## 2013 - 2014 Subscription Series
### 42nd Season
### GREAT CHAMBER MUSIC DOWNTOWN

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### Discovery $55, including HST

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Beethoven: Symphony no. 4

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— BBC Music Magazine, May 2012

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YANNICK NÉZET-SÉGUIN
Orchestre Métropolitain
Seeing ... Orange?

“SEEING RED” is a cut-and-dried emotional state—no ifs, ands or buts about it. Someone gets your goat, pushes a very particular button and, bingo! Rage, remorse and, if one has a sympathetic judge, community service and anger management courses.

There are however those other situations where one hesitates to push the red rage button, even if only briefly, while trying to figure out whether one has actually been offended. “Are you talking to me?” Din-dro’s character in Taxi Driver would say at that point, giving the other party an opportunity to say something like “No actually, but thank you for asking. Because I can see why you would have been rather offended if that were the case.”

“SEEING ORANGE” you might call this slightly more circumspect approach to things—a warm haze that can turn either into a glow of contentment or into blazing anger, once one has ascertained whether one was being laughed at or laughed with, truly lauded or merely damned with faint praise.

Well it seems that our inaugural Orange Pages education directory, launched in March, has the eminent educator Sterling Beckwith “seeing orange” in more ways than one. This is why, in 391 words’ time, I will temporarily cede this thunderer’s podium to him, to say precisely what is on his mind. (For those of you who dare to admit that you don’t know who Sterling Beckwith is, one theory has it that he was named for asking. Because I can see why you would have been rather offended if that were the case.)

Before he does though, here are two or three other things I’d like to note.

VANCOUVER VIEW POINT: As devoted readers of this little essay both know, we have a habit here at The WholeNote, when taking on new things, of learning to swim by diving into what we hope is the deep end and striking out for the far side. Take last month’s column, West Coast Notes, exploring the music scene in Victoria BC, for an example. Not content with just asking Ian Alexander to write about the music scene in his relatively newly adopted home town, we positioned the piece under the rubric “Canadian View Points,” evoking the grand vision of dipping our stylus in the Pacific and heading off on a grand cross-country adventure, acquiring loyal local correspondents as we go, laying the groundwork for the gathering and dissemination of vital information about live local musical activity coast to coast to coast…but without having the foggiest idea what the very next step should be.

Well, either fortune favours the brave or fate smiles on fools, but either way, it’s opera to the rescue, as OPERA America and Opera.ca descend on Vancouver in early May for a major conference, and Christina Loewen of Opera.ca steps into the cross—Canada batter’s box with our second Canadian View Points report. Loewen being Toronto based, and the conference being a one-off event rather than part of the ongoing Vancouver scene, we’ll still have to find someone “on the ground” in Vancouver to carry the ball on an ongoing basis. So if you’re reading this in the Canadian left coast’s largest city, and don’t mind diving in the deep end, get in touch. And would-be correspondents anywhere east of Vancouver with an ongoing live local music picture to paint, take note. We’re coming your way.

And now, Mr. Beckwith, over to you. —David Perlman, publisher@thewholenote.com
Dear David,

Congratulations on breaking through the “Education Barrier” at last! The inaugural version of the Orange Pages in your March 2013 issue is a long-awaited step forward for your magazine, and for all of us in the GTA who have come to depend on its monthly calendar of musical events. Great to see the less glamorous but still essential activities of teaching and learning finally represented—so readable, and nicely illustrated too—as an integral part of The WholeNote.

Almost every one of your readers, I would bet, is involved somehow or other in music education. These days, most working musicians, whatever their specialty, probably derive at least part of their livelihood from giving music lessons; while the number of publicly or privately supported schools offering music instruction in every corner of the GTA seems to increase each year. Anyone attempting an exhaustive catalogue of musical training opportunities here would probably need a whole volume of orange-hued issues to cover them all.

continue on page 59
Wayne Koestenbaum in his seminal 1993 book, *The Queen’s Throat: Opera, Homosexuality and the Mystery of Desire*, defines “diva” as “a woman opera singer of great fame and brilliance.” While the main focus of the book is the link between opera and homosexuality, Koestenbaum also gives illustrations of radical fandom and diva worship.

My absolute favourite story in Koestenbaum’s book concerns the English sisters, Ida and Louise Cook, who developed fanatic attachments to Amelita Galli-Curci and Rosa Ponselle, both of whom they befriend.

Meet Opera’s Über Fans

P A U L A  C I T R O N

The best part of the story is that the Cook sisters were instrumental in smuggling Jews out of Nazi territories during World War II. Yet rather than basking in their heroism, Ida, in her memoir, *We Followed Our Stars*, lamented that their war-work “cost us Ponselle’s Donna Anna, Carmen, Luisa Miller and Africana. That was what mattered.”

Soprano Wendy Nielsen, whose international career included 12 seasons at the Met, is now a vocal consultant with the COC Ensemble, and a teacher at the University of Toronto. She describes fandom at the Met.

What Nielsen and other opera singers did not like were the fans who regaled them with their knowledge about whom else they heard singing the role and how wonderful they were. Says Nielsen: “That’s not what you want to hear after your own performance. These show-offs collect names and spout them like a laundry list. What an artist truly appreciates is sincere words of how much a fan enjoyed the performance.”

On the other hand, Nielsen speaks fondly of the “purple pen lady,” or the lovely gentleman who wanted to talk about aspects of the voice. Nielsen had coffee with him a few times. She also mentions the “in house” fans, namely, the members of the orchestra and their casual conversations in the Met cafeteria about various singers, rating them against the greats of the past. Nielsen is amused that she still gets requests for autographed pictures in her retirement. They mostly come from Europe, and the requesters are usually scalp hunters, meaning they want to acquire as many signed pictures of opera singers as they can.

Nielsen maintains that the Japanese are the most fanatic fans. She discovered this on a recital tour with pianist Robert Kortgaard. “I had little profile in that country,” she says. “I did have some commercial CDs but none available in Japan. Yet fans showed up with them to be signed. They had ordered them online. They even came with pirate CDs of performances, and I have no idea how they got them. The Japanese are the most prepared and the most intense audience.”

People in the business view fandom differently from ordinary folk. For example, Guillermo Silva-Marin, general director of both VOICEBOX: Opera in Concert and Toronto Operetta Theatre, sees the ideal fan as wanting to become a volunteer during performances. “The payoff,” he says, “is mingling with the artists and getting free tickets.” Silva-Marin confesses that when he was a starving student, he fell behind in his rent because he spent his money on tickets. He did go backstage once to get the autograph of fellow Puerto Rican, Justino Diaz.

Henry Ingram is an artists’ manager and a “reformed” tenor. As someone in the business, he sees himself as a non-fan, meaning, he never has done “fanny” things. He is, however, entranced by the opera world and a passionate believer in live performance. As a teenager, he was an usher at Atlanta’s Fox Theatre and saw the greatest singers in the world when the Met toured there. Later he was a chorus member in various opera companies. He then went to Germany where he established a career as a tenor. In short, Ingram was always around opera stars so they were never awe-inspiring. “Rather than an opera fan, I describe myself as a music lover who enjoys the world of opera,” he says.

Baritone Cameron McPhail and soprano Mireille Asselin are members of the COC Ensemble Studio. McPhail is a fan of old line baritones like Robert Merrill, Leonard Warren and Giorgio Zancanaro. “If not for YouTube, I’d never know these people,” he says. “They give me
inspiration. I track their careers and see what repertoire they were singing at different ages.” And for Asselin: “Of course I’m a fan because opera is my passion. I’m now encountering singers I idolize like Russell Braun and Susan Graham which is a thrill. As I grow in my craft, I listen for different things. When I was younger, I liked singers who were high, fast and loud. Now I look for colour like the way Simon Keenlyside uses his instrument.”

Giuseppe Macina, retiring artistic director of Toronto Opera Repertoire, became a lifelong friend of Renata Tebaldi. His family was in the leather business, producing harnesses for carriages. One patron was the noble Amari Cusa family, and Macina became friends with the son, Bernardo. He first fell in love with Tebaldi’s voice when he heard her on the radio singing “Ritorna vincitor” from Aida when he was eight years old. Shortly after, Macina was introduced to the soprano when the Amari Cusa family gave her a reception when she sang in Bari.

The Macina family immigrated to Canada in 1954. In 1955, Tebaldi made her Met debut. She gave a recital in Toronto a year later. Macina sent her a box of roses with a note about meeting her in Bari when he was a youngster. After the recital, he went to the stage door, but Tebaldi’s dragon lady secretary wasn’t letting anyone in. Says Macina: “Giuseppina, Tebaldi’s mother, took pity on the 15-year-old boy and told the secretary to let me in. My relationship with Tebaldi grew from there. We used to talk on the phone and I saw her in Milan whenever I visited Italy. We’d discuss her recordings.” To this day, Macina remembers every aria on the Massey Hall program.

Joseph (Joe) So is a retired anthropology professor and a working music writer. He admits to being a diva worshipper in his salad days, getting on singers’ lists to get backstage. He also wrote to singers he admired. In his day, So collected thousands of autographed pictures, and was part of a network buying pirate tapes. He always takes his camera to a recital and snaps the singer during the curtain call. To his credit, So gave $25,000 towards the Four Seasons Centre. “Fandom,” he says, “is a serious pursuit.”

John Gilks, systemic therapy product manager for Cancer Care Ontario, is an opera blogger. His website is called operarambleings. “I was out of work for a while,” explains Gilks, “and I was concerned about not writing, so I decided to write about opera. I started by reviewing DVDs, lunchtime concerts and student performances—things not getting covered by the mainstream press.” Inspired by Toronto Star music critic John Terauds getting dumped from his position, Gilks wrote a spoof on his blog about the garden writer being sent to review an opera. That blog made him famous in the opera community at large. “I’m now in constant contact with other opera bloggers in North America and Europe,” he says. “We’re a little ecosystem of our own.”

André Paradis, director of community information and training services for Findhelp, follows voices. He had his first epiphany in his native Vancouver hearing a recording of Tiana Lemnitz singing “Ach ich fühls” from The Magic Flute conducted by Thomas Beecham. “The emotion and passion of her singing started me on my love of opera,” he says. Through her, I got it. I got opera.” Paradis writes to singers because he wants to hear their thoughts on the music. (Lemnitz once sent him a handmade Christmas card.) His vacations are planned around who is singing what where. His next trip will take him to Brussels, Paris and London. “I have a passion for the voice,” he says, “and I follow a voice to hear the singer in the repertoire that they have chosen.” Paradis also has an eye for new talent, and mentions Julia Lezhneva, Kate Royal and Lucy Crowe.

Wayne Gooding, editor of Opera Canada magazine, is a collector of opera paraphernalia. We’re not talking about run-of-the-mill signed photographs of opera stars. Gooding haunts antique shops and vintage bookstores. For example, he owns Beecham’s first edition copy of Die
Meistersinger, and Siegfried Wagner’s first edition signed piano score of Tristan und Isolde.

For Gooding, opera is a total work of art. “When I come out of the theatre,” he says, “I want to savour the production in my mind. I don’t want to see singers out of role. I’m interested in performance with voices in context.” Like Paradis, Gooding’s recreational travel is planned around opera. He also admits he is a Ring junkie, and has seen one a year during the last 20 years. As an unabashed Wagnerian, Gooding saw all seven performances of the COC’s Tristan, plus the dress rehearsal.

And on the subject of collecting, opera fan Matina Kronos has kept all her opera programs. When they got too bulky, she photocopied the title page and cast list, and put them into binders. The collection is a treasure trove of opera performances from around the world spanning almost 40 years. She and a friend went to so many Ring cycles that they called themselves the Rhine Sisters. Kronos loves opera for the drama of the music, but she also has a special place in her heart for singers. For example, when Ben Heppner won the Met auditions, she threw him a big party. She is known for adopting singers, like having the COC Ensemble members over for dinner.

Former editor John McConnell is an “inner workings” fan. His fandom manifests itself by going to performances and reading books like Rudolf Bing’s autobiography because of its insider information. He loves the interviews on the Met in HD broadcasts because he gets to see the artist as a person. He’s fascinated by what goes into making a production. One of his favourite opera events was the recent Covent Garden live streaming of a day in the life of an opera company. “I’m not interested in direct contact with a performer,” he says. “I’d rather read about Caballé in the audience at the Met, taking out a chicken from her handbag at intermission and eating it.”

Ken Moy is a retired United Church minister. He and fellow student William Littler (of the Toronto Star) joined the extracurricular Ernest MacMillan Club at Britannia High School in Vancouver because they loved classical music. Through the club, they got to usher at the Georgia Auditorium. (They both ended up in Toronto and are still friends.) Moy admits to being influenced by negatives, for example, losing interest in Kathleen Battle when her shenanigans at the Met came to light. “I’m not into facts and details,” he says. “I don’t want to know about singers’ private lives. I just want to see opera. You can’t beat the live experience and the warmth of the music.”

For semi-retired university professor Wayne Fairhead, opera led to a feast for the stomach. His background is theatre, and combined with his love of classical music, opera was an inevitability in his life. He and five other friends had Saturday subscriptions. Each chose one opera and designed a meal inspired by the place or time or theme. The mandate was to create a memorable culinary experience. For example, for Madama Butterfly, Fairhead learned to make sushi and teriyaki chicken. For Salome, the main dish for his Middle East dinner was lamb in yoghurt sauce, but he had desperate times trying to find rose water, which was one of the key ingredients. “We did have a spirited discussion and analysis of the opera before dinner,” says Fairhead.

As a humorous operatic sideline, one member of the opera eating club had two cats called Carmen and Eboil. Another had two dachshunds called Kurt Weill and Lotte Lenya. A third had a poodle obsessed with Joan Sutherland. When an LP of the diva was put on the record player, the dog would come running from wherever he was in the house and sit beside a speaker.

The closest an opera fan can get to opera singers is by being in the opera. Nicole Stawikowski is a supernumerary with the COC. She was a whore in The Tales of Hoffmann and is one of the nuns in the upcoming Dialogues des Carmélites. Stawikowski, a U of T English major, is also an aspiring opera singer who studies privately. In fact, when she graduates this year, she is taking time off to concentrate on her singing before applying for a master’s degree. She found out about being a supernumerary through a COC tweet.

Says Stawikowski: “The leads in Hoffmann were so nice and talked to me about technique. I’ve already contacted Adrienne Pieczonka and she’s agreed to talk to me during Carmélites.” Stawikowski also adds that during Hoffmann, mezzo-soprano Lauren Segal, who has a master’s degree in science, helped her pass her astronomy exam. “When I’m in the wings and I hear the orchestra begin to play,” she says, “I get tears in my eyes because I’m part of it all—the creation of art for thousands of people.”

At 19, U of T biology student Kip Sawyer is new to opera. He started with musical theatre then gradually made the transition to opera. One factor was reading that Rebecca Caine, star of The Phantom of the Opera, was singing opera. Sawyer now ushers at the Four Seasons Centre, but he still buys a ticket through the COC’s Under 30 program to see a performance. He calls himself a “listening fan” and never goes backstage. “Voices and their emotional expression call to me the most, particularly sopranos and mezzos,” says Sawyer. “Opera is a voyage of discovery.”

Jazz singer Sophia Perlman has spent 20 years with Canadian Children’s Opera Company, first as a singer, and now in charge of school outreach. She also directs the CCOC’s two youngest choirs. Perlman is hoping to plant the seeds for fans of the future by creating original operas with the students. “I want to light up their brains as mine was lit up by opera,” she says. “I want to convince them that opera is not just by dead people. I want to make opera a vital art form for another 200 years.”

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

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.

FRIDAY, APRIL 12, 2013 8PM KOERNER HALL
Royal Conservatory Orchestra conducted by Tito Muñoz
Hear the RCO perform Stewart Goodyear’s Count Up, Berlioz’s Symphonie fantastique and Liszt’s Piano Concerto No. 1 with piano soloist Rudin Lengo, winner of the annual Glenn Gould School Concerto Competition.

SUNDAY, APRIL 21, 2013 3PM KOERNER HALL
Alisa Weilerstein and Inon Barnatan
MacArthur ‘genius’ Grant recipient cellist Alisa Weilerstein’s “warm, inviting sound and flawless intonation,” (The New York Times) combines with Tel Aviv pianist Inon Barnatan’s refined, sensitive, and unfailingly communicative playing in a performance of works by Beethoven, Britten, Shostakovich, and Rachmaninov.

FRIDAY, APRIL 19, 2013 8PM KOERNER HALL
Nadja Salerno-Sonnenberg with Anne-Marie McDermott
A “breathtakingly daring and original artist” (The Washington Post), violinist Salerno-Sonnenberg and pianist McDermott present “Dark & Light.” Arvo Pärt’s short Speigel im Spiegel, Prokofiev’s dramatic Sonata No. 1, and Franck’s beloved Violin Sonata in A Major.

THURSDAY, APRIL 18, 2013 7:30PM MAZZOLENI CONCERT HALL
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.

SUNDAY, APRIL 28, 2013 3PM KOERNER HALL
Swedish Chamber Orchestra with Garrick Ohlsson conducted by Thomas Dausgaard
Pianist Garrick Ohlsson is “masterly” and “uncommonly elegant,” and the SWO is “surprising and fresh.” (The New York Times) An all Beethoven program.

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Aldeburgh Farewell

HANS DE GROOT

LAST SEPTEMBER Stephen Ralls and Bruce Ubukata, the artistic directors of the Aldeburgh Connection, announced that this season, their 32nd, would be their last. Sad news, but nobody would want to force the directors to see the series as a life sentence. In any case, they want to end things now rather than wait until the time when people would say, “they have obviously run out of ideas,” however remote and even hypothetical that must seem at present.

Ralls’ work at Aldeburgh, the seaside town in southeast England, and his professional involvement with the operas of Benjamin Britten, began in 1972 when he worked as pianist and vocal coach on A Midsummer Night’s Dream; subsequently he played the piano in Britten’s final opera, Death in Venice (he can be heard as the pianist on the opera’s original recording). Ubukata arrived in Aldeburgh in 1977 with the intention of auditing some of the masterclasses, but there was a last minute vacancy and he stayed as a coach and accompanist instead. It was then that Ralls and Ubukata first met but they realized they could have met four years earlier when Ubukata was in the audience at an Edinburgh performance of Death in Venice, in which Ralls played the piano.

The Aldeburgh Connection’s main goal has always been to help young Canadian singers gain experience in the song repertoire. Recently I have been struck by the way Aldeburgh’s concerts have maintained a balance between emerging singers and established artists. Its most recent concert consisted of Schubert songs with texts based on the poetry of Ovid, Virgil and Catullus. It is those poems that were read (Ralls and Ubukata are excellent readers). There have also been contributions over the years by leading Canadian actors. The Aldeburgh Connection is the work that the directors have done to establish the cultural contexts of the songs. The first of their concerts that I attended was based on songs that were performed in Jane Austen’s family. To prepare for that concert Ralls and Ubukata travelled to the Jane Austen’s House Museum (in Chawton in Hampshire) where they examined the music that Austen had copied out. The first half of their most recent concert consisted of Schubert songs with texts based on the poetry of Ovid, Virgil and Catullus. It is those poems that were read (Ralls and Ubukata are excellent readers). There have also been contributions over the years by leading Canadian actors. There are many voices that have been influenced by the Aldeburgh Connection. The danger is that these readings are often rather loosely related to the music. That has never been true of the Aldeburgh Connection.

Special attention has always been given to the anniversaries of composers: Schubert, Poulenc, Hugo Wolf. It is fitting that in this, their final year, they will finish with three concerts devoted to the work of Britten, who was born 100 years ago. The first of these concerts, at Glenn Gould Studio on April 26 at 8pm, presents three of the Canticles as well as The Ballad of Little Musgrave and Lady Barnard and Britten’s Purcell Realizations. The soloists are Daniel Taylor, countertenor, Benjamin Butterfield, tenor, and Alexander Dobson, baritone. The second of the concerts will take place on May 7 in the Glenn Gould Studio at 8pm, featuring Shannon Mercer, soprano, and Susan Platts, mezzo, as soloists in On this Island, A Charm of Lullabies, The Poet’s Echo and some of the folksong arrangements. A Charm of Lullabies and The Poet’s Echo have a special meaning for Ralls and Ubukata as they were written for singers whom they knew and remember fondly: Nancy Evans and Galina Vishnevskaya. “A Britten Festival of Song” (and indeed the Aldeburgh Connection) will end with a vocal tapestry, “A Time There Was” in Walter Hall, May 26 at 2:30pm. The soloists are Virginia Hatfield, soprano, Scott Belluz, countertenor, Colin Ainsworth, tenor, and Geoffrey Sirett, baritone.

I feel confident about the continuing presence in Toronto of Ralls and Ubukata. Ralls will be the collaborative pianist in a recital with Allyson McHardy featuring works by Berlioz, Schumann, Rossini and Jonathan Larson, as well as Scottish folksongs, on April 14 in Glenn Gould Studio at 2pm. Last month Ubukata travelled to York University to direct a masterclass with the students of Catherine Robbins and Norma Burrowes. But I am less sanguine about the continuing presence of song recitals in Toronto. The celebrity recitals at Roy Thomson Hall were discontinued a couple of years ago and there is now very little vocal music at Koerner Hall. To some extent the slack has been taken up by the four-concert series “Canadian Voices,” organized by Massey Hall/Roy Thomson Hall and given at the Glenn Gould Studio, but, unlike the concerts of the Aldeburgh Connection, these concerts feature established singers, not emerging artists. There are, of course, other concerts that may feature songs. One of the finest things I have heard in a long time was the staged performance of Janáček’s The Diary of One Who Disappeared, given by Against the Grain Theatre with Colin Ainsworth, Lauren Segal and Christopher Mokrzeski.

Other series will incorporate sung performances next season: Isabel Bayrakdarian will perform with Tafelmusik in April 2014 and Phillip Addis sings for Music Toronto in December of this year. Addis will also pay tribute to the music of Britten: his recital includes the Songs and Proverbs of William Blake as well as one of Britten’s Purcell...
Realizations. The Toronto Symphony Orchestra program for next season includes Britten’s Serenade Op. 31 for tenor (Nicholas Phan), horn (Neil Deland) and strings, Alban Berg’s Seven Early Songs (Erin Wall), Mozart’s Coronation Mass (Leslie Ann Bradley, Lauren Segal, Lawrence Williford and Philippe Sly), a range of soprano-mezzo duets (Yulia Van Doren and Wallis Giunta), an evening of music by Lerner and Loewe (Amy Wallis, Colin Ainsworth and Jonathan Estabrooks) and Richard Strauss’ Four Last Songs (Sondra Radvanovsky). Many singers now organize their own concerts at venues like the Heliconian Hall on Hazelton Ave. It is there that recently we have been able to hear Meredith Hall (with Brahm Goldhamer), John Holland (with William Shookhoff), Isaiah Bell (with Stephen Ralls) and several others.

The new series that comes closest to what the Aldeburgh Connection has given us is Recitals at Rosedale (Rosedale is short for Rosedale Presbyterian Church), directed by Rachel Andrist and John Greer. The series opens on June 1 at 7:30pm with a special launch concert; the subsequent recitals are on October 6, December 1, February 9 and May 25 (all Sundays at 2:30pm, a day of the week and a time inherited from the Aldeburgh Connection). Like the Aldeburgh Connection, Recitals at Rosedale is committed to using only Canadian singers (their lineup includes major talents like Ambur Braid and Lauren Segal, Colin Ainsworth and Gregory Dahl). I am looking forward to these concerts but I have to add that the emphasis in their advance publicity on “renowned Canadian artists” does not suggest that bringing out emerging singers will be one of their priorities.

OTHER EVENTS
➤ On April 5 and 6 in Trinity-St. Paul’s Centre at 8pm, the Toronto Consort presents Emma Kirkby, soprano, and Jakob Lindberg, lute, in a concert of music by Dowland and Purcell. Kirkby will give a masterclass on April 7 at 2:30pm, also at the Trinity-St. Paul’s Centre.
➤ On April 11 and 13 in Roy Thomson Hall at 8pm, Measha Brueggergosman, soprano, will sing four songs by Duparc and Samuel Barber’s Knoxville: Summer of 1915 with the Toronto Symphony Orchestra.
➤ Lucy Fitz Gibbon, soprano, will give a free recital in Mazzoleni Hall at the Royal Conservatory on April 14 at 5pm. The program includes songs for voice and harp—Rubbra’s Jade Mountain and Britten’s A Birthday Hansel, with Ingrid Bauer—and works for voice and piano—Hymnen an die Nacht by Vivier, Cinq mélodies de Venise by Fauré and The Ugly Duckling by Prokofiev, with Peter Tiefenbach. Fitz Gibbon will also sing at the Canadian Music Centre (20 St. Joseph St.) on April 13 at 5:30pm.
➤ There are four free vocal performances at the Richard Bradshaw Amphitheatre in the Four Seasons Centre next month, all at noon: “A Celebration of Canadian Art Song” on April 16 includes a world premiere of a work by Norbert Palej performed by Lawrence Williford, tenor, a new work by Andrew Ager, dedicated to and performed by Shannon Mercer, soprano, and songs by Jean Coulthard sung by Peter McGillivray, baritone—Stephen Philcox is the collaborative pianist; songs from Newfoundland sung by tenors Michael Barrett and Adam Luther are featured on April 23; the April 30 concert, “Inspired by Lorca,” showcases La selva de los relojes, a new chamber work by Chris Paul Harman with Krisztina Szabó, mezzo; and “Sérénade Française,” French arias and art songs with the COC Ensemble Studio takes place on May 2.
➤ “Greece to Granada,” a program of Greek, Balkan and Spanish music, will be performed on April 26 at 8pm in the Heliconian Hall. The singer is the mezzo Maria Soulsis and the instrumentalists are William Beauvais, guitar, and Julian Knight, violin. Soulsis has had a busy career in Europe, where her roles included the title role in Carmen and Rosina in The Barber of Seville. She has recently returned to Canada. Here she has sung, among other parts, the role of Clara in a workshop production of the second act of The Enslavement and Liberation of Oksana G. (music by Aaron Gervais and libretto by Colleen Murphy) for Tapestry Opera.

Hans de Groot is a concertgoer and active listener. He also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
Redemption via Rachmaninoff: Hence my decision to revisit the Etobicoke Philharmonic Orchestra’s upcoming April 5 performance of Rachmaninoff’s Piano Concerto No. 3, with the distinguished pianist, Arthur Ozolins. In its 52-year history, the EPO has never performed the Rachmaninoff Third. For its 50th anniversary gala, however, Ozolins played Rachmaninoff’s Second with the orchestra. Sabatino Vacca, the EPO’s music director, tells what happened afterward:

“As we were coming offstage I gently remarked that we really should do the Third sometime. He politely declined, knowing how demanding a piece it is and how demanding he would be of himself to prepare it. I knew it was a lot to ask so I was not too disappointed. A few months passed and Arthur then called us to see if in fact it were possible to program the Third as he was considering playing it after all. You cannot imagine how delighted I was! I immediately began to see where it would best fit into our current season.”

Vacca goes on to describe the thrill of rehearsing the concerto in the two-piano version with Ozolins; of getting a glimpse into “just how thoroughly Mr. Ozolins prepares a concerto; no ‘note’ is left unturned!” And how Ozolins “often manages, somehow to play both [piano parts] at the same time!” Though Ozolins has played it throughout his long career, Vacca remarks on the “boyish curiosity” that comes through Ozolins’s preparation, “as if coming to it for the first time, always discovering new things.” Interestingly, in an audio interview with Paul Robinson (posted July 31, 2010—date of conversation unknown; theartoftheconductor.podbean.com), Ozolins speaks endearingly of his early childhood exposure to (and enduring affinity for) the music of Rachmaninoff:

“I used to sit under my mother’s piano when she was practising before she died. [Ozolins was only five and a half.] Then afterward my grandmother kept playing because she was also a graduate from the St. Petersburg Conservatory in Russia. And she knew Rachmaninoff; and she just almost constantly was practising the First and the Second piano concertos of Rachmaninoff. Maybe that’s why I have such an
identification with Rachmaninoff. I just adore Rachmaninoff so much; I’ve heard it ever since a child.”

