts. For details see listings section D, "The ETCeteras," under Lectures & Symposia.
- 12:00 noon: **Colours of Music.** *Masterclass.* With pianist-in-residence Mauro Bertoli. For details see listings section D, "The ETCeteras," under Masterclasses.
- 12:00 noon: **Wilfrid Laurier University.** *Music at Noon.* Guy Few, trumpet and piano; Leslie Fagan, soprano; Stephanie Mara, piano. Maureen Forrester Recital Hall, 75 University Ave. W., **Waterloo.** 519-884-0710 x2150. Free.
- 2:30: **Colours of Music.** *Brahms in the Afternoon.* Works by Mozart, Brahms, Spohr, Gershwin. Leigh-Anne Martin, mezzo; James Campbell, clarinet; Pami Paull, viola; Robert Kortgaard, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 7:30: **Colours of Music.** *The Awesome*

*Musical Experience: Taneyev's piano quintet.* Penderecki String Quartet; Anya Alexeyev, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

#### Friday September 28

- 12:00 noon: **Colours of Music.** *Five and Drum.* Susan Hoepfner, flute; Beverley Johnston, percussion. Central United Church, 54 Ross St., **Barrie.** 705-726-1181. Free.
- 2:30: **Colours of Music.** *Musical Mirth.* Works by Handel, Ravel, Clarke and Brubeck; new work by S. Martin. Gillian McKay, trumpet; Peter Stoll, clarinet; Marty Smyth, organ. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 7:30: **Colours of Music.** *Carnival of the Animals: Saint-Saëns Musical Romp.* Penderecki String Quartet; Susan Hoepfner, flute; Beverley Johnston, percussion; James Campbell, clarinet; Robert Kortgaard, piano; Peter Tiefenbach, piano. Central United Church, 54 Ross St., **Barrie.** 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 8:00: **Kitchener-Waterloo Symphony.** *Last Night at the Proms.* British favourites including Pomp and Circumstance, Rule Britannia and Jerusalem; also choruses from Gilbert and Sullivan, Oliver and more. Laura Pudwell, mezzo; Grand Philharmonic Youth Choir; Brian Jackson, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 888-745-4717. \$19-\$86. Also Sept 29.

#### Saturday September 29

- 10:00am: **Colours of Music.** *Composer Workshop: Music from Within.* Stephanie Martin, composer-in-residence. For details see listings section D, "The ETCeteras," under Workshops.
- 12:00 noon: **Colours of Music.** *Fun with Fiddling.* Traditional Irish, Scottish and French-Canadian fiddle music. Kyle Charron, fiddle; Jake Charron, piano/guitar; Sarah Robinson, dancer. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$15; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).
- 2:30: **Colours of Music.** *Alleluia!* New sacred choral composition by Stephanie Martin. Church of Saint Mary Magdalene Gallery Choir; Stephanie Martin, conductor. Burton

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## B. Concerts Beyond the GTA

Avenue United Church, 37 Burton Ave., **Barrie**. 705-726-1181. \$25; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).

• 7:30: **Colours of Music. Festival Gala.** Works by Beethoven and Weber. Sinfonia Toronto; Mauro Bertoli, piano; James Campbell, clarinet; Nurhan Arman, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).  
• 8:00: **Kitchener-Waterloo Symphony. Last Night at the Proms.** See Sept 28.

### Sunday September 30

• 2:30: **Colours of Music. Rhapsody in Blue.** Works by Schumann, Liszt, Khachaturian and Gershwin. Mauro Bertoli, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).  
• 3:00: **St. Paul's United Church. Noon Series.** Music for organ solo and organ 4 hands. Stephanie Burgoyne and William Vandertuin, organ. St. Paul's United Church, Paris, 48 Broadway St. W., **Paris**. 519-752-0965. Free.  
• 7:30: **Colours of Music. We'll Gather Lilacs: Ivor Novello and Noel Coward.** Virginia Hatfield, soprano; James Levesque, baritone; Robert Kortgaard and Peter Tiefenbach, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-726-1181. \$15-\$35; \$5(st); \$75-\$85(adult passport); \$20-\$25(st passport).  
• 8:00: **Kitchener-Waterloo Chamber Music Society. Taylor Cao and Channelle Tseng, piano.** Hummel; Rondo All'Ongarese; Debussy: Ballade; Brahms: Rhapsody Op.79 No.3 in g; Chopin: Andante Spianato; Grand Polonaise; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$20; \$15(sr); \$10(st).

### Wednesday October 03

• 8:00: **Kitchener-Waterloo Chamber Music Society. David Gillham, violin; Chiharu Iinuma,**

*piano.* Mozart: Sonata in A K526; Schubert: Rondo Brilliant in b D895; Schumann and Brahms: Intermezzo and Scherzo; Mendelssohn: Sonata in F. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$25; \$20(sr); \$15(st).

• 8:00: **Kitchener-Waterloo Symphony. Take a Bow.** Telemann: Overture in C; Mendelssohn: Violin Concerto in d; Vaughan Williams: Five Variants of Dives and Lazarus; Britten: Simple Symphony. Bénédicte Lauzière, violin; Stephen Sitarski, conductor and host. First United Church, 16 William St. N., **Waterloo**. 519-745-4711 or 888-745-4717. \$32. Also Oct 5 (Guelph) and 6 (Hamilton).

### Friday October 05

• 8:00: **Folk Under The Clock. Double Bill with International Singer-Songwriters: Martyn Joseph; Karen Savoca with Pete Heitzman.** Martyn Joseph, guitar and vocals; Karen Savoca, drum and vocals; Peter Heitzman, guitar. Market Hall, 140 Charlotte St., **Peterborough**. 705-749-1146. \$35.

• 8:00: **Kitchener-Waterloo Symphony. Take a Bow.** Telemann: Overture in C; Mendelssohn: Violin Concerto in d; Vaughan Williams: Five Variants of Dives and Lazarus; Britten: Simple Symphony Bénédicte Lauzière, violin; Stephen Sitarski, conductor and host. Harcourt Memorial United Church, 87 Dean St., **Guelph**. 519-745-4711 or 888-745-4717. \$32. Also Oct 3 (Waterloo) and 6 (Hamilton).

### Saturday October 06

• 8:00: **Kitchener-Waterloo Symphony. Take a Bow.** Telemann: Overture in C; Mendelssohn: Violin Concerto in d; Vaughan Williams: Five Variants of Dives and Lazarus; Britten: Simple Symphony. Bénédicte Lauzière, violin; Stephen Sitarski, conductor and host. Central Presbyterian Church, 165 Charlton Ave. W., **Hamilton**. 519-745-4711 or 888-745-4717. \$32. Also Oct 3 (Waterloo) and 5 (Guelph).

## C. In the Clubs (Mostly Jazz)

### Alleycatz

2409 Yonge St. 416-481-6865  
www.alleycatz.ca  
**Sep 1 Lady Kane. Sep 6 "Local Music is Sexy" showcase. Sep 7 Lady Kane. Sep 8 Lady Kane. Sep 13 Ascension. Sep 14 Ascension. Sep 15 Soular. Sep 18 The Noms. Sep 20 Lady Kane. Sep 21 Emerson Street Rhythm Band. Sep 22 Lady Kane. Sep 27 Ascension. Sep 28 Ascension. Sep 29 Ascension.**

### Artword Artbar

15 Colbourne St., **Hamilton**. 905-543-8512  
www.artword.net (full schedule)  
**Sep 20 8pm Sophia Perlman & Adrean Farrugia. Sep 21 8pm Sean Dowhaniuk Group. Sep 22 8pm Matthew de Zoete; opening: The Woodshed Orchestra.**

### Azure Restaurant & Bar

at the Intercontinental Hotel  
225 Front St. W. 416-597-3701  
www.azurerestaurant.ca  
**Every Thu, Fri, Sat 5:30-10:30pm Dan Bodanis Trio w Bernie Senensky and Steve Wallace.**

### Black Swan, The

154 Danforth Ave. 416-469-0537  
**Every Wed 9:30pm The Danforth Jam w Jon Long and Friends.**

### Bon Vivant Restaurant

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

### Castro's Lounge

2116 Queen St. E. 416-699-8272  
www.castroslounge.com  
No Cover/PWYC.  
**Every Sun 4pm Live jazz. Every Mon 9:00pm Rockabilly Night with the Cosmotones. Every Tue 8pm Smokey Folk (bluegrass); 10:30pm blueVenus (singer-songwriter). Every Wed 8pm Mediterranean Stars (jazz). Every Thu 9pm Jerry Legere and the Situation (folk/country/blues). Every Fri 5pm Ronnie Hayward; 10pm I Hate You Rob's Record Party. Every Sat 4:30pm Big Rude Jake.**

### Chalkers Pub, Billiards & Bistro

247 Marlee Ave. 416-789-2531

www.chalkerspub.com (full schedule)

**Every Wed 8pm-midnight Girls Night Out Vocalist-Friendly Jazz Jam w host Lisa Particelli (vocals/flute); Peter Hill (piano); Ross MacIntyre (bass). PWYC. Weekend Dinner Jazz: Sep 15 6-9pm Nancy Walker Quintet: Nancy Walker (piano); Shirantha Beddage (saxophone/bass clarinet); Ted Quinlan (guitar); Kieran Overs (bass); Ethan Ardelli (drums) \$10. Sep 16 7-10pm Don Thompson (piano); Phil Dwyer (sax) \$10. Sep 22 6-9pm Mike Murley Trio: Mike Murley (saxophone); Reg Schwager (guitar); Steve Wallace (bass) \$10; 9:30pm-2am Soul Stew. No cover. Sep 23 7-10pm Cecilia Monte Lain Bossa Ensemble: Cecilia Monte (vocals); Rob Rowe (piano); Alan Kingstone (guitar); Howard Rees (bass); Richard Brisco (drums) \$10. Sep 29 6-9pm Lorne Lofsky Trio: Lorne Lofsky (guitar); Kieran Overs (bass); Barry Romberg (drums) \$10.**

### Cherry Street Restaurant, The

275 Cherry St. 416-461-5111  
All shows: 7:30-10:30pm. \$10 Cover.  
www.cherryst.ca  
**Sep 6 Frank Botos Trio. Sep 13 Terra Hazelton and The Easy Answers. Sep 20 Pat Murray Quartet. Sep 27 Adrean Farrugia Trio.**

### Classico Pizza & Pasta

2457 Bloor St. W. 416-763-1313  
**Every Thu 7pm Jazz Guitarist Nate Renner.** No Cover.

### Communist's Daughter, The

1149 Dundas St. W. 647-435-0103  
**Every Sat 4-7pm Gypsy Jazz w Michael Johnson & Red Rhythm: Michael Louis Johnson (trumpet/vocals) Roberto Rosenman (guitar) Terry Wilkins (bass).**

### Coquine Restaurant

2075 Yonge St. 416-322-6767  
www.coquinerestaurant.com  
**Every Sun Jazz 7-9pm No Cover Sep 9, 30 Sharon Smith (vocals) and friends.**

### DeSotos

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

### Dominion on Queen

500 Queen St. E. 416-368-6893  
www.dominiononqueen.com  
**Every Sat 4-7:30pm Ronnie Hayward. Every Sun 11am-3pm Rockabilly Brunch w/ Alistair Christl. Every Tue 8:30pm Hot Club of Corktown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed 8pm Corktown Ukelele Jam. \$5. Sep 2 4-7pm Jazz Jam w/ Noah Leibel. Sep 7 9pm Havana to Toronto w/ Joaquin Nunez Hidalgo. Sep 8 9pm Cecilia Monte \$10. Sep 13 9pm Don River Blues Band**

**\$5. Sep 14 8pm Sammy Jackson Group \$5. Sep 15 9pm 24th Street Waiters \$10. Sep 16 4-7pm Jazz Jam w/ Noah Leibel. Sep 21-23 Rockabilly Weekend. Sep 23 7-11pm Musical Theatre Cabaret. PWYC. Sep 26 8pm Ralph Shaw (ukelele) \$15. Sep 27 9pm Aimee Butcher \$TBA. Sep 28 9:30pm Swingin' Blackjacks \$7. Sep 29 9pm Andy DeCampos \$10.**

### Dovercourt House

805 Dovercourt Rd. 416-537-3337  
www.odd-socks.org (full schedule)  
**Every Sat 9pm-1am Saturday Night Swing: Dance featuring Live Swing Bands and dance lessons. Dance \$13; \$15 with one class, \$18 with both. Saturday Bands: Sep 1 Climax Jazz Band. Sep 8 Roberta & the Gents. Sep 15 TBA. Sep 22 Patrick Tevlin Blues Band. Sep 29 TBA.**

### EDO Sushi

484 Eglinton Ave. W. 416-322-3033  
All shows Thursday 7:30-10:30pm. No Cover.  
**Sep 6 Bonnie Brett (vocals); Tony Quarrington (guitar); Richard Whiteman (bass). Sep 13 Sam Broverman (vocals); Reg Schwager (guitar); Jordan O'Connor (bass). Sep 20 Julie Michels (vocals); Tony Quarrington (guitar); Jacek Zorawski (bass). Sep 27 Joel Hartt (vocals); Tony Quarrington (guitar); Dave Field (bass).**

### Emmet Ray, The

924 College St. 416-792-4497  
All shows: 9pm. PWYC.  
www.theemmetray.com (full schedule)  
**Sep 2 Tin Can Man. Sep 3 Harley Card quintet. Sep 5 Alistair Christl and The Lonely. Sep 6 John Wayne Swingtet. Sep 10 Dan Fortin Quintet. Sep 12 9pm Peter Boyd and the Mutant Duo. Sep 13 Box Full of Cash. Sep 17 Noam Lemish. Sep 19 Alistair Christl and the Lonely. Sep 20 Vokurka's Vicarious Virtuoso Violin. Sep 23 Tropical Punch. Sep 24 Geoff Young Trio. Sep 26 Alistair Christl and the Lonely. Sep 27 Patrick Brealey.**

### Flying Beaver Pubaret, The

488 Parliament St. 647-347-6567  
www.pubaret.com (full schedule)  
**Sep 2 7pm All Strung Up \$5. Sep 5 7:30pm John Alcorn Songbook Series: Cole Porter. No Cover. Sep 6 7:30pm Ori Dagan & Friends. PWYC. Sep 7 8pm Carole Pope \$25/\$20(adv); 10pm Lea Delaria & Maggie Cassella \$25/\$20(adv). Sep 8 8pm Carole Pope \$25/\$20(adv); 10pm Lea Delaria & Maggie Cassella \$25/\$20(adv). Sep 12 7:30pm John Alcorn Songbook Series: Jerome Kern. \$15/\$10(adv). Sep 13 7pm Rosemary Galloway's Singer Series feat. Sophia Perlman (vocals); Adrean Farrugia (keys); Rosemary Galloway (bass) \$15/\$10(adv). Sep 14 7pm Precious Chong \$15/\$10(adv); 9pm David Ramsden and Jane Ford \$15/\$10(adv).**



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**Sep 15** 7pm *Sam Broverman* \$15/\$10(adv); *David Sereda* \$15/\$10(adv). **Sep 19** 7:30pm *John Alcorn Songbook Series: Irving Berlin*. \$15/\$10(adv). **Sep 26** 7:30pm *John Alcorn Songbook Series: George Gershwin*. \$15/\$10(adv). **Sep 28** 7pm *Tim Boyle* \$20/\$15(adv). **Sep 29** 7pm *Ilana Waldston* \$15/\$10(adv).

