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THU, MARCH 21 AT 2:00pm

Sir Andrew Davis, conductor
Karen Gomyo, violin
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SUN, MARCH 24 AT 3:00pm

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28. Jazz Notes | JIM GALLOWAY
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IN THIS ISSUE
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Sea to Shining Sea

A s editor of this magazine I have spent a significant portion of the last 18 years attempting to see to it that we have the resources at hand for some 3,600 to 5,000 concert listings a year to be harvested, sorted alpha-numerically, arranged in such a fashion that they can be readily found by whomever is looking for them, and judiciously divided up as fodder for a dozen or so writers, so that the magazine is not riddled with repetition.

You’d think that under those circumstances filing and sorting would become second nature after a while and even, after a fashion, a source of pleasure. Well, maybe for some, but not, alas, for me. Simple decisions about where things are supposed to go can throw me into a state of crisis for longer than you would believe — longer, for example, than it takes Tristan (or any of Wagner’s other moral-fine-motor-skill-deficient heroes for that matter) to explain to the love of his life that he’s promised her to a buddy and, even though he’s really broken up about it, a promise to another guy is a promise that has to be kept.

**World domination?** Take the table of contents on the previous page, for example. Does my little piece on page 15 about our Conversations at *The WholeNote* video series really constitute a “feature”? And why is Ian Alexander’s “West Coast Report” on page 30 listed under the heading Beat by Beat when we have no plan in place (yet) to make it a regular column?

In less time than it takes me to agonize through things like this, Brünnhilde could have written a whole “tips for rookie travellers” guide for Siegfried, alerting him to the dangers of letting strangers pour your drinks.

As for calling Alexander’s “West Coast Report” a beat column, call it an exercise in wishful filing, if you like. After all there should be a way for the kind of gleaning and broadcasting of musical listings that we do to take root and flourish, coast to coast to coast, especially in this age of digital media.

So here’s to the ceremonial planting of *The WholeNote*’s “first spike” on Vancouver Island! The task of marshalling an army of coast to coast WholeNote beat correspondents is under way! Can world domination be far behind? (But don’t tell Mr. Alexander the grand scheme. I don’t want to scare him off.)

**Agent Orange?** It’s not just in the area of live concert listings that this added and aging editor finds himself dreaming of spreading the good word far and wide. The Orange Pages in this issue, commencing on page 59, is our first full-blown attempt to come up with a forum for schools and teachers, summer camps and programs to get the word out about who they are and what they offer. Taken along with Rebecca Chua’s piece about her inspirational visit to the Sistema Toronto program, page 56, the death of the music we follow seems less than the sure thing it is so often predicted to be.

Hats off to musical nation building I say! Sea to shining sea. Class by class and beat by beat. Category by category!

**Awards:** The subject of categories brings us by what James Joyce called a “commodius vicus of recirculation” to the topic of award shows, something more than usually on the collective radar at this time of year. Nominees have been announced for the April 21 annual JUNOs, this year coming from the Brant Centre in Regina, Saskatchewan. As usual *The WholeNote*’s DISCoveries team has done itself proud. Of the 20 nominated albums in the four classical categories the JUNOs offer, *The WholeNote* had already reviewed 17 prior to the announcement of the nominees. A proud record, that one! In the three jazz categories, we reviewed nine of 15, also no mean feat. As is our custom, we will post on our website a full list of nominees in these seven categories, along with颁奖。
with handy links to our reviews.

And still on the topic of awards, a tip of the hat to Toronto’s Mychael Danna, featured in last month’s issue of The WholeNote. Danna, as most of you will be aware, took the Oscar for his score for Ang Lee’s Life of Pi. I expect that many who saw the film and stayed through the credits were awed by the sheer number of people involved in bringing it to the screen. (I think the number 14,000 was mentioned in the credits themselves.) It would be interesting to figure out how that compares, for example, to the number of people it takes to put on all the concerts listed in a single issue of this magazine. Or to the number of people singing regularly in choirs across this land. A fair bit of sorting and filing that would take. I’d better get started.

But before I do, one last award-related note, this time in connection with the Glenn Gould Foundation’s announcement, February 21, that the tenth winner of the prestigious prize is none other than Quebec’s Robert Lepage.

It’s a boldly interesting path that the GGF is on. The awarding of the ninth prize to Leonard Cohen last time out signalled an increase in the frequency of the prize and also a significant broadening of eligibility criteria for prize winners, from a fairly narrow classical base (Oscar Peterson being the one previous exception) to a less category-driven view of music’s place in “the arts.” The leap from Cohen’s Montreal to Lepage’s Quebec City might not be significant in terms of miles. But as an affirmation of the GGF’s intention to cast off the chains of rigid categorization in deciding whom to honour, there could be no more worthy honoree than the risk-taking, genre-defying Lepage.

Each GGF prize winner also selects a “protégé” to receive an award. Cohen’s was none other than the Sistema Toronto project mentioned earlier in this opener. It will be fascinating, as events unfold, to see who Lepage selects. After all, from small beginnings...sea to shining sea. —David Perlman, publisher@thewholenote.com
How do you celebrate the 100th anniversary of the birth of a composer?

The obvious answer is with a concert, or even two, both of them freebies. And why not commission a new work in his name while you’re at it? You can also mount a symposium of scholarly papers, create a website in his name to perpetuate his legacy, and even have the historical society put a commemorative plaque on the building where he grew up.

John Weinzweig (1913–2006), the recipient of these tributes, is not just any composer. There are three words that everyone who knew him uses to describe the Weinzweig legacy: composer, teacher and activist. These are not separate threads. Rather, they are woven together into a single tapestry. The man and his music in all its guises are inseparable.

He was a force of nature. In terms of composition, Weinzweig was a true pioneer, a voyageur of art who introduced 12-tone serialism to Canada, and with it, the aesthetic of New Music. As a teacher, first at the Royal Conservatory, then at the University of Toronto (1939–77), he is the acknowledged doyen of Canadian concert composers whose legion of devoted former students literally spans the country from sea to sea.

How’s this for an impressive line-up of men and women of music who passed through Weinzweig’s influential hands? Harry Somers, Harry Freedman, Murray Adaskin, Phil Nimmons, Victor Feldbrill, Howard Cable, R. Murray Schafer, Norma Beecroft, John Beckwith, Milton Barnes, Srul Irving Glick, Brian Cherney, Robert Aitken, David Jaeger and Marjan Mozetich, to name but a few.

As an activist, Weinzweig is credited with establishing the art of composing as a full-time profession in Canada. Not only that, he was also a major player in founding the infrastructure that supports the professional composer—the Canadian League of Composers which is the advocacy group, the Canadian Music Centre which is the library to house their scores and SOCAN (Society of Composers, Authors and Music Publishers of Canada), to protect royalty rights.

As Weinzweig himself said: “You can’t separate the politics from the art.” Part and parcel with his composing was his relentless pursuit to get the works of contemporary composers performed. (And conductor Victor Feldbrill, a longtime Weinzweig friend, adds: “Even those composers he didn’t like.”). In fact, Weinzweig was known for firing off thoughtful if hectoring letters (written on a mechanical typewriter) to CBC bigwigs and other cultural criminals whom he felt were betraying the cause of New Music.

In Larry Weinstein’s Gemini Award-winning, 1990 documentary film, The Radical Romantic: John Weinzweig, the composer succinctly states the reasons for his activism. Declares Weinzweig: “I take action. I criticize publicly. I can’t bear to watch programming people having no regard for artists...composers die from frustration, not starvation.”

Thus, one would think, given the importance of Weinzweig in the Canadian cultural firmament, that this centenary celebration would be a big gun affair. Not so. With a budget of just over $100,000, the celebration is on a very modest scale. For example, the Weinzweig concerts are taking place at the University of Toronto’s 490-seat Walter Hall. What’s more, the flashpoint for this public tribute came from a private place—the composer’s son Daniel.

“We’re facing new music amnesia in this country,” says Daniel. “We idolize authors and pop artists, but not our concert composers. Two New Hours is gone from the CBC and so are the guts of Radio Two. We celebrate Mozart’s birthday, but not our own masters. I’m my father’s son. I’m a fighter. I feel passionately about the cause which is to promote my father’s music. I have taken up the responsibility. If I don’t do it, who will?”

Eighteen months ago, Daniel sprang into action by creating a 22-member advisory board, primarily because neither Daniel nor his brother Paul is in the music field. Daniel is a managing partner of Searchlight Recruitment, a head-hunter group for cultural institutions. Paul is a retired sociology professor. The advisory board, with Daniel as chair and Paul as a member, was configured to make up for the brothers’ lack of expertise by bringing together academics, composers, arts administrators, government and private sector cultural czars, and music professionals.

The centrepieces of the centenary are, of course, the two concerts devoted to Weinzweig’s music, so it behoves this writer to give a sense of Weinzweig the composer.

First of all, Weinzweig came from a musical family. His father Joseph was a musician wannabe who became a furrier after immigrating from Poland. And then there was his father’s baby brother, Morris.
“Mo” Weinzweig, a Groucho Marx lookalike, and an acclaimed Toronto saxophone player. There were also four cousins who were musicians. Weinzweig studied piano, mandolin, tenor saxophone, tuba, double bass and harmony. He both played in and conducted the Harbord Collegiate orchestra. During his high school years, he and “uncle Mo” played at weddings, bar mitzvahs, political rallies and lodge meetings. As Weinzweig has famously said, at 19 he decided to take music seriously and become a composer.

At the core of Weinzweig’s music is modernism. When he was a student at U of T (1934–37), he suffered through the classes of Healey Willan (counterpoint and fugue), Leo Smith (harmony) and Sir Ernest MacMillan (orchestration) because he felt constrained by their British conservative tradition of producing clones of Bach to Brahms. In fact, an early Weinzweig work such as *The Enchanted Hill* (1938), inspired by a poem by Walter de la Mare, was a quintessential example of late romantic influences. “Composition was not taught,” he scoffs in the Weinstein film, hindsight being 20/20.

When Weinzweig was doing his Master’s at the Eastman School of Music at the University of Rochester, he was introduced to composers of the 20th century such as Stravinsky. The school, however, did not teach 12-tone. In fact, an Eastman professor referred to Schoenberg as “that perverted Jew.” Weinzweig discovered 12-tone on his own by reading au courant music journals and analyzing Alban Berg’s *Lyrische Suite* from a recording. When Weinzweig brought 12-tone serialism to Canada, in one fell swoop, he overthrew 19th century romanticism, revolutionized the teaching of composition, and opened new doors for his own creativity.

In the Weinstein film, the composer claims that he wrote moods and feelings, or an absence of style. “I’m a musical adventurer...I’m influenced by everything and everybody,” he declares. Feldbrill talks about Weinzweig’s experiments with bending tones and playing with pizzicato and glissando, and the fact that as he got older, his works got smaller and more complex. In his later repertoire, he was influenced by the blues.

Says Feldbrill: “Even in John’s large scale pieces, there is great clarity. The sound never seems cluttered. He also explored the possibilities of an instrument to its further limits by consulting with the players to really get a sense of what an instrument could be pushed to do. He was not a minimalist. Rather, he wrote in small portions, an expert in miniatures. He was also a master orchestrator.”
Electronic composer David Jaeger was senior producer for CBC Radio Music. When he inaugurated Two New Hours, the first piece he commissioned was Weinzweig’s song cycle Private Collection for Soprano and Piano, with text by the composer (1975). Or to be more precise, Weinzweig commissioned himself by coming to Jaeger with a proposal to write something for the sparkling personality of soprano Mary Lou Falls. “It’s a little known fact,” says Jaeger, “but John saw himself as primarily a vocal composer and a humanist. Just look at the hilarious song “Hello Rico?” (from Private Collection) which depicts a teenager’s phone conversation. He put his observations of life into his music. I’d say his signature is short stop modes of expression, those quirky little motifs that are unique to him.”

Lawrence Cherney, artistic director of the new music series Soundstreams, contributes descriptive words such as austere, rhythmic, punchy, energetic, concise and succinct to describe Weinzweig. Adds Cherney: “John’s work was not so much an evolution of styles, but a concentration of themes and interests. Things would catch his fancy and he’d pursue them till he found something else. In the mid 1980s, for example, his focus was choral music. He also liked to incorporate sounds from everyday life like popcorn popping. His texts became more colloquial than poetic.”

Cherney curated the Friday, March 8 concert. He and the advisory board were faced with a huge and eclectic array of works to choose from. “It’s the usual mixture for a tribute concert,” explains Cherney. “There are works well known, and not so well known. John’s composing career spanned 70 years, so we tried to choose from different periods and genres.”

The small stage at Walter Hall precluded any large symphonic work, so the program contains three chamber pieces with the 13-member string orchestra conducted by Feldbrill. Interlude in an Artist’s Life (1943) is an instrumental work with an ironic title. Weinzweig finished the score just before leaving his teaching job at the Royal Conservatory to join the Royal Canadian Air Force as a band instructor, composer and arranger. Also included is the third movement of Divertimento No. 3 (1960) which features a solo bassoon. The piece is on the program because U of T student and bassoonist Bianca Chambul is something of a musical prodigy. Similarly, Refrains for Contrabass and Piano (1977) is a showcase for American James VanDemark, a professor at the Eastman School who is considered one of the world’s great virtuosos of the double bass. Three choral works will be performed by the University of Guelph Chamber Singers including the brilliant Hockey Night in Canada (1985) with its hilarious refrain, “Body check, body check, body check.” The other pieces are the more serious Prisoner of Conscience (1985), dedicated to Amnesty International, and Am Yisrael Chai! = Israel Lives (1952), an ode to the resilience of the Jewish people.

Acclaimed soloist Judy Loman will be playing excerpts from 15 Pieces for Harp (1983). There is an amusing story connected with this work. Loman commissioned the score and after Weinzweig had written several pieces, he tried to get together with Loman, but she was always busy. As he explains in the Weinstein film, he couldn’t get the harp out of his mind and kept writing. When he got to 15 pieces, he called Loman, telling her that he felt like the Sorcerer’s Apprentice, begging her to meet with him so he could stop composing. Weinzweig actually took harp lessons from Loman before he worked on the commission. Weinzweig’s most famous chamber work is Divertimento No. 1 (1946) which features flutist Robert Aitken. And here’s a curiosity. Weinzweig was awarded the silver medal for Divertimento No. 1 at the 1948 London Olympiad (no gold medal was given out that year). As astonishing as it may seem, from 1912 to 1948, the Olympic Games included medals for architecture, literature, sculpture, painting and graphic art and music. The practice was abandoned after 1948 because the arts competitors were deemed “professional” and the Olympics was the domain of amateurs. Aitken is also joining soprano Shannon Mercer and pianist Serouj Kradjian to perform Triologique (1971). Weinzweig composed the work using his own very idiosyncratic texts. “It’s a perfect example of the music. It’s a little known fact,” says Jaeger, “but John saw himself as primarily a vocal composer and a humanist. Just look at the hilarious song “Hello Rico?” (from Private Collection) which depicts a teenager’s phone conversation. He put his observations of life into his music. I’d say his signature is short stop modes of expression, those quirky little motifs that are unique to him.”

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
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SUNDAY, MARCH 24, 2013 3PM
KOERNER HALL

Jonathan Biss

Biss matches two of Schumann’s two great cycles for solo piano Fantasiestücke and Davidsbündlertänze to 20th century works by Janáček and Berg, which are all deeply connected. Mr. Biss will also present a post-concert talk following the performance.

SUNDAY, APRIL 7, 2013 3PM
KOERNER HALL

Cameron Carpenter

At Carpenter’s performances “flamboyant presentation goes hand in hand with unquestioned virtuosity.” (The New York Times) He will perform his Scandal for organ and orchestra with the Kitchener-Waterloo Symphony, as well as solo pieces and spontaneous improvisations with audience participation.

SATURDAY, MARCH 23, 2013 7:30PM
MAZZOLENI CONCERT HALL

Cecilia String Quartet with Georgy Tchaidze

The top prizewinners of the Calgary’s Honens International Piano Competition and the Banff International String Quartet Competition perform solo and chamber music, including César Franck’s Piano Quintet.

FRIDAY, APRIL 12, 2013 8PM KOERNER HALL

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conducted by Tito Muñoz

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THURSDAY, APRIL 18, 2013 7:30PM
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The Glenn Gould School New Music Ensemble

Brian Current curates and directs a program of cutting-edge contemporary music, including Steve Mackey’s Deal, Gyorgy Ligeti’s Kammerkonzert, and Alexina Louie’s Imaginary Opera.

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**Tokyo String Quartet Toronto Farewell**

**BY PAMELA MARGLES**

From left: Martin Beaver, Kikuei Ikeda, Clive Greensmith and Kazuhide Isomura.

THERE was a heightened sense of anticipation in Toronto’s Jane Mallet Theatre as the Tokyo Quartet walked on stage for their concert in January. This was the 45th concert the quartet had played in Toronto since their first visit 37 years ago. But it was by no means business as usual. They had just announced that this season would be their last.

Earlier that day I had a chance to talk with the four members of the quartet, first violinist Martin Beaver, second violinist Kikuei Ikeda, violist Kazuhide Isomura and cellist Clive Greensmith. Both Isomura, who was one of the founders of the quartet in 1969, and Ikeda, who joined five years later, had played in that first Toronto performance. After a few other changes in personnel, Greensmith joined in 1999 and Beaver three years later.

As we talked over lunch, I was struck by how intently these four very different individuals listened to each other. They finished each other’s sentences, embellished each other’s stories, commented on each other’s thoughts and recollections, joked with each other, and laughed a lot. They just seemed to enjoy each other.

After their final performance in July at the summer home of the Yale School of Music, where they have taught for many years, the quartet will disband. Fortunately, before that, they’ll be back in Toronto in April to give two more concerts.

**Pamela Margles:** Does performing in Toronto hold special significance for you?

**Kazuhide Isomura:** Yes, we feel that visiting Toronto is almost like coming back to our second home. The Tokyo Quartet’s base has always been New York—we started the Tokyo Quartet in New York, and New York is our home. But we have had such a wonderful relationship—and partnership—and friendship with Music Toronto over many years. They have really trusted us, and we’ve trusted them.

**PM:** How did that work?

**Isomura:** We always tried to do something meaningful for the audience—and for us. So we managed to come up with very good projects. We were never too shy to express what we wanted to do, so we would set a theme for a series of concerts and, most of the time, Music Toronto would let us do that. So we have been able to be quite adventurous here, in a way, because of that feeling of being at home.

**PM:** Martin, as the newest member of the quartet, how did you come to join?

**Martin Beaver:** I was a jack of all trades. I was a soloist, but I was also a freelance chamber musician—we had a string quartet called the Toronto String Quartet whose home was Music Toronto. Actually, Jennifer Ta-ilor at Music Toronto was—pardon the pun—instrumental in my joining this group. When it was known the Tokyo was searching for a first violin two people recommended me, Jennifer and Pinchas Zukerman, with whom I had done some playing and teaching up in Ottawa.

I got an email from Clive, asking me to come and read with them. Of those five seconds. And my whole life has changed completely because of those five seconds.

**PM:** And you, Clive?

**Greensmith:** My wife and I had moved to San Francisco, where I was teaching at the conservatory. Somebody had very nicely recommended me without my knowing, so Kikuei called there and spoke to my wife. But I was in London at the time, doing my last gig with the Royal Philharmonic Orchestra. So Misha Kopelman, the first violinist then, called me and we met in London. On my way home from London we spent a weekend reading together in New York, and then they kindly invited me to join. So I moved from London to San Francisco to New York in eight months.

**PM:** You had an active career as a soloist. Was playing in a string quartet part of your plan?

**Greensmith:** It’s a tough life to be a musician in London. I had ultimately ended up playing in an orchestra as principal cellist, which was great. But my real love had been chamber music. So I had this feeling that hopefully if I moved to America, because it’s such a huge country, I might end up having a career playing string quartets, which you can’t really do in England. And it actually happened. I was just astonished that it was with the Tokyo Quartet.

**PM:** How did your teacher in Tokyo, Hideo Saito, influence the quartet in the early years?

**Isomura:** He was the one who taught us the greatness of the string quartet as an art form—and of the string quartet repertoire. He was just about everything at the Toho School in those days. He was the head of orchestra, strings, cello, chamber music—and those were just his official roles. His musical influence on us was so profound.

**PM:** But you formed the quartet at Juilliard. Was Professor Saito involved at that point?

**Isomura:** Not really. The plan was made by all the original Tokyo Quartet members. We had all studied together with Professor Saito, so it had been our dream that someday we would reunite, but in New York. In those days in New York, it was Robert Mann and the Juilliard Quartet that helped us a lot to get us started.

**PM:** You joined a few years later, Kikuei?

**Ikeda:** I got a phone call in Japan from the original first violinist, Koichiro, asking me if I would be interested to join the quartet. I took just five seconds to say yes. Now I’ve been living in America for 41 years and my whole life has changed completely because of those five seconds.

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**Ikeda:** I got a phone call in Japan from the original first violinist, Koichiro, asking me if I would be interested to join the quartet. I took just five seconds to say yes. Now I’ve been living in America for 41 years and my whole life has changed completely because of those five seconds.

**PM:** And you, Clive?

**Greensmith:** My wife and I had moved to San Francisco, where I was teaching at the conservatory. Somebody had very nicely recommended me without my knowing, so Kikuei called there and spoke to my wife. But I was in London at the time, doing my last gig with the Royal Philharmonic Orchestra. So Misha Kopelman, the first violinist then, called me and we met in London. On my way home from London we spent a weekend reading together in New York, and then they kindly invited me to join. So I moved from London to San Francisco to New York in eight months.

**PM:** You had an active career as a soloist. Was playing in a string quartet part of your plan?

**Greensmith:** It’s a tough life to be a musician in London. I had ultimately ended up playing in an orchestra as principal cellist, which was great. But my real love had been chamber music. So I had this feeling that hopefully if I moved to America, because it’s such a huge country, I might end up having a career playing string quartets, which you can’t really do in England. And it actually happened. I was just astonished that it was with the Tokyo Quartet.

**PM:** Martin, as the newest member of the quartet, how did you come to join?

**Martin Beaver:** I was a jack of all trades. I was a soloist, but I was also a freelance chamber musician—we had a string quartet called the Toronto String Quartet whose home was Music Toronto. Actually, Jennifer Taylor at Music Toronto was—pardon the pun—instrumental in my joining this group. When it was known the Tokyo was searching for a first violin two people recommended me, Jennifer and Pinchas Zukerman, with whom I had done some playing and teaching up in Ottawa.

I got an email from Clive, asking me to come and read with them. Of course I said I would love to—obviously with such a great quartet and such an intriguing opportunity. At that point I was teaching at the Peabody Conservatory in Baltimore. I loved chamber music, but I hadn’t yet envisioned being in a quartet full time. So I came up to New York and for a couple of days we worked on Schubert’s *Death and the Maiden*
and an early Haydn quartet, which are both very revealing in their own ways. Then there was a Japanese meal where I was tested to see whether I could eat Japanese food. Since my wife is Japanese I passed with flying colours. And that was it. They gave me about a week to decide, and in that time I flew out to Vancouver and played the Glazunov concerto with the symphony there. For me that was very bizarre, being in concerto mode and at the same time thinking of devoting my life to playing string quartets. But it's certainly a decision I've never regretted.

PM: Has it left any time for your solo career?

Beaver: With this group it's absolutely full time—there's very little time for anything else. In the 11 years that I've been with the group there have been some occasions to play the odd concerto or recital here and there, but, really, we've been so busy. There's always been in the Tokyo Quartet a deep commitment to the group, and I've very happily done that.

PM: Do you speak Japanese?

Beaver: Not really. My wife was born in Japan, and even though she left when she was quite young, she speaks somewhat. So in a way my familiarity with Japanese culture helped, certainly in our initial interactions.

Greensmith: My wife is also from Japan—from Tokyo. There's a lovely story about how Kikuei's wife called up my wife. They were speaking in English, then both of them heard the accents—and they switched into Japanese. Kikuei's wife said, "I've heard very good things about your husband." But my wife knew she had to be extremely humble and say, "Oh no, he's not very good."

PM: Was it a big leap for the quartet the first time you took on the first new member who wasn't Japanese and didn't have the same musical background? That would have been Peter Oundjian.

Ikeda: In a way; but when I joined in 1974, that was a leap too, because I was the first new member. Before me there had been a lady, but now there were four men for the first time. I think whenever you have a new member there is always a leap. You can't keep continuing the same way. Y ou can't keep continuing the same way. Of course nationality has a big part, but to me each new mem-

Beaver: Or silence.

Beaver: Instead of saying, "Can someone please close the window," they'll say, "Oh, it's a little bit chilly in here."

Isomura: When we communicate in Japanese, we Japanese quite often don't say things 100% clearly. The way we express ourselves in Japanese is often not the most direct way. We leave some space for the other's imagination...am I right? There's quite a bit of implication involved in Japanese communication. Especially when we are discussing sensi-
tive things, we can be kind of...tricky. Tricky is perhaps too negative a word, but one has to be sophisticated, one has to really try to read the other's mind. It can get complicated.

PM: In what way?

Greensmith: Like not answering—"maybe," “could be,” “I see your point”—that kind of thing.

Isomura: Or silence.

Beaver: Instead of saying, “Can someone please close the window,” they’ll say, “Oh, it’s a little bit chilly in here.”

Isomura: So when we started to communicate in English—and our English was much more primitive than now—we began to express ourselves in quite a straightforward manner. In a way, it made our communication easier.

Beaver: These guys have often said that when they switched to English their rehearsal became much more efficient. You didn’t have the dancing around with implying things, and you didn’t have to be deferential. So everybody was on a much more equal footing and was able to just speak directly.

PM: But in my experience the British can also be understated and indirect as well, by North American standards.
Isomura: About the early training, yes—Saito believed in very early basic training.

Ikeda: But there is a huge difference to me. The Suzuki method is not to create professional musicians. The starting point was when we really didn’t have any western music in our lives in Japan, so Dr. Suzuki’s idea was to create more familiarity for children and parents. So the parents would be involved. That’s very different from Professor Saito’s training. His idea was to create professionals.

PM: Yet many professionals here started in Suzuki.

Ikeda: Yes. I started briefly in Suzuki method when I was young.

PM: With Dr. Suzuki?

Isomura: Yes, not for too long. But that was my start, and I thought that was very good for me. Dr. Suzuki’s philosophy was that everybody has enough musical gift to enjoy listening to and playing music. He really wanted you to love music. My parents were not so musical, but it was my mother’s dream that her children would study European classical music. She never had a real music education when she was younger. So she really enjoyed being involved in our music education with Suzuki. It was an easy, natural way to start for me.

Ikeda: I think the Suzuki method served a great function in Japanese society. In those days it was desperately needed. Parents were working so hard every day, they didn’t have time to spend with their children. So this involvement of parents in the Suzuki method was one way to create a relationship between children and parents through music. That, I think, helped a great deal in creating family happiness.

Greensmith: It also helped to bring future audiences as well. If people weren’t all going to be players they still had memories of this culture and they still would want to go and hear the music. We can’t be very proud of what’s going on in our schools in America right now with the lack of music education.

PM: What marks a Tokyo Quartet performance? What are you bringing to Haydn for instance?

Beaver: A view that it’s not just a theme and accompaniment. There are ways to tie these things together as a whole. But if you’re not shaping the music, you’ll have something that’s dry and frankly not very interesting.

Greensmith: We definitely try to play Haydn with a fresh sense of rediscovery, to make sure he gets his due. He was very good at sleight of hand and he had a wonderful, magical sense of humour. There’s the typical thing where the audience thinks it’s time to clap, and then we finish with a joke ending.

PM: Why have you paired Haydn and Bartók in your Bartók cycle here?

Greensmith: Two of our favourite composers, arguably two of the greatest of their centuries.

Beaver: And two pioneers of the string quartet. I think Haydn is underestimated. I don’t know if it’s the way a lot of groups perform Haydn—they don’t understand the complexity that’s there. It was the beginning of the string quartet form, but you hear his innovations and these really quirky ideas that he comes up with. They come back later in Beethoven and Bartók.

Knowing what came after, you can really appreciate what he was getting at.

Greensmith: A lot of times Haydn—and Mozart as well—are relegated to cocktail music. Do you remember the film Trading Places with... who?

Ikeda: Eddie Murphy.

Greensmith: Yes. There’s a very funny scene near the ending when Winthorpe is having crêpes suzettes with his soon-to-be bride. The background music is the slow movement of the Mozart “Dissonance” Quartet—as though it’s the ultimate in muzak. But there’s wildly experimental sides to all this music.

Isomura: Alfred Brendel came to one of our Haydn concerts in Milan...

Greensmith: ...with the score!

Beaver: It wasn’t just any concert though—we did all of Op. 76 in one evening, with two intermissions. He was so charming and friendly and he really appreciated what we had done that night. It was a great affirmation of what we were doing. He said that in his retirement, the two composers he valued the most were Haydn and Handel.

PM: What works in your repertoire are closest to your hearts?

Isomura: My answer would be very conventional—Beethoven’s Op. 131 in C-Sharp Minor.

Beaver: Somehow I just have more personal attachment to Op. 132 in A Minor.

Greensmith: For me it’s hard to answer because the pieces that you might love the most are actually the most difficult to play. So when you talk about your love for a piece, with some of them, immediately you think, ‘Oh it’s so great,’ but then you think, ‘Oh, it’s so hard.’ Right now—though I’m sure it will change—I have a harder time saying any Beethoven quartet could be my favourite because I realize more and more how difficult they all are. So I think the composer I’ll miss the most right now is Bartók. I didn’t know I would think that, and I may change. For me No. 4 is absolutely extraordinary. It has everything. In the way that Beethoven is great, Bartók is great too. Once, a couple of years ago, we offered Bartók No. 4 for a whole season and nobody took it. What does that say?

Beaver: It was astonishing. In the end we didn’t even end up preparing it.

PM: What about Russian music?

Greensmith: Forget Shostakovich—we’ve never played his quartets. They never really clicked for us as a group.

Isomura: When Micha Kopelman was with us naturally we did play Shostakovich. But what he is saying is right.

Beaver: Central European composers...

Greensmith: ...that’s what we’ve mostly lived and breathed. We’ve also premiered and played a lot of Japanese composers.

Isomura: We were very close to Toru Takemitsu, so when we were celebrating our tenth anniversary we commissioned him to compose his only string quartet piece for us (A Way A Lone).

PM: The Kodály quartet that you’re doing at your final concert here—that’s a work one doesn’t hear much.

Greensmith: We had half a dozen performances in the fall, and it’s been a lovely experience. We’ve all enjoyed playing it—it’s a very colourful piece.

Beaver: Audiences love it.

PM: Is it a new work for you?

Greensmith: Even though we are hanging up our bows soon, we still like to learn new pieces.

Isomura: Yes, absolutely.

PM: What plans do you have in the works after the quartet’s final concert?

Isomura: I’m still quite obsessed with the wonderful quartet repertoire, and the chamber music repertoire. So I’ll still be teaching chamber music in Connecticut at the Yale School of Music. I will also teach part time at the Manhattan School—chamber music and maybe some viola students too. Then I’ll go to Japan a few times a year to give chamber music masterclasses at the Toho School.

continues on page 78
Steadily Growing

WHAT DO 20-something mezzo Wallis Giunta and not-yet 20-year-old piano phenom Jan Lisiecki have in common, other than providing further confirmation that when it comes to providing musical inspiration and opportunity for young Canadians, somebody up here must be doing something right? Well, for one thing, both have been guests of Conversations at the WholeNote, a still-evolving series of informal conversations videotaped in casual surroundings at 720 Bathurst Street, our Toronto home base.

Giunta was among our first guests, in December 2011, right at the start of a previous flurry of Toronto-related activity: an appearance at the New Year’s Eve “Bravissimo” gala at Roy Thomson Hall; an announcement by the Canadian Opera Company that she would be appearing as Annio in the COC spring 2013 production of Clemenza di Tito; and an intriguing recital at Music Toronto in spring 2012, during which she premiered, as a solo song cycle, Rufus Wainwright’s Songs for Lulu. (The good news is that the interview in question, along with dozens more, can be accessed via The WholeNote’s website or, more easily still, via our YouTube channel.)

The better news is that during February this year Giunta has been back with us for a follow-up interview, this time just before the end of the previously mentioned COC run of Clemenza. The current production of Clemenza; pants roles in general; next year’s return to the COC as Dorabella in Così fan tutte; a comparison between her experiences in the COC Ensemble Studio and the Met Lindemann Young Artist Development Program; thoughts on how well music schools prepare artists for life as self-employed entrepreneurs—all these topics and more are part of this latest interview.

Most topical was her description of her upcoming March 24 recital at Glenn Gould Studio in the RTH/Massey Canadian Voices series. In the recital she will use Kurt Weill’s Seven Deadly Sins as a kind of emotional “clothesline” upon which she, and accompanist Ken Noda, will hang a dozen or so other songs, from Monteverdi to Cole Porter, that accord with the nine songs in the Weill work.

At time of writing this latest conversation had not yet been posted, but should be, well ahead of the aforementioned March 24 recital. “Like” us on Facebook or follow us on Twitter and we’ll let you know.

In the meanwhile, why not look in on our conversation with Jan Lisiecki. We connected with the then 16-year-old Lisiecki early last spring, ahead of an upcoming Stratford Summer Music mini-residency. It was just before the Canadian release of his first Deutsche Grammophon CD (the first of four recordings for which he is contracted to DG.) At the time, I tried to draw him out on what the next DG recording was going to be, but he refused to rise to the bait! Time, however reveals all, as those lucky enough to have a ticket to his upcoming March 3 Koerner Hall all-Chopin recital (Etudes Op.10 and Op.25) will shortly discover.

Viva la musica! And happy viewing.