Vaccia clearly appreciates Ozolins’ deep connection to Rachmaninoff’s music, acknowledging that “it will be a great experience and privilege for us to perform [the Third Concerto] with someone who counts as one of his signature pieces. “It will be,” he enthuses, “a rare opportunity for the Etobicoke community and beyond to hear Mr. Ozolins perform this concerto, one of the pinnacles of ultra-Romantic bravura pianism.”

It seems rather fitting that this exceptional concert, which gets under way at 8pm, is being performed at Martingrove Collegiate, home to the gifted program in Etobicoke. There certainly will be no shortage of musical gifts emanating from the stage that night.

**115 years young:** The EPO may be in its 52nd year, but it’s a mere tot compared to the Women’s Musical Club of Toronto, now in its 115th season—yes, 115, and going strong—it announced season 116 last month! And of course, the wonderful women—and men—of the WMCT are celebrating the organization’s 115th anniversary in grand style. On May 2 at 1:30pm, the stage of Koerner Hall will be graced by Canadian musical luminaries, violinist James Ehnes and baritone Russell Braun. Collaborative pianist Carolyn Maule, who happens to be married to Braun, accompanies.

How do you get two of the busiest classical musicians on the planet to perform together? How does the program get chosen? How long does it take to nail down the details? And the venue? Last week I put these questions to WMCT’s artistic director, Simon Fryer (concurrently principal cello with the Regina Symphony, head of strings at the Regina Conservatory and active chamber musician), and here’s what he told me:

“The idea for this project came forward in the course of a discussion with Russell in Parry Sound at the 2009 Festival of the Sound. Both artists have been long-time favorites of the WMCT so when Russell mentioned that they had been talking about collaborating it was no-brainer to grab the idea and run with it. The details of programming took longer to pin down but Russell had clear and wonderful ideas to build around and once the skeleton was in place James was able to fit appropriate works into it. These are both major artists with very busy schedules, but once we had a good handle on the program direction it fell into place nicely. With such possibilities the project was an obvious choice to present at a major event in Koerner Hall.”

Simple, eh? But it took a lot more than just being at the right time at the right place. Fryer’s background, experience and personality all contributed to his being at that “right place.” In asking what drew him to the WMCT position, which he assumed in 2005/6—planning was then under way for the 110th season—he shed some light on all three:

“With many such events behind me, the opportunity to consolidate from random events to a coherent season was something I began to search for.

“The opportunity presented itself in the form of the WMCT. Here was an organization in strong financial shape, with a loyal and knowledgeable audience, looking for artistic direction from the professional arena for the first time...I had known of the WMCT ever since I arrived in Toronto and was impressed by the people I met with and their clear sense of purpose.”

To what does he attribute the WMCT’s unparalleled success and how does he plan to sustain it?

“The success of the series over 115 years is a result of careful management, strong understanding of the tastes of the members and a large and enthusiastic resource of volunteers. It is my job to maintain and build that understanding so that tastes are developed and new horizons approached. Continuing the tradition of bringing a spectrum of Canadian and international artists to the WMCT stage, is a fascinating and rewarding task. I do not work alone either—I have a wonderful artists selection committee that provides both an expert sounding board for ideas and a superb resource of knowledge.”

It sounds like the WMCT is in very savvy and capable hands under Fryer’s artistic leadership.

And now back to the big event. While it won’t be the first time Ehnes and Braun will be sharing the stage for a WMCT concert—that happened in 1998 at the WMCT’s centennial celebration concert—it will be their first time actually playing together. (A further “fun fact”: in 1992 both Ehnes and Braun made their Toronto debuts with the WMCT in season 95, within a month of each other.)

The afternoon will begin with works by Bach (the first for voice and violin; the second for solo violin) and will end with settings of English songs based on poet A. E. Housman’s *A Shropshire Lad*, by Vaughan Williams, Butterworth and Barber, for the combinations of voice and violin, voice and piano, and voice, violin and piano. In between you’ll get to marvel at Ehnes’ virtuosity with three Paganini caprices, and luxuriate in Braun’s rich tones in Beethoven’s only song cycle. A new work for voice, violin and piano by John Estacio, commissioned by the WMCT for the occasion, will complete the outstanding program—one fit for this most exciting and monumental occasion!

In addition to these two magnificent evenings of music making, there are probably another 115 listings to consider for April and early May. It’s spring—time to step out and take in the season’s multitude of musical offerings. 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.**

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**April 12, 2013 | 8pm**

**THE SEILER QUARTET**

**The Struggle Within**

Schubert: String Quartet No. 13 in a minor, D.804 “Rosamunde”

Kenins: Little Suite for Strings

Schubert: String Quartet No.14 in d minor, D.810 “Death and the Maiden”

**May 24, 2013 | 8pm**

**A Little Viennese Tango?**

Victor Simon: Tango

Schubert: Piano Trio No. 2 in E-flat major, D.929

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WHEN WE ATTEND any sort of concert, listening is automatically assumed. That’s what we go for—to listen. But the question can be asked—how do we listen? What happens to our attention while the musicians on stage are busily engaged in their performance? Do we watch their body movements, analyze the audience around us, listen to the thoughts inside the music, or wonder about what we’ll do after the concert? What do those sounds we are hearing have to do with the actual soundscape we are experiencing? How do we distinguish between hearing and listening?

One composer who has spent her lifetime creating and reflecting on the question of listening is Pauline Oliveros. She sought a balanced approach that includes both attention and awareness. Think of a circle with a dot in the middle. “Attention is narrow, pointed and selective—that’s the dot in the middle. Awareness is broad, diffuse and inclusive—that’s the circle. Both have a tunable range: attention can be honed to a finer and finer point. Awareness can be expanded until it seems all-inclusive.” [Pauline Oliveros “On Sonic Meditation” in Software for People, 1984, Smith Publications, p. 139]

It is a heightened and pure experience when suddenly attention and awareness meld together in concert. That is what comes to mind when I think of the music of Ann Southam, a pioneering soul who was passionately committed to creating music that opened up the listening ear, creating that wide expansive field of both inner and outer reality of which Oliveros speaks. Southam’s aesthetic was influenced by the minimalist ideas of drawing the listener’s attention to a gradual unfolding process of change, which allows space for the perception of subtle modulations and alterations in the music.

In Southam’s works written specifically for Toronto pianist Eve Egoyan, the elements of simplicity and mystery abound. On April 19 at a concert presented by Earwitness Productions at the Glenn Gould Studio, Egoyan will be launching her ninth solo disc, and her third of Southam’s compositions. The album, 5, will certainly raise interest internationally, as it features world premiere recordings of five posthumously discovered pieces composed by Southam. As a performer specializing in performing the works of contemporary composers, Egoyan’s repertoire covers a wide range, and this concert is no exception. Egoyan will be premiering Southam’s Returnings II which she describes as filling our ears with its magnetic pull, alongside the complexities of SKRY ABIN in itself by Michael Finnissy. Works by composers Claude Vivier (Canada), Taylan Susam (Netherlands) and Piers Hellawell (Ireland) are also included in the program.

Another opportunity to hear an outstanding ambassador for contemporary concert music on the piano will be Continuum Contemporary Music’s presentation of UK pianist Philip Thomas in back to back concerts titled “Out of the Apartment,” on April 24 at Gallery 345, and “Correlation Street,” on April 25 at the Music Gallery. The first of these concerts will feature four specially commissioned...
works by Canadians Martin Arnold and Cassandra Miller and English composers Christopher Fox and Bryn Harrison.

Thomas is drawn to both freely improvised music as well as the experimental music of John Cage, and those working within a Cagean aesthetic such as Morton Feldman and Christian Wolff. He is known for designing concert programs that create connections between different composers, and when looking at the repertoire of the upcoming Continuum concert, one can definitely see his curatorial interests in action. In addition to the composers mentioned above, Thomas will be performing works by Canadians Michael Oesterle and Linda C. Smith.

Cage, of course, is renowned for 4’33” in which the pianist sits in silence on the stool, thus drawing the attention of the listener to the sounds in the room. As an aside, I made a fascinating discovery this past fall in one of the presentations made at The Future of Cage: Credo festival in October, 2012. Apparently, the premiere of that work took place in late August in an outdoor venue with the late summer tree-frog concert in full chorus. Thus Cage’s intention was not so much that we experience the coughs, shuffles and hums of the concert hall, as is the usual experience of hearing this work, but to bring attention and awareness to the rich soundscape in the natural environment and to include these sounds as part of what we consider to be music. I mention this because the act of creating this piece by Cage was a revolutionary step in expanding our conception of listening and one that continued to evolve in Oliveros’ work.

Yet another leading pianist in the interpretation of 20th-century music to visit Toronto this month will be Louise Bessette from Montreal. She will be performing works by fellow Montrealer Gilles Philip Thomas.
Tremblay in New Music Concerts’ tribute to Tremblay on April 27. Bessette has cultivated an international career performing contemporary works from leading composers throughout Europe, Asia and the Americas, while releasing 20 recordings. She will perform two of Tremblay’s piano works from the 1950s among others.

Taking a leap beyond the solo pianist in concert, Soundstreams will be bringing together nine Canadian virtuoso pianists in “Piano Ecstasy,” its April 26 concert. These artists will perform in a wide range of styles: from Cage’s The Beatles to minimalist Steve Reich’s Six Pianos, as well as a newly commissioned work—Two Pieces for Three Pianos by Glenn Buhr. Cage and Reich come together again in TorQ Percussion Quartet’s concert “New Manoeuvres” for percussion and dance on May 3. Reich’s Mallet Quartet and Cage’s Third Construction will be complemented by new works from composers James Rolfe and Daniel Morphy.

April marks the end of the university school year and there is one noteworthy event: composer Cecilia Livingston presents her doctoral composition recital at the University of Toronto on April 14. Given the focus that composers such as Southam and Cage place on awareness as integral to the listening process, it is interesting that this young composer has titled her topic of compositional research “A Still Point: Music for Voices.”

And finally, the Canadian Opera Company will join with Queen of Puddings Music Theatre in presenting a new vocal work by Chris Paul Harman on April 30. Earlier this year, Queen of Puddings announced the closure of their company as of August 31, 2013. Their inventive way of staging chamber opera and music theatre works incorporated elements from physical theatre as well as placing the instrumentalists on stage. In reflecting back on their legacy, founding co-artistic directors Dáirine Ní Mheadhra and John Hess had this to say: “With Queen of Puddings, 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.” Certainly one of their highlights was the launching of soprano Measha Brueggergosman in the 1999 production of Beatrice Chancy. For their swan song, Queen of Puddings will stage La selva de los relojes (The Forest of Clocks), Harman’s vocal work based on texts by Federico García Lorca. Lorca was a Spanish poet, dramatist and theatre director who died during the Spanish Civil War in 1936. It will be fascinating to see how Queen of Puddings stages what will most likely be an intensely dramatic work.

ADDITIONAL CONCERTS FEATURING CONTEMPORARY PIANO MUSIC

- April 13: Works by Hétu, Sherkin, Steven and Vivier. Canadian Music Centre.
- May 3: Works by Mozart, Kenins, Weinzweig, Behrens and Baker, performed by Mary Kenedi. Canadian Music Centre.

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of this melding of styles, the delicacy of the French mixed with the vivacity of the Italian, in the Musicians In Ordinary’s season finale “French Cantatas Mixed with Symphonies.” Cantatas by Clérambault and Jacquet de la Guerre as well as instrumental music by Marais and others are performed by soprano voice, theorbo, violin, harpsichord and viola da gamba, on April 27 at Toronto’s Heliconian Hall.

The collaboration between composer Stephanie Martin and the Windermere String Quartet on Period Instruments bore the fruit of a new quartet, which Martin composed for the group in its 2011/12 season. Titled From a Distant Island, this work closes with a fugue and that particular feature prompted the WSQ to question: Why do composers like concluding with a fugue? “Does its contrapuntal nature appeal to a sense of instrumental justice, giving each instrument an equal voice? Or is it an opportunity to display compositional virtuosity by fusing intellectual and expressive approaches?” All questions to ponder as you listen to their program “The Art of the Fugal Finale,” which presents three works, by Haydn, Beethoven and Martin, each of whose final movement is a fugue. The concert takes place on April 28 at St. Olave’s Church.

Baroque encounters Baroque Idol at Aradia Ensemble’s next show, a takeoff on the popular American Idol concept—except this time, the audience votes for their favourite new work for baroque ensemble and its composer receives not only the “Baroque Idol” award but also the commission of a new work specially for Aradia. This is a further catalyst in the mix: the submitting composers can bring along their own bands too—you’ll get Aradia musicians sharing the stage with “progressive pop/rock” band the Quiet Revolution, the experimental musical storytelling of Ronley Teper and her Lipliners, the easy tuneful beat of Roman Tomé. Who knows what will come of this? “Baroque Idol 2!” happens on May 3 at the Music Gallery.

OTHERS

- April 11: Virtuoso musicians are showcased in “Music for Three Violins,” a presentation of the Oratory of St. Philip Neri. Violinists Christopher Verrette, Julia Wedman and Patricia Ahern, gambist Felix Deak and organist Philip Fournier perform music by Purcell, Marini, Schmelzer, Fontana and Gabrieli.

- April 12: Based in Montreal, the Quatuor Franz-Joseph has performed the complete Haydn string quartets on period instruments alongside string quartet repertoire from both early and modern eras. In Waterloo, for the Kitchener-Waterloo Chamber Music Society, they are heard in quartets by Haydn and Jadin.

- April 20, 21: “May no rash intruder disturb their soft hours”—this is one of the most beloved choruses from Handel’s oratorio Solomon. The complete work is presented by two different choirs this month, on the same weekend: April 20 and 21 in Oakville by Masterworks of Oakville Chorus and Orchestra; and April 21 in Toronto by Pax Christi Chorale.

- April 27: Each year the Tallis Choir delights in bringing to the surface an historic event, reimagining through music and research how it might have been experienced in actuality. On the 200th anniversary of the British-American conflict at York, the choir presents “Upper
Canada Preserved: A Grand Concert for the Battle of York, 1813.” Music reflecting the tumult of the times, by Haydn, Boyce, Billings and others, will be performed at St. James’ Cathedral, the site of the make-shift hospital set up for the injured, 200 years ago.

- **April 28:** A year-end celebration of the music of Bach takes place in Brampton, as the Georgetown Bach Chorale presents “Music from the Great Passions.” Featured are sublime choruses and instrumental selections from concertos.

- **April 28:** Two musicians whose musical hearts reside at least partially in medieval times bring you a program of medieval and early Mediterranean folk music. Multi-instrumentalist Michael Franklin (woodwinds, reeds, bagpipes, hurdy-gurdy, voice) and percussionist-singer Gaven Dianda are featured in this TEMC presentation, which takes place at St. David’s Church.

- **May 1–5, 7:** When Handel is the subject of a performance by Tafelmusik and its wonderful Chamber Choir, great music happens. “A Handel Celebration” features odes, serenades and oratorio chorasues, “in a celebration of the human spirit” as they affirm.

- **May 4:** Two choirs double the pleasure of one. The Toronto Chamber Choir welcomes as guests the Chamber Singers of the Kitchener-Waterloo’s Grand Philharmonic Choir. Each group will perform a set (music by Sheppard and Purcell), and then come together for Durufle’s Requiem (which incorporates Gregorian chant) and Tallis’ magnificent 40-voice motet Spem in Alium. “Media Vita: In the Midst of Life” is presented at Grace Church on-the-Hill and will be repeated in Kitchener later in May.

- **May 4, 5:** Expressions of love originally written in biblical verses or heard in raunchy poems were often transformed by renaissance composers into innocent-sounding ditties or lush, sensual motets. The 16-voice a cappella choir Cantemus Singers performs a varied program of these works, by early French, English and German composers. “Love Songs” is presented twice, at Holy Trinity Church and at St. Aidan’s.

- **May 5:** In Kingston, the Melos Choir and Chamber Orchestra presents “The Tudors,” with music that includes Byrd’s Mass for Four Voices, Gibbons’ This is the record of John, and much else. Guests include tenor Dylan Hayden and a consort of viols, harpsichord and organ.

With all the riches of music abounding, we are also a little poorer for the deaths of two musicians who touched many people with their heartfelt music making. Washington McClain was a truly gentle and intensely musical soul, an esteemed baroque oboist who performed with many groups including Tafelmusik and Montreal’s Ensemble Arion. Leslie Huggett was a visionary who, with his wife Margaret and their four children, “The Huggett Family,” awakened audiences across Canada to the pleasures of medieval, renaissance and baroque music, in a day when early music was regarded mostly with disinterest. Both are remembered fondly and will be missed.

Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
1816: Il Barbiere di Siviglia by Gioacchino Rossini on April 6 only. Opera by Request presents Rossini’s well-known opera based on the first of Beaumarchais’ plays about the wily barber Figaro. Jay Lammie sings Figaro, William Parker is his friend Count Almaviva and Nicole Bower is Rosina, the object of the Count’s desire. William Shookhoff provides the piano accompaniment. For those interested in comparisons, the Soulpepper Theatre Company presents an adaptation of Beaumarchais’ play itself with previews beginning May 9.

1835: Lucia di Lammermoor by Gaetano Donizetti on April 17, 20, 26, 30 and May 9, 12, 15, 18 and 24. The COC presents the acclaimed production of Donizetti’s bel canto masterpiece created by director David Alden in 2008 for soprano Anna Christy and the English National Opera. Christy herself sings the title role with Stephen Costello as Edgardo, the man she loves, and Brian Mulligan as Enrico, Lucia’s brutal brother who forces her to marry someone else. Stephen Lord conducts the COC Orchestra.

1853: Il Trovatore by Giuseppe Verdi on April 18 and 20. Now in its eighth season, Opera Belcanto of York will present a fully staged production at the Richmond Hill Centre of Verdi’s opera about gypsies and children switched at birth. Guest soloists from the Versan State Opera include Tatiev Ashuryan as Leonora, Hovhannes Ayvazyan as the troubadour Manrico and Narine Ananyan as Azucena with Canadian Jeffrey Carl as the Conte di Luna. OBY founder David Varjabed conducts and Gabriele Graziano directs.

1866: La Vie Parisienne by Jacques Offenbach on May 2, 3, 4 and 5. The final offering of the season from Toronto Operetta Theatre is Offenbach’s first full-length operetta dealing with contemporary life in Paris rather than the mythological satires like Orphée aux Enfers (1858) and La Belle Helène (1864) that made him famous. The story involves the first visit to Paris of a Swedish baron and baroness whose tour is confounded by the actions of a Brazilian millionaire and a Parisian courtesan. The cast includes Elizabeth DeGrazia, Lauren Segal, Christopher Mayell and Adam Fisher. Larry Beckwith conducts and Guillermo Silva-Marín directs. The TOT last staged this operetta in 1992. In an odd coincidence L’Opéra de Québec will later present the work May 11, 14, 16 and 18 in Quebec City.

1901: Rusalka by Antonín Dvořák on April 19 only. Opera by Request presents the first of two Czech operas that form a study in contrasts. Though separated by only three years, Dvořák’s opera is fully romantic, while Janáček’s Jenůfa is realistic. Janáček’s new style of composition based on Czech speech patterns is a break from Dvořák’s more traditional symphonic style. Debra Nicklefords sings the title role of the water nymph who falls in love with a mortal, Ryan Harper is the prince she loves, David English is Vodník, the ruler of the lake, and Karen Bojji sings Ježibaba, the witch who changes Rusalka into a mortal at a terrible cost. William Shookhoff is, as usual, the piano accompanist.

1904: Jenůfa by Leoš Janáček on May 5 only. Unlike Rusalka’s world of supernatural beings and courtiers, Janáček’s Jenůfa focuses on peasant life. Kostelnička (Monica Zerbe), stepmother of Jenůfa (Monica Zerbe), stepmother of Jenůfa (Michèle Cusson), forbids her to marry Števa (Lenard Whiting), unaware that Jenůfa is already pregnant by him. Meanwhile, Števa’s...
half-brother Laca (Paul Williamson) loves Jenůfa and can’t understand her indifference to him. William Shookhoff is again the piano accompanist.

**1965: Salome** by Richard Strauss on April 21 and 27 and May 1, 4, 7, 10 and 11. For the first time since 2002, the COC revives Atom Egoyan’s acclaimed production of Richard Strauss’ shocker based on Oscar Wilde’s one-act play. Erika Sunnegårdh sings the title role. Richard Margison is her dissolute father Herod, Hanna Schwarz is her stern mother Herodias and Martin Gantner (April 21 to May 4) and Alan Held (May 7 to 22) sing John the Baptist, the object of Salome’s depraved desire. Johannes Debus conducts the COC Orchestra.

**1915: Goyescas** by Enrique Granados (1867–1916) on April 29 and May 1 and 2. Opera Five helps us fill in our knowledge of opera by presenting a double bill of two one-act operas from Spain. The title of Granados’ opera is best known as a piano suite reflecting various paintings by Francisco Goya. The composer was encouraged to turn the suite into an opera and so, contrary to usual procedure, Granados’ librettist had to write a libretto to fit the music. The story deals with two men, Fernando (Conrad Siebert) and Paquiro (Giovanni Spanu), who fight a duel over Rosario (Emily Ding), the woman they both love. Maïka’i Nash is the music director and pianist and Aria Umezawa is the stage director. Performances take place at Gallery 345.

**1922: Mavra** by Igor Stravinsky on April 5 and 7. This rarely performed work is part of Metro Youth Opera’s triple bill of comic operas. Based on a story by Pushkin, the opera tells how the young Parasha (Laura MacLean) tries to deceive her Mother (Sarah Hicks) by smuggling her lover Vassili (Ian Nato) into the house disguised as the new maid “Mavra.” Alison Wong directs with Blair Salter at the piano.

**1923: El retablo de maese Pedro** by Manuel de Falla on April 26 and May 1 and 2. The second work on Opera Five’s Spanish double bill (see above) is a rarely performed one-act opera based on an episode from Don Quijote and usually translated as Master Peter’s Puppet Show. The opera focuses on the reactions of Don Quijote (Giovanni Spanu) to a puppet play presented by Pedro (Conrad Siebert) depicting Charlemagne’s adoptive daughter being abducted by Moors. As might be expected, Don Quixote cannot control his anger on viewing such an outrage.

**1957: Dialogues des Carmélites** by Francis Poulenc on May 8, 11, 14, 17, 19, 21, 23 and 25. The COC’s final offering of the 2012/13 season is Robert Carsen’s production of this 20th-century masterpiece created for the Lyric Opera of Chicago in 2007. Isabel Bayrakdarian starred as Blanche de la Force in Chicago and does so again in Toronto. Daughter of an aristocrat, Blanche decides to become a nun to escape the chaos of the French Revolution only to find herself caught up in it after she joins the convent. The starry cast includes Judith Forst, Adrienne Pieczonka, Hélène Guilmette, Irina Mishura, Frédéric Antoun and Jean-François Lapointe. Johannes Debus conducts the COC Orchestra.

**1961: Le magicien** by Jean Vallerand (1915–94) on April 5 and 7. The third work on Metro Youth Opera’s triple bill is the rarest of all. It is the only opera by Québécois composer Vallerand, written for Jeunesses Musicales as a curtain-raiser for their tour of Debussy’s L’Enfant prodigue. Robert Carsen’s production of this 20th-century masterpiece created for the Lyric Opera of Chicago in 2007. Isabel Bayrakdarian starred as Blanche de la Force in Chicago and does so again in Toronto. Daughter of an aristocrat, Blanche decides to become a nun to escape the chaos of the French Revolution only to find herself caught up in it after she joins the convent. The starry cast includes Judith Forst, Adrienne Pieczonka, Hélène Guilmette, Irina Mishura, Frédéric Antoun and Jean-François Lapointe. Johannes Debus conducts the COC Orchestra.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Beat by Beat | World View

What in the World?

ANDREW TIMAR

Every issue, I wade through The WholeNote concert listings, picking out events that highlight aspects of “world music” including its often conflicted identity, performance practice, instrumentation, genreification, commercialization and reception. Some are easier to identify than others!

A concert self-labelled as flamenco, as is Jorge Miguel’s concert on April 17 at Lula Lounge, seems fairly straightforward, for example. Likewise any concert tagged with a recognizable geographic location outside of the Euro-American mainstream or an established music genre with non-Western or hybrid origins — like samba. But hold on, is the “West” not part of the world? And what about mixed musical marriages, as exemplified by the April 28 concert by the Hungarian group Meszecsinka also at Lula Lounge? They also accurately reflect the real world we travel through and listen to and serve to remind us of the engines of transformation working within every healthy culture to knock down the genres we so lovingly construct.

Instrumentation, once a dead giveaway, can also be problematic as a world music marker. For instance the name of the Burmese instrument called the sandaya says more about the modal performance practices of Burmese music than the instrument, which is in fact a standard Western piano — or even these days perhaps an electronic keyboard. The Carnatic “mandolin” playing South Indian classical music is another case of repurposed terminology. It is actually a small solid body electric guitar adapted in its string tuning and popularized by the virtuoso U. Srinivas (b.1969). Similarly, the Carnatic “violinist” A. Kanyakumari often plays an electric viola which is nevertheless called a violin in programs and albums. On April 19 Toronto audiences can witness one such piece of instrumental rebranding at work at the Trinity-St. Paul’s Centre concert by Vishwa Mohan Bhatt. He plays the mohan veena, an Indianized slide guitar, the manner of playing it some argue being partly introduced to India by Hawaiian musicians.

Concerts worldwide are often a vehicle for the expression of public grief and tribute. In the case of the concert on Sunday April 7 at Lula Lounge for the recently deceased Uganda-born lukeme (aka “thumb piano”) player Achilla Orru Apaa-Idomo, it will be the occasion of a celebration of a career. The concert features his bandmates African Guitar Summit, as well as Njacko Backo, Ann Lederman, Baana Afrique, Nhapitapi Mbira, Ruth Mathiang and Sani Abu of Ijovudu Dance. His “subway friends” join the party along with Kwame Stephens, Katenen ‘Cheka’ Dioubate, Lizzy Mahashe, and Kobena Aqua-Harrison.

I, along with thousands of other commuters, heard Apaa-Idomo in passing at the Bloor St. subway station. His virtuoso amplified lukeme playing and textured singing bounced around the station foyer emanating from where he set up beside the concession kiosk. During the precious quiet moments in between trains it echoed down the subway platform. His sweet music inspired me to dream of collaborating with him musically, a possibility sadly now not to be.

That being said, the world’s music will continue to echo through the halls of our city this month, a sweet reminder of the global musical renewal constantly under way all around us.

April 6 is a good place to start, with at least three world music concerts listed. As mentioned last issue, Small World Music/Wine Dine Africa presents the veteran Oliver Mtukudzi and Black Spirits in “The Voice of Zimbabwe” at the Phoenix Concert Theatre. The same day, What in the World? A

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Diana Iremashvili presents an “Evening of World Music” at Yorkville’s Heliconian Hall with Georgian and Russian urban romantic songs and “Russian gypsy” ballads. Featured are the mother and daughter vocal-guitar duet of Diana and Madona Iremashvili, with the added punch of Georgian song specialists Andrea Kuzmich (vocals and guitar), Bachi Makharashvili (vocals and panduri), singers Al Hakimov and Shalva Chxaldze, and Leonid Peisazov on violin. If unusual repertoire is partly performed is not enough, insiders tell me that a rare multi-flight Georgian organic wine tasting rounds out the evening. It certainly sounds like a worthwhile occasion to revisit this warm-sounding 1875 carpenter’s gothic board-and-batten church once again.

Also on April 6 the Toronto group ten ten performs a concert and album release titled “Odori ni Ten” (odori refers to Japanese dance) at the Robert Gill Theatre. The group features composer Aki Takahashi (shamisen, taiko and voice) and Heidi Chan (flute, taiko and voice). Yoshi Yamano on sitar and the taiko group Nagata Shachu add their booming drums to this cross-cultural collaborative.

April 11 the prize-winning Argentinian quintet 34 Pufaladas, four guitarists and a vocalist, appear at Lula Lounge. Among the youngest generation of tango bands, they aim to reinterpret and untangle the dark roots of urban tango music from the 1920s and 1930s in genre-appropriate guitar arrangements and lyrics often revealing gritty themes of thieves, prostitutes, drugs and the bitter love of the marginalized Portenos, the natives of Buenos Aires.

