James Ehnes Plays Brahms
THURSDAY, SEPTEMBER 20 AT 8:00PM
SATURDAY, SEPTEMBER 22 AT 8:00PM
Peter Oundjian, conductor
James Ehnes, violin
Verdi:
Overture to La forza del destino
Brahms:
Violin Concerto
John Adams:
Harmonielehre

Anne-Sophie Mutter Returns
THURSDAY, SEPTEMBER 27 AT 8:00PM
SATURDAY, SEPTEMBER 29 AT 7:30PM
Peter Oundjian, conductor
Joyce Yang, piano
Kati Agócs:
Shenanigan
Rachmaninoff:
Piano Concerto No. 2
Mussorgsky/orch. Ravel:
Pictures at an Exhibition

Pictures at an Exhibition
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Peter Oundjian, conductor
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Kati Agócs:
Shenanigan
Rachmaninoff:
Piano Concerto No. 2
Mussorgsky/orch. Ravel:
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Daidalos on edge)

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Glenn Gould

Xenakis
For the Whales

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Chanting group
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Inherit the Moon,
Edward Burtynsky,
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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 Atken 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, l’chaim! To life.

—David Perlman, publisher@thewholenote.com

THANKS TO THIS MONTH’S CONTRIBUTORS

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ART OF SONG | Hans de Groot
BANDSTAND | Jack MacQuarrie
BOOK SHELF | Pamela Margles
CLASSICAL & BEYOND | Sharna Searle
CHORAL SCENE | Benjamin Stein
DISCOVERIES | David Olds
EARLY MUSIC | Simone Desilets
IN THE CLUBS | Ori Dagan
IN WITH THE NEW | David Perlman
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thewholenote.com
Sunday September 23, 2012 • 8 pm

**CELLOS GALORE**
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
music by:
- James Roihe (Canada)
- Gilles Tremblay (Canada)
- Elliott Carter (USA)
- Bruce Mather (Canada)
- Michael Colgrass (USA/Canada)

Sunday November 11, 2012 • 8 pm

**GENERATION 2012**
The Music Gallery | 197 John St.
Ensemble contemporaine de Montréal
Véronique Lacroix, direction
new works by:
- Annesley Black (Canada)
- Gabriel Dharmoo (Canada)
- Marielle Groven (Canada)
- Riho Esko Maimets (Canada)

Sunday December 9, 2012 • 2:30 pm

**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 • 8 pm

**THE KOREAN STORY**
Sukhi Kang and his Class
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
Canadian and World premieres by:
- Sukhi Kang (S. Korea)
- Shinuh Lee (S. Korea)
- So Jeong Ahn (S. Korea/Canada)
- Jongwoo Yim (S. Korea)
- Unsuk Chin (S. Korea)

Saturday January 19, 2013 • 8 pm

**ENSEMBLE SURPLUS**
Music from Germany & Canada
The Music Gallery | 197 John St.
Cornelius Schwehr (Germany)
- Dieter Mack (Germany)
- Claus-Steffen Mahnkopf (Germany)
- Daniel Péter Biró (Hungary/Canada)

Saturday April 6, 2013 • 8 pm (Benefit)

**SIX HUNDRED YEAR ANNIVERSARIES**
Gallery 345 | 345 Sorauren Ave.
Music by Six Centennarians:
- John Cage (USA 1912-1992)
- Barbara Pentland (Canada 1912-2000)
- Conlon Nancarrow (USA 1912-1997)
- John Weinzweig (Canada 1913-2006)
- Witold Lutoslawski (Poland 1913-1994)
- Henry Brant (Canada/USA 1913-2008)

Saturday February 3, 2013 • 8 pm

**PAST, PRESENT AND FUTURE**
Canadian Music, Then and Now
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
music by:
- John Weinzweig (Canada)
- R. Murray Schafer (Canada)
- Adam Scime (Canada)
- Brian Cherney (Canada)
- Brian Harman (Canada)

Saturday April 27, 2012 • 8 pm

**LE JARDIN MUSICAL**
A Tribute to Gilles Tremblay
with Louise Bessette, solo piano
Gallery 345 | 345 Sorauren Ave.
music by:
- Serge Arcuri (Canada)
- Gilles Tremblay (Canada)
- Olivier Messiaen (France)
- Claude Debussy (France)
- François Dompierre (Canada)
- Ernesto Lecuona (Cuba)

**NEW MUSIC CONCERTS**
Robert Aitken, artistic director
Sunday December 9, 2012 • 2:30 pm

**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 • 8 pm

**THE KOREAN STORY**
Sukhi Kang and his Class
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
Canadian and World premieres by:
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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.”

Consumeate pianist Eve Egoyan, who has been invited to perform at the event, in collaboration with artist husband David Rokey, 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.”

PIA KLEBER: by the way, has taken on the task before of GGV. 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 “filmmakers, 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
GLENN

GOULD

was a big

palm print

in the wet

cement

that was my

adolescent brain

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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 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.

“Oh 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.”
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, whose readers have already met in the story; our “cover boys” Billy Iannacci 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; and tenor/composer/arranger Mark Dyer (more about him in a moment). 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.

IANNACCI AND TESTA will perform at GGV as two members of a threesome, 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 Mid). 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.

Iannacci 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,” Iannacci 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.”

“Yes 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.
David Louie celebrates Bach & Gould

Harpist David Louie performs an all-Bach program with Alison Melville, traverso; Kathleen Kajioka, violin; Steven Dann, viola; and Margaret Jordan-Gay, cello, in celebration of a great composer and the Canadian musical icon who championed his works.

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Sylvain Blassel will play the complete Goldberg Variations by Bach on harp, and Small Wooden Shoe “Reads Difficult Plays and Sings Simple Songs.” Toronto’s audacious Lemon Bucket Orchestra will perform, John Coburn and other visual artists will create new works live, students from The Glenn Gould School will play music all night long, and you are invited to come and make visual art with us!

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Maestro Uri Mayer, harp soloist Sophie Baird-Daniel, and the RCO perform Gershwin’s Cuban Overture, Ginastera’s Harp Concerto, and Brahms Symphony No. 4.

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The Royal Conservatory’s Toronto Star
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 fund in order to help the performance schedules, or actually being turned away at the door.

“Having a program in harmony with the space, the clean architectural lines, it’s important not to put too much stuff in,” she explains. This 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 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 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.

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 wondered, “Which two pianists have 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.
2012-13 season

SEASON HIGHLIGHTS

Berlin Philharmonic Wind Quintet returns for a Monday Evening Concert
Menahem Pressler and Cecilia String Quartet perform Brahms Piano Quintet
Mike Murley and David Liebman perform with the U of T Jazz Orchestras
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Reflecting 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 working 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. It 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, Europeras 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 tame 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 Cagean 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 to
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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 Cagean 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 Opal!, a hot post-Soviet "world music party band," playtouring its vodlo 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 Klezmazoom, 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 Soundscape, featuring Werner Puntilgam, Matchume Zango, Evelyn Mukwedeeya and Memory Makuri. The latter two Zimbambwean musicians have performed with the stars ThomasMapfumo, 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 Hoosil 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 milking 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, Baghshree 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 Rafailuk 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 Vasel 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.

(attended a party last night at which just a few members of Maracatu Mar Aberto played. While a friend there told me their powerful 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.
September 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.”