—David Perlman
Beat by Beat  |  Art of Song

The Unashamed Accompanist

HANS DE GROOT

One of the most accomplished accompanists (or, as we now prefer to say, collaborative pianists) of the late 19th and early 20th centuries was Coenraad V. Bos. It was Bos who played the piano in the first performance of Brahms’ Vier Ernste Gesänge in 1896. In his autobiography, The Well-Tempered Accompanist (1949), Bos wrote about his long association with singers like Helen Traubel and Elena Gerhardt but he also mentioned an unfortunate experience with the Wagnerian tenor Ernest van Dyck. In a London recital van Dyck and Bos were performing Schumann’s song “Ich grolle nicht,” a song which ends with a piano postlude. Bos was disconcerted to find that people started clapping before he had had a chance to play that postlude. He was even more disconcerted when he found out why. Van Dyck had bowed as he sang his last note and left the stage. Bos insisted on playing the postlude and managed to silence the applause. Van Dyck was furious.

A central figure in Bos’ autobiography is the tenor Raimund von zur-Mühlen. While von zur-Mühlen was initially very critical of Bos’ playing, he became more appreciative later. At one point, after a recital in Berlin, he sent Bos a note which read: “Last night you must have played well, because I was not conscious of your playing throughout the recital.” When Gerald Moore came to write his autobiography, the ironically titled Am I Too Loud? (1962), he quoted that passage and expressed his dissent, something that would not surprise anyone who had read Moore’s earlier book, The Unashamed Accompanist (1943). Throughout the autobiography Moore expressed his appreciation for the singers and instrumentalists with whom he had worked, but like Bos he too had some unfortunate experiences. One of these was with the soprano Frieda Hempel. A recital she was giving with Moore included two songs by Hugo Wolf with substantial postludes. Hempel told Moore: “Just play a chord when the voice part ends—else my applause will be spoiled.” Moore wanted none of this—as one would expect.

Moore, more than anyone else, raised the profile of the accompanist through his recitals, his recordings and his books. He had a long career: when he was quite young (“my voice still unbroken”), he became the organist of St. Thomas’s Church on Huron Street in Toronto. His career ended with a farewell recital in 1967; The other performers were Elisabeth Schwarzkopf, Victoria de los Angeles and Dietrich Fischer-Dieskau. Moore had the last word—the concert ended with a piano transcription of Schubert’s song “An die Musik.”

We are fortunate that in Toronto we have many accomplished collaborative pianists: in recent months we have been able to hear Sandra Horst (with David Pomeroy), Steven Philcox and Rachel Andrist (in the COC Ensemble Studio competition), Jennifer Tung, Brahms Goldhammer and Peter Tiefenbach (with the artists of the Glenn Gould School at the Royal Conservatory) and Stephen Ralls and Bruce Ubuakta (in the concerts of the Aldeburgh Connection).

On March 7 at the Jane Mallett Theatre at 8pm, John Hess is the pianist in a recital with the soprano Erin Wall. The program will include works by Schubert, Korngold, Strauss and Ricky Ian Gordon. Hess is especially known as an authority on contemporary opera and song in Canada. He has worked with many singers, including Valdine Anderson, Jane Archibald, Ben Heppner and Wendy Nielsen. He teaches in the Faculty of Music at Western University.

On March 10 at 2:30pm at Walter Hall, Stephen Ralls and Bruce Ubuakta present the Aldeburgh Connection’s annual “Schubertiad.” The singers are Monica Whitcher, soprano, Isaiah Bell, tenor and Gordon Bintner, bass-baritone.

Also on March 10 Peter Longworth will be the pianist in a concert with Melanie Conly, soprano, and Anita Krause, mezzo, in works by Fleming, Chaussson, Raum, Schubert, Barber and Delibes in the Heliconian Hall at 3pm.

The Canadian Voices concert at 2pm on March 24 in the Glenn Gould Studio features New York-based pianist Ken Noda with mezzo Wallis Giunta. Noda has worked with many distinguished soloists including Jessie Norman, Kurt Moll and the late Hildegard Behrens. The main work on the program is Kurt Weill’s Die sieben Todsünden, a work originally produced as a sung ballet in 1933. The text is by Bertolt Brecht. As the work’s full English title, The Seven Deadly Sins of the Bourgeoisie, makes explicit, the emphasis is on what sin means in a capital-society. Giunta is a former member of the COC Opera Studio Ensemble and is a present member of the Lindemann Young Artist Development Program at the Metropolitan Opera in New York. We recently saw her as Annio in the COC production of Mozart’s La clemenza di Tito—a tomboy Annio because that is how the director, Christopher Alden, saw the part. She will return to the COC next January as Dorabella in Mozart’s Cosi fan tutte, a role she sang in an acclaimed Lindemann Juilliard production in New York last fall.

Other events: On March 5 and 6, 8pm at Trinity-St. Paul’s Centre, the Talisker Players presents a program of musical settings (by Buczynski, Finzi, Good and Toch) of poems by de Pizan, Hardy and others on the changes that time will bring. The soloists are Carla Hultanen, soprano, and Peter McGillivray, baritone; Stewart Arnott is the reader.

On March 9 at Metropolitan United Church at 7:30pm there will be a concert of music from the French baroque including the achingly beautiful Leçons des Ténèbres by Couperin. The soloists are Ariel Harwood-Jones, soprano, and Christina Stelmacovich, mezzo. Another concert at Metropolitan will present music by Gilles, Durufle and Lili Boulanger on Good Friday, March 29, at 7:30pm.

March 12, at a 7pm free concert at University of Toronto’s Scarborough campus, AA303 Arts and Administration Building, tenor Lenard Whiting will sing Schubert’s Die schöne Müllerin with the pianist Brett K tangible.

On March 16 at 7:30pm in the Bloor Street United Church, Capella Intima performs the anonymous 1650 oratorio Giuseppe. The soloists are Lesley Bouza and Emily Klassen, soprano, Laura McAlpine, alto, Bud Roach, tenor, and James Baldwin, bass. The same program will take place at McNeill Baptist Church in Hamilton on March 16 at 2pm and at Kingston Road United Church in Toronto on March 17 at 2pm.

On March 26 in the Richard Bradshaw Amphitheatre, there will be a free concert at noon of art songs and poetry by the artists of the University of Toronto’s Voice and Collaborative Piano departments. The conductors are Darryl Edwards and Steven Philcox.

On April 3 the Toronto Latvian Concert Association presents Vestard Shimkus, piano, and Elina Shimkus, soprano, in works by Wagner, Vasks, Shimkus, Mozart and Rossini at 7:30pm at the Glenn Gould Studio.

And beyond the GTA: On March 10 at 3pm Primavera Concerts presents Shannon Mercer, soprano, and Andrew Ager, organ, in a concert of works by Bach, Ager and others at St. Barnabas Church in St. Catharines.

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

We decided that QoP should cease operations because after nearly 20 years we feel we’ve achieved what we set out to do, which was to commission and produce original Canadian opera to a high artistic standard and to develop an international profile for this work. In this current season the company is thriving, with the great success and critical acclaim for our production of Ana Sokolovic’s opera Svadba-Wedding, now touring nationally and internationally. Coming up on April 30th we are presenting the premiere of a new vocal chamber work, Inspired by Lorca, by composer Chris Paul Harman, sung by Krisztina Szabo with our ensemble at the Richard Bradshaw Amphitheatre.

We’ve been considering our decision for some months, and while we realize that it’s unusual to cease operations when an organization is extremely healthy, it felt like the right decision for us both in this phase of our lives and in the life cycle of QoP. The end of our season in August 2013 feels like a very natural artistic ebbing point, and it also coincides with the end of our current three-year operational funding, and thus feels like the right moment to close the company. We want to conclude in a year like this, which is full of artistic highlights and the fulfillment of our goals—with continued financial stability due to a deficit-free track record.

What do you feel are QoP’s greatest achievements over its existence? Probably our greatest achievement has been never to accept “received wisdom” about the state of new music/opera in Canada, but to have furrowed our own path with our individual beliefs. Just one example: when Dáirine arrived in Toronto from Ireland in 1994 we were told that there were only two singers in Toronto who could possibly sing new opera. We thought that was a load of old rubbish. It would never have occurred to us to segregate new opera from middle opera or old opera. For us it’s all a continuum—Monteverdi, Mozart, Puccini, Strauss, Shostakovich, Andriessen, Sokolovic, Rolfe...and the singers who sing those operas also sing contemporary Canadian opera—there’s no difference.

QoP Adieu

QUEEN OF PUDDINGS Music Theatre announced on February 8 that it would conclude operations at the end of August of this year. For many it comes as a shock that Toronto should be losing a company that for the past 20 years has brought an uncompromising vision to the development and production of new Canadian chamber opera. Their legacy is a series of works, acclaimed by critics and audiences alike, which have redefined not only what a Canadian opera can be but also what opera itself can be. Beatrice Chancy (1998–1999) by James Rolfe and George Elliott Clarke was the first opera about black slavery in Canada and launched the career of soprano Measha Brueggergosman. The Midnight Court (2005–2007) by Ana Sokolovic and Paul Bentley was the first Canadian opera—and QoP the first Canadian company—invited to the Linbury Studio at England’s Royal Opera House, Covent Garden.

In contrast to these narrative-based works, QoP also explored the boundaries of opera. Love Songs (2008–2011) by Ana Sokolovic, a solo opera that set various love poems and the words “I love you” in more than 100 languages, was declared the best production at the Zagreb Biennale and was subsequently presented at the prestigious Holland Festival. Beauty Dissolves in a Brief Hour (2010) by Pierre Klanac, John Rea and Fuhong Shi, presented three poems in medieval French, English and Mandarin in the form of a ritual that was hailed by EYE Weekly as “an exquisite piece of music theatre.” In 2012, co-founder and co-artistic director Dáirine Ní Mheadhra was awarded the Canada Council Molson Prize in the arts in recognition of her lifetime achievements and ongoing contributions to the cultural and intellectual life of Canada.

Why did you decide that QoP should cease operations? Do you feel that QoP has achieved all the goals it was set up to achieve?

We decided that QoP should cease operations because after nearly 20 years we feel we’ve achieved what we set out to do, which was to commission and produce original Canadian opera to a high artistic standard and to develop an international profile for this work. In this current season the company is thriving, with the great success and critical acclaim for our production of Ana Sokolovic’s opera Svadba-Wedding, now touring nationally and internationally. Coming up on April 30th we are presenting the premiere of a new vocal chamber work, Inspired by Lorca, by composer Chris Paul Harman, sung by Krisztina Szabo with our ensemble at the Richard Bradshaw Amphitheatre.

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We think another very important achievement has been the international touring we’ve done of new Canadian opera, which hardly existed before QoP. That was hugely important to us. Before Dáirine came to Canada, she had no real impression of what new Canadian music was like as it didn’t have a strong profile internationally. But we’ve discovered that the best singers in the world live in Canada and that there’s huge composer talent here too. It has been our mission to deliver this news to the world!

For example, we’ve wanted to bring Ana Sokolović’s music back to her Serbian homeland for ten years, and last October we felt such inordinate pleasure walking down a main street in Belgrade with a big poster of Ana and Queen of Puddings outside the Atelje 212 Theatre announcing a performance of Svadba that night. In the performance the singers sang Serbian so well that we were asked how we ever managed to find six Serbian-Canadian singers! Shortly afterwards, we brought Svadba to Dublin (Dáirine’s hometown) and the audience could not believe the virtuosity of the singers and the sheer imagination and verve of the music. But all of this we knew all along, and knew that audiences outside of Canada just needed to hear these Canadian singers and music, and they would be bowled over. And they certainly were.

Are you worried that the gap left by the departure of QoP will leave a gap in the creation of new opera in Canada, or are you confident that QoP’s success as a deficit-free arts organization has left a model that others can build on?

We’d never have the hubris to think that we’d left a gap in new opera in Canada! People are very resilient and if there is a gap, it would be filled sooner or later. Now the deficit-free business, well that’s another story! That was a personal aesthetic—we would have been mortified to ever show up at a board meeting announcing that we’d gone into deficit. So along with our producer Nathalie Bonjour, we just made sure we never spent more than what we thought we could fundraise.

What will happen to the many works that QoP created?

Will other companies have permission to perform them, or will they disappear along with the company?

QoP has an excellent track record of repeat performances of new operas. When we commission a new opera, we have exclusive rights for a few years after, but that being said we’ve never turned anyone away who wanted to do their own production of a QoP work. That’s what we all want—more productions of new operas! Just last week, the Peabody Conservatory in Baltimore presented their own production of Svadba, and in fall 2013 there will be another US production of Svadba. Our 2009 production, Love Songs, has already had three other versions performed in Canada with a fourth coming up in a few months. And so on. We consider the new operas we have commissioned as living organisms which will continue to be performed well into the future and form a vital part of the emerging canon of Canadian opera.

What plans do you have for the future?

John has a recital with soprano Erin Wall on March 7 at the St. Lawrence Centre in Toronto and then a BC recital tour with Ben Heppner. For Dáirine, she’s been approached about a few projects, but in the short term she’ll probably take a break after August 31st and fuel the imagination with walks in the mountains in County Kerry and long coffees on the Avenida da Liberdade in Lisbon. Then she’ll start having ideas for new projects and be back knocking on someone else’s door!

Let me give you my deepest thanks for truly enlivening the world of opera in Canada.

We’ve had a marvellous run of 20 years and experienced huge generosity, support and warmth from our friends and colleagues in Canada. They’ve all been integral to our work and we couldn’t have given the best of ourselves without their belief that we would do no less.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Surveying the concert scene this month, I can’t help noticing that there are several in which the central figure happens to be female—that’s a good theme, I’m thinking! So here’s my praise to the Power of Woman.

Tafelmusik’s featured guest soloist and director this month is the eminent baroque violinist Elizabeth Wallfisch, an artist with a vivacious personality and a sparkling approach to the music she plays. Born in Australia into a very musical family—wind players, string players, singers—she is married to the British cellist Raphael Wallfisch. She’s long been a respected and sought-after leader and performer in the period performance movement, though she did not enter into this world until her late 20s, when she was handed a baroque instrument and bow and asked to play them in a concert in two weeks—“and I never looked back,” she says. “Suddenly I found myself in the thick of a ‘movement’ that was strong and vibrant and had a ‘truth’ to teach me. I am still learning—more and more to tell the truth.” Extremely committed to the nurturing of young artists, she’s been intensely involved with many groups such as the Carmel Bach Festival Orchestra and also has recently formed the Wallfisch Band, an international period-instrument orchestra in which young musicians play alongside mentors at the top of their profession.

The quote above is taken from an interview with Tafelmusik, published on their website (you can read the whole interview there).

Here’s another Wallfisch quote, from a 2010 interview with Jesse Hamlin of the San Francisco Chronicle: “Making music defines us. It’s not a job, it’s what makes us tick.”

Wallfisch’s Tafelmusik program takes you to Madrid, with music by composers active in or having some connection to Spain—particularly Boccherini, who lived in Madrid and whose music is often highly inflected with Spanish rhythm and charm. You’ll hear his La musica notturna delle strade di Madrid, which evokes the hustle and bustle of the Spanish capital, and his sizzling Fandango. Wallfisch and Tafelmusik are joined by flamenco dancers Esmeralda Enrique and Paloma Cortés from the Esmeralda Enrique Spanish Dance Company—a group described on their website as “passionate and driven,” whose “expressive, powerful dancers perform finely wrought pieces that hold in perfect balance tradition and classicism with a modern, contemporary aesthetic.”

“A Night in Madrid” is presented five times, March 20 to 24 at Trinity-St. Paul’s Centre.

English soprano Emma Kirkby has been described as “the artist who almost single-handedly changed the way we listen to voices in early music.” Now an icon in the world of period performance, a renowned early music specialist known for her impeccable style and purity of voice, Kirkby initially spent her musical life singing in choirs and madrigal groups with no thought of making singing a career. In a world where the big operatic voice reigned supreme, she didn’t fit in, either with vocal equipment or by temperament. Her immense gifts
Featuring Nine brilliant concerts including two Gala performances

While such things are inevitably parochial, “The Cliché Harpsichord” is a TEMC presentation that takes place on March 24 at St. David’s Church. She is joined by Swedish lutenist Jakob Lindberg for the Toronto Consort production of “Orpheus in England,” a program which pays particular homage to the 450th anniversary of John Dowland’s birth. Performances take place on April 5 and 6 at Trinity-St. Paul’s Centre.

And there’s more. As part of their residency at St. Michael’s College and in keeping with our theme, the Musicians In Ordinary present their own tribute to “Ladies that are Most Rare” on March 19, in a program of songs to poems by Lady Mary Sidney, Lady Mary Wroth and the Egerton Sisters, and music from the lute books of Mary Burwell and Margaret Board.

One of the busiest harpsichordists around, Sara-Anne Churchill is a woman on a mission to bring an awareness of her instrument to the general public. “People don’t realize how often they are exposed to the harpsichord and its music, and I want to show how ubiquitous it is, and how versatile (and amusing!) the harpsichord can be,” she says. So to draw in those not yet seduced by the charms of the harpsichord she’s devised a program of familiar pieces (such as Handel’s Harmonious Blacksmith variations), arrangements (such as Dowland’s Flow my Tears arranged by Byrd) and some unlikely surprises too, such as the theme from The Addams Family!

“The Cliché Harpsichord” is a TEMC presentation that takes place on March 24 at St. David’s Church.

Fifteenth-century French martyr and saint, Joan of Arc, has inspired countless works of art throughout the ages. Not the least of these is Carl Theodor Dreyer’s 1928 silent film, The Passion of Joan of Arc, depicting her trial and execution, for which Renée Jeanne Falconetti’s performance is described as one of the finest in cinematic history. In a co-presentation by the Toronto Silent Film Festival and Scaramella Concerts, this film is screened at Innis Town Hall on April 4 to an adventures accompaniment: a newly composed score by Los Angeles composer Tom Peters, featuring the composer playing electric stick violone and Joëlle Morton playing amplified viola da gamba.

OTHERS

▶ March 9: Music at Metropolitan presents “Baroque and Beyond III: Music from the French Baroque” including Couperin’s Leçons des Ténèbres and other works. Performers are soprano Ariel Harwood-Jones, mezzo Christina Stelmacovich, theorist/lutenist Benjamin Stein, the Elixir Baroque Ensemble and others.

▶ March 15: “Distres’d Innocency: The Community Baroque Orchestra of Toronto Mixes with Elixir” is the title of the next CBOT concert held at Victoria College. Their guests, Elixir Baroque Ensemble, are a vibrant new group consisting of gambist Justin Haynes, harpsichordist Sara-Anne Churchill, violinists Elyssa Lefurgey-Smith and Valerie Gordon. Together the two groups play music by Purcell, Vivaldi, Telemann and Bach; Elixir is featured on its own in music by Castello and Buxtehude.

▶ March 16 in Hamilton, March 16 and 17 in Toronto: Capella Intima presents the anonymous oratorio Giuseppe, dating from around 1650 and discovered in the Vatican Library, for five voices and instruments. Sopranos Lesley Bouza and Emily Klassen, alto Laura McAlpine, tenor Bud Roach, and bass James Baldwin are joined by organ and gamba.

▶ March 23: Bach’s B Minor Mass is presented at Toronto’s Metropolitan United Church by the Elmer Iseler Singers and the Amadeus Choir, soloists and orchestra, under the baton of Lydia Adams.

▶ March 30: Ever probing life’s profound issues, I FURIOSI explores the deep, hidden things in life with music by Dowland, Scarlatti, Handel and Buxtehude. “The Down-Low” features guest Alison Mackay playing both double bass and viol, and takes place at a new venue, Windermere United Church.

▶ March 31: At U of T’s Trinity College Chapel, the Schola Cantorum and Theatre of Early Music under director Daniel Taylor present “Jesu meines lebens leben,” with works by Buxtehude, Bruhns and Kuhnau.

▶ April 5: Handel’s Concerti Grossi Op.6 are 12 of the finest and most attractive examples in this genre. Aradia Ensemble and the Kingsway Conservatory Strings sample from these works, in a CD release concert at Glenn Gould Studio.

For details of all these and others not mentioned here, please consult The WholeNote’s daily listings.

Simone Desllets 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.
Reflections on Time

Wendalyn Bartley

Reflecting on the nature of time and how we ultimately have no choice but to surrender to its rhythms is an activity that eternally captures the human imagination. One of the great gifts of Japanese culture to our understanding of time is found in the principle of Wabi-sabi, which finds beauty in the imperfect, impermanent and incomplete. Things in a state of transience, of coming and going—such as a flower coming into bloom or decaying—demonstrate this ideal. Wabi-sabi honours the process of change and those effects that the passage of time creates. Awareness at this level requires a quiet mind and cultivated human behaviour, which, in the Japanese worldview, can be instilled through the appreciation and practice of the arts.

Since January of 2013, the city of Toronto has been enjoying Spotlight Japan, a four-month, city-wide, multidisciplinary celebration of classic and contemporary Japanese culture in theatre, dance, film, visual arts and of course, music. On March 3 at Koerner Hall, Soundstreams will be presenting their contribution to this “spotlight” in their concert “Fujii Percussion and Voices.” Since the act of listening to music offers a very refined way of experiencing movement through time, this concert will present an opportunity to be transported into a deeper engagement with these ideals of transience and impermanence.

The concert features the virtuosic Fujii Trio from Japan performing on five-octave marimbas, vibraphone, glockenspiel and a variety of other percussion instruments along with Canadian performers Ryan Scott on percussion, Gregory Oh on piano and the Toronto Children’s Chorus. Because writing for percussion instruments is central to the work of many Japanese composers, this concert offers an extraordinary opportunity to experience the subtle workings of instrumental colour by four of that country’s outstanding composers: Toru Takemitsu, Akira Miyoshi, Maki Ishii and Y asuo Sueyoshi. The trio’s piece Carrousel references the spiral motion of time and is scored as a quartet for glockenspiel, vibraphone, marimba and piano. The three percussion instruments will surround the piano and function as a way of preparing the piano as they reflect back the piano’s gestures, creating a type of “blurred vision.” This is similar to how “as we pivot around the sun, all bodies acquire a natural rhythm or pulse, tuned to the return of sunshine and darkness, becoming captives of a solar carrousel.” The other Canadian work is Claude Vivier’s Pulau Dewata (Island of the Gods) for percussion ensemble of varying instrumentation dedicated to the people of Bali.

The ending of a legacy: In spite of the virtue of embracing impermanence, it is still an unfortunate turn of events that the immensely successful series run by the Canadian Music Centre—New Music in New Places—will be coming to an end. This nation-wide series has forever changed the landscape of how contemporary music is perceived and received in this country, and even though it is being terminated due to federal funding changes, it’s absolutely essential that this innovation of placing new music listening experiences within community venues be taken up in different ways in the future. This month offers three opportunities in southern Ontario to experience music in the places where people gather—from eateries, to breweries, to retail stores.

And on March 21 and 22 it’s off to the recently opened Junction

The sanukite is a uniquely Japanese instrument made from black volcanic stones that originate from the Kagawa Prefecture area. Known locally as kankanishi or “cling-clang rocks,” they produce a unique ethereal tone when struck, which, in the words of Japanese drummer Masashi Tomikawa “reveal the spirit of time itself.” Oesterle’s piece Carrousel references the spiral motion of time and is scored as a quartet for glockenspiel, vibraphone, marimba and piano. The three percussion instruments will surround the piano and function as a way of preparing the piano as they reflect back the piano’s gestures, creating a type of “blurred vision.” This is similar to how “as we pivot around the sun, all bodies acquire a natural rhythm or pulse, tuned to the return of sunshine and darkness, becoming captives of a solar carrousel.” The other Canadian work is Claude Vivier’s Pulau Dewata (Island of the Gods) for percussion ensemble of varying instrumentation dedicated to the people of Bali.

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The first such event will happen March 1 at the Academy of Lions General Store featuring the Music in the Barns Chamber Ensemble performing works by Richard Reed Parry, Rose Bolton and Scott Godin. The venue is part café, part gallery and part fitness store. Post-concert events include a performance by baroque folk duo Tasseomancy, and a chance to party with DJ Adam Terejko.

Not in our concert listings but of interest, Guelph and Kitchener-Waterloo residents can visit the Happy Traveller Bistro, 40 Garden St., Guelph, 519-265-0844, on March 8 to hear performances by the Kitchener-Waterloo Guelph New Music Collective. The Bistro offers a welcoming environment for local artists, musicians and community projects while serving up vegetarian and vegan food.

And on March 21 and 22 it’s off to the recently opened Junction

Beat by Beat | In With the New
Craft Brewery tap room and retail store for “Junction the Dry,” to hear music by Derek Johnson, Emilie LeBel, James Rolfe, Caitlin Smith and Healey Willan.

As these events demonstrate, New Music in New Places has made the experience part of our evolving consciousness.

The emerging collectives: There’s much talk these days about “emerging artists.” It’s become a buzz phrase and even the arts councils have categories for such creatures. But beyond the labels, one characteristic I’m noticing amongst younger composers and musicians is the movement towards the creation of collectives. Not that this is necessarily a new strategy, but it’s a healthy sign of creating space not only for new voices and artistic visions, but also for new ways of collaborating. This form of partnership is another reflection of changes in the creative process that I spoke of in February’s column in the context of the upcoming New Creations Festival running March 2 to 9. More about that festival below, but first, here’s a look at opportunities to see what’s happening in three of these local collectives.

The Thin Edge New Music Collective is inspired by how new music can impact contemporary life. Their March 13 concert at the Canadian Music Centre will feature works using innovative instrumentation: melodica, thumb piano, toy piano, autoharp and auxiliary instruments alongside violin, piano and cello.

The second collective is Vox Novus that gathers together composers, musicians and music enthusiasts. In their March 10 event at the Al Green Theatre, they will be presenting electroacoustic compositions from 60 Canadian composers with 60 one-minute dance works.

The Spectrum Music collective is a group of jazz-trained musicians and young contemporary classical composers. Their upcoming concert “What Is Toronto?” on April 5 will focus on intimate snapshots of the history, languages, people and places of the city. The concert will include a panel discussion on the subject of Toronto’s identity and history featuring local writers, politicians and thinkers.

Words and music: In their concert entitled “Time & Tide” on March 5 and 6, the Talisker Players will perform compositions by Canadians Walter Buczynski and Scott Good alongside readings of texts from various English authors. At Gallery 345 on March 14, the words of poets Roger Greenwald, Sheniz Janmohamed and Jacob Johnson, Emilie LeBel, James Rolfe, Caitlin Ross and Montrealer Denis Gougeon. These new works will serve to impact contemporary life. Their March 13 concert at the Canadian Music Centre will feature works using innovative instrumentation: melodica, thumb piano, toy piano, autoharp and auxiliary instruments alongside violin, piano and cello.

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Music in story is as old as humanity itself. At the Toronto Storytelling Festival, which runs from March 16 to 24, a composition I wrote eight years ago, The Handless Maiden, for soprano, storyteller, vocalizations and electroacoustics will be performed March 24. Another storytelling-focused concert will be happening at Kingston Road United Church on March 24. “The Storied Harp” will feature works by Marjan Mozetich (Songs of the Nymph) and Murray Schafer (The Crown of Ariadne).

Celebrating anniversaries: Since anniversaries are a way of marking time, there are a few important ones to note this month. Esprit Orchestra is presenting their 50th anniversary season finale concert March 28 with two newly commissioned works by Torontonian Erik Ross and Montrealer Denis Gougeon. These new works will serve to bring attention to Esprit’s ongoing tradition of presenting and commissioning Canadian music. As a special audience treat, the orchestra will also be presenting repeat performances of two audience favourites: Purple Haze and the theme from The Twilight Zone.

Two unique events complete the anniversary motif. Six different composers, all born in 1912/13, will be toasted in a fundraiser for New Music Concerts at Gallery 345 on April 6 to honour their 100th birthdays. Included are small works by Weinzaeg, Pentland, Cae, Nancarrow, Bant and Lutoslawski. And to further celebrate the legendary Weinzaeg, Soundstreams will be presenting a concert of his works March 11 at Walter Hall, followed by the unveiling of a plaque to be placed at Weinzaeg’s family home.

The New Creations Festival: As mentioned above, I wrote at length about the Toronto Symphony’s New Creations Festival in February’s issue of The WholeNote, so I won’t repeat myself here, other than to say don’t miss out on this, and in particular the premiere on March 9 of A Toronto Symphony: Concerto for Composer and City. The two other concerts in the festival are on March 2 and 7. Given that the Spectrum collective is also featuring Toronto’s sounds and places in their April 5 concert, our ears should be primed for engaging in new ways with the place in which we live. Who knows where this might lead as a follow-up to the ending of the New Music in New Places series?

ADDITIONAL QUICK PICKS


Diana McIntosh. In Concert. Featuring a retrospective of works composed and performed by McIntosh. Heliconian Hall, April 4.

Wendy Bartley is a Toronto-based composer and electro-vocal sound artist. She can be contacted at sounddreaming@gmail.com. Conductor of the UTSO (1942-43, 1969-83) returns to celebrate the 50th anniversary of the opening of the Edward Johnson Building.

VICTOR FELDBRILL

Wilma & Clifford Smith Visitor in Music

CONDUCTS THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Saturday, April 6, 2013 - 7:30 pm

John Weinzaeg: Symphonic Ode

Tchaikovsky: Serenade for Strings

Dvořák: Symphony No. 8

MacMillan Theatre, U of T, 80 Queen’s Park

Tickets: $20 ($15 seniors/$10 students)

Weston Family Box Office at the TELUS Centre: 416.408.0208

UNIVERSITY OF TORONTO FACULTY OF MUSIC
What a difference a month makes! It seems that after weeks of intimate, romantic, light-hearted, sweet and sexy Valentine offerings, mighty, majestic and weighty Russian fare is to be the antidote to all that sweetness, judging by the proliferation of programs focusing on Russian music this month. (Not that Russian music can’t be romantic—think Rachmaninoff’s Second piano concerto!) With titles like “Russian Masters” and “Kiev to St. Petersburg,” works by Tchaikovsky, Stravinsky and Rachmaninoff abound, with Prokofiev, Mussorgsky, Shostakovich, Rimsky-Korsakov and Rubinstein also represented. It all promises to be rather thrilling!

(And for those of you still hankering for the sexy stuff, at the end of the column there’s a Quick Picks of Piazzolla, whose tempting tangos turn up the heat all over the place this month.)

Community bookends: Interestingly, two community orchestras are offering programs comprised of symphonies and concerti by Rachmaninoff and Tchaikovsky, at each end of this issue’s date range. Perhaps one reason for the focus on these two Russian giants is the significant birth and death anniversaries occurring this month and further down in 2013. This year marks the 120th anniversary of Tchaikovsky’s death. Rachmaninoff was born 140 years ago on April 1 and died 70 years ago on March 28.

Whatever the reason, we’ve got two evenings of great orchestral fare to consider. Rachmaninoff’s Symphony No. 2, Tchaikovsky’s Symphony No. 5 and his Violin Concerto in D Major are featured in Counterpoint Community Orchestra’s “Kiev to St. Petersburg,” March 2, 8pm, at Saint Luke’s United Church. Erica Williamson is the violin soloist and the CCO’s Terry Kowalczuk conducts.

About a month later, on April 5 at 8pm, it’s the Etobicoke Philharmonic Orchestra’s turn at Tchaikovsky’s Fifth Symphony, when they present “Russian Masters” at Martingrove Collegiate. The program also includes Rachmaninoff’s Piano Concerto No. 3. Reputed to be one of the most technically challenging in the repertoire, it will be in the most capable hands of Canada’s Arthur Ozolins, who recorded the Rachmaninoff Third, as well as the First, Second and Fourth, for CBC Records, with the Toronto Symphony Orchestra, under Mario Bernardi, between 1985 and 1993.

Speaking of pianists and Russian repertoire, in between the CCO and the EPO, the TSO presents “From Mozart to Sibelius” on March 23 at 7:30. In between Wagner’s “Prelude to Act III” of Lohengrin and Mozart’s “Overture” to Don Giovanni, pianist Charles Richard-Hamelin will perform a personal favourite of mine, Rachmaninoff’s beautiful (and remember, romantic) Piano Concerto No.2, the piece he played when he won the 2011 TSO National Piano Competition. The guest conductor is Melanie Léonard who is in her first season as associate conductor of the Calgary Philharmonic Orchestra. And the Sibelius? The program, which repeats on the 24th, ends with his Finlandia.

Stravinsky on Sorauren: Sorauren Avenue, that is, number 345—home of Gallery 345. Created in 2005 by Edward Epstein, the gallery has evolved into a wonderfully welcoming—and very busy—acoustically superb space for the performance of jazz and contemporary classical music, as well as standard, classical repertoire. Typically, you’ll find 12 to 15 Gallery 345 listings in any given issue and this one is no different. This round, there’s a kind of “mini Stravinsky festival” and, interestingly, a “mini Piazzolla festival” happening between March 1 and 26—three concerts in each mini-fest.

There’s even one concert offering a work by both Stravinsky and Piazzolla: March 1, in a concert of music exploring dance, rhythm and movement, aptly titled “Pas de Deux,” cellist Kathleen Long and pianist H.W. Cecilia Lee perform Stravinsky’s Suite Italienne, a very popular work based on several movements from his 1920 neoclassical ballet Pulcinella. For this arrangement, Stravinsky collaborated in 1932/33 with legendary cellist Gregor Piatigorsky, who later teamed up with fellow living legend Jascha Heifetz on an arrangement for violin and cello. (The most-often-performed arrangement, though, is the one for violin and piano, a 1933 collaboration between Stravinsky and violinist Samuel Dushkin.)

The other works on the program include Bartok’s Romanian Folk Dances, two pieces by Kapustin, Poulenc’s Sonate pour violoncelle et piano, Op. 143 and, as promised, Le Grand Tango by Piazzolla, all ensuring an exciting musical study of dance, rhythm and movement.

The other two concerts in Gallery 345’s unofficial Stravinsky fest occur at 8pm on March 11 and 20. The first, with the Pivot Chamber Soloists (Minghuan Xu, violin; Soo Bae, cello; Romi deGuist-Langlois, clarinet; Winston Choi, piano), features two Brahms trios (A Minor, Op. 114 and B Major, Op.8) in addition to Stravinsky’s L’Histoire du Soldat for clarinet, violin and piano. Originally scored for septet, Stravinsky later arranged his work for the condensed trio version being performed here. Incidentally, the PCS plays the same program the next day in
Waterloo, for the indefatigable Kitchener-Waterloo Chamber Music Society, which presents two other March concerts (3 and 10) featuring works by Russian composers; cellist Bae and pianist Choi perform as a duo in the latter. These KWCMS concerts are noted below in a selection of Russian picks.