As mentioned at the outset of the column, April 17 Jorge Miguel Flamenko takes over the Lula Lounge in a program called “Una Vez, Cada Mes.” Torontonian Miguel, a Spanish Canadian guitarist and composer, interprets the flamenco tradition through “the fingers, voice and feet” of an ensemble committed to the spirit of flamenco. Also as mentioned, on April 19 Toronto’s Small World Music launches its 11th annual Asian Music Series with Vishwa Mohan Bhatt playing Indian slide guitar and Subhen Chatterjee accompanying on tabla at Trinity-St. Paul’s Centre.

The Asian Music Series continues May 4 with award-winning Rajeev Taranath, sarod soloist, at the Maja Prentic Theatre in Mississauga. From the recently introduced slide guitar here we move to the sarod, an instrument which entered the Hindustani instrumentarium perhaps in the 19th century and was modernized in the 20th. Taranath is one of its leading exponents. Master-student lineage is important in this music. Taranath is a distinguished disciple of the late sarod master Ustad Ali Akbar Khan (1922–2009) whom I saw give memorable performances several times in Toronto.

The Esmeralda Enrique Spanish Dance Company’s concert premiere of their production of “Portales” on April 25 to 28 at the Fleck Dance Theatre highlights the multiple intimate relationships that often exist between social or theatrical dance and music. The performers include violinist Chris Church, guitarists Nicolás Hernández and Oscar Lago, singers Naike Ponce and Manuel Soto, and five dancers.

April 28, the extraordinary Hungarian group Meszescinka appears at Lula Lounge. This Budapest band’s lead singer, Annamária Oláh, sings in six languages: Hungarian, Roma, Bulgarian, Finnish, English and Spanish. The band members are natives of Hungary, Bulgaria and Algeria. Together they have forged an exciting, as yet untangleable, musical fusion, rooted in the folk music of the Balkans and Central Europe, to which they have added Latin, funk, drone, psykedelie and 70s experimental jazz musical features.

The May 5 “Mouth Music” concert by the Echo Women’s Choir at the Church of the Holy Trinity, co-conducted by Becca Whitta and Alan Gasser, brings my Toronto picks to a close. Dance songs from Bulgaria, Macedonia and Georgia are featured in addition to other works. The guest vocalist, JUNO-nominated songwriter Maria Dunn who draws on the Anglo-Scottish-Irish folk tradition of storytelling through song, has been compared to Woody Guthrie for incorporating an engaged social awareness into her songs.

As always, taken as a whole, the results of this monthly amble through The WholeNote’s listings, even if described as world music, sound like Canada to me. ☕️

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Paul Halley’s *Missa Gaia: Earth Mass* is a popular work that has been performed many times since it was composed in 1982. To some degree *Missa Gaia* anticipated the focus on environmentalism that is now part of mainstream social and political discourse, and that has been made all the more urgent because of the increasing threat of global warming. The work is performed by the students of the Cardinal Carter Academy for the Arts on April 3 and 5.

On April 13 the Healey Willan Singers present “España” a Latin-themed concert that includes music by Brazilian composer Heitor Villa-Lobos. Villa-Lobos was a brilliant composer who wrote music of both flamboyance and depth. This concert includes his *Missa Sao Sabastiao*, first performed in 1937. I’m not aware of any recent concerts of Villa-Lobos’ work, so this is a rare opportunity for Torontonians.

On April 20, the Cantores Celestes Women’s Choir presents a concert titled “The Circle of Days.” This includes Fauré’s *Requiem*, the premiere of Belarusian-American Sergey Khvoshchinsky’s setting of *Dona Nobis Pacem*, and David Hamilton’s *The Circle of Days*. The concert takes place at Runnymede United Church and is a fundraiser to help buy sewing machines and other materials for the Ituna community in Zambia.

If things seem a bit loud in Aurora on April 27, the “Aurora Choral Celebration” is probably the reason. I count at least five choirs that will be taking part in this event, which will undoubtedly be fun and lively, and an opportunity to hear many enthusiastic choral singers. Works include Handel’s *Ye Boundless Realms of Joy* (one of the composer’s Chandos Anthems, written for a church setting between 1717 and 1719) and *All The Little Rivers* by veteran Canadian composer and choral activist Larry Nickel.

This month provides two opportunities to hear Brahms’ renowned *German Requiem*. The Etobicoke Centennial Choir performs it on April 6 and the Achill Choral Society performs it on April 28 in Colgan.

Another late-Romantic setting of the Requiem text takes place on May 4, when Chorus Niagara performs the Verdi *Requiem* in St. Catharines. The opposite of an introspective setting like that of Brahms, this version when executed well is overwhelming, a sonic force of nature like an earthquake or volcano. The concert celebrates the occasion of Chorus Niagara’s 50th anniversary.

On May 5 the Echo Women’s Choir presents an eclectic program titled “Mouth Music” that includes *The Road to Canterbury*, by American composer Malcolm Daughlin, a setting of Chaucer’s *Prologue*.
The moving and magical “Path of Miracles”, written by Joby Talbot for a cappella choir with text by Robert Dickinson, is a dramatization of the religious pilgrimage to Santiago del Compostela in Spain. Using Greek, Latin, Spanish, Basque, medieval French, English and German languages, this atmospheric work in four movements has moments of celebratory vigour, intense serenity, and a rapturous finale.

Special Guest: Photographer Barbara Manners

Joby Talbot's Path Of Miracles
Saturday, May 4, 2013 at 8:00 p.m.
Church of St. Mary Magdalene
477 M anning Avenue, Toronto (corner of Ulster and M anning)

Tickets $40; Seniors $35; Students $15
416-217-0537 www.elmeriselersingers.com

to the Canterbury Tales, and William Westcott’s In the Almost Evening, a setting of lyrics by Canadian writer Joy Kogawa. Eastern European choral music is a specialty of this choir, and the concert includes songs from Bulgaria, Macedonia and the Republic of Georgia.

Often, the focus on large-scale religious works of the European classical canon can obscure the reality that composers also wrote music to celebrate the joys and pleasures of temporal love. On May 4 and 5 the Cantemus Singers’ “Love Songs,” a concert appropriate for spring, includes works by Josquin, Byrd, Janequin and Schütz. These composers are the backbone of the early music repertoire and this is a rare opportunity to hear their music performed live.

Having just given a lecture on making a living as a musician last month, I am more than usually aware of how difficult it can be to fund music making. Choirs are fighting hard for both audience share and the funds necessary to execute concerts, as ticket sales can never approach more than a fraction of performance expenses.

Two choirs are holding their own fundraisers. On April 6 the Amadeus Choir presents “A Celtic Celebration.” The event includes live and silent auctions. Lydia Adams, the choir’s conductor, also leads the Elmer Isler Singers and is a central figure in Canadian choral endeavour. On April 20 the Toronto Jewish Folk Choir hosts a fundraising concert of solos and songs titled “Sing Me a Song in Yiddish.”

Last but perhaps most urgently, Reaching Out Through Music program holds a benefit concert and silent auction on April 20, which includes the participation of the St. James Town Children’s Choir. Many of the families of St. James Town are struggling to provide basic care for themselves and their children. The Reaching Out Through Music was created to provide children with group and private music lessons. For young people in economic need music can be a focus for discipline, self-expression and hope. This is one of the most important areas of musical outreach in the city.

Finally, I would like an opportunity to write more extensively about the phenomenon of the show choir, and will do so at some point. This combination of singing and stage work may well be the future of choral music in North America. Show Choir Canada conducts its national championships on April 20 and 21 in the Queen Elizabeth Theatre at Exhibition Place. This is an event that will be excellent for children and may be a way to inspire their interest in choral singing.

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

JIM GALLOWAY

“Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly—and Lo! the Bird is on the Wing.”

—Omar Khayyám

O mar didn’t know it, but the last line of the above probably influenced the following flight of fancy:

Spring is sprung
The grass is ris’
I wonder where the boldies is
The bold is on the wing
But thats absoild
I always thought the wing was on the bold!

And speaking of “boid,” or more correctly bird, makes me think of the jazz bird, Charlie Parker, and from there it’s an easy step to “Bird and Diz.”

Which leads me to a concert worth checking out this month—the Dave Young-Terry Promane Octet and the Heavyweights Brass Band, with special guests percussionist Giovanni Hidalgo and trumpeter Claudio Roditi, will celebrate the music of Dizzy Gillespie on April 13 at Koerner Hall.

I hardly need to say anything about Dave Young and Terry Promane, both stalwarts of the Canadian scene, but maybe a line or two about the visiting firemen is in order.

Master percussionist Hidalgo was born in San Juan, Puerto Rico, into a musical family and came to the United States via Cuba. While performing with Eddie Palmieri at the Village Gate in New York City, the legendary jazz musician Dizzy Gillespie walked in and was so impressed with Hidalgo that he later invited him to join Gillespie’s United Nations Orchestra.

Roditi, born in Rio de Janeiro, Brazil, cites Clifford Brown and Lee Morgan as important influences and was also a member of Gillespie’s United Nations Orchestra.

It should be one of the highlights of this month.

Early this month I’ll be winging my way over to Europe, not for April in Paris, but springtime in Vienna and London. Sad to say, the jazz scene in London has diminished over the years. Ronnie Scott’s still soldiers on, but be prepared to pay New York prices; the Pizza Express is still active, but that seems to be it for full-time jazz clubs in the heart of London. Likewise in Vienna you have two major clubs, Porgy and Bess and Jazzland, where I have played at least once a year for well over 30 years and that’s where I’ll be for part of this month.

“I ain’t no sin to take off your skin
and dance around in your bones.”
—1929 song by Walter Donaldson; lyrics by Edgar Leslie

As I looked over the listings for this month I was struck by the number of jazz performances there are in churches. I counted at least five—an interesting transition when you consider that it was once regarded by many as the Devil’s music and Toronto was a bastion of 19th-century Victorian morality known as “Toronto the good.”

But narrow-minded prejudice wasn’t confined to Victorian times. In the early years of the 20th century jazz music was one of the main targets. For example, in 1921 the Women’s Home Journal printed an article entitled, “Does Jazz Put The Sin In Syncopation?” To say that the writer disapproved of the music is an understatement. I quote: “We have all been taught to believe that ‘music soothes the savage breast,’...Therefore, it is somewhat of a rude awakening for many of these parents to find that America is facing a most serious situation regarding its popular music. Welfare workers tell us that never in the history of our land have there been such immoral conditions among our young people, and in the surveys made by many organisations regarding these conditions, the blame is laid on jazz music and its evil influence on the young people of today...That jazz is an influence for evil is also felt by a number of the biggest country clubs, which have forbidden the corset check room, the leaving of the hall between dances and the jazz orchestras—three evils which have also been eliminated from many municipal dance halls, particularly when these have been taken under the chaperonage of the Women’s Clubs.”

Sounds incredible doesn’t it? But back in 1921 there was an outcry from many segments of society, coming from both religious leaders and music educators, that jazz music had an evil influence on its listeners! Some felt that it led to immoral dancing and promiscuity while others went so far to say that jazz could cause permanent damage to the brain cells of those who played or listened to it!

But it doesn’t end there. If we fast forward in time to 2007, an extreme religious fundamentalist website contained the following words: “Like the blues, boogie-woogie, and ragtime, jazz was born in the unwholesome and sensual environment of sleazy bars, honkytonks, juke joints, and whorehouses. The very name “jazz” refers to immorality.

What a collection of sinners we are! Contrast the above with these words by Dizzy Gillespie: “The church had a deep significance for me musically...I first learned there how music could transport people spiritually.”

And there is this from Dave Brubeck: “To me, if you get into that creative part of your mind when you’re playing jazz, it’s just as religious as when you’re writing a sacred service.”

When it comes to questions of morality I rather like the words of Ernest Hemingway: “I know only that what is moral is what you feel good after and what is immoral is what you feel bad after.”

Before leaving the topic it is interesting to note that from medieval times improvisation was a highly valued skill and improvised counter-point was a fundamental part of every musician’s education. Many famous composers and musicians were known especially for their improvisational skills.

I would hazard a guess that if Bach, Handel, Mozart, Chopin and Liszt were around today they might well have been jazzers.

By the way there are at least two significant birthdays on April 1: that wonderful singer Alberta Hunter and Harry Carney, long-time baritone sax player with Duke Ellington.

No April fools, they! Happy listening and make sure you get out and hear some of that sinful music!

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

Beat by Beat | Jazz Notes

Peter Togni, Mike Murley, Amanda Tosoff Quartet

Amanda Tosoff Quartet

Sunday, April 7, 4pm | Jazz Vespers

Mike Murley Trio

Sunday, April 21, 4pm | Jazz Vespers

Peter Togni, Mike Murley, George Koller, Malcolm Gould

Sunday, May 19, 10:30am | Jazz Mass

St. Philip’s Anglican Church

25 St. Philips Road (near Royal York + Dixon)
416-247-5181 • www.stphilips.net

St. Philip’s Anglican Church

Etobicoke
Searching for Signs of Life

JACK MACQUARRIE

Before tackling the challenge of writing this April column, I would normally look out the window in anticipation of signs of spring and then settle down to report on spring concerts and festivals on the sunny horizon. However, even though my calendar says that spring is now due, mother nature disagrees and has decided to hide any indications that spring might be in the offing. Everything is covered with a white blanket. Unfortunately, several bands that we usually hear from are keeping their spring events hidden under a blanket of silence. In short, there is a dearth of news from the community band world.

Let’s have a look at what we have heard to date. For details of locations, times and ticket prices see the listings section. The first event on our band calendar is the Hannaford Street Silver Band’s annual Festival of Brass on the weekend of April 5, 6 and 7 at the Jane Mallett Theatre. The festival begins, as in previous years, with “Rising Stars.” This will feature finalists in HSSB’s annual Young Artists Solo Competition at the Church of the Redeemer on Bloor St. in Toronto. The winners of this competition then have the honour of performing their selected solos with the Hannaford Street Silver Band in the final concert of the festival on Sunday afternoon.

Rumour has it that Jacob Plachta, winner last year and the year before, may well be on the scene again this year. Last year Plachta not only won the competition, but did so performing his own composition Sonata for Trombone and Brass. Although we have no details in time for publication, I have heard that a number of members of the Hannaford Youth Band have now been bitten by the composing bug and have several compositions in the works. Plachta has apparently written a new work this year but we don’t have any details yet.

On Saturday, after masterclasses in the morning, it’s the “Community Showcase” where brass ensembles from the GTA and beyond compete for the annual Hannaford Cup. In past years there have been participating groups from as far away as upstate New York and Ottawa. On Sunday it will be guest conductor Alain Trudel on the podium for the grand finale of the weekend featuring winners of HSSB’s annual Young Artists Solo Competition and Festival Slow Melody contest performing with the HSSB. The show will conclude when the Hannaford Youth Band joins in for a massed band finale.

Of particular interest will be the North American premiere of Breath of Souls by the young British composer Paul Lovatt-Cooper. Having not heard of this composer before, it was time for a little research with the aid of such authorities as Google and associates. Coming from a Salvation Army family, he studied music at the University of Salford. After a stint as a percussionist with the renowned Fairey Band he is now “composer in association” of the Black Dyke Band. In recent years several of his compositions have been recorded by leading brass bands in Europe and the UK. His composition The Dark Side of the Moon was selected as the test piece for the third section of the National Brass Band Championships of Great Britain 2008 regional contests. The same piece was selected as the test piece for the third section of the 2008 Dutch National Brass Band Championships at Groningen. Breath of Souls was selected as the test piece for the Championship Section of the 2011 National Brass Band Championships of Great Britain held at the Royal Albert Hall, London, in October. The following is a quote from a respected British source: “Ever since a young composer called Paul Lovatt-Cooper came to prominence following the world premiere of Earth’s Fury at Symphony Hall in 2004, the banding world has increasingly taken notice of his unique blend of fresh, inventive and downright enjoyable music making.”

On April 14 Wellington Winds, under the baton of Daniel Warren, will present “Jokes and Riddles,” a program of works by Strauss, Elgar, Ives, Rossini, Bach, Rauber and even P.D.Q. Bach. Guests will be the WW Brass Quintet. This will be at Knox Presbyterian Church in Waterloo. The program will be repeated April 21 in Kitchener.

On April 17 at Byron United Church, London’s own Plumbing Factory Brass Band will present “Celebrating Canada — Our Home and Native Land.” The program will open and close with two different marches both titled Bravo!ra — a word which conjures up our national spirit of energy, pride and glory. Conductor Henry Meredith’s own salute to the Queen’s jubilee celebrations is his fanfare version of God Save the Queen, based on a 19th century harmonization with words describing “Our Native Land, Fair Canada.” Handel’s Coronation Anthem Zadok the Priest follows — it was performed 60 years ago at our Queen’s coronation in 1953. Howard Cable’s The Banks of Newfoundland is an arrangement of several folk songs from our oldest, yet newest, province, and the flora and fauna of Canada is depicted by Laurendeau’s Land of the Maple and Grumble’s popular Chanticleer Rag. Canada’s waterways are then portrayed by Clarke’s cornet solo The Maid of the Mist (named for the famous Niagara Falls tour boat) plus a world premiere performance of a composition commissioned by the Plumbing Factory Brass Band. Called On the Thames, the work by PFBB cornetist Kyle Hutchinson reflects the river Thames in London, Ontario, and its namesake in London, England. In April, Canada’s cold winter should be just a memory, so the band will be thinking of warm breezes when it plays Bach’s Air from Suite No. 3, and looking forward to such summer activities as weddings, jazz festivals and circuses. Representing those summertime events are the rarely heard Sousa waltz song, I’ve Made My Plans for the Summer, Mozart’s Marriage of Figaro overture, an arrangement of Dave Brubeck’s multimetric Blue Rondo a la Turk, in memory of the great jazz pianist who passed away last December, and Duble’s circus music, our second Bravo march for the evening.

In its program titled “Fiesta,” the Milton Concert Band will be exploring the many exciting facets of Latin culture brought to life in...
We would like to hear from readers, particularly band members. What Jack MacQuarrie plays several brass instruments and was a simple matter to extract much of the information. Recently, we what we read, but this can be very time consuming. Even worse is a times have been skillfully crafted on themes. On the other hand, some of the worst have resorted to second rate selections to adhere to the theme. When I discussed the matter with one conductor, he admitted that he had found himself restricted by programming to a theme and then stated: “You end up servicing a concert with an arbitrary motif.” We would like to hear from readers, particularly band members. What are your thoughts?

More on the trend to themed concerts: In a recent issue I made reference to a trend to program what I referred to as themed concerts. Proponents of the concept argue that a theme is a way to attract an audience. Opponents argue that a “slavish” adherence to a theme can place significant restrictions on suitable repertoire. Personally, I have mixed reactions. Some of the best concerts I have heard in recent times have been skillfully crafted on themes. On the other hand, some of the worst have resorted to second rate selections to adhere to the theme. When I discussed the matter with one conductor, he admitted that he had found himself restricted by programming to a theme and then stated: “You end up servicing a concert with an arbitrary motif.” We would like to hear from readers, particularly band members. What are your thoughts?

More on changing technologies: In the past, much of the information we received on band activities arrived by email. It was almost always in the form of a straightforward press release from which it was a simple matter to extract much of the information. Recently, we have seen a significant change. Several of the submissions that we have received lately have been difficult, if not impossible, to deal with. We now frequently receive PDF files of posters. It is not possible to extract information from these. We could print them and then type in what we read, but this can be very time consuming. Even worse is a simple email message suggesting that we visit one or more websites to hunt for information. One recent submission had suggestions to visit no fewer than ten different websites. There was really nothing to indicate what we might find if we did so.

A different perspective: For someone like myself, steeped in the more traditional forms of music, it is interesting to hear the very different roles assigned to different instruments in the more popular genres of the day. In a recent CBC Radio One program reviewing the latest “Music Industry” awards, the reviewer, commenting on the performance of one “contemporary” group, stated: “They even had a trumpet. It was a nice little touch to have a trumpet.” How would that go over in the band world? ☝

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.

Beat by Beat | Music Theatre

ACTING UP Stage Company is on a roll. Since its inauguration in 2005, this small but visionary theatre has steadily attracted attention, its 2011/2012 season pulling an audience of over 11,000 members, landing six Toronto Theatre Critics’ Awards and receiving 11 Dora Award nominations, four of which it won for the acclaimed production of Caroline, or Change. As Mitchell Marcus, the company’s peripatetic artistic director puts it, “We were blessed with a...season where all of the elements magically came together.” Inevitably, the comment prompts him to ask, “Where do we go from here?”

The answer, or the first half of it at least, was on view this past February and March at Toronto’s Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata is a song cycle of ads from the online classified site set to music by Veda Hille and Bill Richardson that premiered at Vancouver’s PuSH Festival last year. Toronto critics lauded A Craigslist Cantata as much as they praised Ride the Cyclone, Acting Up’s import last season, finding the show “intoxicating, wildly creative, wonderfully witty and just downright fun.”

For its second show this season, Acting Up Stage joins forces with the Harold Green Jewish Theatre Company to co-produce Falsettos, a new production of the Tony and Drama Desk award-winning musical, whose book by James Lapine and music and lyrics by Lapine and William Finn are widely considered a breakthrough in musical theatre form. Despite such regard, the show, last seen in Toronto 18 years ago, is rarely produced, a fact that surprises Marcus. “Falsettos might be my favourite musical ever, and I [am] shocked that it hasn’t received a major revival anywhere in the world since its Broadway run in the early 90s.” Opening the show on April 23 for three weeks at the Daniels Spectrum, a new space in Regent Park, he hopes to ensure its success by hiring the Dora Award-winning team responsible for Caroline, or Change to stage the production. With Robert McQueen (director), Reza Jacobs (music director), and Tim French (choreographer) rehearsing a stellar cast, Marcus is betting on another winner.

The show incorporates three plays written over a 15-year period, each staged separately off Broadway as one-acters before being integrated into one long production that opened on Broadway in 1992. (Significantly, that two-act presentation, despite winning Tony Awards for Best Book and Best Score, failed to take home the Tony for Best Musical of the year, an irony that attests as much to the themes of the piece as to its unusual form.

Act One of Falsettos, titled “March of the Falsettos,” set in 1979, premiered as a one-act production Off Broadway in 1981, at a time when the libidinous experiments of the swinging 70s were shifting to more sombre reflection—or so popular wisdom holds. Nevertheless, the tone of the piece was upbeat, its bittersweet ending promising change. Act II, titled “Falsettoland” and set in 1981, “plays out in another key as lovers no longer ‘come and go’ but ‘live and die fortissimo,’” as Frank
Rich puts it in his New York Times review of Falsettos. He refers, of course, to the havoc wrought by AIDS which, by then, had devastated communities of gay men perhaps more extensively in New York than any other American city.

In 1981, AIDS had yet to be identified, let alone named. The fact that “Falsettoland” is set in that year, allows the writers to introduce a darker tone to the music as they expand their narrative to include the effects of the mysterious new illness that Whizzer, one of the story’s key characters, contracts. “When 1981 arrives in Act II,” Rich notes, “Mr. Finn is not merely charting the deadly progress of a plague...[He is writing about] a warring modern family divided in sexuality but finally inseparable in love and death.”

Though set in 1981, “Falsettoland” premiered as a one-act production off Broadway in 1990. For audiences who saw “Falsettoland” as part of Falsettos in 1992, Rich notes, the act “[gained] exponentially in power by being seen only 15 minutes, instead of nine years, after the first installment.” For Toronto audiences today, it is difficult to forecast how the power of Falsettos will still register, the AIDS crisis having lost the media spotlight even as it continues to blight the lives of millions of people worldwide. Marcus argues that the time is ripe to restage the show—not because it foreshadows AIDS but because it emphasizes the changing nature of families and the way they respond to crisis. As he says, “In a world concerned with the legislation of Prop 8, the It Gets Better campaign, and the recent repeal of ‘Don’t Ask Don’t Tell,’ Falsettos offers a platform for discussion about how far society has or has not progressed since the AIDS era.”

This Toronto production marks the first time ever that Finn has granted permission to a producing company to use the text and score of the original one-acts that comprise Falsettos to re-create the sensibility of the different time periods in which each act is set. For Marcus, staging the two acts in their original form provides “a genuine snapshot of two moments in history—something utterly unique in the musical theatre. As such, we want to highlight this rarity and try to recreate for our audiences what it would have been like to revisit these characters after a decade, with a completely new perspective...that I think will help to frame the experience of this family pre-and post-the discovery of AIDS.”

The approach is appropriate to Finn’s score which for Marcus is “one of the most unique ever heard in a Broadway musical. Finn employs almost patter-like songs which shift quickly from one to the next, and allow characters to rapidly deliver train-of-thought information. Nothing feels planned; it always feels like characters are discovering things for the first time as they sing their thoughts.”

Like Marcus, Reza Jacobs, musical director of the production, is thrilled by the opportunity to work with a sung-through score that is neither opera nor conventional musical. Nevertheless, he admits that the score challenges the cast of seven, most of whom are known to Toronto audiences for their work in productions here and at the Stratford and Shaw Festivals. One actor, in particular, I would like to mention—Michael Levinson whose performance as Noah, the privil-eaged son in Caroline, or Change, won him a Dora nomination last year. Levinson plays the demanding role of Jason, the son of Marvin, the central character, whose abandonment of Trina, his wife, and Jason, for another man, Whizzer Brown, is the story’s main throughline.

The son leaves the walls of the opera house. Through diverse programming over three days, the conference will explore strategies and deliver learning for connecting with new communities and new audiences, and creating greater value and civic impact. There could not be a better place for such a conference than Vancouver, one of the most ethnically and linguistically diverse cities in Canada, with 52% of the population speaking a first language other than English.

There will be opera too—and lots of it. Running concurrent with the conference is Vancouver Opera’s production of Tan Dun’s Tea: Mirror of the Soul, in its Canadian premiere. Tea: Mirror of the Soul, an extraordinary fusion of Western opera and Eastern myth, from the Academy-Award-winning composer of Crouching Tiger, Hidden Dragon, will be performed three times over the conference schedule. Vancouver Opera will also present Naomi’s Road, a 45-minute opera designed for touring to schools and community venues. Based on the Joy Kogawa novel of the same name that details a young Japanese girl’s experience as her family is interned during World War II, Naomi’s Road is taken from one of Canada’s most painful and complex social periods—one that was not even discussed in schools for years.

Vancouver Opera is a proud member of Opera.ca and OPERA America, two associations that share a long history and reciprocal relationship. In fact, all members of Opera.ca are by default also members of OPERA America, a membership arrangement that brings real value to Canadian members. As a partner in the presentation of the

Based in Toronto, Robert Wallace writes about theatre and performance. He can be contacted at musictheatre@thewholenote.com.

The timing could not be more perfect. Just last month The WholeNote editor David Perlman threw down the gauntlet. The challenge: to begin the work of rallying a team of cross-country WholeNote correspondents. The initiative started in the last issue with Ian Alexander’s coverage of music on Vancouver Island. I am picking up the narrative trail at the next stop on the journey from “sea to shining sea” in Vancouver, where in just a few short weeks, Opera Conference Vancouver will be under way.

Opera Conference is an annual international symposium on opera, this year hosted by Vancouver Opera in partnership with OPERA America, Opera.ca, and Opera Volunteers International. The theme of this year’s conference is “Opera: Out of Bounds.” It has a few meanings, one of which is a play on words. Every year, OPERA America holds its annual conference in a different host city, and 2013 marks the first time in over ten years that the conference is being held outside the boundaries of the US, not seen in Canada since 2002 in Toronto. Most if not all of Canada’s opera companies will be there May 6–11, joined by another 400 delegates from opera companies across North America and the world.

More significantly, the theme “Opera: Out of Bounds” reflects the sector’s growing imperative to expand the definitions of opera beyond the Euro-centric traditions of the art form and extend its reach beyond the walls of the opera house. Through diverse programming over three days, the conference will explore strategies and deliver learning for connecting with new communities and new audiences, and creating greater value and civic impact. There could not be a better place for such a conference than Vancouver, one of the most ethnically and linguistically diverse cities in Canada, with 52% of the population speaking a first language other than English.