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
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

As for the rest of the 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
CONCERT 1
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

CONCERT 2
Joy to the World
Conductor – Lenard Whitting
Guest Choir – Ensemble TrypTych
Calvin Presbyterian Church
PROGRAM:
B. Harlan – Christmas Canticles
L.v Beethoven – Choral Phantasy

CONCERT 3
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

CONCERT 4
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

CONCERT 5
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

TICKETS: Adult $25 Senior/student $20

* Programs and artists are subject to change
A TOUCH OF TCHAIKOVSKY - OCT 13, 8 P.M.
CONDUCTOR: JUDITH YAN
STANISLAV PRONIN, VIOLIN
• Waltz from "Eugene Onegin", excerpts from "Mozartiana", Violin Concerto in D - Tchaikovsky
• 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 - Schubert
• Symphony No. 3 in E Flat - Schumann

BELLS ARE RINGING! - DEC 15, 4 P.M.
CONDUCTOR: MATTHEW JONES
NO APPLAUSE PLEASE!
• Just clang, bong or jingle your approval.
• Jingle bells on sale at the door if you forget your own.
• Family Christmas concert with seasonal music and sing-alongs.

THE PROFOND LOGIC - FEB 9, 8 P.M.
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
• "Ray Bia" - Mendelssohn-Bartholdy
• Clarinet Concerto No 2 in E flat - Weber
• Symphony No. 1 in Cm - 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

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.

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA
2012-2013 Season
NORMAN REINTAMM artistic director

November 10, 2012
BRAHMS
Piano Concerto no. 1 with soloist Peter Longworth
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
Symphony no. 38 | SMETANA Overture to Bartered Bride
PLUS... CLIFFORD POOLE VOCAL COMPETITION FINALS

May 25, 2013
MUSSORGSKY
Introduction and Polonaise from Boris Godunov
Pictures at an Exhibition
REINECKE Harp Concerto with soloist Andrew Chan

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**2012-2013**

**A SEASON OF STARS**

Spectacular concerts in
Glenn Gould Studio
George Weston Recital Hall

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**September 1 – October 7, 2012**

**October 18, 2012**

*Joan Watson, horn*

- **Ridout** - Fall fair
- **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

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**November 16, 2012**

*Tamás 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)

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**January 25, 2013**

*Peter Stoll, clarinet & soprano TBA*

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

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**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

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**May 17, 2013**

*soprano & tenor TBA*

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**Program subject to change**

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**www.sinfoniatoronto.com**
IN THE AFTERNOON

WOMEN’S MUSICAL CLUB OF TORONTO

ARTISTIC DIRECTOR, SIMON FRYER

Walter Hall, Edward Johnson Building, Museum Subway

OCTOBER 18, 2012 | 1.30 PM

PAUL LEWIS piano

TO TORONTO DEBUT

NOVEMBER 29, 2012 | 1.30 PM

DUO CONCERTANTE

Nancy Dahn, violin; Timothy Steeves, piano

FEBRUARY 14, 2013 | 1.30 PM

THE DUKE

PIANO TRIO

Mark Fewer, violin; Thomas Wiebe, cello; Peter Longworth, piano

MARCH 28, 2013 | 1.30 PM

TIPPETT QUARTET

John Mills, violin; Jeremy Isaacs, violin; Julia O’Riordan, viola; Bozidar Valotic, cello

MAY 2, 2013 | 1.30 PM

115TH ANNIVERSARY CONCERT AT KOERNER HALL

JAMES EHNES violin

RUSSELL BRAUN baritone

CAROLYN MAULE piano

Koerner Hall, TELUS Centre for Performance and Learning

The Royal Conservatory of Music, 273 Bloor Street West

Artist’s sponsor for James Ehnes
Sun Life Financial

Commission sponsor of new work
by John Estacio: Roger D. Moore

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Five Concerts for $185

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Single tickets for the May 2, 2013, concert will be available for sale after September 1, 2012, through the RCM box-office, 416 408-0208.

All artists, dates, and programmes are subject to change without notice.

Support of the Ontario Arts Council and the City of Toronto through the Toronto Arts Council is gratefully acknowledged.

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Rites of Passage

Sunday, October 21, 2012

The concert will bring to life the driving Brazilian rhythms of the luminous Boforque by Cesar Lorenzo Fernández. Your spirit will soar with Light Eternal, written for the occasion by Canadian John Estacio, and the uplifting Redemption by César Franck. Then we’ll feel the hall with one of the most beloved pieces of the piano repertoire — Tchaikovsky’s Piano Concerto No. 1 — rendered by the award-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 choirs from the Canadian Children’s Opera Company, internationally acclaimed Canadian tenor Jeffrey Caff and performers from the Wonderful World of Circus. Then 15-year-old cellist Daniel Haas, 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 Poer Gynt Suite No. 1, the celebrated hit by the Norwegian composer Edward Grieg, topped by a salute to our distinctive national landscape, John Burge’s The Canadian Shores.

Between Friends Instrument Petting Zoo

Sunday, April 14, 2013

Orchestra Toronto’s Grace Hong and Brenna Whyte reveal a hidden gem by Romantic virtuoso Mike Bhuch, the Double concerto for violin and viola. Then Hong performs Tchaikovsky’s lifelong violin concerto; 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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ARTISTIC DIRECTOR, SIMON FRYER

TORONTO DEBUT

THE DUKE

PIANO TRIO

‘DUO CONCERTANTE’

Nancy Dahn, violin; Timothy Steeves, piano

FEBRUARY 14, 2013 | 1.30 PM

Piano Concertante

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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 specialties 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 theorist Wadsworth — present a concert entitled “One Hundred Years of Venice,” performing works by Castello, Ferrari, Kapsberger and Vitaldi (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 spare band of instrumentalists. Stein remarks: “We’re keeping the orchestration very sparse, 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.

Beat by Beat | Early Music

Strings the Thread

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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 theorboist 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 group of four concerts, “Bach Brandenburg Concertos,” is indeed “an exuberant season opener,” with the grand sonorities of horns and oboes in
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.
Beat by Beat | In With the New

Up and Running
DAVID PERLMAN

To 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 “Ambient2 — 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.)

DAVID PERLMAN
Composer
James Rolfe.
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 Grimmett) 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 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...
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 Williford 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 Williford 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 Williford.

“I met Lawrence when he sang a role in the COC’s production of my Suoon 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 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.
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 Brueggergosman, 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, Mirtam Khalil, Emma Kirkby, Marie-Josée Lord, Allyson McHardy, Amanda Martinez, Angela Meade, Shannon Mercier, Ileana Montalbetti, Nathalie Paulin, Allyn 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...
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 artsong@thewholenote.com.

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**Celebrating the Art of Song**

**Sunday Series**
Walter Hall, Edward Johnson Building, 80 Queen’s Park

October 21, 2:30 pm
The Lyre of Orpheus: Robertson Davies and music
Miriam Khalil, Allyson McHardy, Geoffrey Sirett

December 2, 2:30 pm
Madame Bovary: from Carmen to Proust
Nathalie Paulin, Brett Polegato, Fiona Reid, Mike Shara

January 27, 2:30 pm
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
Monica Whicke, Isaiah Bell, Gordon Bintner

May 26, 2:30 pm
A Time There Was: a Britten centenary celebration
Lucia Cesaroni, Scott Belliz, Colin Ainsworth

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**A Britten Festival of Song**
Generously sponsored by BMO Financial Group

Friday, April 26, 8 pm, Glenn Gould Studio
The Canticles
Daniel Taylor, Benjamin Butterfield, Alexander Dobson

Tuesday, May 7, 8 pm, Glenn Gould Studio
The Seng Cycles
Shannon Mercer, Susan Platts

Sunday, May 26, 2:30 pm, Walter Hall
A Time There Was - see details above

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It is no surprise that the first “hearty meal” of our 18th season should be devoted to our beloved Schubert! Robert Schumann once described Schubert’s magical ability to create great works of “heavenly length,” and indeed his final piano Sonata (in B flat major) is just that - full of expansion, musical space and breath. Pianist Boris Zarankin’s interpretation of this sprawling work has been praised for its power to “cause time to slow down and [even...] stand still as his fingers indulge the composer’s creative ramblings.” To sweeten your palate, for dessert we offer an array of favourite lieder performed by soprano Allison Angelo, tenor Lawrence Wiliford and pianist Inna Perikis.