The March 20 concert features Ensemble Paramirabo, a versatile and innovative quintet from Montreal. Dedicated to "reserving the lion's share of their programming to new works," the ensemble will perform The Rite of Spring, arranged by emerging, Canadian composer Kevin Lau. Lau’s Gates of Light, M.Y. Ha’s Fairy Tale and the eponymous Paramirabo, composed by Claude Vivier in 1978, complete the program.

More Stravinsky: While it might normally fall under the "In With the New" banner, in this case it only makes sense for me to include Arayr music’s “Stravinsky's Sphere: The Influence of Igor Stravinsky.” On the March 10 program: a new work by Oesterle, the Canadian premiere of Andriessen’s L’Histoire du Soldat and a player piano version of The Rite of Spring by plunderphonics (google it) guru John Oswald. The Arraymusic Ensemble, with guest violinist Marie Béard, perform at the Enwave Theatre, Harbourfront Centre, at 3pm.

A final hot tip: “Doing Rite by Stravinsky” is the title of piano great, Jon Kimura Parker’s April 2 solo piano recital at Flato Markham Theatre. Starting at 8pm, Parker will no doubt dazzle as he performs his arrangement of Stravinsky’s The Rite of Spring, along with Prokofiev’s Sonata No.3, Op.28, Rachmaninoff’s Prelude in G Minor, Op.23 No.5 and the stirring Pictures at an Exhibition, by Mussorgsky. Miss it and weep!

RESIDUAL RUSSIANS PICKS
- **March 3 8:00:** Kitchener-Waterloo Chamber Music Society. Toronto Serenade String Sextet. Rimsky-Korsakov: String Sextet in A; Rubenstein: String Sextet in D Op.97, Waterloo.
- **March 10 8:00:** Kitchener-Waterloo Chamber Music Society. Soo Bae, cello, and Winston Choi, piano. Rachmaninoff: Sonata for Cello and Piano; and works by Chan Ka Nin, Piatti and Messiaen.
- **March 14 7:30:** Trinity College, University of Toronto. Music That Speaks To You: Shostakovich – Rumours, Lies, Enigmas and Music… Shostakovitch: Second Trio. Gryphon Trio; Gary Kulesha, commentator.
- **April 5 8:00:** Gallery 345. Art of the Piano: Alejandro Vela. Works by Prokofiev and Granados.
- **April 6 7:30:** University of Toronto Faculty of Music. University of Toronto Symphony Orchestra. Weinzeig: Symphonic Ode; Tchaikovsky: Serenade for Strings Op.48; Dvořák: Symphony No.8 in G Op.88. Victor Feldbrill, conductor.

QUICK PIAZZOLLA PICKS
- **March 3 2:00:** Gallery Players of Niagara. Let’s Tango. Works by Villa-Lobos, Piazzolla and Jobim. St. Catharines.
- **March 3 3:00:** Georgian Bay Symphony. Dance Forms. Byrd: Fantasia; Moulinie: Fantasias; and works by Haydn and Piazzolla.
- **March 8 8:00:** Aurora Cultural Centre. Great Artist Piano Series: Seiler Piano Trio. Works by Mozart, Schubert and Piazzolla.
- **March 8 8:00:** Flato Markham Theatre. Tangos: From Gardel to Piazzolla. Romulo Larrea Tango Ensemble; Romulo Larrea, bandoneón/compositions/conductor. Markham.
- **March 22 8:00:** Gallery 345. Tango Café: An Evening of Music and Dance. Contemporary and traditional tangos by Piazzolla, Canaro, DiSarli and others.
- **March 26 8:00:** Gallery 345. Duo Les Amis – Love: Innocence, Passion, Obsession. Piazzolla: Milonga en re; and works by Yanyuk, Franck, Rota, Frolov and Pepa. Prepare to be amazed! 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.

Beat by Beat | Choral Scene

**The Torch of Orpheus?**

**Benjamin Stein**

Last month I argued that classical music’s shift, from cultural pinnacle to just one of many multicultural entertainment options, was a good thing. But classical musicians who love, believe in and make a living from playing music that has to fight with increasing difficulty for listeners' ears and market share, may feel differently. What are the challenges for these musicians in a new century?

One advocate for this tradition is veteran Canadian conductor Robert Cooper. And one possible solution to the question above is exemplified by Cooper’s work with the Orpheus Choir of Toronto.

A tireless musical dynamo, Cooper conducts Chorus Niagara and the Opera in Concert Chorus as well as the Orpheus Choir. A personal aside: he was the first conductor I sang for, in the Toronto Mendelssohn Youth Choir, the youth wing of Canada’s Toronto Mendelssohn Choir.

My prior experience of music centred around folk guitar and the Beatles, and my first encounter with choral music, from the Renaissance to the modern era, was both exciting and disorienting. But Cooper was an excellent choral ambassador for me and other young musicians. I remember being struck at the energy of this diminutive but authoritative figure who insisted on precision, focus and depth of engagement.

Cooper was also for many years the producer of CBC’s Choral Concert, along with host and fellow conductor Howard Dyck. Between them these musicians introduced the country to the world’s excellent choirs and promoted the work of Canada’s best ensembles.

Cooper celebrates his tenth anniversary as conductor or the Orpheus Choir this year. Asked about his work with Orpheus, he points out that the group is for hire as a recording ensemble and can handle pops and carol concerts—the meat and potatoes of any working ensemble. But Cooper has led the choir towards repertoire that he finds the most interesting—the lesser-known works of great composers and works by contemporary composers who are a modern extension of that tradition.

Modern choral composers have, for the most part, left behind the modernist experiments of the early to mid-20th century and are writing in idioms that extend the possibilities of tonal music, rather than eschew it. On March 22 the Orpheus Choir performs a double bill of two substantial but approachable modern works, English composer Howard Goodall’s Every Purpose Under the Heaven and young Latvian Eriks Ešenvalds’ Passion and Resurrection.

Goodall has enjoyed a very successful career and is a well-known choral personality in Britain. His television lectures on music carry on the Bernsteinian tradition of using modern technology to educate new
generations on music history. His music is instantly accessible, but challenging to execute well and stylishly.

This concert is the Canadian premiere of Every Purpose Under the Heaven, which was first performed in 2011 at Westminster Abbey. It was commissioned to commemorate the 400th anniversary of the King James Bible, likely the most renowned translation of this text yet written. While later versions drew on more accurate scholarship, the King James is a cultural touchstone that has drawn and inspired musicians and writers for centuries.

The Ešenvalds composition, Passion and Resurrection, is an intense work that blends tonal elements with turbulent rhythms and harmonies. Compared sometimes to the choral works of Arvo Pärt, it seems to sidestep elements of romantic and modernist musical gesture and combine instead elements of folk music, Northern European liturgical chant and an individual spiritual vision. The composer has often worked with the Latvian State Choir, considered to be one of the best choral ensembles in the world.

In a nod to the increasingly important role of theatre in choral presentation, and a welcome change from the dry-as-dust concert hall paradigm that we all endured last century, the Orpheus Choir’s rendition of Passion and Resurrection will use sound and lighting design to heighten and enhance the music making. And as an added bonus, the composer himself will also be travelling to Toronto to attend the event and give a lecture about his work.

Concerts to note: This is the time of year that concerts often take place on Good Friday and include requiems and masses. Church choirs often marshal their forces for appealing and interesting concerts, many of which have free admission or very reasonable ticket prices. Please have a look in the listings to see what is being offered. Some unusual concerts of note:

The Hart House Singers perform Dvořák’s Mass in D on March 17. Admission is free and food donations to the U of T Foodbank are welcome.

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Stellar Canadian Premiers!
“a powerful Easter meditation set to become a classic” (Hyperion)
“Thrilled critics and audience alike” (Presto Classical)
“catchy and classy” (London Sun)
On March 19, the touring Grinnell Singers, from Ohio’s Grinnell College, presents a concert that includes A Bluegrass Mass. I’ve never heard this work, but I love it already. This concert is also free, and takes place at the Franciscan Church of St. Bonaventure in Toronto.

Does Toronto hold special appeal to Ohioans? Ohio’s Avon Lake High School Chorale also performs a free concert at Kingston Road United Church on March 22.

On March 23 the Mohawk College Community Choir performs works by two late 19th century European organist/composers: Maurice Duruflé’s very appealing Requiem and Josef Rheinberger’s setting of the Stabat Mater. The Metropolitan Festival Choir also performs the Duruflé work on Good Friday, March 29.

For those who would like to further explore French choral repertoire, the Victoria Scholars Men’s Choral Ensemble performs “The French Connection” on March 3, with music by Caplet, Debussy, Fauré, and Poulenc.

On March 5 the Toronto Children’s Chorus takes part in “Fujii Percussion and Voices,” an event presented by Soundstreams. This concert sounds fascinating. Canadian musicians team up with the virtuoso Fujii family of Japan to perform modern works by Canadian and Japanese composers. The Fujii family are percussionists who specialize in the sanukite, a mallet instrument fabricated from an unusual volcanic stone located in the Sanuki region of Japan.

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

Beat by Beat | World View

A World of Chuffs, Chirps and Churrs

Andrew Timar

By this time in late winter, I long for signs of lengthening days and gentle warm breezes. Snowy cold snaps alternating with warm thaws, the weather in the GTA has been a tease this season. Hoping for an early spring, I looked to the shadowy results of Groundhog Day, among our more lighthearted commercial calendric customs. The two celebrity rodent prognosticators on both sides of the border, Wiarton Willie in Bruce County, Ontario, and Punxsutawney Phil in Pennsylvania, have forecast an early spring. Given that cold, slate-grey skies and frozen white ground continue to dominate our winter landscape, however, I remain unconvinced.

One cheery and as yet uncommercialized signal of the promise of longer, warmer days is the striking sight of our resident northern cardinals. Often seen flittering in and out of protected backyard hedgerows and under dense parkland tangles, the imposing 22cm male birds brighten up our urban winter drabness with their crested crimson coats. But it’s the repeated brief whistling late winter call that has caught my attention today. Often transcribed as a high-pitched “whoit...whoit,” the brief ascending glissando has about an octave range, twice sung per call. Later in the season cardinals add other melodic motifs (slow trills, chuffs, chirps and churrs) to their repertoire of 16 or more sounds. Both the cardinal male and the mixed olive-persimmon feathered female begin to call around Valentine’s Day, a clear signal of the approach of the vernal equinox, this year falling on March 20.

In a YouTube video titled Birding by Ear: Northern Cardinal Song curator Greg Budney of the Macaulay Library at the Cornell Lab of Ornithology shares his insights into these calls and the longer, more complex songs they sing later in the season. He also illustrates how birds produce their songs via a paired internal structure called the “syrinx.” Surprising to me is that while we poor humans are restricted to sounds produced in our one larynx (voice box), a bird can produce two independent sounds in its twin membrane syrinx.

Little wonder that for thousands of years our musical imaginings have been impressed and inspired by the complex sequences of multi-layered melodies of songbirds and master mimickers like parrots and the aptly named superb lyrebird of Australia. Males of the latter species have been recorded accurately reproducing the sounds of birds and other animals they have heard in their habitat. Even more remarkable perhaps is that they can realistically mimic human voices and a wide range of human-operated instruments like camera shutters, chainsaws, drills and hammers. They have furthermore been documented incorporating all these sounds in their extensive courting displays. Such avian vocal virtuosos far outstrip homo cantantes (aka we the people) in the sheer ability to imitate and reproduce complex sounds. Is there any reason a lyrebird for example could not embed a fragment of Portuguese fado, of Hindustani raag Darbari on sitar, or other music of our species in his song repertoire, once he heard it?

Those who wish to differentiate us from the beasts of the air may counter that birds only sing, drum and winnow to stake out and pro-
TECT PRODUCTIVE TERRITORY, TO ATTRACT AND BOND WITH MATES AND TO AID COMMUNICATION BETWEEN OFFSPRING AND PARENT. DEEP DOWN, HOWEVER, IS THAT SO DIFFERENT FROM SOME OF THE MOTIVATIONS FOR OUR OWN MUSICKING?

THAT BEING SAID, HERE ARE A FEW OF MY NON-AVIAN WORLD MUSIC CONCERT PICKS THIS MONTH IN TORONTO AND BEYOND. HAPPY WINNOWING.

THE CANADIAN OPERA COMPANY CONTINUES ITS VARIOUS FREE NOON CONCERT SERIES AT THE RICHARD BRADSWORTH AMPHITHEATRE, AMONG WHICH IS A HEALTHY HELPING OF LOCAL EXPRESSIONS OF WORLD MUSIC.

MARCH 5 “TOUNKANDE” BY BALLEST CREOLE FEATURES GUEST MUSICIANS AMARA KANTE, DJEMBE, AND REIMUNDO SOSA, PERCUSSION, HIGHLIGHTING THE SONG, DANCE AND DRUMMING OF GUINEA AND THE DEEP-ROOTED CULTURE OF MALINKE (AKA MANDINKA) PEOPLE OF WEST AFRICA.


MARCH 6, THE OPENED INTIMATE VENUE Q-SPACE, A BOOKSTORE-CAFÉ, IS HOST TO AN UNUSUAL CONCERT STRAIGHTFORWARDLY TITLED “WOMEN SING TRADITIONAL WOMEN’S SONGS.” JUDITH COHEN SINGS SEPHARDIC, BALKAN, AND PORTUGUESE SONGS, WHILE MARISA BUFFONE COVERS ITALIAN AND ANASTASIA BACZYŃSKÝ UKRAINIAN POLYPHONIC WORK SONGS, NARRATIVE BALLADS AND WEDDING SONGS.

MARCH 8, SMALL WORLD MUSIC AND THE CORPORATION OF MASSEY HALL AND ROY THOMSON HALL PRESENT THE MULTIPLATINUM-ALBUM-SELLING FADISTA MARIZA AT MASSEY HALL. BORN MARISA DOS REIS NUNES, SHE IS PERHAPS THE MOST CELEBRATED SINGER OF HER GENERATION OF FADO, LISBOON’s MUSICAL GIFT TO THE WORLD. ARMED WITH A POWERFUL VOICE AND DRAMATIC STAGE PRESENCE, MARIZA HAS TOURED FADO AROUND THE GLOBE IN MAJOR CONCERT HALLS, BOTH IN ITS “TRADITIONAL” GUISE AS WELL AS MIXED WITH A VARIETY OF OTHER GENRES INCLUDING JAZZ, FLAMENCO, LATIN AND AFRICAN MUSIC. JUDGING FROM HER RECENT VIDEOS, HER CURRENT DIRECTION HAS TAKEN HER BACK TO HER FADO ROOTS. IN THE HANDS OF SUCH A MASTER OF SAUDADE, IT’S BEST TO RELAX AT HER CONCERT AND SUBMIT TO ITS BITTERSWEET EMOTIONS.


WORLD AT YORK: THERE’S PLenty OF MUSICAL DIVERSITY ON SHOW WHEN YORK UNIVERSITY DEPARTMENT OF MUSIC SHOWCASES THE STUDENTS OF ITS NUMEROUS WORLD MUSIC STUDIO COURSES IN ITS PRE-SPRING “WORLD MUSIC FESTIVAL.” MARCH 11 AT 5:30PM THE WORLD MUSIC CHORUS CONDUCTED BY JUDITH COHEN SINGS AT THE TRIBUTE COMMUNITIES RECITAL HALL, ACCOLADE EAST BDG. MARCH 14 THE FESTIVAL CONTINUES FROM 11AM TO 8PM AT VARIOUS HALLS IN THE ACCOLADE EAST BDG. FEATURED GROUPS ARE THE KLEZMER ENSEMBLE, DIRECTED BY BRIAN KATZ; CELTIC ENSEMBLE, SHERRY JOHNSON, DIRECTOR; GHANAIAN ENSEMBLE, KWASI DUNYO, DIRECTOR; ESCOLA DE SAMBA DIRECTED BY RICK LAZAR; AND WEST AFRICAN MANDE ENSEMBLE, ANNA MELNIKOFF, DIRECTOR. MARCH 15 FROM 11:30AM TO 8:45PM THE FESTIVAL WINDS UP WITH THE CHINESE ORCHESTRA, PATTY CHAN, DIRECTOR; CARIBBEAN ENSEMBLE, LINDY BURGESS, DIRECTOR; KOREAN DRUM ENSEMBLE DIRECTED BY CHARLES HONG; AND THE MIDDLE EASTERN ENSEMBLE, BASSAM SHAHOUK, DIRECTOR.

SMALL WORLD: MARCH 28 SMALL WORLD MUSIC PRESENTS SHIVKUMAR SHARMA ON SANTOOR AND ZAKIR HUSSAIN ON TABLA, IN ITS “11TH ANNUAL ASIAN MUSIC SERIES: INDIAN CLASSICAL MASTERS” AT THE GEORGE WESTON RECITAL HALL, TORONTO CENTRE FOR THE ARTS. SHARMA IS THE ACKNOWLEDGED MASTER MUSICIAN OF THE SANTOOR (NORTH INDIAN HAMMERED DULCIMER). HE DEVELOPED THIS ONCE OBSCURE KASHMIRI FOLK INSTRUMENT INTO ONE CAPABLE, IN HIS HANDS, OF PLAYING “CLASSICAL” AND “SEMI-CLASSICAL” HINDUSTANI MUSIC. THE GRAMMY AWARD WINNING HUSSAIN—PLAIN “ZAKIR” TO HIS LEGIONS OF FANS—LONG AGO MOVED BEYOND HIS CLASSICAL TABLA LINEAGE (HIS GURU AND FATHER WAS THE NOTED TABLA PLAYER ALLA RAKHA) ONTO THE WORLD MUSIC STAGE. ZAKIR HAS PURSUED A VERY SUCCESSFUL INTERNATIONAL MUSIC CAREER SINCE HIS YOUTHFUL YEARS, EARNING HIM WORLDWIDE ACCLAIM PARTICULARLY FOR HIS LIVE FUSION CONCERTS AND ALBUMS. AUDIENCES CAN EXPECT SPARKLING VIRTUOSO PERFORMANCES FROM THIS DUO OF NOW SENIOR MUSICIANS PERHAPS INCLUDING EXPOSITIONS OF RAAGS AND RENDITIONS OF FOLK SONGS, ALL MARKED WITH FLEET FLIGHTS OF MUSICAL IMAGINATION.


ANDREW TIMAR IS A TORONTO MUSICIAN AND MUSIC WRITER. HE CAN BE CONTACTED AT WORLDMUSIC@THEWHOLENOTE.COM.
Fiddling Around (not literally) on the Internet I found some interesting jazz birthday items for March. For instance, saxophonists James Moody, Brew Moore, Flip Phillips and Lew Tabackin all share March 26 as their birth dates and the very next day is shared by Harold Ashby, Pee Wee Russell and Ben Webster. Different years of course, but the same date.

Likewise, pianists Frankie Carle, Pete Johnson, Cecil Taylor share the 25th.

(Speaking of Cecil Taylor, the avant-garde pianist is one of the pioneers of free jazz and his playing uses a very physical approach, at times attacking the piano with his fists and forearms. There is a story which may be apocryphal but makes for a good yarn. A truck was transporting a Bösendorfer grand piano, Taylor’s piano of choice, through city streets when the following small disaster occurred—the Bösendorfer fell off the truck and was smashed to pieces. Someone told the story to Taylor who paused for a few seconds before saying, “I wish I’d heard that!” Now you know what his playing can sound like.)

Jimmy McPartland, jazz trumpeter and husband of Marian, who incidentally was born on March 20, was born on March 15, 1907, and died on March 13, 1991.

Drummer Barrett Deems was born on March 1. So, for that matter, was Glenn Miller, but I’m not in the mood to write about Miller, although he shows up on quite a number of early jazz recordings long before he became James Stewart.

(By the way, did you know that one of Miller’s early compositions, for the Dorsey Brothers Orchestra, was a ditty called Cousin Annie’s Fanny and was reportedly banned by a number of radio stations because of double entendres in the lyrics?!)

But I digress. It’s Barrett Deems who is the focal point of this little story.

Deems is probably best remembered for years spent as a member of the Louis Armstrong All-Stars. He had a formidable driving technique and was sometimes referred to as “the world’s fastest drummer.”

Armstrong, who used to refer to him as “The Kid” was quoted as having said about Deems’ playing that “he makes coffee nervous.”

Deems always was a bit of a character but the older he got the more eccentric he became; by this time he had grown a beard and, truth to tell, had a pretty wild appearance. He was never at a loss for words and described himself as the oldest teenager in the business. The words weren’t always, shall we say, acceptable in polite circles and he ruined more than one recorded interview. He certainly was justification for the practice of broadcast delay. It was around this time that Mr. Deems entered my life.

We were both appearing at the Bern International Jazz Festival which in those days used the five-star Hotel Schweizerhof as its headquarters. The festival musicians stayed at the hotel and each evening we ate like kings in its very elegant restaurant. Enter, literally, Barrett Deems who in a typically loud voice asked why they wouldn’t serve him a hamburger!

But the straw that broke the camel’s back requires a little explanation. Deems was in the habit of carrying a duck call in his pocket—a very piercing duck call—and yes, came the evening when he paraded through the restaurant blowing the duck call to the obvious dismay of all and sundry. The very next day we were all advised that in future we would be served dinner at a nearby restaurant. It was a very nice restaurant, but it wasn’t the Schweizerhof.

For the last few years of his life in Chicago, Deems had a successful big band and could still drive it along with energy and enthusiasm.

In September of 1998 the oldest teenager in the business died of pneumonia, leaving many of us with a trail of memories of an era when jazz had more than its share of real characters.

Speaking of characters, March 24 is a date that has been set aside from 4pm to 8pm as a celebration of the life of Geoff Chapman, longtime writer for the Toronto Star and later a contributor to The WholeNote, reviewing CDs of Canadian jazz artists.

After Chapman’s death last September, former Star editor Vian Ewart suggested having a celebration of Geoff’s life. Chapman’s wife Bilgi supported the idea and David Stimpson, founder of University Press Group, avid reader and jazz enthusiast, suggested The Pilot as a suitable venue. We met with Michelle Elliott, The Pilot’s events coordinator, who helped to organize the event.

There will be nibbles available and a cash bar. Geoff’s interests were wide-ranging and we are hoping that not only his jazz fans will come out and join in the party.

There will, of course, be music, provided by Don Thompson, piano, Neil Swainson, bass, and Terry Clarke, drums, with other musicians invited to sit in (and don’t be surprised if they do).

I like to imagine that Geoff will be looking down on us quaffing his drink of choice, a good English beer.

Marchons, marchons!

Happy listening and please make some of it live.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
HOW DOES ONE get started in banding? Nowadays, the most common way is through school music programs. Almost every secondary school in this part of the world has a music program, and many elementary schools do as well. It hasn’t always been that way though. When I went to school in Windsor, Ontario, we had no formal music program, nor did any other school in the city. The school had an excellent fully equipped auditorium with a balcony. It was the best auditorium in the city. When world renowned groups like the Russian Don Cossack Chorus came to town, that is where they performed. It was also home to many amateur productions like the Gilbert and Sullivan operettas where my parents first met.

Things have changed. Most secondary schools have bands as well as choirs, and many have large string ensembles as well. As for my old school, it is now the major school for the performing arts in the region. How did young people get introduced to music performance back then? For boys there were a few boys’ bands, and girls were more or less left out. A recent short excerpt on CBC Radio triggered my thoughts on this subject. In the program B is for Brass Dave Pell, bass trombonist with the Hannaford Street Silver Band, related how he started. As a boy, Pell’s introduction began when he was given a euphonium in the Salvation Army band. He was soon in love with the instrument and its sound. However, it’s only used in bands. So when it was time to buy his own instrument, he wanted an instrument which would be found in a broader spectrum of ensembles. He chose the trombone.

My own case was very similar. My two best friends, Keith and Jimmy, played in a boys’ band sponsored by a local service club. I decided to try to join the band with them. I thought that I would like to play drums. There were no “openings” for drummers, so I was handed a euphonium and shown how to make a semi-musical sound. When that band ceased to operate, I was without an instrument. I liked the euphonium, but realized that there were many kinds of musical groups where the euphonium was not used. I wanted the option of being able to play in dance orchestras or symphony orchestras. Would it be trumpet with the same fingering or trombone with the same mouthpiece? Like Pell, I chose trombone. Also like Pell, I have retained my love affair with the sound of the euphonium and the counter melodies often written for it. When I meet young people who have embraced their particular instruments, I often ask them, “Did you choose the instrument or did the instrument choose you?” In Dave Pell’s case and mine the euphonium chose us, then we chose the trombone.

Bands, their repertoire, their audiences and their performance venues have certainly evolved over the years. From the works bands of Britain and Europe to the early town bands in North America, much of the programming was military music or transcriptions of classical works. Prior to and throughout WWII the major events for bands were tattoos, with most groups parading before a reviewing stand. On the platform would be one featured band playing such works as concert overtures between various parts of the marching groups. But gradually, over the years the perception of bands and band music has evolved. The concert band has finally gained the respectability of performing in concert halls. The concert band that also participates in parades is a rarity today.

Not so splendid isolation: Before looking at what the bands in this area are offering this spring and summer, there is another evolving trend in the band world which is receiving mixed reactions in the banding community. I’m referring to the use of mp3 files for learning new works. Many bands are now posting recordings of their current repertoire on their bands’ websites or asking their members to sign on to their internet groups, to listen to a recording and follow it on their printed music. In some cases it is suggested that the members should play along with this at home. Is this a good idea?

Proponents are all in favour of using any means to achieve a better performance. But the first flaw is the assumption that all band members have ready access to a high speed internet connection with suitable sound reproduction capabilities. It also assumes that members are comfortable using all of this technology. Even if this unlikely situation were possible, and that there were no distractions in the home, is this the best way to learn a new work? There certainly would be no interaction with other band members. Those opposed to the idea consider it to be the community band equivalent of “paint by numbers” games for children. There is an output. But is it art? What will happen to the all important sight reading skills which are so valued? We would love to hear from readers on this subject. Have you tried it? Did it work for you and/or your band, or was it more of a distraction? Are there other aspects of modern technology having an influence in your band experience?

Upcoming: As for programming, so far we have heard from two bands with details of what they will be performing in the coming months. In both cases, in keeping with a popular trend, they are
West Coast Notes

I A N A L E X A N D E R

T H O S E W H O T H I N K t ha t Victoria, BC, is still the land of “the newly wed and the nearly dead” need to update their impressions—at least where the local music scene is concerned. Better yet, they might like to plan a late winter/early spring getaway from the frigid, grey-toned rigours of Toronto to sample the mild, evergreen delights of the West Coast—including some remarkably adventurous concert programming.

The Victoria Symphony: An institution not always renowned for breaking new musical ground—now does so regularly under the inspired and visionary leadership of Tania Miller. Currently celebrating her tenth anniversary as music director—the first Canadian woman to hold such a position—“Maestra” Miller (as she is known here) challenges and rewards orchestra members and audiences alike with fresh, revelatory readings of standard works, thematic mini-festivals and frequent forays into new and unusual repertoire.

Already this season, Miller and the VS have teamed up with the University of Victoria and the Victoria Art Gallery to celebrate John Cage’s 100th birthday, and presented the world premiere of a major new orchestral work, Figures in the Night Passing, by the dean of Canadian composers, R. Murray Schafer. Coming up on March 15: a very special concert designed to climax a two-month, city-wide celebration of Victoria’s Chinatown, the oldest in Canada and second-oldest in North America (after San Francisco’s). The project epitomizes the VS’s commitment both to new music and to connecting classical music with the broader context of community life—particularly its multicultural dimensions.

The highlight of the program is undoubtedly the world premiere of a 45-minute “symphonic theatre” creation, by Toronto-based composer Chan Ka Nin, called Harmonious Interest. The title is a reference to a striking and colourful structure called The Gate of Harmonious Interest that marks the entrance to Victoria’s Chinatown; the concert will take place just a few steps from that spot, in the McPherson Playhouse. A former Pantages vaudeville house, The Mac is about to celebrate its own centenary, along with its sister theatre, the Royal, which is the Symphony’s usual home base.

The seven-movement work is scored for orchestra, percussion soloist, halusi (a Chinese reed instrument with drone pipes), plus two singer/actors and a dancer. Like Chan’s earlier opera, Iron Road, this new piece is a collaboration with librettist Mark Brownell and dramatizes the Chinese immigrant experience on the West Coast—and by extension across Canada. We follow a recently arrived labourer as he makes his way through the tumultuous city of Victoria, and takes his place in a new land.

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thewholonenote.com March 1 – April 7, 2013
explores the city’s narrow, twisting Fan Tan Alley with its gambling rooms and opium dens, struggles to learn to be a Chinese cook, and dictates a letter home to his beloved wife.

The final movement of the work has already been heard once, at last summer’s Victoria Symphony Splash concert, where it was well received. Splash is an iconic annual outdoor event that attracts some 40,000 spectators to the Inner Harbour, where the orchestra performs on a barge, surrounded by enthusiastic listeners in kayaks. (The equivalent in terms of public impact would be if a quarter of a million people came to Harbourfront to hear the TSO.) Splash always takes place on the Sunday of BC Day weekend; next year will mark its 25th anniversary, and the year after that, the Victoria Symphony will celebrate its 75th anniversary.

But back to the March 15 concert: in addition to the world premiere of Chan’s Harmonious Interest, the program will also include Strange Air, by Dorothy Chang, a UBC associate professor. This piece was the inaugural commission from the Women’s Philharmonic Commissioning Project of Meet the Composer (now part of New Music USA), and was premiered at the Cabrillo Festival of Contemporary Music in Santa Cruz, CA, under the baton of the festival’s music director, Marin Alsop, herself a trailblazer for women in leadership roles in classical music. As well, VS concertmaster Terence Tan will be featured as soloist in the Butterfly Lovers’ Concerto, the well-known and accessible work written in 1959 by Chinese composers Chen Gang and He Zhanhao.

**Vox Humana:** The mid-March weekend in Victoria that starts with Friday evening’s VS “Chinatown” concert continues with a true embarrassment of riches, musically speaking. On Saturday and Sunday, the focus shifts to choral music—a genre with which this city is particularly well blessed. Easter comes early this year, and March 17 is Passion Sunday, a fact which one of our pre-eminent chamber choirs, Vox Humana, is acknowledging with back-to-back offerings: an ambitious doubleheader on the subject of the Passion.

On Saturday evening, under the ethereal dome of St. Andrew’s Roman Catholic Cathedral, Vox Humana will present a program that includes Arvo Pärt’s Passio for chorus, soloists and chamber orchestra. The piece represents the culmination of the composer’s tintinnabuli style. On Sunday afternoon, at St. Barnabas Church, the featured work will be the British Columbia premiere of The Little Match Girl Passion, by the hot New York-based composer (and co-founder of the Bang on a Can collective) David Lang. Synthesized out of influences that range from Hans Christian Andersen to Johann Sebastian Bach, the work won the 2008 Pulitzer Prize for Music. It has received a wide variety of innovative stagings in productions around the world—including one in London for shadow puppets, no less! The Victoria version will incorporate original choreography for three dancers.

Both the Saturday and Sunday Vox Humana shows will also provide opportunities to hear the first performances of a short work by the young Victoria composer David Archer. Titled Compassio, it is described by its creator as a choral prelude; as its name suggests, it is a meditation on the theme of compassion, intended as a companion piece to Pärt’s Passio, and complementing the latter’s musical exploration of the theme of suffering. Archer works in fields ranging from church music to film scores, and also plays lounge piano at a local hotel—a not-OutOfRangeException life for an aspiring young musician these days. One of his orchestral works was read during one of the Victoria Symphony’s annual composers’ workshops.

Vox Humana is a 24-voice ensemble led by Brian Wismath, a former Toronto Mendelssohn Youth Choir chorister and conducting protégé of Robert Cooper. Since moving to Victoria just three years ago, Wismath has made himself both indispensable and omnipresent on the city’s and the province’s choral scene. Among other things, he directs the Victoria Choral Society, a large choir that appears regularly with the Victoria Symphony, most recently in the Mozart Requiem, on the same bill as the Schafer premiere mentioned earlier. They will offer Haydn’s Nelson Mass on May 6. As for Vox Humana, on May 25, 26 and 27 they will appear on two different programs with the Victoria Children’s Choir, who took first place at the 2011 Summa Cum Laude International Youth Music Festival in Vienna.

The “Big Three” music-p呈现ings institutions in this city (apart from the University) are the Symphony, the Victoria Conservatory of Music and Pacific Opera Victoria. VCM appointed a new dean this year; he’s Stephen Green, formerly of the Royal Conservatory in Toronto. POV has just celebrated yet another composer’s centenary—that of Benjamin Britten—with yet another mini-festival, anchored by an excellent mainstage production of Albert Herring with a fine young Canadian cast, including the likes of Lawrence Willford, Sally Dibble, Phillip Addis and Giles Tomkins, among others. Surprisingly, it’s Pacific Opera’s first-ever co-production with Vancouver Opera, which will remount it, with many of the same performers, this fall. The pungently named Festival of Britten also presented Noye’s Fludde with the aforementioned Victoria Children’s Choir and a double bill of Let’s Make an Opera and The Little Sweep, co-produced with the Conservatory and the Belfry Theatre respectively—typical of the kind of partnerships that are becoming increasingly common and necessary to make things like this happen.

Pacific Opera Victoria rounds out its current season in April with five performances of Tosca, starring Joni Henson, Luc Robert and David John Pike.

As for the Victoria Symphony, with which this whirlwind overview began, its main season runs through May 11 and 12 when Miller conducts a program marking the centenary of The Rite of Spring. The program includes the premiere of the second of four movements in a “new” New World Symphony (being created over two years by VS composer-in-residence Michael Oesterle) and welcomes, as soloist in the Sibelius Violin Concerto, Canadian fiddle superstar James Ehnes. The Brandon native, now Florida resident, recently took over as artistic director of the Seattle Chamber Music Festival, and there’s talk of future collaboration between him and pianist Arthur Rowe, who helms the Victoria Summer Music Festival. But we’re getting ahead of ourselves!