#### Gallery Studio, The

2877 Lake Shore Blvd., Etobicoke.  
416-253-0285  
www.thegallerystudiocafe.ca (full schedule)

**Every Tue** Jazz Jam with *Humber College* w/ alumni house band: *Riley O'Connor* (drums); *Scott Kemp* (bass); *Scott Metcalf* (piano); *Shirantha Beddage* (saxophone); *Lee Wallace* (guitar). **Every Sat** 4:30-7pm *The Cooking Channel*. No Cover. **Every Sun** 1:30pm *Birds of a Feather*; 4pm *Fair Trade*; 7pm *Elizabeth Martins Quartet*. No Cover. **Every Second Wed** 7:30pm *Uptown Swing Band*.

#### Gate 403

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

**Sep 1** 5pm *Sugar Brown and the Fish Market Blues Band*; 9pm *Melissa Boyce Jazz & Blues Band*. **Sep 2** 5pm *Joel Hartt & Mark Kieswetter*; 9pm *Canada's King of Roots Music*. **Sep 3** 5pm *Tom McGill*; 9pm *Richard Whiteman Jazz Band*. **Sep 4** 5pm *Kelsey McNulty Jazz Band*; 9pm *Julian Fauth Blues Night*. **Sep 5** 5pm *Brian Cober and Aslan Gotov: Boogie Bros.*; 9pm *Kurt Nielsen and Richard Whiteman*. **Sep 6** 5pm *Jeffrey Hewer Jazz Band*; 9pm *Mélanie Brûlée Jazz Band*. **Sep 7** 5pm *Mike Field Jazz Band*; 9pm *Christopher Simmons Jazz Trio*. **Sep 8** 5pm *Bill Heffernan & Friends*; 9pm *John Deehan Jazz Band* feat. *Zoe Chilco*. **Sep 9** 5pm *Gosia Faryna*; 9pm *Robin Banks Jazz Band*. **Sep 10** 5pm *Denis Schingh*; 9pm *Richard Whiteman Jazz Band*. **Sep 11** 5pm *G Street Jazz Trio*; 9pm *Julian Fauth Blues Night*. **Sep 12** 5pm *Blain Davis & Gould Trio*; 9pm tba. **Sep 13** 5pm *Phillip Albert Jazz Quartet*; 9pm *Kevin Laliberté Jazz & Flamenco Trio*. **Sep 14** 5pm *Andy MacDonald Jazz Trio*; 9pm *Fraser Melvin Blues Band*. **Sep 15** 5pm *Bill Heffernan & Friends*; 9pm *Patrick Tevlin's New Orleans Rhythm*. **Sep 16** 5pm *Carol Oya Jazz Band*; 9pm *Joanna Moon Flanneco Latino with Quebec Edge*. **Sep 17** 5pm *Erica Romero Trio*; 9pm *Richard Whiteman Jazz Band*. **Sep 18** 5pm *Aimée Page Roots and Blues Duo*; 9pm *Julian Fauth Blues Night*. **Sep 19** 5pm *John Campbell Solo*; 9pm *Lara Solnicki Jazz Band*. **Sep 20** 5pm *Maxine Willan Jazz Duo*; 9pm *String Theory Collective*. **Sep 21** 5pm *John Mason & Mark Kieswetter*; 9pm *Sweet Derrick Blues Band*. **Sep 22** 5pm *Bill Heffernan & Friends*; 9pm *Denielle Bassels Jazz Band*. **Sep 23** 5pm *Andy DeCampos*; 9pm *Peter Kauffman Jazz Trio*.

**Sep 24** 5pm *Annie Bonsignore*; 9pm *Richard Whiteman Jazz Band*. **Sep 25** 5pm *Melissa Lauren Jazz Band*; 9pm *Julian Fauth Blues Band*. **Sep 26** 5pm *Dave Rubel Jazz Band*; 9pm *Jill Peacock Jazz Band*. **Sep 27** 5pm *Nicole Correale Jazz Band*; 9pm *Gabriel Palatchi Latin Jazz Band*. **Sep 28** 5pm *Sam Broverman Jazz Duo*; 9pm *Pearl Motel*. **Sep 29** 5pm *Bill Heffernan & Friends*; 9pm *Mikko Hilden Standards Jazz Quartet*. **Sep 30** 5pm *Blues and Troubles*; 9pm *Brownman Akoustic Trio*.

#### Gladstone Hotel

1214 Queen St. W. 416-531-4635  
www.gladstonehotel.com (full schedule)

**Sep 1** 9pm *Mr. Rick & the Biscuits*. **Grossman's Tavern** "Toronto's Home of the Blues" 379 Spadina Ave. 416-977-1210  
www.grossmantavern.com (full schedule)  
All shows: No Cover. **Every Sat** 4-8pm *The Happy Pals matinee*. **Every Sun** 4:30-8:30pm *New Orleans Connection Allstars*; 9:30pm-2am *The Nationals*.

#### Harlem Restaurant

67 Richmond St. E. 416-368-1920  
www.harlemrestaurant.com (full schedule)  
**Every Mon** (starting Sep 10) 8-midnight *Carolyn T's Open Jam Night*. PWYC. **Every Fri/Sat** 7:30-11:30pm *Jazz/Blues*. No Cover. **Sep 1** *Canali Duetto*. **Sep 7** *Josh Lehman*. **Sep 8** *Joanna Mohammed*. **Sep 14** *Shelley Hamilton*. **Sep 15** *SoJaz*. **Sep 21** *Jake Wilkinson*. **Sep 22** *Chris Rouse*. **Sep 28** *Unbuttoned*. **Sep 29** *Gyles feat. James King Trio*

#### Harlem Underground Restaurant/Bar

745 Queen St. W. 416-366-4743  
www.harlemrestaurant.com/underground  
**Every Mon** *Daniel Gagnon*. **Every Tue** *John Campbell*. **Every Thu** *Carl Bray Trio*. **Every Fri, Sat** *Carl Bray*.

#### Hirut Restaurant

2050 Danforth Ave. 416-551-7560  
**Every Wed** 8pm *Open Mic with Gary 17*. **Every Sat** 2pm *Open Jam*.

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

#### Hugh's Room

"Toronto's home of live Folk and Roots"  
2261 Dundas St. W. 416-531-6604  
www.hughsroom.com (full schedule)  
All shows start at 8:30pm  
**Sep 5** *Sharon Bieck CD Release: The Way the Story Moves* \$15/\$12(adv). **Sep 6** *Les Chicettes* \$23/\$20(adv). **Sep 7** *Dave Carroll: CD Release*. **Sep 8** *Ron Nigrini* \$22.50/\$20(adv). **Sep 10** *Jazz.FM91 Cabaret Series: Cheryl Bentynne w/ Mark*

## Beat by Beat | In the Clubs

# Septembering

ORI DAGAN

**Missin' the Trane:** There were celebrated nights of packed houses and grim evenings of empty rooms, but the music kept playing for nine admirable years, and there's no doubt that the Trane Studio will be missed by audiences and musicians alike. That said, I'm not going to give a eulogy to the club just yet; in writing to inform of the club's decision not to renew the lease at 964 Bathurst, owner Frank Francis pointed out that "this does not mean the end of the business, it is rather an opportunity for us to take a well-deserved break and assess things differently." Looking forward to catching the next Trane!

**Singers and the Norm:** Multi-talented Julie McGregor is an exquisite painter who, about a decade ago, turned her focus to singing jazz. More recently, McGregor has begun producing The Singer's Jazz Series, which features, alongside herself, a variety of Torontonians on vocals, with the venerable Norman Amadio on piano. Ironically, it's the accompanist who's at the heart of this singer's series.

"I was inspired by pianist Norman Amadio, one of Canada's greatest jazz talents and sadly it seems, most under-appreciated," says McGregor. "I wanted everyone to hear Norm play. At 84, he still plays great...he loves accompanying and really is one of the most giving, humble and kind musicians I have ever met."

Indeed, Amadio's modesty belies his legendary status as jazz pianist, piano teacher, music coach, composer, arranger, session player, band leader and accompanist, dating back to the 1940s. At 17, the precociously gifted Norm left his hometown of Timmins to study with Boris Berlin at the Royal Conservatory, and soon thereafter became influential in starting the bebop scene in Toronto. Amadio became one of the country's most in-demand players, headlining at New York's Birdland in 1956 opposite Duke Ellington, and collaborating with far too many jazz giants to mention in this wee column.

At the "September's Song" installment of The Singer's Jazz Series, Amadio, along with the wondrous Neil Swainson on bass, will provide the ultimate accompaniment for featured vocalists Sophia Perlman, Vincent Wolfe and Julie McGregor, and jazz poet Chris Hercules. Reservations are recommended for this event, taking place at Hugh's Room on Sunday, September 16.

**Songbook hero:** When it comes to the American songbook, there might not be a better keeper of its flame than John Alcorn. His personal approach finds the singer infusing the material



John Alcorn.

GREG KING

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with burning passion, but never at the expense of a song's details. Good news: the beloved crooner this month embarks on The Songbook Series, a weekly Wednesday night residency at the Flying Beaver Pubaret in Cabbagetown. Alcorn will devote an evening a week to the musical works of an individual jazz, theatre or film artist, be it a composer, lyricist or legendary performer. This month he pays tribute to composers Cole Porter (Sept 5), Jerome Kern (Sept 12), Irving Berlin (Sept 19) and George Gershwin (Sept 26). Two stellar players accompany Alcorn in this series: Reg Schwager on guitar and Steve Wallace on bass. Admission is \$15 or \$10 in advance, except for the very first show, which is free. Who could ask for anything more?

**Shepherd's departure:** Back to Hugh's Room, where on September 29, Elizabeth Shepherd releases *Rewind*, a departure of sorts for this consummate talent who can pen both strong hooks and insightful lyrics, but chooses not to on this release. Shepherd's fourth CD takes a surprise turn, shifting gears to standard material that has inspired her to this point. In doing so, the spotlight is redirected to the artist's intelligent choices as singer and arranger. There's something undeniably magnetic about Shepherd's voice; she never quite raises it, nor does she have to. The new album's highlights include thoughtful transformations of Porter's "Love for Sale" and Weill's "Lonely House," reshaped into contemporary, minimalistic works of art. I'm willing to bet that John Alcorn would approve! 

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at [jazz@thewholenote.com](mailto:jazz@thewholenote.com).

## C. In the Clubs (Mostly Jazz)

*Winkler* \$45/\$40(adv). **Sept 11** *Bill Bourne* \$23/\$20(adv). **Sept 12** *The Bills: CD Release* \$22.50/\$20(adv). **Sept 13** *Laura Repo & the Woodshed Orchestra* \$17/\$15(adv). **Sept 14** *The Early Elvis Extravaganza: Tribute to Elvis Presley* \$25/\$20(adv). **Sept 15** *Mary deKeyser, Wendell Ferguson & John Sheard* \$22.50/\$20(adv). **Sept 18** *Motherz are Starz: Charity Event* feat. *Shannon Butcher and the Jazz Generation*. \$30/\$25(adv). **Sept 19** *Steve Forbert: CD Release*: \$27.50/\$25(adv). **Sept 20** *Eliza Gilkyson* \$27.50/\$25(adv). **Sept 21** *John Prine Shrine Tribute Show* \$27.450/\$25(adv). **Sept 22** *Rita Chiarelli* \$32.50/\$30(adv). **Sept 25** *Eileen Joyce: CD Release* \$22.50/\$20(adv). **Sept 25** *Carolina Chocolate Drops* \$32.50/\$30(adv). **Sept 26** *Paul James, Danny Marks & Jack deKeyser* \$25/\$22.50(adv). **Sept 27** *Michael P. Smith* \$25/\$22.50(adv). **Sept 28** *New Country Rehab* \$20/\$18(adv). **Sept 29** *Elizabeth Shepherd: CD Release* \$32.50/\$29.50(adv). **Sept 30** *Julian Fauth: CD Release* \$22.50/\$20(adv).

### Jazz Room, The

Located in the Huether Hotel, 59 King St. N., **Waterloo**. 226-476-1565 [www.kwjazzroom.com](http://www.kwjazzroom.com) (full schedule) All attendees must be 19+ **Sept 7** *Larry Larson and his Jazz Guys* \$20. **Sept 8** *Brian Dickinson/Jerry Bergonzi Quartet* \$20. **Sept 14** *Top Pocket Quartet* \$12. **Sept 15** *Peripheral Vision* \$18. **Sept 21** *Glenn Buhr Trio: Bill Evans Trio*. **Sept 22** *Frank Botos Trio* \$16. **Sept 28** *Andriy Tykhonov Quartet* \$12. **Sept 29** *Sophia Perlman Quartet* \$18.

### Joe Mama's

317 King St. W. 416-340-6469 Live music every night; All shows: No Cover. **Every Sun** 7-11pm *Nathan Hiltz* (guitar); *Ryan Oliver* (saxophone); *Bernie Senensky* (organ); *Morgan Childs* (drums). **Every Mon**

7:30-11:30pm *Soul Mondays*. **Every Tue** 7-11pm *Blue Angels*. **Every Wed** 8pm-12am *Blackburn*. **Every Thu** 8:30pm-12:30am *Blackburn*. **Every Fri** 10pm-2am *The Grind*. **Every Sat** 10pm-2am *Shugga*.

### Lula Lounge

1585 Dundas St. W. 416-588-0307 [www.lula.ca](http://www.lula.ca) **Sept 1** 10:30pm *Salsa Dance Party* w/ *Yani Borrell and the Clave Kings* and *DJ Emiliano* \$15. **Sept 2** 11am *Sunday Family Salsa Brunch* \$15. **Sept 6** 8:30pm *The 7th Annual Patsy Cline Birthday Show* \$15. **Sept 7** 8pm *Eliana Cuevas*; 10:30pm *Salsa Dance Party* w/ *Café Cubano* and *DJ Suave* \$15(both shows). **Sept 8** 10:30pm *Salsa Saturday* w/ *Son de Canela* and *DJ Jorge Elmiro* \$15. **Sept 9** 11am *Sunday Family Salsa Brunch* \$15. **Sept 14** 8pm *Son Four*; 10:30pm *Salsa Dance Party* w/ *Jorge Maza y La Tipica Toronto* and *DJ Suave* \$15. **Sept 15** 10:30pm *Salsa Saturday* w/ *Salsotika* \$15. **Sept 16** 11am *Sunday Family Salsa Brunch* \$15. **Sept 19** 8pm *Michelle Shocked* \$28/\$25(adv). **Sept 20** 8pm *Small World Music Fall Festival Launch: Battle of Santiago and Rambunctious*. No Cover. **Sept 21** 8pm *Plakaso*; 10:30pm *Changui Havana* \$15(both shows). **Sept 22** 10:30pm *Salsa Saturday* w/ *Orquesta Fantasia* \$15. **Sept 23** 11am *Sunday Family Salsa Brunch* \$15. **Sept 25** 8pm *Small World Music Festival: Deolinda* \$20/\$15(adv). **Sept 26** 8pm *Small World Music Festival: Jorge Miguel* \$20/\$15(adv). **Sept 28** 8pm *Daniela Nardi*; 10:30pm *Salsa Dance Party* w/ *Café Cubano* and *DJ Suave* \$15(both shows). **Sept 29** 10:30pm *Salsa Saturday* w/ *Moda Eterna* \$15.