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STEVE JACKSON PIANOS
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September 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?

**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 can be a much-needed reality check.

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**Do You Like to Sing?** Join us for our 2012-2013 season!

We’re Ryerson University Oakham House Choir, and we’ve been making great music since 1984.

This November, we’re performing two works by W.A. Mozart: his Coronation Mass and Regina Coeli. In April we’re presenting Giacomo Puccini’s Messa Di Gloria.

Oakham House Choir is one of the few amateur choirs in Toronto that sings with a full orchestra—the Toronto Sinfonietta. Practices are 7:00-9:00 p.m. every Monday starting September 10, at Ryerson’s Oakham House (SW corner, Gould and Church Streets).

Want to find out more? Contact our Music Director, Matthew Jaskiewicz, at 416-763-8746, or e-mail jaskiewicz@sympatico.ca.
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 sections 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 SEASON OF CELEBRATION 2012/13**

**REQUIEM FOR PEACE** • October 27, 2012 • 7:30 p.m.

Metropolitan United Church, 56 Queen St. East

“A message of hope for the world” – Canadian composer Larry Nickel’s powerful *Requiem for Peace* spans two thousand years, twelve languages and diverse faiths in a universal plea for forgiveness and reconciliation. Compelling visuals contrast the sorrow and futility of war with the promise of peace. **Guest Artists: University of Toronto MacMillan Singers.**

**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 Eriks Esservald’s 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 Tippet 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 theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
Game Changers

ROBERT WALLACE

ushering 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 when [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 sitcom, 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 Ferguson, 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-
new show, Julie Sits Waiting, opens in the BackSpace of Theatre Passe Muraill for a limited run on September 14, uniting a team of inter-
nationally-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, the-
atre, 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 picayune intricacies of life and spirituality.

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 Walsmley, a writer whose brutally hon-
est 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, Walsmley accepted after listening to
recordings by Stravinsky, Wagner and other musical iconoclasts that
Krucker hand-picked and delivered, finally expressing his astonish-
ment 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 physi-
cally 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, cre-
ations for Québécois dancer and choreographer, Marie Chouinard.
Improvising with a group of actor/musicians who voiced Walsmley’s
text in a series of workshops, Dufort composed a score that, in
Krucker’s estimation, combines “a beauty and grittiness appropriate
to Walsmley’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 per-
forming 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, design-
ers Teresa Przybylski (set and costume), Jeremy Mimnagh (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.
Beat by Beat | On Opera

Operatic Overview

CHRISTOPHER HOILE

The 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) 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) 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 repertory 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 Spicher as the title marksman Max, with Vasil Garvanliyev 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 sängspiele (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 Ainsons, Olivier Laquerre, Ambur Braid and João Fernandes.

TOT: Toronto Opera (www.toronto-opera.com) is scheduled to 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 Beeleer, Adam Luther and Keith Klassen.

In the spring, TOT has Offenbach's 1866 opera 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.torontomasque theatre.com). From May 10 to 12, TMT will present an operatic double bill combining new and old, East and West. The first work will be Venus and Adonis (1682) 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) will present a double bill of Beethoven's Symphonies 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
(1640) by Francesco Cavalli with Charles Daniels, Katherine Hill and Laura Pudwell.

Opera in Concert (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) 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 (againstthebraintheatre.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.tapestrynewopera.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 grows 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.
T'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 10 bands a week to other regular but less frequent spots such as Chalker's, Gate 403, Grossman's, Mezzetta, Musicدم, 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” advisedly 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 Fall of Jazz —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.

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.
It’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 Millennium 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

Beat by Beat | Bandstand

Transition Time

JACK MACQUARRIE

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.
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 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 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
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 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.
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.

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

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

A. Concerts in the GTA

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. Rapttime. (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. IN/TER/section. 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; Edge; Jim Harley, the Knot; and others. Yonge Dundas Square, 2 Dundas St. E. 416-902-7010. Free.


Sunday September 02

• 1:00 to midnight: Harbourfront Centre. Ashkenaz Festival. 1pm: The Corpse Bride. Theatre Panik, $30/$25(adv); $12.50(st); 2pm: The Great Dolgin. Free; Bob Bossin: Songs and Stories of Davy the Punk. Free; 3pm: Ventanas. Flamenco, Greek-Turkish music. Free; 4pm: You’re a Good Man, Charlie Brown. (Beyond GTA)

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
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

For detailed repertoire and updates, visit www.musicmondays.ca

Toronto Arts Council

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

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

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

Rest awhile your cruel cares
Cardinal Consort of Viols

Michael Holt Ensemble
(Vocals with piano and ensemble)

for detailed repertoire and updates, visit www.musicmondays.ca

Canadian Cabaret
West African folk, blues Jazz and funk. Free; poetry and Middle Eastern grooves mixed with music. Free; 9:30pm: scene. Free artists and veterans of Canadian Jewish music 598-4521 x304. $5 suggested donation.
Church of the Holy Trinity, 10 Trinity Sq. 416-973-4000.
at Harbourfront Centre, 235 Queen's Quay W.


Monday September 03


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 Haward, percussion. New works and improvisations. 345 Sorauren Ave. 416-822-9781. $20; 10%st.

Wednesday September 05


Thursday September 06

• 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 (arts worker); $10st.

Friday September 07

• 6:30 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. 905-371-9469. $10/day pass; $10/weekend pass; $10/day (daily family pass); $10/net.
• 8:00: Gallery 345. Ina Henning, accordion, and Stephan Schreiber, piano. Ives: Pandora’s Box; Kagel: Bandonone Piece; world premieres by H"stman, Staniland and Hespos. 345 Sorauren Ave. 416-822-9781. $25; $10st.

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 Bovsolk; Scott Holt Band; and others.

Saturday September 08

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

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
247 Bloor St. West
www.lutelegends.com

SEPTEMBER 2012

03 MONDAY 8:00 VICKY CHOW, solo piano. $25/$10
04 TUESDAY 8:00 DANA REASON AND JOHN HEWARD, piano and percussion. $20/$10
06 THURSDAY 8:00 BRIAN DICKINSON QUARTET. $20/$15/$10
07 FRIDAY 8:00 INA HENNING AND STEFAN SCHREIBER, accordion and piano. $25/$10
09 SUNDAY 8:00 EMILIE LEBEL, Doctor of Musical Arts Recital. FREE
11 TUESDAY 8:00 NEW ORFORD STRING QUARTET. $30
14 FRIDAY 8:00 TON BEAU STRING QUARTET. $20/$10
15 SATURDAY 7:30 TALISA BLACKMAN AND JANE JOON, cello. $20/$15/$10
21 FRIDAY 8:00 BOB STEVENSON, solo clarinet. $20/$15/$10
22 SATURDAY 8:00 IMAN HABIBI AND DEBORAH GRIMMETT, Duo Piano. $25/$10
23 SUNDAY 3:00 BRIAN HOLT AND LISA TAHARA, cello and piano. $20/$10
30 SUNDAY 8:00 ADAM SHERKIN, The Art of the Piano. FREE

GALLERY 345
345 SORAUERN AVENUE
416.822.9781 \ www.Gallery345.com

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September 1 – October 7, 2012
thewholenote.com
Wednesday September 12


8.20: Also Sep 13-16, 22; start times vary.