A single column can only hint at the richness of musical life out here on the Pacific Rim. As I write in late February, the ninth annual Pacific Baroque Festival is in full swing, with five concerts focusing on the music of Henry Purcell’s London. On March 12, Benjamin Butterfield will sing the Evangelist when the Victoria Baroque Players presents Bach’s Saint John Passion under the baton of POV artistic director Timothy Vernon. On June 8, Butterfield’s brother, Peter, leads his Victoria Philharmonic Choir in the Monteverdi Vespers. And so it goes. Hopefully, future missives from the West Coast can round out the picture, and—who knows?—we may even find space to talk about musical life in that “other” BC city on the eastern edge of the Salish Sea.
A. Concerts in the GTA

**Friday March 01**

- **9:00am to 3:30:** MusicFest Canada. Ontario Christian MusicFest. Performances, educational clinics and workshops held throughout the day. Featuring concert bands, jazz ensembles, vocal groups, praise teams and others. Durham Christian Academy, 2038 Nash Rd., Courtice, 905-718-8123. Free.
- **12:10:** Life & Music at St. Andrew's. Noontime Recitals. Emily Chia-Lin Chiang, piano; Coco Chan, violin; Brenton Chan, cello. St. Andrew’s Church, 73 Simcoe St. 416-738-5600 x231. Free.
- **12:30:** York University Department of Music Music at Midday. York University Brass Ensemble. Tribute Communities Recital Hall, Acendale East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- **7:30:** Mirvish Productions. The Wizard of Oz. Music by Arlen; lyrics by Harburg; with additional new songs by A. L. Webber (music) and T. Rice (lyrics). Danielle Wade (Dorothy); Cedric Smith (Professor Marvel/Wizard); Lisa Horner (Miss Gulch/Witch of the West); Mike Jackson (Hickory/Tin Man); Lee MacDougall (Zeke/Lion); Jamie McKnight (Hunk/Scarecrow); and others; Franklin Brasz, music director; Jeremy Sams, stage director. Ed Mirvish Theatre, 224 Victoria St. 416-872-1212 or 1-800-461-3333. $35-$117, Tue-Sat at 7:30; also matinees Wed, Sat and Sun at 1:30. Runs to Aug 18. LISTING NOT REPEATED.
- **7:30:** Toronto Opera Repertoire. The Barber of Seville. Rossini. Sickford Centre, 777 Bloor St. W. 416-978-8849. $22; $20(sr); $15(st). Also Mar 9(mat) and 31(st).
- **8:00:** Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. Actual Craigslist postings set to music. With Dmitry Chepovetsky, Bree Greig, Daren A. Herber, Veda Hille, Solina Martin and Barry Mirochnick; Veda Hille, music director. Factory Theatre, 125 Bathurst St. 416-504-9971. $35-$47; $30-$42(st). Also Mar 3(mat) and 10(st).
- **8:00:** Against the Grain Theatre. Kafka/Kaneček/Kurtág. Kurtág: Kafka Fragments; Janáček: The Diary of One Who Died. Jacqueline Woodley, Lesley Bouza, Eugenia Demertzis and Sarah Halmerson, sopranos; Lauren Segal, mezzo; Colin Ainsworth, tenor; Kerry DuWors, violin; Christopher Mockowski,

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**MARCH 2013**

- **01 FRI | 8pm**
  - PAS DE DEUX, CECILIA LEE, piano
  - KATHLEEN LONG, cello
  - CLASSICAL DUOS $15/$10
- **02 SAT | 8pm**
  - MACKENZIE LONSDIEG GROUP
  - 10 PIECE JAZZ ENSEMBLE $20/$15/$10
- **03 SUN | 3pm**
  - ART OF THE PIANO:
  - GREG de DEMUS, JAZZ & IMPROV $20/$15/$10
- **09 SAT | 8pm**
  - THE ART OF THE PIANO:
  - CIRIO LONGOBARDI, CONTEMP $25/$15/$10
- **10 SUN | 8pm**
  - THROUGH THE HOURGLASS
  - VLADA MARIS, piano
  - CONTEMP $20/$15/$10
- **11 MON | 8pm**
  - PIOTR CHAMBERS BISOUITS
  - CLASSICAL $20/$15/$10
- **14 THU | 8pm**
  - INTERPLAY: POETS, INSPIRE, MUSICIANS, POETRY AND IMPROV $10/$5
- **15 FRI | 8pm**
  - PETER KATZ, CONTEMP
  - FOLK MUSIC $20/$15/$10
- **17 SUN | 3pm**
  - AN AFTERNOON OF SONG, BRIDGET BEST, mezzo, ANNE LARLIE, piano
  - $20/$15/$10
- **19 TUE | 8pm**
  - THE ART OF THE PIANO:
  - JASON COTMORE, CLASSICAL $25/$20/$10
- **20 WED | 8pm**
  - ENSEMBLE PARAMIRABO
  - CLASSICAL/CONTEMP $20/$15/$10
- **22 FRI | 8pm**
  - TANGO CAFE: AN EVENING OF SONG AND DANCE, LEE, YANG, NAM $20/$15/$10
- **26 TUE | 8pm**
  - DUO LES AMIS, LINN KUO, violin, MARIAMMA HOMEST, piano
  - CLASSICAL/CONTEMP $20/$15/$10
- **30 SAT | 8pm**
  - JACQUES ISRAELEVITCH, violin, WINONA ZELLEN, cello, LYDIA WONG, piano
  - CLASSICAL TRIOS $20/$15/$10

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**The Place Where You Go To Listen**

• 8:00: Canadian Music Centre/Music in the Barns. New Music in New Places. Reed: Quartet for Heart and Breath; Bolton: The Coming of Souls for String Quartet; Godic: all that is solid melts into the air, for string quintet (revision premiere). Music in the Barns Chamber Ensemble. Academy of Lions, 64 Ossington Ave. 416-807-7771. 110, 10:00pm: Late-night sights and sounds with Tasseomancy, Kate Young, DJ Adam Terekjoe and Harry Zimmerman.


• 8:00: Flato Markham Theatre. Voca People. A capella vocal group performing music from Mozart to pop. 1701 Town Centre Blvd., Markham. 905-305-7469. $49.45. Also at 7:00.

• 8:30: Beach United Church. Beach Jazz & Reflection. Wes Allen Trio (Wesley Allen, bass; Anthony Brancati, keys; Matthew Burnett, drums); Janice Mackay, conductor; 70 Silverbirch Ave. 416-681-8082. Freewill offering. Children welcome.

• 8:00: Flato Markham Theatre. Voca People. See 2:30.

• 8:00: VOCA Chorus of Toronto. Third Annual Cabaret. With Chorus members; Jennifer Kondrath, conductor. The Grand Hall, The European House, 958 Broadview Ave. 647-260-0740. $130. Fundraiser with food and silent auction.

• 7:30: Cantemus Singers. The Queen of Sound. Works by TALLY, Byrd, Mundy and Tomkins. Church of the Holy Trinity, 10 Trinity Sq. 416-577-1111. (Also Mar 2(mat). St. Aidan’s Anglican Church.


• 7:30: Oakville Chamber Orchestra. Romance Now and Then. Requiem: Sir Gawain and the Green Knight; Borodin: Notturno from String Quartet No.2; Vivaldi: Cello Concerto; Chan Ka Kiu: Soulmate; Telemann: Don Quixote Suite; Elgar: Serenade For Strings. Rachel Zitomer, conductor. The Grand Hall, Oakville. 905-483-6787. $30; $25(st); $15(under 12). Also Mar 3 (mat, St. Aidan’s Anglican Church, Oakville).

• 7:30: Oakville Ensemble. Bach & Byrd. Bach: Jesu, meine Freude BW227: Byrd: Mass for five voices. Grace Lutheran Church, 304 Spruce St., Oakville. 905-625-9740. $30; $25(st); $15(under 12). Also Mar 3 (mat, St. Mary’s Anglican Church, Oakville).

• 7:30: Ron Klusmeier/Canadian Foodgrains Bank. Tour of a Lifetime. Ron Klusmeier, piano, plays and leads his own music, shares his stories and performs folk songs of the 60s. Leaside United Church, 822 Millwood Rd. 416-245-1278. $20 (mat, under 35). 25% of proceeds to Canadian Foodgrains Bank.

• 7:30: Tallis Choir. Gesualdo: Murderer & Musician; Gesualdo: Responses for Tenebrae; Marenzio: Magnificat; Palestrina: Lamentations; Gabrieli: O Quam Suavi; Dering: Factum Est Silentium. Peter Mahon, conductor. St. Peter’s Church, 141 McCaul St. 416-286-9789. $40; $25(st); $10(s). Also Mar 4 (mat).

• 8:00: Musique galante. Joel Rubín: Uri Caine: Krzyger’s Outside In and Other Spaces. 197 John St. 416-204-1080. $30/25(adv).

• 8:00: Musicians in Ordinary. You Hear in These Scattered Rhymes. Italian baroque settings of Italian renaissance poetry. Works by Monteverdi, Caccini, d’India, Galler and others. Hallie Fishel, pianist; John St; 416-204-1080. $30/25(adv).

• 8:00: Voca People. Joel Rubín: Uri Caine: “Kozyrski’s Outer Space and Inner Limits.” 197 John St. 416-204-1080. $30/25(adv).

• 8:00: NYCO Symphony Orchestra. An Evening of Mozart. Mozart: Overture to La clemenza di Tito; Allegro from Divertimento in D K136; Allegro from Symphony No.31 in D K297 “Paris”; and arias and other vocal selections with winners of 2012 NYCO Mozart Vocal Competition. Kristin Hoff, mezzo; Karianna Pasma, soprano; Geoffrey Sirett, baritone; David Borrow, conductor. Centre for the Arts, St. Michael’s College School. 1515 Bathurst St. 416-829-9135. $25; $20(st); $15(tot).

• 8:00: Ontario Philharmonic. Masters Series 2: Barber’s Adagio - Greatest Hits from the 20th Century. Jenkins; Palladio; Barber: Adagio for Strings; Copland: Hoe Down from Rodeo; Clarinet Concerto; Pérez: Scherzo for Orchestra; and other works. Guests: Konrad Wolak, clarinet; Alessandro Crudele, conductor. Regent Theatre, 50 King St. E., Oshawa. 905-987-3083. $45-56; $34-45(st). Also Mar 3 (mat, Port Perry).

• 8:00: Opera York. The Merry Widow. Lehár. Main Stage, Richmond Centre for the Performing Arts. 10260 Yonge St., Richmond Hill. 905-787-8111. $40-50; $25(st).


• 8:00: Royal Conservatory. World Music Series: Milton Nascimento. Koerner Hall, 236 Bloor St. W. 416-408-0208. 449 and up. POSTPONED.

March 2

• 2:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue. Also 2:00. See Mar 1.

• 2:00: Flato Markham Theatre. Voca People. A capella vocal group performing music from Mozart to pop. 1701 Town Centre Blvd., Markham. 905-305-7469. $49.45. Also at 7:00.

• 4:30: Beach United Church. Beach Jazz & Reflection. Wes Allen Trio (Wesley Allen, bass; Anthony Brancati, keys; Matthew Burnett, drums); Janice Mackay, conductor; 70 Silverbirch Ave. 416-681-8082. Freewill offering. Children welcome.

• 4:30: Beach United Church. Beach Jazz & Reflection. Wes Allen Trio (Wesley Allen, bass; Anthony Brancati, keys; Matthew Burnett, drums); Janice Mackay, conductor; 70 Silverbirch Ave. 416-681-8082. Freewill offering. Children welcome.

• 7:00: Flato Markham Theatre. Voca People. See 2:30.


• 7:30: Cantemus Singers. The Queen of Sound. Works by TALLY, Byrd, Mundy and Tomkins. Church of the Holy Trinity, 10 Trinity Sq. 416-577-1111. (Also Mar 2(mat). St. Aidan’s Anglican Church.

A. Concerts in the GTA

- **3:00:** Peggy Baker Dance Projects. Stereophonic. See Mar 1.

**Sunday March 03**


- **2:00:** Markham Concert Band. Stories and Legends: Paderewski; Peter and the Wolf; Copland: Lincoln Portrait; music from Disney’s Fantasia. Doug Manning, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17(st).

- **2:00:** Toronto Opera Repertoire. The Barber of Seville. See Mar 1.


- **3:00:** Acting Up Stage Company/Factory Theatre. The Power of Five. See Mar 1.


- **3:00:** North Toronto Players. Pirates of Penzance.疫情影响。

- **3:00:** Oakville Chamber Orchestra. Romance Now and Then. Rahm: Sir Gawain and the Green Knight; Borodin: Notturno from String Quartet No.2; Vivaldi: Cello Concerto; Chan Ka Nin: Soulmate; Telemann: Don Quidixto Suite; Elgar: Serenade For Strings. Rachel Markowitz, conductor. St. Simon’s Anglican Church, 1450 Lithcliff Rd., Oakville. 905-483-6787. $30; $25(st); $20(st); $15(under 12). Also Mar 2 (eve), Central Baptist Church, Oakville.

- **3:00:** Oakville Ensemble. Bach & Byrd. Bach: Jesu, meine Freude BW227; Byrd: Mass for five voices, Mary Mother of God Church, 2745 North Ridge Trail. 905-825-6740. $30; $25(st); $15(st). Also Mar 2 (eve), Grace Lutheran Church, Oakville.


- **3:00:** Toronto Chamber Choir. Katherine King: Out of the Dark, Mark Vuorinen, conductor. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. $30; $25(st); $12(under 30). Reception to follow.


- **3:00:** The Pilot. The Dako Wake-o @ The Pilot: The Del Dako No Hat Memorial. With the Jamaican Voices, Mutiny at 9 and Tamarind. Andrews, violins; Anthony Rapport, viola; Laura Jones, cello; guest: Emily Eng, viola. St. Olave’s Anglican Church, 360 Windermere Ave. 416-768-0852. $20; $14(st).

- **4:00:** Cathedral Church of St. James. Twelfth Night. David Briggs, organ. 65 Church St. 416-364-7865 x231. Freewill offering.

- **4:00:** Peggy Baker Dance Projects. Stereophonic. See Mar 1.

- **4:00:** Toronto Classical Singers. Rossini’s Petite Messe Solennelle. Sheila Dietrich, soprano; Leigh-Anne Martin, mezzo; Stephen McClure, tenor; Peter McCglivary, baritone; Linda Roedl, pianist; Ian Grundy, organ; Jurgen Petraoko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(st)/st.

- **7:00:** Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Cartwheel. See also Mar 1.

- **7:30:** Victoria Scholars Men’s Choral Ensemble. The French Connection. French and Canadian works. Caplete: Messe à trio voix; Greer: Chante, voyageur, chante!; and works by Debussy, Fauré, Poulenc and others. Our Lady of Sorrows Church, 3055 Bloor St. W. 416-821-6016. $25; $20(st).

- **8:00:** Georgetown Bach Chorale. Reids of the Romantic Era. Works by Reger, Brahms, Taverner and Chopin. Ron Greidanus, conductor; guest: Matthew Pope, piano. Orval United Church, 484 Guelph St., Norval. 905-877-6569 or 905-873-0532. $30; $10(st).

**Monday March 04**


**Ensembles from the Toronto Symphony Youth Orchestra**

- **8:00:** Nathaniel Dett Chorale. Voices of the Diaspora... I Will Lift Up Mine Eyes. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-340-0550. $25.

- **8:00:** Soundstreams. Fuji Percussion and Violin. Mitin Sosed II; Susumu; Miragor; Miyoshi: Letters to God; Yamagara Diary; Takemitsu: Seasons; Viulu: Palua Dewata; Oesterle: new work (world premiere). Fuji Trio; Gregory Oh, piano; Ryan Scott, percussion; Toronto Children’s Chorus. Koerner Hall, 273 Bloor St. W. 416-408-0208. $20-465. 700-Pre-concert chat with Michael Oesterle.

- **8:00:** Talisker Players. Time & Tide. Buscyscy: Three Songs for soprano and string quartet (text by D. Glick); Finzi: By Footpath and Stile for baritone and string quartet (text by [T. Hardy]); S. Good: Desol Enguissou for soprano and string quartet (text by C. de Pisani); Tao: Poesia for Marsha Op.65 for baritone and string quartet (text by Haft); also spoken word selections from memoirs by E.B. White, P. Lively, W. Maxwell and M.F.K. Fisher. Guests: Carla Hultman, soprano; Peter McCglivary, baritone; Stewart Arnold, actor/reader. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-978-8849. $35; $25(st); $15(st). 7:50: Pre-concert talk. Also Mar 6.


- **8:00:** Living Arts Centre. In The Pink: A New Musical. Also 11:00 am. See Mar 4.

**Tuesday March 05**

- **8:00:** Nathaniel Dett Chorale. Voices of the Diaspora... I Will Lift Up Mine Eyes. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-340-0550. $25.

- **8:00:** Soundstreams. Fuji Percussion and Violin. Mitin Sosed II; Susumu; Miragor; Miyoshi: Letters to God; Yamagara Diary; Takemitsu: Seasons; Viulu: Palua Dewata; Oesterle: new work (world premiere). Fuji Trio; Gregory Oh, piano; Ryan Scott, percussion; Toronto Children’s Chorus. Koerner Hall, 273 Bloor St. W. 416-408-0208. $20-465. 700-Pre-concert chat with Michael Oesterle.

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**Music TORONTO**

**ERIN WALL**

**Soprano**

March 7 at 8 pm

- **8:00**: Music Toronto. Discovery Series: Erin Wall, soprano, and John Hess, piano. Schubert: Die Junge Nonne D828; Du Bist die Ruh D776; and other works; Korngold; Drei Lieder Op.22; Strauss: Gesänge des Orients Op.72; Poulenc: Fantaisies pour rire (1939); Gordon: Will There Really Be A Morning?; The Red Dress; Otherwise; and other works. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $21.50; $10(st).


- **8:00**: Toronto Symphony Orchestra. New Creations Festival: Sparkler. Machover: Sparkler (Canadian premiere); Pallett: Violin Concerto (North American premiere); Maratka: Väiseli (North American premiere). Pekka Kuusisto, violin; Amadeus Choir and Elmer Iseler Singers, Lydia Adams, conductor; Carolyn Kuan, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Queen St. E. 416-593-4828 or 416-593-0888(Chinese). $29-3145.

- **10:00**: LMG Productions. Super Men In Concert at WonderFest. Concert Celebrating International Women’s Week. The Central, 603 Markham St. 416-458-9271. $10.

**Friday March 08**


- **7:30**: John Weinzweig Centenary Project/University of Toronto Faculty of Music. John Weinzweig Centenary Celebration. Weinzweig: Refrains (1977) for Contrabass, Piano; Trialgule (1971) for Soprano, Flute, Piano; Interlude in an Artist’s Life (1943) for String Orchestra; Am Yisrael Chai (1952) for Choir, Shoppin Blues (1985) for Choir; and other works; Staniland: Dear John (2013) for harp and soprano. Robert Atkine, flute; Bianca Chambou, bassoon; Serouj Kradjian, piano; Shannon Mercer, soprano; Weinzieg Chamber String Sections, Victor Feldbrill, conductor; University of Guelph Chamber Choir; and others. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-818-2004. Free.


- **8:00**: LMG Productions. Super Men In Concert at WonderFest. Concert Celebrating International Women’s Week. The Central, 603 Markham St. 416-458-9271. $10.
A. Concerts in the GTA

1-866-768-8801. 149-454. Opening act: Susie Arioli, jazz vocals.
• 8:00: Free Times Cafe. Odeza. Classical folk fusion. Jessica Deutsch, violin/vocal/compositions; Adrian Gross, mandolin and guitar; Lydia Munchinsky, cello; Sam McCellan, bass; Emily Rockarts, vocals. 320 College St. 416-837-8027. 47.
• 8:00: LMG Productions. Wonder Woman VI: WonderFest. Concert Celebrating International Women’s Week. Gladstone Hotel, 1214 Queen St. W. 416-458-9721. 410.

Monday March 04
• 7:00: Sinfonia Toronto. 978-1818. $12; $40(fam).

Tuesday March 05
• 7:00: Sinfonia Toronto. Double Bill. Britten: Simple Symphony; Suk: Meditations on an Old Bohemian Choral; Mozart: Piano Concerto No.9 K271 “Juenehomer.” Rivka Golani, viola; Angela Cheng, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50; $32.50; $42(st).

Wednesday March 06
• 7:00: Small World Music/Corporation of Massey Hall and Roy Thomson Hall. Mariza. Traditional fado of Portugal. Massey Hall, 178 Victoria St. 416-872-4255. $49.50; $99.50. $99.50.

Thursday March 07
• 8:00: York University Department of Music. Improv Soiree. An evening of improvisation with open mic, hosted by the improv studios of Casey Sokol. Performers and observers welcome. Sterling Beckwith Studio, 235 Accolade East Bldg., 4700 Keele St. 416-738-2100 x22926. Free.

Saturday March 09
• 1:00: Aurora Cultural Centre. Family March Break Concert with Fiddlefever. Children’s Show. 22 Church St., Aurora. 905-713-1818. $12; $40(fam).
• 7:30: Music at Metropolitan. Baroque and Beyond III: Music from the French Baroque. Couperin: Lesions des Ténèbres; Vissèe: lute suite; and other works. Ariel Harwood-Jones, soprano; Christina Stelmachovitch, mezzo; and others Benjamin Stein, theorbo and lute; Elixir Baroque Ensemble; and others. Metropolitan United Church, 56 Queen St. E. 416-383-0331 x26. $20.

Sunday March 10

Around with Bach, Mozart and Beethoven. Season finale. Bach: The Art of Fugue; and a violin concerto tba; Mozart: Adagio and Fugue; Beethoven: Grosse Fuge (Great Fugue). Jacques Israelievitch, violin and conductor. Gladstone Hotel, 1214 Queen St. W. 416-638-1801 or 416-531-4638. $29(20/ad.).
• 7:00: St. John’s Anglican Church, West Toronto. Quantum Jam. Robi Botos, piano; Scott Alexander, bass; Brian Barlow, drums. 288 Humberside Ave. 416-763-2393. Free offer, Refreshments to follow.

• 7:00: St. John’s Anglican Church, West Toronto. Quantum Jam. Robi Botos, piano; Scott Alexander, bass; Brian Barlow, drums. 288 Humberside Ave. 416-763-2393. Free offer, Refreshments to follow.
• 8:00: Rough Idea/Music Gallery/Lula Music and Arts Centre. Matthew Shipp Trio. Matthew Shipp, piano; Whit Dickey, drums; Michael Bisio, bass. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $25/$20(ad.)
• 8:00: Teva Kardonne/Vox Novus/Al Green Theatre. 60X60 Dance Toronto. One-hour performance featuring 60 one-minute electro-acoustic/computer-generated compositions.

Music at Metropolitan presents
Baroque and Beyond III:
Music from the French Baroque
Saturday, March 9 7:30 pm
including Couperin Lesions des Ténèbres; Vissèe: lute suite; and other works. Ariel Harwood-Jones, soprano; Christina Stelmachovitch, mezzo; and others Benjamin Stein, theorbo and lute; Elixir Baroque Ensemble
Admission: $20

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

Baroque and Beyond III:
Music from the French Baroque
Saturday, March 9 7:30 pm
including Couperin Lesions des Ténèbres and a lute suite by Visèe Ariel Harwood-Jones, soprano Christina Stelmachovitch, mezzo-soprano Benjamin Stein, theorbo and lute and the Elixir Baroque Ensemble
Admission: $20

Sunday, March 10, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)
Afternoon tea at intermission

60X60 Dance Toronto
One-hour performance featuring 60 one-minute electro-acoustic/computer-generated compositions.

RBC Foundation
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Celebrating the Art of Song
The Annual Greta Kraus Schubertiad
Love among the Ruins
Tales from the ancient world, with songs of love and loss

Monica Whicher, soprano
Isaiah Bell, tenor
Gordon Bintner, baritone
Stephen Ralls and Bruce Ubukata, piano

Sunday, March 10, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)
Afternoon tea at intermission

Call 416-735-7982 www.aldeburghconnection.org

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thewholenote.com
March 1 – April 7, 2013
March 1 – April 7, 2013

City of Toronto’s Legacy Project.

Monday March 11
- 12:00 noon: Soundstreams. Weinzeig Centenary: Cecilia String Quartet Recital and Plaque Dedication. Weinzeig: Violin and Cello Sextet; String Quartet No.3. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-818-2004. Free. Will be followed by the unveiling of a commemorative plaque for the former Weinzeig family home as part of the City of Toronto’s Legacy Project.

Dr. Réa Beaumont
Playing on the Edge

A Century of Canadian Piano Music

Glenn Gould Studio
Sunday March 10, 2pm
Tickets: 416-872-4255
Roy Thomson Hall Box Office

Tuesday March 12
- 1:00: Living Arts Centre. The Berenstein Bears LIVE! In Family Matters, the Musical. RBC Theatre, 4141 Living Arts Dr., Mississauga. 905-306-6000 or 1 888-805-8888. $20; $15(12 and under). Also 4:00 and Mar 13(1:00 to 4:00).
- 4:00: Living Arts Centre. The Berenstein Bears LIVE! In Family Matters, the Musical. See 1:00.
- 7:00: University of Toronto Scarborough, Arts and Events Programming. kleineholden. Lenard Whiting, tenor; Brett Kingsbury, piano. AA303, Arts and Administration Building, 1265 Military Tr., Scarborough. 416-208-2931. Free.

Wednesday March 13
- 7:00: University of Toronto Faculty of Music. Tuesday Evening Concerts: Shana Rubin and Friends; Dohanyi; Serenade; Brahms: Piano Quartet in g; Dvořák: Piano Quintet. Annalee Patipatanakoon and Timothy Ying, violin; Teng Li and Eric Nowlin, viola; Lydia Wong, piano. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $35; $25(5); $10(10). A Century of Canadian Piano Music. York University Department of Music. Performing Artists Series: Playing on the Edge: A Century of Canadian Piano Music. Seeley Hall, 334 Queen St. W. 416-978-2707. $25; $10(5). Tuesday March 12
- 1:00: Living Arts Centre. The Berenstein Bears LIVE! In Family Matters, the Musical. RBC Theatre, 4141 Living Arts Dr., Mississauga. 905-306-6000 or 1 888-805-8888. $20; $15(12 and under). Also 4:00 and Mar 13(1:00 to 4:00).
- 4:00: Living Arts Centre. The Berenstein Bears LIVE! In Family Matters, the Musical. See 1:00.
- 7:00: University of Toronto Scarborough, Arts and Events Programming. kleineholden. Lenard Whiting, tenor; Brett Kingsbury, piano. AA303, Arts and Administration Building, 1265 Military Tr., Scarborough. 416-208-2931. Free.

Thursday March 14
- 11:00am to 8:00: York University Department of Music. World Music Festival. Klezmer Ensemble, Brian Katz, director; Celtic Ensemble, Sherry Johnson, director; West African Ghana, Kwasi Donyo, director; Escola de Samba, Rick Lazar, director; West African Mande, Anna Melnikoff, director; and others. Martin Family Lounge, Sterling Beckwith Studio and Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
- 8:00: Music Toronto. Discovery Series: Trio Fibonacci. Radford: Les Interstices intangibles; Onslow: Trio Op.27; Trio Op.53; Sokolov: Portrait Prize; Julie-Anne Derome, violin; Gabriel Grymele, cello; Wonny Song, piano. Jane Mallett Theatre of the St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-8754. $21.50; $10(5).
- 8:00: School of Toronto Dance Theatre. Gimme One Riddim. See Mar 3. Friday March 15
- 11:30am to 8:45: York University Department of Music. World Music Festival. Chinese Orchestra, Patty Chram, director; Carnabie Ensemble, Lindy Burgess, director; Korean Drum Ensemble, Charlie Hong, director; Middle Eastern Ensemble, Shakhou, director; Flamenco Guitar Ensemble, Roger Scarnella, director; Mary Lou and Street Ensemble, St. Anthony’s Noontime Recital, The Yale Russian Chorus, Mark Bailey, conductor. St. Anthony’s Church, 73 Simcoe St. 416-593-5600 x231. Free.
- 5:00: Sony Centre for the Performing Arts. Scooby-Doo Live! Musical Mysteries. With Scooby-Doo, Shaggy and Mystery Inc. gang. 1 Front St. E. 1-855-872-7699. $25-445. Also Mar 16(10:30am).
A. Concerts in the GTA

- 7:30: Essential Opera. Two Weddings and a Funeral. Puccini: Gianni Schicchi; Donizetti: Il Campanello. James Leveque, baritone (Schicchi/Don Albalade); Fabian Arincaj, baritone (Enrico/Marco); Maureen Batt, soprano (Lauretta/Rosa); Erin Bardua, soprano (Schicchi/Don Annibale); Fabian Arciniegas, baritone (Enrico/Marco). Flato Markham Theatre. 1-800-721-1111. 20: $20; $15(st/sr).

**Saturday March 16**

**8 pm Saturday March 16**

**VOCAL FINAL!**

**CLIFFORD POOLE VOCALE VOCAL PERFORMANCE FINALS**

Smetana: Overture to Marriage of Figaro

**8 pm Saturday March 16**

**HAYDN & BRAHMS**


**8 pm Saturday March 16**

**CLIFFORD POOLE VOCALE VOCAL PERFORMANCE FINALS**

Smetana: Overture to Marriage of Figaro

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**HAYDN & BRAHMS**


**8 pm Saturday March 16**

**CLIFFORD POOLE VOCALE VOCAL PERFORMANCE FINALS**

Smetana: Overture to Marriage of Figaro

**8 pm Saturday March 16**

**HAYDN & BRAHMS**

Mar 19 at 8 pm

Sonata in A Op.101. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-536-7723 or 1-800-708-6754. 450-455; $10(st); pay-your-age (ages 18-35, plus # facility/handling fees and HST).

• 8:00: Sony Centre For The Performing Arts. Rock of Ages. Rock musical set in the 80s. Book by C’Arienzo; original arrangement by D. Gibbs. Kristin Hanggi, stage director; Kelly Devine, choreographer; Ethan Popp, music director. 1 Front St. E. 1-800-872-7689. $25-$90. Also Mar 20-23, Mar 24(mat).


Wednesday March 20


• 7:00: Royal Conservatory. Glenn Gould School Opera; Don Giovanni. Mozart. Diego Catala, baritone (Don Giovanni); Jonathan Kirby, bass (Leporello); Alexandra Leblanc, soprano (Donna Anna); Raymond Acocas, bass (Il Commendatore); and others; Uri Mayer, conductor; Ashlie Corcoran, stage director. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up. Also Mar 22.

• 7:00: Tafelmusik Baroque Orchestra. A Night in Madrid. Boccherini: Fandango G341; La musica notturna delle strade di Madrid; and Night in Madrid. Boccherini: Fandango G341; and others; Uri Mayer, conductor; Ashlie Corcoran, stage director. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up. Also Mar 22.

Thursday March 21


Friday March 22


• 7:00: Royal Conservatory. Glenn Gould School Opera; Don Giovanni. See Mar 20.

• 7:30: Brampton Folk Club. Friday Folk Night: Stories and Songs with Al Parrish and Sarah Granakov, Sanderson Hall, St. Paul’s United Church, 30 Main St. S. Brampton. 647-233-3655 and 905-874-2800. $12; $10(sr/st).


• 7:30: Orpheus Choir of Toronto. Every Purpose Under Heaven. Goodall: Every Purpose Under the Heaven; Elenvals: Passion and Resurrection. Guest: Talisker Players. Robert Cooper, conductor; Edward Moroney, accompanist. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-530-4428. $30; $25(sr);

THE MUSICIANS IN ORDINARY FOR THE LUTES AND VOICES

7:30PM, March 19 2013 | Charbonnel Lounge, St. Michael’s College, 81 St. Mary St.

~ Ladies that are Most Rare ~

Settings of the poems by Ladies Mary Sidney and Mary Wroth, songs composed for the Egerton sisters, and music from the lute books of Mary Burrell and Margaret Board.

With guest Justin Haynes, viola da gamba

Single tickets $25 / $20 Students & Seniors

7:30PM, March 25 2013 | St. Basil’s Church, University of St Michael’s College, 50 St Joseph St.

~ Pergolesi’s Stabat Mater ~

with orchestra led by Christopher Verrette, with St Michael’s Schola Cantorum singing Tomas Luis de Victoria’s Tenebrae Responsories, conducted by Dr. Michael O’Connor.

For more details call (416) 926-2331
A. Concerts in the GTA

$15(st).


• 7:30: Whitby Brass Band. 150th Anniversary Season Opening Concert. Tchaikovsky: 1812 Overture; and other works. Hebron Christian Reformed Church, 4240 Anderson St., Whitby. 905-809-0468. $10; $9(st/ar). Free refreshments served.


• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Emyndou Harris and Rodney Crowell. Guest: Richard Thompson Electric Trio. Massey Hall, 170 Victoria St. 416-872-4255. $49.50-$89.50.


• 8:00: Gallery 345. Tango Café: An Evening of Music and Dance. Contemporary and traditional tango works by Piazzolla, Canaro, DiSarli and others. Hye Won Cecilia Lee, piano; Jane Yang, violin; SooHyun Nam, cello. 345 Sorauren Ave. 416-822-9781. $20; $15(sr/arts worker); $10(st).

• 8:00: Living Arts Centre. Kurt Elling, jazz vocalist. Hammermill Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000 or 1-888-805-8888. $35-$45.


• 8:00: Canadian Music Centre. Verdi: Aida and Beethoven: Overture to Fidelio. With Fiddler on the Roof, The Bridge on the River Kwai, West Side Story and others. Hye Won Cecilia Lee, piano; Jane Yang, violin; SooHyun Nam, cello. 345 Sorauren Ave. 416-822-9781. $20; $15(sr/arts worker); $10(st).

• 8:00: Canon and Familiar Songs. Music from the ’50s, ’60s and ’70s. 22 Church St., Toronto. 416-971-9229. $30; $25(sr); $15(st).

• 7:30: Jubleine United Church. An Evening of Gilbert and Sullivan. With Festival Choir and soloists. 40 Underhill Dr. 416-447-8846. $10.