### Manhattan's Music Club

951 Gordon St., **Guelph**. 519-767-2440 [www.manhattans.ca](http://www.manhattans.ca)

### Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687

[www.mezzetarestaurant.com](http://www.mezzetarestaurant.com)

**Every Wed Jazz Series**. Sets at 9pm and 10:15pm. Cover \$7-\$10.

### Monarchs Pub

At the Delta Chelsea Hotel, 33 Gerrard St. W. 416-585-4352 [www.monarchspub.ca](http://www.monarchspub.ca)

**Every Wed Live Jazz. Every Thu Live Blues.**

### Musideum

401 Richmond St. W. 416-599-7323 **Sept 2** 2pm *Transcend* \$20/PWYC; 8pm *Brownman + 1* \$10. **Sept 3** 8pm *Khurshid & Quan 4* \$20. **Sept 4** 8pm *Emily Rockarts* \$tba. **Sept 5** 8pm *Ardene Shapiro* \$TBA. **Sept 6** 8pm *Alex Samaras & Daniel Easty: "Animals"* \$10/PWYC. **Sept 8** 8pm *naw & The Body in Question* \$10. **Sept 9** 2pm *David Finkle & Family* \$15; 8pm *Vaughan Misener & Dave Restivo* \$20. **Sept 10** 8pm *Gretchen Helbig & William Beauvais* \$TBA. **Sept 11** 8pm *Ed Hanley* \$20. **Sept 13** 8pm *Steve Koven* \$20. **Sept 14** 8pm *Mike Gennaro* \$10. **Sept 16** 8pm *Ed Hanley* \$20. **Sept 17** 8pm *Judy Marshak* \$15. **Sept 18** 8pm *Sophia Perlman & Adrean Farrugia* \$20. **Sept 19** 8pm *Frank Botos Trio* \$15. **Sept 20** 8pm *Michael Cavanaugh & Dimple Sharma* \$20. **Sept 23** 8pm *Bill Gilliam* \$15. **Sept 25** 8pm *Paisley Jura* \$TBA. **Sept 26** 8pm *Thomas Radcliffe* \$tba. **Sept 30** 8pm *Brownman + 1* \$10.

### Nawlins Jazz Bar & Dining

299 King St. W. 416-595-1958 [www.nawlins.ca](http://www.nawlins.ca)

**Every Tue** *Stacie McGregor*; **Every Wed** *Jim Heinenman Trio*; **Every Thu** *Blues Night w/ Guest Vocalists*; **Every Fri/Sat** *All Star Bourbon St. Band*; **Every Sun** *Brooke Blackburn*.

### Nice Bistro, The

117 Brock St. N., **Whitby** 905-668-8839 [www.nicebistro.com](http://www.nicebistro.com) **Sept 19** *Larry Bond & Bob Mills*. \$39.99 includes dinner.

### Old Mill, The

21 Old Mill Rd. 416-236-2641 [www.oldmilltoronto.com](http://www.oldmilltoronto.com) **The Home Smith Bar**: No Reservations. No Cover. \$20 minimum per person. All shows: 7:30-10:30pm. **Every Thu Thursday Night Jazz Party**; **Every Fri** *Something to Sing About Series*; **Every Sat** *Jazz Masters Series*. **Sept 13** *Jazz Party* w/ *Heather Bambrick* (host/ vocals); *Mark Kieswetter* (piano); *Micah Barnes* (guest vocals). **Sept 14** *Melissa Stylianou* (vocals); *Mike Murley* (saxophone); *Reg Schwager* (guitar); *Jim Vivian* (bass). **Sept 15** *Don Vickery* (drums); *Mark Eisenman* (piano); *Neil Swainson* (bass). **Sept 20** *Jazz Party* w/ *Joe Sealy* (host/piano); *Alana Bridgewater* (guest vocals); *Perry White* (saxophone). **Sept 21** *Carol McCartney* (vocals); *Chris Robinson* (saxophone); *John Sherwood* (piano); *Kieran Owers* (bass). **Sept 22** *Bruce Cassidy* (trumpet/EVI); *Adrean Farrugia* (piano); *Shelly Berger* (bass). **Sept 27** *Jazz Party* w/ *Drew Jurecka* (violin/host); *Terra Hazelton* (guest vocals); *Mark Kieswetter* (piano). **Sept 28** *Wendy Lands* (vocals); *Steve Hunter* (piano); *Peter Telford* (bass); *Jim Gillard* (drums). **Sept 29** *Dave Young* (bass); *Kevin Turcotte* (trumpet); *Gary Williamson* (piano).

### Pantages Martini Bar & Lounge

200 Victoria St. 416-362-1777 **Every Fri** *Robert Scott*; **Every Sat** *Solo Piano*.

### Pilot Tavern, The

22 Cumberland Ave. 416-923-5716

[www.thepilot.ca](http://www.thepilot.ca) (full schedule)

**Jazz Saturdays** 3:30pm-6:30pm. No Cover. **Sept 1** *Jake Wilkinson Quartet*. **Sept 8** *Don Palmer Quartet*. **Sept 15** *Kollage*. **Sept 22** *Sugar Daddies Quintet*. **Sept 29** *Seagull Allstars*.

### Quotes

220 King St. W. 416-979-7697

**Every Fri** *Fridays at Five* w/ *Canadian Jazz Quartet*: *Gary Benson* (guitar), *Frank Wright* (vibes), *Duncan Hopkins* (bass) *Don Vickery* (drums) and featured guest: **Sept 14** *Russ Little* (trombone). **Sept 21** *Brigham Phillips* (trumpet/ trombone). **Sept 28** *Kelly Jefferson* (saxophone).

### Relish Bar & Grill

2152 Danforth Ave. 416-425-4664

**Every Sat** 9:30pm *New Music Night* feat. local singer-songwriters: **Sept 1** *Mark Sepic*. **Sept 8** *Andy Griffiths*. **Sept 15** *Brooke Harris*. **Sept 22** *Mike McAvan*. **Sept 29** *Bill Colgate & Cadre*.

### Remarks Bar & Grill

1926 Coxwell Ave. 416-429-9889

**Every Mon** 8-11pm *Jam-gria Jazz Jam* with host *Pat Murray* and her trio. For instrumentalists and singers. PWYC.

### Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474

[www.reposadoabar.com](http://www.reposadoabar.com) All shows: PWYC. **Every Wed** 9:30pm *Spy vs Sly vs Spy* **Every Thu, Fri** 10pm *The Reposadists Quartet*.

### Reservoir Lounge, The

52 Wellington St. E. 416-955-0887 [www.reservoirlounge.com](http://www.reservoirlounge.com)

### Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475 [www.therex.ca](http://www.therex.ca) Listings unavailable at press time; see website.

### Le Saint Tropez

315 King St. W. 416-591-3600 Live piano jazz 7 days a week [www.lesainttropez.com](http://www.lesainttropez.com)

### Somewhere There

227 Sterling Rd. Unit #112 416-262-2883 All shows: 8pm (unless otherwise indicated); \$10 Cover or PWYC. [www.somewherethere.org](http://www.somewherethere.org) (full schedule) Weekly Residencies: **Sept 2, 9, 16, 23** 5pm *Heather Segger* (trombone) residency featuring group compositions and improvisations; 8pm *NOW Series*. **Sept 5, 12, 19, 26** *Rebecca Bruton* (violin/voice) residency featuring story telling with invited guests. **Sept 6, 13, 20, 27** *Claude Witmann* (voice/electric guitar/noise generation) residency featuring invited guests. **Sept 7, 14, 21, 28** *Leftover Daylight Series*. Other Performances: **Sept 3** *Panic!* **Sept 10** *Gone Fishing Series: Meiko Ando and Robert Appleton*. **Sept 15** *Ancient Egypt* w/ *Holger Schoorl* (guitar). **Sept 16** 8pm *Somewhere There Monthly Rent Party*. **Sept 17** *Panic!* **Sept 22** the ant's a centaur in his dragon world: *Victor Cirone* (percussion/electronics); *Lendl Barcelos* (guitar/electronics); *Carm N* (guitar/electronics). **Sept 24** *Monthly Movie Monday*. **Sept 29** *Ionosphere: Simeon Abbott* (music); *Emily Oppenheim* (video).

### Tranzac

292 Brunswick Ave. 416-923-8137 [www.tranzac.org](http://www.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 *Jamzac*. Multiple performances nightly, including: Sep 1 7:30pm *Nick Fraser Trio w/ Martin Porter*. Sep 2 5:30pm *Monk's Music*. Sep 4 10pm *Peripheral Vision with the Ken McDonald Quartet*. Sep 5 10pm *Rich McClark w/ Ken Aldcroft Quartet*. Sep 7 7pm *Monk's Music*; 10pm *Jeff Larochelle*. Sep 9 1pm *Toronto Improvisers Orchestra*; 10pm *Lina Allemano Four*. Sep 11 7:30pm *Mark Segger Sextet*; 10pm *Michael Davidson*. Sep 16 5pm *Monk's Music*. Sep 19 7:30pm *Marie Goudy Tentet*. Sep 25 10pm *Drumheller*. Sep 28 8pm *Shawna Caspi*;

10pm *Ryan Driver Quartet*. Sep 30 10:30pm *Steve Ward Presents*.

#### Winchester Kitchen & Bar

51 Winchester St. 416-323-0051  
www.winchesterkitchen.com  
All shows: No Cover.

Sep 6 9pm *Mike Reid Funk Connection*. Sep 13 10pm *John Campbell*.

#### Zemra Bar & Lounge

778 St. Clair Ave. W. 416-651-3123  
www.zemrabarlounge.com

Every Wed *Open Mic and Jam*.  
Every Fri *Live Music Fridays*.

## D. The ETCeteras

### GALAS & FUNDRAISERS

• Oct 04: **Guelph Symphony**. *Guelph Symphony Classical 5K*. Fundraising race with a sound track of live musicians: soloist at 1km; duet at 2km; trio at 3km; quartet at 4km and big band at the end. Starts at 10 Carden St., Guelph. 519-820-4111. \$39 (includes t-shirt); \$30 (musician); \$10-\$25 (adv). Pledge or register at <http://www.guelphsymphony.com/guelph-classical-5k/>

### COMPETITIONS

• Applications now accepted: **Toronto Chapter of the American Harp Society**. *2012 Harp Composition Contest for Composers*. Musical work featuring pedal harp (12 to 20 minutes), in one of the following combinations: i) Chamberwork, 2-7 instruments w harp solo; ii) Voice and harp; iii) Piano and harp; iv) Percussion and harp; v) Harp ensemble. First prize \$2,000, Second prize \$1000, Third prize \$500. Entries must be postmarked no later than October 1. For more info visit [www.torontoharp.org](http://www.torontoharp.org)

### SCREENINGS

• Sep 03 2:30: **Ashkenaz Festival**. *Sherlock Jr. with the Fern Lindzon Quartet*. Lindzon's original score accompanies 1924 Buster Keaton film. Studio Theatre, 235 Queen's Quay W., Harbourfront Centre. 416-973-4000. Free.  
• Sep 09 3:30: **All-Canadian Jazz Festival/Northumberland Theatre**. *Embracing Voices: The Woman Behind the Voices of Jane Bunnett*. Documentary, 72 minutes, directed by Elisa Paloschi. Northumberland Theatre in Northumberland Mall, 1111 Elgin St. W., Cobourg. 1-855-713-9310. \$20/\$15 (adv).

### LECTURES & SYMPOSIA

• Sep 09 2:00: **Toronto Opera Club**. *Weber's Der Freischütz and Francesco Cavalli's Gli amori d'Apollo e di Dafne*. David Fallis, guest speaker. University of Toronto, Edward Johnson Bldg., 80

Queen's Park, Rm.330. 416-924-3940. \$10.  
• Sep 15 and 16: **Opera Is. Weekend Seminar on The Trojans**. Call Iain Scott at 416-486-8408 or see [www.opera-is.com](http://www.opera-is.com) for details.

• Sep 18, 25, Oct 2, 9: **Opera Is. Opera 101: The Basics**. Four Tuesday evenings. Call Iain Scott at 416-486-8408 or see [www.opera-is.com](http://www.opera-is.com) for details.

• Sep 20, 27, Oct 4 (Ten Thursdays in total): **Opera Is. Wagner's Top 10**. Call Iain Scott at 416-486-8408 or see [www.opera-is.com](http://www.opera-is.com) for details.

• Sep 22 and 23 9:00 to 5:00: **Dreamers Renegades Visionaries. The Glenn Gould Variations**. Two-day festival of new work, new interpretations and new collaborations from around the world. University of Toronto, Convocation Hall, 31 King's College Circle. 416-872-1212 or 1-800-461-3333. \$150/\$60 (st with ID); for both days \$250/\$100 (st with ID). [www.glenn Gould variations.ca](http://www.glenn Gould variations.ca)

• Sep 24 1:30-4:30: **University of Toronto. The Glenn Gould Legacy: A Symposium**. Exploring the far-reaching cultural impact left by the Canadian icon; moderated by Tim Page, featuring a variety of speakers. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. Free.

• Sep 30 2:00: **Toronto Opera Club. Johannes Debuss, Canadian Opera Company's Director of Music, in conversation with John Terauds**. University of Toronto, Edward Johnson Bldg., 80 Queen's Park, Rm.330. 416-924-3940. \$10.

• Sep 30 3:00-3:30: **Tafelmusik/Culture Days. Culture Days with Lucas Harris and the Tafelmusik Baroque Orchestra**. Harris will perform a 20-minute set of lute solos from 18th century Germany, followed by a brief Q&A. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-964-9562. Free.

• Sep 30 4:00: **St. Olave's Church. Peach Tea and Post-Concert Chat**. Following choral evening, Clem Carelse, music director, Choir of St. Peter's Erindale, discusses the life and works of Victorian Irish composer, Charles Villiers

# OPERA-IS

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### OPERA TOURS 2012-13

October 19 - 21	CHICAGO WEEKEND
December 4 - 12	BUENOS AIRES AND RIO
January 4 - 8	NEW YORK : THE TROJANS
February 14 - 20	CARNIVAL IN VENICE
April 9 - 25	CARMEN's SEVILLE
May 1 - 6	A WEEK IN PARIS
May 7 - 15	VIENNA AND BUDAPEST
June 4 - 16	TURANDOT AT MASADA
June 19 - 28	VERONA PLUS
July 7 - 19	EXOTIC TURKEY

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Please let me know a.s.a.p. (phone or e-mail below)  
if any of the above intrigues you - or a friend?

## OPERA COURSES - FALL 2012

Sept 15-16	Weekend Seminar on "The Trojans"
Sept 18	Opera 101 - the Basics (4 Tuesdays)
Sept 20	Wagner's Top Ten (10 Thursdays)
Oct 17	Opera 201 - Next Steps (3 Wednesdays)
Oct 28-30	Mozart Voices (at Langdon Hall)
Nov 4	Opera and Art (3 Sundays with Mary Redekop)

for the Miles Nadal JCC ... (call Phyllis Fien at 416 924 6211)

Oct 16 Upcoming Met HDTV broadcasts  
(4 weeks)

for the Prosserman JCC ... (call Janet Klein Slavin at  
416 638 1881 x 4259)

Oct 17 Tremendous Tenors (4 weeks)  
Nov 14 Spectacular Sopranos (4 weeks)

and later (starting in January) I will be teaching a 10 week  
course for U of T's Innis College - Later Life Learning.

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## WESTERN ART MUSIC FROM A JEWISH PERSPECTIVE

Jews have participated in the development of "classical" music since before the Byzantine Empire. Join **Jerry Fink**, former CEO and President of NAXOS OF CANADA LTD. as he explores this theme historically and musically in an exciting and unique audio/visual series which includes: the Psalms and their use in Christian church music; Jewish troubadours of the Middle Ages; a Jewish national music school in pre-Soviet Russia.



At **Holy Blossom Temple**, 1950 Bathurst St. Toronto  
10 Thursday evenings, 7- 8:30pm, Oct. 4. to Dec. 6  
Tuition \$235.00 (total) Contact Loretta @ 416-789-7400

## D. The ETCeteras

Stanford (1852–1924). 360 Windermere Ave. 416-769-5686. Contributions appreciated.

• Oct 04 to Dec 06 7:00: **Jerry Fink. *Western Art Music from a Jewish Perspective***. Jerry Fink, former CEO/President of Naxos Canada, will present a series of ten 90-minute classes surveying the history of Western classical music from a Jewish viewpoint. Holy Blossom Temple, 1950 Bathurst St. 416-789-7400. \$235 (series).  
• Oct 04 7:00: **Canadian Opera Company. *Opera Talk: Die Fledermaus***. First of a 4-part series with guided listening, images and production insights into the COC's 2012/13 season. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.