Music at Metropolitan. The Big Band. Fragments of works by Schubert, Bach, Haydn, Shostakovich and Mozart are paired with works by Adolphe, Guabdulina, 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. 450-455; $10(st); accompanying adult half price); Pay-your-age (ages 18-35, plus $6 facility and handling fees).


Thursday, September 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, Guabdulina, 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. 450-455; $10(st); accompanying adult half price); Pay-your-age (ages 18-35, plus $6 facility and handling fees).
Saturday September 15

• 2:00: Civic Light Opera Company. The Big Bang. See Sep 14.
• 2:00: North Metro Chorus. North Metro Presents. • A cappella songs for show choruses. Global Kingdom Ministries, 1250 Markham Rd., Scarborough. 416-420-7850. 135. Also 7:30.

Sunday September 16

• 8:00: Civic Light Opera Company. The Big Bang. See Sep 12.
• 2:00: Good Hair Day Productions. Julie Sits Waiting. See Sep 14.
• 4:00: Cathedral Church of St. James. Twilight Recitals. David Briggs, organ. 65 Church St. 416-294-7955 x21. Free.
• 4:00: High Light Opera Company. 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, 2489 Davenport Rd. 416-598-0790 x231. $20/$15(adv). Part of the Small World Music Fall Festi

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 6

6:30 | Schola Magdalenæ
7:00 | Choral music by Boyce, Purcell, Ager

Sunday, November 11

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

Our Lady of Sorrows
Roma Catholic Church Toronto
3055 Bloor Street West, just west of Royal York Road
416-231-4016

Free Lunchtime Organ Concert Series
Wednesdays 12:15 - 1:00
Music and Artistic Director Gordon D. Mansell

Sept. 12
Peter Bishop

Sept. 19
Michael Bos'll

Sept. 26
Peter Barley

Oct. 3
Gordon Mansell

Pastor
Rev. Fr. Nino Cavo

3055 Bloor Street West, just west of Royal York Road
416-231-4016

One of the most stunning baroque instruments in the world

Saturday September 15

• 2:00: Civic Light Opera Company. The Big Bang. See Sep 14.
• 2:00: North Metro Chorus. North Metro Presents. • A cappella songs for show choruses. Global Kingdom Ministries, 1250 Markham Rd., Scarborough. 416-420-7850. 135. Also 7:30.

Sunday September 16

• 8:00: Civic Light Opera Company. The Big Bang. See Sep 12.
• 2:00: Good Hair Day Productions. Julie Sits Waiting. See Sep 14.

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 6

6:30 | Schola Magdalenæ
Medieval music for women’s voices
7:00 | Choral music by Boyce, Purcell, Ager

Sunday, October 14

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

Sunday, November 11

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

www.stthomass.on.ca

Our Lady of Sorrows
Roma Catholic Church Toronto
3055 Bloor Street West, just west of Royal York Road
416-231-4016

Free Lunchtime Organ Concert Series
Wednesdays 12:15 - 1:00
Music and Artistic Director Gordon D. Mansell

Sept.12
Peter Bishop

Sept.19
Michael Bos'll

Sept. 26
Peter Barley

Oct. 3
Gordon Mansell

One of the most stunning baroque instruments in the world

Thursday September 20

• 7:00: Civic Light Opera Company. The Big Bang. See Sep 12.

September 1 – October 7, 2012
thewholenote.com 45

**Visionaries: The Glenn Gould Variations**

See Sept 21.


• 7:30: Opera by Request. Andrew Chenier. Giordano. Stasiulis Vitolo, tenor (Andrew Chenier); Jacqueline Machiwey, soprano (Maddalena); Yevgeniy Yablokovsky, baritone (Gerard); Ellen Yesterley, mezzo (Centessa); Ambelika, mezzo (Bella); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-456-2365. $20.

**Friday, September 21**

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


• 8:00: Lebovic Centre for Arts & Entertainment. Jayne 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.

**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 concludes 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, Bagshree Vaze, Aline Morales, Kendra Ray, Lemon Bucket Orchestra and others. Yonge-Dundas Square. 416-536-5435. Free. Part of the Small World Music Fall Festival.

• 2:00: Civic Light Opera Company. The Big Bang. See Sept 12.

• 7:00: StageToneScape. Classic and Modern. Works by Bach, Haydn, Chopin, Schubert, Liszt and others. Richmond Hill United Church, 10201 Yonge St. 416-477-9712. $30; $20 (st). 7:00: Tapestry New Opera. Opera Briefs.

**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.


• 7:00: 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 Sept 12.


A. Concerts in the GTA

- **BROtherHOOD CONCERT SERIES**

**Ukrainian Bandurist Chorus and Hooslil Ukrainian Male Chorus**

**September 22, 7:00PM**

**Ryerson Theatre, Toronto**

**BANDURA.ORG | HOOSLI.ORG**


- 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.

- 7:30: Concertos


**Music at Metropolitan**

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-one-part performance.

Admission $20

‘Baroque and Beyond!’ pass $75 for four concerts

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

- **NEW MUSIC CONCERTS**

  - **Sunday September 23 8PM**

  - **Betty Oliphant Theatre**

- **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 (st).

**Music at Metropolitan**

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-one-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
for four cellos; Rolfe: Worry for violin and eight cellos; Winter: Songs for tenor and eight cellos; Tremblay: Cédres en volée for solo cello. Lawrence Wilford, tenor; Timothy Ying, violin; David Hetherington, cello; Scott Good, trombone; NMC Ensemble, Robert Atkinson, conductor.

Betty Oliphant Theatre, St. Lawrence Centre for the Arts, 404 Jarvis St. 416-961-9594. $35; $25(st/arts worker) and handling. $10(spl.) 7:15: Pre-concert Introductions.

Monday September 24

• 7:30: 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


Wednesday September 26

• 8:00: Our Lady of Sorrows. Wednesday Concert Series. Peter Barley, organ. Metropolitan United Church, 56 Queen St. E. 416-231-6016. 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 (Clanibel Anderson); Marisa McIntyre (Lana); Denise Ferguson (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–$49.99. Also Sept 27 –30; Oct 3 –7; start times vary.
• 7:30: St. Annes’ Anglican Church. Post-Industrial Wednesdays: Post-Industrial Mozart. Attacca Quartet (Jamie Thompson, flute; Yvanna Myczyk, violin; Lucas Tensen, cello.)

Thursday September 27

• 11:00 a.m.: The Canadian Opera Company. Small World Music Fall Festival.
• 12:00 noon: Toronto Symphony Orchestra. Pictures at an Exhibition. Kati Aglics; Shamanian; Rachmaninoff: Piano Concerto No.2. Musorgsky: 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.

Friday September 28

• 7:30: St. Thomas’s Church. Organist John Tuttle in Recital. Works by Reger, Hindemith and Vieine. 383 Huron St. 416-979-2323. $20; $15(spl.).