• 7:30: Opera by Request. Rigoletto. Verdi. Marco Petracchi, baritone (Rigoletto); Sara Papini, soprano (Gilda); Pablo Benitez, tenor (Duke of Mantua); Sarah Hicks, mezzo (Maddalena); Kyle MacDonald, bass-baritone (Spafruce); and others. Shookhoff, piano. College Street United Church, 452 College St. 416-445-2365. $20.

• 7:30: Royal Conservatory. Mazoleni Masters: Cecilia String Quartet with George Tchaikine, piano. Franck: Piano Quintet; and other works. Mazoleni Concert Hall, 273 Bloor St. W. 416-409-0208. $32.

• 7:30: Toronto Symphony Orchestra. From Mozart to Sibelius. Wagner: Prelude to Act III of Lohengrin; Rachmaninoff: Piano Concerto No.2; Beethoven: Overture to Fidelio; Mozart: Overture to Don Giovanni; Grieg: Suite No.1 from Peer Gynt; Sibelius: Finlandia. Charles Richard-Hamelin, piano; Marie-Line Leonard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29-$85. Also Mar 24(mat).

• 7:30: University of Toronto Faculty of Music. Wind Ensemble. Works by Colgrass, Jacob, Dupius and Tovey, Gillian MacKay, conductor; guest: Canadian Brass. MacMillan Theatre, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $20; $15(st); $10(st). Free refreshments served.

For ticket, concert and subscription information: phone: 416-971-9229 e-mail: exultate@exultate.net www.exultate.net
The Romantic Clarinet. Mendelssohn: Ruy Blas; von Weber: Clarinet Concerto No. 2 in E-flat; Brahms: Symphonies No. 1 in c. Guests: Peter Shackleton, clarinet; Daniel Warren, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga, 905-306-6000. 448-462-443-20 465-80(st); $30(st); $20(child) 180(family). 7:15: Pre-concert chat. 8:00: Toronto Early Music Centre.


2:30: Voicebox: Opera in Concert. Thaïs. Massenet. Laura Whalen, soprano (Thaïs); James Westman, baritone (Athanael); Adam Fisher, tenor (Nicias); Lisa Maher, soprano (Creobyle); Christina Campsall, mezzo (Mirtale); Raisa Nakhmanovich, conductor and piano. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723 or 1-800-708-6754. $40-$452.


A Choral Instrumental Devotion at 11 am

March 30th – Easter Vigil. Lighting of the Paschal Candle & Choral Eucharist at 7:30 pm with a Wine & Cheese reception

March 31st – Easter Sunday. Choral Eucharist & Brass ensemble at 10:30 am

April 1-8, 2013

“Light in the City of the Ascension”

(416) 444-8881

www.ascensiontoronto.ca

Sunday, March 24 at 4:30pm at Isabel Bader Theatre

Nikki Chooi & Timothy Chooi, violin

Rachel Desoer, cello

See $10 Million worth of instruments onstage as these emerging artists perform on their Musical Instrument Bank violins and cello!

$40 Regular & $14 Under 35 Years
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Nikki Chooi

Rachel Desoer

Timothy Chooi

Does it sometimes seem to you as if spring will never come?
What you need is a night at the Mississauga Symphony to inspire you, relax you and restore your soul!

Peter Shackleton and his clarinet join conductor Daniel Warren and the MOS for an evening of woodwind magic featuring Weber’s technically impressive Second Clarinet Concerto, and Mendelssohn’s Ruy Bias. The Romantic intensity builds with Brahms’ Symphony #1, an uplifting and inspiring work closely linked in style to the symphonies of Beethoven.

Tickets still available! Call 905.306.6000 or visit LivingArtsCentre.ca
Discounts for seniors/students.
Just $80 for a family of 4!

Saturday, March 23, 2013
8pm
Hammerson Hall
Living Arts Centre
A. Concerts in the GTA

• 4:00: All Saints’ Kingsway Anglican Church. Eternal Light. Goodall: Requiem. With massed choir and orchestra. Pippa Lock, soprano; Margaret Bérardes, mezzo; Kevin Bieman, tenor; Shawn Mattas, baritone; Shawn Grenke, conductor. 2850 Bloor St. W. 416-233-1125. $20 and up.

• 4:00: St. Bride’s Anglican Church. Stainer’s The Crucifixion. Bud Roach, tenor; James Baldwin, bass; Lynne Honsberger, organ; Choir of St. Bride’s Anglican Church; David Hollow, conductor. 1516 Clarkson Rd. N., Mississauga. 905-822-0422. Freewill collection towards expenses. Light refreshments served afterwards.


• 4:00: Manitou Choir. Mozart: Requiem. Michael Cross, conductor. All Saints’ Anglican Church, 875 Yonge St. 416-924-8993. $20 and up.

• 4:00: York University Department of Music. Percussion Ensemble Concert. Beverley Johnston and Mark Duggan, conductors. York University Department of Music. Lisette Canton, opera singer. Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-738-5888. $15; $5(sr/st).

• 4:00: York University Department of Music. Rock of Ages. Also 2:00. See Mar 19.

• 12:00 noon: Canadian Opera Company. Vocal Series: Words and Music. Featuring art songs and poetry, performed by the artists of the University of Toronto’s Voice and Collaborative Piano departments. Darryl Edwards and Stephen Philcox, conductors.


Tuesday March 26

• 12:00 noon: Canadian Opera Company. Vocal Series: Words and Music. Featuring art songs and poetry, performed by the artists of the University of Toronto’s Voice and Collaborative Piano departments. Darryl Edwards and Stephen Philcox, conductors.
Thursday March 28

Women’s Musical Club of Toronto
Music in the Afternoon

www.wmt.on.ca

March 28, 1.30 p.m.
TIPPETT QUARTET


10:30am: Lawrence Park Community Church. Faust’s Requiem. Kimberly Briggs, soprano; Michael Robert-Broder, baritone; Choir of Lawrence Park Community Church; Mark Toews, conductor. 2180 Bayview Ave. 416-489-1551. Free, Religious service.

11:00am: Church of the Ascension. Good Friday Service. A Choral Devotion featuring the Ascension Choir and guest choristers, with vocal and instrumental soloists. 33 Overland Dr. 416-444-0881. Freewill offering. Religious service.


7:30: Durham Philharmonic Choir. Magnificent Mozart. Mozart: Requiem; Exultate, jubilate; Ave verum; Laudate Dominum. Robert Phillips, conductor; Guest: Mariam Samuels-Stevens, soprano. St. George’s Church, 51 Centre St. N., Oshawa. 905-728-1739. $30. Also Apr 7 (Toronto).

7:30: Music at Metropolitan. Baroque and Beyond IV – Requiem aeternam ... grant them eternal rest. Gilles: Requiem; Durufle: Requiem; Boulanger: Pie Jesu; and other works. Lesley Bouza, soprano; Giselle Kolak, soprano; Alison Roy, mezzo; Charles Davidson, tenor; James Baldwin, baritone; Benjamin Stein, lute and theorbos; Sarah Svendsen, organ; Metropolitan Festival Choir and Chamber Orchestra. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x26. $25.

7:30: Toronto Beach Chorale. Mozart’s Requiem. Mozart: Requiem. Sabi: Coronation Te Deum. Eve Rachel McLeod, soprano; Chelsea Sauer, mezzo; Ryan Harper, tenor. St. Anne’s Anglican Church presents

Post-Industrial Wednesdays!

with

The Junction Trio

Jamie Thompson, flute
Erica Williamson, violin
Lucas Tensen, cello

270 Gladstone Avenue, Toronto (Dufferin & Dundas)

Free Parking / Admission by Donation / 416-933-5883
www.the-junction-trio.com / urban.flute@gmail.com

March 27th @730pm "Post-Industrial Haydn!"
April 24th @730pm "Post-Industrial Vivaldi!"
May 29th @730pm "Post-Industrial Ravel!"

St. Anne’s Anglican Church

March 1 – April 7, 2013

thewholenote.com

43
A. Concerts in the GTA

Music at Metropolitan presents
Good Friday, March 29
7:30 pm
Baroque and Beyond IV: Requiem aeternam...grant them eternal rest
Requiem by Jean Gilles, Requiem by Maurice Duruflé, Pie Jesu by Lili Boulanger and others
Metropolitan Festival Choir and chamber orchestra with Benjamin Stein, theorbo and Sarah Svendsen, organ
Soloists: Lesley Bouza and Gisele Kulak, sopranos; Alison Roy mezzo-soprano; Charles Davidson, tenor; James Baldwin, baritone
Tickets $25, available online and 416-363-0331 ext. 26
Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26)
www.metunited.org

tenor; Geoffrey Sirett, bass; Mervin Fick, conductor. Kingston Road United Church, 975 Kingston Rd. 416-699-6634. $25; $12.50(ages 7-18); free(under 7).

Sunday March 31

Monday April 01
7:00: University of Toronto Faculty of Music. Monday Evening Concerts: William Aide, piano. Beethoven: Sonata Op. 10 No. 3; Chopin: Sonata in D; Buczynski: Letters to a Musical Friend (based on poetry of W. Aide). Doug MacNaughton, baritone. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-408-0208. $35; $25(sr); $10(st).

Music at Metropolitan
present
Good Friday, March 29
7:30 pm
Baroque and Beyond IV: Requiem aeternam...grant them eternal rest
Requiem by Jean Gilles, Requiem by Maurice Duruflé, Pie Jesu by Lili Boulanger and others
Metropolitan Festival Choir and chamber orchestra with Benjamin Stein, theorbo and Sarah Svendsen, organ
Soloists: Lesley Bouza and Gisele Kulak, sopranos; Alison Roy mezzo-soprano; Charles Davidson, tenor; James Baldwin, baritone
Tickets $25, available online and 416-363-0331 ext. 26
Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26)
www.metunited.org

Saturday March 30

Sunday March 31
**Tuesday April 02**


**Wednesday April 03**


**Thursday April 04**

- **12:10**: Nine Sparrows Arts Foundation. *Choir Greater Toronto. Lunchtime Chamber Music: Ton Beau Quartet, Linea Thacker, violin; Alex Wilks, violin; Alex McLeod, viola; Sarah Steeves, cello. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.

**Friday April 05**

- **7:30**: Hannaford Street Silver Band. *Festival of Brass: Rising Stars. Featuring finalists in HSSB’s annual Young Artists Solo Competition. Church of the Redeemer, 162 Bloor St. W. 416-366-7723 or 1-800-708-6754. $15; $10(st); $5(st).
- **8:00**: Art of Time Ensemble. *Schubert: Source & Inspiration. Featuring Schubert’s Piano trio No.2 and pop songs inspired by it. Benjamin Bowman, violin; Rachel Mercer, cello; Andrew Burashko, piano; Carole Pope, vocals; Martin Tiell, and others. Enwave Dance Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. $25-$50. Also Apr 6.
- **8:00**: Corporation of Massey Hall and Roy Thomson Hall. *The Tenors. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $49-$50. Also Apr 5.
Saturday April 06

• 10:00am to 5:00: Hannaford Street Silver Band, Festival of Brass: Community Showcase. Featuring brass ensembles from the GTA and beyond competing for annual Hannaford Cup. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-388-7723 or 1-800-708-6754. $35; $30(stri).

• 1:30: Toronto Symphony Orchestra. Young People’s Concerts: All Aboard! Featuring music from Thomas and Friends, The Polar Express and others. Includes projected images. Young Voices Toronto (formerly High Park Choirs); John Morris Russell, conductor. Roy Thompson Hall, 60 Simcoe St. 416-593-4828 or 1-800-708-6754. $22-$52. Also Apr 6.


• 3:30: Toronto Symphony Orchestra. Young People’s Concerts: All Aboard! See 1:30.

• 7:30: Amadeus Choir. A Celtic Celebration. See 2:00.


• 7:30: Etobicoke Centennial Choir. Songs from around the world. 416-736-5888. $15; $10(stri). Also Apr 7.

• 8:00: Art of Time Ensemble. Schubert: Sonata & Inspiration. See Apr 5. Also Apr 7.

• 8:00: New Music Concerts. Six Hundred Year Anniversaries. Gala evening celebrating the centenaries of six composers. Weinzweig: We Are One Jazz Choir, Howard Rees, conductor. Sandra Faire and Ivan Fecan Theatre, Accolade East Bldg., 4700 Keele St. 416-736-5888. $15; $10(stri).

• 8:00: Mississauga Festival Chamber Choir. The Four Seasons. First United Church, 151 Lakeshore Rd. W., Mississauga. 905-403-8415. $20.

• 8:00: Amadeus Choir. A Celtic Celebration. See 2:00.

• 8:00: Source & Inspiration. Mississauga Festival Chamber Choir. The Four Seasons. First United Church, Port Credit, 151 Lakeshore Rd. W., Mississauga Festival Chamber Choir. Karen Tranquada, baritone (Bartolo); Douglas Tranquada, baritone (Bartolo); with others; William Shookhoff, piano. Fifth Church of Christ Scientist, 1 Chatsworth Dr. 416-455-2365. $20.


The Four Seasons
April 6, 2013  8 pm

First United Church, Port Credit
Mississauga Festival Chamber Choir and guest instrumentalists explore music celebrating nature’s constant evolution.

Tickets $20 available at the door or from info@mississaugafestivalthesingchoir.com
Belaria for solo cello; Lutosławski: Dance Preludes for clarinet and piano; Cage: Ryoanji for bamboo flute; Penderecki: Trance for flute and harp; Nancarrow: works for player piano (recording); Brant: Mobiles 2 for solo flute and ensemble. Robert Aitken, flute; David Hetherington, cello; Erica Goodman, harp; Max Christie, clarinet; Stephen Clarke, piano; Rick Sacks, percussion; Joseph Macerollo, clarinet; Nancarrow: works for player piano.

March 1 – April 7, 2013

Exultate, jubilate; Ave verum; Laudate Chorus; MacMillan Singers; Ana Alvarez and Fern Hill. Women’s Chamber Choir; Men’s Americas of Music University of Toronto Faculty 531-6604. $22.50/$20(adv).

Kim & Reggie Harris.

• 2:00:

410 Sherbourne St. $40/$30(adv).

Voice of Zimbabwe Africa. See Apr 5.

Toronto Consort. 416-429-0007. $30; $25(sr); $15(st). 7:15:


• 8:00:


• 9:00:


Sunday April 07

• 2:00:


• 2:30:


• 3:00:


• 3:00:

Hannaford Street Silver Band. Festival of Brass: Breath of Souls. Lovatt-Connor: Breath of Souls (North American premiere); and other works; includes massed band finale with Hannaford Youth Band. Also featuring winners of HSSB’s annual Young Artists Solo Competition and Festival Slow Melody contest. Guest: Alain Trudel, conductor. Jane Mallent Theatre, St. Lawrence Centre for the Arts, 27 Front St. E, 416-366-7723 or 1-800-708-6754, $44.24; $38.82(st); $14.16(st).

• 3:00:


• 3:00:


• 3:00:


• 3:00:


• 3:00:


• 4:00:


• 4:30:


• 7:30:


• 7:30:


Friday March 01

• 2:30:


• 8:00:


Saturday March 02

• 2:30:

Kitchener-Waterloo Symphony. Disney in Concert: Magical Music from the Movies. Also at 8:00. See Mar 1.

• 4:30:

Choir’s Cathedral. Twilight Organ Recital. Bach: Suite in D for cello; and other works. Paul Grimwood, organ; Kirk Earle, George Willms and Brandon Chui, violins.

• 8:00:


Sunday March 03

• 2:00:


• 8:00:


Monday March 04

• 7:00:


Tuesday March 05

• 12:30:


• 7:30:

Centre for the Arts, Brock University. ScrapArtsMusic: Sean O’Sullivan Theatre. 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257 and 1-866-617-3257. $41; $20(st); $15(eveGo12 and under). Also Mar 3 (mat, Waterloo).

Wednesday March 06

• 12:00 noon:

Midday Music with Shigeru Heartwarming Hymns. Cheryl Graham, piano; and guests. Hi-way Pentecostal Church, 50 Anne St. N., Barrie. 705-725-8171. 15; free(e).

• 7:30:

Centre for the Arts, Brock University. Da Capo Chamber Choir. Path of Miracles. St. John the Evangelist, 23 Water St. N., Kitchener. 519-725-7549. $12(st); $15(eveGo12 and under). Also Mar 3 (mat, Waterloo).

Thursday March 07

• 12:10:

University of Guelph College of Arts. Noon@Noon: Improvisation Meets Electroacoustic Sound. Glen Hall, University of Guelph, 500 Duffrin St. and Dane A. Sorbara, multi-instrumentalists. Goldsmith Room 107, MacKinnon Bldg., 50 Stone Rd. E., Guelph. 519-824-4120 x52991. Free.

Friday March 08

• 8:00:


RSVP 416.961.9594

345 SORAUREN AVE.
B. Concerts Beyond the GTA

Saturday March 09
- 10:00am: Hospice Wellington Vocal. Travelling Tea Party Breakfast, with musical entertainment. The Elgin Hotel, 1320 Gordon St., Guelph. 519-836-3921. $20 in support of Hospice Wellington.
- 7:30pm: Centre for the Arts, Brock University. Best of Sting and the Police with the Jeans ‘n Classics Band and the Niagara Symphony Orchestra. 100 Glenridge Ave., St. Catharines. 905-688-5550 x2357. $15.

Sunday March 10
- 3:00pm: Primavera Concerts. Organ and Song. Works by Bach, Ager and others. Andrew Amsden, organ (from Europe); Black Jaguar, tenor (from Europe); Elizabeth Bonistelli (Mary Magdalen); Brian Vogt (Pentateuch); Paul Wintumme (King Herod); and others. Tom Ling, music director; John McHenry, stage director and choreographer. Mandeville Theatre, Ridley College, 210 Ridgeland Rd., St. Catharines. 905-682-1353. $27; $20(adv); $15(st). Free.
- 8:00pm: Kitchener-Waterloo Chamber Music Society. Soo Bae, cello, and Winston Choi, piano. 252 James St. N., Guelph. 905-824-1120 x5299. Free.

Thursday March 14

Friday March 15
- 8:00pm: Garden City Productions. Jesus Christ Superstar. Music by A. L. Webber, lyrics by T. Rice. Jeff Ash (Jesus of Nazareth); Natasha Lane (Mary Magdalene); Elizabeth Bonistelli (Mary Magdalen); Brian Vogt (Pentateuch); Paul Wintumme (King Herod); and others. Tom Ling, music director; John McHenry, stage director and choreographer. Mandeville Theatre, Ridley College, 210 Ridgeland Rd., St. Catharines. 905-682-1353. $27; $20(adv); $15(st). Free.

Saturday March 16
- 2:00pm: Capella Intima. Giuseppe. Oratorio for five voices and instruments from the Vatican Library. 1650. Lesley Bouza, soprano; Emily Klauser, mezzo-soprano; Laura McAlpine, mezzo-soprano; Angel Roach, tenor; James Baldwin, bass. McNeil Baptist Church, 1145 King St. W., Hamilton. 905-517-3594. $15 suggested donation. Also Mar 16 (11am, Toronto) and Mar 17 (10am, Guelph).
- 7:00pm: Centre for the Arts, Brock University. Bowfire. Classical, jazz, and world fiddling. Sean O’ Sullivan Theatre, 500 Glenridge Ave., Waterloo. 416-886-1763. $35; $30(adv); $20(st).

Wednesday March 13

Wednesday March 19

Wednesday March 20
- 12:00pm: Music at St. Andrews. Marie-Caroline Bourque, violin; Jeffrey Moodall, organ. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. 1pm; free!
- 7:30pm: Centre for the Arts, Brock University. Tyler Yaremko and His Rhythm. Sean O’ Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-899-5550 x2357. $14.

Thursday March 21
- 8:00pm: Toy Piano Composers. Threshold Le Seul. Works by Pearce, Thornborrow, Dembogu, Tan, Coreia and Ryan. Ensemble Paramirabo. Artword Arthdr, 15 Colbourne St., Hamilton. 647-829-4213. $15/10(dial). Also Mar 23 (Toronto).

Friday March 22

Sunday March 24
- 2:00pm: Garden City Productions. Jesus Christ Superstar. See Mar 15.
- 8:00pm: Guelph University College of Arts. University of Guelph Choirs; Marta McCarthy, conductor. Harcourt United Memorial Church, 87 Dean Ave., Guelph. 519-824-4120 x5289. 110.

Tuesday March 26
- 8:00pm: Kitchener-Waterloo Chamber Music Society. Piccal Chopin Soloists. Brahms: Clarinet Trio Op.14; Piano Trio Op.8; Stravinsky: L’Histoire du soldat. Minghuan Xu, violin; Soo Bae, cello; Rini deuxt-Langlois, clarinet; Winston Choi, piano. KWCMS Music Room, 57 Young St W., Guelph. 416-888-1673. $35; $30(adv); $20(st).

C. In the Clubs (Mostly Jazz)

- **Artword Arbar**
  15 Colburne St, Hamilton. 905-543-8512 artword.net (full schedule)

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

- **Castro's Lounge**
  2116 Queen St. E. 416-699-8272
gastropublic.com No Cover PWYC.
  Every Sun 4pm Live Jazz. Every Mon 9pm Rockabilly Night w/ the Cosmonotes.
  Every Tue 6pm Smokey Folk. 10:30pm BlueVenus.
  Every Wed 8pm Mediterranean Stars.
  Every Thu 9pm Jerry Legere & the Situation.
  Every Fri 9pm Ronnie Hayward. Every Sat 4:30pm Big Red Jake.

- **Chalkers Pub, Billiards & Bistro**
  247 Marle Ave. 416-789-2531 chalkerspub.com
  All weekend events: $10 cover; free(under 16).
  Every Wed 8pm-midnight Girls Night Out Jazz w/ host Lisa Particelli. PWYC.
  Mar 2 6-9pm Don Thompson's Vibes Quartet 1t.
  Mar 9-24 7pm-8pm Jimmy & the Riveters. PWYC.

- **Cicada**
  1160 Queen St. E. 416-531-8666
cicadajazz.com
  Every Fri 7-10pm Brian Charette & Friends.
  Every Sat 7pm-10pm Acoustic Night.

- **Ensemble**
  49 Kirk St. 416-923-4807
  Every Wed 9pm, Sun 6pm.

- **Garden City Productions**
  530 West Broadway, Winnipeg.
  Every Mon 8pm-

Thursday March 28


Friday March 29

- **7:30: Grand Philharmonic Choir. Bach: Mass in B minor – A Good Friday Tradition. Suzie LeBlanc, soprano; Anita Krause, mezzo; Derek Chester, tenor; Jason Nedecky, baritone; Kitchener Waterloo Symphony; Mark Vuorinen, conductor. Centre in the Square, 100 Queen St. N., Kitchener. 519-578-8885. $20-$70; $18-$35(st); $10(high school st).**

Saturday March 30

- **1:30: University of Guelph College of Arts. University of Guelph Contemporary Music Ensemble. Joe Sorbara, conductor. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 519-824-4120 x52981. 15.**

Sunday March 31

- **2:00: Garden City Productions. Jesus Christ Superstar. See Mar 15.**

Tuesday April 02

- **8:00: Kitchener-Waterloo Chamber Music Society. Windtastic 5! Woodwind Quintet. Poulsen: Novelettes No. 1; Rubstov: Three Moods; Barbir: Summer Music; Arnold: Three Sharities for Wind Quintet; Leot Janáček; Miladi (Youth). Kyle Henning, flute; Danielle Johanns, oboe; Lewis Gilmore, clarinet; Sophie FLOOD, horn; Kevin Harris, bassoon. KCWMS Music Room, 57 Young St. W., Waterloo. 416-886-1673. $25; $15(st); $10(st).**

Thursday April 04


Friday April 05


- **8:00: Kitchener-Waterloo Symphony. Organ Superstar. Bach/Webern: Ricercare from Musical Offering; Toccata & Fugue in d; Suite No. 3; Copland: Music for the Theatre; Carpenter: The Scandal. Cameron Carpenter, organ; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. $19-$40. Also Apr 6.**

- **University of Guelph College of Arts. University of Guelph Concert Winds Ensemble. John Goddard, conductor. Harcourt United Memorial Church, 87 Dean Ave., Guelph. 519-824-4120 x52981. $10; $5(st).**

Saturday April 06

- **3:00: Port Hope Friends of Music. Stars of Tomorrow. Guest: Iain Scott, host. St. Peter’s Anglican Church, 240 College St., Cobourg. 905-797-2295. $25; $10(13-29yrs).**

- **7:30: Barrie Concerts. The Roaring 20s. Spirit ’20 (James Campbell, clarinet; Chico Dominguez, celery; Guy Feuv, trumpet; Mark Fewer, violin; James McKay, bassoon; John Novacek, piano). Hi-way Pentecostal Church, 50 Anne St. N., Barrie. 705-728-1181. By subscription only.**

- **8:00: Kitchener-Waterloo Symphony. Organ Superstar. See Apr 5.**

- **8:00: Sunfest/Aroma Restaurant. Ana Moura, vocals; Portuguese fado. Aeolian Hall, 795 Dundas St. E., London. 519-672-7950. $35/$30 adv; $35/$30 Dinner at a concert and available only through Aroma 519-435-0545.**

- **University of Guelph College of Arts. University of Guelph Choirs: Paradise Found, Marta McCarthy, conductor. Church of our Lady, 28 Norfolk St., Guelph. 519-824-4120 x52981. $15; Free.**

- **519-824-4120 x52981. $15; $10(st).**

Sunday April 07

- **2:00: Concert Association of Huntsville. True North Brass. Conductor by brass quintet. Trinity United Church, 33 Main St. E., Huntsville. 705-797-1918. $2, free(18 and under).**

- **7:30: Aeolian Hall. Enter The Haggis. Canadian indie/folk rock/world music fusion group. 95 Dundas St. E., London. 519-672-7950. $25/$20 adv; $15(st).**

- **8:00: University of Guelph College of Arts. University of Guelph Chamber Ensemble. Henry Janzen, conductor. Goldscheid Room 107, MacKinnon Bldg., 50 Stone Rd. E., Guelph. 519-824-4120 x52981. $15; Free.**

Free event listings: listings@thewholenote.com

Mar 1 – April 7, 2013

thewholenote.com 49
C lubs have folded, restaurants have closed and music programming has been cut, resulting in plenty of blues to be sung for the jazz community but hardly any venues to sing in them.

“If you want to make a million dollars from jazz, start with two million” is a saying that has been going around.

Enter Colin Hunter, founding president, CEO and owner of the airline carrier Sunwing Airlines and the all-inclusive package company, Sunwing Vacations. He’s also a part-time crooner. Now, with the help of wife Joan Hunter and general manager Sybil Walker, he is set to open the Jazz Bistro, the long-awaited, eagerly anticipated business venture that is finally ready to roll.

Sharing the same address as the famed jazz club Top O’ The Senator (1990–2005), the Jazz Bistro has been years in the making, but the wait is over, and it was well worth it.

“Toronto didn’t have an establishment of this calibre, so I sensed there was an opportunity,” says Colin Hunter. “I’ve done a few gigs with Joe Sealy in Montreal at the House of Jazz and wanted to give Toronto an establishment that was better than anything that was in Montreal. For starters, we are going to have better food, better service and better ambiance.”

Designed by Joan Hunter, the Bistro is a feast for the eyes, boasting a beautiful balcony, a ruby chandelier and a signature Steinway piano that even has a name: Red Pop.

As suggested by the name of the club itself, cuisine will be instrumental in complementing the musical experience: “We have hired a chef I have known and respected for some time, Matt Cowan,” says general manager Sybil Walker. “I have always been impressed with his respect for his ingredients, his passion for finding just the right food pairings and his insatiable interest in food on every level.”

Walker is also responsible for booking the club and has initiated a weekly jazz brunch featuring a different vocalist each month. The series debuts on March 17 with illustrious bass-baritone Marcus Nance; another sure highlight this month will be a three-night stint with veteran American bluesman and flutophonist Lew Tabackin, booked with the Mark Eisenman Trio March 28 to 30.

Tuesday nights are going to feature a variety of special events including CD releases, the first one being Tuesday, March 26, when July/August 2010 cover girl for The WholeNote, Alex Pangman, will celebrate her newest release, Have a Little Fun. Notably, this Justin Time release features a guest appearance by legendary guitarist Bucky Pizzarelli, 87 years old as of this writing.

“I was actually saying to my husband that I’d love to record with Pizzarelli one day,” says Pangman. “Then I heard that Jazz FM was bringing him to town for a concert and I just about had a heart attack. I learned that he had a little time off so I got up the gumption to contact him and we started working on the project.”

From left: Colin Hunter, Joan Hunter, Joe Sealy and Sybil Walker.

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“The Jazz Hunters

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From left: Colin Hunter, Joan Hunter, Joe Sealy and Sybil Walker.

Inter Steer
357 Roncevvalles Ave. 416-588-8054
All shows: No Cover/PWYC.
Every Wed 8-11pm Fraser Daley, Every Thu 8-11pm Ronny Hayden Ward Trio.

Jazz Bistro, The
251 Victoria St. 416-383-5299
jazzbisto.ca
Mar 17 12-3pm Jazz Brunch w/Marcus Nance. No Cover. Mar 24 12-3pm Jazz Brunch w/Marcus Nance. No Cover. Mar 29 9pm Alex Pangman CD Release $12, Mar 28, Mar 29, 30pm 1pm Lew Tabackin w/the Mark Eisenman Trio $15. Mar 31 12-3pm Jazz Brunch w/Marcus Nance. No Cover.

Jazz Boom, The
Located in the Husher Hotel, 59 King St. N., Waterloo, 226-476-1568
kwjazzroom.com (full schedule)
All shows: 8:30pm; attendees must be 19+ Mar 1 Will Fisher Coastal Quartet $12, Mar 2 Myriad 3 $16, Mar 8 Elizabeth Shepherd Trio $20, Mar 9 Rob Dug Bough Quartet $15, Mar 15 Andrew MacIntosh Quartet. Mar 16 Alex Ocean Quintet $20, Mar 22 Randy Gagné $15, Mar 23 Mulgrew Miller $20, Mar 29 Dave Wiffen Quintet. Mar 30 Robi Botos Trio $18.

Joe Mama’s
317 King St. W. 416-340-6469
Live music every night; All shows: No Cover. Every Sun 6-10pm Organic Quartet. Every Mon 7:30-11:30pm Soul Mondays. Every Tue 7-11pm Blue Angels. Every Wed 8pm-12am Blackbear. Every Thu 8:30pm-12:30am Blackbear. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shuggo.

La Revolución
2849 Dundas St. W. 416-766-0746
larev.webst.ca
Every Sun 7-11pm Mickie Hilden & Les Petits Nouveaux Gypsy Jazz Band w/guests, PWYC. Mar 1 9pm Mark Yan & Barry McLauchy. PWYC. Mar 2 9pm Jay lider, Sam Turton & Jane Lewis $10, Mar 9 9pm Jay lider, Chris Couture $10, Mar 10 9pm Jay lider, Dave Bradstreet $10.

Luna Lounge
1585 Dundas St. W. 416-588-3077
luna.ca (full schedule)
Every Sun Sunday Family Cuban Brunch $15; $7(child). Includes buffet and salsa lesson.

Matthew Shipp Trio
Sunday, March 10 at Luna Lounge

Mar 1 8pm Yasar Rodriguez $15, Mar 8 8pm Roland Hunter $15. Mar 10 8pm Matthew Shipp Trio $125/$120(adv), Mar 13 10pm Fundraiser for Toronto’s Roma Community Centre $15, Mar 15 8pm David Occhipinti Trio $15. Mar 21 9:30pm Samba Squad CD Release $15, Mar 22 8pm Iroko $15.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-656-5687
mezzettarestaurant.ca
Every Wed Sets at 9pm and 10:15pm, Jazz Series. Cover $7-11.
Mar 13 Loren Lofsky (piano), Kieran O’Hara (piano,vocals). Mar 20 Michael Occhipinti Duo. Mar 27 Dave Young (piano); Robi Botos (piano).

Monarchs Pub
At the Delta Chelsea Hotel 33 Gerard St. W. 416-585-4362
monarchspub.ca
Every Wed Live Jazz. Every Thu Live Blues.

Nawilns Jazz Bar & Dining
289 King St. W. 416-596-1958
nawilns.ca
Every Tue Stacie McGregor; Every Wed Jim Heineman Trio. Every Thu Blues Night w/guest vocalists. Every Fri/Sat All Star Bourbon Street Band; Every Sun Brooke Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby. 905-688-8839
nicebistro.com
Mar 27 Paul Greco $39.99 (includes dinner).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltono.com
The Home Smith Bar: No Reservations. No Cover. $20 food/drink minimum. All shows: 7:30-10:30pm. Every Thu Thursday Night Jazz Party. Every Fri Something to Sing About Series. Every Sat Jazz Masters Series. Mar 1 Beverly Taft (vocals); Mark Kessel (piano); Ted Warren’s Commission: Ted Warren (trumpet); Mike Malone (trumpet); Ted Quinlan (guitar); Pat Collins (piano). Mar 7 Brazilian Jazz Party: Gord Sheard (piano/ host); Luanda Jones (vocals); George Kelly (piano); Mark Kelso (drums). Mar 8 Amy McConnell (vocals), William Sprandini (trumpet); Mike Kessel (piano). Mar 9 James Estrein (trumpet); Brian Dickinson (piano), Duncan Hopkins (piano), Mar 14 Jazz Party: Russ Little (trumpet/host); Carol McCartney (vocals); Tom Szczesniak (piano). Mar 8 David Statham (vocals); Joe Soaly (piano); Paul Novotny (piano). Mar 16 Mike Downes (bass); Robi Botos (piano); Ethan Ardell (drums). Mar 21 Jazz Party w/Toronto Hazzard/ (vocal/host); Richard Whiteman (piano); Brighman Phillips (trumpet/trumpet/piano). Mar 22 Carol McCartney (vocals); Brian Dickinson (piano); Chris Robinson (sax); Kieran O’Hara (piano, Mar 23 Mar Ucc/C (guitar), Mark Eisenman (piano), Clark Johnstone (bass). Mar 28 Jazz Party w/ Robi Botos (piano/host), (vocals); Louis Botos (piano, Mar 30 John Sherwood (piano); Pat Collins (piano); Kevin Dempsey (drums).