### MASTERCLASSES

• Sep 30 2:00–5:00: **Singing Studio of Deborah Staiman. *Masterclass***. Musical theatre/audition preparation, using textual analysis and other interpretive tools for the sung monologue. Yonge & Eglinton area – call for exact location. 416-483-9532. [www.singingstudio.ca](http://www.singingstudio.ca)

### WORKSHOPS

• Sep 01 4:00–6:00, Sep 2 10:00–12:00pm, Sep 3 10:00–12:00pm: **Ashkenaz Festival. *Fellowship of the Strings Masterclass***. Three 2-hour masterclasses with Veretski Pass, then perform live September 3 at 6:00pm at the Festival. Pre-requisites: intermediate level and up: violin, viola, cello, bass, tsimbl and mandolin. Basic musical literacy. Bring your own instrument and music stand. To register: 416-979-9955 or [janis@ashkenaz.com](mailto:janis@ashkenaz.com). \$25.  
• Sep 08 11:30am: **Guelph Jazz Festival. *Guelph Jazz Workshop***. Led by Mark Laver, saxophone. Guelph-based creative musicians of all ages work on riff-based ensemble improvisation, composition, sound painting, conduction, graphic scores and free playing. Market Square, 59 Carden St., Guelph. 519-763-4952. Free. [www.guelphjazzfestival.com](http://www.guelphjazzfestival.com)  
• Sep 09 1:30–4:00: **Toronto Early Music Players Organization. *Instrumental Workshop***. Scott Paterson, coach. Bring your recorders, early instruments, and music stand; scores available at the door. Armour Height Community Centre, 2140 Avenue Rd. 416-245-3413. \$20.  
• Sep 14 and 28: 7:30: **CAMMAC Recorder Players' Society. *Renaissance and Baroque Workshop***. Informal group session for recorders and other early instruments. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. Annual membership: \$80; \$15(guests); free(first meeting). Refreshments included.  
• Sep 23 2:00: **CAMMAC. *Reading for Singers and Instrumentalists***. Gounod: *St. Cecilia Mass*. Gerard Yun, Christ Church Deer Park, 1570 Yonge St. 416-482-6562. \$10; \$6(members).  
• Sep 30 10:30am–4:30: **Early Childhood Music Association of Ontario. *Sing! Move! Play! With your PreK – Grade 2 Students***. Workshop with Denise Gagné, focused on developing the singing voice, music and literacy, music and movement, easy dances and singing games. Workshop will use puppets, storybooks, chants, songs, ribbons and scarves. Lunch provided. University of Toronto, Faculty of Music, Edward Johnson Bldg., 80 Queen's Park, Rm.78. Early bird registration before Sept 19: \$80/\$65(members); after



The Early Childhood Music Association of Ontario presents

## SING! MOVE! PLAY!

a PreK-Grade 2 workshop with music specialist  
**Denise Gagné**

Sept 19: \$90/\$75(members); \$40(st). [ecmao-tario.ca](http://ecmao-tario.ca)

• Sep 30 2:00–4:00: **ArrayMusic. *Percussion Workshop***. For all ages. Array Studio, 60 Atlantic Ave., Suite 218. 416-532-3019. Free, as part of Culture Days.

### SINGALONGS

• Sep 11 7:00: **Canada Sings/Chantons Canada! Toronto-Riverdale. *Neighbourhood Singalong***. Mark Bell, songleader; Marjorie Wiens, piano. Ralph Thornton Centre, 765 Queen St. E. 416-778-0796. Free, donations accepted. [www.canadasings.ca](http://www.canadasings.ca)

### OPEN HOUSES

• Sep 06 and Sep 11: 1:00–8:00: **Kingsway Conservatory of Music. *The Halls are Alive: Musical Open House***. Studio tours, refreshments, information and registration for private lessons and group programs for all ages. 2848 Bloor St. W. 416-234-0121. [www.kingswayconservatory.ca](http://www.kingswayconservatory.ca)

### OPEN REHEARSALS

• Sep 05 7:30: **Village Voices. *Open Rehearsal***. Choristers invited to participate in a read-through of John Rutter's *Gloria* and excerpts from Handel's *Messiah*. All voices welcome, particularly tenors and basses. For details: 905-472-6435 or [info@villagevoices.ca](mailto:info@villagevoices.ca)  
• Sep 11 7:15–10:00: **Etobicoke Centennial Choir. *Open Rehearsal***. New singers welcome in all sections (SATB). Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-622-6923. Free. [www.etobicokecentennialchoir.ca](http://www.etobicokecentennialchoir.ca)  
• Sep 12 and Sep 19: 7:30: **Etobicoke Philharmonic Orchestra. *Open Rehearsal***. Beethoven: Symphony No.5. Sabatino Vacca, conductor. New musicians welcome; advanced players at RCM level 8 or higher may apply. Martingrove Collegiate, 50 Winterton Dr., Etobicoke. 416-232-2275. [www.eporchestra.ca](http://www.eporchestra.ca)  
• Sep 17 and Sep 24: 7:00: **Etobicoke Youth Strings. *Open Rehearsal***. Advance strings players RCM level 5 or higher may apply. 25 Burnhamthorpe Rd., Etobicoke. 416-239-0523. [www.eporchestra.ca](http://www.eporchestra.ca)  
• Sep 19 6:30–8:45: **Kingsway Conservatory of Music. *Open Rehearsal: Kingsway Children's Choir & Drum Ensemble***. 2848 Bloor St. W. 416-234-0121. [www.kingswayconservatory.ca](http://www.kingswayconservatory.ca)

## CATHEDRAL BLUFFS SYMPHONY ORCHESTRA



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**PRELIMINARY ROUND**  
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Vocalists between the ages of 18 and 35 are invited to participate in the preliminary round of the CBO Clifford Poole Vocal Competition. From this round, finalists will be selected to perform in concert with the Cathedral Bluffs Symphony Orchestra on March 16, 2012 at the **CBO Clifford Poole Vocal Competition Finals Concert**.

Apply by sending in a completed application form and a non-refundable registration fee of \$40 before November 2, 2012.

Singers are to prepare three operatic arias in their original keys. Accompanists will not be provided.

**MORE INFO** [www.cathedralbluffs.com/main/events.htm](http://www.cathedralbluffs.com/main/events.htm)  
**email** [competition@cathedralbluffs.com](mailto:competition@cathedralbluffs.com)



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or call 416-420-9660



• Sep 26 6:30–8:45: **Kingsway Conservatory of Music. Open Rehearsal: Kingsway Children's Choir & Drum Ensemble.** 2848 Bloor St. W. 416-234-0121. [www.kingswayconservatory.ca](http://www.kingswayconservatory.ca)  
 • Sep 27 7:00–8:45: **Kingsway Conservatory of Music. Open Rehearsal: Glee Club: Musical Theatre & Drama.** Ages 11 to 16, all welcome. 2848 Bloor St. W. 416-234-0121. [www.kingswayconservatory.ca](http://www.kingswayconservatory.ca)  
 • Sep 28 7:30: **Canadian Opera Company. Celebrating Culture Days at the COC: Open Rehearsal of Die Fledermaus.** Johann Strauss II. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Doors open at 6pm; admission limited to first 500 patrons.

#### ANNOUNCEMENTS

• Registration open: **Community Band Association. Community Band Weekend.** Held October 13–14 in Richmond Hill, including a performance at Richmond Hill Centre for the Performing Arts. Registration and full details at [www.cba-ontario.ca/programs.shtml](http://www.cba-ontario.ca/programs.shtml)  
 • Sep 24 7:00: **Soundstreams Salon 21. 30th Anniversary Sneak Preview.** Artistic director Lawrence Cherney interviews composer Omar Daniel about his new work for Koerner Hall's lobby and introduces the themes and performances for the Soundstreams 2012-2013 season. 416-504-1282. Free.

#### ETCETERA: MISCELLANEOUS

• Sep 9 12:00–5:00: **The Tree Museum. Opening Reception.** 15th anniversary exhibit, entitled *What is Land?* Featuring site installations by Mary Anne Barkhouse, Millie Chen, Eve Egoyan, Gareth Lichty and Warren Quigly, with performances by Alicia Marvan and Eve Egoyan. 1634 Doe Lake Rd., Mukoka Rd. 6, Gravenhurst. [www.thetreemuseum.ca](http://www.thetreemuseum.ca)  
 • Sep 15 8:00: **Humbercrest United Church. 100th Anniversary Celebration: Humbercrest Hootenany.** Coffee house style party featuring live entertainment. Additional activities throughout the day – consult website. 16 Baby Point Rd. 416-767-6122. Free. [www.humbercrest.ca](http://www.humbercrest.ca)  
 • Sep 19 7:00: **Beerology/Toronto Beer Week. Hoperia: An Evening of Craft Beer and Song.** Opera singers will entertain guests with a selection of six operatic arias, duos and trios, each song accompanied by a sample of local

craft beer with details on why each two are paired. Pablo Benitez, tenor; Melanie Esseltine, soprano; Jennifer Rasor, soprano; Rina Kim, piano. Habits Gastropubs, 928 College St. 416-533-7272. \$30.55.  
 • Sep 29 12:00–4:30: **Toronto Early Music Centre/Culture Days. 28th Annual Early Music Fair.** Early music performed throughout the Montgomery Inn, including viols, hurdy-gurdys, bagpipes, rebecs, recorders and harpsichords. Also displays, information, books, snacks and tea. Montgomery's Inn, 4709 Dundas St. W., Etobicoke. 416-394-8113. Free.  
 • Sep 30 1:00–4:00: **Toronto Centre for the Arts. Season Launch Open House.** Performances by the Bach Children's Choir, Ron Davis Trio, members of Orchestra Toronto; Tafelmusik Baroque Orchestra, Korean Canadian Symphony Orchestra and others. Main Stage Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-733-9388. Free. Workshops and theatrical performances included as part of Culture Days.

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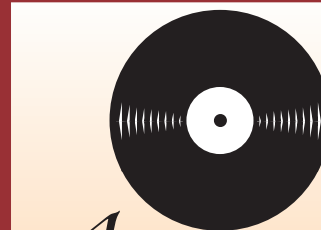
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# September's Child Jonathan Crow

MJ BUELL

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**V**iolinist Jonathan Crow lives in Roncesvalles Village, Toronto, with his wife Molly Read and their two daughters—Lucy and Sabina.

A native of Prince George, British Columbia, Crow attended high school in Victoria and graduated in Honours Performance from McGill University, at which time he joined the Montreal Symphony Orchestra as associate principal second violin. From 2002 to 2006 he was the concertmaster of the Montreal Symphony Orchestra, at the time the youngest concertmaster of a major North American orchestra. The 2011/12 concert season marked Crow's debut as concertmaster of the Toronto Symphony Orchestra, an appointment which provides him with the opportunity to play an Guarneri del Gesù 1738 violin—recently restored by Ric Heinl, and newly lent to the TSO for the concertmaster's use

by Dr. and Mrs. Edward Pong. An avid chamber musician, Crow is a founding member of the New Orford String Quartet. A passionate and caring teacher, he juggles an extraordinary schedule to accommodate it all.

**Do you remember that childhood photo being taken?** I don't actually remember when that photo was taken, but I certainly remember the dinner bell in the background—a good away to get kids in from street hockey for supper in Prince George!




What is your absolute earliest memory of hearing music? My sister practicing violin at night while I was falling asleep. I knew all the Suzuki tunes before I played them—my sister is six years older. She played violin and later viola, while my brother played trumpet and piano.

When did you first play the violin? I started at the age of six—there was a free Suzuki program in our school district at the time. I actually wanted to start on cello, but there wasn't a teacher available. Plus, three kids and a Volkswagen Rabbit...surprised my parents didn't have me play the flute!

**First recollections of making music with others?** I performed regularly with a few close friends at their church in Prince George. It was a very musical environment, and many of us continued into the profession. One of the advantages of playing a string instrument is getting the chance to perform with friends basically from day one. I can't actually remember a time playing the violin where I wasn't playing in Suzuki groups, string orchestra or ensembles of

some sort. This is one of the things that kept me going in music—I didn't want to lose out on hanging out with all my friends!

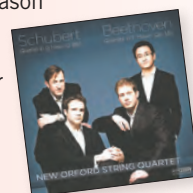
**Where does music fit into your family life today?** My wife is a cellist, my eldest daughter plays violin and my youngest has just started cello. Music is very important to us. Regardless of what career paths my children choose, I feel that music lessons are so useful in life to help with developing creativity and self-esteem. 

➤ A longer version of Jonathan Crow's interview continues at [thewholenote.com](http://thewholenote.com).

## CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

● Gallery 345 presents the New Orford String Quartet (Sept 11, 8pm) playing Haydn, Hétu and Brahms. **Stephen Erlichman** and a guest will experience this intimate concert setting. ● Mooredale Concerts' season opener is "Stars of the TSO" (Sept 30, 3:15pm, Walter Hall). Nine first chair principal Toronto Symphony players, including Jonathan Crow, perform Schubert's *Octet* and the *Nonet* by Spohr. **Brenda Boyes** wins a pair of tickets! ● Mooredale Concerts presents the New Orford String Quartet (Oct 28, 3:15pm, Walter Hall) playing Haydn, Hétu and Beethoven. Two tickets for **Brian N.** ● The Toronto Symphony Orchestra will perform Beethoven's *Concerto for Violin, Cello, and Piano in C Major, Op.56* (Nov 14/15, 8pm, Roy Thomson Hall) featuring André Laplante, Shauna Rolston and the TSO's concertmaster, Jonathan Crow. The concert also includes Shostakovich's *Symphony No.12*. Ticket winner is **Kelleigh Burns**. ● The New Orford's debut recording *Schubert and Beethoven* (Bridge Records 9363) features two quartets both composed in 1826, in Vienna. CDs for **Andreea Balandina** and **Phoebe Cleverley**!

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Mooredale Concerts

GALLERY 345

Music's Children gratefully acknowledges John and Barbara, Linda, Edward, Laura, Larry, Mary and Bud.

# Editor's Corner

DAVID OLDS

SEPTEMBER MARKS a milestone in the history of recorded classical music: 25 years since the establishment of the Naxos label. Originally regarded with disdain by the record business establishment, this "budget" line of CDs has gone on to become the largest manufacturer and distributor of classical CDs and digital downloads in the world. Later this month Naxos founder Klaus Heymann will be in Toronto for a media event celebrating the anniversary and the release of *The Story of Naxos—The extraordinary story of the independent record label that changed classical recording for ever*.

In the two months since the last issue we have received 21 CDs on the Naxos label and more than 80 on labels distributed by Naxos. And that is just the number that has physically crossed my desk; there were more than 200 separate titles listed on the August release sheets alone. For this month's column I decided I would select a few of the discs that were of most interest to me personally from this wealth of material. This proved harder than I first imagined. Since my own area of expertise is music of the 20th century I decided to limit myself to this field and even so I ended up bringing ten discs home; a selection of works with which I was already familiar and a number which were new to my ears. Space precludes any in-depth analysis of the recordings, but suffice it to say that with minor hesitations as noted, none of the discs disappointed me and a number of them were very satisfying indeed.

Although well versed in the chamber music and concertos of **Sergei Prokofiev**, I am less familiar with his other orchestral and particularly symphonic output (with the exception of the ever-popular "Classical" Symphony). I chose a recording of two works composed during the Second World War, the symphonic suite **The Year 1941** and the **Symphony No. 5 in B-Flat Major, Op. 100** performed by the **São Paulo Symphony Orchestra** under **Marin Alsop** (8.573029). The first of these works is, perhaps understandably, bombastic with its patriotic movements "In the Struggle," "In the Night" and "For the Brotherhood of Man," but nevertheless well crafted and well performed. The symphony is more abstract in nature and

although still noticeably nationalistic is not overtly jingoistic.