Saturday September 29


Sunday September 30

• 10:00: Small World Music. Yura Rafaliuk. Wrong Bar, 1279 Queen St. W. 416-536-5439. $15/$10(adv). Part of the Small World Music Fall Festival.
Barbara Fris and Janet Catherine Dea, soprano; Natalie Wong, violin; Peggy Mahon, narrator. 35 Hazelton Ave. 416-822-3618. $25; $20(under/st members).

11th Annual Small World Music Festival
FRIDAY, SEPT 28 / 8:00PM
Glenn Gould Studio


Saturday September 29

• 7:30: Opera by Request. Die Walküre. Wagner. Andrew Tees, baritone (Wotan); Rachel Chek, mezzo; and others; Michel Cardin, baroque lute and theorbo. Walter Hall, Edward Johnson Building, 80 Queens Park. 416-922-3714 x103. $15. Chocolate truffle included.

Sunday September 30

• 1:30 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 Chorus; Marco Gaidarini, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$325; $22(under 30). Also Oct 2, 9, 10, 13, 18, 21, 25, 29, 31; start times vary.

A. Concerts in the GTA

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


3:30: North York Suzuki School of Music. Dairdre Reynolds Scholarship Concert. Featuring a variety of performers. Lawrence Park Community Church, 2180 Bayview Ave. 416-222-5315. By donation.

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

4:00: Harbourfront Centre. NextSteps: SLAE. See Sept 27.


7:30: Jubilee United Church. JOSEPH: Jubilee Organ September Evening Program Hall. Including atonal organ works by C. V. Stanford, performed by TSO member and 19th century masters, original transcriptions and others. 40 Underhill Dr. 416-447-8846. Free.


8:30: World Music. Brazilian Blend. Fall Festival Final Party. DJ Leman; Maria Bonita & The Band; Maracatu Mar Aberto. Lula Lounge, 1585 Dundas St. W. 416-536-5439. $15/10(ad). Part of the Small World Music Fall Festival.

Monday October 01

• 7:30: University of Toronto Faculty of Music. The Gypsy Trio. Clarinet; Trinito; Dvorak: “Dumky” Piano Trio; Belyayev: To be Patient is to Suffer. Guest: James Campbell, clarinet. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $35; $25(st); $10(st).

Tuesday October 02


• 1:00: Canadian Opera Company. Huron Carol. Glynis Z獗ha; Glen Gruchy, organ. 65 Church St. 416-364-7865 x231. Free.

Wednesday October 03

• 12:00 noon: Canadian Opera Company. Vocal Series: The Shape of Things to Come. CCC Chorus Master Sandra Horst and director Michael Allan lead the artists of the UT 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

November 15: Educational Services Day: The Musical. Educational Services Day is a day dedicated to celebrating the role of education in our community. The musical will feature a variety of performances from students and teachers, as well as special guests. The performance will be held at the University of Toronto’s Hart House, and will be free to attend.

November 16: Grand Piano Competition. The grand piano competition is a popular event that showcases the talent of pianists from around the world. This year’s competition will feature a range of classical and contemporary repertoire, including works by Beethoven, Chopin, and Copland. The competition will be held at the University of Toronto’s Music Building, and will be open to the public.

November 17: Madrigal Ensemble. Madrigal Ensemble presents a concert of Renaissance music, including works by Josquin des Prez, Orlando di Lasso, and Thomas Morley. The performance will be held at the University of Toronto’s Music Building, and will feature performances by the ensemble’s singers and instrumentalists.

November 18: Sunday Morning Concert. The Sunday Morning Concert is a regular series of performances held at the University of Toronto’s Music Building. This week’s concert features a performance by the University of Toronto Symphony Orchestra, with guest conductor Maestro Daniel Raiskin. The program includes works by Mozart, Beethoven, and Brahms.

November 19: Irish Music Day. Irish Music Day is a celebration of Ireland’s rich musical heritage, with performances by Irish music enthusiasts from around the world. This year’s event features a range of musical performances, including traditional Irish music, folk songs, and contemporary Irish music. The performance will be held at the University of Toronto’s Music Building, and will be open to the public.

November 20: Christmas in the City. Christmas in the City is a popular holiday event that takes place in the heart of the city. This year’s event features a range of performances, including carolling, Christmas songs, and holiday cheer. The event will be held at the University of Toronto’s Music Building, and will be free to attend.

November 21: Thursday Night Concert. Thursday Night Concert is a regular series of performances held at the University of Toronto’s Music Building. This week’s concert features a performance by the University of Toronto Symphony Orchestra, with guest conductor Maestro Daniel Raiskin. The program includes works by Mozart, Beethoven, and Brahms.
**B. Concerts Beyond the GTA**

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

- **6:00:** Guelph Jazz Festival, Abdallah Ibrahim. With opening performance by the Kids/Ability Youth Parade Band. River Run Centre, 35 Woolwich St., Guelph. 519-763-4952. $40, $35(st). 705-726-1181. $30-$45(adult passport); $20-$35(st passport).
- **7:30:** Guelph Jazz Festival, Frank Topp. River Run Centre, 35 Woolwich St., Guelph. 519-763-4952. Free. 705-726-1181. Free.

**Saturday September 19**

- **7:00:** Guelph Jazz Festival, Nick Ryder Trio. Tobermory. 519-344-7777. $20($5/student).

**Saturday September 21**

- **7:00:** All-Canadian Jazz Festival. Day 1: Friday Night Party with Brass Transit. Memorial Park, 56 Queen St., Port Hope. 1-855-973-9310. Free.
- **7:00:** Kitchener-Waterloo Symphony. Ode to Joy, Ode to Gala Concert. Goodyear: Count Up; Estacio: Brio Toccata and Estacio: Brio Symphony. St. David's, 905-282-1239 x140. $40; $35(st); $80-$90(adult passport); $30-$35(st passport).

**Sunday September 9**

- **10:30am:** Guelph Jazz Festival, Myra Melford. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-4952. $20; $15(st). 705-726-1181. Free.

**Sunday September 9**

- **11:00:** Guelph Jazz Festival, Ashley Sampson. Shy Ben-Tur. River Run Centre, 35 Woolwich St., Guelph. 519-763-4952. $22($4/student). 705-726-1181. Free.
- **11:30:** Guelph Jazz Festival, Fred Frith. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-4952. $22($4/student). 705-726-1181. Free.

**Monday September 10**

- **10:00:** Guelph Jazz Festival, Noi Petter. McConville, Webster, and Olen. West End, Bath, St., Guelph. 519-763-4952. $20; $15(st). 705-726-1181. Free.

**Wednesday September 12**

- **2:30:** seniors Serenade. Light Classics for the Afternoon. Kako Kuepfer, piano; Valerie Selandar Voice, violin. Central United Church, 54 Ross St., Barrie. 705-726-1181. Free.

**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.

**Friday September 14**

- **1:15 to 5:15:** All-Canadian Jazz Festival. Day 2. Performances by the Heavyweights Brass Band; D’Ojega; Jensen Sisters Sextet with Joel Miller; Heather Bambrick, and others.