Pantages Martini Bar & Lounge
200 Victoria St. 416-362-1777
All a $9:30pm-12:30am. No Cover. Solo piano. Mar 1 1st Steven Koven, Mar 2 Dean Avaliotis.

Paintbox Bistro
555 Dundas St. E. 416-748-0555
cubanpaintbox.ca
Mar 9 9pm Phil Dwyer & Don Thompson $15; $40(dinner and show). Mar 22 8pm Thompson Egbo-Egbo Trio $15; $40(dinner and show).

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716

Rakia Bar
1402 Queen St. E., 416-778-8800
rakiabar.com
Mar 4, Mar 18 8-11pm Bohemian Mondays: Laura Marks Trio w/guests. Jam welcomes instrumentalists and vocalists; jazz and other genres welcome. No Cover/PWYC.

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

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservouelounge.com (full schedule).
Every Tue 7-9pm Apres Work Series; 9-45pm Tyler Yamera and his Rhythm. Every Wed 7-9pm Apres Work Series; 9:45pm Big Rude Jake. Every Thu 7-9pm Apres Work Series (Alex Pangman, first Thursday of every month); 9:45pm Sophia Perlman. Every Fri 9:45pm Dee Dee and the Dirty Martines. Every Sat 9:45pm Tyler Yamera and his Rhythm.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
there.ca (call for cover charge info)
Mar 1 4pm Hooten Syncopators: 6:30pm U of T Ensembles; 9:45pm Galaxy Orchestra.
Mar 2 12pm Danny Marks & Friends; 3:30pm Shrimp Daddy Reid; 7pm Peter Hill Quintet; 9:45pm Mike Downes Quartet. Mar 3 12pm Excelcor Dixieland Jazz; 3:30pm Club Djongo; 7pm Chris Banks Trio; 9:30pm Jake Kelfman.
While Pangman will be playing with Pizzarelli at a sold-out concert March 4 at the Old Mill, her great band, the Alleycats, will be backing her up at the Jazz Bistro March 26. Be sure to reserve!

Meanwhile in the west end Junction neighbourhood, this year Indira Nanavati Cadena will celebrate the third anniversary of her Mexican restaurant and music venue, La Revolución. Affectionately known as “La Rev,” this very inviting, unpretentious spot features reasonably priced traditional fare and service with a smile. In a dimly lit intimate back room, weekly events include a Saturday evening singer-songwriter night hosted by Jay Linden with guest headliners, as well as gypsy jazz happening every Sunday night with Mikko Hilden’s Les Petites Nouveaux and special guests.

“La Revolución was initially inspired by a trip to Mexico city, which sparked my interest in the local ingredients used in traditional cuisine, the varied genres of live music and the effect the Mexican revolution had on its society,” says Cadena. “Out of these three ideas was born a small but big-minded business, which is meant to be a revolution of mind, music and flavour!” Finding an acoustic piano which is kept in tune is not common these days, so it is unsurprising to learn that Cadena is herself a musician-turned-entrepreneur.

“Whether it was composing, performing or as it turns out, running a music venue, music has always been my greatest passion. I studied classical piano up until university, at which point I took an interest in sound production and engineering. It’s really nice to be able to relate to the musicians outside of business terms, and it’s even nicer to be able to run the soundboard and focus on the quality of what’s being presented to the listeners. The local music in Toronto is so raw and full of talent. I’m just happy to be a part of it and help support it. While the Junction has been known more for blues and rock bands, the response to our songwriter series and the gypsy jazz has been very enthusiastic so far.”

Back to a familiar venue, The Rex, where our next singer can be found on a regular basis but has a very special CD release this month. The very talented and entertaining Terra Hazelton was first heard in a jazz context as the featured vocalist with Jeff Healey’s Jazz Wizards. Back then, her electrifying voice came across as the channelling of some wicked 1920s blues shouter. Now she can still do that, but in the five years since Healey’s passing, Hazelton has worked with many musicians—Brandi Disterheft, Sophia Perlman, The TurnArounds and the Jive Bombers to name a few—and stepped outside of her comfort zone. Today Hazelton sings with even more range than ever before; her ballads have grown particularly arresting and genuinely sentimental. Teaming up with a pair of very spirited players—guitarist Nathan Hiltz and bassist Jordan O’Connor—is all sorts of brand new for Hazelton, as she has usually worked with far bigger ensembles. But when these three play together, nothing is missing; a wonderful musical chemistry exists, and if you’ll pardon an Ira Gershwin cliché, who could ask for anything more? Hazelton, Hiltz and O’Connor have decided to “go old school” on their new recording and do what’s considered bold these days: go into the studio, record live off the floor and release what comes out without doing any fixes. The only thing better than getting this record is seeing the smiles on their faces. Don’t miss the Terra Hazelton Trio’s CD Release Party for That’s All on Thursday March 7 at 9:30pm at The Rex Hotel. That’s all!
D. The ETCeteras


• Mar 28 7:00–8:00: Canadian Opera Company. Opera Talks 4: Salome, History and guided listening with images and production insights into Strauss’s Salome. Call to register. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.

COMPETITIONS

• Deadline to Apply: Jun 01 Pax Christi Chorale. Great Canadian Hymns Competition. Composers to submit original compositions set to a hymn text. Winning entries will be performed by the choir. For details: jennifer.cullins@paxchristichorale.org. www.paxchristichorale.org.

LECTURES & SYMPOSIAS


• Mar 16 2:00–4:00: Toronto Mahler}

THE GREAT CANADIAN HYMNS COMPETITION II

www.paxchristichorale.org

GALAS & FUNDRAISERS


• Mar 24 5:00–8:00: Sinfonia Toronto. Maestro’s Dinner Party 2: The Inside Stories. A chat with music director Nurhan Arman on composing the season, performance by Sinfonia Toronto artists, buffet and silent auction. By reservation only, limited to 40 guests. Yonge St. and Bayview Ave. 416-872-4255. $50 (HST tax receipt).

WORKSHOPS

• Mar 02 3:00–5:00: Leaside United Church. Technology and Worship. Led by Christina Boguchi, covering visual presentations, building a tech team, copyright, hardware and software. 822 Millwood Rd. 416-425-1253. $30.

• Mar 02 3:00–5:00: Leaside United Church. New Church Music Workshop. Led by Ron Kluymen, as part of the Tour of a Lifetime, 822 Millwood Rd. 416-425-1253. Free, registration required.


• Mar 08 and 22 7:30: CAMMAC Recorder Players. Renaissance and Baroque Workshop. For recorders and other early instruments. Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. $15; free (members). Refreshments included.

• Mar 10 2:00: Miles Nadal JCC. Singers’ Playground Performance Workshop. Overcoming stage fright and learning warm-up techniques. All levels; bring one song to work on. 750 Spadina Ave. 419-524-8211 x 12, $15.


$5. To register: kevittetov@gmail.com. Includes ticket to 8pm TorQ concert.

• Apr 06 10:30am–1:00pm: Toronto Mendelssohn Choir. Singing Saturday Choral Workshop. Reading for singers. Brahms: Gypsy Songs; Schubert: Mass in G. Jurgen Pettekno, conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422. $10.


SCREENINGS


• Apr 04 8:00: Toronto Silent Film Festival and Scaramella. The Passion of Joan of Arc. Film from 1928 with music by Tom Peters. Tom Peters, electric stick violin; Joelle Morton, viola da gamba. Innis Town Hall, 2 Sussex Ave. 416-461-9237. $23/20/adult. www.torontosilentfilmfestival.com.


• Apr 06 4:00: Toronto Silent Film Festival. The Crowd (1928). Music by Laura Silberg.

**OPEN HOUSES**
• Mar 27 5:00-9:00: Etoiboke Suzuki Music. Open House. For interested parents to find out more about the Suzuki Method, observe Suzuki classes and chat with parents and teachers. Dixon Grove Junior Middle School, 315 The Westway, Etoiboke. 416-239-4637. Free.

**SINGALONGS**
• Mar 19 7:00-8:00: Canada Sing! Chantons Canada! Toronto-Riverdale. Neighbourhood Singalong. Canadian folk songs, rock, Broadway, ballads. Mark Bell, songleader; Marjorie Wiens, piano. The Mustard Seed, 791 Queen St. E. 416-778-0796. Free, donations accepted. www.canadasings.ca
• Mar 02 9:00am–12:00 noon: Grand Philharmonic Choir. Free Community Sing-In. Bach: Mass in b. Open rehearsal. No ability to read music or experience necessary. City Hall Rotunda, 200 King St. W., Kitchener. 519-578-8885. Free. Register: info@grandphilchoir.com. Refreshments provided.

**ETCETERA: MISCELLANEOUS**
• Mar 13 10:00am–3:00: Royal Canadian College of Organists Toronto Centre. Pipes, Pedals and Pizza. March Break interactive for kids ages 4 to 19, including organ tours, teaching and demonstrations. Ages 4 to 11: 10:00am–1:00; ages 12 to 19: 12:00–3:00. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-363-0331. Free. Lunch provided. Registration: organ scholar@torontounited.org.
• Mar 25 9:00am–4:00pm: University of Toronto Faculty of Music. High School Choral Festival. Toronto high school choral ensembles participate in open clinics by Hilary Apetelis and Lori-Anne Dolfiof. MacMillan Theatre, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. Free.
EVEN WHEN YOU arrive slightly late to the party, you sometimes still get to have your cake and eat it too. In terms of having his cake, David Visentin was only eight years old when he started playing the violin. Various relatives were playing fiddle at the time; one was also a jazz violinist; and his own brother, who started on the piano, later switched to violin as well. He was well on his way.

Still, even when you have made all the right choices, the personal trajectory of a career musician can begin to pall, as it did for Visentin, 16 years into a comfortable and satisfying association with the Winnipeg Symphony Orchestra. After performing onstage at the plush, 2,300-seat Centennial Concert Hall for the umpteenth time, Visentin says, “We would go out into minus 30–40 degree weather — this was average for us — but the tragedy of that weather is that there are people who live outside. There is still a very large urban Aboriginal population and, many times on these evenings, we would pass people sniffing glue — because that was the big epidemic happening at the time in downtown Winnipeg.

“I remember this occasion, I’d already been thinking about the relevance of what I was doing on stage as a musician for audiences that would get out to warm parking lots and get into warm cars to warm homes. I was trying to reconcile what I call the distance between the stage and the sidewalk. The next morning, I read the headline in the newspaper that one of them had died and another was still in a coma — and it really came home to me personally that what I was doing on that stage had very little relevance to the sidewalk. I felt that if my art was to have any meaning, it had to extend further.”

In retrospect, he admits, “I wish I had come to that conclusion earlier.” He was in his early 40s, and it would still be a few years before he was to be offered the position of associate dean of the Glenn Gould School, and dean of the Young Artists Performance Academy at the Royal Conservatory. “And guess what? I was being offered the opportunity of training the next generation of musicians like myself.”

Then came a series of events in 2009 that was to change his life forever. It’s what Visentin describes as “an amazing Celebration of Music Week, where Venezuela essentially came to Toronto and took it over.” The prestigious Glenn Gould prize, which “promotes the vital connection between artistic excellence and the transformation of lives,” was being awarded to Dr. Jose Antonio Abreu, the founder of El Sistema in Venezuela.

To celebrate the occasion, Gustavo Dudamel, often regarded as the poster child for El Sistema and now the director of the Los Angeles Philharmonic, led the Simón Bolívar Orchestra of Venezuela in their Canadian debut. Among the many events being held were 14 intimate concerts at high schools and community youth centres featuring Venezuelan chamber ensembles, an international music symposium and a climactic concert for 14,000 students at the Rogers Centre.

As a member of the board of the Glenn Gould Foundation, Visentin was in the front row of these events and was so blown away by the calibre of the young Venezuelan musicians that he spoke to Abreu and offered his services to El Sistema. He was invited as a masterclass guest artist for two weeks, to teach at various centres throughout Venezuela.

Now the executive and artistic director of Sistema Toronto, Visentin has found in this remarkable program a way of bridging the stage and the sidewalk that he has long sought. Began as a social rescue program in 1975 among the most poverty-stricken and violent neighbourhoods in Venezuela, El Sistema has transformed the lives of more than a million children in Venezuela alone — and the program is rapidly gaining traction in many parts of the world.

It’s been said that El Sistema has brought the joy of achievement, the motivation to strive for personal growth and betterment and the love of learning to children who would otherwise be part of a lost generation. Visentin points to an important distinction: “Sistema describes itself as a social program through music, not a music program that has social benefit.” Abreu describes it thus: “The orchestra and chorus are more than artistic structures, they are models and schools of social life because to play and sing together means to intimately coexist while striving toward perfection and excellence, to follow a rigorous regimen of discipline and coordination and to seek harmonic integration, to foster ethical and aesthetic values in the awakening of sensibility and forgiving values.”

Abreu refers to Mother Teresa as having been the one who realized that the most tragic aspect of poverty is not the lack of bread or a roof overhead, but the feeling of insignificance that poverty breeds, the lack of identity and self-worth that all too often spirals into violence. In contrast, it is the redemptive role of music that leads to the child’s becoming a role model for the family and community, by inspiring in the child a sense of responsibility, perseverance and punctuality and eventually inspiring new hopes and dreams.

Abreu refers to the world crisis invoked by the historian Arnold Toynbee — not the economic crisis which everyone seems to talk about, but a spiritual crisis for which religion offers no solution. It is now only art in the form of music, Abreu says, that can synthesize the wisdom of the ages and provide creative space for culture in the community, not just as
hours a day in Caracas to make money for your family or it could be wasting time in front of the computer when you could be putting it to productive use or it could be gang membership.

“Poverty needs to be seen in more than just a socioeconomic context. Poverty of spirit is no respecter of class, because that’s ultimately where everyone meets, even in contexts where people seem to have everything going for them. It’s a great leveller when you see that everyone has parts of themselves that are impoverished. Some have the means to address them, some do not. And this is where Sistema has a value.”

Visentin describes this as a shift in awareness: “When you are looking at it through a different lens, it changes everything that you deliver—your knowledge and your experience. Because I can teach a violin lesson, I can coach an ensemble, I can conduct an orchestra, but when you’re imparting qualities of humanity—citizenship—the first thing you have to do is turn the mirror on yourself and look at what it is you really have to give. So that again levels the playing field, because we’re all trying to be better people, better family members, community members.

He pauses for a moment before resuming: “So this question of social value is really the fundamental question that Sistema is not answering necessarily, but asking. Creating an environment, bringing people together in this joint endeavour around this body of great literature and art, with remarkable results. We see everything as inextricably linked. It’s quite wondrous and frightening at the same time because there’s no way to be separate, you have to belong in a way that draws the best out of you or it draws you away, I don’t think there’s a neutral ground.”

Now into its second year, Sistema Toronto offers its after-school program to 80 young string players from Grades 1–6, who come in for two and a half hours a day, four days a week, 38 weeks a year. Explains Visentin, “We ask only three things: to see themselves as a team, to always help each other and to always do your best.” It’s the same dictum that applies to their teachers, all accomplished musicians, who are selected as much for their passion for their craft as for their ability to teach.

On any of these days, as three o’clock approaches, music stands are wheeled out, chairs whisked into place and various string instruments assiduously tuned in anticipation of the children who will play them. “We’re often asked: what’s the curriculum, what’s the pedagogy, where are the textbooks, where’s the handbook?” says Visentin. “There’s no one-size-fits-all approach. The beauty is that it’s created in each community.” At Parkdale Junior and Senior Public School, for example, in addition to classical works, they also learn Tibetan folk songs and stories that reflect the Hungarian Roma community, not to mention The Great Canadian Story, a composition by one of their teachers, Ronald Royer. Visentin sees this as an opportunity for the children to express themselves not just to their own community but to the other communities where they are inevitably invited to perform, forming a network of communal music making.

For its own part, Sistema Toronto is already looking to extend its program beyond Parkdale Junior and Senior Public School. Last year, Peter Oundjian, director of the Toronto Symphony Orchestra, was appointed the first honorary music ambassador for Sistema Toronto’s Playing to Potential music education program, with its focus on rehearsing and performing as a member of an orchestra. At the same time, when Leonard Cohen was awarded the Glenn Gould Prize for lifetime achievement, he chose Sistema Toronto to receive the $15,000 City of Toronto Protégé Prize. Just the other day, a few University of Toronto students adopted Sistema Toronto for its Philanthropy and Youth project, which was up for a $5,000 prize for the best presentation.

El Sistema-inspired programs are proliferating across Canada—there are at least 12 programs being run from New Brunswick to British Columbia. “What’s very exciting,” says Visentin, “is that there’s a momentum happening, more activity happening in Canada per capita than, I believe, anywhere else in the world, and Ontario is leading in the number of programs that are Sistema-inspired.”

Rebecca Chua is a Toronto-based journalist who writes on culture and the arts.
Who is April's Child?
Almost 5, in this photo—a moment filled with happiness—(clue in our Orange Pages)! 5 little fingers! The art of touching a piano calls out to you! “5”—an all-Southam CD, launches April 19 at the Glenn Gould Studio
5 composers represented in the concert: Finnissy, Vivier, Susam, Hellowell and Southam.

Know our Mystery Child’s name? Send your best guess to
musicschildren@thewholenote.com
by March 21. Win concert tickets and recordings!

Cadboro Bay beach, Victoria, BC, springtime 1968.

Dave Young

B assist, arranger and teacher Dave Young was born and raised in Winnipeg. He attended Kelvin High School and then the University of Manitoba. Young has been a member of the Edmonton Symphony, the Winnipeg Symphony and the Hamilton Philharmonic. He’s collaborated over the years with an astounding “Who’s Who” including the late Oscar Peterson (with whom Dave had a 35 year musical relationship), Lenny Breau, Clark Terry, Harry “Sweets” Edison, Zoot Simms, Joe Williams, Oliver Jones, Kenny Burrell, Cedar Walton, Hank Jones, Nat Adderly, Peter Appleyard, Gary Burton, Barney Kessel, Ed Bickert, Ranee Lee, Marcus Belgrave, Don Thompson, Kenny Burrell and James Moody. Comfortable playing pretty much any kind of music, he wears his multiple awards and many fine recordings, his acute musical sensibilities and his life-long commitment to live music and jazz education like a comfy old jacket with lots of pockets. Dave Young is just all about the music—whatever the music is.

Today he lives in Wanless Park, Toronto, with partner Barbara Lewis, two cats Sharp and Flat and a golden lab, Bailey. They spend much of their downtime repairing and maintaining a farm in Northumberland County north of Cobourg—36 acres of pasture and cedar trees. “I did residential renovation work for ten years in Toronto so still have the power tools to fix any problem at the farm. Music occupies a lot of my time: practising, arranging with [software program] Sibelius, teaching (U of T Jazz) and travelling to play…”

About that childhood photo...
I remember when I sang in the Winnipeg Boys Choir. I was also playing the piano a bit and was just starting to play the violin. I remember Mrs. Christie who was the choir director—very animated and patient with a bunch of young boys, approximately ten years old. Singing was fun and sociable.

Suppose a friendly fellow traveller asks about your work?
I would just say that I’m a musician, and play a wide range of music, which I have done over the years. Variety is the secret of musical development for me. Blues, folk, rock and roll, Broadway shows, jazz, avant-garde improv, classical orchestral music and polka bands all helped me develop a special way of expressing myself. Music is an international language. It allows you to communicate when verbal language doesn’t.

Your earliest musical memories?
I remember sitting under the piano and listening to my mother play classical pieces. I was quite young—maybe 2 or 3. I played and sang at home with my mother and father. My mother, Dorothy Young, was a classical pianist and teacher. She graduated from Juilliard in NYC in the 60s. I heard music live in our home and at concerts with my parents, and certainly on radio and TV which were important outlets in the 50s. Music at school was always interesting—concerts and music period.

For a full-length version of this interview, visit thewholenote.com.
The Dave Young-Terry Promane Octet new CD Octet: Volume One is reviewed by Jim Galloway in this month’s DISCoversies section.

CONGRATULATIONS TO OUR WINNERS!

The Royal Conservatory’s TD Jazz Series “Devoted to Dizzy,” presents the Dave Young–Terry Promane Octet, the Heavyweights Brass Band, trumpeter Claudio Roditi and percussionist Giovanni Hidalgo — former members of Dizzy Gillespie’s own United Nations Orchestra—sharing the stage (and likely raising the roof!) at Koerner Hall (Apr 13). Baird Knechtel wins a pair of tickets. Chalkers Pub presents the Robert Horvath/Dave Young Classical Piano Quintet (Mar 31). Suzanne de Grandpré and her guest will be treated to some delicious food and an afternoon of delightful chamber music; Schubert’s “Trout” Quintet, Hummel’s Piano Quintet and a transcription of Bach’s Double Violin Concerto. Just announced! The Dave Young–Terry Promane Octet’s Volume One has a JUNO nomination for Traditional Jazz Album of the Year (produced by Roberto Occhipinti). Dave Young, Terry Promane, Kevin Turcotte, Vern Dorge, Mike Murley, Perry White, Gary Williamson and Terry Clarke. Copies go to Scott Whittington and Jill Rothberg.

Music’s Children gratefully acknowledges Dorothy and William, Barbara, Lesley, Francine, Shushan and Joseph.

March 1 – April 7, 2013

thewholenote.com
Welcome to The WholeNote’s inaugural Orange Pages Music Education Directory! Below you will find the first installment of what we hope will become a sweeping overview of the music education scene in all its variety and scope. In this March 2013 issue, we explore three categories of seasonal and/or continuing education:

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

Whether you are searching for focussed individual music instruction, group learning, early childhood music programs or summer music immersion, have a look through our Orange Pages for a taste of what is out there!

And watch out for the second installment of the Orange Pages, coming in September 2013, which will offer profiles of full-time music institutions, including universities, colleges and specialized elementary and secondary schools.

For schools, camps and teachers who missed this inaugural Orange Pages, take heart! We will be maintaining and updating it online, year round. For information on joining, please contact education@thewholenote.com.

Finally, thanks to all the schools, programs and teachers who took the plunge and joined! We look forward to working with you to make this directory the best it can be as a resource for anyone pursuing an active musical life.

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### COMMUNITY SCHOOLS

- **Bloor West Music Studios**
  **Your Neighbourhood Music School in Bloor West Village since 1990.**
  2352A Bloor St. W., Toronto

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

  416-604-3176; bloorwestmusicstudios@gmail.com

- **Don Mills Music Studio**
  **Independent studio of Derrick Lewis and Meri Dolevski-Lewis.**
  Piano, clarinet, theory, trombone, organ, ear training.
  Eastern/central North York, or your home

  Derrick Lewis and Meri Dolevski-Lewis, a husband and wife team of teachers with 45 years experience between them, have been offering a comprehensive music curriculum that includes both RCM and non-RCM material using technology to enhance student learning, including composition and arranging, for the past ten years. We offer lessons at our Bayview/York Mills location at a church with a Kawai grand piano or at your home in most areas of the 416 area code. We teach students from beginners to ARCT level, from four years old to adults. Our students have earned high marks on RCM exams, have played in ensembles such as the Toronto Youth Wind Orchestra and Toronto Symphony Youth Orchestra, and are accepted in university music programs with large scholarships. Scholarship/work-study programs are available to students who demonstrate financial need.

  647-520-8802; 647-238-2921
  donmillsmusicstudio.weebly.com

- **Etobicoke Suzuki Music**
  **Main instrumental and toddler programs from September to June, with lessons and group classes in summer as well.**
  **Instrumental program for children from 3 to 18.**
  **Pre-Instrumental class for 2 to 4 year olds.**
  **Central Etobicoke, serving Etobicoke and surrounding area**

  Every music school teaches kids how to play music—we teach them how to live it. We believe that learning music should be a joyful experience. Our approach to teaching is based on the philosophy of Dr. Shinichi Suzuki: that talent can be taught and every child can learn. Our children begin their musical odyssey as young as age three—first learn-
ing to play by ear and by heart. Primary registration is in spring and summer for the fall, but students are accepted throughout the year.

ESM is recognized as one of the oldest and finest Suzuki programs in Canada. Our teachers have extensive training in the Suzuki Method and an average of over 18 years teaching experience. We are a not-for-profit community-based comprehensive music program, nurturing children's abilities for over 30 years.

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

Fun With Music Together
For children from birth to 5 years.
Fall, winter, spring and summer semesters.
Various locations in Toronto: Swansea Town Hall, 95 Lavinia Ave.; Sorauren Park Fieldhouse, 50 Wabash Ave.; Redsandcastle Theatre, 922 Queen St. E.; Trinity Bellwoods Community Centre, Eastminster United Church, 310 Danforth Ave.; Creswell Dance, 2181 Queen St. E.; Emmanuel Howard Park United Church, 214 Wright Ave.

Music Together is an internationally acclaimed music and movement program for young children and the grown ups who love them! Mixed age classes include songs, rhythmic rhymes, movement and instrument play. New music each semester—nine collections in all! CDs and songbook are included in tuition. We have sibling discounts and mixed-age classes, and we accept credit cards. 416-283-0589
funwithmusictogether@rogers.com
funwithmusictogether.ca

International Music Academy
Winner of the Consumer’s Choice Award for the best private music school in the GTA.
Winner of the Royal Conservatory of Music Gold Medal for teaching excellence.
4981 Highway 7, Unit 8, Markham

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

Music lessons are taught by highly inspiring and motivating professionals. All teachers have a master’s degree in music and a minimum of 15 years teaching experience. Most also have degrees in music pedagogy and are certified to teach in Ontario. All teachers are also registered with the Royal Conservatory of Music. The tuition fee is the same for all instruments, levels, teachers, and students. Like us on Facebook and follow us on Twitter! 905-489-4620
info@InternationalMusicAcademy.ca
InternationalMusicAcademy.ca

Koffler Centre of the Arts
Year-round programs for all ages.
4588 Bathurst St., Toronto

The Koffler Centre of the Arts music department consists of a dedicated and accomplished faculty who specialize in both private and group instruction for adults, teens and children in piano, violin (including Suzuki), cello, viola, guitar, voice, flute, clarinet, saxophone, percussion and drums. The Koffler Centre is also home to the Koffler Chamber Orchestra, directed by former TSO concertmaster Jacques Israelievitch, and produces a number of concerts and music events throughout the year.

The Koffler offers music classes and lessons out of our studios at the Prosserman JCC on the Sherman Campus, 4588 Bathurst St., just north of Sheppard Ave. Check our website for full details.
Serra Erdem
416-638-1433
serdem@kofflerarts.org
kofflerarts.org

Miles Nadal Suzuki Music School
Program dates: September to May, Tuesday afternoons.
Miles Nadal Jewish Community Centre,
750 Spadina Ave., Toronto

Our Suzuki program offers a friendly community and supportive atmosphere in weekly violin and cello group classes with level and age appropriate enrichment consisting of note reading ensembles, theory and/or musicianship. All classes take place on Tuesdays, late afternoon through early evening. All students are required to take one weekly private lesson, either at the MNjcc (if time and space permit) or at the home of the private teacher. Our students range in age from three to 18 years. All of our Suzuki teachers are accredited and registered through the Suzuki Association of the Americas (SAA).
416-924-6211 x0
suzuki@mnjcc.org
mnjcc.org/youth-classes/suzuki

MUSICA Music School
Leaside, Toronto

MUSICA Music School was established in Leaside in 1991 and specializes in early childhood music instruction: Music Pups for students from four months to four years old, Sunrise for two and three year olds, and the dynamic keyboard based Music for Young Children program for students from three to nine, now with five certified MYC teachers on the faculty. MYC grads usually complete their group studies with their Grade 1 Royal Conservatory exam and then move into private lessons with one of the many highly qualified private teachers offering instruction in piano, guitar (group and private), percussion, voice and theory to students of all ages. Private piano lessons can also be offered in students’ homes. Students proudly share their progress during the twice yearly recitals.
Liselotte Jongedijk, director
416-666-0905
musica88@rogers.com
musicamusicschooltoronto.com
ormta.org

Kingsway Conservatory of Music
2848 Bloor St. W., Toronto

The Kingsway Conservatory provides a vibrant and nurturing environment where students can learn, share and explore their creative side. Beautiful facilities, professional faculty and a fantastic breadth of vibrant programs for all ages set the stage for “inspired learning.” Classes for babies, toddlers and tots tap into little ones’ innate sense of rhythm and musicality. Three- to six-year-olds find their inner musicians through Orff/Kodaly/ Eurhythmics classes of singing, movement and instrument-play. Exciting ensembles such as the Ukulele/Recorder Ensemble, Kingsway Children’s Choir, Suzuki Strings and GLEE Club offer many tangible benefits plus the exhilaration of making music together. KCM’s private studios are electric with learning including lessons in piano, voice, guitar, strings, winds and drums, from classical to jazz. Step into an inspired learning environment at the Kingsway Conservatory—our doors are always open!
416-234-0121
info@kingswayconservatory.ca
kingswayconservatory.ca

Music lessons are taught by highly inspiring and motivating professionals. All teachers have a master’s degree in music and a minimum of 15 years teaching experience. Most also have degrees in music pedagogy and are certified to teach in Ontario. All teachers are also registered with the Royal Conservatory of Music. The tuition fee is the same for all instruments, levels, teachers, and students. Like us on Facebook and follow us on Twitter! 905-489-4620
info@InternationalMusicAcademy.ca
InternationalMusicAcademy.ca

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416-234-0121
info@kingswayconservatory.ca
kingswayconservatory.ca

To singing and to music ...
New School of Classical Vocal Studies
74 Pembroke St., Cabbagetown, Toronto

The New School of Classical Vocal Studies (NSCVS) offers a range of vocal, choral and musical instruction for students of all ages. Operated by classical voice teacher and operatic impresario Maestro Daniel Eby, the NSCVS provides classical vocal technique, performance opportunities, preparation for competitions and exams, singing lessons for actors, summer programs for youth singers, language studies (Italian, French, and German diction) and much more. The NSCVS also works closely with the Cabbagetown Classical Youth Choir and seeks to promote young voices into its ranks as well. All of this is available at very affordable rates. Scholarships are also available. 647-701-5033 maestro_enterprises@yahoo.ca ns cvs.com

North Toronto Institute of Music
550 Eglinton Ave. E., Toronto

The North Toronto Institute of Music was founded in 1995 by Mary Kenedi, with the intention of offering the highest quality of music instruction. The school’s faculty consists of experienced, nurturing teachers, many of whom are actively performing musicians. All ages are welcome, and lessons are taught in most instruments, voice and all levels of theory. Vocal coaching is also available, as well as student concerts, masterclasses and preparation for RCM exams. Whether exploring one’s creative side as an amateur or beginner, or preparing for auditions professionally, students are coached individually in a warm, professional atmosphere. Ensembles are being formed in guitar, string orchestra and jazz, depending on enrolment. 416-488-2588 info@ntimusic.com ntimusic.com

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

Founded in 1999, RPM provides high quality, affordable (subsidized) music education to youth in need in Regent Park and other high priority areas in Toronto. By June 2013, we will reach more than 1100 children and youth in the city. RPM offers private lessons in piano, violin, viola, cello, guitar, voice, flute, saxophone, clarinet, trumpet and percussion. Our current programs include RPM Choir, Music Theory classes, Steel Pan Ensemble, Percussion Ensemble, String Ensemble, Guitar Ensemble, Early Childhood Music and Group Piano. RPM offers RCM curriculum and covers the cost for students who wish to take the RCM exams. We are working to develop innovative programs which musically stimulate our children and provide healthy opportunities for positive peer influence and encouragement.