The next up on my unknown list was the **Symphony No. 6, Op. 79** and the **Rhapsody on Moldavian Themes**, works dating from 1963 and 1949 respectively, by another Soviet composer, **Mieczyslaw Weinberg** (8.572779), performed by the **St. Petersburg State Symphony Orchestra** under **Vladimir Lande**. Weinberg fled to Russia to escape the Nazi invasion of Poland and his music is receiving quite a bit of attention and a plethora of recordings in recent years. I first became aware of his music about five years

ago on a CD featuring the ARC (Artists of the Royal Conservatory) ensemble, here in Toronto. Weinberg was a protégé of Shostakovich and his music is often reminiscent of that master's work.

While I enjoyed the Naxos CD I found the **Weinberg Cello Concerto, Op. 43** contained on a recent Chandos release (CHSA 5107) of more interest, likely to do with my own kinship with that low member of the violin family. Although

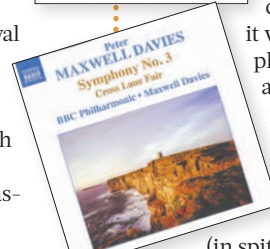
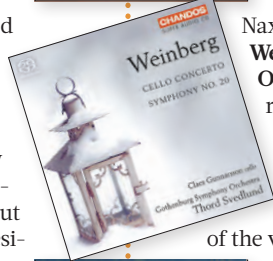
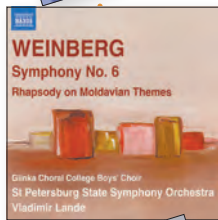
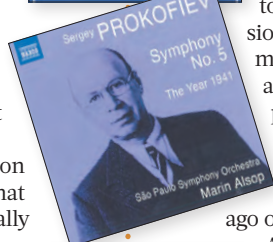
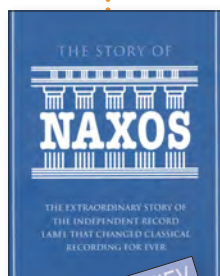
composed in 1948, the concerto had to wait until 1957 for its first performance. Rostropovich gave that premiere and the work is eminently suited to the big sound of that late maestro. **Claes Bunnarsson** proves himself well equal to the task in this performance with the **Gothenburg Symphony Orchestra** under **Thord Svedlund**. The disc also includes the premiere recording (and perhaps first performance according to the detailed liner notes) of Weinberg's **Symphony No. 20, Op. 150** dating from 1988 (eight years before his death). I mention this recording here as Chandos is one of the many major labels now distributed by Naxos. I'm tempted to note that this is the first recording I've seen that includes a logo reflecting sponsorship from Volvo.

A second disc I was drawn to because of the

prominence of the cello is on another label from Naxos' distribution stable. **Truls Mørk** is the soloist in **Einojuhani Rautavaara's Towards the Horizon (Cello Concerto No. 2)** on a recent Ondine release (ODE 11782) which also includes the percussion concerto **Incantations** featuring Colin Currie, both dating from 2008, and the 1957 orchestral composition **Modificata** which was revised in 2003. All are performed with the **Helsinki Philharmonic Orchestra** under **John Storgårds** direction. My proclivity for the cello notwithstanding, it was the percussion concerto with its (mostly) subdued use of mallet instruments which I found most satisfying.

One of Naxos' most prolific lines is the **American Classics** series. **Richard Danielpour**, a composer whose work I first came across in a recording of a cello concerto written for Yo-Yo Ma, is featured on a recent release with the **Seattle Symphony and Chorale** under **Gerard Schwarz** (8.559712). What drew me to the disc was the **Symphony No. 3 "Journey Without Distance"** when I first conceived of this column, thinking it would focus on modern symphonies. While the symphony is a striking work featuring soprano Faith Esham as the "voice of as angel" in a transcendent text by Helen Schucman, it was **The Awakened Heart**, a purely instrumental work (in spite of literary references in the movement titles) which captured my attention. It dates from 1990 and is a dramatic and often exuberant work, at times reminiscent of the hybrid of symphonic and theatrical music in Leonard Bernstein's oeuvre.

I was not previously familiar with the symphonic output of British composer **Peter Maxwell Davies** although certainly aware of his cycle of string quartets (commissioned by Naxos) and such modern classics as **Eight Songs for a Mad King** and **Orkney Wedding, with Sunrise**. I was a little surprised to learn that he has written nine symphonies and if recent releases are an indication I assume we will see all of them from Naxos in the coming months. I added **Symphony No. 2** (1980) (8.572349) and **Symphony No. 3** (1984) (8.572350), both performed by the **BBC Philharmonic** under the composer's direction, to my carry home bag and have enjoyed both of these textural pieces. I would almost consider them concertos for orchestra rather than symphonies, not because of sectional virtuosity but because they seem to be more about the different sonic possibilities inherent in the ensemble than in thematic development. The caveats





I mentioned earlier in this article have to do specifically with these two discs. Each of the symphonies is accompanied by what I would call an incidental piece. Although the premise of each—*St. Thomas Wake* (Fox trot for orchestra on a pavan by John Bull) and *Cross Lane Fair*—is “serious” enough, with separate dance band and Northumbrian pipes and bodhran respectively, they come across as merely pastiche. This is not to suggest that they are not a worthy part of Maxwell Davies’ oeuvre, simply that I would prefer a so-called “separation of church and state”—discs of symphonic repertoire on the one hand and of the more theatrical music on another.

With my space rapidly running out I will just briefly mention my “old favourites” revisited in recent Naxos recordings.

The abrasive music of then young Polish composer **Krzysztof Penderecki** was an important aspect of my introduction to the music of the 20th century. There have been a number of recent Naxos Penderecki releases, each of which combines his youthful output with more conservative works of his mature years. **Fonogrammi/Horn Concerto/Partita (8.572482)** includes *Fonogrammi* for flute and chamber orchestra, *Anaklasis* for string orchestra and percussion and *De natura sonoris I* for orchestra, all from the 1960s, with several works from the 70s and the much more recent *Horn Concerto* “Winterreise” (2009). With a variety of soloists the **Warsaw Philharmonic Orchestra** and **Anthony Wit** provide definitive performances.

**Olivier Messiaen’s Et exspecto resurrectionem mortuorum (8.572714)** is a devotional work from 1964. The **Orchestre National de Lyon** gives a strong performance under the direction of **Jun Märki**, but without ecstatic interludes such as those included in the earlier *Turangalila Symphony*, to my ears the piece is a little “too much of a muchness.” The disc is redeemed however by the inclusion of two early orchestral works which provide welcome dramatic contrast: *Le Tombeau resplendissant* (1931) and *Hymne* (1932).

Saving the best for last, **Marin Alsop** returns with a recording of **Bartók’s Concerto for Orchestra** (1943) and *Music for Strings, Percussion and Celesta* (1936) (8.572486). In this instance she is conducting the **Baltimore Symphony Orchestra** in performances that rival any I’ve heard of these two works which number among my very favourites.

Naxos is to be commended for its commitment to thoroughness, excellence and affordability. This small sampling of recent output only includes the art music of our

time. It must be pointed out that the Naxos catalogue is just as extensive, one could say exhaustive, in classical repertoire from the Renaissance through the Baroque, Classical and Romantic eras. And as Nicholas Soames, author of *The Story of Naxos* and director of Naxos AudioBooks would certainly point out, the Naxos catalogue extends far beyond the scope of classical music. There are two things I look forward to in the coming month: finding the time to read Soames’ story of this innovative company that has changed the history of recorded music in our time, and the newest addition to the Naxos Canadian Classics series, *Dreamscapes*, featuring orchestral music by Vivian Fung due out on September 23.



**Of related interest:** Jerry Fink, former CEO and President of Naxos of Canada Ltd., will present a ten-week class surveying the history of Western “classical” music from a Jewish viewpoint. Jewish involvement in the development of “classical” music from before the Byzantine Empire to the present day will be explored historically and examined musically. Examples from the presentation include: the Psalms and their use in Christian church music; Jewish troubadours of the Middle Ages; a Jewish national music school in pre-Soviet Russia. Thursday evenings beginning October 4 at Holy Blossom Temple. Tuition fee \$235 (416-789-7400).

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*La Rossignol* has always been a testing but satisfying example of the genre. Both lutenists bring out the disciplined yet exuberant quality of this piece; they follow immediately with the stately and measured *Delight Pavan* of John Johnson, 15 years Queen Elizabeth’s “royal lewter.”

Ronn McFarlane and William Simms have gone well beyond formal compositions by Elizabethan composers—the anonymous *Robin is to the Greenwood Gone* is performed with a dedication and passion which Dowland and his contemporaries would have felt honoured by.

Then there are the sadly less well-known composers. Who can listen to the complexity of John Danyel’s *Passemezzo Galliard* and not wonder not just at the complexity of the galliard but also the performance to which we are treated? Listeners can even enjoy Thomas Robinson’s *Passemezzo Galliard* and compare the two, notably their slow almost laboured opening bars.

Johnson it is, however, who contributes the most duets. His *Chi Passa* (which differs considerably from the Commedia dell’arte version normally found), *Queen’s Treble* and *Flatt Pavan and Galliard* (was ever a composition so inappropriately named?) are interpreted so as to lend no doubt as to how long the players have been a duet.

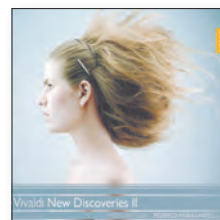
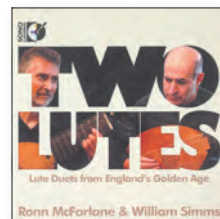
This reviewer tried to make notes while listening to the duets. He was persistently but very happily prevented by the sheer pleasure of their content.

—Michael Schwartz

### Vivaldi – New Discoveries II Modo Antiquo; Federico Maria Sardelli Naïve OP 30534

► The story behind this disc is a fascinating one. As explained in the handsome and comprehensive accompanying booklet, the recording is made up entirely of newly-discovered

operatic and instrumental music by Vivaldi, found over the past 20 years in various private and public collections in England, Scotland, Belgium and Germany. These include a



flute concerto, two sonatas and one concerto for violin, and four arias from the opera *L'inganno trionfante in amore*.

The CD opens with an exuberant flute concerto titled "Il Gran Mogol," found in Edinburgh in the archives of the 18th century amateur flutist Lord Robert Kerr. The violin sonatas (from the Foundling Museum in London) and concerto (found in Dresden) are exciting, virtuosic and inventive works. The opera arias date from around 1725, when a documented performance of *L'inganno trionfante in amore* took place in Venice. These arias, from a score long thought lost, turned up in 1995 in the Royal Library of Belgium!

The performances on the disc are of a uniformly high quality, with special mention going to the brilliant transverse flute playing of Alexis Kossenko and the fanciful and endlessly varied playing of violinist Anton Steck. Risk-taking like this is imperative to bring Vivaldi's music off the page.

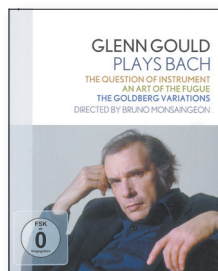
While we are familiar with Vivaldi's deep impact on composers such as J.S. Bach, this recording is another reminder of how wide-reaching Vivaldi's influence was across Europe in the early 18th century.

—Larry Beckwith

#### Glenn Gould plays Bach Bruno Monsaïgeon Sony Classical 88691975049-01/2/3

► It was with trepidation that I undertook this review of Glenn Gould's three films directed by Bruno Monsaïgeon. For many musicians, including myself, Glenn Gould was an icon. We grew up listening to his prodigious recordings of Bach and other composers. In fact, my first contemporary music experience as a pre-teen was listening to the Gould recordings of Schoenberg, Berg, Webern and Krenek. These and the inimitable Bach performances by Gould influenced my future repertoire choices and inspired me to adore Bach. I was mesmerized by Gould's intelligence, wit, genius and effortless charisma in front of the camera or microphone. The question for me was whether he would still continue to seduce musically and charm conversationally today. There is an abundance of excellent *Goldberg Variations* in the market now and with everyone attempting to be a star on YouTube, being on camera is not necessarily such a special event anymore.

The first DVD, *The Question of Instrument*, allayed my fears. Glenn Gould shall remain on his pedestal. This is an excellent and invaluable clinic in voicing. In spite of the occasional harsh tone and lots of singing, the contrapuntal lines always flow naturally with an unerring articulation and precision. The



voicing feels free and flexible as if being composed on the spot. The levels of dynamics are rich and varied with unique characteristics that force you to follow the lines to the resolution. The conversation in this DVD is a must for all musicians, teachers, scholars and performers. It is the question of harpsichord or piano.

Glenn Gould could have been a lawyer because he wins his argument easily. He supports playing Bach on the piano. Bach was into structure and his music adapts to any instrument. Gould also believes that the piano can get you closest to Bach's conceptions of form, structure, harmony and counterpoint. He performs several pieces, demonstrating alternate versions of phrasing and sonority. He discusses various instrumentations that can come from one piece and gives relevant examples. Gould dismisses critics of the piano by calling their arguments "musicological overkill." Brilliant, virtuosic music is also offered as an argument to favour the piano over the harpsichord (in spite of Scarlatti's efforts). To demonstrate, Gould performs the *Chromatic Fantasia in D Minor* and although he calls the piece a "monstrosity" he played it with emotion and impeccable technique. This is a very improvisatory piece, almost like background film music according to Gould, and with his singing he sounded like an opera star with an over the top accompanist from a horror film from the 40s. This was a moment of welcome levity and reminds us of Gould's comic acting abilities. He refers to this kind of music as Bach for people who do not like Bach. The other work on his "hit" radar was the *Italian Concerto*, another overplayed work on student recitals. Gould compared the *Italian Concerto* to Georgian architecture but insisted that Handel wrote this kind of music better. In performing this piece Gould says that it is best not to destroy the structure with too many crescendos and pianistic affectations. For comparison Gould performed the Sarabande from the *Partita No. 6 in E Minor* to demonstrate a freer form and showed us different tempos that all seemed to work. His performance of the entire *Partita No. 4 in D Major* was a marvel. The ornaments are crisp and exciting; the counterpoint is articulate and the voicing impeccable with a tapestry of texture and touch.

The second DVD is called *An Art of the Fugue* and appropriately begins with the *Fugue in B-Flat Major* on the name BACH. Again, what a wonderful masterclass in fugues for any musician; everything complicated is explained with clarity and ease by Gould. The program notes, which are excellent, by the way, say that Gould rehearsed everything. It doesn't matter, it still sounds spontaneous and the information is invaluable. The fugal structures become a dramatic journey through harmony, counterpoint and resolution. What a majestic performance and deep understanding Gould brings to all the fugues he performs in this DVD. For those who find fugues boring, listen to and watch this DVD. Highlights include the E Major from Book 2,

a cantabile *Ricercare*, which was also Arnold Schoenberg's favourite. Preludes are missing from this fugue extravaganza. Gould has some demeaning comments on the Preludes but gives a nod to the one from the *Prelude and Fugue in A Major*, Book 2. Gould speaks for the artistic and creative merits of fugal structures. Fugal adventures were not popular in Bach's time. Gould mentions minuets as the hot form of the day. However, Bach turned his back on this and other forms to borrow concepts from the last 100 years such as Flemish devotional music. There is a piece in the *Art of the Fugue* which also shows Bach's far-reaching chromaticism in an infinitely expanding musical universe. It sounds like Schoenberg. The astonishing and ear-opening comments and playing inspired me to immediately go to the piano and play some fugues.