**Saturday September 22**

- **11:15:** Tavo Brando’s Band; Peter Appleyard, vibraphone. Memorial Park, 56 Queen St., Port Hope. 1-855-753-9310. $25 day pass.
- **12:00 noon:** Colours of Music. Nighted Gems. Saint-Saëns: Catoire. Amadeus Piano Trio. Central United Church, 54 Ross St., Barrie. 705-726-1181. $15; $45(st); $75–$95(adult passport); $20–$25(st passport).
- **3:00:** Colours of Music. Glorious Glee. Derek Yale-Schobert, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $45(st); $75–$95(adult passport); $20–$25(st passport).
- **6:00:** Guelph Jazz Festival, Apricot Garden. Goldberg Variations BWV988. Kenneth Slowik, piano. Georgians United Church, 979 4th Ave. E., Owen Sound. 519-371-2833. PWYC.
- **7:30:** All-Canadian Jazz Festival. Day 2: All-Canadian Legends. Terry Clark, drums; James Bumett, soprano saxophone; Guido Basso, flugelhorn; Joe Sealy, piano; Dave Young, bass; Peter Appleyard, vibraphone. Memorial Park, 56 Queen St., Port Hope. 1-855-753-9310. $45.
- **7:30:** Colours of Music. Night at the Opera. Works by Mozart, Puccini and Gershwin. Virginia Hatfield, soprano; Kriztina Szabó, mezzo; Giles Tambpkins, baritone; Peter Tiefenbach and Robert Kowtpuk, piano. Baur Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15–$35; $25(st); $45–$85(adult passport); $20–$42(st passport).
Monday September 24


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(adult passport).

2:30: Colours of Music. Sex, Fireworks! Works by Benigni, Schuman, Schulhoff. William 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(adult 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; Harry Apfelstadt, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25; $5(st); $75–$85(adult passport); $20–$25(adult 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(adult passport).


2:30: Colours of Music. Wondrous Vexuetspons. Works by Glina, Vexuetspons, Enesco and Pärt. Peri Paull, viola; Mauro Bertoli, piano. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15; $5(st); $75–$85(adult passport); $20–$25(adult passport).


Wednesday September 26

12:00 noon: Colours of Music. Music That Sparkles. Music by Weber, Horovitz, Schulman, Levowitz, Goldscheider, 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(adult 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(adult passport).


Thursday September 27


2:30: Colours of Music. Brahms in the Afternoon. Works by Mozart, Brahms, Sproh, Gershwin. Leigh-Anne Martin, mezzo; James Halladay, clarinet; Peri 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(adult passport).

7:30: Colours of Music. The Awesome Musical Experience: Tanney’s piano quintet. Penderecki String Quartet; Anna Alexeyev, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $15; $5(st); $75–$85(adult passport); $20–$25(adult passport).

Friday September 28


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. Andrews’ Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $15; $5(st); $75–$85(adult passport); $20–$25(adult passport).

7:30: Colours of Music. Carnival of the Animals: Saint-Saëns Musical Romp. Penderecki String Quartet; Susan Hoppen, flute; Beverley Johnson, 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(adult passport).

8:00: Kitchener-Waterloo Symphony. Last Night at the Proms. British favorites including Pomp and Circumstance, Rule Britannia and Jerusalem; also choruses from Gilbert and Sullivan. Oliver and more. Laura Pulwett, 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–$49. Also Sept 29.

Saturday September 29


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(adult passport).

2:30: Colours of Music. Alfie’s New Sacred Choral Commissions. Stephanie Martin of Saint Mary Magdalene Gallery Choir; Stephanie Martin, conductor. Burton...
B. Concerts Beyond the GTA

Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $25; 45(st); $75-85(advance; passport); $20-$25(sat 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(sat passport).

• 8:00. Kitchener-Waterloo Symphony. Last Night at the Proms. Every Thu at 7:30pm. St. W., Waterloo. 519-880-6732. $22(advance; passport); $15(advance).

Sunday September 30

• 2:30. Colours of Music. Rhapsody in Blue. Works by Schuman, Liszt, Khatchaturian and Gereshwin. Mauro Bertoli, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $15–$35; 45(st); $75-85(advance; passport); $20-$25(sat passport).


• 7:30. Colours of Music. We’ll Gather Liles: Iver Nouel and Covello Nordlow, Virginia Hatfield, soprano; James Levesque, baritone; Robert Kortgab and Peter Tiefenbach, piano. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-726-1181. $15–$35; 45(st); $75-85(advance; passport); $20-$25(sat passport).

• 8:00. Kitchener-Waterloo Chamber Music Society. Taylor Cao and Channelle Teang, piano; Hummet; Rondo A’l’Ongaree; Debussy; Ballade; Brahms: Rhapsody Op.79 No.3 in g. 5pm. Chopin: Andante Spianato; Grand Polish; and other works. KCWMS Music Room, 57 Young St. W., Waterloo. 519-888-1673. 20; 15(st); 10(advance).

Wednesday October 3

• 8:00. Kitchener-Waterloo Chamber Music Society. David Gillham, violin; Chiharu Iinum. piano. Mozart: Sonata in A K525; Schubert: Rondo Brillant in d D895; Schumann and Brahms: Intermezzo and Scherzo; Mendelssohn: Sonata in F. KCWMS Music Room, 57 Young St. W., Waterloo. 519-880-6732. $22(advance; passport); $15(st).

Friday October 5


• 8:00. Kitchener-Waterloo Symphony. Take a Bowl. Telemann: Overture in C; Mendelssohn: Violin Concerto in d; Vaughan Williams: Five Variants of Divies and Lazarus; Britten: Simple Symphony, Bénédicte Lauzière, violine; 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).

Saturday October 6

• 8:00. Kitchener-Waterloo Symphony. Take a Bowl. Telemann: Overture in C; Mendelssohn: Violin Concerto in d; Vaughan Williams: Five Variants of Divies and Lazarus; Britten: Simple Symphony Bénédicte Lauzière, violine; Stephen Sitarski, conductor and host. Harcourt Memorial United Church, 87 Dean St., Guelph. 519-745-4711 or 888-745-4717. 32. Also Oct 5 (Waterloo) and 6 (Hamilton).

C. In the Clubs

Alleycatz
2409 Yonge St. 416-481-8685
www.alleycatz.ca


Artwood Arbar
15 Colbourne St., Hamilton. 905-543-8512
www.artwood.net (full schedule)

Sep 20 8pm Sophie Perlman & Adrean Farragia. Sep 21 8pm Sean Downey Band. 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.

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 (guitar); Ross MacTavish (bass). PWYC. Weekend Dinner Jazz: Sep 15 6pm Nancy Walker Quintet; Nancy Walker (vocals); Sharanita Bedgale (saxophone/harp clarinet); Ted Quinlan (guitar); Kieran Ovres (bass); Ethan Ardelli (drums). 10. Sep 16 7:10pm Don Thompson (piano); Phil Dwyer (sax) $10. Sep 22 6:50pm Mike Murley Trio; Mike Murley (saxophone); Reg Schwager (guitar); Steven Savage (bass); 9:30pm 2 Soul Stev. 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 6:30pm Lorne Lofsky Trio: Lorne Lofsky (guitar); Kieran Ovres (bass); Barry Romberg (drums) $10.

Cherry Street Restaurant, The
275 Cherry St. 416-461-5111
All shows: 7:30–10:30pm. $10 Cover. www.cherrysta.ca

Sep 6 Frank Botto Trio. Sep 11 Tanaz Hazelt and The Easy Answers. Sep 20 Fat Murray Duettet. Sep 27 Adren Farragia Trio.

Classico Pizza & Pasta
2457 Bloor St. W. 416-783-1313
Every Thu 7pm Jazz Guitarist Note Renner. No Cover.

Comunist’s Daughter, The
1149 Dundas St. W. 416-435-0103
Every Sat 4pm Gypsy Jazz w Michael Johnson & Red Rhythm; Michael Louis Johnson (trumpet/vocals) Roberta Rossoneman (guitar) Terry Willis (bass).