Richard A. Marsella, director 416-364-8900 x4 rpmusic.org

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

Does your son or daughter want to play the flute? Do you want to learn or improve skills you already have? Do you need help preparing for exams, auditions or competitions? Are you looking for a friendly, nurturing environment for learning music? The Toronto Flute School offers quality flute lessons at every skill level from complete beginners through to pre-professionals. Suzuki Method lessons are offered to children ages three to ten. Students ages 11 to 18 take weekly private lessons and can participate in our flute choir classes. Adult students are also most welcome at the school. Concerts, recitals and workshops are offered throughout the school year. Visit our website for detailed information, photos, and video clips. Celebrating our 15th year! Vicki Blechta BMus MMus, director 416-792-3091 vicki@torontofluteschool.com torontofluteschool.com

Toronto School for Strings and Piano
Year-round instruction, all ages and levels, university preparation.
Yonge and Bloor, 711 Church St., Toronto

The Toronto School for Strings and Piano offers expert, professional instruction for all ages and levels in violin, viola, cello (RCM and Suzuki) double bass, piano, jazz piano, guitar, theory, composition, chamber music and orchestra. Our teachers are active in the community as performers and adjudicators, and have specialized pedagogical training for children as young as three. We have programs to nurture talent and maintain motivation as your child grows and develops into the teen years and beyond. Adults, at every level of ability, are welcome. We are an encouraging, supportive community of teachers and learners, and believe that musical training enriches, stimulates and develops individuals at every stage of their lives. Conveniently located at the crossroads of Toronto, the TSS/P is an inviting place to start, continue or resume your musical education. Free initial consultation. 416-968-0303 info@torontoschoolforstrings.com

Toronto School for Strings and Piano
Year-round instruction, all ages and levels, university preparation.
Yonge and Bloor, 711 Church St., Toronto

The Royal Conservatory School is one of the largest and most extensive community-based music and arts schools in North America, committed to making music and creativity accessible to everyone. The Royal Conservatory School is dedicated to excellence in music and arts education, developing innovative programs to meet the needs of our students and presenting educational opportunities that reflect Canada’s unique multicultural social context. The school offers a wide variety of group classes and private lessons at our downtown location for people of all ages, levels and artistic interests. From beginners to seniors, our faculty of dedicated and distinguished artists and educators is committed to the development and growth of its students. 416-408-2825 conservatoryschool/rcmusic.ca rcmusic.ca

Toronto School for Strings and Piano
Year-round instruction, all ages and levels, university preparation.
Yonge and Bloor, 711 Church St., Toronto

Does your son or daughter want to play the flute? Do you want to learn or improve skills you already have? Do you need help preparing for exams, auditions or competitions? Are you looking for a friendly, nurturing environment for learning music? The Toronto Flute School offers quality flute lessons at every skill level from complete beginners through to pre-professionals. Suzuki Method lessons are offered to children ages three to ten. Students ages 11 to 18 take weekly private lessons and can participate in our flute choir classes. Adult students are also most welcome at the school. Concerts, recitals and workshops are offered throughout the school year. Visit our website for detailed information, photos, and video clips. Celebrating our 15th year! Vicki Blechta BMus MMus, director 416-792-3091 vicki@torontofluteschool.com torontofluteschool.com

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University Settlement’s Music and Arts School opened in 1921. Located in the heart of downtown Toronto, the school offers quality lessons to every¬one regardless of age, ethnicity, perceived talent and ability to pay. We offer one on one instruction on a wide variety of instru¬ments and a num¬ber of group classes and programs for children and adults. Group programs include ear train¬ing, RCM theory, choirs, chamber music, dance for kids, jazz ensembles and our newest program, computer music. Our teachers are professionals with a bachelor’s degree or equivalent, and some have master’s or doctorate degrees. Regular per¬forming opportunities are available and encour¬aged for our students. We offer a subsidy program for children from low income families. The school provides an open house of learning in a warm, family atmosphere.
416-598-3444 x249
anne.yardley@universitysettlement.ca
universitysettlement.ca

Voices of Colour Music offers a personalized approach to music study and performance. Under director Denise Williams, the studio offers lessons in voice, piano, theory, improv and songwriting, as well as early childhood music. We teach all clas¬sical to contemporary styles including opera, art song, music theatre, folk, gospel, jazz, etc., and pro¬vide preparation for examinations, festivals, auditions, concerts and other performance opportunities. Beginner or advanced, amateur or professional, classical or contemporary, we strive to hone each student’s own natural vocal or instrumental col¬our and style through individually tailored stud¬ies which promote singing or playing with ease and freedom. We also understand how the psy¬che can get in the way and strive to channel the psycho-emotional path to successful performing.
416-588-5845 x2
voicesofcolormusic@gmail.com
voicesofcolourmusic.com

Private Instruction

Bruce Redstone, saxophone

Study saxophone with Bruce Redstone! Bruce holds a Master of Music in Performance, a BA in Music Education and is an Ontario Certified teacher. He was on the faculty at the Royal Conserv¬atory of Music for 19 years and is currently a Senior Examiner with RCM Examinations. Experienced and recorded as a performer, with much experi¬ence as an adjudicator and clinician, Bruce was also a university instructor for six years. Lessons in all levels and styles are taught at very reason¬able rates and at a convenient location, near Leslie and Finch. Beginners are welcome and exam, university audition and festival preparation are a specialty. Free trial lesson for new students!
416-706-8161
bredstone@rogers.com

Eve Egoyan
Personalized piano instruction by an experienced teacher.
Queen West neighbourhood, Toronto

Eve studied standard repertoire internationally and has recorded nine critically acclaimed solo CDs. Her exposure to exceptional teachers dur¬ing her developmental years and her own expan¬sive range of professional experience makes her a communicative, intuitive and creative teacher. She strives to treat each student as an individ¬ual, from their unique physiques to their musical interests and goals.
eve.egoyan@bell.net
eveegoyan.com

Gretchen Anner, violin

Professional orchestral musician, chamber musician, teacher and coach for over 30 years, Gretchen Anner studied violin at the New England Conservatory in Boston and holds an MA from the University of Toronto. She has performed in cham¬ber orchestras in Boston, Oxford, Paris and Toronto, and continues her orchestral and chamber play¬ing in the US and Canada. She is the artistic direc¬tor of the Thornhill Chamber Music Institute and is an RCM affiliate teacher. She has taught at Yips Montessori School and has coached at Earl Haig Secondary School. She currently teaches violin at Toronto Waldorf School. Gretchen offers violin lessons in Suzuki, RCM and traditional methods.
905-778-3639
thornhillchambermusic.com

Joel Katz Voice Studio
Woodbine and Danforth, Toronto

I could be the last voice teacher you will ever have! If you would like clear answers to your ques¬tions about vocal technique and a chance to pull it all together with a teacher who has done it himself (Munich International Voice Competition laure¬ate, COC veteran, COC ensemble, Opera Theatre of St. Louis and many other opera companies in Canada and abroad), send me an email through my website or visit my blog on vocal matters at voiceandopera.blogspot.com. My studio is con¬veniently located close to the Woodbine subway in East York, at 96 King Edward Ave. Looking for¬ward to hearing from you!
voiceandopera@training.com
voiceandopera.blogspot.com

Joy Piano Studio
Dr. Su Jeon. The Juilliard School (BM, MM), the Glenn Gould School (AD), Université de Montréal (D. Mus). Winner of 2007 Eckhardt-Gramatté National Music Competition.
Spadina/Bloor area, Toronto

Students at the Joy Piano Studio receive meticu¬lous training in the fundamentals—scales, arpeggios, sight reading, ear training and basic theory—and are guided mainly through the clas¬sical repertoire. Students are taught to produce sound using the whole body rather than the fin¬gers alone, with a natural position of the hand. Analysis and visualization skills are taught to secure memory and increase confidence in per-
... refreshing each day anew ...

formance. The fundamentals of deep (deliberate) practice are most emphasized and meticulously worked out in class. Limited openings, young beginners (age four and up) welcome.
647-286-4867
info@joypianostudio.com
Joypianostudio.com

- Julia McGraw, violin/viola
Markham/North York area

Teaching has been a passion of mine for over 20 years. I graduated from McGill University with a Bachelor of Music and from Syracuse University with a Master of Music. I love working with both children and adults in a vibrant and inspirational way. I have coached music string teachers working in the school system and have conducted adult chamber orchestras and school orchestras at Maringrove Collegiate Institute and at Earl Haig Secondary School. In addition, I work as a professional orchestral musician. If you live in the north part of the city and want to have fun in a relaxed but disciplined setting, please contact me!
905-764-5272
jmegrw@rogers.com

- Linda Kakô Caplan, Dai Shihan
Japanese Koto and Shamisen Music
Toronto; online (outside the GTA)

I’m often asked, “How did you come to koto and shamisen music?” Believe it or not, it was from eating Japanese food! The music in the background somehow made its way into my psyche (and my heart) and my life changed forever. Teaching since 1987, I enjoy watching people grow to love traditional and contemporary Japanese music as much as I do. Whether you want diploma path or are just learning for pleasure, all levels and all ages (from ten years old upward) are welcome. I offer private lessons in my studio as well as online classes (outside GTA only). Group lessons are available by special arrangement. You can start any time—no musical or Japanese language experience needed!
Lessons@lindacaplan.com
lindacaplan.com

- Michele Jacot, clarinet/saxophone/flute
Spadina and Dupont, Toronto

One of Michele’s great joys as a musician is to help others discover and share their musical talent. Whether you’re just beginning or building on what you already know, private studio sessions are key. Michele teaches what to practice and how to practice. You will develop great technique and a beautiful tone in a friendly and relaxed atmosphere, and you’ll even have fun doing it!
After graduating from the University of Toronto and Northwestern University in Chicago with a Bachelor and Master of Music in Performance, Michele has been enjoying a busy freelancing and teaching career in the GTA. She is also the artistic director of the Wychwood Clarinet Choir, with members ranging in age from 16 to 91.
416-923-1588
michele@michelejacot.com
michelejacot.com

- Nightingale Piano Studio
Ellen Berry, BA, MA, ARCT, RMT
Cambridge

Discover the joy of piano with your child through the world famous Suzuki Method for ages four through teens. Fostering a love of fine music, this approach features parental involvement and motivating individualized instruction. Your child will have many opportunities to perform in choirs, music festivals, concerts and other venues, and participate in music festivals, workshops and regional concerts. Intermediate and advanced students may also prepare for Royal Conservatory of Music examinations. For experienced, professional instruction in a spacious, well-equipped studio, call Ellen Berry. Let your family’s musical journey begin!
519-668-4205
Nightingalepianostudio@sympatico.ca
Information on the Suzuki Method: suzukiasiassociation.org
suzukiontario.org
mysosi.ca

- ORMTA (Ontario Registered Music Teachers’ Association)
Central Toronto Branch

The aim of ORMTA is to encourage and provide the highest calibre of music and music education possible. Founded in 1885, it is a non-profit organization managed by a volunteer council and composed of more than 1,300 registered teachers across Ontario. Affiliated with the Canadian Federation of Music Teachers’ Association (CFMTA), membership is open to teachers of all instruments and voice who meet the professional requirements.
Students of members can participate in a range of competitions, qualify for scholarships and play for guest artists in ORMTA hosted masterclasses. ORMTA teachers are listed on both a printed directory and a website. The Central Toronto branch holds various events throughout the year for guests and members, who can also attend provincial and national conventions.
416-694-0296
ormta.org

- Liz Parker, piano
Queen/Bathurst area, Toronto

In the Parker household, talk of quitting piano wasn’t casual dinner-time conversation. It meant a SUMMIT MEETING in the LIVING ROOM. Liz graduated from the Royal Conservatory of Music at 15 with a Gold Medal for the top mark in Canada and she went on to graduate with honours, with a Master of Music. Liz has taught the University of British Columbia.
Teaching since 1985, Liz loves working with kids to achieve great marks in the RCM exams. She combines a sense of fun and instilling discipline for maximum results. No slouching or flat fingers! To compensate, treats are handed out after student recitals. She teaches in the Queen/Bathurst area, meaning coffee/shopping options nearby for parents to while away the lesson time.
416-544-1803
liz.parker@rogers.com
ormta.org

- Marjorie Sparks Voice Studio
2848 Bloor St. W., Toronto

The Marjorie Sparks Voice Studio offers private voice lessons, masterclasses with guest teachers, workshops for choirs and a summer voice intensive program. Marjorie Sparks Heitshu has many years of teaching and performing experience. Her students include well-established professional singers and teachers, fine choral singers, young singers preparing for careers and beginner amateurs. Her approach is to enable the singers to use and understand voice techniques based on solid classical voice pedagogy. Her rapport with her students is a balance of motivational work and the passion for singing great music. She has sung with Opera Atelier, Opera in Concert and the Canadian Opera Company. Her studio is located at the Kingsway Conservatory of Music, very close to the Royal York subway station.
416-893-8648
mheitshu@sympatico.ca

- Ellen Berry, Voice Studio

The Marjorie Sparks Voice Studio offers private voice lessons, masterclasses with guest teachers, workshops for choirs and a summer voice intensive program. Marjorie Sparks Heitshu has many years of teaching and performing experience. Her students include well-established professional singers and teachers, fine choral singers, young singers preparing for careers and beginner amateurs. Her approach is to enable the singers to use and understand voice techniques based on solid classical voice pedagogy. Her rapport with her students is a balance of motivational work and the passion for singing great music. She has sung with Opera Atelier, Opera in Concert and the Canadian Opera Company. Her studio is located at the Kingsway Conservatory of Music, very close to the Royal York subway station.
416-893-8648
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416-893-8648
mheitshu@sympatico.ca

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416-893-8648
mheitshu@sympatico.ca
● Patricia Parr, C.M., piano  
Bloor/Church area, Toronto

Since her debut with the Toronto Symphony at the age of nine, Canadian pianist Patricia Parr has been soloist with numerous major orchestras and appeared as a recitalist in Canada and the U.S. She has collaborated with many chamber ensembles and toured Australia in 1975 and 1979 as a member of the Trio Concertante.

While teaching piano and chamber music at the University of Toronto (1974 to 1993), she frequently performed with her colleagues and in the Faculty Trio with Lorand Fenyves and Vladimir Orloff. A founding member of the highly acclaimed Amici Chamber Ensemble, she performed and recorded with them for 20 years.

Parr is a graduate of the Curtis Institute of Music where she studied with Isabelle Vengerova and Rudolf Serkin.

Royal Conservatory of Toronto diplomas.

For students in Grades 9 to 12 with an interest in music studies at the post graduate level.

Ongoing concerts. Participants also take away a DVD of their live performances! Past guest instructors include Steve Vai, Alex Lifeson, John Scofield, Robben Ford, Tommy Emmanuele, Andy Summers, Bill Sheehan and many others!

Guitar Workshop Plus is much more than just a guitar camp or summer music camp. We offer week long workshops in a musical environment at superb facilities located in the east and west. Guitar, bass, drum, keyboard, song writing and vocal courses are offered for all levels, ages and styles including rock, blues, jazz, acoustic and classical. Professional music faculty and world famous guest artists teach and perform for our participants. Our top ranked summer music program allows students to participate in daily classes, clinics, ensemble and student performances, and evening concerts. Participants also take away a DVD of their live performances! Past guest instructors include Steve Vai, Alex Lifeson, John Scofield, Robben Ford, Tommy Emmanuele, Andy Summers, Bill Sheehan and many others!

416-766-7124  
info@centauriartscamp.com

centauriartscamp.com

● Guitar Workshop Plus  
Toronto, ON: July 14 to 19 and July 21 to 26  
Vancouver, BC: August 11 to 16

For students ages 10 to 90, beginner to professional.

● Canadian Opera Company Summer Youth Intensive  
July 8 to July 13, 2013

For students in Grades 9 to 12 with an interest and experience in the performing arts.

Joey and Toby Tenenbaum Opera Centre, Toronto, ON

Application deadline: July

● Centauri Summer Arts Camp  
Rock, Jazz, Pop and Vocal  
July and August

For kids and teens ages 8 to 18.

Wellandport, ON

SUMMER MUSIC EDUCATION

Artists offering lessons in oboe, piano, musicianship and theory, taught from my home studio in downtown Toronto. Whether you are looking to prepare for RCM exams, brush up on your piano skills, supplement a high school band program or take your first steps into the music world, I will tailor your lessons to your unique musical goals and your individual style of learning. By incorporating all elements of music into lessons, I strive to create good foundations in musicianship for all the students I teach. Come and find your place in music!

416-948-1477  
adam.weinmann@gmail.com

Samantha Chang, flute  
Scarborough, Toronto

Hailed by The WholeNote magazine for her “lyricism, resourcefulness and strong personal commitment to the flute,” Canadian flutist Samantha Chang maintains a private teaching practice in Scarborough for beginning to advanced flute enthusiasts. Her students have received awards at music festivals in the city and many have gone on to music studies at the post graduate level. Samantha received her Postgraduate Diploma and Licentiate at the Royal Academy of Music in London, England, and holds her Associate of the Royal Conservatory of Toronto diplomas.

416-293-7902  
samantha.studio@gmail.com

samanthaflute.com

● Paula Shear Vocal Coaching  
Sing with Power, Range and Control!  
Toronto

Paula Shear Vocal Coaching—the key to unlock the secrets of complete vocal freedom! Paula Shear is a Toronto-based singer/vocal coach who has guided singers at all levels, from beginners to recording artists. She teaches how to open your voice to unlimited power, gain octaves and discover the beauty of singing with ease in a diversity of styles: pop, rock, R&B and jazz. Paula Shear has conducted voice clinics for Long & McQuade Music and been a featured columnist on “Vocals” for Canadian Musician magazine. She has performed on stage, radio and TV, co-written the JUNO-nominated hit song “Under Your Spell” and her solo album So Talk To Me features her original songs and some of Canada’s finest musicians.

416-835-6760  
paulashear.com

... From the valleys and from hiltops ...

● Adam Weinmann, oboe/piano  
College/Ossington area, Toronto

The world of music has room for everybody! I am a professional oboist and pianist with a master’s degree from the California Institute of the Arts.
Lake Field Music Camp brings together adult amateur musicians of all ages with intermediate to advanced skills in a supportive environment. Learn new musical skills and improve your existing abilities from a wide variety of workshops, instrument-specific technique and vocal masterclasses, choirs and instrumental ensembles. Classes for beginners are also offered for free.
those wanting to try something new. The program focuses on classical and jazz with a sampling of world and popular music. Participants build their program from more than 40 choices offered by 18 wonderful instructors. Concerts every evening provide performance opportunities and a chance to hear the instructors. The beautiful waterfront campus includes air conditioned classrooms and a theatre. Dormitory and meal plans are available. No auditions required—just play, sing, enjoy and be inspired.

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

Le Domaine Forget International Music and Dance Academy

Various sessions May 20 to August 25
depending on instrument, voice and genre
St. Irénée in Charlevoix, QC
Application deadline: February 15

Le Domaine Forget International Music and Dance Academy offers serious students the opportunity to perfect their skills under the auspices of world-renowned artists. The beauty and tranquility of the setting at Domaine Forget inspire creativity whilst the facilities are perfectly suited to the needs of both students and teachers. Whether you are a young professional or an advanced student, you will benefit from the opportunity to further your musical training through the tutelage of established teachers and the participation in masterclasses given by distinguished international artists.

416-452-8111
admission@domaineforget.com
domaineforget.com

MNjcc Summer Institute for Creative Adults

July 15 to 19
9:30am – 5pm
Miles Nadal Jewish Community Centre, 750 Spadina Ave., Toronto, ON

Want a singing stay-cation? Our goal is to excite participants about what they can do with their voice, determination, and exposure to different musical genres. You will experience over 25 hours of musical instruction, including group work and masterclasses, in vocal technique, choral singing, jazz, cabaret, opera, a cappella, performance strategies and more. Classes are hands-on. Great faculty include Heather Bambrick, Micah Barnes, Dallas Bergren, Adi Braun, Kobi Hass, Aaron Jensen and Gillian Stecyk. They are excited to work with singers at all levels and have experience working with adult learners. Enjoy swimming and stretching in our beautiful community centre and saltwater pool! Some amateur choral/singing experience is required to ensure you enjoy your time to the fullest.

416-924-6211 x0
deannd@mnjcc.org
mnjcc.org/summer-arts-institute

Music at Port Milford

July 13 to August 19
Prince Edward County, ON

Established in 1986, MPM offers an intensive four week chamber music experience for serious string players and pianists, in historic Prince Edward County, Ontario. The outstanding music faculty, including the Linden Quartet (first place winners of 2009 Fischoff Competition), the Tokai Quartet (Finalists at Banff 2007), Ensemble Made In Canada, National Ballet and Canadian Opera Company, serve as both coaches and mentors. Musicianship and community shape the Port Milford experience.

Meg Hill, director
914-439-5039
director@mpmcamp.org
mpmcamp.org

MNjcc Suzuki Music Camp

July 8 to 12
9am – 4pm
(extended care 8am – 9am, 4pm – 6pm)
Miles Nadal Jewish Community Centre,

Our 2013 MNjcc Suzuki Summer Music Camp is open to all violin, viola, cello and piano students who study by the Suzuki method. We offer all levels, from those who have learned “Twinkles” with fingers to beyond Suzuki Book 7. Along with a basic daily foundation of semi-private lessons and Suzuki group repertoire lessons, campers will also participate in three enrichment classes. All camp activities will take place within the MNjcc facility.

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

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

Music for Professionals

Junior division: August 15 to 24
Senior division: August 25 to September 1
For students of all levels, Grades 3 to 12
Lake Couchiching, Orillia, ON

Application deadline: based on availability in desired program/instrument

National Music Camp has been operating at Camp Wahmanowin on the shores of Lake Couchiching since 1965 and draws professional musicians and students from across Canada. Campers at National Music Camp will have an overnight camp experience, which includes all lodging and meals for seven or eight days, music instruction by professional faculty (approximately four hours daily), recreational activities, daily faculty concerts and evening programs. Two tickets to our Open House Concert for parents or friends are included with each registration. The concert takes place on the final day of the camp session.

416-482-2475; 1-800-701-3132
office@nationalmusiccamp.com
nationalmusiccamp.com

No Strings Theatre

Summer Music Theatre Intensive

July 2 to August 11
For youths ages 12 to 21, beginners to professionals.
Toronto, ON
Application deadline: March 15 (early bird); June 15 (final)
Open House: March 3

No Strings Theatre is a summer music theatre intensive designed to develop singing, acting and dancing skills for youths ages 12 to 21 through working with professionals in the field. The program includes vocal, drama and dance classes, and culminates in a public performance of a music theatre show. This season’s show is Canada’s longest running show, Anne of Green Gables the Musical, by Norman Campbell and Donald Harron.

Now introducing our Summer Orchestral Training Program! See website for details.

416-588-5845 x1
directors@nostringstheatre.com
nostringstheatre.com
**North Bay Symphony Orchestra String Retreat**

**August 11 to 16**

For string players of all levels of ability. Canadian Ecology Centre, near Mattawa, ON

Application Deadline: July 15 (early bird June 1)

The NBSO Summer String Retreat is a fun and challenging program for adult violin, viola, cello and double bass players of all levels of ability. It will take place August 11 to 16, 2013, at the Canadian Ecology Centre near Mattawa, Ontario. It is led by the expert coaching of the Silver Birch String Quartet and Thomas Jones, double bassist. The focus will be on ensemble playing with an emphasis on technique and sound production and includes a special intensive double bass program. Also included are choral sessions, string orchestra, daily wellness classes, performance experience within a chamber group, informal evening social events and outdoor recreational opportunities. Please call or visit our website for more information.

705-494-7744

northbaysymphony.org/stringretreat/

**Royal Conservatory Summer Camps**

**Virtual Rock & Roll Camps:**
July 15 to 19 or July 22 to 26

**Summer Video Camps:**
July 15 to 19 or July 22 to 26

**RCM “Glee” Musical Theatre Camp:**
August 6 to 16

For children and youth ages 9 to 15.

**Royal Conservatory**

273 Bloor St. W., Toronto, ON

The Summer Video Camp will immerse students in a multi-media environment, becoming producers, actors, directors and more. Participants develop self-expressive projects and then share with family, friends and community leaders in an exclusive private screening. The Virtual Rock & Roll Camp is for young rock musicians with basic skills in any instrument. Participants form bands, learning musical skills and team building through rehearsing and perfecting a favourite piece of music, then producing it through GarageBand. The Royal Conservatory "Glee" Musical Theatre Camp is offered in partnership with the professional artists of MOTUS O. Participants build performance skills and gain confidence and self esteem in this exciting camp. The two-week program will culminate in a live onstage performance! 416-408-2825

conservatoryschool@rcmusic.ca

rcmusic.ca

**North Toronto Institute of Music Summer Programs**

550 Eglinton Ave. E., Toronto, ON

The North Toronto Institute of Music has been nurturing musical literacy since 1995. Now we are offering courses for those continuing musical studies through the summer. The regular individual lessons are ongoing in most instruments, with preparatory for the August RCM exams. Students will be participating in age and skill appropriate groups. Interested applicants should contact the school after April 1 for details of the dates on which courses are offered and tuition fees. The deadline for applications is June 15, 2013.

416-488-2588

info@ntimusic.com

ntimusic.com

**Tafelmusik Baroque Summer Institute**

June 3 to 16

For advanced students, pre-professional and professional instrumentalists, singers and conductors.

Faculty of Music, University of Toronto, ON

Application Deadline: March 21

The Tafelmusik Baroque Summer Institute is led by some of the world’s finest musicians in the field of baroque performance. The Institute is held at the Faculty of Music, University of Toronto. This intensive two-week training program includes orchestra and choir rehearsals, masterclasses, opera scene study for singers, chamber ensembles, private lessons, lectures and workshops, classes in promote performance skills in young performing artists, amateur musicians and music teachers through intensive studies in performance/collaborative/presentation skills, performance practices and aspects of the music business. RomeSMARTS’ unique offering combines world class musical instruction by leading performers and music educators from Italy and Canada with guided cultural excursions of historical and archaeological sites. Faculty from past seasons have included distinguished mezzo-soprano Giuliana Valente, pianist Orazio Maione, professors and guests from the University of Toronto, as well as principals of the Orchestra del Teatro dell’Opera di Roma. Boyanna Toyich, founder and president info@romesmarts.org romesmarts.org
baroque dance and concerts by both participants and faculty. We invite advanced students, pre-professional and professional musicians to apply.

Emily Wall, administrative coordinator
416-964-9562 x241
tbs@tafelmusik.org
tafelmusik.org/tbsi

Thornhill Chamber Music Institute
August 6 to 16
For youth ages 8 to 17 and apprentices ages 18 to 24.
Thornhill Baptist Church, 8018 Yonge St., Toronto, ON
Application deadline: $560 by May 15; $700 after

Thornhill Chamber Music Institute has been training developing young musicians in a nurturing, family like setting since 1991. Duos, trios, quartets and renaissance and baroque ensembles are professionally coached. Choral singing, composing, sports and fiddling bring special elements to the daily activities. Individualized approaches include early to advanced musicians (ages 8 to 17) and apprentices (18 to 24). There will be a final concert, a nursing home concert and a faculty concert.
Gretchen Anner: 905-770-9059
thornhillchambermusic.com

Toronto School for Strings Summer Music and Arts Day Camp
August 6 to 16
For children and youth ages 4 to 14, day campers; half day available for younger campers.
Deer Park Public School, Yonge and St. Clair Ave., Toronto, ON
Application Deadline: June 30; early bird discount deadline April 15

The TSS Summer Music and Arts Day Camp provides high level instruction with exceptionally gifted and experienced faculty. Our enriched program challenges campers to stretch themselves musically and to exercise their creativity while having lots of fun. This year’s programming includes art, Orff/preparatory music, Suzuki classes, music literacy, chamber music, orchestra, dance, musical theatre and African drumming. Intensive programming is available for more advanced players, focusing on chamber music, technique, musicianship and solo repertoire. Teen volunteers may get high school community service hours.
416-968-0303
info@torontoschoolforstrings.com

University of Toronto Jazz Downtown Workshop
July 2 to 5
For students ages 14 to 19.
Faculty of Music, University of Toronto, 90 Wellesley St. W., Toronto, ON

The University of Toronto Jazz Studies Department offers a small group, downtown summer jazz experience. Study and play in the heart of the city with the creative professional faculty; recent graduates and current students from the University of Toronto Jazz Studies Program. Be a part of the University of Toronto’s continuing tradition of excellence in jazz performance, meet other young creative jazz students from across the city and beyond in a challenging and rewarding summer program and immerse yourself in the jazz idiom. Masterclasses offer instrument specific tips on improving your playing level and small group jazz combos allow for extensive one on one time and personal feedback from the pros.
Jim Lewis, coordinator
416-978-3741
jim.lewis@utoronto.ca
uoftjazz.ca

Don Wright Faculty of Music, Western University Canada
Master of Music Education (summer option)
London, ON

The Don Wright Faculty of Music has a long and illustrious reputation for music education. A summer program of applied and academic courses in music education may be taken for professional development or as part of our MMus Music Education program. London is only two and a half hours by car from Toronto or Detroit. Western University boasts a beautiful campus with on or off campus accommodation. Faculty include Dr. Victoria Meredith (choral conducting), Dr. Gerald Neufeld (choral), Dr. Colleen Richardson (instrumental conducting), Dr. Kari Veblen (elementary/community music), Dr. Kevin Watson (psychology, jazz), Dr. Robert Wood (technology, music perception), Dr. Paul Woodford (philosophy, history of music education), Dr. Ruth Wright (sociology of music education) and Dr. Betty Anne Younker (music psychology, musical creativity).
519-661-2043
music.uwo.ca

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**Editor’s Corner**

DAVID OLDS

What a wealth of material coming out of the Canadian Music Centre these days! Four solo piano discs have been released in the past two months followed almost immediately by three discs of chamber music. The one I have in hand is history is what it is — music of Peter Hatch performed by the Blue Rider Ensemble (Centrediscs, CMCD 18,413). Kitchener-based Hatch founded NUMUS Concerts in 1985 and the Open Ears Festival of Music and Sound in 1998, both of which continue to flourish. He was composer-in-residence with the Kitchener-Waterloo Symphony from 1999 to 2003, is currently the Arts and Culture Consultant with the Perimeter Institute for Theoretical Physics and a Professor at the Faculty of Music at Wilfrid Laurier University. In addition to these administrative and academic pursuits Hatch has managed to compose an impressive body of work over the past three decades. The current collection encompasses works spanning the past dozen years including pieces written for Toronto’s Continuum Contemporary Music, Vancouver’s Standing Wave Ensemble, Montreal pianist Marc Couroux and a collaborative endeavour—a structured improvisation—with K-W’s Blue Rider Ensemble. Hatch often finds inspiration in literature and two of these works reflect that. *Five Memos* from 2005 draws on essays of Italo Calvino. The memos have evocative titles such as the first, *In Which an Image Is Formed*, with its darkly lyrical cello line gradually taken over by clarinet, flute and violin. The second, *In Which Things Happen Quickly*, opens with a vibraphone pattern soon joined in unison by strings and eventually giving way to piano and winds while the percussion moves to unpitched sounds. The following movements provide contrasting moods and textures ending with a whirlwind and wayward quasi-military march led by snare drum and piccolo (fife?) and the frantic scratching of block chords on the fiddle.

Music is a beautiful disease is an extended one-movement work that starts pianissimo with occasional percussive interjections before a ghostly motif reminiscent of a European police siren, but heard at such a distance as to suggest calm rather than emergency. This haunting fragment is given a variety of instrumental treatments throughout the 18-minute work, eventually heard shared by piano and vibraphone. *One Says*. History Is. for solo piano was written in 2003. It begins tempestuously in moto perpetuo form alternating sustain pedal drones and staccato passages. After this prolonged fast section the music calms and we hear, in the distance, a recitation of texts from Gertrude Stein’s *We Came. A History*. At the end of the recitation the piano returns to its former frenzied pace over which we hear a very slow wordless melody sung calmly. The relentless repeated notes eventually give way to a pointillistic denouement for the last three minutes of the first movement. This is followed by another calm section in which the recitation comes to the forefront for several minutes until the piano returns to percussive, although more subdued, textures. The final movement of this nearly half-hour long work is an extended meditation using very few notes. The disc ends in a beautifully calm mood with the structured improvisation mentioned above, *Cantabile, with grace*, based, the composer says “on a simple sketch I generated for them.” Throughout the disc the members of the Blue Rider Ensemble — Liselyn Adams, flute; Paul Bendza, clarinet; Jeremy Bell, violin; Paul Pulford, cello; Pamela Reimer, piano and melodica; Beverley Johnston, percussion; Anne-Marie Donovan, voice and melodica — are in fine form.

Like Peter Hatch’s *Music is a beautiful disease*, Alfred Schnittke’s *Piano Quintet* has a haunting theme that recurs and is transformed. We hear it piece-meal in the opening movement but it really takes form in the second, a sort of demented waltz. It eventually returns in a ghostly form in the pastoral finale. The work was begun in 1972 shortly after the sudden death of the composer’s mother, but not completed until 1976, a year after the death of his idol Shostakovich. In 1978 he made an orchestral version of this dark work and called it *In memoriam*. It is the original version which is included on Alfred Schnittke – Chamber Music Volume 2, the latest release by Montreal’s Molinari Quartet (ATMA ACDz 2669). For the quintet and the one-movement Piano Quartet written in 1988 based on sketches by Gustav Mahler, the members of the quartet are joined by Louise Bessette. The much celebrated pianist was awarded two Opus Prizes by the Quebec Arts Council last month for her “30-year career” concert with the Société de musique contemporaine du Québec in March 2012. Incidentally, the Molinari Quartet, whose seventh ATMA recording this is, has also been honoured with Opus Prizes, 14 since its formation in 1997.

While the two Schnittke works with piano have been among my favourites for a good many years, this important addition to the discography also includes a *String Trio* from 1985 with which I was not previously familiar. This would be reason enough to pick up this excellent CD. My only quibble is that at 60 minutes there was more than sufficient room to include Mahler’s own movement for piano quartet that Schnittke’s was meant to accompany.

My high regard for the Molinari Quartet and its commitment to the art music of our time notwithstanding, a very different sort of string quartet has also captured my attention this month. The *Fretless* brings together traditional Celtic and Canadian-style folk music in what they call a “Rad Trad” amalgam using the standard formation of a classical string quartet. Three western Canadian fiddle champions, who take turns in the viola chair, are joined by a classically trained New England cellist whose interest in folk idioms came from his father’s Irish and old-time musical interests. After very successful fiddling careers in British Columbia, Victoria’s Ivonne Hernandez and Courtenay’s Trent Freeman went off to Boston to polish their skills at the Berklee School of Music where they met cellist Eric Wright. Add to this mix Saskatchewan’s Karrnnel Sawitsky, a four-time Saskatchewan fiddle champion and you have the makings of a very fine ensemble indeed.

*Waterbound* (thefretless.com) presents a lush and invigorating mix of traditional and traditional-sounding original compositions full of jigs and reels and drones. With guest spots by singers Ruth Moody and Norah Rendell in the more balladic title tune (Moody) and *Harder to Walk these Days than Run* (Rendell) it’s no wonder that this debut recording garnered top honours at both the Western Canadian Music Awards and the Canadian Folk Music Awards.

Another happy discovery this month occurred when I received a letter and a new CD from the iconic Canadian conscience Mendelson Joe. Perhaps best known for his outspoken letters to the editor in national publications, Joe has been adding his voice in the wilderness to the Canadian music scene since the hippie heyday of Yorkville with the more balladic title tune (Moody) and *Harder to Walk these Days than Run* (Rendell) it’s no wonder that this debut recording garnered top honours at both the Western Canadian Music Awards and the Canadian Folk Music Awards.

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**MENDELSON JOE**

March 1 – April 7, 2013
Finley brings an engaging tenderness to the opening tracks of Op.39, especially “Mondnacht." Where many singers glide through the text on the merit of Schumann’s melody, Finley uses strategic pauses to heighten the sense of nocturnal mystery. The Op.24 “Berg und Burgen” also shows Finley’s superb artistic sensibility. Altogether a very fine performance.

—Alex Baran

Whither must I wander?
David John Pike; Isabelle Trüb
Signum Records SIGCD314
davidjohnpike.com

With a daunting range of emotional expression and poetic moods, Vaughan Williams’ Songs of Travel challenge every singer who performs them. Singers performing these songs must have a convincingly profound understanding of the composer’s affinity for the poet’s (Robert Louis Stevenson) own spiritual wanderlust. Canadian-British baritone David John Pike travels well in Vaughan Williams’ universe. He understands the evolutionary push these works gave to English parlour song, moving the art form into the 20th century and unconceived realms of form and tonality. Vaughan Williams writes with the feel of open-ended free form that nevertheless rests on solid compositional craft. Pike seems naturally at home with this, flowing easily from the lighter-hearted “Blackmore by the Stour” to the mystical and sacred “The Call.”