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conference, Opera.ca is contributing its own programming and events around the conference.

The first of these is the “Vancouver Co-Production Colloquium,” at the very start of the week on Monday, May 6 and Tuesday, May 7. Hosted by Vancouver Opera, at their new production space and corporate headquarters, the O’Brian Centre, the colloquium is a staple program of Opera.ca offered to professional company members every two years. This year, professional companies will come together to explore potential opportunities for new co-production, co-committees and other ways of collaborating to bring greater value to opera audiences and communities across the country.

The link between the success of an opera company and the strength and commitment of its board of directors has long been recognized. These volunteers work tirelessly on behalf of their companies. Because of the vast geography of Canada and the fact that most of them work full-time as well, the opportunities to come together and learn from each other are few and far between. We are creating such an opportunity on the afternoon of May 7 with “National Opera Directors Luncheon.” Opera company board members from across Canada are invited to attend this gathering, to network and learn from one another.

Most conference delegates will have arrived by Tuesday, May 7, in time to be treated to a floating “Welcome Cruise and Reception.” The full conference kicks off the next day with a keynote presentation by Don M. Randel, president of the Andrew W. Mellon Foundation. Other notable speakers include Robert Sirman, general director and CEO of the Canada Council for the Arts, Douglas Mcclennan of ArtsJournal and David Gockley, general director of San Francisco Opera. The rest of the conference is a bustling hub of sessions, forums, seminars, break out discussions and networking, organized into “tracks” related to opera company function (technical, financial, artistic, audience development, etc).

A highlight and much-anticipated part of every Opera Conference is the New Works Sampler, and this year, it shares the bill with “National Opera Directors Luncheon.” Opera.ca provides services in advocacy and communications, along with support for Canadian opera creation. Working in collaboration with OPERA America, Opera.ca facilitates member discussions about artistic quality and creativity, education and audience development, community service, governance, resource development, promising partnership opportunities, international trends in opera production and new technologies.

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For more information about the conference or to register, visit operaconference2013.operaamerica.pathable.com.

Christina Loewen is the executive director, Opera.ca.

About Opera.ca: Opera.ca is the national association for opera in Canada. It works with members across the country to represent and advance the interests of Canada’s opera community. It seeks to create and sustain an environment that makes opera central to Canadian life, offering greater opportunity for opera artists and audiences alike.

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The WholeNote listings are arranged in four sections:

### A. Concerts in the GTA

- **Monday April 1**
  - 7:00: University of Toronto Faculty of Music. Monday Evening Concerts: William Aide, piano. Beethoven: Sonata Op.10 No.3; Chopin: Sonata in b; Buczynski: Letters to a Musical Friend (based on poetry of W. Aide).
  - 17: Toronto Symphony Orchestra.

- **Tuesday April 2**
  - 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/Wicked Witch of the West); Mike Jackson (Hickory/Tin Man); Lee MacDougall (Zéke/Lion); Jamie McKnight (Hunk/Scarecrow); and others: Franklin Braz, music director; Jeremy Sams, stage director. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212 or 1-800-461-3333. $35-$175.

- **Wednesday April 3**

### C. IN THE CLUBS (MOSTLY JAZZ)

- IN THE CLUBS is organized alphabetically by club. Starts on page 53.

### D. THE ETCETERAS

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

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

**HOW TO LIST.** Listings in The WholeNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue or issues in which your listing is eligible to appear.

**LISTINGS DEADLINE.** The next issue covers the period from May 1 to June 7, 2013. All listings must be received by 6pm Monday April 15.

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

**LISTINGS ZONE MAP.** Visit our website to see a detailed version of this map: thewholenote.com.
Thursday April 4


12:10: Nine Sparrows Arts Foundation/ Christ Church Deer Park. Lunchtime Chamber Music: Ton Beau Quartet. Linnea Thacker; violin; Alexa Wilks; violin; Alex McLeod; viola; Sarah Stieves, cello. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.


1:30: Marquee Theatrical Productions. The Sound of Music. Rodgers and Hammerstein. Richmond Hill Centre for the Performing Arts, 10258 Yonge St., Richmond Hill. 905-733-1040. $32; $28(child). Also Apr 5, 6 (mat 12:00 noon). Also Apr 7 (mat). Free, handling fees and HST.

1:30: U of T. Div. of Continuing Education. Classical: J.S. Bach, 14:00. Also Apr 7 (mat). Free, handling fees and HST.

April 4 at 8 pm


8:00: Diana McIntosh. In Concert. McIntosh: McIntosh the Stein Way; Doubletale; All Too Consuming. Diana McIntosh, piano and compositions. Heliconian Hall, 35 Hazelton Ave. 416-966-6398. $20; $15(ar/st).
Music TORONTO
Special farewell performance

TOKYO QUARTET
Friday, April 5 at 8 pm
Church of the Holy Trinity
west side of Eaton Centre

8:00: Royal Conservatory. Allen Toussaint, guitar; and David Bromberg, piano. Jazz, blues, folk, rock, pop, bluegrass and gospel. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45 and up.

Saturday April 6

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. 416-366-7723 or 1-800-708-6754. $35; $30(sr/st).
2:00: Amadeus Choir. A Celtic Celebration. With Ketleb’s On (Celtic band); Duncan McDougall, fiddle; Amadeus Choir, Lydia Adams, conductor. Jubilee United Church, 40 Underhill Dr. 416-466-0188. $35; $30(sr/st). Benefit concert for the Amadeus Choir, with sopranos: Jakob Lindberg, lute. Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-964-6337. www.torontoconsort.org


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 and Martin Tielli, vocals; and others. Enwave Dance Theatre, Harbourfront Centre, 231 Queens Quay W. 416-973-4000. $25-$59.

April 6, 2013  8 pm
First United Church, Port Credit
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@mississaugafestivalchoir.com
live and silent auctions. Also at 7:30.
| 2:00: | Marquee Theatrical Productions. The Sound of Music. Also 7:30 See Apr 4. |
| 4:30: | Beach United Church. Beach Jazz & Reflection. We Are One Jazz Choir; Howard Rees, conductor. St. Aidan's Anglican Church, 70 Silverbirch Ave. 416-691-8032. Freewill offering. Children welcome. |
| 7:00: | Oakville Children's Choir. Let the Children Sing! Festival Concert. Guest: Elaine Quilichini, conductor. Port Nelson United Church, 332 South Dr., Burlington. 905-337-7104. $15, $10(sr)/$12 and under. |
| 7:30: | Amadeus Choir: A Celtic Celebration. See 2:00. |
| 7:30: | Marquee Theatrical Productions. The Sound of Music. Also 2:00 See Apr 4. |
| 7:30: | Marquee Theatrical Productions. The Sound of Music. Also 2:00 See Apr 4. |
| 7:30: | Opera Atelier. The Magic Flute. Mozart. Colin Ainsworth, tenor (Tamino); Laura Albino, soprano (Pamina); Ambur Braid, soprano (The Queen of the Night); João Fernandes, bass (Sarastro); Carla Hultianen, soprano (Papagena); Olivier LaQuerre, bass-baritone (Papageno); Tafelmusik Orchestra; David Fallis, music director; Marshall Pynkoski, stage director. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $35-$115. Also Apr 7(mat), 9, 10, 12, 13. |
| 7:30: | Opera by Request. Ji Barbiere di Siviglia. Rossini. Jay Lambie, baritone (Figaro); Nicole Bower, soprano (Rosina); William Parker, tenor (Count Almaviva); Douglas Tranquada, baritone (Bartolo); and others; William Shoekhoff, piano. Fifth Church of Christ Scientist, 41 Chatsworth Dr. 416-455-2365. $20. |
| 7:30: | York University Department of Music. York University Gospel choir. See Apr 5. |
| 8:00: | Art of Time Ensemble. Schubert: Source & Inspiration. See Apr 5. |
| 8:00: | Diana Iremashvili Presents. Evening of World Music. Georgian, gypsy and romantic chanson night. Diana Iremashvili and Madona Iremashvili, vocal duet and guitar; Andrea Kuzmich, vocals and guitar; Bachi Makharashvili, vocals and panduri; Al Hakimov and Shalva Chuaizde, vocals; Leonid Peisakov, violin. Heliconian Hall, 35 Hazelton Ave. 416-670-5808 or 416-783-1018. $20(includes post-concert wine and refreshments). |
| 8:00: | New Music Concerts. Six Hundred Year Anniversaries. Gala evening celebrating the centenaries of six composers. Weinzweig: Belaria for solo cello; Lutoslawski: Dance Preludes for clarinet and piano; Cage: Ryoanji for bamboo flute; Pentland: Trance for flute and harp; Nancarrow: works for player piano (recording); Brant: Mobiles 2 for solo flute and ensemble. Robert Atkin, flute; David Hetherington, cello; Erica Goodman, harp; Max Christie, clarinet; Stephen Clarke, piano; Rick Sacks, percussion; Joseph Macerollo, accordion. Gallery 345, 345 Sorauren Ave. 416-481-9994. $100; $150 for 2; includes signed, limited edition poster of John Weinzweig by Harold Town. Fundraiser to benefit New Music Concerts; includes food and wine, and auction of André Leduc photos. |
| 8:00: | ten ten. Odori Ni Ten. Japanese, Indian and Flamenco dancers perform to original compositions. Aki Takahashi, shamen/voice/compositions; Yoshi Yamano, sitar; Heidi Chan, percussion and flute; Nagata Shachu, taiko. Robert Gill Theatre, 214 College St. 416-978-7986. $25/$22(ad); $15(sr/st). |
| 8:00: | Toronto All-Star Big Band. Dear Scooty: Every Day We Think Of You. Assembly Hall, 1 Colonel Samuel Smith Park Dr. 416-231-5695. $30. |
| 8:00: | Toronto Consort. Orpheus in England. See Apr 5. |
Anthony Cavaiola, tenor; Michael Robertson, baritone. Eastminster United Church, 310 Danforth Ave. 416-728-1739. $30.
● 3:00: Hannahford Street Silver Band. Festival of Brass: Breath of Souls. Lowestoft Cooper: Breath of Souls (North American premiere); and other works; includes massed band finale with Hannahford Youth Band. Also featuring winners of HSSB’s annual Young Artists Solo Competition and Festival Slow Melody contest. Guest: Alain Trudel, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $44.24; $39.82(st); $14.16(s/t).
● 3:00: Oakville Ensemble. Majestic Handel and Bach. Handel: Utrecht Te Deum; Bach: Orchestral Suite No. 3. Stéphane Potvin, conductor. Mary Mother of God Church, 274 North Ridge Trail, Oakville. 905-825-9140. $35(family); $30(ad); $15(st); $70(family)/$60(adv). Also Apr 6 (eve, St. John’s United Church).
● 3:00: Opera Atelier. The Magic Flute. See Apr 6.
● 3:00: Royal Conservatory. Mariam Carpenter, organist; Carpenter: Scandal for organ and orchestra; and solo pieces and improvisations with audience participation. With Kitchener-Waterloo Symphony. Peter Fender, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-978-0492. Free. Also Apr 12, 13(mat and eve), 14(mat), 18, 19, 20(mat and eve), 21(mat). Also Apr 5 (mat and eve) and Timfl at Richard Hill Concert Centre for the Performing Arts.
● 3:00: Gallery 545. Sagoop. Indie/World music. Luzio Altebelli, accordion/drum; double bass; Guillaume Bourque, clarinet and bass clarinet; Alexis Dumais, piano and double bass; Zoé Dumas, violin and glockenspiel; Dany Nicholas, guitar/banjo/double bass; Marten MacIanschip, drums and double bass. 345 Sorauren Ave. 416-822-9781. $20.
● 3:00: Noonday Organ Recitals. Peter Barley, organ. St. Philip’s Anglican Church, 56 Queen St. E. 416-363-0331 x26. Free. Also Apr 12, 13, 14.
● 3:00: The Amazing Technicolor Dreamcoat. Main Stage, Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-874-2800. $28; $24(ur); $18(12 and under). Also Apr 16 and 17 (mat and eve).

Monday April 8
● 1:00: Cathedral Church of St. James. Music at Midday. Jacob Lekkerkerker, organ. 65 Church St. 416-364-7865 x231. Free will offering.

Tuesday April 9

Wednesday April 10

Thursday April 11


Friday April 12
● 7:30: Brampton Music Theatre. Joseph and the Amazing Technicolor Dreamcoat. Main Stage, Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-874-2800. $28; $24(ur); $18(12 and under). Also Apr 12 and 13 (mat and eve).

March 7: 7:30: Marquee Theatrical Productions. The Sound of Music. Rodgers and Hammerstein. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-713-1040. $32; $28(pr/child). Also Apr 12, 13(mat and eve), 14(mat), 18, 19, 20(mat and eve), 21(mat). Also Apr 5 (mat and eve) and Timfl at Richard Hill Concert Centre for the Performing Arts.


Friday April 12
Apr 6. 5600 x231. Free.
Andrew's Church, 73 Simcoe St. 416-593-1999. Leslie Bickle, soprano. St.
Noontime Recital
Brevik Hall, Aurora Cultural Centre, 22 Church
Piazzolla and others. Bax & Chung piano duo.
Piano Series
Works by Brahms, Stravinsky,

See Apr 11.

Girls Clubs.
Church, 56 Queen St. E. 416-410-2256. $25.
Metropolitan United
friendly. Also Apr 5, 19, 26.
W. 416-631-4300. PWYC. Lunch and snack
Trinity-St. Paul's United Church, 427 Bloor St.
and other genres. Gordon Murray, piano.
onna, musicals, ragtime, pop, international

● ●
7:30: Opera Atelier
Marquee Theatrical Productions
Brampton Music Theatre

Also Apr 5.

Wine and a duck. Bloor Street United
Church, 300 Bloor St. W. 416-968-7747; $20;
$15(sr/st); free(12 and under).

See Apr 11.

8:00: Canadian Music Centre. 13th Street
Winery-Piano Series: Canucks à la Carte. Works by Hélène, Sherkin, Steven and Vivie:
Tristan Durie, flute; Ryan MacEvoy McCullough, piano; Adam Sherkin, piano; Anthony Thompson, clari-
net. 20 St. Joseph St. 416-961-6601 x205. $20/$15/student.

Fauré: Requiem; and works by Josquin, Mendelssohn, Copland, Henderson, Lauridsen and others. Maria Case, conductor; guests:
Paulina Świeczek, soprano; Domenico Sanfilippo, baritone. Bloor Street United
Church, 300 Bloor St. W. 416-968-7747; $20;
$15(sr/st); free(12 and under).

5:00: Toronto Children’s Chorus. Just
Dance! Eclectic selection of songs and dances.
TCC Chorale Choir; Jennifer Swan choreogra-
pher. Mazzoleni Concert Hall, 273 Bloor St. W.
416-332-8666 x231. $35; $30(sr/st).

5:30: Canadian Music Centre. 13th Street
Winery-Piano Series: Canucks à la Carte. Works by Hélène, Sherkin, Steven and Vivie:
Tristan Durie, flute; Ryan MacEvoy McCullough, piano; Adam Sherkin, piano; Anthony Thompson, clari-
net. 20 St. Joseph St. 416-961-6601 x205. $20/$15/student.

Fauré: Requiem; and works by Josquin, Mendelssohn, Copland, Henderson, Lauridsen and others. Maria Case, conductor; guests:
Paulina Świeczek, soprano; Domenico Sanfilippo, baritone. Bloor Street United
Church, 300 Bloor St. W. 416-968-7747; $20;
$15(sr/st); free(12 and under).

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416-332-8666 x231. $35; $30(sr/st).
A. Concerts in the GTA


• 8:00: Chamber Music Mississauga. Musical Nonsense. Includes narration of excerpts from Lewis Carroll. Jennifer Tung, soprano and piano; and others: Angela Fusco, narrator. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. $35; $30(sr); $15(st); $85(family–2 adult, 2 child).


• 8:00: Jaymz Bee. 50th Birthday Week: The Big One! Swing dance party. Guests: Alex Pangman and her Alley Cats, Terra Hazleton, Chris Norton, Barbra Lica, the Shuffle Demons and Laura Landauer. Palais Royale, 1601 Lake Shore Blvd. W. 416-960-1568. $40-$100. Pizza and karaoke included. Proceeds to charity.

• 8:00: Oakville Symphony Orchestra. Vanweese Genius. Mozart: Clarinet Concerto; Brahms: Symphony No.4. Guest: Slavko Popovic, clarinet. Oakville Centre for the Performing Arts, 130 Navy St. Oakville. 905-815-2021 or 1-888-489-7784. $51; $46(sr); $28(st). Also Apr 14(mat).

• 8:00: Royal Conservatory. TD Jazz Series: Devoted to Dizzy: Dave Young-Terry Promane Octet and the Heavyweights Brass Band. Guests: Claudio Roditi, trumpet; Giovanni Hidalgo, percussion. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25 and up.

• 8:00: Toronto Symphony Orchestra. Measha Brueggergosman. See Apr 11.

• 8:00: York Symphony Orchestra. German Masterworks. Beethoven: Egmont Overture; Piano Concerto No.3; Brahms: Symphony No.1. Elissa Miller-Kay, piano; Denis Mastromonaco, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23(sr); $15(st) Also Apr 14(Richmond Hill).

Sunday April 14


• 1:15: Cecilia Livingston Presents. A Still Point: Music for Voices. U of T doctoral composition recital. C. Livingston: works for choir; solo vocals; solo vocals and piano; solo vocals and marimba; soprano and string quartet; solo piano; vibraphone and harp. Choir (U of T singers; and others from local choral community); Alexandra Smither, soprano; Cecilia String Quartet; Melissa Morgan, conductor.
● 1:30: Kingston Road United Church. Spirit, Heart, Mind: Members of the TSO. Dvorák: Quintet; E: Hayes: works for strings. Timothy Dawson, bass; other TSO members. $15
1:00 Kingston Rd. 416-699-6091. $20; $10(st); free(child).
● 2:00: Metropolitan United Church. ThepCasual Chamber Music. Martin Anderson, conductor. $10; free(child).


2:00: Toronto Symphony Orchestra. Mykola Lysenko. Gil Shaham, violin; Peter Oundjian, conductor. $49-$145. Post-concert chat onstage with Peter Oundjian. Also Apr 18 (mat, no post-concert chat).

3:00: Orchestra Toronto. Between Friends. Lau: The Water of Life; Bruch: Double Concerto in e; Brahms: Symphony No. 4 in e, Grace Hong, viola; Brenna Whyte, viola; Danielle Lisboa, conductor. Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. $39; $34(st); $14(ut), 2:15: Pre-concert talk.


3:00: Vesnivka Choir and Toronto Ukrainian Male Chamber Choir. A tribute to Mykola Lysenko. Guests: Alexandra Beley, mezzo; Anna Vertypholch, piano. All Saints’


5:00: Lucy Fitz Gibbon, soprano. In Recital. With Ingrid Bauer, harp; Peter Tiefenbach, piano. Works by Rubbra, Britten, Vivier, Fauré and Prokofiev. Mazzoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. Free. This is an RCM, Glenn Gould School credit recital.

6:00: Stephen Lord, conductor; David Alden, soprano (Lucia); Stephen Costello, tenor (Lucia). Donizetti. Anna Christy, Burrage, mezzo; Andrew Hajj, tenor; Geoffrey Sirett, baritone. St. Lawrence Hall, 157 King St. E. 416-788-8482. $125 (includes dinner). 6:00: reception and silent auction.


Tuesday April 16

12:00 noon: Canadian Opera Company. Vocal Series: A Celebration of Canadian Art Song. Palej; Fourteen Small Songs (premiere); Ager: new work; Couthard: various songs. Lawrence Wilford, tenor; Shannon Mercer, soprano; Peter McGilvray, baritone; Steven Pila, tenor, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


6:00: Gallery 345. Music for Mallets (Plus): Dan Murphy and Ben Dunker, percussion. Hatzis: In the Fire of Conflict; Bach: Chaconne; Pye: Their Kind of Moon; Tirocco: Mind the Gap; Morphy: Like Crystal, for 3 or more glockenspiels; Donatoni: Omar; Radiohead: Like Spinaling Plates (arr. Dunker). 345 Sorauren Ave. 416-822-9781. $20; $15(st,arts worker); $10(st).

Wednesday April 17


7:00: Viva! Youth Singers of Toronto. Some Enchanted Evening: A gala evening of songs from the American Songbook. Charlotte Burraga, mezzo; Andrew Hajj, tenor; Geoffrey Sirett, baritone. St. Lawrence Hall, 157 King St. E. $125 (includes dinner). 6:00: reception and silent auction.


8:00: Viva!” Youth Singers of Toronto. Some Enchanted Evening: A gala evening of songs from the American Songbook. Charlotte Burraga, mezzo; Andrew Hajj, tenor; Geoffrey Sirett, baritone. St. Lawrence Hall, 157 King St. E. $125 (includes dinner). 6:00: reception and silent auction.

8:00: Toronto Symphony Orchestra. My Homeland. Mozart: Violin Concerto No.5 in A K219 “Turkish”; Smetana: Má vlast (with projected images co-commissioned by the TSO). Gil Shaham, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $49-$145. Post-concert chat onstage with Peter Oundjian. Also Apr 18 (mat, no post-concert chat).

Thursday April 18


Some Enchanted Evening
Viva! Youth Singers of Toronto Presents
A Gala Evening of Songs from the American Songbook by
Charlotte Burraga (mezzo)
Andrew Hajj (tenor)
&
Geoffrey Sirett (baritone)

Wednesday April 17th
6 p.m. Reception & Silent Auction
7 p.m. Dinner & Performance

St. Lawrence Hall, 157 King Street East, Toronto

Business or Party Attire
$125 per person

info@vivayouthsingers.com ~ (416) 788-8482
A. Concerts in the GTA

Free.


● 2:00: Toronto Symphony Orchestra. My Home Land. See Apr. 17.

● 7:30: Marquee Theatrical Productions. The Sound of Music. See Apr. 11.

● 7:30: Opera Belcanto. Il Trovatore. Verdi. David Varjabed, music director; Gabriele Groscano; stage director; guests: Tatjana Ashuryan, soprano (Leonora); Narine Ananyan, mezzo (Azucena); Hovhannes Ayzyan, tenor (Manrico); Jeffrey Carl, baritone (Count di Luna). Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $45-$55; $40-$50( sr); $25(st); free(13 and under). Also Apr 20.


● 8:00: Flato Markham Theatre. Natalie MacMaster; fiddler. See Apr. 17.

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EVE EGOYAN

Concert of works by Finnissy, Vivier, Susam, Hellawell and Southam

+ CD Launch of “5” World Première Recordings of posthumously discovered works by

ANN SOUTHAM

April 19, 2013 at 8 pm / Glenn Gould Studio, Toronto

(416) 872-4255 Tickets $30 Students, Seniors, Arts Workers $20

www.eveegoyan.com

New Releases

● 8:00: Sinfonia Toronto. String Delights. Mozart: Serenade K525 “Eine Kleine Nachtmsuc”; Beethoven: Quartet Op.18 No.4; Knipper: Radif Suite for quartet and orchestra; Seig: Introduction and Allegro for String Quartet and Orchestra. Mary-Elizabeth Brown and Emily Hau, violins; Anthony Rapoport, viola; Andreas Weber, cello; Nurhan Arman, conductor. George Western Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-250-3708. $49; $39(sr); $19(st).

Friday April 19


● 7:30: Marquee Theatrical Productions. The Sound of Music. See Apr. 11.

● 7:30: Opera by Request. Rusalka. Dvorák. Dena Nieldkoker, soprano (Rusalka); David English; Karen Boji, mezzo (Ježibaba); Ryan Harper, tenor (Prince); Lise Maher, soprano; and others; William Shookhoff, piano. College Street United Church, 452 College St. 416-455-2365. $20.


● 7:30: York University Departments of Dance and Music. Rite Redux. See Apr. 18.

● 8:00: Earwitness Productions. Eve Egoyan: Recital/CD Launch – “5” Southam: Returnings II (word premiere); Hillawell: Piani, Latebre (Canadian premiere); Finnissy: SKRABIN in itself (Canadian premiere); Susman: selections from Nocturnes (Canadian premiere); Vivier: Shirza. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $30; $20(st/arts workers).

● 8:00: Royal Conservatory. String Series: Dark and Light. Part: Spiegel im Spiegel (Mirror in the Mirror); Prokofiev: Sonata No.1; Franck: Violin Sonata in A. Nadja Salerno-Sonnenberg, violin; Anne-Marie McDermott, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.

● 8:00: Royal Conservatory. Montréal à Toronto: Chansongs. Bilingual evening of music, stories, language and culture. Martin Leon and Lily Frost, singer-songwriters; Dominique Denis, host. Conservatory Theatre, 273 Bloor St. W. 416-408-0208. $25.

● 8:00: Small World Music. Annual Asian Music Series: Vishwa Mohan Bhatt, Indian slide guitar; with Subhen Chatterjee, tabla. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-536-5439. $40-$30(adv); $60(VIP).


Saturday April 20

● 11:00: Show Choir Canada. Show Choir Canada National Championships. The Pitches, Deja Vu, West Coast Energetica, CW Glee and others. Queen Elizabeth Theatre, 190 Princes’ Blvd. 1-855-885-5000. $25; $20(before April 7). Also Apr 21(11am and 2pm)

● 1:00: Oriole-York Mills United Church. Mark McKee Violin Recital. Ravel: Violin Concerto in d; also chamber music for violin, clarinet and piano. Derrick Lewis piano. meri Dolveski-Lewis, clarinet. 2650 Bayview Ave. 647-238-2921.

● 2:00: City of Toronto Historic Museums/ Neapolitan Connection. Solfhiego Music Series: Young Masters of Classical Music. Bilingual evening of life and music at St. Andrew’s, 73 Simcoe St. 416-393-5600 x231. Free.

● 7:30: Marquee Theatrical Productions. The Sound of Music. See Apr. 11. Also 7:30.

● 8:00: Peter Margolion and Friends. In Concert. Rameau: Pièce de Concert No.4 for violin, cello and piano; Abal: Cantata for the wholenote.com

7:30: Toronto Jewish Folk Choir: Sing Me a Song in Yiddish. Songs sung in Yiddish, Hebrew, English and Russian. Tanya Granovsky, vocals; Alexander Vepinsky, piano. Winchevsky Centre, 585 Cranbrooke Ave. 905-669-5906. $25/$20(adj); $50(VIP) includes reserved seating. Benefit concert for the Toronto Jewish Folk Choir; includes finger food, prizes and other activities.

7:30: Canadian Opera Company. Lucia di Lammermoor. See Apr 17.


7:30: Opera Belcanto. Il Trovatore. See Apr 18.


7:30: Reaching Out Through Music. Benefit Concert and Silent Auction. St. James Town Children’s Choir; Deborah Griffin, conductor; New Choir; Scott Pietrangelo, conductor; Meredith Shaw, singer-songwriter. Church of St. Simon-the-Apostle, 525 Bloor St E. 416-923-8714 x205. $20; $100(patron). Pre-concert silent auction (6:00) and appearance by De La Salle Oakland Crusaders Alumni Brass Ensemble, Joel Alleyn conductor. Proceeds to Reaching Out Through Music’s St. James Town children’s music program.


7:30: York University Departments of Dance and Music. Rite Redux. See Apr 18.

8:00: Acoustic Harvest. Fundraiser Celebrating 30 Years of the Toronto Friday Night Song Circle. Featuring Eve Goldberg, Joanne Crabtree, Tony Quarrington, Anne Walker, Prodigal Daughter (trio) and others. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $22; $20(sr). Also includes tribute to Matthew Shelley and Tom Kearny who recently passed away.

8:00: Corporation of Massey Hall and Roy Thomson Hall. Buddy Guy, blues guitar. Guest: Quinn Sullivan, blues guitar. Massey Hall, 158 Victoria St. 416-872-4255. $49.50-$69.50.


8:00: Masterworks of Oakville Chorus & Orchestra. Handel’s Solomon. Ariel Harwood-Jones, soprano; Cloyd Ewals, soprano; Richard Cunningham, alto; Graham Thomson, tenor; Andrew Tews, bass. St. Andrew Roman Catholic Church, 47 Reynolds St., Oakville. 905-844-3303. $30; $25(sr); $20(st/child). Also Apr 21(mat).