Coquina Restaurant
2076 Yonge St. 416-322-6787
www.coquinarestaurant.com

Every Sun Jazz 7pm No Cover

Sep 9, 30 Sharon Smith (vocals) and friends. No Cover.

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. 416-388-8893
www.dominiononqueen.com

Every Sat 7:30pm Ronnie Hayward. Every Sun 11am Rockabilly Night w/ Alistair Christ. Every Tue 8:30pm Hot Club of Corktown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed 6pm Corktown Ukulele Jam. 15. Sep 2 4:30pm Jazz Jam w/ Noah Lebed. Sep 7 8pm Havana to Toronto w/ Joaquin Nunez Hidalgo. Sep 9 8pm Cecilia Monte $10. Sep 13 8pm Dan River Blues Band

EDO Sushi
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www.oodsocks.org (full schedule)

Every Sat 8:30pm Saturday Night Swing: Dance featuring Live Swing Bands and dance lessons. Dance $15; $1 with class, 118 with both. Saturday Bands: Sep 1 Climaj Jazz Band. Sep 8 Roberta & the Gents. Sep 15 TBA. Sep 22 Patrick Twlin Blues Band. Sep 29 TBA.

Emmet Ray, The
924 College St. 416-792-4497
All shows: 8pm. PWYC. www.emmetray.com (full schedule)


Flying Beaver Pubaret, The
488 Parliament St. 416-347-8567
www.pubaret.com (full schedule)

Sep 2 7pm All Strung Up. 8pm John Alcorn Songbook Series: Kereme Joan. Sep 3 7pm John Alcorn Songbook Series: John Ramsden and Jane Ford. 5:30pm David

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Sept 15 7pm Sam Brownman 151/410(adv); David Sereda 151/410(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 1201/151. Sep 29 7pm Iana Wulston $15/10(adv).

Gallery Studio, The
2877 Lake Shore Blvd., Etobicoke.
416-253-0285
www.thegallerystudio.ca (full schedule)

Every Tue - Thu 7:30pm The Cooking Channel. No Cover. Every Sun 1:30pm Birds of a feather; 4pm Fair Trade; 7pm Elizabeth Marins Quartet. No Cover. Every Second Wed 7:30pm Uptown Swing Band.

Gate 403
403 Roncesvalles Ave. 416-588-2830
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 Whitman Jazz Band. Sep 4 5pm Kelsey McNulty Jazz Band; 9pm Julian Faouth Blues Night. Sep 5 5pm Brian Colbran and Ashton Gates; Beegie Brice; 9pm Kurt Nielsen and Richard Whitman. Sep 6 5pm Jeffrey Howar Jazz Band; 9pm Melanie Brüelle Jazz Band. Sep 7 5pm Mike Field Jazz Band. Sep 9 5pm Christopher Simmons Jazz Trio. Sep 10 5pm Bill Heffernan & Friends; 5pm John Deehan Jazz Band feat. Zoe Chico. Sep 9 5pm Gosta Farynia; 9pm Robin Banks Jazz Band. Sep 10 5pm Denis Schingo; 9pm Richard Whitman Jazz Band. Sep 1 5pm G Street Jazz Trio; 9pm Julian Faouth Blues Night. Sep 12 5pm Blair Davis & Gould Trio; 9pm tha. Sep 13 5pm Phillip Albert Jazz Quartet; 9pm Kevin Labbertje Jazz & Flamenco Trio. Sep 14 5pm Andy MacDonald Jazz Trio; 9pm Fraser Melvin Blues Band. Sep 15 5pm Bill Heffernan & Friends; 9pm Patrick Teede’s New Orleans Rhythm. Sep 16 5pm Carol Oya Jazz Band; 9pm Joanna Moon Flamenc0 Latino with Quebec Edge. Sep 17 5pm Erica Romero Trio; 9pm Richard Whitman Jazz Band. Sep 18 5pm Aimie Page Roots and Blues Duo; 9pm Julian Faouth Blues Night. Sep 19 5pm John Campbell Solo; 9pm Lars Schick Jazz Band. Sep 20 5pm Maxime Wilson 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 DeCampoc; 9pm Peter Kaufman Jazz Trio.

Sep 24 5pm Annie Bansongire; 9pm Richard Whitman Jazz Band. Sep 25 5pm Melissa Laenen Jazz Band; 9pm Julian Faouth Blues Band. Sep 26 5pm Dave Rubel Jazz Band; 9pm Jill Peacecock Jazz Band. Sep 27 5pm Nicole Corriveau Jazz Band; 9pm Gabriel Palatchi Latin Jazz Band. Sep 28 5pm Sam Brownman Jazz Duo; 9pm Pearl Motel. Sep 29 5pm Bill Heffernan & Friends; 9pm Mikko Hilden Standards Jazz Quartet. Sep 30 5pm Blues and Troubles; 9pm Brownrow Aacoustic Trio.

Gladdown Hotel
1214 Queen St. W. 416-531-4635
www.gladdownhotel.com (full schedule)

Sep 1 5pm Mr. Rick & the Biscuits. Sep 3 5pm Giuliano. Sep 4 5pm Merle Haggard. Sep 5 5pm The Beatles. Sep 6 5pm Rosemary Clooney. Sep 7 5pm Burt Bacharach. Sep 8 5pm Richard Whiteman Jazz Band. Sep 9 5pm The Smithereens. Sep 10 5pm Daryl Braithwaite. Sep 11 5pm Steve Cropper. Sep 12 5pm Marty Stuart. Sep 13 5pm The Waterboys. Sep 14 5pm William Bell. Sep 15 5pm The Krays. Sep 16 5pm Bruce Springsteen.

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Feb 16 5pm The Dandy Warhols
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**Septem**bering

**O R I D A G A N**

**Beat by Beat | In the Clubs**

**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 exquisitely 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 Torontonian talent on vocals, with the venerable Norman Amadio on piano. Ironically, it’s the accompanist who’s at this 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, 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 with 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 29 at 9pm.

**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

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Beat the Beat

In the Clubs

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**John Alcorn.**

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**GREG KING**
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 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 Schwaniger 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 Rev/ind, a departure of sorts for this consummate talent who can both pen 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 now on her as an interpreter, 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).

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

The Early Elvis Extravaganza: Tribute to Elvis Presley (Sept 14) $27.50/$25(adv).

Sep 18 deKeyzer, Wendell Ferguson & John Sheard $22.50/$20(adv).

Sep 20 Frank Botos Trio $32.50/$30(adv).

Sep 25 Bill Bourne Octet $32.50/$30(adv).
Every Mon 7pm This is Awesome; 10pm Open Mic. Every Fri 5pm The Foolish Things. Every Sat 3pm Jamazic. Multiple performances nightly, including: Sep 1 7:30pm Nick Fraser Trio w/ Martin Poerter. 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 Larchelle. Sep 9 1pm Toronto Improvisers Orchestra; 10pm Lina Allemano Four. Sep 11 7:30pm Mark Sager Sextet; 10pm Michael Davidson. Sep 13 8pm Monk’s Music. Sep 19 7:30pm Mike Reid Funk Connection. Sep 25 10pm Drumheller. Sep 28 8pm Shawn 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.