What to say about the third DVD *The Goldberg Variations*? I enjoyed the introduction which showed Gould picking his takes and explaining why he chose them. He also spoke about his reasons for recording the *Goldberg Variations* again for the second time. He said that the technology of 1955, due to the lack of stereo and Dolby, invalidated the process of the first version. What a coup for musicians to have Gould's two versions, but it made me wonder if he had lived would he have recorded it again? The DVD concludes with the entire performance of the *Goldberg Variations*.

Tearful and blissfully involved with the music, I can only say that Glenn Gould shall remain an icon and a legend with his awe inspiring genius. I know that there are a lot of recordings, books and DVDs about him but I highly recommend this trilogy.

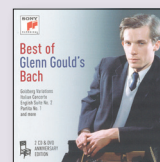
—Christina Petrowska Quilico

#### Editor's Note:

September marks 80 years since Glenn Gould's birth and 30 since his untimely death just days after his 50th birthday and Sony is releasing a number of Anniversary Edition CDs and DVDs in the coming months. The first to come our way is *Best of Glenn Gould's Bach*, a 2-CD plus DVD set, which includes excerpts from the historic 1955 recording of *The Goldberg Variations*, the *Italian Concerto* (mentioned above), *English Suite No. 2* and *Partita No. 1* among other offerings (Sony Masterworks 88728421762).

#### Dreamers Renegades Visionaries:

*The Glenn Gould Variations* is a two-day festival of new work, new interpretations and new collaborations, from Argentina, Britain, Canada, China, Croatia, France, Germany, Japan and the USA at Convocation Hall, University of Toronto, September 22 and 23. It features more than 50 participants including Canadian luminaries Brent Carver, Adrienne Clarkson, Adam Egoyan, François Girard, Norman Jewison and Mark Kingwell to name but a few. Full details are available at [www.glenn Gould variations.ca](http://www.glenn Gould variations.ca).





**Tchaikovsky; Nielsen – Violin Concertos**  
**Vilde Frang; Danish National Symphony**  
**Orchestra; Elvind Gullberg Jensen**  
**EMI 5099960257024**

▶ When I was auditioning the recording of the Sibelius *Violin Concerto* played by Vilde Frang, who was then a new name to me (reviewed October 2010), I found her nothing short of a sensational violinist and an outstanding music maker. Born in Norway in 1986, she is well known and widely respected by her peers. She tours extensively and plays a 19th century Jean-Baptiste Vuillaume violin lent to her by the Anne-Sophie Mutter Foundation.



In 2011 she was heard in three violin sonatas accompanied by pianist Michael Lifts (EMI 9476392): the Grieg *Sonata No.1 in F Op.8*, the unaccompanied Bartok *Sonata*, and the Richard Strauss *Sonata in E-Flat*. In each work her absorption is deeply projected, producing performances of the very highest calibre. Unfamiliar repertoire to some, these are all splendid works but it is the charming Strauss opus to which I find myself returning.

The Tchaikovsky concerto has been recorded untold times over the last century by most of the greats and there are many breathtaking renditions, making it extremely improbable that there could be any new ideas, but Frang pulls it off. Her interpretation is fresh and original and seductively alluring. The first movement, for example, while necessarily virtuosic, unfolds like a narrative.

In the great Nielsen concerto where there are fewer competitors, she nevertheless offers a magical treat; similarly poetic, soul-searching and heart-warming. Again the orchestra is superb and in harmony with the soloist. Thanks to the engineers, the recorded sound is natural, transparent and well balanced, with uninhibited tuttis.

—Bruce Surtees

**Brahms 1; Dvořák 9; Sibelius 5; Nielsen 3**  
**Danish National Symphony Orchestra;**  
**Thomas Dausgaard**  
**Cmajor 710508**

▶ This is an outstanding collection of four deservedly famous and favourite symphonies enjoying superlative performances in state-of-the-art, high definition sight and sound. Toronto concert-goers who were fortunate enough to attend some or all of Dausgaard's Sibelius cycle in 2010 with the TSO, or the recent



concert which included the Brahms Second Symphony, have a good idea of his ability to deliver performances that alert even the most jaded ears.

For some years, performances of the Brahms First Symphony have been, to my ears, tediously dutiful in maintaining that this is an august work to be performed as a rite. The opening tempo and energy of Dausgaard's Brahms promises that this will not be yet another routine walk through...and it isn't. This is a sit up and take notice performance from the very beginning to the final movement, crowned with a radiant, jubilant finale, the like of which I'm unaware.

There is an introspective talk about each symphony on individual bonus tracks in which Dausgaard walks us through the work, section by section, suggesting in idyllic terms what the composer is feeling and attempting to convey. His observations are friendly, articulate and most engaging.

None of these performances is pedestrian and all four symphonies are approached with the same enthusiasm. The Dvořák has a wonderful bloom; broad and spacious and entirely as Dausgaard describes it. The Sibelius is an inspired performance. The fermenting inner voices in the coda of the first movement are daringly breathtaking; in the finale of the last movement, a valedictory, there is a sense of motionless resolution unerringly judged by Dausgaard. If you are not a Nielsen fan than this Third, the "Expansiva," would be an excellent place to start.

Dausgaard doesn't pause to make points that make themselves in the score. He has the rare ability to imbue an orchestra with a spirit and purpose that goes far beyond giving them tempi and balances. Watch his face in these performances and see how.

—Bruce Surtees

**Rhapsody in Blue and other piano works**  
**Mauro Bertoli**  
**Cavalli Musica**

**From Mozart to Khachaturian**  
**Mauro Bertoli**  
**Cavalli Musica**

**Piano Works by Scarlatti; Schumann;**  
**Granados; Ginastera**  
**Mauro Bertoli**  
**Cavalli Musica**  
**www.maurobertoli.com**

▶ In the world of classical music, Italy has long been known for producing famous singers and conductors. For some reason, though, the list of renowned Italian pianists is considerably shorter—Arturo Benedetti Michelangeli and Maurizio Pollini are among those who come to mind. However, with the release of three CDs on the Cavalli Musica label featuring a young artist by the name of Mauro Bertoli, that list should be immediately augmented! Born in Italy, Mr. Bertoli has been the recipient of several international piano prizes including the prestigious

Giuseppe Sinopoli Award in 2006, and he has appeared in major concert halls throughout Europe, North America, Israel and China. It's our good fortune that he has decided to settle in Canada, where he's currently on the piano performance faculty at Carleton University in Ottawa.

At the outset, these discs are impressive with their eclecticism. While certain pianists tend to concentrate on music of certain periods, or by particular composers, Bertoli's repertoire is wide and encompassing, spanning 300 years of piano literature. For example, the CD *Rhapsody in Blue and Other Piano Works*, focuses primarily on music from the romantic period, with pieces by Schumann, Brahms and Liszt, but also included is the brief and poignant *Für Alina* by Arvo Pärt. The Brahms *Intermezzo Op.188, No.2* and the Liszt *Romance S169* are warmly introspective, while the Schumann *Toccata Op.7* aptly demonstrates Bertoli's flawless command of the keyboard. In contrast, Gershwin's *Rhapsody in Blue* provides a rousing conclusion. Bertoli may hail from the land of olive trees, but his convincing interpretation of this jazzy and syncopated music from 1924 has "Manhattan" written all over it.

The disc *From Mozart to Khachaturian* is another study in contrasts. Opening with Mozart's poetic and gracious *Rondo K494*, the disc also features two of Liszt's *Hungarian Rhapsodies*, Schumann's *Sonata for the Young, Op.118*, Granados' *Allegro de Concert* and Shostakovich's *Three Fantastic Dances*—a virtual United Nations of piano literature.

Not many pianists today turn their attention to keyboard music of the Italian Baroque, but three sonatas by Domenico Scarlatti lead off the third disc, all of them demonstrating Bertoli's manual dexterity and acute sense of timing. Also on this CD are the Schumann *Paganini Etudes, Op.3* and *Nachtstücke, Op.23*. But for me, the highlight of this recording is surely the set of three *Danzas Argentinas* by Alberto Ginastera. Written in 1937, this music dates from early in the composer's career and is challenging from all perspectives. With their complex rhythms and chromatic harmonies, these dances might faze many pianists, but Bertoli handles the complexities with apparent ease, bringing the disc to a spirited conclusion.

My only quibble with all three discs is the



recording quality, which I found somewhat “dry.” Fine playing such as this deserves a decent sound, and a little more resonance would have been preferable. But this is minor issue and certainly doesn’t detract from these eclectic collections of piano repertoire. Bravissimo, Mr. Bertoli—let’s hear from you again!

—Richard Haskell

**Concert Notes:** Bertoli is pianist-in-residence at Barrie’s Colours of Music festival (September 21 to 30) and will be performing several concerts there including Strauss’ *Enoch Arden* with actor Kevin White on the 24th and a solo recital on September 30 featuring works by Gershwin, Khachaturian and Schumann; he will also conduct a masterclass on September 27. On October 7, Bertoli performs at U of T’s Hart House for their Sunday Concert Series.

**Alison Balsom**  
**Alison Balsom**  
 EMI Classics 50999731660 2 3

► Two years ago I had the opportunity to review the first recording I had heard by this amazing young British trumpeter. For the most part, that recording consisted of transcriptions of works which were not originally written for trumpet. By contrast, this recent disc contains a wider spectrum of music. The recording starts and ends with works by Argentinean composer Astor Piazzolla. Balsom’s haunting tone sets the stage with his *Escuale*, and ends with a dazzling fiery performance of *Libertango*. While this recording too contains mostly transcriptions, it also has the Andante movement of a trumpet concerto by a composer named Neruda. Since no first name was given, a visit to Google turned up three composers by that name. From the sound of the work, I would assume that it is the work of 18th century composer Johann Baptist Neruda. There are movements from an oboe concerto by Marcello, a trio sonata by Bach, a flute work by Debussy and yet another excellent transcription of Rachmaninoff’s ubiquitous *Vocalise*. A new work, written for Balsom by Scottish composer James Macmillan, *Seraph* for trumpet and string orchestra, is in a similar vein.

Rounding out the program are arrangements of two traditional works, *Shenandoah* and *Nobody Knows*. Since much of the music is by lesser known composers, I would have appreciated some biographical information. Unfortunately there is none. Overall this is an excellent display of the talent of this young woman’s virtuosity. One does not have to be a trumpet aficionado to enjoy an hour of quality music with this CD.

—Jack MacQuarrie



# Strings Attached

TERRY ROBBINS

FROM MY REVIEWING standpoint, I don’t think any CD label has provided as many interesting releases over the past few years as England’s **Hyperion Records**. The latest release to reach me is a 2-CD set of the **Complete Suites for Violin and Piano by Joseph Achron** (CDA67841), in simply stunning performances by **Hagai Shaham** and **Arnon Erez**. Five of the six *Suites* are on CD2, recorded in 2009 at the Jerusalem Music Centre in Israel; the *Stempenyu Suite* and the 17 shorter pieces on CD1 were actually recorded 13 years earlier at the same location, and were previously released on Biddulph (LAW021). There is no discernible difference in the sound quality.

Achron (1886–1943) was a Russian Jewish virtuoso who studied under Leopold Auer in St. Petersburg, as did Milstein, Elman, Zimbalist and Heifetz; the latter is described in the excellent booklet notes by Malcolm Miller as Achron’s “friend and champion.” It’s a fitting connection, for Achron’s compositions—especially the earlier ones—are much in the style of the encore and salon pieces of Kreisler and Heifetz; the *Children’s Suite* on CD2 is a 1934 arrangement by Heifetz of eight of the 20 pieces in Achron’s original piano suite of the same name. Achron’s brother, incidentally, was Heifetz’s pianist in the US in the early 1920s. To strengthen the connection even more, Shaham’s tone and vibrato are very reminiscent of Heifetz’s own playing. And what playing there is on these two discs! Shaham is not only technically superb, but presents perfect interpretations, never treating the music as just occasional pieces, but never going over the top with the virtuosic aspects either.

What is particularly interesting about the music here is that it presents such an intriguing picture of the musical world through the early years of the 20th century; names mentioned in the notes as influences on Achron include Scriabin, Franck, Ravel, Stravinsky, Bartok, Mahler, Zemlinsky and Bloch. Achron’s style clearly developed as he moved through his life, from his early Russian pieces, through his connection with the Society for Jewish Folk Music in St. Petersburg in 1911, to his later, more chromatic works in Berlin and the US, works which were much admired by Schoenberg.

I simply can’t say enough about Shaham’s playing here—this is truly a violinist’s violinist. Erez is no slouch at the keyboard either, albeit possibly with less virtuosic demands. Surprisingly, much of Achron’s music still remains in manuscript form only, which makes this CD set even more valuable. Achron wrote three violin concertos, premiering the last two of them with the Los Angeles Philharmonic Orchestra during his Hollywood years in the late 1930s; what I wouldn’t give to be able to hear Shaham playing them!

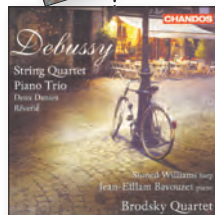


The latest CD from England’s **Brodsky Quartet** offers beautifully-judged performances of the **String Quartet and Piano Trio of Claude Debussy** (Chandos CHAN 10717). The quartet was founded 40 years ago, with two of the original members still there, so their faultless ensemble playing should come as no surprise.

The *String Quartet* is a beautiful and idiomatic reading: passionate, nicely coloured and with a wonderful range of tone and dynamics. The *Piano Trio* is an early work from 1880, when the 18 year old Debussy was employed by Nadejda von Meck, Tchaikovsky’s patroness. Despite its lack of maturity, it’s an interesting piece, with many hints at the composer’s later style, but with a rather weak ending. Jean-Efflam Bavouzet is the perfect pianist for this music, having recorded Debussy’s *Complete Works for Solo Piano* for the Chandos label. Again, it’s a beautiful performance.

Two shorter works fill out the CD. The *Deux Danses* (*Danses Sacrée et Profane*) for chromatic harp and orchestra were written in 1904 as examination pieces for the Brussels Conservatory, after that institution had been persuaded by the Parisian instrument makers Pleyel, the chromatic harp’s inventors, to run courses for the instrument. Welsh harpist Sioned Williams is the excellent soloist in this arrangement for pedal harp and string quintet, with Chris Laurence on double bass.

The closing track is the 1890 piano piece *Reverie*, arranged for string quartet by the Brodsky’s violist Paul Cassidy. Beautiful string playing throughout, with excellent balance and sound quality, make this a very attractive release.



► *Strings Attached* continues at [thewholenote.com](http://thewholenote.com) with violin music by Paganini’s only pupil **Camillo Sivori**, virtuosic works for the double bass by **Giovanni Bottesini** and **Charles Curtis’** unusual take on three cello suites of Johann Sebastian Bach. ●



## MODERN & CONTEMPORARY

**Bouliane; Gougeon; Rea Joseph Petric;**  
**Nouvel Ensemble Moderne;**  
**Lorraine Vaillancourt**  
**ATMA ACD2 2395**

► Lorraine Vaillancourt and the Nouvel Ensemble Moderne (NEM) deliver a vibrant performance in this most recent of an ongoing series of releases celebrating the new music of Montreal. Equally precise and passionate, they play the music like they own it.



Denis Bouliane's *Rythmes et échos des rivages anticositiens* is an exciting work based on his imagined historical reconstruction of the music of Anticosti Island. The composer is particularly interested in the encounter between European and First Nations cultures, a project in which he brings to bear both his European academic background and more recent research into First Nations music. Sophisticated use of devices such as simple repetition achieve highly complex results, propelling the piece though an intense and inventive timbral tour of the NEM's resources.