8:00: Milton Concert Band. Fiesta. Joseph Resendes, conductor. Mattamy Theatre, Milton Centre for the Arts, 1010 Main St. E., Milton. $18; $16(st/child).

Pax Christi Chorale

Stephanie Martin, Artistic Director

powchristichorale.org

REACHING OUT THROUGH MUSIC presents

new choir
AND THE ST. JAMES TOWN CHILDREN'S CHOIR

With SCOTT PIETRANGELO and MEREDITH SHAW

Saturday April 20
Silent Auction 6:00 p.m.
Benefit Concert 7:30 p.m.
The Church of St. Simon-the-Apostle, 525 Bloor Street East

TICKETS/INFO: 416-923-8714 ext. 205 or email jamierotm@hotmail.com
Patron: $100 ($80 tax receipt) General Admission: $20

Meredith Shaw
Featuring a special performance by: De La Salle Oakland Crusaders Brass Ensemble
Performing Arts, 145 Queen St. W. 416-363-8231. $12-$325. Also Apr 27(mat) and May 1, 4, 7, 10, 16, 22.

4, 7, 10, 16, 22.

8231. $12-$325. Also Apr 27(mat) and May 1, Performing Arts, 145 Queen St. W. 416-363-7955. Free. See listings section D, “The CETetans,” under Lectures & Symposia.


Post-Industrial Vivaldi!

The Junction Trio
Jamie Thompson, flute
Erica Williamson, violin
Lucas Tensen, cello | pots & pans

Featuring the Canadian Premiere of Vivaldi’s recently discovered ‘Il Grand Mogul’ Flute Concerto

Wednesday, April 24 730pm
St. Anne’s Anglican Church
270 Gladstone Avenue

By Donation | Free Parking | All-ages Event

More Info: thejunctiontrio.webs.com
**Ensemble Polaris Goes to the Moon**

April 26-Trinity St. Paul’s

- **8:00**: Ensemble Polaris. Polaris Goes to the Moon: an evening of silent film, music and movie music. Downing: new work (to accompany Man Ray’s film Starfish); also music and improvisational accompaniments to films by Fellini and Méliès. Guest: Anna Atkinson, multi-instrumentalist/vocals. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-599-4301. $22; $15(sr/st); $10(under 12). 7:15: Pre-concert talk by Shirley Hughes.

- **8:00**: Esmeralda Enrique Spanish Dance Company. Portales. See Apr 25.

- **8:00**: Houston Connection. Britten Festival of Song: The Canticles. The Magic Ballad of Little Musgrave and Lady Barnard; Purcell realizations. Daniel Taylor, countertenor; Benjamin Butterfield, tenor; Alexander Dobson, baritone; Stephen Ralls and Bruce Ubukata, piano; Choir of St. Thomas’ Church. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $50; $12(st).

- **8:00**: Acting Up Stage Company. Falsettos. See Apr 25.

- **8:00**: Aldeburgh Connection. Britten Festival of Song: The Canticles. My Beloved is Mine; Abraham and Isaac; Journey of the Magi; Ballad of Little Musgrave and Lady Barnard; Purcell realizations. Daniel Taylor, countertenor; Benjamin Butterfield, tenor; Alexander Dobson, baritone; Stephen Ralls and Bruce Ubukata, piano; Choir of St. Thomas’ Church. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $50; $12(st).

- **8:30**: Opera in Disguise. Puccini: Messa DI GLORIA — a mass in operatic style. Opera arias and choruses by Verdi, Rossini, Bizet and Puccini: Romulo Delgado, tenor; Michael York, baritone; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $20; $20(sr); $15(st); free(under 12).

- **8:30**: Aurora Senior’s Association/Aurora Evergreen Choir. Aurora Choral Festival. Nickell: All The Little Rivers; Handel: Ye Boundless Realms of Joy; other works. Aurora Evergreen Choir; Aurora United Church Chancel Choir; Youthful Spirits; La Doro; Francophone de la Region de York; Men of Note Male Voice Choir; and others. Aurora United Church, 1518 Yonge St., Aurora, 905-726-4762. $15.

- **8:30**: Celebrity Symphony Orchestra. Golden Voices. Verdi: Quartet from Rigoletto; Puccini: Nessun Dorma from Turandot; Bizet: Habanera from Carmen; Rossini: Cat duet; Ukrainian duet. Hollie Chaplin, soprano; Małgorzata Walewska, mezzo; Vasyly Grokholsky, tenor; Maciej Miecznikowski, bass; Andrew Razbicki, conductor. Church on the Queensway, 5363 The Queensway, Etobicoke, 416-255-0141 or 416-567-1278(group student tickets of 10 or more). $45-58; $20(st).

- **7:30**: Canadian Music Centre. Duo Concertante Fundraiser: A Taste of Canada. Works by Gougeon, Morlock, Schaefer, Nailed Dahe, violist; Tim Staves, piano. 20 St. Joseph St. 416-961-6601 x201. $100. Also wine, food, beer and prizes. All proceeds to CMC and its concert grand piano.


- **7:30**: Oakham House Choir. Toronto Singifnetia. Opera in Disguise. Puccini: Messa DI GLORIA — a mass in operatic style. Opera arias and choruses by Verdi, Rossini, Bizet and Puccini: Romulo Delgado, tenor; Michael York, baritone; Matthew Jaskiewicz, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $20; $20(sr); $15(st); free(under 12).


- **7:30**: Opera by Request. Così fan tutte. Mozart. Jonathan MacArthur, tenor (Ferrando); Josh Whalen, baritone (Guglielmo); Janaka Welihinda, mezzo (Despina); William Eberhard, soprano (Don Alfonso); Naomi Eberhard, soprano (Fiordiligi); Alexandra Beley, soprano (Donna Anna); Janaka Welihinda, mezzo (Donna Anna); Michelle Fagnan, soprano (Despina); William Shoookhoff, piano. College St. United Church, 452 College St. 416-455-2365. $20.
Melodies on the Winds
Saturday, April 27 — 7:30 pm
Al Green Theatre
Miles Nadal Jewish Community Centre, 750 Spadina Avenue
A great mix of music from Bach to Beatles and jazz, featuring members of the woodwind section.

Tickets: $15
Children under 12 admitted free
For tickets or information call 416-652-2077

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The Musicians in Ordinary for the Lutes and Voices
RPM April 27, 2013
Heliconian Hall, 35 Hazeltown Avenue
~ French Cantatas
Mixed With Symphonies ~
Cantatas and Dance Suites
of the French Baroque
Hallie Fishel, soprano and John Edwards, theorbo; Christopher Verrette, violin; Philippe Dourier, harpsichord; Justin Haynes, viola da gamba

Single tickets $25
Students & Seniors $20

LOUISE BESSETTE
TRIBUTE TO TREMBLAY
NEW MUSIC CONCERTS
SATURDAY APRIL 27 2013
GALLERY 345 | 345 SORAUREN

Markham Concert Band
presents
The Best of Broadway
Sing along with your favourites from The Sound of Music, Mamma Mia, & Jersey Boys.
Special guest
Carline Watling
Doug Manning, conductor
Sunday, April 28, 2pm
Flato Markham Theatre

A Grand Concert for the Battle of York, 1813
On April 27, 1813, the Napoleonic Wars struck home when American troops captured the town of York. Explore this global conflict in great music from Canada, America, Britain, France & Austria.

Sunday, April 27, 7:30 PM - ST. JAMES CATHEDRAL 65 Church Street

TALLIS CHOIR
Director Peter Mahon
Soprano: Michelle DeBoer
Alto: Vicki St. Pierre
Tenor: Paul Ziadé
Bass: Andrew Mahon
Members of the Choir of St. James Cathedral
Talisser Players - Organ: Rachel Mahon

Haydn, Beethoven, Billings, Wesley

Saturday, April 27, 7:30 PM - ST. JAMES CATHEDRAL 65 Church Street
piano. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-922-3714 x103. $13 (includes post-concert chocolate truffle).

2:00: Acting Up Stage Company. Falsettos. Also 8:00. See Apr 23.

2:00: Markham Concert Band. The Best of Broadway. Selections from The Sound of Music, Mamma Mia, Jersey Boys and others. Markham Concert Band; Doug Manning, conductor; guest: Caroline Watling, vocals. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469 or 1-866-768-8801. $22; $17(sr/st).

2:00: Off Centre Salon. Celebrating Philanthropists in Music. Giles Tomkins, bass-baritone; Lauren Segal, mezzo; Jacques Israelievitch, violin; Joseph Macerollo, accordion; Inna Perkis and Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr); $25(13-25); $15(under 12).

2:00: Onstage Productions. The Pajama Game. See Apr 25.

2:00: Visual and Performing Arts Newmarket. Grand Philharmonic Choir and TorQ Percussion Quartet. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-963-2122. $26; $20(sr); $10(st).


3:00: Durham Community Choir. We Will Rock You. Selections from various rock musicals. Kingsview United Church, 505 Adelaide St. W., Oshawa. 289-240-6986. $20; $14(12 and under).

3:00: Esmeralda Enrique Spanish Dance Company. Portales. See Apr 25.


8:00: Lenka Lichtenberg Presents. CD Launch Concert: “Embrace.” Yiddish, Hebrew and English songs with Middle Eastern, Indian

A. Concerts in the GTA

WINDERMERE STRING QUARTET

The Art of the Fugal Finale

Haydn Op. 20 #6
Stephanie Martin
From a Distant Island
Beethoven Op. 59 #3
Sunday Apr 28, 3:00 pm

Mooredale Concerts

Anton Kuerti, Artistic Director

A Festival of Song, Piano music, Poetry & Mime

“90 mins of divine music-making” - Calgary Herald

3:15pm Sunday April 28

Debussy, Schumann & more featuring Charles Foreman, piano

Allison Angelo, soprano & other great performers

Walter Hall

Music & Truffles for families: 1:15-2:15 pm

$30/$20 under 30, M&T $13

416-922-3714x103

www.mooredaleconcerts.com

46 | April 1–May 7, 2013

theswholenote.com

**Wednesday May 1**


- **1:30**: Canadian Opera Company. Lucía di Lammermoor. See Apr 17.

**Thursday May 2**


- **8:00**: Acting Up Stage Company. Falsettos. See Apr 23.

- **8:00**: Gallery 345. Opera Five: Goyescas; El Retablo de Maese Pedro. See Apr 29.

- **9:00**: Rose Theatre Brampton. Bravura. Opera, musical theatre, pop, jazz, Italian folk music. Lawrence Cotton, baritone; George Fischoeder, tenor; Emily Brown Gibson, piano; Eric Le Sage, piano; Stéphane Denève, conductor; Michael Patrick Albano, stage director. Main Stage, 1 Theatre Ln., Brampton. 905-974-2800. $5-$165.

- **8:00**: Tafelmusik. A Handel Celebration. See May 1.

**Friday May 3**


- **12:10**: Life & Music at St. Andrew's. Noontime Recital. Lyndsay Promane, mezzo. St. Andrew's Church, 73 Simcoe St. 416-593-5800 x231. Free.

- **7:30**: Canadian Children's Opera Company. Laura's Cow: The Legend of Laura Secord. By E. Gay and M.P. Albano. Emily Brown Gibson/ Mary Christidis (Laura Secord); Andrew Love (Caller/Balladeer/Lt. FitzGibbon); Tessa Laengert (The Cow); Ann Cooper Gay, music director; Michael Patrick Albano, stage director. Enwave Theatre, 231 Queen's Quay W. 416-973-4000. $35; $20(sr); $15(st/child). Also May 4 and 5 (mat and eve).

**JAZZIN’ IT UP!**

Showcase & Auction Saturday May 4, 7pm

Toronto’s Top Jazz Players join ESG Singers & Soloists performing hits from the golden age of jazz!

tickets $35/$25st esgunited.org
jazzinitup.eventbrite.ca
416-481-1141 x250

Eglinton St. George’s United Church
35 Lytton Blvd. at Duplex

MISBEHAVIN’ AT ESG!

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## A. Concerts in the GTA

**Off the Proms at St. James Cathedral.**
Band of the Royal Regiment of Canada; Cathedral Choir of St. James; St. James Parish Choir. 55 Church St. 416-364-7865. $35; $30(st/sr).

- 8:00: Acting Up Stage Company. Falsettos. Music and lyrics by Finz; book by Lapine. Darrin Baker, Sarah Gibbons, Sara-Jeanne Hosie, Michael Levinson, Eric Morin and others; Reza Jacobs, music director; Robert McQueen, stage director; Tim French, choreographer. Daniels Spectrum: a cultural hub in Regent Park, 585 Dundas St. E. 1-800-838-3006. $39-$55; $28-$44(st/sr worker). Also Apr 23 and 24(previews), 25-27, 28(mat and eve), May 1, 2, 4, 5(mat and eve), 7, 12.


- 8:00: Corporation of Massey Hall and Roy Thomson Hall. J. J. Hopps. Jazz vocals. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50-$39.50.


- 8:00: Lawrence Park Community Church. Fridays @ 8: A Spring Evening Jazz Concert. Brian Barlow Quartet; Choir of Lawrence Park Community Church; Kimberley Briggs, soprano; Michèle Bagdonowicz, mezzo; Glyn Evans, tenor; Michael Robert-Broder, baritone. 2180 Bayview Ave. 416-489-1551. $25; $20(st/sr).

- 8:00: Royal Conservatory. Dianne Reeves, jazz vocals, and Raul Midón, vocals and guitar. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.

- 8:00: Toronto Operetta Theatre. La Vie Parisienne. See May 2.

- 8:00: Toronto Organ Club. Classic Concert. St. James United Church, 400 Eglinton Ave. W. 905-890-8648 or 905-824-4667. $20.

- 8:00: TorQ Percussion Quartet. New Manoeuvres – music for percussion and dance. Rolfe: new work (world premiere); Morphy: new work (world premiere); Cage: Third Construction; Reich: Mallet Quartet; and other works. Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy, percussion; Linda Garneau and others, choreography. Dancemakers Studio 313, 3 Trinity St. 416-788-8272. $30; $20(artists); $10(st). Also May 4(mat and eve).

**Saturday May 4**

- 2:00: Canadian Children’s Opera Company. Laura’s Cow: the Legend of Laura Secord. Also 7:30. See May 3.
The Elmer Iseler Singers
Lydia Adams, Conductor

The Elmer Iseler Singers
Lydia Adams, Conductor

Joby Talbot’s Path of Miracles
Saturday, May 4 at 8:00 p.m.
Church of St. Mary Magdalene
477 Manning Avenue, Toronto
(corner of Ulster and Manning)


8:00: Tafelmusik. A Handel Celebration. See May 1.

Saturday May 4 - 8:00 p.m.
Media Vita
Also performing Tallis’ 40-voice Spem in Alium and Durufle’s Requiem with Grand Philharmonic Choir Chamber Singers of Kitchener-Waterloo.

7:30: Canadian Children’s Opera Company. Laura’s Cow: the Legend of Laura Secord. Also 2:00. See May 3.

7:30: Canadian Opera Company. Salome. See Apr 21.


7:30: Rose Orchestra. Broadway Spectacular. Selections from musical theatre including music by A. L. Webber, Rodgers and Hammerstein and others. Garden Banquet and Convention Centre, 8 Clipper Ct., Brampton. 905-874-2800. $50; $40(sr/st); $20(12 and under).


8:00: Mississauga Festival Choir. The World Beloved: North American folk music. RBC Theatre, Living Arts Centre, 441 Living Arts Dr., Mississauga, 905-308-6800. $25/$20(st); $20(under 12). Also at 2:00.

8:00: Royal Conservatory. The TD Jazz Series: Devoted to Dizzy. Pérez: Piano Quintet “Camino de Cruces” (world premiere). Danilo Pérez Trio (Danilo Pérez, piano; John Patitucci, bass; Brian Blade, drums); Cecilia String Quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. $40 and up.


8:00: Tafelmusik. A Handel Celebration. See May 1.

Sunday May 5

2:00: Acting Up Stage Company. Falsettos. Also 7:00. See Apr 23.

2:00: Canadian Children’s Opera Company. Laura’s Cow: the Legend of Laura Secord. Also 7:30. See May 3.


2:00: Opera by Request. Jenůfa. Janáček. Michele Cusson, soprano (Jenůfa); Monica Zerbe, mezzo (Kostelnica); Paul Williamson, tenor (Laca); Lenard Whiting, tenor (Steva); Karen Boji, mezzo (Grandmother); and others; William Shockhoff, piano. College Street United Church, 462 College St. 416-465-2965. $20.

2:00: Toronto Operetta Theatre. La Vie Parisienne. See May 2.

2:00: Toronto Symphony Orchestra. Berlioz Symphonie fantastique. 7:15: Pre-concert chat. See May 1.

2:00: TorQ Percussion Quartet. New Manoeuvres – music for percussion and dance. Also 2:00. See May 3.

Village Voices directed by Joan Andrews presents

Join us as we explore the folk music traditions of Celtic Music and its wholehearted adoption in North America. With fiddles, flute, pipes, bodhran and a Highland dancer.

Saturday May 4, 2013 at 7:30 pm.
St. Andrews Presbyterian Church
143 Main Street Markham North.


At the door, or call 905.294.8687 to reserve tickets

Village Voices
MARKHAM’S COMMUNITY CHOIR

Come for a visit at www.villagevoices.ca Get to know us better

thewholenote.com
A. Concerts in the GTA

Parisienne. See May 2.

● 2:00: Trio Bravo. In Concert. Stamitz: Clarinet Quartet; Mozart: Divertimento; Schumann: Piano Quartet in E-flat. Terry Storr, clarinet; Baird Knechtel, viola; Linda Selleck, piano; guests: Velma Ko, violin; Alan Stellings, cello. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(sr).


● 3:00: Echo Women’s Choir. Mouth Music. Dalglish: Handel of Wings; The Road to Canterbury (set to words from Chaucer’s Prologue to The Canterbury Tales); Westcott: In the Almost Evening (set to words by Joy Kogawa); dance songs from Bulgaria, In the Almost Evening (set to words by P. Morris); and works by Rutter, Byrd, Vasks and Goldschmidt.


● 5:30: Tafelmusik. A Handel Celebration. See May 1.


● 7:00: Acting Up Stage Company. FalseTotts. Also 2:00. See Apr 23.

● 7:30: Bel Canto Singers. 20th Anniversary Celebration: Memorable Melodies. See 2:30.

● 7:30: Canadian Children’s Opera Company. Laura’s Cow: the Legend of Laura Secord. Also May 2.

● 7:30: Leaside 100 Celebration Committee. Hymn Festival. From the Past will come the Future. Choirs and musicians from Leaside Bible Chapel, Leaside Presbyterian, Leaside United, Northlea United, St. Anselm’s and other churches; Jane Pitfield, conductor. Leaside United Church, 822 Millwood Rd. 416-425-1253. Offering donation.

Monday May 6


● 8:00: Glionna Mansell Corporation. ORGANIX: Mark Herman, theatre organ. Casa Loma, 1 Austin Terrace. 416-769-3893. $40; $35(sr); $30(st). Runs May 6 to June 7.

Tuesday May 7


● 1:00: Cathedral Church of St. James. Music at Midnight. Liszt: Fantasia and Fugue on “Ad Nos, ad solutorem undam”; Andrew Ager, organ at 65 Church St. 416-363-2831. Free.

● 7:00: Tafelmusik. A Handel Celebration. Odes, serenades and oratorio choruses. Tafelmusik Chamber Choir; Ivars Taurins, conductor; Barbara Hannigan, soprano; Rufus Müller, tenor; George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $36-$77; $29-$69($5 and over) and $20-$69($5 and under). Also May 1-5 (Trinity-St. Paul’s Centre; start times vary).


● 1:00: Cathedral Church of St. James. Music at Midnight. Liszt: Fantasia and Fugue on “Ad Nos, ad solutorem undam” by Andrew Ager, organ at 65 Church St. 416-364-7865 x231. Free.

B. Concerts Beyond the GTA


Tuesday April 2


● 7:30: Brock University Department of Music. Windtastic 5! Woodwind Quintet

Thursday April 4


Friday April 5

● 7:30: Brock University Department of Music. Wind Ensemble at Brock University, Pol, trumpet, with Gary Forbes, piano. Concordia Syrian Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

Saturday April 6

- **3:00:** Port Hope Friends of Music. Stars of Tomorrow. Three final year students from the U of T Opera School. Guest: Iain Scott, host. St. Peter’s Anglican Church, 240 College St., Cobourg. 905-797-2295. $25, $10(13-29).

- **7:30:** Brock University Department of Music. Viva Voce Choral Series: Let the Music Resound. Brock University Churches; Harris Loewen, conductor. St. Thomas Anglican Church, 99 Ontario St., St. Catharines. 905-688-5550 x3257. $15, $10(13-29).

- **8:00:** Kitchener-Waterloo Symphony. Orchestra Special. See Apr. $25/$22(adv); $10(13-29).

- **8:00:** Mississauga Festival Chamber Choir. The Four Seasons. Music celebrating nature’s constant evolution. First United Church, 16 William St. N., Waterloo. 506-403-8415. $20.

- **8:00:** Sunfest/Aroma Restaurant. Ana Moura, vocals. Portuguese fado. Aeolian Hall, 795 Dundas St. E., London. 519-672-7950. $35/$30(adv); $35(Dinner at Aroma and concert available only through Aroma 519-453-0545).

- **9:00:** University of Guelph College of Arts. University of Guelph Choirs: Paradise Found. Marta McCarthy, conductor. Church of our Lady, 28 North St. E., Guelph. 519-824-4120 x25291. $15, $10(13-29).

Sunday April 7

- **1:00:** Concert Association of Huntsville. True North Brass. Concert by brass quintet. Trinity United Church, 33 Main St. E., Huntsville. 705-787-1918. $25, free (18 and under).

- **7:30:** Kitchener-Waterloo Chamber Music Society/Gallery Momo. Open Harmony String Quintet. Mozart: Divertimento in D K136; Duos for Cello and Bass in B-flat K292(196c); and other works. 1441 King St. N., St. Jacobs. 519-886-1673. $20, $15(adv); $10(st).

- **7:30:** Guelph Symphony Orchestra. Beethoven Symphony No.5, Hansel and Gretel Overture; Beethoven: Symphony No.5; Tchaikovsky: Rococo Variations; Croall: Midawee/igan Sound of the Drum. William McLeish, cello; Judith Yan, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-783-3060. $35, $10(13-29).

- **8:00:** Aeolian Hall. Enter The Haggis. Canadian indie/rock/world 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. Goldschmidt Room. New work by Roger Bergs. $30/$25(adv); $20(st).

- **8:00:** Kitchener-Waterloo Symphony. Organ Special. See Apr. $25/$22(adv); $10(13-29).

Tuesday April 9

- **7:30:** Brantford Music Club. Nathaniel Dett Chorale. Brainierd Bylden-Taylor, conductor; Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. 519-758-8200 or 1-800-265-0710. $25, $10(st).

- **8:00:** Kitchener-Waterloo Chamber Music Society. Marcin Dylla, classical guitar. Ponce (arr. Mertz); Sonata Romantica (homage to Ponce) and other works. 1441 King St. N., St. Jacobs. 519-886-1673. $30, $25(adv); $20(st).

Wednesday April 10

- **8:00:** Aeolian Hall. Viola Dana. Australian quartet performs live soundtrack to 1926 silent film The General. 795 Dundas St. E., London. 519-672-7950. $25/$20(adv); $15(st).


- **Thursday April 11

- **7:30:** Kitchener-Waterloo Symphony. Barely Naked: An Evening with the Brothers Creegan. See Apr 11.

- **8:00:** Sunfest, 34 Punaladas from Argentina. Aeolian Hall, 795 Dundas St. E., London. 519-672-7950. $30/$25(adv).


Saturday April 13

- **10:00am:** Kitchener-Waterloo Symphony. Goldlocks and The Three Musical Bears. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. $13, $11(child). 9:00am: Pre-concert sessions with Music for Young Children. Post-concert meet the performers. Also 11:00am and Apr 27(10:30am), Waterloo.

- **11:00am:** Kitchener-Waterloo Symphony. Goldlocks and The Three Musical Bears. See 10:00am.

- **3:00:** St. Paul’s United Church. Music for Organ Solo and Organ Four Hands. Stephanie Burgoyne and William Vautrinet, organ. 48 Broadway W., Paris. 519-752-0965. Free will offering.

- **7:30:** Hamilton Philharmonic Orchestra. What Next Festival of New Music: Entertainment. New music for chamber orchestra. The Studio Theatre, Hamilton Place, 10 Macnab St. S., Hamilton. 905-526-7776. $22. Festival Passes available: $49 (does not include Fiesta); $39 (hpoGO under 35; does not include Fiesta).

- **8:00:** Aeolian Hall. Yehonatan Berick

Sunday April 14

- **1:30:** Aeolian Hall. The Aeolian Trio. Mary-Elizabeth Brown, violin; Marion Miller, piano; 

JOHN LAING SINGERS with Artistic Director Roger Bergs

Morning & Evening

An Intriguing Concert of Music for Cello & Choir

Works by Vasks, Dvořák, Rutter, Byrd and a new work by Roger Bergs

with guests Rachel Mercer, international cellist, and pianist Angela Park

Special appearance by violin sensation Yehonatan Berick

Saturday, May 4, 2013, 7:30 pm

St. Paul’s United Church, 29 Park St. W., Dundas

Sunday, May 5, 2013, 3:00 pm

St. Matthew on-the-Plains Anglican Church, 126 Plains Rd. E., Burlington

Tickets: johnlaingsingers.com or call 905-628-5238
B. Concerts Beyond the GTA

Adrian Wright, cello. 795 Dundas St. E.,
London. 519-672-7950. $25/$20(ad); $15(ad)/
st.

2:00: Kitchener-Waterloo Symphony
Youth Concert Series: Concert No. 3
Conrad Centre for the Performing Arts, 36 King St. W.,
Kitchener. 519-745-4711 or 888-745-4717.
$13 ($11-child).

2:00: Theatre Ancaster. Made in Canada.
See Apr. 12.

3:00: Metropolitan United Church.
Music Met. David Baskeyfield, organ. 428 Wellington St.
London. 519-432-7189 x27. Free.

3:00: Kitchener-Waterloo Chamber Music
Society. 128 Frederick St., Kitchener. 519-578-1570.
$26; $20(ad); $8(ad)/under 15). $25(adult with child
under 10).

3:00: Primavera Concerts. Agnew
McAllister Duo. Irish and Scottish melodies
with over 400 English Handbell
musicians are Wilfrid Laurier University
works by Strauss, Elgar, Henderson St., St. John's Church, 36
Edison, conductor. St. John's Church, 36
Henderson St., Kitchener.
579-3097. $20; $15(ad); $5(ad)/under 15). $25(adult with child
under 10).

3:00: Wellington Winds. Jokes and Riddles.
Works by Strauss, Elgar, Ives, Rossini, Bach,
work for brass quintet; Daniel Warren, conductor. Knox Presbyterian
Church, 54 Queen St. N., Kitchener.
500 Glenridge Ave., St. Catharines. 905-688-5550 x2357.
$9.

4:00: Skyliners Big Band. In Concert at
Barnes Court Hall. Big band standards and other
selections. Maria Branje, vocals; Ron Robbins,
conductor. Barnes Court Hall Rotunda, 70 Collier St.,
Kitchener. 705-487-2574. Free, donations
welcomed.

7:30: Centre for the Arts Brock University.
Natalie MacMaster; fiddle. Sean O'Sullivan
Theatre, 500 Glenridge Ave., St. Catharines.
519-688-5550 x2357. $9.

7:30: Commissioned Work.
Kappell, violin; Christine Vlajk, viola; Paul
Pulford, cello; Leslie De'ath, piano. KWCMS
Music Room, 57 Young St. W., Waterloo. 519-886-1673.
$35 ($30/ad); $20/st).

4:00: Skyliners Big Band. In Concert at
Barnes Court Hall. Big band standards and other
selections. Maria Branje, vocals; Ron Robbins,
conductor. Barnes Court Hall Rotunda, 70 Collier St.,
Kitchener. 705-487-2574. Free, donations
welcomed.