D. The ETCeteras

GALAS & FUNDRAISERS

• Oct 04: Guelp Symphony. Guelp 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., Guelp. $519-820-4111. $39(includes 1-5k) and $50(10k). Pledge or register at http://www.guelpsymphony.com/guelp-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 $1,000, Third prize $500. Entries must be postmarked no later than October 1. For more info visit www.torontoharp.org

SCREENINGS

• Sep 03 2:30: Ashkenaz Festival. Sherman Jr. w/ the Fern Lindzon Quartet. Lindzon’s original score accompanies 1924 Buster Keaton’s The General. Studio Theatre, 235 Queen’s Park, Rm.330. 416-924-3940. $10.

LECTURES & SYMPOSIA

• Sep 09 2:00: Toronto Opera Club. Weber’s Der Frischflüchtige and Francesco Cavalli’s Gl’ amor di Apollo e di Dafne. David Fallis, guest speaker. University of Toronto, Edward Johnson Blvd., 80 Queen’s Park, Rm.330. 416-924-3940. $10.

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
September 19 - 20  VERONA PLUS
July 7 - 19  EXOTIC TURKEY

As usual, my wonderful travel agent will be BILL ANDREWS at NEW WAVE TRAVEL (416) 928 3113 william@newwavetravel.net

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)
Sept 27  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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• Sep 3 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-Rivendale. Neighbourhood Singalong. Mark Bell, songleader; Marjorie Wiers, piano. Ralph Thomson Centre, 765 Queen St. E. 416-778-0796. Free, donations accepted. www.canadasings.ca

**PERFORMANCE **

The Passion of Joan of Arc, Choral soundtrack to Ériks Ešenvalds, Larry Nickel

Performances with TSO at Roy Thomson Hall

New Works by Howard Goodall, Ériks Eienvalds, Larry Nickel

Choral soundtrack to The Passion of Joan of Arc, a silent movie classic

Robert Cooper, Artistic Director

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• 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


• 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


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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

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NEW HALBURTON HIGHLANDS CHAMBER ORCHESTRA needs string players. Saturday 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and Finlandia, Peer Gynt, Great Gate of Kiev and Beyond. Rehearsals in the Dufferin/Steeles area. Email membership@silverthornsymphonicwinds.ca for more information.

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Violinist 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.
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 to limit my attention to works composed during the years since the establishment of the independent record label, that is, from 1983 to 2008. Since my own area of expertise is early music I again decided to limit my attention to works composed during the years since the establishment of the independent record label, that is, from 1983 to 2008.

The next up on my unknown list was the first recording of two works composed during the years since the establishment of the independent record label, that is, from 1983 to 2008. The first of these works is, perhaps understatedly, 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 nationalist is not overtly jingoistic. The second of these works is a purely instrumental work 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.

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 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) (8.572340) 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 premièr of each—St. Thomas Wake (Fugiot for orchestra on a parvan 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 Märkki, but without ecstatic interludes such as those included in the earlier Turangalîla 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 des morts 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).

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

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Two Lutes – Lute Duets from England’s Golden Age
Ronn McFarlane; William Simms
Sono Luminus DSL-92155

Lute duets form some of the most enchanting and at the same time most demanding recitals. Imagine a selection of 27 such duets!

La Rossignal 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 Daney’s Passamezzo 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 Passamezzo 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.

While we are familiar with Vivaldi’s deep impact on composers such as J.S. Bach, this brings Vivaldi’s music off the page. Steck. Risk-taking like this is imperative to endlessly varied playing of violinist Anton Kossenko and the fanciful and going to the brilliant transverse flute playing of Alexis Kossenko and the uniform quality, with special mention of Belgium!

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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.

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. 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.

Glenn Gould plays Bach
Bruno Monsaingeon
Sony Classical 88691975049-01/2/3

It was with trepidation that I undertook this review of Glenn Gould’s three films directed by Bruno Monsaingeon. 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 Krenke. These and the inimitable Bach performances by Gould influenced my future repertoire choices and inspired me to admire 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 instrumentalations 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 favor 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 minutes 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.

Teary eyed 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.

—Larry Beckwith

—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 Egoian, François Girard, Norman Jewison and Mark Kingwell to name but a few. Full details are available at www.glengouldvariations.ca.
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

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
Bertoli performs at U of T’s Hart House for masterclass on September 27. On October 7, and Schumann; he will also conduct a recital on September 30 (September 21 to 30) and will be performing at Barrie’s Colours of Music festival with the 24th and a solo recital on September 30. Alphonse Bertoli is pianist-in-residence at Barrie’s Colours of Music festival (September 21 to 30) and will be performing with the 24th and a solo recital on September 30.

Alison Balsom

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 Escualo, 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, 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

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 and 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 Siôn Edwards 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 violinist Paul Cassidy. Beautiful string playing throughout, with excellent balance and sound quality, make this a very attractive release.

Strings Attached continues at thewholenote.com with violin music by Paganini’s only pupil Camillo Sivori, virtuoso works for the double bass by Giovanni Bottesini and Charles Curtis’ unusual take on three cello suites of Johann Sebastian Bach.

Terry Robbins

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!
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.

Denys Boulaine’s *Rythmes et échos des rivages anticostiens* 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

**JAZZ & IMPROVISED**

**Ensocell**
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-video 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; Emilia-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 July 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, Emilia-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.actuellecdd.com

—Exemplars of a distinctive Québecois aesthetic called Musique d’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-Keshtoun for instance, languidly contrasts electronically 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 Swingingsguord until cross-patterned 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

REG SCHWAGER is a consummate guitarist, as skilled an accompanist as he is a soloist and an imaginative improver 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) 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 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) 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 (Farpat 009 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 clarinettist François Houle has assembled a genuinely brilliant band that he calls 5 + 1 for Genera (Songlines SGL 1595-2 www.songlines.com). It’s an international cast with U.S. cornetist Taylor Ho Byrum, Swiss trombonist Samual Blaiser, expatriate Canadians Michael Bates on bass and Harris Eisenstadt on drums, with frequent appearances here by French pianist Benoit 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 Chicotinim 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), is a spectacular performance with the choir 70-stong 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. Raneec Lee recorded Deep Song: A Tribute to Billie Holiday (Justin Time Just 250-2) in the tradition of that has 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.
NE 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). 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 outline’s the band’s other influences with tracks dedicated to improv pianist Cecil Taylor and noted 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 slow 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 Klufte and percussionist Ingar Zach in that band, shows off his zesty mix of spidery licks, resonating twangs and droning pulses with Ballrogg, another Norwegian combo on Cabin Music (Hubro CD 2515 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 overdriving, and, with Grydeland frailing his banjo as often as he strums his guitar, more country-folky. 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.thirstyear.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 skillfully 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.

Read the continuation of this review at thewholenote.com.

 POT POURRI

Our Lovely Day
Patricia Hammond
Imperial Music and Media IMMPLC002
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 Kilk
In 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 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 (SBT4173, 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 witheld 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 with an offer he could not refuse. Schubert Lieder 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, Fedor Chaliapin, Lotte Lehmann, Charles Panzera, Elisabeth Schumann, Gerhard Häsch, 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 1808–2012 (EMI 3275752, 17 CDs). Clearly, some singers sing more than one song and some songs are sung by more than one singer. Erlikönig 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 1808-1952 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 any 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.
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THE WHOLENOTE’S TIFF 2012 PREVIEW

BECAUSE CINEMA IS A MOST MUSICAL ART | BY PAUL ENNIS

The 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 Carpí’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 Korgold’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. Placing characters into a situation that challenges their very existence leaves Haneke with a great rush of energy and a swirl of images.

► 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 Baily 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 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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