In *En accordéon*, Denis Gougeon, the self-described "knitter of sounds," bases his ideas on the alternating squeezing and stretching of the accordion's bellows. Dramatic gestures abound in this contemporary rendition of the classic concerto genre, as Joseph Petric's virtuosic passage work and the silvery tone of his accordion are juxtaposed and combined with the sound of the ensemble. In *Mutation*, the composer's use of musical gesture lengthens to encompass the entire work, giving it a strong sense of sweep and clarity.

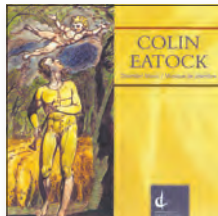
John Rea's fascination with music's essential foundation, time, connects him with György Ligeti, to whom his piece *Singulari-T* is dedicated in its subtitle. Listeners will be fascinated to follow various musical manipulations of our sense of time: from metronomically steady, speeding up or slowing down, to irregular and unpredictable. At certain moments, some tendency reaches a breaking point and everything suddenly changes.

In all, a highly recommended album.

—Nic Gotham

**Eatock, Colin – Chamber Music**  
**Various Artists**  
**Centrediscs CMCCD 17812**

► Toronto-based renaissance artist Colin Eatock is successful and thought provoking at whatever he attempts. As a writer and critic, he is thorough and relentless



at unearthing the truth. As a composer, he is justified in his acknowledgement of such musical influences as Shostakovich, Messiaen and Crumb, as he experiments and develops the truth of his own sound.

The six works featured here were composed from 1987 to 2010, and are colourful examples of his favourite musical worlds. Eatock is strongest in the three vocal works. Especially noteworthy is the final movement of *Three Songs from Blake's "America"* (1987). The transparent piano part exposes the bass-baritone (Andrew Tees) in a haunting hummable melody. This ethereal sparse quality again surfaces in the "Elegy" movement of the *Suite for Piano* (1995) performed by Timothy Minthorn. The stillness of this movement is a welcome rest after the previous jaunty Toccata with its movie music chase lines.

Eatock's compositions are carefully written works that accommodate the performer while pushing them to enter his harmonic nuances. All the musicians on this studio release recorded at various times since 1999 are superb in their interpretations. Recording quality is of an equally high standard.

—Tiina Kiik

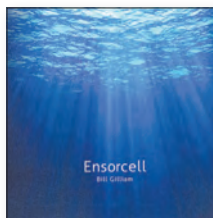
## JAZZ & IMPROVISED

**Ensorcell**  
**Bill Gilliam**  
**Melos Production MPBG-004**  
**www.bill-gilliam.com**

► Bill Gilliam's experience and his output since the mid-80s has spanned formal composition, jazz and jazz-oriented improvisation as well as electro-acoustic music and music-visual media. His new recording features the kind of music-making that one suspects is closest to his heart: it's a very personal-sounding collection of solo piano improvisations.

Gilliam has aimed to bring his composer's sense of form and continuity to the improvisational process so that each of the pieces in the recording has its own distinct character. Nevertheless, separate compositions often seem to flow into and resemble one another, but this only enhances the enjoyment of listening to this album start-to-finish. While, in earlier work, the jazz element in Gilliam's compositions included a strongly pulse-based rhythmic aspect, this recording tends more toward an elastic, rubato approach that is closer to the post-Romantic European tradition than to jazz. Meanwhile, his harmonies blend 20th century classical and jazz sounds in a convincing, comfortable modal-chromatic style.

The music communicates the integrated



joy of moment-to-moment composition and, especially, of piano playing: Gilliam's love of his instrument both as performer and composer-improviser is this album's major attraction. Respect and affection for the sound of the piano has also guided the technical side of the project, resulting in a warm, sonically accurate and dynamic recording.

—Nic Gotham

**Sophisticated Ladies**  
**Peter Appleyard; Molly Johnson;**  
**Emilie-Claire Barlow; Jill Barber;**  
**Elizabeth Shepherd; Sophie Milman;**  
**Jackie Richardson; Diana Panton;**  
**Carol McCartney; Barbra Lica**  
**Linus 270151**

► The veteran American bass player Charlie Haden released *Sophisticated Ladies*, a collection of songs covered by contemporary, mostly American, female jazz singers, in early 2011.

(See my January 2011 review at thewholenote.com.) Now veteran Canadian vibraphonist Peter Appleyard has released a CD called *Sophisticated Ladies* that is a collection of songs covered by mostly Toronto-based female jazz singers.

Whether the mimicry was deliberate or not, comparison is difficult to avoid. Both discs feature solid musicianship from the singers (such as Jackie Richardson, Emilie-Claire Barlow and Jill Barber in this case) and players (Appleyard is joined by Reg Schwager, Neil Swainson, Terry Clarke and John Sherwood), but where the Canadian version pales a bit is in the song choices, which are predominantly well-worn standards. The arrangements are all straightforward, jazzy treatments with few musical curveballs, so it all adds up to a pleasant, swingy listen. This would make a fine addition to a CD collection for anyone wanting a sampler of current Canadian jazz singers.

—Cathy Riches

**Jane and the Magic Bananas**  
**Sam Shanabi; Alexandre St-Onge;**  
**Michel F. Côté**  
**& Records &17**  
**www.actuellecd.com**

► Exemplars of a distinctive Québécois aesthetic called Musique Actuelle, the oddly named Jane and the Magic Bananas is actually a trio of male performers who during nine bizarrely titled improvisations confirm the links between Heavy Metal and Musique Concrète.

With Michel F. Côté's drums electronically amplified, plus Alexandre St-Onge extending



his resonating double bass lines with self-controlled electronics and electric guitarist Sam Shanabi moving from arena-rock-styled flanged distortion to intricate and off-centre note clusters, the sonic result is as aleatoric as it is atmospheric. A tune like *Passing the Gates of Shalmir-Keshoum* for instance, languidly contrasts electrically oscillated bass motion with drum clatters and ruffs; whereas staccato guitar runs plus heavy-gauge bass strings plucked and resonating for maximum

physicality, meet nerve beats from the drummer on Gul Shah's *Hunchback Henchmen*. Meanwhile among Côté's seemingly random hits and rumbles on *In Which Jack's Cruise is Ended*, Shanabi manages to weave dense chording and filigree licks in such a way as to sound as if several guitarists are present. Most characteristically, each player appears to take off in a different direction on *Third Invasion of the Swingingsuord* until cross-patterning drums, a slurred bass ostinato and distorted

guitar licks combine for a sound eruption that makes Pierre Schaeffer's pioneering *Étude aux chemins de fer* sound as hushed and primitive as liturgical plainsong, while avoiding the blank nihilism of Hard Rock. If *Jane and the Magic Bananas* can be faulted, it's that the three players don't extend the humour implicit in their name and song titles to leaven some of the dense chiaroscuro-coloured improvisations here.

—Ken Waxman

# jAZZ,eh?

STUART BROOMER

**R**EG SCHWAGER IS a consummate guitarist, as skilled an accompanist as he is a soloist and an imaginative improviser at bop tempos and ballads, continuing the special lineage of Toronto guitarists that includes Ed Bickert and Sonny Greenwich. On *Duets* (Rant 1142 [www.rantrecords.com](http://www.rantrecords.com)) Schwager plays with four distinguished bassists, each of whom he has worked with extensively: Don Thompson, Neil Swainson, Dave Young and Pat Collins. Each duet has some special quality: there's the boppish Sir George with Swainson, dedicated to their former employer George Shearing; the cool Niterói Night Sky with Young's propulsive use of glissandi; and the understated Latin rhythm that floats Collins' own Judge's Row. The sense of dialogue is always strong, but Schwager's exotic *The Alchemist's Dream* is a highpoint, a probing, expansive discussion between the guitarist and Don Thompson, frequent duo partners.

Electric bassist **Chris Tarry** has put together one of the most imaginative releases of the past year, combining the music of his quintet with his short story writing. *Rest of the Story* (19/8 Records [www.christarry.com](http://www.christarry.com)) looks like a book, but by the fourth story in the collection—*The Hole*—it gives way to just that and the next 70 pages present a fringe of text around a CD (it was striking enough to win the Recording Packaging of the Year award at the 2012 JUNOs). Tarry's narrative interests arise in his compositions as well: they're filled with subtle harmonic ambiguities and rhythmic nuances, with strong melodies and intriguing internal shifts in genre, a ballad assuming a blues hue, a beat becoming explicitly Latinate. The band includes first-rank soloists in guitarist Pete McCann—he brings a shimmering lucidity to *You Are the State*—and forceful saxophonist Kelly Jefferson.

There are strong narrative elements as well in the **Maria Farinha Band's** *Uwattibi* (Farpac 009 [www.mariafarinha.com](http://www.mariafarinha.com)),

though one requires a command of Brazilian Portuguese to pick up the details. The title means "place of the canoe in Tupi-Guarani," an allusion to a love story about a French colonizer and a native Brazilian woman. Farinha presents her songs with a light touch and they're filled with neatly turned emotional resonances, whether poignancy or muted joy. The band is co-led by guitarist Roy Patterson, and it's very good: Andrew Downing plays cello in addition to bass,

adding a distinctive texture to *Atina Marahao* and a darker hue to the buoyant instrumental *Sentient Baiao* as it soars on Jean Pierre Zanella's flute.

The Vancouver-based clarinetist **François Houle** has assembled a genuinely brilliant band that he calls **5 + 1 for Genera** (Songlines SGL 1595-2 [www.songlines.com](http://www.songlines.com)). It's an international cast with

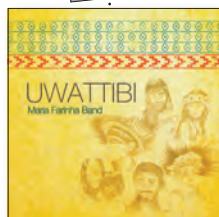
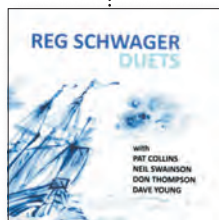
U.S. cornetist Taylor Ho Bynum, Swiss trombonist Samuel Blaser, expatriate Canadians Michael Bates on bass and Harris Eisenstadt on drums, with frequent appearances here by French pianist Benoît Delbecq, a long-time Houle associate (they released the duo CD *Because She Hoped* on Songlines last year). Houle's compositions are more than just triggers for improvisation. The beautiful *Guanara*, anchored to a slow Latin beat, achieves an almost Gil Evans-like sonic richness from a limited palette; *Essay #7*, all tightly controlled angles, finally surrenders to a burst of liberating collective improvisation; *Le Concombre de Chicoutimi II* has the suspension and grace

of Ravel. It's a CD filled with clear, thoughtful, expressive work, and the settings—both the compositions and the band—raise Houle's own improvisations to a new level.

**The Element Choir**, founded and led by Christine Duncan, is a large Toronto vocal group that practices "conduction," collectively interpreting and improvising on hand signals that trigger different activities and sub-groups, control dynamics and synchronize dramatic events. The choir is a cross-section of Toronto's improvised music community and their latest CD, **with William Parker at Christ Church Deer Park (Barnyard BR0326 [www.barnyardrecords.com](http://www.barnyardrecords.com))**, is a spectacular performance with the choir 70-strong and joined by several musicians: the trio of trumpeter Jim Lewis, bassist Andrew Downing and drummer Jean Martin; Eric Robertson—both a regular collaborator and organist at Christ Church Deer Park—and the New York bassist William Parker. The result—a 44-minute collective improvisation called *Ventures in a Cloud Chamber*—is remarkable, whether it's the choir in the foreground with its startling massed pitches, rhythmic chanting, eerie dialogues or banshee wails, or the musicians soloing against the backdrop of all those voices. Hearing about it, it might sound like an experiment; hearing it, it's a remarkable communal accomplishment.

Paying homage to late great artists is as perilous as it is

inviting. **Ranee Lee** recorded *Deep Song: A Tribute to Billie Holiday* (Justin Time Just 250-2) in 1989 and it's just been reissued. Lee is a fine singer with an interpretive depth and melodic subtlety that immediately distinguish her. Those gifts serve her well on such challenging Holiday classics as *God Bless the Child* and the harrowing *Strange Fruit*. She can also manage the Holiday playfulness on a light pop tune like *Them There Eyes*, but she's less successful in the emotional netherworld of *Don't Explain*. The accompaniment, too, is a mixed bag. Pianist Oliver Jones and bassist Milton Hinton play great jazz; saxophonist/flutist Richard Beaudet just sounds "jazzy." Overall, it's an affecting invocation of a singular figure, and Lee manages to assert her own vocal personality while creating it. **O**



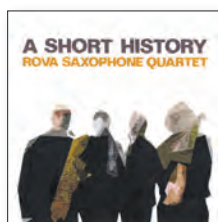


# Something in the Air | New Excitement at the Guelph Jazz Festival

KEN WAXMAN

ONE OF JAZZ's watershed musical creations, John Coltrane's 1965 performance of *Ascension* marked his commitment to Free Jazz and has since served as a yardstick against which saxophone-centred large ensemble improvisations are measured. On September 7 at the River Run Centre's main stage, one of the highpoints of this year's Guelph Jazz Festival is a reimagining of Coltrane's masterwork by the Bay area-based **ROVA Saxophone Quartet** and guests. Not only is the ensemble gutsily tackling the suite, but its arrangement takes Coltrane's all-acoustic piece for five saxes, two trumpets and rhythm section and reconfigures it so that ROVA's four saxes plus one trumpeter interact with two drummers, two violins, electric guitar and bass plus electronic processing.

You can get an idea of ROVA's style of sonic daring-do on *A Short History* (**Jazzwerkstatt JW 099** [www.jazzwerkstatt.eu](http://www.jazzwerkstatt.eu)). Referencing all sorts of reed writing from R&B vamps to atonal serialism, the 35-year-old quartet made up of soprano and tenor saxophonist Bruce Ackley, alto and soprano saxophonist Steve Adams, baritone and alto saxophonist Jon Raskin and tenor and soprano saxophonist Larry Ochs show its versatility throughout. Especially germane and related to *Ascension* is a section on Part 2 of the Ochs-composed *Certain Space* sequence when he corkscrews an intense, stop-time solo into a strident collection of irregular polyphony and slap-tongue invention from the other saxes with the authority of Coltrane's sax choir from 47 years earlier. That's merely one highlight of this tour-de-force which outlines the band's other influences with tracks dedicated to improv pianist Cecil Taylor and notated composers Giacinto Scelsi and Morton Feldman. The Scelsi section dramatically contrasts bagpipe-like slurs from the soloists with impressionistic harmonies from the other reeds modulating through different modes and tones. Although other sequences in the Taylor section expose sinewy tessitura and staccato reed bites in call-and-response fashion, Part 3, for Feldman, is unsurprisingly moderato and leisurely, introduced and completed by air blown through the horns' body tubes without key movement, yet lyrically balanced throughout as each saxophone's timbre is clearly heard within the close harmonies.



That same night, *Ascension* guitarist Nels Cline and others will join members of Norway's **Huntsville** trio at St. George's Church for its unique mixture of improvisation tempered with electronic impulses and influenced by folk and rock music textures. Huntsville's Ivar Grydeland, who plays electric, acoustic and pedal steel guitars plus banjo and electronics with bassist Tonny Klufden and percussionist Ingar Zach in that band, shows off his zesty mix of spidery licks, resonating twangs and droning pulses with *Ballrogs*, another Norwegian combo on *Cabin Music* (**Hubro CD 2515** [www.hubromusic.com](http://www.hubromusic.com)). With that trio filled out by alto saxophonist/clarinetist Klaus Holm, who adds electronics and field recordings to the mix, and bassist Roger Arntzen, the disc is a close cousin to what Huntsville creates, albeit with more

overdubbing, and, with Grydeland frailing his banjo as often as he strums his guitar, more country-folksy. Probably the most descriptive track is *Sliding Doors* which manages to deftly balance clarinet glissandi, ringing banjo flanges and a powerful walking bass line. Before the result takes on too much of a rural interface however, the trio's juddering interaction is meticulously intercut with previously prepared jagged guitar flanges and sluicing bass lines.