7:30: Centre for the Arts Brock University.
Natalie MacMaster; fiddle. Sean O'Sullivan
Theatre, 500 Glenridge Ave., St. Catharines.
519-688-5550 x2357. $9.

7:30: Hamilton Philharmonic Orchestra.
What Next Festival of New Music: Fiesta!
Bernstein: Overture to Candide; Gershwin:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:
Rhapsody in Blue; Copland: Appalachian
Spring; T orke: Javelin; Richardson-Schulte:

8:00: Kitchener-Waterloo Symphony. Family Series: The Harmony Factory. Evan Mitchell, conductor. First United Church, 16 William St. N., Waterloo. 519-578-6885. $20; $10(under 30); $5(eyeGo).

7:30: Chorus Niagara. Verdi Requiem. Featuring over 20 choristers and instrumentalists, and four soloists. Lake Street Academy, 81 Lake St., St. Catharines. 56-617-3257 or 905-659-5350. $15(adv); $7.50(under 13).

8:00: 60th Anniversary Gala Dinner. A Gala Evening of Music and Dance at the Grand Theatre, Brantford. 519-754-4711 or 888-754-4717. $250(adv) $200(sen).

Tuesday May 7

7:30: Metropolitan Institute. Classical.


Bon Vivant Restaurant 1294 Avenue Rd. 416-630-5153 bonwangtining.com Every Thu 6–9pm Bill Naphan Solo Guitar. Every Fri 6–9pm Margaret Stove Solo Guitar.

Castro’s Lounge 2161 Queen St. E. 416-695-8272 castrolounge.com No Cover. Every Sun 4pm Live Jazz. Every Mon 8pm Rockabilly Night w/ the Cosmonotes. Every Tue 8pm Smokey Funk, 9:00pm Blue Venus. Every Wed 8pm Mediterranean Stars. Every Thu 8pm Jerry Legere & the Situation. Every Fri 8pm Frankie Valente. Every Sat 4:30pm Big Rude Jake. Chalkers Pub, Billiards & Bistro 247 Marlee Ave. 416-789-2531 chalkerspub.com All weekend events: $10 cover; free under 16. Every Wed 8pm midnight Girls Night Out Jazz Jam w/host Lisa Particelli. PWYC. Apr 6–6pm Brian Chalney Quartet: Chalney (trumpet); Dan Fortin (bass); Fabio Ragnelli (drums) $10. Apr 7–5pm Kirk Jones Ensemble w/Billy Taylor $10. Apr 13–14 8pm Robi Botes Trio. Apr 14 10pm Ronny Davis Quartet. Apr 15 10pm Robi Botes Trio. April 17 10pm Dreyer/Enns. Apr 18 10pm Nathaniel Dorrington. Apr 19 10pm Billy Davis Quintet. Apr 20 10pm Devon Fortin Quartet. Apr 21 10pm Michal Leshko. Apr 22 10pm international Jazz Quintet. Apr 23 10pm Nathaniel Dorrington. Apr 24 10pm Robi Botes Trio. Apr 26 10pm Devon Fortin Quartet. Apr 27 10pm Michal Leshko.


8:00: Kitchener-Waterloo Chamber Music Society. Dmitri Koprunov, classical guitar. Bach: Chaconne (arr. Koprunov); Pagani: Capricces Nos. 1, 20 and 24; Morais: 9 Sketches (Dedicated to DK); Rak: Russian Waltzes; Piazzolla: Suite Trolleus; Dyens: Hommage a Villa-Lobos. KWCMS Music Room, 57 Young St. W., Waterloo. 519-866-1673. $30; $25; $20(sen).

8:00: Aeolian Hall. The Birds. BC folk quintet. 755 Dundas St. E., London. 519-672-7950. $25/$20(adv).

Monday May 6

5:30: Melos Chamber and Orchestra. The Tudors. Byrd: Mass for Four Voices; Gibbons: This is the record of John; and other works. David Cameron, conductor; guests: Dylan Hayden, tenor; consort of viols, harpsichord and organ. St. George’s Cathedral, 270 King St. E., Kingston. 613-549-7215. $20.

8:00: Tuesday May 7

7:30: Metropolitan Institute. Classical.
**Here are some recommendations for you, dear reader, for Jazz Appreciation Month (which in case you didn’t know, this is):**

Dora Major Moore award winning cabaret performer Paula Wofson is a brilliant singer, actor and entertainer who along with multi-instrumentalist Kirk Elliott will present “Strings Attached” at the Flying Beaver Pubaret on Friday, April 5 at 7pm. Wofson’s appearances are a rare treat so reservations for this show are highly recommended; if you’d like a preview of Wofson’s talent, check out her promotional video on YouTube or visit paulawofson.com

Closest in timbre to the human voice, the trombone is considered a difficult instrument to master. As such, it’s not every day that one hears a whole choir of them on a given stage. At The Rex on April 9 at 9:30pm, trombone master Al Kay leads his Trombone Orchestra as part of an annual fundraiser for Humber College’s Jerry Johnson Scholarship. To read more about Johnson (1949-2005) and his life and music, visit jerryjohnsonplay.com

A valued collaborator and arranger with vocalists such as Sophie Milman and Susie Arioli, Montreal-based saxophonist Cameron Wallis, a hard-swinging player with a sweet tone, has recently released his first quartet recording Calling Dexter. Dedicated to the inspiring spirit of the legendary Dexter Gordon, the album features an even mix of originals and standards, with Wallis performing on soprano, alto, tenor, baritone and c-melody saxophones! His Toronto CD release is on April 13, 9:45pm at The Rex, Visit cameronwallismusic.com

Vocalist Gillian Margot has recently returned from a contract at the Shangri-La Hotel in Singapore and as of June will have a similar deal at the Nationals. Perhaps best known for her a cappella group Hampton Avenue, Fleming can sing everything from R&B to Rachmaninoff, and the Storytellers

One Sunday April 28 from 4-8pm, the Dominion on Queen will house “Toast and Jam,” a special birthday party for singer Debbie Fleming. Perhaps best known for her a cappella group Hampton Avenue, Fleming can sing everything from R&B to Rachmaninoff, folk, jazz and her own originals. She will perform a set with Bill King on piano, Russ Bossert on drums, Tony Quarrington on guitar and Daniel Barnes on drums, and will then open the stage for jamming by her friends. Come by and raise a glass! Visit debbiefleming.ca

Happy JAM, and here’s hoping to see you in the clubs! ☀️

**Beat by Beat | In the Clubs**

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.

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**Flying Beaver Pubaret, The**

488 Parliament St. 416-347-6567

**Gate 403**

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

Arp 4 1pm Mike Daisey; 3pm Richard Whiteman.

Arp 5 2pm Arlene Pacula; 5pm Julian Fauth.

Arp 6 5pm Brandon Walls Trio; 9pm Danny B & Brian Gauci.

Arp 7 4pm Alegria 4tet; 5pm Mélanie Brûlée.

Arp 8 5pm Randy Lyght; 9pm Jason Raso.

Arp 9 6pm Bill Heffernan & Friends; 9pm Donnie Roberts.

Estr 7 5pm Joshua Goodman; 9pm Jeff LaRochelle.

Estr 8 8pm Dennis Schimp; 9pm Richard Whiteman.

Estr 9 9pm Meagan De Lima; 9pm Richard Whiteman.

Arp 10 8pm Howard Willett Blues Duo; 9pm String Theory Collective.

Arp 11 9pm Alex Samaras; 9pm Kevin Laliberté Trio.

Arp 12 10pm Roberta Hunt; 9pm Tutuweiler Blues Train.

Arp 13 11pm Bill Heffernan & Friends; 9pm Mr. Rick’s Tin Pan Jazz Band.

Arp 14 12pm Whitney Ross Barris; 9pm OGO Jazz Band.

Arp 15 1pm Tom McGill; 9pm Richard Whiteman.

Arp 16 5pm Doughovan Moon; 9pm Julian Fauth.

Arp 17 5pm Jeffrey Hower; 9pm Rick Maltese & Marta Kuze.

Arp 18 5pm Patrick O’Reilly; 9pm Brownmen Akoostic Trio.

Arp 19 1pm G Street Trio; 9pm Fraser Melvin.

Arp 20 11pm Bill Heffernan & Friends; 9pm Patrick Tenay’s New Orleans Rhythm.

Apr 21 2pm Michael Phillips; 9pm ZimZum.

Apr 22 2pm Amy Park; 9pm Richard Whiteman.

Apr 23 3pm Andy Mallett; 9pm Julian Fauth.

Apr 24 5pm Jay Danley; Ethiojazz Project; 9pm Jorge Gavidia.

Apr 25 5pm Vertans – 9pm Elizabeth Martins.

Apr 26 5pm Sean Bedawi Trio w/ Tiffany Hanus; 9pm Sweet Derrick.

Apr 27 5pm Bill Heffernan & Friends; 9pm Danielle Bassels.

Apr 28 4pm Jeff Taylor & the SLT; 9pm Jordana Talisky.

Apr 29 5pm Henrique Matias & Filho Duo; 8pm Richard Whiteman.

Apr 30 5pm Naomi Nadler; 9pm Julian Fauth.

**Gladstone Hotel**

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

Apr 4 8pm-12am Toronto Blues Society’s Blues Series: Suzie Vinnick, Free.

**Grossman’s Tavern**

379 Spadina Ave. 416-977-1210
grossmantavern.com (full schedule)

All shows: No Cover/PWYC.

Apr 4 The Dylan Tree.

Apr 5 Sandra Tierie.

Combo Royale.

Apr 6 The Happy Pals; Laura Hubert.

Apr 7 New Orleans Connection Allstars.

Apr 11 The Pinkies.

Apr 12 Don River Blues Band.

Apr 13 The Happy Pals; Porch Dogs.

Apr 14 New Orleans Connection Allstars; The Nationals.

Apr 18 Thirllumbroic.

Apr 19 Fired Angel.

Apr 20 The Happy Pals; Caution Jam.

Apr 21 New Orleans Connection Allstars; The Nationals.

Apr 26 Frankie Foo.

Apr 27 The Happy Pals; Chloë Watkinson & the Crossroads.

Apr 28 New Orleans Connection Allstars; The Nationals.

**Habits Gastropub**

928 College St. 416-533-7727

habitsgastropub.com

All shows: 9pm. No Cover.

Apr 5 Jeffrey Hower Trio w/ Joel Hartt.

Apr 6 Todd Gallant.

Apr 13 Ben Payne.

Apr 12 7:30pm. Apr 24 Jeff Greenway.

Apr 18 Danielle Knoll.

Apr 19 Pearl Motel.

Apr 20 Austin & Koz.

Apr 25 Khashmi.

Apr 26 ZimZum.

Apr 28 Jeff Jones.

**Harlem Restaurant**

67 Richmond St. E. 416-368-1820

harlemrestaurant.com (full schedule)

All shows: 7:30pm. No Cover/PWYC.

Apr 11 9pm Threeway.

Apr 13 Samantha Clayton.

Apr 15 Jazz Lovers Society.

Apr 26 Dan McLean Jr.

Apr 27 Gyles.

**Henhouse, The**

1532 Dundas St. W. 416-534-5939

henhouseontario.com (full schedule)

No Cover.

Apr 11 8pm Tom McGill;

Apr 20 Bill Heffernan & Friends; 9pm Patrick Tenay’s New Orleans Rhythm.

Apr 25 3pm Brian Gauci.

**Hirut Restaurant**

2050 Danforth Ave. 416-551-7560

hirutrestaurant.com (full schedule)

Apr 5 8pm Fingerstyle Guitar. Apr 11 8pm Tony Quarrington.

Apr 15 9pm Jeff Greenway.

Apr 22 9pm Sam Broverman

**Hugh’s Room**

2261 Dundas St. W. 416-531-6604

hughroom.com (full schedule)

All shows: 9:30pm (unless otherwise noted).

Apr 3 Dr. Jingles 3rd Annual Birthday Bash.

Apr 5 Baby Bash.

Apr 6 Lance Whiffen.

Apr 10 Jeff Jones.

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

Apr 14 12pm Michael Johnston Music Studio Student Recital.

Apr 19 George Measwell CD/DVD Release: The Easy Straight.

Apr 19 Bill Jones.

Apr 19 8pm Russell & Dolores Hooke.

Apr 20 The Gertrudes.

Apr 20 8pm Scotty de Courcy.

Apr 20 Robert Harnett.

**In the Clubs (Mostly Jazz)**

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.

Apr 20 8pm Cameron Erritt.
Apr 28 12pm Michael Johnston Music Studio Student Recital $15/$10(adv); 8:30pm China Crisis $30/$27.50(adv).

Inter Steer
357 Roncesvalles Ave. 416-588-8054
All shows: No Cover/PWYC.
Every Wed 8-11pm Fraser Daley. Every Thu 8-11pm Ronnie Hayward Trio.

Jazz Bistro, The
251 Victoria St. 416-363-9299
jazzbistro.ca

Joe Mama’s
317 King St. W. 416-340-6489
Live music every night; All shows: No Cover. Every Mon 7:30-11:30pm Soul Mondays.
Every Tue 7-11pm Blue Angels. Every Wed 8pm-12am Blackburn. Every Thu 8:30pm-12:30am Blackburn. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shuggs. Every Sun 6-10pm Nathan Hilitz Quartet w/ featured guests. Apr 7 Jake Koffman. Apr 14 Johnny Griffith. Apr 21 Shawn Nysty. Apr 28 Jake Wilkinson.

La Revolución
2848 Dundas St. W. 416-766-0746
lareweb.com
Every Sat 9-11pm Jay Lindren & Guests $10. Every Sun 7-11pm Mikko Hilden & Les Petits Nouveaux Gypsy Jazz Band w/ guests. PWYC. Apr 5 8pm-10pm Filthy Rich and Indira Open Stage. PWYC. PWYC. Apr 5 8pm-10pm Ken Yoshiooka and Yuki Hase. PWYC. Apr 19 9:30pm Ori Dagan (vocals); Eric St. Laurent (guitar); Alex Bellegarde (bass); Daniel Barnes (drums) w/ guests. PWYC. Apr 26 8pm-10pm Le Horables: Gypsy Klezmer. PWYC.

Lula Lounge
1585 Dundas St. W. 416-588-0307
lula.ca (full schedule)
Every Sun Sunday Family Cuban Brunch $15; $7(child). Includes buffet and salsa lesson. Apr 2 6pm Johan Johnsson $15/$20(adv). Apr 3 9:30pm The Bicycles CD Release w/ Hooded Fan & Special Guests $10. Apr 5 8pm Louis Simão Trio $15. Apr 11 7pm 4-Paluladas $20; 10pm Irene Torres & the Sugardevils $15. Apr 15 8pm $15. Apr 17 8pm Flamenco Una Veza Cada Mes w/ Jorge Miguel $15. Apr 18 7:30pm Conversatorio: Historias Y Sueños Con Santiago Suarez Y Tito Medina $20. Apr 20 8pm Canada Dance Congress: Samba For the Cure $15. Apr 21 8pm Whitney Rose $15. Apr 23 8pm Samantha Martin and the Haggard: Rock n’ Roll Revue $15/$10(adv). Apr 26 8pm Michael Barber Trio $15. Apr 26 Mieszczanski STBA.

Magic Oven, The
360 Queen St. E. 416-703-3555
Apr 4, Apr 6, Apr 20 8-11pm Archie Alleyne (drums); Stacie McGregor (keys); Artie Roth (bass). No Cover.

Mezzetta Restaurant
681 St Clair Ave. W. 416-658-5687
mezzettarestaurant.com
Every Wed Sets at 9pm and 10:15pm. Jazz Series. Cover $7-$10.
Apr 10 Rebecca Enkin (vocals); Mark Kiesewetter (piano). Apr 17 Bill Mccrinni (flute); Louis Simão (vocals and guitar). Apr 24 Ted Quinn (guitar); Mike Downes (bass).

Monarchs Pub
At the Delta Chelsea Hotel
33 Gerrard St. W. 416-585-4352
monarchs.pub.ca
Every Wed Live Jazz. Every Thu Live Blues.

Morgan’s
1282 Danforth Ave. 416-461-3020
Every Sun 2-5pm Allyson Morris with: Apr 7 Ted Quinn (guitar); Apr 14 David Restivo (piano); Apr 21 Robi Botos (piano).

Nawilns Jazz Bar & Dining
299 King St. W. 416-595-1858
nawilns.ca
Every Tue Stacie McGregor; Every Wed Jim Heimann Trio. Every Thu Blues Night w/ guest vocalists. Every Fri/Sat All Star Bourbon St Band; Every Sun Bruce Blackburn.

Nice Bistro, The
117 Brook St. N., Whitby. 905-668-8839
nicebistro.com
Mar 27 Le Jazz Hot $39.99 (includes dinner).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.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. Apr 4 Jazz Party w/ John Alcorn (vocals/host); Dave Restivo (piano); Laura Hubert (vocals). Apr 5 Shannon Gunn (vocals); Brian Dickinson (piano); Kieran Oers (bass). Apr 6 Ross Wooldridge (clarinet/sax); Bernie Senensky (piano); Neil Swaision (bass). Apr 11 Jazz Party w/ Doug Jurecka (violin/sax/vocals/host); Mark Kiesewetter (piano); Chris Banks (bass). Apr 12 Wendy Lands (vocals); Steve Hunter (piano); Peter Tellard (bass); Jim Gillard (drums). Apr 13 Reg Schwager (guitar); Dave Restivo (piano). Apr 18 Jazz Party w/ Birmingham Phillips (piano/trumpet/trombone/host); Lorraine Lawson (vocals); Bob DeAngelis (clarinet/sax). Apr 19 Gillian Margot (vocals); Stu Harrison (piano); Ross MacIntyre (bass). Apr 20 Tom Szczesniski (piano); Neil Swaision (bass); Bob McLaren (drums). Apr 25 Jazz Party w/ Shannon Butcher (vocals/host); Jake Wilkinson (trumpet); Michael Shand (piano). Apr 26 Jordana Talsky (vocals); Adreen Farrugia (piano); Ross MacIntyre (bass). Apr 27 Bruce Harvey (piano); George Koizub (bass); Kevin Coady (drums).

Pantagis Martini Bar & Lounge
200 Victoria St. 416-382-1777
All shows: solo piano 9:30pm-12:30am. No Cover.

Paintbox Bistro
555 Dundas St. E. 416-748-0555
paintboxbistro.ca
Apr 13 Jane Burnett (flute/soprano sax); Hilario Duran (piano) $15. Apr 27 Joe Sealy (piano); Paul Novotny (bass); Daniel Barnes (drums).

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
theplott.ca All shows: 3:30pm-No Cover. Apr 6 Chris Gale Quartet. Apr 13 Sugar Daddies Quintet. Apr 20 Mike Murley Quartet. Apr 27 TBA.

Playful Grounds
605 College St. 416-645-0484
Apr 12, 19, 26 9pm-11:30pm Claire Riley (vocals); David Brussard (guitar); David Thiesen (bass); Augusto Santana (drums). For Tickets & Concert info visit our website.

Rakia Bar
1402 Queen St. E. 416-778-8800
rakiabar.com
Apr 1, Apr 15, Apr 28 9-11pm Bohemian

The Well
Located in the Hether Hotel, 59 King St. N.,
Waterloo. 220-476-1565
knjazzroom.ca (full schedule)
All shows: 8:30pm; attendees must be 19+
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. 416-855-0887 reservelounge.com (full schedule). Every Tue 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 Pertman. Every Fri 9:45pm Dee Dee and the Dirty Martians. Every Sat 9:45pm Tyler Yaremca and his Rhythm.

**Rex Hotel Jazz & Blues Bar, The**
194 Queen St. W. 416-598-2475 thereca.ca (call for cover charge info) Apr 1 10:30pm Groundup Showcase: Maze, Three Meter Day; 9:45pm Snarky Puppy. Apr 2 6:30pm Video Screening: Sings It, Jerome; 9:45pm Tyler Yaremca and his Rhythm. Every Thu 7-9pm Apres Work Series; 9:45pm Tyler Yaremca and his Rhythm. Every Fri 9:45pm Dee Dee and the Dirty Martians. Every Sat 9:45pm Tyler Yaremca and his Rhythm.

**Rivoli, The**

**Salt Dog Bar & Grill, The**
1980 Queen St. E. 416-549-5064 saltdogbarandgrill.ca Apr 7 9-10pm Greg Pilo Quartet feature Kelly Jefferson (sax). No Cover.

**Seven44**
(Formerly Chick n Del/the People’s Chicken) 744 Mount Pleasant Rd. 416-489-7331 seven44.com All shows: No Cover. Every Sat 4-7pm Clam Jam; Every Mon Big Band Night.

**Strollers Lounge**
487 Church St. 416-922-0487 All Shows: No Cover/PWYC. Every Mon 9:00pm JAZNU-GAR Sensation: Muscial Theatre Open Mic w/ Jennifer Walters, Donovan LeNebat & James Conway. Every Tue 10pm Top Star Tuesday: Talent Night. Every Wed 6-10pm Kendall Partington. Every Thu 9:30pm Open Mic w/ Donovan LeNebat & Jamie Bird. Every Sat 1-10am Kendall Partington.

**Tranzac**
292 Brunswick Ave. 416-923-8137 tranzac.org (full schedule) 3-4 shows daily, various styles. Mostly PWYC. Every Mon 7pm This is Awesome; 10pm Open Mic. Every Fri 5pm The Foolish Things. Every Sat 3pm Jamzack. Apr 2 10:30pm Peripheral Vision w/ Phillip Albert. Apr 7 1:30pm Monk’s Music. Apr 10 9:00pm Alisa Belanger Quartet. Apr 10 10:30pm Ken Aldcroft: Threads. Apr 11 10:00pm Nicole Ramperused, Allison Cameron & Germaine Lu. Apr 14 10:00pm Lisa Alfano. Apr 14 7:00pm Aurochs; 10:30pm Michael Davidson & Harley Card. Apr 17 7:30pm Karen Ng & Lisa Conway. Apr 21 7:30pm MakeShit Island. Apr 24 7:30pm Run Stop Run. Apr 28 10:20pm Steve Ward Presents. Apr 30 10:00pm Nick Fraser Presents.

**Victory Café, The**
581 Markham St. 416-516-5787 victorycafe.com Every Wed 9:30pm-12am Tapas; 9:30pm-12am Tapas; 2:00pm-5:00pm Tapas. Every Fri 9:30pm-12am Tapas; 9:30pm-12am Tapas; 2:00pm-5:00pm Tapas.

**Zemra Bar & Lounge**
778 St. Clair Ave. W. 416-651-3123 zemrabarlounge.com All shows: 9pm; (call for cover charge info) Every Wed Open Mic and Jam w/ All Night & Irene Torres. Apr 26 Errol Fisher.

**Zipperz**
72 Carlton St. 416-921-0666 zipperz.ca Every Mon 10pm-12am & Every Fri 7-9pm Roxie Terrain w/ Adam Weinmann. No Cover/PWYC.

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**D. The ECteteras**

**GALAS & FUNDRAISERS**
- **Apr 20 8:00:** Acoustic Harvest. Toronto Friday Night Song Circle Fundraiser. Performances by Eve Goldberg, Joanne Crabtree, Tony Quarrington, Anne Walker and others. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $22; $20(sr).
- **Apr 27 6:00:** Places to Stay Niagara. Food and Music in Wine Country. Three course meal and performance by the Mike Field Jazz Quintet. Stone Church Winery, 1242 Irvine Rd., Niagara-on-the-Lake. 1-877-342-4374. $120. Only 80 tickets to be sold.
- **May 8 6:15:** Toronto Maher Society. 10th Anniversary Celebration. Cocktail reception, talk by composer Kevin Lau, mini-recital by mezzo Susan Platts, dessert and prizes.

**COMPETITIONS**
- **Deadline to Apply:** May 1 Harbourfront Centre. SoundClash Music Awards. Live music competition for forward-thinking inspired ideas. Toronto, Canada. Deadline: April 26. Performers will be selected by judges.
- **Deadline to Apply:** May 1 Pacch Xristi Chorale. Great Canadian Hymns Competition. Composers to submit original compositions set to a hymn text. Winning entries will be performed by the choir. Details: jennifer.collings@ pacchristichorale.org. www.pacchristichorale.org.

**LECTURES & SYMPOSIA**
- **Apr 8 7:00:** Toronto New Music Alliance. New Music 101: Part 1 – Arrhythmia and Eve Egoyan. Part one of a four-part lecture/dem onstration series highlighting new direc tions in music creation and performance. Ar rhythmia director Rick Sacks discusses the interaction between music and poetry; pian ist Eve Egoyan discusses her artistic process and performs excerpts from upcoming pro jects. John Terauds, host. Elizabeth Beeton Auditorium, Toronto Reference Library, 789 Yonge St. 416-961-6601 x207. Free.

**VENUE RENTAL**
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Harmony Society, Lecture examines the barbershop style. St. Anne's Anglican Church, 270 Gladstone Ave. 905-792-1620, Free will offering.

May 7 7:00: Toronto New Music Alliance. New Music 101: Part 4 – Toy Piano Composers and junction on Keyboard Collective. Toy Piano Collectives composite perform and discuss their approach to concert music; junction on Keyboard Collective presents “Inside the Composer’s Studio,” a chat with composers Alex Eddington, Monica Pearce and Hiroki Tsurumoto. John Terauds, host. Elizabeth Beeton Auditorium, Toronto Reference Library, 278 Yonge St. 416-861-6601 x207. Free.

MASTERCALSS


Apr 20 7:00: Life & Music at St. Andrew's. Masterclass with Edward Auer and Junghwa Moo Auer. Piano students William Bellahumuer, Aaron Chow and Arthur Tang. St. Andrew's Church, 73 Simcoe St. 416-593-8888. $50.

WORKSHOPS

Apr 6 10:30am–1:00pm: Toronto Mendelssohn Choir. Singing Sunday Choral Workshop. Reading for singers. Brahms: Gypsy Songs; Schubert: Mass in G. Jurgen Petrenko, conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-588-0422. $10.


May 21 2:00: CAMMAC. Reading for Singers and Instrumentalists (winds and brass). Bruenker: Mass in e. Dallas Bergen, conductor. Christ Church Deer Park, 1570 Yonge St. 416-605-2793. $10 ($6 members).

May 4 10:30am–1:00pm: Toronto Mendelssohn Choir. Singing Saturday Choral Workshop. Saturday choral workshop: reading for singers. Bach: St John Passion. Patricia Wright, conductor. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422. $10.


SCREENINGS


Apr 9 7:00–8:00: Canada Sings/Chantons. Singalong. Open House. Studio tours, refreshments and discounted registration for summer programs. 2848 Bloor St. W. 416-234-0121. Free.

SINGALONGS


ETCETERA: MISCELLANEOUS

Apr 7, 14, 21 and 28 10:30am: Canadian Opera Company. Tour the Four Seasons Centre for the Performing Arts. 90-minute tours including backstage access to wing rooms, dressing rooms, orchestra pit and more! Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-306-2329. $20 ($15/sr/st).


Apr 10 10:00–10:30pm: Jane Austen Dancing. A Weekend with Jane Austen. Lectures and workshops on topics from Jane Austen’s time; ball with live music. 10am–12pm: Mackenzie House Museum, 82 Bond St. 12:30pm–10:30pm: St. Barnabas Anglican Church, 361 Danforth Ave. 416-327-6997. $75/$65 (before Apr 5); $65 (sr/st)/$55 (sr/st before Apr 5). Second event Apr 21.