Pike’s dark roast baritone voice is wonderfully robust yet clear and his articulate pleasure at singing art song in English is a joy to hear. His repertoire choice makes for a superb program on a disc that includes works by two of Vaughan Williams’ friends and colleagues: Gerald Finzi and Roger Quilter. Finzi’s language is more restrained and introspective, qualities that Pike senses and portrays beautifully. But the real surprise on the disc is Quilter’s Three Shakespeare Songs that Pike delivers with imagination and elegance. Here is an unassailable argument for hearing more of Quilter’s work performed and recorded.

Finally, accompanist Isabelle Trüb is stunningly virtuosic without stealing the limelight...incredible.

—Alex Baran

Schumann – Liederkreis
Gerald Finley; Julius Drake
Hyperion CDA67944

Canadian singer Gerald Finley is living proof that being a baritone is not some form of divine punishment. Finley demonstrates his advantage with a rich, resonant ease in a range that basses and tenors can rarely match.

His choice of the Schumann Op.24 and Op.39 song cycles offers him the opportunity to move through a wide range of poetic texts by Elchendorff and Heine. Whether nostalgic, frustrated or purely romantic, Finley captures the spirit of each iteration with a conviction as honest as Schumann’s own must have been. The writing is imbued with the passion and frustration of his romance with Clara Wieck whose father found Schumann an unsuitable match for his daughter and resisted the ever-deepening relationship that would inevitably result in their marriage.

These songs reflect a structural freedom that is neither fully through-composed nor fully strophic. Yet Schumann seems entirely comfortable with his decision to live in an evolving world between accepted forms. His writing offers singers a freedom to exploit the emotional and dramatic potential of each poem, and Finley does this exceptionally well, especially in the more gentle songs.
days following the French Revolution, his name would probably have been quite familiar. Born in Givet in 1763, Méhul is now regarded as the first French Romantic composer, his operas enjoying considerable acclaim from the 1790s until the first decade of the 19th century. Today, his music has fallen undeservedly into obscurity, but what better way of re-introducing it than through this delightful ATMA recording of woodwind arrangements titled Le Chant du départ performed by the Montréal-based ensemble Les Jacobins under the direction of Mathieu Lussier?

Comprising Québec’s top woodwind and brass players, Les Jacobins is a group of variable size that comes together to explore the little-known music of the French Revolutionary period. And what a wonderfully resonant sound they produce! The eight members deliver a thoughtful and well-balanced performance of these fine arrangements, all of which capture the dramatic intensity and orchestral colour of the original scores. Included on the disc are several of Méhul’s operatic overtures, including Méldor & Phrosine, Joseph and La Chasse du jeune Henri. The CD also contains a number of patriotic songs for which Méhul was renowned, his most famous being Le Chant du retour, spirited music from 1797.

For those who look upon arrangements with slight disdain, it must be remembered that operatic overtures, arias and patriotic songs were frequently popularized by small woodwind ensembles in the same manner as Mozart’s Harmoniemusik. Hence, Les Jacobins has not only succeeded in recreating a sound from the streets of revolutionary Paris, it has also brought to light repertoire that definitely deserves greater recognition. Grands felicitations for some splendid music making!

—Richard Haskell

The Beethoven Journey – Piano Concertos Nos. 1 & 3
Leif Ove Andsnes; Mahler Chamber Orchestra
Sony 88725420582

▶ One of my favorite pianists, Leif Ove Andsnes came to record this CD by way of an elevator in São Paulo, Brazil. He loved hearing short fragments of these concertos playing on a loop in the hotel elevator. Lucky for us, Andsnes fell in love again with Beethoven’s music as we will in listening to this CD. I find it difficult to believe that this is his first recording of Beethoven. Andsnes also directs the Mahler Chamber Orchestra in this seamless journey in rediscovering the diversity of ideas and expressions in Beethoven’s mesmerizing masterpieces. Andsnes feels the music in a deeply spiritual way which he communicates in sublime phrasing, especially in the slow movements. His shaping of the melodic singing lines captures Beethoven’s soul-wrenching humanity and desire to change the world through his music.

The Piano Concerto No.1 in C Major reflects the style of Haydn and Mozart. However, Beethoven uses spaciousness and basic rhythmic patterns to create fresh and intense musical rhetoric. The slow movement which is immense is also one of the most beautiful of the concertos. The first theme in the third movement feels like a Turkish march, popular in Vienna at that time. Andsnes has the rhythmic articulation and drive, crisp runs and a sense of humour to make this movement sparkle like a gem.

The Piano Concerto No.3 in C Minor is much grander in scale, with something like a military march in the first movement. There is a rich layering of motifs building tension that results in an extreme dramatic impact. The slow movement is heart wrenching in its beauty and Andsnes milks every nuance of emotion in his performance. The technical virtuosity of Andsnes’ playing is flawless. Stylistically it is impeccable. His fingers dance over the keyboard, caress the keys with a velvet touch and display his exquisite musicianship in a myriad of tonal colours. I look forward to the rest of his Beethoven journey with anticipation.

—Christina Petrowska Quilico

Platero y Yo: An Andalusian Elegy
Michael Kolk
Independent michaelkolkguitar.com

▶ As I write this, the weather outside is seasonally grey and cold — so a disc titled Platero y Yo: An Andalusian Elegy featuring 20th century guitar music from sunnier climes performed by Michael Kolk seems the perfect antidote. Kolk’s first two recordings were as one half of the Henderson-Kolk guitar duo, but this is his first solo endeavour, presenting music by Manuel Ponce, Eduardo Sainz de la Maza, Augustín Barrios Mangoré and Joaquín Rodrigo. A native of Vancouver, Kolk studied at the University of Toronto where he earned a Master’s degree in guitar performance. Since then, he has appeared in Europe and North America, and has been the recipient of numerous first prizes in guitar competitions.

This disc is a gem! Taking for its title the name of an eight-movement suite by de la Maza, it opens with Ponce’s set of variations Theme varié et Finale from 1926. The mood is quietly introspective, and even in the brisker movements, Kolk achieves a wonderful sense of intimacy. De la Maza’s suite that follows comprises an appealing set of contrasts, apparently inspired by a book by Spanish author Juan Jiménez. Four charming waltzes by Paraguayan composer Barrios Mangoré precede Rodrigo’s Introducción y Danza, a brief but notable example of that composer’s affable style.

While all of these pieces were composed during the 20th century, there’s nothing avant-garde about them and Kolk’s sensitive and technically flawless performance further enhances their charm. Platero y Yo, (with its attractive packaging) is indeed the perfect disc to savour on a cold winter’s day — or for that matter, any time of year.

—Richard Haskell

Mendelssohn
Anton Kuerti
DoReMi CD DDR-6610

▶ As was evident from his earlier Mendelssohn CD containing the two concertos and Capriccio Brillante, Op.22, Anton Kuerti has as wonderful a way with Mendelssohn as he has with Schumann, Beethoven and Schubert. In this new CD he is a master in all of the pianistic and artistic demands and his playing is transparent, sparkling and joyful...a man happy at his work.


—Bruce Surtees

Larry Beckwith writes that a disc of Muzio Clementi’s first two symphonies “reminds us of his considerable gifts as a symphonist,” while Roger Knox reviews an “impressive” new Szymborski CD featuring Louis Lortie in the composer’s “modernist concerto, Symphony No.4. Both can be found at thewholenote.com.

MODERN & CONTEMPORARY

Constantine Cavassovisilis:
Visions – The Complete Books of Rhapsodies and Fantasias
Christina Petrowska Quilico
Centsrediscs CMCCD 18613
As evidenced in each of her many releases on the Centrediscs label Christina Petrowska Quilico’s technique is blazingly virtuosic but never “showy,” and her interpretations are always deeply intelligent and sympathetic to her composers. She has championed many Canadian composers, many women composers and has been the main exponent of Ann Southam’s piano music in particular. Her latest collaboration is with Greek-Canadian Constantine Caravassilis. Knowing his soloist well (she was his piano teacher), the composer has created music that highlights her skills and her performer’s personality very effectively. The overall artistic mien of Petrowska Quilico’s work and personality very effectively. The overall highlights her skills and her performer’s personality very effectively. The overall Caravassilis’ work sustains interest with its stylistic and emotional range and textural and dynamic shifts, while Petrowska Quilico’s interpretation ensures a delicious listening experience.

Caravassilis approaches composition essentially as an expressionist. That is to say, his personal ideas and feelings are the motivation for, and form the content of, his music. As he writes in the liner notes: “...an attempt to creatively mold information drawn from the subconscious into an artistic form, often through the use of borrowed material.” The borrowed material in this case is of two main types: the music, both secular and sacred, of Caravassilis’ Greek heritage and some core elements of 19th and 20th century classical piano repertoire (plus contributions from Hildegard von Bingen and Alan Hovhaness).

Mercurial is a word that comes to mind as one follows the rapid ups- and-downs of the music of The Book of Rhapsodies, the first disc of Visions. The Shadow Variations on a theme by Alan Hovhaness, for example, is a work of almost a half-hour’s duration, but since the composer has used a formal scheme that divides the piece into 24 parts, even here there is little room for sustained reflection.

The Book of Fantasias, comprises the program for the second disc. It begins similarly to the first Book, a modal melody unfolding over a long, repeated pedal tone. Most of these Fantasias give their ideas more time to unfold and it is in general a somewhat more relaxed/relaxing listen compared with the bracing first disc. This is especially true of the beautiful, elegiac Lumen de Lumine, dedicated to the memory of Ann Southam, which closes the program.

—Nic Gotham continues on next page

The wonderful James Ehnes is back with more top-notch performances in Bartók: Works for Violin and Piano, Volume 2, with the equally terrific Andrew Armstrong at the piano (CHANDOS CHAN 10752). Volume 1 (CHAN 10705) featured sonatas and rhapsodies; this new CD features sonatas and folk dances.

Despite the CD’s title, it’s the Solo Sonata from 1944 that opens the recital, and Ehnes gives a commanding performance, perhaps not as edgy as some, but with a great sense of line and energy. The Sonata in E Minor is an early work from 1903 and is perhaps stylistically closer to Brahms than to the composer Bartók was to become. Well worth hearing, it was apparently shelved after its first performance in 1904 and remained both unplayed and unpublished until the 1960s.

Three shorter works complete a generous—almost 80 minutes—CD. The Hungarian Folksongs and Hungarian Folk Tunes were both transcribed from the piano collection For Children, and the more recognizable Romanian Folk Dances are transcriptions of the solo piano pieces of the same name.

The Latvian violinist Baiba Skride is another player in great form on her latest CD Stravinsky & Martin Violin Concertos, with the BBC National Orchestra of Wales under Thierry Fischer (ORFEO C 8.39 421 A). There is some beautifully spiky playing in the neo-classical Stravinsky concerto, but the longest work here – and the real gem – is the 1951 concerto by the Swiss composer Frank Martin. It’s a simply lovely work that really should be much better known. The orchestra shines in the Two Symphonic Movements from the mid-1920s by Martin’s fellow countryman Arthur Honegger: the startlingly effective Pacific 231, as good a representation of the physical power of a steam locomotive as you will ever hear and Rugby, attempts to convey the cut and thrust of the sport. Stravinsky’s short Circus Polka rounds out a highly enjoyable CD.

Cellist Steven Doane and pianist Barry Snyder combine for a quite astonishing Rachmaninoff recital on the Bridge label (BRIDGE 9347). It’s astonishing for two reasons: the recordings were made in 1996 and have simply (and inexplicably) sat on the shelf for the past 16 years, and the playing is quite extraordinary. The brief Danse Orientale Op.2, No.2 opens the disc and is followed by an absolutely riveting performance of the Cello Sonata in G Minor. There is a wonderful balance here, with both players producing a full, rich tonal quality.

What comes next is even better, when Snyder performs the complete Études-Tableaux Op.39 for solo piano; not only is his playing quite stunning, the nine pieces were apparently recorded in a single continuous take, with only a few extraonous sounds overdubbed after the event. Remarkable.

After back-to-back performances like those, the very brief (2:07) Lied for cello and piano that ends the CD almost seems like an afterthought. The recorded sound throughout is superb.

Sixteen years?? Difficult to explain, but boy, was this ever worth waiting for!

Two imported compilation CDs afford the opportunity to hear three string concertos by contemporary British composers. Oliver Knussen’s 2002 Violin Concerto is included on Autumnal (NMC Dv878) in a definitive performance by Leila Josefowicz and the BBC Symphony Orchestra, with the composer conducting. The CD also includes Alexandra Wood playing Secret Psalm for solo violin and Wood with Hugh Watkins (piano) performing the CD’s title work. Works for orchestra, solo piano, voice and piano and voice and orchestra complete a fascinating look at this 60-year-old composer’s work over 40 years.

Mark Anthony Turnage, although only eight years younger, was once a composition student of Knussen’s. The London Philharmonic Orchestra has already issued two CDs dedicated to Turnage on its own label and this third self-titled CD (LPO-0066) features première recordings of five Turnage works. Mambo, Blues and Tarantella: concerto for violin and orchestra is a live recording of the September 2008 world première performance by Christian Tetzlaff, with Vladimir Jurowski conducting. On Opened Ground: concerto for viola and orchestra dates from 2001, and is played here by Lawrence Power, with Markus Stenz conducting. Both works provide ample evidence

Strings Attached

Terry Robbins

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of Turnage’s blending of jazz and blues influences with classical traditions. Two short orchestral works and the clarinet concerto Riffs and Refrains complete the disc.

Strings Attached continues at thewholenote.com with recent recordings of Alban Berg’s Violin Concerto by Renaud Capuçon and Isabelle Faust plus the Schubert String Quintet in C Major with the Takacs Quartet and Ralph Kirshbaum.

MODERN & CONTEMPORARY continued from previous page

Voces Boreales
Yoko Hirota
Centrediscs CMCCD 18713

Voces Boreales is a record of which the entire creative team, and all of us music-lovers in this northern country, can be justly proud. As Japanese-Canadian Yoko Hirota explains in her notes, the title refers both to her North Ontario home and to Canada as a whole as represented by the “northern voices” of this album’s selected composers.

Ms. Hirota is a specialist in contemporary repertoire, and her dedication to this field is clear in the thoroughly contemporary sensibility she brings to her interpretations. Sensitive and searching sonic exploration of the instrument takes the place of post-Romantic expressivity—Ms. Hirota and her chosen composers are perfectly in step in this regard.

The program displays the beguiling breadth of contemporary Canadian piano music. Although the compositions themselves are all quite recent, the composers’ birthdays span almost 50 years, so we are assured of a wide cross-section of what can be called contemporary. Brian Current’s Sungods begins the proceedings, a short work equally charming, impressive and clearly constructed. Robert Lemay has drawn inspiration from Alain Resnais’ famous film Hiroshima mon amour, while François Morel’s work pays homage to the great Montreal abstract painter Yves Gauthier (d. 2000) who was himself often inspired by modern music. The works by Lemay and Morel display these composers, better known for their works for large ensemble, savouring the intimacy and rigour of solo piano. Laurie Radford’s experience in electroacoustics lends his music a tactile materiality, and Brian Cherney’s Nachtstücke are definitely among the most evocatively nocturnal-sounding pieces this listener has ever heard.

For anyone with the ears and heart for contemporary music—and I don’t mean just aficionados either but, well, everyone—this record is a joy to listen to from beginning to end. Highly recommended.

—Nic Gotham

Arne Nordheim – Complete Accordion Works
Frodé Haltli; Raoul Bjørkenheim; Hans-Kristian Kjøs Sørensen; Norwegian Radio Orchestra; Christian Eggen
Simax PSC 1328

The contemporary music world currently has many accomplished and talented accordionists performing compositions written for the instrument by some of the greatest composers of the 20th and 21st centuries. In just over 50 years, the number of essential accordion repertoire pieces has grown exponentially due to collaborations between instrumentalists and the composers courageous enough to put pencil to paper. One such early important collaboration was between Danish accordionist Mogens Ellegaard (1935–1995) and Norwegian composer Arne Nordheim (1931–2010). The resulting four groundbreaking works are all featured here for the first time on one release by the colourful Norwegian accordionist Frode Haltli.

The serialism-influenced Signals (1967) for accordion, electric guitar and percussion is still fresh and innovative-sounding. Dinosauros (1971) is a monster technical work for accordion and tape, with its cluster sounds, stereophonic effects and huffing from the air button. Spur (1975) for solo accordion and orchestra begins and ends with a luscious long tone (originally meant for a trombone soloist). Unfortunately, the accordion is occasionally slightly too forward in the mix making the parts sound unbalanced. In Flashing (1986) for solo accordion, Nordheim masterfully draws from his compositional experience. All the clusters, melodies and effects are clearly defined, with Haltli’s superb contrapuntal playing adding to the inherent lyricism of the work.

Haltli clearly understands the compositions and yet is unafraid to include his personal colourful sound. A must-listen-to release for Nordheim and accordion fans alike!

—Tílina Kilk

JAZZ & IMPROvised

Octet Volume One
Dave Young; Terry Promane
University of Toronto

Recorded at Drive Shed Studio, Toronto, May 24 and 25, 2012, with Kevin Turcotte, trumpet/flugel horn; Vern Dorge, alto saxophone; Mike Murley, tenor saxophone; Terry Promane, trombone; Perry White, baritone saxophone; Gary Williamson, piano; Dave Young, bass; Terry Clarke, drums.

A look at the line-up of this band tells you right off that you can look forward to some great playing, and this CD will certainly live up to your expectations. The music consists of three originals, two composed and arranged by Terry Promane, one written and arranged by Rick Wilkins, and seven jazz standards. When I say jazz standards I don’t mean songs from the golden age of popular song, but compositions by jazz musicians which have over time become musicians’ standards. They are arranged by Dave Young and range from the Dizzy Gillespie classic A Night In Tunisia, through Stompin’ At The Savoy to Better Git It In Your Soul by Charles Mingus. Along the way there is a lovely version of Thad Jones’ To You.

The musicianship and creativity shown by this top notch group make it hard to single out any one member, but I have to say that for me it is particularly satisfying to hear the playing of Gary Williamson. He is respected by fellow musicians but his talents far exceed his level of recognition with the jazz public. If you like interesting well-arranged numbers played by outstanding players who understand where the music comes from you can buy this recording online at Indie Pool, CD Baby or iTunes.

The Sky Was Pale Blue, Then Grey
Allison Au Quartet
Independent
allisonau.com

Recorded May 30 and June 6 and 13, 2012, at Inception Sound Studios, Toronto, this disc features Allison Au, alto saxophone; Todd Pentney, piano, Rhodes and Hammond B3; Jonathan Maharaj, acoustic and electric bass; Fabio Ragnelli, drums and auxiliary percussion; Felicity Williams, vocals.

There is no doubting the wealth of young musical talent playing contemporary creative music and Allison Au is certainly among that number. This debut CD is a program of original compositions showcasing the playing of this talented group. The music is not “easy listening” and you have to be able and willing to broaden your listening boundaries if you belong in the more traditional category of listeners; but it is an opportunity to venture into pastures new.

There is a strong melodic feel to her compositions; La Da Dee and Tired Face, co-composed with pianist Pentney, are good examples. And speaking of Pentney I have to acknowledge the first-rate playing of the rhythm section which makes a major contribution to this recording.

Interesting footnote: the album title piece
Quebecois saxophonist François Carrier travels and records frequently and he’s built up a discography that may be larger and more varied than any other Canadian musician playing free jazz. He and drummer Michel Lambert have wandered as far afield as Kathmandu while playing with a cavalcade of international musicians. Just the pianists include Paul Bley, Uri Caine, Bobo Stenson and the newly arrived Russian Alexey Lapin. Their latest adventure is Shores and Ditches (FMR CD CDJ40–0512 francoiscarrier.com).

The Perfect Stranger presents two long suites as Frank Zappa’s serious music, as he is by improvisation. Camera (Occdad Music OM006 davidocchipinti.com) presents two long suites by two different ensembles and two stand-alone pieces, engaging multi-hued pieces that mix and match methods in the same spirit as Frank Zappa’s serious music, like The Perfect Stranger.

Stuart Broomer continues his discussion of David Occhipinti’s Camera as well as adding some well-chosen words on On Course, by pianist Richard Whiteman, and Vancouver-based singer Melinda Whitaker’s Lucky So-and-So! All at thewholenote.com.

Toronto drummer Nick Fraser has a strong presence across the spectrum of modern jazz, but he’s particularly prominent in free jazz projects like the band Drumheller and the Lina Allemano Four. He’s taken an emphatic role as composer and bandleader as well as drummer on Towns and Villages (Barnyard Records BR0330 barnyardrecords.com), putting together a quartet with regular associates Rob Clutton on bass and Andrew Downing on cello along with tenor and soprano saxophonist Tony Malaby, one of New York’s most explosive musicians. The CD opens with a wall of overblown tenor and gritty bowed strings, but it’s a group with many levels and colours, from ballads with Malaby on soprano to intriguing circular compositions in which Fraser’s motifs are repeated by the saxophone and cello, synchrony gradually breaking down into echo.

Everyone involved is clearly inspired by the meeting; it might be a band for a day, but it’s a great one.

Another Toronto drummer, veteran Barry Romberg, leads Random Access, a loose-knit band with a fluid personnel but a consistent ability to generate lively, interesting music. Part 12: Crab People (Romhog 123 barryromberg.com) is a 2-CD set devoted largely to Romberg’s compositions with shifting time signatures and largely modalunderpinnings, giving everyone involved sufficient stimulation and adequate space to develop their ideas. The band changes from track to track, from three to six musicians, and the electric fusion quotients changes as well, depending on whether the bass is acoustic (Kieran O’Hara or Julian Anderson Bowes) or electric (Rich Brown), whether there’s one or two guitarists (Geoff Young and Ben Monder) present, or keyboards (Robi Botos) or tablas (Ravi Naimpally), but these sessions are at a consistently high level. Saxophonist Kelly Jefferson and trumpeter Kevin Turcotte contribute forcefully to the title track, while tenor saxophonist Kirk MacDonald distinguishes himself on End of an Era.

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Something in the Air
Identical Instruments, Different Sounds

Demonstrating that accepted musical customs are often shibboleths—the equivalent of not wearing white after Labour Day—contemporary improvisers frequently express themselves unconventionally—even when it comes to instrumental choices. Take for example the fine duo sessions here. Unaccompanied by others, the players prove that there are enough textures available from nearly identical instruments to create full sound pictures. These sets show not only how much can be done with two guitars—a common combination—but also by two percussion sets, not to mention two saxophones of similar ranges and timbres.

Recorded at the Vancouver International Jazz Festival, Stones (Rue Grammofon RCD 2136 CD runegrammofon.com) matches the tenor and baritone saxophone of Swede Mats Gustafsson with the alto and bass saxophones of Montreal’s Colin Stetson. Although the strength and power available from lower-pitched woodwinds gives the two licence for frequent displays of sternum-shaking and bone-rattling overblowing, the four selections highlight more than just quivering throaty bone-rattling overblowing, the four selections highlight more than just quivering throaty growls. Scattered throughout the dense and nearly opaque duets are mellow connectives, evolving from one saxman outputting linear tongue smacks and reed sucks, while the reed variations are never overly bulky, and the electric fusion quotients changes as well, depending on whether the bass is acoustic (Kieran O’Hara or Julian Anderson Bowes) or electric (Rich Brown), whether there’s one or two guitarists (Geoff Young and Ben Monder) present, or keyboards (Robi Botos) or tablas (Ravi Naimpally), but these sessions are at a consistently high level. Saxophonist Kelly Jefferson and trumpeter Kevin Turcotte contribute forcefully to the title track, while tenor saxophonist Kirk MacDonald distinguishes himself on End of an Era.

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Old Wine, New Bottles | Fine Old Recordings Re-Released

Bruce Surtees

A lthough Gramophone Magazine recently determined that Amsterdam’s Concertgebouw Orchestra was the finest orchestra in the world, other surveys have given that honour to the more highly esteemed Vienna Philharmonic. Unlike the Concertgebouw and other orchestras, the Vienna Philharmonic does not engage a permanent conductor. It draws its members from the orchestra of the Vienna State Opera and its home is Vienna’s illustrious Musikverein where most of its recordings are made. TV viewers around the world know the Musikverein thanks to the annual telecast of the Philharmonic’s New Year’s Day concert.

The Vienna Philharmonic Orchestra is a democratic, self-governing body founded in 1842 by composer Otto Nicolai (The Merry Wives of Windsor) and since then the greatest conductors of their time have stood before them, from Hans Richter, Gustav Mahler, Felix Weingartner and Wilhelm Furtwängler to Arturo Toscanini, Bruno Walter, Clemens Krauss and George Szell. The list goes on to include the maestros who are heard in the Wiener Philharmoniker Symphony Edition from Deutsche Grammophon (4790718, 50 CDs) containing 95 symphonies by 13 composers.

In June 1984, James Levine recorded Mozart symphonies 28, 29 and 30, initiating what would become a complete cycle. A year later, in June 1985, he set down six more, with further sessions in December 1986, December 1987 and June 1989, with the final two sessions in February and December 1990. Levine was George Szell’s apprentice in Cleveland in 1964 and 1965 and assistant conductor until 1970. Levine absorbed Szell’s characteristically crisp articulation and clarity of the melodic line, qualities that serve Mozart well. Unavailable for many years, the return to active duty of this complete cycle, occupying the first 11 discs, is more than welcome. Discs 12 and 13 are devoted to Haydn’s symphonies 88 to 92 and 105 conducted by Karl Böhm whose traditional Kapellmeister elegance will charm those who look for such music making (1972/73 recordings). Discs 14 to 18 find the nine Beethoven symphonies divided up between Bernstein (1, 3 and 9); Abbado (2 and 4); Kleiber (5 and 7) and Böhm (6 and 8); judiciously allocated, as demonstrated by the selection of Böhm’s perfect realization of the “Pastoral” from 1971.

Discs 19 and 20 contain Schubert’s 3, 5, 8 and 9 with Kleiber, Böhm and Gardiner while disc 21 has Gardiner again in Mendelssohn’s 4 and 5. Discs 22 and 23 have Bernstein’s final recorded interpretations of Schumann from 1984/85 revealing an understanding and commitment beyond him ten years earlier in New York. Discs 24 to 26 find the Brahms symphonies allocated to Bernstein (1, 2), Giulini (3) and Kleiber (4). No arguments here. Discs 27 to 32 have six of Bruckner’s nine, with three given to Abbado (1, 4 and 5), Karajan’s swan song 7 (1989) and 8 (1988), with the 9th under Giulini. Discs 33 to 35 have Karajan’s arguably finest performances of Tchaikovsky’s 4, 5 and 6, all from 1984.

Discs 36 and 37 offer only four of Dvořák’s nine: unexpectedly by Myung-Whun Chung (6, 7) and Maazel (8, 9). Discs 38 to 47 offer an almost complete Mahler cycle: Abbado (2, 3, 4 and 9), Bernstein (5, 8 and the Adagio from 10) and Boulez gets the 6th. Discs 48 to 50 are given to Leonard Bernstein conducting astounding performances of Sibelius 1, 2, 5 and 7 and finally the 6th and 9th by Ghostakovitch. Both Sibelius and Ghostakovitch receive performances of a lifetime, no ifs, ands or buts. A supercharged, over-the-top coda to this exemplary, ridiculously inexpensive collection.

We know Menahem Pressler primarily as the pianist of the Beaux Arts Trio, the group that he founded in 1955 which soon became one of the most respected chamber groups in history. He also performed and recorded outside the trio as a soloist and in concert works. The trio disbanded in 2008 but Pressler continues to perform as soloist and accompanist. DOREMI has issued a set of CDs featuring Pressler’s Chopin recorded c.1960 (DHR-7989/90, 2 stereo CDs). Hear are three works with orchestra, the two concertos and the Andante Spianato and Grande Polonaise Brillante, Op.22 together with three polonaises and five mazurkas. Pressler was evidently in top form on each occasion and we witness his Chopin to be expressive and eloquent with touches of refreshing originality.

The sound is pleasantly warm and quite convincing due to the tube-based electronics used for the meticulous transfers. I must comment that, as in the original LPs, the sound in the three concerted works (all with the Vienna State Opera Orchestra) tends to favour the piano. This is volume two in a series and I am informed that volumes three and four contain Pressler’s entire Mozart, Prokofiev and Shostakovich recordings including concertos.

When Classical Barbara was issued in 1976 a few “classical music lovers” expressed righteousness indignation at the thought of Barbara Streisand even attempting to perform “their” repertoire. Claus Ogerman made the arrangements and conducted the Columbia Symphony Orchestra. Ten tracks were issued on the LP and then on a CD which has never left the catalogue. It is now exactly 40 years since these songs were recorded and Columbia has taken the opportunity to remaster the ten originals and add two unreleased songs (Sony 92255-2).

No one is claiming that any one of these is the best version but Streisand fans will enjoy 40 minutes of hearing her distinctive voice in unusual and attractive, evocative repertoire including chansons of Debussy, Cantaloube and Fauré and lieder of Wolf, Schumann and Schubert among other offerings.  

Something in the Air continued from previous page

Cussion sets, two electric guitars and even two soprano saxophones, see the continuation of this column at thewholenote.com.

Lesley Mitchell-Clarke’s reviews of Momento, Michael Cliffo’s “stirring and memorable debut recording,” and Charles Di Raimondo’s “delightful and expertly produced” debut CD, Passione. As well, Allan Pulker reviews flutist Ron Korb’s 16th solo CD, Europa, where he finds “Korb’s affinity for Celtic music particularly appealing.” Online at thewholenote.com.

For other instances on how complete sound pictures can be painted with two percussion sets, two electric guitars and even two soprano saxophones, see the continuation of this column at thewholenote.com.

This issue’s POT POURRI section includes Ken Waxman’s review of O’ The Emotions’ CD, Attaca, may also be found.  

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SOMETHING IN THE AIR continued from previous page

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Ikeda: I am also staying on the east coast and in Connecticut. But there are a few things that I’ve wanted to do for a long time but I just didn’t have time. One is to play the viola. So next year I will be performing here with Music Toronto again—as a violist. Then yesterday while I was talking to the audience in Guelph, it came to me—why not the cello too? Of course I’m half joking, but I would love to be able to play a scale at least, and get the feel of the instrument...I don’t have to play in front of people. The other thing I want to do is to play jazz. Quartet playing is so strict in terms of playing according to the music. So I want to be able to improvise.

PM: Does anyone else here play jazz?
Beaver: I’ve done it on occasion, to varying degrees of success.
Greensmith: You’re an amazing drummer!
Beaver: I’ve always secretly wanted to be a drummer. Who knows—I might get a kit...
PM: And in the meantime?
Beaver: Clive and I have been appointed co-directors of the string department at the Colburn School in Los Angeles, and we’ll also teach some private students there.
PM: Will you move there?
Beaver: Yes, so it’s a big, life-changing adventure, which is nice for us. The best of both worlds, being able to spend a little more time with our families.

Greensmith: I thought I was reconciled to the fact that the quartet would be retiring, but then last week watching Robert Mann coaching in New York—he’s 93—I suddenly thought, oh dear, this repertoire is would be retiring, but then last week watching Robert Mann coaching in New York—he’s 93—I suddenly thought, oh dear, this repertoire is

PM: The string quartet does seem to bring out the best in composers.
Greensmith: And that’s what we’ll miss. I don’t think anybody can forget the experience of playing in a quartet. When it works well and you’re doing it all the time, it’s hard—emotionally, intellectually, physically. We were comparing notes last night about how draining it was just to play the first concert of the new year. But it’s a good feeling—your hands are on fire at the end of a concert and your brain is very much engaged. The daily rhythm of rehearsal and talking and debating is what keeps you young and vital. It’s very intense, and immensely rewarding.

PM: How are you hoping the Tokyo Quartet will be remembered?
Isomura: ...It’s for other people to answer—but I could say something. Traditionally, I think, Tokyo respected the repertoire itself. We were so attached to the quartet literature. So love towards the repertoire came first. We always tried to grasp the essence of the music rather than showing people what we could do with it and trying to express it our way. Another thing was that the four of us tried to project as one. In other words, of course everybody has to have his own musical personality, but not if these are heading to different directions and if we are competing with each other. So we always tried to make Tokyo’s musical style out of these four personalities.

Ikeda: Undoubtedly there are some performances we feel quite good about, and others not so good about. Each performance is different. But at each performance we give our 100% and I don’t think we ever feel complacent or tired of a piece. My hope is that we leave audiences with that feeling.

UPCOMING CONCERTS
The Tokyo Quartet will be returning to Toronto in April for two final concerts—on April 4 at the Jane Mallet Theatre in the St. Lawrence Centre and on April 5 at the Church of the Holy Trinity.

Martin Beaver will be coaching in Toronto at the Chamber Music Institute of Toronto Summer Music from July 29 to August 3 and will be performing in concerts with the festival July 31, August 2 and 3.

Kikuei Ikeda will be returning to Music Toronto next season to play viola with the Parker Quartet in the Dvořák Quintet Op. 97 on April 30, 2014.

RECORDINGS

The Tokyo String Quartet’s website tokyoquartet.com contains a list of their more recent, readily available recordings. Most of the quartet’s older recordings are now hard to get and some have never been released on CD. But the Tokyo has made over 40 recordings, including two complete Beethoven cycles, a Bartók cycle, and Takemitsu’s A Way A Lone. Their latest recording, the Piano Quintet and the Clarinet Quintet of Brahms, with Jon Nakamatsu and Jon Manasse, is the second they have made of each of these works. Still to be released is a disc of works by Dvořák and Smetana. I’m hoping that videos and live recordings of some of their concerts will eventually appear as well, especially to document some of the many works commissioned by or for them, including Canadian composer Jeffrey Ryan’s String Quartet No.4: Inspirare (2011), Russian composer Lera Auerbach’s Primor No.4: Inspirare (2011), Russian composer Lera Auerbach’s Primor.

Pamela Margles is a Toronto-based journalist and frequent contributor to The WholeNote.
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