Negotiating the tightrope between staccato and lyrical in his playing is the forte of pianist **Matthew Shipp**, whose duo with saxophonist Darius Jones is the other half of the double bill at Cooperators Hall. *Elastic Aspects* (**Thirsty Ear TH 57202.2** [www.thirstyyear.com](http://www.thirstyyear.com)), with long-time associates bassist **Michael Bisio** and drummer **Whit Dickey** however, shows that Shipp's improvising can be as mercurial in the standard jazz piano trio setting as well. With each of the 13 aspects of this suite stretching so that they adhere to one another, the effect is wholly organic, not unlike the recording of *Ascension*. With Dickey's nuanced patterning and Bisio's buzzing, often bowed, sometimes walking bass lines beside him, Shipp skilfully moves through the piano language. A track like *Explosive Aspects* balances on ringing, left-handed syncopation, while the subsequent *Raw Materials* evolves like a baroque invention with leaping, high-pitched notes carefully shaded as they jostle with

pedal-point bass line until the theme finally breaks free into rubato pulsing. There are internal string plucks and harpsichord echoes in Shipp's playing as well. With tremolo, lyrical and sometimes impressionistic patterning on show, the trio maintains the swinging centre of jazz while subtly or overtly charting new experiments and explorations.

Overall 2012 promises to be a banner year for the Guelph Jazz Festival (September 5 to 9). And that's not even mentioning the dusk-to-dawn Nuit Blanche late Saturday encompassing more unexpected sounds. Full details can be found at [www.guelphjazz-festival.com](http://www.guelphjazz-festival.com).

➤ Read the continuation of this review at [thewholenote.com](http://thewholenote.com). ●

## POT POURRI

**Our Lovely Day**  
**Patricia Hammond**  
Imperial Music and Media IMMPLC002  
[www.patriciahammond.com](http://www.patriciahammond.com)

▶ Canadian born and London (UK) based mezzo-soprano Patricia Hammond has a luscious classically trained voice that has graced the stage with numerous opera companies and symphonies. But on *Our Lovely Day* she performs a collection of "parlour" songs from the late 19th and early 20th centuries that she has performed in recital for the elderly in British hospitals and nursing homes. Her joyous interpretations, haunting tone colour and in-depth background knowledge create a brilliant presentation of historical accuracy and contemporary flavour.

The Hammond-penned liner notes combine historical facts with personal reminiscences from her performances, childhood and recording sessions which aids to a better understanding of each track. It is great to hear the rarely performed verses included in *Button Up Your Overcoat* and *Always, Love's Old Sweet Song* is a bit quick for my liking yet Hammond's clear diction saves the day. She cleverly adds in a bit of baroque-like ornamentation at the close of *Drink to Me Only*, while the rocking band instrumental leading into the *Did You Ever See a Dream Walking* showcases her tight backup orchestra and the colourful work of arrangers/musicians Nicholas D. Ball and Matthew Redman.

*Our Lovely Day* will appeal to all age groups, from the very young to the not so very young. My experience allows me to stress that the songs here are extremely tricky to perform, but Hammond makes them all sound so easy and fun!

—Tiina Kiik



# Old Wine, New Bottles | Fine Old Recordings Re-Released

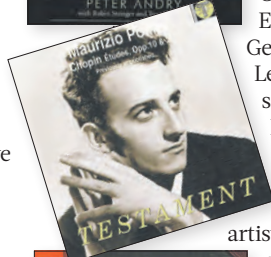
BRUCE SURTEES

**I**N MARCH 1960 the 18 year old **Maurizio Pollini** won first prize in the Sixth International Chopin Competition in Warsaw. The prize earned him a three LP contract with EMI. The first, completed by April 21, 1960, was the Chopin First Piano Concerto, recorded by with Paul Kletzki and the Philharmonia Orchestra in London. The second sessions were in September when he recorded the two sets of *Etudes*, Op. 10 and 25. Although he gave no specific reason, Pollini refused to allow them to be released. EMI paid the cancellation penalty for the third recording and said goodbye to Mister Pollini who, ironically, would re-emerge as a superstar on Deutsche Grammophon.

**Testament** has issued the now legendary complete **Chopin Etudes (SBT1473, stereo CD)** and we can only wonder why the pianist said no at the time. Listening to these reproachless performances is completely disarming. Peter Andry, the producer for these recordings, writes that "When I heard him play, his strength and flair for the piano were prodigious. Hearing him perform the first of Chopin's complete sets of etudes that we recorded was a spine tingling experience, with great rolling waves of sound coming from the grand piano. This was pianism of the very finest kind. Rarely had I heard such perfection. He seemed to play these demanding works effortlessly. I remember the occasion even now as one of my greatest musical experiences."

Why Pollini withheld permission to release the *Etudes* is explained by Peter Andry in his book of enticing memoirs, *Inside the Recording Studio*, published in 2008 as a quality paperback by Scarecrow Press (ISBN 13 978-0-8108-6026-1). Aware that EMI was losing interest in Pollini, DG was wooing him and promising that they would record the *Etudes*. They eventually did so...in 1972. The DG recordings are fine performances but quite different from the EMI whose recorded sound is cleaner and more pleasant to the ear. There is a higher level of virtuosity in these early performances, his lighter touch befitting the repertoire. This recording would be a gem in any thoughtful collection and is recommended without reservation.

For the first half of the 20th century HMV was, by default, the only recording company that meticulously documented the art of singing lieder, particularly, but



not exclusively, Schubert Lieder. The HMV catalogue was populated by the leading artists of their time—Leo Slezak, Elena Gerhardt, Frieda Hempel, Alexander Kipnis, John McCormack, Richard Tauber, Meta Seinemeyer, Georges Thill, Vanni Marcoux, Feodor Chaliapin, Lotte Lehmann, Charles Panzera, Elisabeth Schumann, Gerhard Hüsch, Frida Leider—to mention some of the pre-c.1950 luminaries of the field. Adding to this cast were the many lesser known but not lesser artists of the period. The generation of singers since then should be familiar to concert goers and record collectors; Schwarzkopf, Pears, Baker, Hotter, Ameling, Ludwig, Fischer-Dieskau (he has his own disc), Wunderlich,

Bostridge, Hampson, and others. *Die Schöne Müllerin* is given to Peter Schreier, *Schwanengesang* to Olaf Bär, and *Winterreise* to Thomas Hampson. Hampson is also heard on the 17th disc in a discussion, *Schubert's Journey: An Exploration of his Lieder*. The grand total is 91 singers singing 213 songs in **Schubert Lieder on Record 1898-2012 (EMI 3275752, 17 CDs)**. Clearly, some singers sing more than one song and some songs are sung by more than one singer. *Erlkönig* has seven versions including the spine-tingling 1930 recording with tenor Georges Thill, sung in French with a baritone and a boy soprano.

This set has a heritage. *Schubert Lieder on Record 1898-1952* was released in 1982 on a mammoth (for the day) 8-LP set (later on six CDs) compiled by the late Keith Hardwick. The invaluable Hardwick was the engineer who did many of the transfers from 78s for EMI's acclaimed series Great Recordings of the Century on LP.

Expanded to 17 CDs with recordings made since 1952, the spiritual worth of the interpretations herein can't be measured. The recording dates are given in the enclosed booklet but no translations. This unique collection will give endless satisfaction to the select group of devotees of this repertoire.

A generation or two ago it was the Budapest String Quartet that came first to

mind when someone mentioned string quartets. In the 1930s they recorded several of the Beethoven quartets for HMV and in 1951 and 1952 Columbia recorded a complete monaural cycle for release on LP. Columbia returned them to the studio for a stereo remake in sessions that spanned 1958 to 1961 with Josef Roisman, first violin; Boris Kroyt, viola; Mischa Schneider, cello; and Alexander Schneider replacing second

violinist Jac Gorodetzky.

Fifty years later, time has not reduced the charm and beauty of these later committed performances. Sony has reissued these valuable stereo recordings, in immaculate sound at an ultra-budget price, as **The Budapest String Quartet Plays Beethoven – The Complete String Quartets (Sony Masters, 886977 767821, 8 CDs)**. Arguably, one hasn't really experienced these works unless you've heard such performances as these. Devotees may wish to compare these late performances with the highly regarded 1951/52 mono recordings that are available in fine sound from United Archives (NUA01, 8CDs) at a somewhat higher price. Founded in 1917 by four members of the

Budapest Opera Orchestra, the Budapest String Quartet disbanded in 1967. For about three decades circa 1940 to 1960, Hungarian-German pianist **Julian von Karolyi**'s popularity was such that both DG and EMI signed and recorded him in solo and in concerted works. His performances were insightful, authoritative and assured. Karolyi attained his popularity with audiences from numerous concert appearances without the kick-start of being a competition winner. His recordings are starting to appear on CD, the latest being from **DOREMI (DHR-7984)**. Heard on this new re-issue are two staples of the concerto repertoire, the Tchaikovsky First and the Schumann A Minor, both in collaboration with the Bavarian Radio Orchestra. The 1948 Liszt *Hungarian Fantasia* from Munich is an attractive bonus. The word collaboration is well considered. Karolyi is a team player who displays strength and sensitivity in partnership with the orchestra, not jockeying for position. The two concertos are in stereo. **O**





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Scene from *A Late Quartet*. The Brentano Quartet who actually play the movie's music perform live at Music Toronto, September 13.

# THE WHOLENOTE'S TIFF 2012 PREVIEW

## BECAUSE CINEMA IS A MOST MUSICAL ART | BY PAUL ENNIS

**T**HE UPCOMING Toronto International Film Festival (September 6 to 16) features several movies that use music in interesting ways. A handful deal explicitly with the (fictional) lives of performers and teachers. One touches on the therapeutic value of choir singing. In others, innovative sound design pushes the boundary of what we may think of as music but the results make for unique cinematic experiences. Here at *The WholeNote*, we've sifted through the 289 feature length films of the 37th TIFF program and zeroed in on those titles that we think our readers might find appealing.

► *A Late Quartet* may be the first fictional film about chamber music's most beloved configuration since Fabio Carpi's *The Basileus Quartet* (1982). It's certainly the only one built around and permeated through and through by Beethoven's Op. 131.

Christopher Walken stars as the group's cellist and founding member whose Parkinson's diagnosis puts their future in doubt. Mark Ivanir (whom we first noticed in Steven Spielberg's *Schindler's List* as the unscrupulous Marcel Goldberg) is the first violinist whose meticulousness and perfectionism drives the quartet's musical engine. Suppressing his character's ego, Philip Seymour Hoffman plays second fiddle, not the first time, in his long and distinguished career. As his wife, and the group's violist, Catherine Keener adds her own needs to the drama that threatens to crack the bonds that have held the quartet together for 25 years.

Musical references and performance insights abound, with the Brentano Quartet providing the Beethoven as well as a snippet of Haydn and Sarasate's *Zigeunerweisen*. Watch for a cameo appearance by Anne Sofie von Otter, as Walken's wife, singing Korngold's "Marietta's Song."

► "This is not a retirement home," Maggie Smith's character proclaims in *Quartet*, Dustin Hoffman's directorial debut based on Ronald Harwood's play about a home for retired opera singers. "This is a madhouse." What's to be done when the diva refuses to sing? The show must go on, of course. According to the BBC, "*Quartet* is a joyous film about redefining old age and growing old with hope; demonstrating how art illuminates life and the human spirit remains undimmed even as the brightest stars start to fade."

Indeed with Billy Connolly, Pauline Collins and Tom Courtenay and Verdi in tow, *Quartet* seems likely to appeal to the audiences that have helped *The Best Exotic Marigold Hotel* become the sleeper hit of the summer. One can only hope it evokes the spirit of Daniel Schmid's fondly remembered documentary *Tosca's Kiss*.

► In *Amour*, Michael Haneke's eagerly anticipated, critically acclaimed film that won the top prize at this year's Cannes Film Festival, the lives of two retired piano teachers take a profound turn as the wife suffers a series of small strokes that prevent her from playing music. Adding to their legendary status, the couple is played by French acting giants Jean-Louis Trintignant and Emmanuelle Riva, now in their 80s.

Alexandre Tharaud appears in a small role as their star pupil beginning with a recital at the Theatre des Champs-Élysées. He visits their elegant Paris apartment and plays some of Beethoven's *Bagatelle Op. 126, No. 2*. His recordings of Schubert *Impromptus Op. 90, No. 1 & 3* and Bach/Busoni's *Prélude Choral* "Ich ruf zu Dir, Herr Jesu Christ" are essential in advancing the plot.

► In Paul Andrew Williams' *Song For Marion* Vanessa Redgrave finds solace in her old age from her participation in a choir directed

by Gemma Atherton. Terence Stamp plays Redgrave's husband, making this married couple at least as star-powered as the one in Michael Haneke's *Amour*.

TIFF's artistic director Cameron Bailey put it in context: "Here's the scoop on #TIFF12 Closing Night film *SONG FOR MARION*: bring Kleenex, prepare to sing along."

► Mika Kaurismäki's Finnish film, *Road North*, follows an esteemed concert pianist whose personal life is on the rocks, and the trip he takes with his trickster father, a man he has not seen for 35 years. *Road North* stars Finland's leading film and music icons, Vesa-Matti Loiri and Samuli Edelmann, as the estranged father and son.

► In Goran Paskaljevic's *When Day Breaks* a retired music professor's life changes forever when the Jewish Museum in Belgrade asks him to examine the contents of an iron box recently discovered on the grounds of an infamous concentration camp.


► For the more adventurous, *Berberian Sound Studio*, Peter Strickland's homage to 1970s Italian horror films, may prove to be rewarding. Toby Jones plays a sound engineer who edits shrieks and the blood-curdling sounds of vegetables being chopped for a low budget Italian studio. What is of musical interest is the nature of the sounds he edits. It's as if the spirits of the 1950s Darmstadt School were unleashed randomly, musique concrete-style and manipulated to produce psychic terror. *Berberian Sound Studio* was widely hailed after its world premiere at the Edinburgh Festival in June.

► Described by Steven Dalton in the *Hollywood Reporter* as a "hip-hop street opera," *iLL Manors* is the directorial debut of Ben Drew (singer-songwriter Plan B). An outgrowth of his song of the same name about the 2011 UK summer riots, this low budget depiction of crime among the lower classes evocatively remixes Saint-Saëns' "*Carnival of the Animals*" in what is said by the *Guardian*'s Peter Bradshaw to begin "with a great rush of energy and a swirl of images."

► Rhythm arguably being the cornerstone of music, the end of time would radically change our understanding of music. Peter Mettler's new doc, *The End of Time*, brings an exhilarating sound design, dazzling natural images and stimulating ideas to one of mankind's most profound questions: the nature of time. Appropriately enough, it concludes with Christos Hatzis' and Bruno DeGazio's audio-visual immersive sound and light show, *Harmonia*.

► Finally, Simon Ennis' humorous and poignant documentary, *Lunarcy!*, focuses on a disparate group of dreamers and schemers who have all devoted their lives to the moon. The soundtrack, which composer Christopher Sandes is fleshing out as this is being written, mixes Orff-inspired rhythms with spacey Wendy Carlos-like Moog moments and Beethoven's "Moonlight Sonata" played on steel pan and marimba (two instruments which could be made on the moon, according to the filmmaker). Full disclosure: the director is my son.

Individual tickets to TIFF 2012 are available as of September 1. Consult [tiff.net](http://tiff.net) for information.

► Check *The WholeNote* blog after the festival for a report on TIFF 2012 with a special emphasis on films that used music in interesting ways. 

**Paul Ennis is a Toronto-based, classically trained musician who has spent many years programming and writing about movies.**



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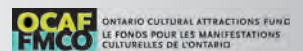
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