Apr 21 11:00am–7:00pm: Jane Austen Dancing. A Weekend with Jane Austen. Historical activities and 2:45pm concert of music from Jane Austen’s time. Mary Enid Haines, voice; Elizabeth Acker, piano. Montgomery’s Inn, 4709 Dundas St. W. 416-394-8113. $75/$65 (before Apr 5); $65 (sr/st)/$55 (sr/st before Apr 5).


thewholenote.com

April 1 – May 31, 2013 | 57
CATHERINE GILLARD & THE OAKVILLE ENSEMBLE is holding auditions to form a new paid core of eight singers. Auditions are by appointment. Tel: Ian 905-852-5417 or contact Mus. Dir. @ 416-593-8647 or wk. Experienced only. For appointment location, all levels and styles. TEL: 416-706-8161

REINER KUEHNL is needed for rehearsals, downtown Toronto. All sections especially violins. Email info@ccorchestra.org

CLARA CHOLNOKY is available for rehearsals, downtown Toronto. Early experience. Tel: Ian 905-852-5417

DICTION COACHING / TUTORING for singers and actors: Dutch, English, French, German, Italian, Spanish, and Latin – across from High Park subway station. 416-769-0812

COUNTERPOINT COMMUNITY ORCHESTRA (www.ccorchestra.org) welcomes volunteer musicians: Monday evening rehearsals, downtown Toronto. All sections especially violins. Email info@ccorchestra.org

STUDY SAXOPHONE with Bruce Redstone. 25+ years’ experience, 6 years university study, M.M. in Performance, B.A. in Education, Royal Academy of Music PGDip, LRAM, ARCT. Sue Crowe Connolly, Organic and functional access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy, or if you just want to enjoy using your voice. Phone: 416-574-5250 smccoy@rogers.com

DICTION COACHING / TUTORING for singers and actors: Dutch, English, French, German, Italian, Spanish, and Latin – across from High Park subway station. 416-769-0810

Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tinabloorstreetunited@gmail.com

NEW YEAR MUSIC DUO playing recorder and baroque ensemble to be performed May 14, 2013. Seats 40-60 people. Contact bookings@gladdaybookshop.com

TO THE HORIZON TAX SERVICES INC. for small business and individual income tax returns. 1 -866-268-1319 • npulker@rogers.com

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Call everyone! Call now! call all canaries! In print every May for the past ten years and updated online year-round at thewholenote.com, The WholeNote’s Canary Pages directory welcomes profiles of choirs Ontario-wide, for all ages and levels of ability. It’s The WholeNote’s contribution to living, breathing music for everyone — helping choirs and singers connect. Inquire now canary@thewholenote.com

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Useful lists, after all, are what The Wholenote has always been about. Will this new one emulate the paid self-advertising familiar from the Yellow Pages, or favor capsule reviews in the manner of Toronto Life’s restaurant guide? For whose benefit is the information being organized and presented? And how will the editors decide who is or is not included?

A look at the headings under which list entries are grouped reveals more problems. Accomplished musicians, like any artist, tend to think of themselves as unique; in any case, what they have to teach is seldom limited to a single genre, style, instrument, or musical skill. Without cross-listing, or a pretty extensive set of partially overlapping categories—probably even more than your Discoveries section now manages with—it becomes difficult to recognize which individuals or schools offer comparable training, or find those most likely to match the interests of a particular student.

This first Orange Pages directory starts with 18 listings under “Community Schools”, and moves on to “Private Instruction”—only 16 of these—before ending with a few of the special “Summer Music Programs” that offer opportunities for study (as distinct from summer festivals, which belong instead on June’s Green Pages). If, for example, all we’re looking for is a piano teacher for our kids, located somewhere near our neighborhood, that should be easy enough to find from the information given. Differences in pedagogical approach, repertoire, cost or quality of instruction, however, are harder to tease out from the accompanying blurbs.

What does it take, one wonders, to qualify as a “community” music school in the Orange Pages? At least three of the 16 schools listed under this category are really private teaching studios, to judge from the blurbs. Others emphasize accessibility, and two of these—along with another not yet on your list, but featured in an article elsewhere in the same issue—are evidently dedicated to reaching “youth in need” in “high-priority areas”, “regardless of ability to pay”, proposing participation in group music-making as a surefire remedy for poverty and gang violence. How such ambitious enterprises may actually resemble or differ from one another in practice, and how each manages to fund its charitable intentions, is not disclosed, though this would certainly be of interest to your readers, and to prospective donors as well.

These days, of course, the public purse still supports almost all types of music instruction in one way or another, if not as generously as we would like. The offering institution may be directly funded by government or arts council grants, or its support may come indirectly through children’s arts tax credits or charitable gift tax writeoffs. Lately, it appears private donors and foundations are increasingly catching on to the advantages of giving to programs that address the musical needs of disadvantaged youth.

Unfortunately, such programs are severely restricted in how they can spend or invest the money they receive, precisely because they are charities. The donor may gain a prestigious reputation for philanthropy, and sometimes considerable influence over what is or is not being taught. But the dedicated musicians who operate or teach in such “special” after-school programs have to settle for chronically lower salaries and fewer perks than their unionized or tenured counterparts in regular school and college jobs. (This could be one reason why regular teaching jobs for music specialists, along with the well-established public-school music courses most Toronto parents used to rely on, have lately become so scarce.)

Do we really believe that musical training is the birthright of the ambitious and the well-heeled, while kids from low-income families may enjoy its benefits only thanks to the generous impulses of our most prosperous citizens? Can such an uneasy arrangement really deliver the educational and personal value claimed for these charitable programs, continued on next page
or enable quality music instruction to reach enough of those children who need it most? Or is it perhaps time to put music back into the mandatory school curriculum, in recognition of its potentially vital contribution to every child’s mental and spiritual growth?

Instead of just complaining, a number of Toronto’s leading musicians, teachers, and presenters have been remarkably resourceful in devising new ways to fill the education gap. Major performing organizations such as Tafelmusik, Soundstreams, the COC, and the Toronto Symphony now regularly produce imaginative “outreach” programs aimed at targeted area schools. Most tend to be one-shot deals linked to their own upcoming productions, with limited carryover from one visit to the next. But they certainly do contribute to building tomorrow’s concert audiences; and without them, no institution’s grant application these days can hope to succeed. (Even more elaborate ways for top-drawer professional performing forces to enrich the musical experience of Toronto’s kids may be in the works. See, as an example, the TSO’s recent year-long collaborative composing project with Tod Machover of MIT, culminating in the March 9 premiere of a Toronto Symphony piece, well publicized in your February issue and elsewhere.)

Missing in this first installment of the Orange Pages, but already scheduled for a later issue, is a rundown of the degree-oriented music instruction offered by local conservatories, colleges, and universities. Also to come, one hopes, is an inventory of music programs operated by elementary, middle, and secondary schools across the city, whether public, private, or specializing in the arts—or at least some indication of where the more extensive and better equipped programs can be found.

Is it possible, one wonders, to produce a directory that will truly help us evaluate the teachers themselves? A degree or diploma from some reputable institution of higher learning is usually accepted as sufficient evidence that a music teacher has acquired the necessary skills and background to do a competent job. To be sure, one can imagine a stricter system of accreditation, both for teachers and for the schools they attended. But there’s no guarantee that a uniform rating scheme would do much to improve the overall quality of instruction. By and large, Toronto seems to prefer the present competitive free-for-all. Culture, we recognize, is no zero-sum game; even when money is tight, “the more, the more” remains our motto, and “diversity” our watchword.

Like other strands in the intricate network of connections that is Canadian culture, what and how our musicians teach is bound to keep evolving, and remain open to all sorts of change. The range of styles, activities and interests associated with the word “music” keeps growing wider and more complex; while the whole enterprise of learning or schooling seems to be fair game, these days, for every would-be reformer. As we would any other addictive substance said to be good for us and our children, we will surely continue to question each new educational model, method, or system that claims our attention and support.

How well does the latest pedagogical project reflect our present-day aspirations to ensure equal opportunity for all, while respecting individual differences? Is it open to new repertoire and new modes of musical expression, or does it merely recycle familiar old habits, albeit substituting kid-sized violins or plastic recorders, perhaps, for the legendary “76 Trombones” of yore? Is there perhaps too much emphasis on training for public performance, at the expense of more analytical, historical, or creative approaches? Is intelligent use made of recent developments in educational media? Dazed by the perennial appeal of whatever “comes from away”, are we forgetting or ignoring pedagogical innovations that visionary Canadian educators have already pioneered and expounded here?

Clearly, to survey critically the full range of opportunities our region now offers for serious music study would be no easy task. The WholeNote was smart enough to tackle, at first, only a small and relatively manageable portion of the job. One can hardly ask more from a free publication that fulfills so many other life-supporting functions so well, with such limited financial resources. And yet, your magazine dares to envision producing, someday, a complete guide to the whole spectrum of our city’s resources for the care and training of its aspiring music-makers.

Here is one place where technology might make a real difference. A good deal of relevant information is already out there in cyberspace, on various individual web sites. It shouldn’t be all that expensive to solicit a more inclusive set of submissions from a much broader range of sources, organize them into one centralized database, and make sure the information is reasonably comparable, easily searchable, and widely accessible. Are you listening, Ontario and Toronto Arts Councils?

Anyway, thanks, David, for landing the first stone, right on target.

—Sterling Beckwith
April’s Child **Eve Egoyan**

**Who is May’s Child?**

*Catch him soon, at the Four Seasons Centre for the Performing Arts, in a Wilde Bible story.*

*How about THIS on a platter?*

Know our Mystery Child’s name? Send your best guess to musicschildren@thewholenote.com by April 21.

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Fifty years ago, at Eagle Island in West Vancouver, BC.

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Pianist Eve Egoyan is best known as an interpreter of new music for piano who has performed premieres of many works by Canadian and international composers as a solo recitalist in Canada, England, France, Germany, Portugal, Japan and the US. She has released eight critically acclaimed solo CDs: seven are of works by contemporary composers and one is of works by Erik Satie. Egoyan is both soloist and executive producer on these discs. Egoyan is also an improvising musician, and has collaborated on a wide range of dance projects, interdisciplinary performances, film work and sound installations. The recipient of numerous commissions and awards, Egoyan is a Fellow of the Royal Society of Canada (FRSC) and is one of 50 Canadian performers and conductors designated as “CMC ambassador” by the Canadian Music Centre.

Egoyan was born and grew up in Victoria, BC. After graduating from the University of Victoria she studied in Berlin, then London (England), eventually returning to Canada where she completed an M.Mus. at the University of Toronto with Patricia Parr.

**About your childhood photo...?**

I certainly remember almost living on that beach as a child, loving the beach, the ocean — I’m missing it now.

**Anything you would like say to that little person?**

Can I play with you? What do you enjoy most about the beach?

**Earliest memories of hearing music?**

My mother was very self-conscious about her voice, its intonation. She never sang. My father was spontaneously musical, able to pick out tunes on various instruments. There was always classical music played in the house and I was often taken to hear the Victoria Symphony Orchestra. Art, in all its various forms, was important to both my parents who were painters. Listening to and loving classical concert music was a huge part of my general upbringing.

**Other musicians in your childhood family?**

Not that I know of. I really don’t know my family’s story beyond my grandparents due to the tragic history of Armenians and Armenians. Certainly there were and are artists, artisans and craftspeople in my family.

**When and why did you first play the piano?**

Piano was my first instrument. We didn’t have a piano in the house. Our neighbour, however, Mrs. Kerley, had a piano. I bugged her to teach me. We had a gentle, unspoken exchange—piano lessons for companionship. After a while I finally convinced my parents that I wanted formal piano lessons. Eventually I also studied violin and flute, briefly. I wanted to be a conductor.

**First music teachers?**

I am still very much in touch with my first piano teacher, Mrs. Brayshaw. She was able to invite my vibrant imaginative world into the discipline of lessons.

**Where does music fit into your family life today?**

We listen to a wide range of music. Listening to music most of the day through practising makes my ears a little weary. I do love sharing time at the piano with Viva, gently teaching her/improvising/playing duets. We also select concerts to go to as a family. It is interesting to bring my daughter up in a city which holds music of so many different cultures and so much diversity.

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**CONGRATULATIONS TO OUR WINNERS!**

- On April 14 at the Glenn Gould Studio Eve Egoyan will share the sound worlds of five unique composers in a recital featuring the Canadian premiere of SKRÝABIN in itself by Michael Finnissy, the world premiere of Ann Southam’s RETURNINGS II and works by Claude Vivier, Piers Hellawell and Taylan Susam. This recital celebrates the launch of Egoyan’s new CD, Stilwill Matheson and Marsha Moffitt, each win a pair of tickets.

- Eve Egoyan’s new CD, 5, released on Centrediscs (the recording label of the Canadian Music Centre), features five posthumously discovered works by Ann Southam. These pieces were found in the composer’s house following her death in 2010. Egoyan: “What fills our ears and draws us in towards the music is in the weave: the magnetic pull of the constant drone of a fifth in the lower voices; the unfolding of a dissonant row in the middle voices; and the colouring of warm harmonic chords on top.” (CMCC 1913) Doug McInroy and Joan Colquhoun McGorman will each receive a copy.

Music’s Children gratefully acknowledges Shushan and Joseph, Francine, Viva, Jennifer, Moira and Megan, Gil and Dorothy, and Patricia.

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*MJ BUELL*
Of the most intriguing releases to come my way in a good long time is the 3-CD + DVD set How We Tried a New Combination of Notes to Show the Invisible or Even the Embrace of Eternity, featuring the music of 40-something French composer and guitarist Olivier Mellano (naïve MO 782182).

The first disc is devoted to the eponymous extended symphonic work commissioned by the Orchestre symphonique de Bretagne which performs with soprano Valérie Gabail under the direction of Québécois conductor Jean-Michel Lavole. Both the music and the text (in six languages plus a recitation of the formulas for the first 17 numbers of the Fibonacci series) are by Mellano. The gorgeous long melodic soprano line soars over orchestral textures that range from placid to tumultuous throughout the five movements, with a passing similarity to Górecki’s iconic Symphony of Sorrowful Songs. As moving and dramatic as this work is, what makes it especially interesting are the variations that follow on the other two CDs. Mellano has taken the basic material of the soprano/orchestral composition and reworked it for male voice (half sung and half spoken by Simon Huw Jones), 17 electric guitars (overdubbed by the composer) and drums (Nicolas Courret). In this instance the text is rendered entirely in English and comes to the forefront. This is even more the case in the third version in which the lyrics are “co-written and reimagined” by Hip-Hop veteran MC Dälek (Will Brooks). The various transformations are stunning and taken to yet another level with a silent narrative interpretation by French filmmaker Alanté Kavaït using Cocteau-like images over a soundtrack of the original orchestral version.

Mellano’s was not the only intriguing symphonic work involving voice and electric guitar to come my way this month. Tim Brady – Atacama: Symphony No.3 featuring Bradyworks and Vivavoce (ATMA ACD2 2676) is a setting of poems from the collection Symphony by Chilean artist Elías Letelier who was given sanctuary in Canada in 1981 after being imprisoned and tortured by the Pinochet regime. Brady says “The text speaks of the political terror of the Pinochet era in Chile, one of the country’s darkest moments, but it uses striking metaphors of hope and love in the midst of the nightmare of torture and disappearances. This mixture of tenderness and cruelty, of light and dark, gave me a kind of strong emotional and dramatic contrast that I look for in a text.” His effective settings range from mostly a cappella, close harmony singing by the virtuosic Montreal choir to extended, often minimalistic rhythmical instrumental passages by his unique ensemble of keyboards, percussion, flute(s), clarinet(s), saxophone(s), violin, viola, double bass and his own electric guitar. Perhaps most effective are the movements that skillfully combine the two as Brady continues to redefine the designation “symphony.”

As we celebrate a myriad of centennials this season it would behoove us to keep in mind some of the senior living composers who continue to create. Henri Dutilleux is a case in point at the age of 97. The latest release of his music, Correspondances (DG 479 1180), includes the world premiere recording of the title piece featuring Canadian soprano Barbara Hannigan. Although there are no performer bios included in the booklet, according to the blurb under Jukka-Pekka Saraste is still available (Finlandia 3984 2525324-2). Both discs are highly recommended.

If the DG disc can be faulted for having no performer bios, the next disc goes to the opposite extreme. The latest release on Orange Mountain Music (OMM 0086), a label devoted to the music of Philip Glass, features the Manitoba Chamber Orchestra under Anne Manson’s direction. In this instance the booklet includes two pages about the conductor, two pages about the guest piano soloist (Glass’s collaborator Michael Riesman), a page about the orchestra and full credits for the recording done at Glenn Gould Studio, but not one word about the composer or the music.

I understand that a label which features Glass’ music exclusively might not need to include his biography on every release, but I was very surprised that there were no program notes about the pieces. Symphony No.3 and The Hours. The symphony, for string orchestra, surprised me as not being typical of the composer’s minimalist style, at least not until the third movement. The first two movements are reminiscent of English string symphonies of the early 20th century, although this wouldn’t really be mistaken for one, with only the final two more recognizable as Glass. The Hours is a suite arranged by Riesman from Glass’s original music for the 2002 film of the same name. It is lush and warm and beautifully balanced, exactly what we have come to expect from the cinematic Glass with his repetitive wash of diatonic unison melodies. Listening to the suite enticed me to revisit the marvelous film with a stellar cast including Nicole Kidman as Virginia Woolf. I now look forward to re-reading Michael Cunningham’s book on which it was based. By the way, the DVD of the movie includes an interesting bonus track with Glass discussing the music.

Brief notes: It’s hard to keep up with all the excellent new releases under Montreal’s ATMA label. I was very pleased to find that one of their latest features a work that I fell in love with in my formative years and have not had occasion to revisit recently, the Sextet for piano and wind quintet by Francis Poulenc. It gets a stirring performance by David Jalbert and the woodwind quintet Pentaèdre on Francis Poulenc – Chamber Music (ACD2 2646). The disc also includes fine renditions of the sonatas for flute and piano and clarinet and piano, the Élégie for horn and piano and the Trio for piano, oboe and bassoon. A very welcome addition to the catalogue.

Rye Whiskey is the latest offering from the eclectic local quasi old-time music quintet The Boxcar Boys (theboxcarboys.ca). The unusual instrumentation of the
group—clarinet, accordion, violin, trombone and sousaphone, supplemented by mandolin on some tracks—works surprisingly well in a wide range of music that spans original compositions in the form of waltzes, stomp and tangos to the standards ‘Freight Train’ and ‘You Are My Sunshine,’ and traditional tunes like the title track. The music is mostly instrumental and happily so. The occasional vocals are tentative at best, and while I think this may be part of the point—reminiscent of scratchy, distant sounding early 20th century folk recordings—in contrast to the high sound quality of the instrumentals they seem incongruent. Overall though, this disc is a wonderful swinging romp through a variety of hills and dales, swamps and deltas.

Toronto-based flamenco guitarist Jorge Miguel (jorgemiguel.com) has undertaken a monthly residency at the Lula Lounge (next instalment April 17) in support of his latest release *Guitarra Flamenca (Andaluces*) AM1012. The playing is crisp and nuanced with lively, if minimal, support from percussionists Luis Orbegoso and Daniel Stone—often with just complex hand clapping—and bassist Justin Gray. Highlights include the opener ‘Tortilla de Buleria,’ the rousing Rumba Tangos with vocals by the percussionists and the somewhat introspective Romance del Amargo, the only non-original composition on the disc. Written by Federico Garcia Lorca and Ricardo Pachon, it works very well in Miguel’s arrangement. In all this is a very satisfying release, one that makes it hard to keep your feet still.

The final disc I will mention is one that would not normally find its way into our pages due to its mainstream pop sensibility, but *Beatle Ballads* (martinandfrank.com) is quite surprising in its accomplishment. Singer/guitarist Martin Gladstone, well known on the Toronto scene for a number of decades now, and his younger colleagues Frank Caruso (piano and direction) and Brenton Chan (cello), have managed to capture the essence of 17 of the most poigniant Beatles songs in their solo voice and instrumental trio arrangements. Purists will no doubt prefer to stick with the originals, but as a tribute album this features a great selection of well-loved tunes, lovingly performed. Highlights will no doubt vary with your own particular favourite Beatle songs, but even this jaded old critic (not known to have a fondness for the Fab Four) can’t resist such gems as *Here Comes the Sun*, Michelle, Julia and *While My Guitar Gently Weeps*.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503-720 Bathurst St., Toronto ON, M5S 2R4. We also encourage you to visit our website, thewholenote.com, where you can find added features including direct links to performers, composers and record labels and additional, expanded and archival reviews.

—David Olds, DISCoveries Editor discoveries@thewholenote.com

**VOCAL**

Schubert – Erlkönig

Matthias Goerne; Andreas Haefliger

Harmonia Mundi HMC 902141

► Six hundred and thirty-four is the total number of solo lieder written by Franz Schubert, and Matthias Goerne has the ambition to record them all! This is the seventh disc in the series (each with a different piano accompanist) and Goerne is into some wonderful territory. Erlkönig is of course the setting of a poem by Goethe and Schubert’s first song masterpiece. The composer himself designated it as his Opus No. 1. What remains a mystery is the studious indifference that Goethe seems to have shown to this brilliant song. When initially sent the setting by one of the young Schubert’s patrons, he returned it some months later—without a word of a comment. Later on, Schubert himself sent to the author beautifully bound scores for this and other Goethe poems, but never received a reply. Finally, after Schubert’s death, Erlkönig was performed for Goethe publically—and the only comment from the venerated poet was: “It reminds me of something I have heard before.”

No matter what Goethe thought, the song is a masterpiece—on this recording accompanied by other works, such as *Die Forelle* and *Im Abendrot*. Goerne has a beautiful baritone, perfectly suited to the lieder repertoire and of course a perfect command of the language. Many international singers, despite language coaching, get tripped up by the dense texture of Schubert’s settings. The thoughtful interpretation, combined with some truly inspired accompaniment, in this instance by Andreas Haefliger, make this Schubert edition an exciting endeavour. At least this reviewer will be looking up volumes one through six in record stores.

—Robert Tomas

► Janos Gardonyi reviews Die Walküre, conducted by Gergiev, calling René Pape “probably today’s greatest, most intelligent Wotan.” Robert Tomas gives “special mention” to principal Andreas Schmidt, in Rinn’s Oedipus DVD. Both at thewholenote.com.

**EARLY MUSIC & PERIOD PERFORMANCE**

Sentirete Una Canzonetta

Harmonious Blacksmith; directors Joseph Gascho, Justin Godoy

harmoniousblacksmith.com

► Improvisations characterize this anthology, and they are both vocal and instrumental. Harmonious Blacksmith draws on the improvisations found in the instrumental instruction books of mid-16th century Italy. Ah Hong (soprano) brings an intense quality to Sentirete Una Canzonetta by Tarquinio Merula; the more rustic Se l’aura spira tutta vezzosa draws on Hong’s vocal expertise in tandem with Justin Godoy’s recorder playing—the latter well in keeping with the demands imposed on the baroque recorder by any of that era’s greatest composers. This mastery is again reflected in Giovanni Battista Fontana’s Sonata 3, with its hints of baroque country-dance movements.

In solo instrumental terms, Joseph Gascho’s inspired harpsichord playing interprets the virtuoso quality of Girolamo Frescobaldi’s *Toccata i* (Libro 2). Godoy’s recorder playing in *Ricercar* is up to the demands of the music by Jacob van Eyck. Nicola Matteis, who died after the heyday of Italian improvisation, introduces gentility to the instrumental pieces in this compilation. More spirited, not to say impassioned, is Nika Zlataric’s cello playing in Giovanni Antonio Bertoli’s *Sonata 7*. Godoy’s arrangement of pieces by five composers under the title More palatino is an intense and entertaining combination demonstrating just what baroque composers could bring out of their instruments—and their players. In fact, this attractive recital of baroque variations confirms that they were never confined to the harpsichord or lute.

—Michael Schwartz

Bach – Flute Sonatas

Andrea Oliva; Angela Hewitt

Hyperion CDA67897

► On this recording Andrea Oliva and Angela Hewitt make a convincing case for playing Bach’s music on contemporary instruments. Hewitt’s nuanced approach to the master’s contrapuntal writing, especially evident in the long B minor sonata’s Andante opening movement, allows for an exquisite clarity and independence of the “voices.” Flutist Oliva brings a wide range of expression, from tender pathos in the Largo e dolce second movement of the same sonata to rieviving bravura excitement in both Allegro movements of the E minor sonata. He brings effortless technique and consistently incisive but not aggressive articulation to everything he plays; this was particularly evident in the Allegro second movement of the *Sonata in C Major*. And then there was the confident repose of his relaxed and intelligent phrasing in the opening Allegro Moderato of the E-flat major sonata, the sparing but highly expressive use of vibrato in

thewholenote.com

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the celebrated organist Charles Tournemire
lively finale of the 1897
by 64
the
though composed in the war ravaged days
permeates his finely crafted sonata which,
of César Franck, a mentor whose influence
Bréville (1861–1949) was a noted professor,
recital together on the ATMA label provides
an intriguing opportunity to explore the repertory
of French viola works from the turn of the 20th century.
Pride of place in this collection goes to the central work in the program, the sonata by Charles Koechlin (1867–1950), a truly outstanding composition and a major contribution to the viola repertoire. Completed in the midst of the First World War, the work is dedicated to fellow composer and erstwhile violinist (and violist) Darius Milhaud who premiered the work in Paris in 1915. Koechlin’s crystalline harmonies, supple rhythms and melodic inventiveness are inimitable and it is a pleasure to see his music gradually attracting the attention it deserves. Throughout the four movements of the work the unusually wide-ranging piano writing is very much at the forefront of Koechlin’s thought, with the viola often receding into the background texture. Parker’s evocation of Koechlin’s kaleidoscopic quasi-orchestral textures is masterful and Dann’s artistry is movingly eloquent throughout.

Soundscapes

Sonatas & Suite
Steven Dann; James Parker
ATMA ACD2 2519

The accomplished musicians featured on this disc need little introduction to Toronto audiences familiar with their frequent appearances on the local chamber music scene. Their recital together on the ATMA label provides an intriguing opportunity to explore the repertory of French viola works from the turn of the 20th century.

Pride of place in this collection goes to the central work in the program, the sonata by Charles Koechlin (1867–1950), a truly outstanding composition and a major contribution to the viola repertoire. Completed in the midst of the First World War, the work is dedicated to fellow composer and erstwhile violinist (and violist) Darius Milhaud who premiered the work in Paris in 1915. Koechlin’s crystalline harmonies, supple rhythms and melodic inventiveness are inimitable and it is a pleasure to see his music gradually attracting the attention it deserves. Throughout the four movements of the work the unusually wide-ranging piano writing is very much at the forefront of Koechlin’s thought, with the viola often receding into the background texture. Parker’s evocation of Koechlin’s kaleidoscopic quasi-orchestral textures is masterful and Dann’s artistry is movingly eloquent throughout.

The two flanking works receive their first recorded performances here. Pierre de Bréville (1861–1894) was a noted professor, music critic and the author of a biography of César Franck, a mentor whose influence permeates his finely crafted sonata which, though composed in the war ravaged days of 1914, still speaks the dainty language of the fin-de-siècle. The spirited opening and lively finale of the 1897 Suite in three parts by the celebrated organist Charles Tournemire (1870–1939) provide a rousing conclusion to this excellent and enterprising disc.

—Daniel Foley

Sounds North: Two Centuries of Canadian Piano Music
Elaine Keillor
Gala Records Gala-108 galarecords.ca

Canadian pianist and Carleton University distinguished research professor emerita Elaine Keillor shines in this four-CD collection of solo piano works by Canadian composers dedicated to the memory of Helmut Kallmann (1922–2012), the noted musicologist largely responsible for the Encyclopedia of Music in Canada. Each disc features works from a specific time frame with many of the works drawing on Canadian landscapes and traditions for their artistic motivation.

The first disc opens with the 1807 composition General Craig’s March by F. Glackemeyer. Keillor’s delicate touch and florid lines set the mood for a selection of ragtime and parlour music so popular in the 1800s and early 1900s. Keillor is fantastic in her performances of rags, as her solid beating of the rhythm drives the melodic lines.

CD2, Developments to the End of WWI, continues with more of the same genre of works and lyrical performance. Alexis Contant’s Yvonne (1903) is especially enjoyable as Keillor’s sense of playfulness and joy creates a danceable waltz. In W.C. Barron’s Lullalo, An Irish Lullaby (1890), Keillor sustains a swaying Irish folk lift that supports the more intense mood in the dramatic harmonic sections. More European compositional influences are evident in such selections as Mazurka Nos.1 and 2 (1890) by Clarence Lucas.

The third disc extends to the end of WWII. Here, even more European compositional influences are heard in a number of multi-movement works by such composers as Robert Fleming, Georges-Emile Tanguay and George M. Brewer. In Leo Smith’s Suite for Piano (1930s?), the mournful melody of the opening movement is transformed and developed in an almost jazz-like manner in each of four movements. Keillor has also included Two Pieces (1951–52) by Glenn Gould. Gould’s development of contrapuntal ideas is fascinating in the second piece.

The fourth disc, Canada’s Space in Sound, opens with Louis Applebaum’s A Northern Legend (1957), a four-section work that is programmatic in its successful aural depictions of such classic Canadian features as tundra, rocks and huskies. “Unfinished Rag,” the fourth movement from John Beckwith’s March, March! (2001), continues to delight with its bursting rhythm. The last chord leaves the listener waiting for more. The disc ends with Jocelyn Morlock’s The Jack Pine (2010), a work inspired by a painting of the same name by Tom Thomson. At first, the colours and timbres seem to be played too brittle and shrill but as the piece progresses, the harmonies support this touch.

This is a monumental project. The sheer number of works is astounding. Keillor plays each with more than the expected necessary skill, accuracy and respect. Musically, the pianist is able to convey each composer’s sensibilities as she glides through the diverse styles. Her choice of works is interesting in both its inclusions and exclusions but the collection is a fitting tribute to Canadian composers past and present.

—Tiina Kilk

Franck & Strauss – Violin Sonatas
Augustin Dumay; Louis Lortie
Onyx 4096

César Franck’s passionate and romantic Violin Sonata has been regarded as one of the greatest in the repertoire. Thanks to this disc however, I have fallen in love with Richard Strauss’s Violin Sonata Op.18, a work of his early years. It is lyrical and lush with all the hallmarks of his later style. It was written in 1887 and Strauss had studied both violin and piano from a very early age. He had already composed a violin concerto in 1882 so it is not surprising to hear superb writing for both instruments. This sonata is expansive in the grand manner using idiomatic writing for virtuoso performers but it is also melodic, tender and intimate. There are references to Brahms in several moments of the music and in the last few bars the piano part quotes from the Adagio of Beethoven’s “Pathétique” Sonata. This is vigorous and adventurous music, full of bravura. The middle section seems to be invaded by the Erlking. However, the lyrical moments melt your heart as do the performances.

César Franck’s only violin sonata was written in 1886 as a wedding present for the virtuoso violinist Eugene Ysaÿe. It is a staple of all violinists. Both violinist and pianist get to flex their muscles in this unabashedly emotional and radiant work. The second movement is the most fiery music Franck ever wrote and lets the pianist display his virtuosic technique. However, the dolcissimo and rhapsodic, improvisatory nature of the Recitativo-Fantasia shows Franck at his most expressive with an intense but serene melodic line. No wonder this piece became a standard-bearer for French chamber music. These performances are poised, refined and exquisite. They match in their touch and in the pacing of the music. Both Dumay and Lortie sing the melodic line on their instruments in intense and sensitive unison. The two artists have chosen to highlight the music instead of their own technique and it is a journey well worth listening to. A highly recommended CD for lovers of French chamber music.

—Christina Petrowska Quilico
The Dutch cellist Pieter Wispelwey has lived with the Bach Cello Suites for virtually his entire professional career, having explored them and played them in recital close to an astonishing 1,000 times. He has already recorded them twice, 14 and 21 years ago, but decided to celebrate his 50th birthday last September by recording them for a third time; the new 2-CD plus DVD set on Evil Penguin Records Classic (EPRC 012) is the result. Given Wispelwey’s ongoing relationship with the pieces, however, he readily admits that this won’t be the end of the road. “Six suites, six recordings,” he says in the DVD; “Why not?” Wispelwey also took this opportunity to “take the plunge,” in his own words, and do something he had done in private but had never dared to do in concert: tune his cellos down from the standard 415 baroque pitch to 392, the contemporary pitch in Cöthen, where Bach wrote the suites around 1720. This dropped the tuning a semi-tone; it gave him, he says, “the sensation of entering rooms that I hadn’t been in before or didn’t know existed.”

Wispelwey plays a 1710 Pieter Rombouts baroque cello for the first five suites, and an anonymous 18th-century five-string violoncello piccolo for the sixth. His familiarity with this music is obvious from the free-flowing opening bars of the Suite No.1 in G Major: there’s a great sense of flow and structure here, and a confidence and assurance in the playing that doesn’t preclude a sense of joyful exploration; it’s as if we are fortunate enough to be joining Wispelwey on yet another of his journeys through these wonderful works, and are witness to his new discoveries.

The DVD, entitled 392, Pieter Wispelwey and the Bach Cello Suites, is an entertaining 52-minute documentary filmed during Wispelwey’s dress rehearsal for the concert, a concert performance of all six suites at the Holywell Concert Room in Oxford in May of last year; excerpts from the recital are interspersed with discussions and observations about Bach and contemporary performance issues — particularly for the dance movements — with Bach scholars Laurence Dreyfus of Oxford University and Glasgow University’s John Butt. Fascinating booklet notes and an attractive presentation box format help to make this a set to treasure.

The Six Cello Suites also turn up in transcriptions on two naïve CDs from American lutenist Hopkinson Smith, Bach Suites Nos. 1, 2, 3 (E 8937) being performed on theorbo, and Bach Suites Nos. 4, 5, 6 (E 8938) on lute. Despite the consecutive numbers, the two CDs are not issued as a set; the first is in an attractive cardboard Digipak, while the second is in a traditional plastic jewel case.

There’s quite a different feel to the suites in these performances — they’re softer and gentler, for a start, with Suites 1 to 3 transposed up a fourth and Suite 4 up a fifth — but the music doesn’t seem to suffer; indeed, the opportunity for fuller accompaniment and added bass lines serves to clarify and expand the harmonies implicit in the solo cello writing. And again, there’s that sense of journeying and exploring, of participating with an interpreter in an intimate personal experience that underlines yet again just how much depth these works have.

Detailed booklet notes explain the choice of instruments, tunings and transpositions.

It would be hard to imagine a more suitable pair of performers for the Bach 6 Sonatas for Harpsichord and Violin BWV 1014–1019 than Catherine Manson and Ton Koopman, or a better performance than they give on a new Challenge Classics 2-CD set (CC72560). The Dutch Baroque specialist Koopman, now nearly 70, founded the Amsterdam Baroque Orchestra in 1979; Manson became its leader in 2006.

As the excellent and detailed booklet notes by Christoph Wolff point out, this set of innovative sonatas forms a pivotal link between the baroque trio sonata and the classical duo sonata of the late 18th century. There is true partnership in the writing, as there is in these outstanding performances. Koopman’s harpsichord sound is strong, deep and warm; Manson’s violin sound is the perfect companion and counterpart: light, but never lacking in depth.

Beautifully recorded, this is intelligent playing full of sensitivity, energy and drive.

Continues atthewholenote.com with viola music of Hindemith performed by Yuriy Gandlesman, chamber music by Weber featuring violinist Isabel Faust, Shostakovich and Rachmaninov performed by cellist Sol Gabetta and more.
orchestra. A knockout performance of Les Illuminations, ten sophisticated settings of the poetry of Artur Rimbaud from 1939, opens the disc. Soprano Barbara Hannigan is in fine fettle here, singing very beautifully in excellent French while the virtuoso string orchestra blooms luxuriantly in the warm acoustics of Haarlem’s Philharmonie Hall. Hannigan, renowned for her expertise in contemporary music, is one of Canada’s most celebrated vocalists and though that information figures quite prominently on her personal website, the liner notes ruthlessly delete any reference to her nationality!

An eclectic parody of myriad musical styles for string orchestra follows, the 1937 Variations on a Theme of Frank Bridge, dedicated to Britten’s first composition teacher and “musical father.” Bridge was an outlier in the parochial British music scene and one of the very few who appreciated the progressive music of continental Europe, knowledge he passed down to his eager teenage pupil. The recording cleaves quite closely to the timings and interpretation of Britten’s own 1966 recording through the modern sound, recorded in the Stadsgheoorzaal in Leiden, is excessively reverberant and over-modulated, though I suppose this might be considered a virtue for SACD fanatics.

Superior microphone placement makes this less of a problem in the closing item, the Serenade for tenor, horn and strings from 1943. It features James Gilchrist, a fine singer with more heft to his voice and less affectation than most English tenors, partnered with the assured playing of the principal horn of the Concertgebouw Orchestra, Jasper de Waal.

—Daniel Foley

David Tanner; José Elizondo – Of Birds and Lemons

Moravian Philharmonic; Vit Micka, Petr Vronsky; Millennium Symphony; Robert Ian Winstin

Navona Records 96931

For those who have always tended to shy away from contemporary music for fear it’s too “avant-garde,” this disc titled Of Birds and Lemons featuring music by two composers may be just the thing. The two in question—David Tanner (born in 1950) and José Elizondo (born in 1972)—both write in a style that may rightly be described as “contemporary conservative.” Indeed, there isn’t a tone cluster or a trace of electronica to be heard anywhere on this CD.

Born in the UK, Tanner came to Canada as a child, and while in his 20s, earned fame as a member of the rock group Lighthouse. He is also known as a fine saxophonist and has taught the instrument at the University of Toronto and the Royal Conservatory of Music. Tanner’s approach—that music should be enjoyed by performers and audiences alike—is very much reflected in the pieces included on this disc—Pocket Symphony, Tango of the Lemons, I’ll Come to Thee by Moonlight and Tyger—performed by the Moravian Philharmonic and the Millennium Symphony. Together, they embody a buoyant and optimistic spirit, perfect for the community groups for which many of them were intended.

Mexican-born José Elizondo shares a similar outlook. In addition to his musical studies, Elizondo also studied electrical engineering at MIT and Harvard. He too, writes in an affable, contemporary style which he claims might be “too simple” for certain tastes. But his pieces Estampas Mexicanas, Legenda del Quetzal y la Serpiente and Danzas Latinoamericanas—clearly reflecting his roots—are joyful and engaging and the two orchestras conducted by Petr Vronsky, Vit Micka and Robert Ian Winstin perform with great bravado.

This is definitely “music with a smile on its face”—and who’s to say we don’t need more of that these days?

—Richard Haskell

Richard Haskell calls the CD of pianist Alain Lefèvre performing Dompierre’s 24 Preludes an appealing case of “new wine in old bottles” at thewholenote.com.

A Little Knight Music – Selected works by General Sir Maurice Grove Taylor

Joan Harrison; Elaine Keilior; Brigit Knecht

Independent

The Ottawa-based cellist Joan Harrison has produced a fascinating and delightful CD on her own label, The Enterprising Rabbit, featuring the music of the amuteur English composer General Sir Maurice Grove Taylor (1881-1961) cleverly titled A Little Knight Music. Taylor was a career soldier in the British army, but his abiding passion was music. Despite being a distinguished and highly regarded piano professor at the Royal College of Music, his father Franklin Taylor refused to teach his son, who was consequently entirely self-taught.

Composed essentially for fun, and primarily for private performance, Taylor’s music exists only in manuscript form. On the evidence of this CD it’s interesting, competent and attractive writing, albeit with little sense of any real development.

Harrison is joined by pianist Elaine Keilior for the Sonata for Cello and Piano; violinist Brigit Knecht is the third member in the Trio for Violin, Violoncello and Piano, which has a simple but very effective slow movement. Both works needed a few touches from Keilior to finish the incomplete finales.

The other four works on the CD—the Llyn Maelog Suite, Fair Winds, Brave Wind and Sunset—were originally for violin and piano (Taylor’s wife was a fine violinist) and were transcribed for cello by Harrison.

This isn’t music that will change the world, but it does prove yet again that the exploration of the byways of music can yield such satisfying results. The playing throughout is exemplary, and it’s beautifully recorded too.

Harrison, who discovered this music through a chance encounter with one of the composer’s grandsons, plans to make the music for the recorded works available on her websites, joanharrisonmusic.com and enterprisingrabbit.com, where the CD will also be available for purchase. The sheet music should be available for download this month.

—Terry Robbins

JAZZ & IMPROVISED

My Funny Valentine – The Chet Baker Songbook

Matt Dusk

Eone Music ROY-CD-5626

mattdusk.com

Toronto-based singer Matt Dusk has just released My Funny Valentine: The Chet Baker Songbook. Given the title, one might think the album would bear some resemblance to the late singer and trumpet player’s work. While many of the songs on the disc were sigatures for Baker, he was not a songwriter and these are standards that have been covered by many, many performers over the years. Additionally, Dusk—a self-described crooner—has a very different singing style than Baker, who had a quiet and vulnerable approach to song delivery. To their credit, neither Dusk nor guest trumpeters Arturo Sandoval and Guido Basso attempt to imitate Baker’s sound. All are fine musicians in their own right and take their own approach.

So if it’s not really about Chet Baker then what is it? Dusk and team (co-producers Terry Sawchuk and Shelly Berger) set out to “recreate a nostalgic musical experience” by producing a substantial album with a musical narrative intended to take the listener on a journey. In that they have succeeded utterly. The beautiful artwork and photographs—mostly of Dusk in various suits and settings—evokes years gone by. And the music, complete with horns and sweeping orchestral arrangements, has style and heft. Baker was a poster boy for the spare, laid back West Coast cool jazz sound and his most popular music was performed with just a quartet. So, certainly enjoy Dusk’s album on its own merits, but listen to the original for a sense of what Baker was all about.

—Cathy Riches

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—Cathy Riches
FluDensity
Brian Groder; Tonino Miano
Latham Records/Impressus Records
impressusrecords.com

A Pensive
This is evident on the track skilfully manoeuvring between composed
begins to feel like its own short story. Interplay
the material is thematically linked, each piece
avoids cliché by virtue of its sincerity.
20th century American sound that here
The lonely, elegiac solo trumpet is an iconic
American in this European-American pairing.
especially in the way a jazz wind player
designed space to the improvisations, his har-
and gestural ideas that contribute a sense of

—Daniel Moore

Have a Little Fun
Alex Pangman; Bucky Pizzarelli
Justin Time JTR 8578-2

It’s difficult not
to greet a new Alex
Pangman record with
a smile and sense
of gratitude. The
Toronto-based singer
has suffered for years
with cystic fibro-
sis and a few years
ago, her health had deteriorated to the point
where she didn’t have the strength to stand
up to sing. Then she received an organ dona-
tion and underwent a successful double lung
transplant. For anyone, that is a major gift,
but for a singer, it’s nothing short of a miracle
to be able to perform again.

Pizzarelli has been going strong ever since
and her latest CD Have a Little Fun is aptly
named. Continuing in the style she has for
years—covering music from the 20s, 30s and
40s—this CD has the added bonus of the émi-
rence grise Bucky Pizzarelli. The American
 guitarist has played with many legend-
ary musicians including Les Paul, Stéphane
Grappelli and Benny Goodman, and his calm,
collected rhythm playing is a steady presence
throughout the record. Although the songs
are mostly medium and up tempo and have
a veneer of fun, the lyrics run the gamut of
the human condition describing loss, yearn-
ing and regret along with happiness and good
times. Along with standards like Stardust
and I’m Confessin’ are a few of Pangman’s own
compositions and one, It Felt So Good To Be
So Bad, is a standout. And, really, who among
us can’t relate to that sentiment?

—Cathy Riches

Recall
Gilbert Isbin; Scott Walton
pFMENTUM CD073
pomentum.com

Very little contemporary music has been
written for the lute. While the guitar has
been featured prominently throughout
the 20th century, the lute can often feel like
it belongs to another era entirely. Gilbert Isbin seeks to remedy this
with his latest disc. Recorded in October of 2011, Recall features Isbin on lute and Scott
Walton on bass.
The disc contains a series of short compos-
itons and improvisations. Although much of
the material is thematically linked, each piece
begins to feel like its own short story. Interplay
is emphasized here with both performers
skillfully manoeuvring between composed
sections and more freely improvised passages.
This is evident on the track Pensive, with
Isbin laying down a harmonic foundation
for Walton’s extended bowing techniques.
The result is akin to a short piece by Morton
Feldman. Timbre is important throughout
the set and delicate unison passages can often
give way to more turbulent textures. Flutter
is a good example of this, with the duo settling
into a groove before evolving naturally into
a section of free improvisation. This config-
uration allows for a great deal of space in the
music that each performer seems comfortable
exploring. Overall, this is a very engaging set
from two creative musicians.

—Nic Gotham

Jazz is sufficiently diverse, divi-
sive and sometimes just
plain obscure so that plenty
of people who like
some facet of it might
never knowingly rec-
ognize others as anything like
jazz. Trio Derome Guilbeault
Tanguay is somehow differ-
ent, a group of avant-gardists
whose wildly eclectic perform-
ance might make any listener
respond at some point with
a shock of recognition. Their
latest CD, Wow! (Ambiances
Magnetiques AM 209), takes its
name from a composition by
the great experimenter Lennie
Tristano, but when it appears it’s
a segue from You Can Depend on
Me by Earl Hines, a pianist who
Tristano idolized and emulated.
Similarly, when saxophonist Jean
Derome sings a barroom ver-
sion of The Best Things in Life
Are Free or takes on The Baron,
Eric Dolphy’s musical portrait of Charles
Mingus, he and bassist Normand Guilbeault
and drummer Pierre Tanguay are calling up
the whole of the jazz past in a kind of feast
that anyone with empathy for the music
might pick up on. It’s one of Canada’s essen-
tial bands, whatever your sub-genre
of choice.

Shirantha Beddage, originally
from North Bay, Ontario, has gone
from studies at Toronto’s Humber
College to a doctorate from the
Eastman School of Music and back
to Humber, where he’s currently
head of theory and harmony.
There are also plenty of fine saxophone
teachers in Beddage’s past, including
Toronto tenors Pat LaBarbera and
Alex Dean and New York baritone
saxophonist supreme Gary Smulyan.
Based on the evidence of Identity
(Addo AlRo12 addorecords.com),
Beddage has a well-developed iden-
tity on the demanding baritone,
playing with real power and focusing
on the instrument’s middle
and upper register, working in
tenor saxophone territory with
the baritone’s added grit. His
style is essentially hard bop, with
infusions of blues and gospel,
but he’s also compelling on bal-
lads like The Wanderer. Trumpeter
Nathan Eklund, pianist Dave
Restivo, bassist Mike Downes and drummers
Mark Kelso or Larnell Lewis provide able
assistance.
As heard on Live at Joe Mama’s, the
Toronto band Organic (organic-jazz.com) is

jazz, eh?

STUART BROOMER

www.wholenote.com

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set in the classic mould of the organ quartet, those bands that first flourished in U.S. inner cities in the 1950s, when the Hammond B3 organ migrated from storefront churches to bars and mixed gospel chords and rhythm ‘n’ blues, transposing the riffing style of bands like Count Basie’s to the amplified power of a Hammond organ joined by drums, electric guitar and/or tenor sax. Veteran pianist Bernie Senensky has adapted handily to the organ, playing with the rhythmic verve the style demands and adding plenty of harmonic subtlety to the mix. Drummer Morgan Childs and guitarist Nathan Hiltz maintain strong grooves, while tenor saxophonist Ryan Oliver channels the particularly tight vibroto and upper register split-tones of the great Stanley Turrentine. Everyone sounds inspired on Amsterdamage.

Another veteran, bassist Henry Heillig, leads a new version of his Heillig Manoeuvre on ‘Toons (RM 6013 heilligman.com). It’s relaxed, entertaining music with Heillig’s cartoon-inspired compositions eliciting good performances all around, whatever the tempo or mood, from the bluesy Meet the Spritphones to the rapid-fire Moose and Squirrel. The surprising thing is that the cartoon inspirations often lead to deeply felt music. The highlight is the elusive, dreamlike Nanaimo Crossing, with Alison Young’s tenor saxophone and Stacie McGregor’s electric piano floating over the lightest of Latin beats from Heillig and drummer Charlie Cooley.

Toronto native Quinsin Nachoff has been based in New York for a few years now, establishing himself solidly in a city with no shortage of distinct and inventive saxophonists. Nachoff is heard to fine effect on French drummer Bruno Tocanne’s In a Suggestive Way (Instant Musics IMR 007 instantmusics.com), dedicated to the late drummer Paul Motian whose subtle dynamic play and sense of freedom have clearly influenced Tocanne. The instrumentation is a little unusual, a quartet completed by the virtuoso New York pianist Russ Lossing who played and recorded with Motian on many occasions and French trumpeter Rémi Gaudillat, but the results are a particularly lucid reflection. Nachoff’s theme statement of Bruno Rubato is limpidly beautiful against Lossing’s crystalline piano, while there’s crackling intensity in the splintering horn solos on Gaudillat’s Ornette and Don.

David Virelles, who first came to attention in Toronto as the brilliant protégé of Jane Bunnett and who won the Oscar Peterson prize at Humber College, continues with his brilliant career as one of New York’s most notable younger pianists with appearances on two ECM releases that will vie for spots on international top ten lists. Virelles is now a member of Polish trumpeter Tomasz Stanko’s New York Quartet along with bassist Thomas Morgan and drummer Gerald Cleaver. The group debuts on Wilsawa (ECM 2304/05). The music often explores Stanko’s darkly moody ballads and dirges, pensive music that glows with an inner light; at other points the group develops explosive free improvisations with an empathy so developed that ideas pass at will among the members of the quartet.

Virelles also turns up on Chris Potter’s The Sirens (ECM 2258), a suite based on The Odyssey in which Potter develops rich and varied textures using two pianists, Craig Taborn on a regular grand and Virelles on prepared piano, celeste and harmonium. The two musicians develop a subtle dialogue around interlocking ostinatos on Wayfinder, while Potter’s brilliant Coltrane-inspired invocation on the title track summons up all the hypnotic powers that music might possess.

## Something in the Air

### New Takes on the Jazz Piano Trio Tradition

**KEN WAXMAN**

Having arguably reached its zenith of popularity in the 1960s with the legendary Oscar Peterson and Bill Evans combos, the piano, bass and drums trio continues to be the sine qua non for countless improvisers. But with any jazz trio performance weighted with the configuration’s illustrious history, it’s up to contemporary players to create a distinct musical personality.

Usually this is done subtly, as New York-based drummer Jeff Davis demonstrates on Leaf House (Fresh Sound New Talent FSNW 407 freshsoundrecords.com). A frequent associate of Canadian-in-Brooklyn bassist Michael Bates, the drummer knows the value of a sophisticated timekeeper and has found one in Norwegian-born Eivind Opsvik. More crucially with Russ Lossing at the piano, the leader’s eight compositions are interpreted in a fashion which suggests an alternate piano trio history. Rather than the influence of either Peterson or Evans looming large—as it does for too many of their followers—Lossing operates at the edge of atonality while never abandoning the legato. Throughout, his mixture of perceptive pacing, with forays into the instrument’s highest and lowest portals, plus a touch that ranges from intermittent key dusting to rock-ribbed staccato power, suggests a lineage that takes in Herbie Nichols, Lowell Davidson and Paul Bley, but just skirts Cecil Taylor’s revolutionary keyboard transformations. With such an arsenal of effects literally at his fingertips, the pianist can bring forth whatever is needed to illustrate individual Davis tunes. For instance the connections and variations that define Catbird’s conclusions are very Bley-like, especially when the bassist restates the motif with which he began the piece, the better to again bond with the feather-light and gently chromatic melody he and the pianist first played. On the other hand the kineticism that marks tunes like the title track and the lobing Faded relate back to Nichols, as Lossing elastizices lines without breaking the chromatic thrust, while the drummer’s cusses and clips or poised rim shots meet walking or bowed bass with sympathetic pacing. William Jacob may be the CD’s highpoint though. Moving from a lyrical exposition to a tremolo finale, the pianist craftily strengthens his touch and doubles his attack as the piece evolves, dovetailing into power chords from Opsvik and aggregated ruffs and rebounds from Davis before the conclusion.

For an idea of how Swiss pianist Gabriela Friedli, Canadian percussionist Michel Lambert and the co-op Italian-Serbian Dreiländer Trio face the same challenges see the continuation of this column at thewholenote.com, where you’ll also find Ken Waxman’s review of The White Spot.
WHO’S ON TOP THIS WEEK?

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Old Wine, New Bottles
Fine Old Recordings Re-Released

Bruce Surtees

2013 marks the 200th anniversary of the birth of Giuseppe Verdi (1813–1901), record companies are issuing new and re-issuing existing recordings. Decca has outdone them all with the ultimate collection! As extensive as their catalogue and archives are, it was necessary for Decca to look beyond its own resources to assemble Verdi – The Complete Works (478.916, 75 CDs plus two 265-page hard-bound, informative books) and truly include everything. The majority of the performances come from Decca’s own archives, some from DG and two operas from EMI plus some oddments from elsewhere. Every opera is here, all 29 of them (30 if you include the 1869 version of the 1862 La Forza del Destino as a different opus), plus the Manzoni Requiem, the string quartet, sacred music, songs, ballet music, sinfonias and a group of “discoveries.” An astonishing achievement at a very low price. The packaging is unique, with each opera in an individual cardboard package listing the full cast. Synopses are included but not the libretto translations which can be found on the website. The musicians involved comprise a virtual who’s who of the last half century: Tebaldi, Pavarotti, Domingo, Caballé, Milnes, Gobbi and a page full of other great voices.

The musicians involved comprise a virtual who’s who of the last half century: Tebaldi, Pavarotti, Domingo, Caballé, Milnes, Gobbi and a page full of other great voices.

The mono recording is not quite as articulate as we now take for granted but it is eminently fulfilling with unrestrained dynamics. I was not in any sense disappointed (Guild GHCD 2388/89, 2 CDs).

Included in this set is Verklärte Nacht that was recorded by Victor in 1952 just months after Schoenberg’s death. The string orchestra was comprised of New York musicians chosen by Stokowski, whose practice it was to telephone each individual and personally engage them. Here is a passionate, heartfelt performance that, while amply dramatic, has no hint whatsoever of bathos. The transfer is exemplary. This is the first of Stokowski’s three recordings of the work. Incidentally, Stokowski is unique in having performed all of Schoenberg’s orchestral works during the composer’s lifetime.

Canada is blessed with a certain number of outstanding classical musicians of international calibre and reputation. Flutist Robert Aitken is one of them, still enjoying an impressive international career spanning more than 50 years. In addition to his engagements as a flutist, he is a composer, conductor and the founding artistic director of Toronto’s New Music Concerts. Aitken also held the position of professor of flute at the Hochschule für Musik in Freiburg, Germany until his retirement in 2004.

With more than 60 recordings over the years, his collaborations have included a host of luminaries, including the late, great harpsichordist Greta Kraus. This disc features Aitken and Kraus in live direct-to-disc recordings from 1979 of J.S. Bach’s Three Sonatas for Flute and Harpsichord BWV1030–1032 and from 1969, the Partita BWV997. Bach composed the partita for lute alone and here Aitken and Kraus play their own transcription.

This new CD amply demonstrates Aitken’s supremacy in his field...silky tone, breathtaking virtuosity and fluid pyrotechnics. His always immaculate intonation and artistry communicate the best of the composer to his audience. In the familiar C.P.E. Bach Concerto Wq22, with John Eliot Gardiner conducting, Aitken and the Vancouver Chamber Orchestra offer a crisp and enthusiastic performance as fine as any that I’ve heard. Live from 1981, the restored sound is outstanding, as it is on each and every track on this CD (Doremi DHR-6611).
George Frideric HANDEL (1685–1759)
Concerti Grossi, Op. 6
Aradia Ensemble • Kevin Mallon

Handel’s Concerti Grossi contain some of the finest orchestral music of the eighteenth century. The Op. 6 collection brims with a wealth of variety, colour, and dance rhythms – Polish and Pastoral dances, courtly and fast ones – and Handel’s customary self-borrowings and indeed borrowings from other composers. The combination of full orchestra with a concertino solo group of two violins and cello allows both breadth and intimacy, producing concertos in the fullest sense. On this recording Kevin Mallon incorporates the later oboe parts for Concertos Nos. 1, 2, 5 and 6, using them as a model for most of the other concertos. When the oboes are silent, flutes or recorders are added, in line with eighteenth-century practice.

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