Tafelmusik
Baroque Orchestra and Chamber Choir

Jeanne Lamon, Music Director  |  Ivars Taurins, Director, Chamber Choir

House of Dreams

Directed by Jeanne Lamon
Conceived, scripted and programmed by Alison Mackay
Stage Direction by Marshall Pynkoski
Production Design by Glenn Davidson
Projections Design by Raha Javanfar
Narrated by Blair Williams

Wed Feb 8 at 7pm
Thurs Feb 9, Fri Feb 10,
Sat Feb 11 at 8pm
Sun Feb 12 at 3:30pm
Trinity-St. Paul’s Centre

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Virtuoso Vivaldi
with Marion Verbruggen, recorder

Directed by Jeanne Lamon

Thurs Feb 23, Fri Feb 24,
Sat Feb 25 at 8pm
Sun Feb 26 at 3:30pm
Trinity-St. Paul’s Centre

Tues Feb 21 at 8pm
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ALEX PAUK
MUSIC DIRECTOR & CONDUCTOR

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SUN, FEB. 26, 2012

CLAUDE VIVIER
Wo bist du Licht!
(Light, Where Are You?)

GIACINTO SCELSI
Ohoi (! principi creativi –
The Creative Principles)
for 16 strings

JOHN REA
Zephiro torna
(The Zephyr Returns)

ALFRED SCHNITTKE
Concerto for Viola
and Orchestra

ALEX PAUK
conductor
KRISZTINA SZABÓ
mezzo-soprano
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viola

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Thurs., Feb. 9, 2012 2pm Koerner Hall
Hear the talented solo performers of The Glenn Gould School compete for the opportunity to perform a concerto with the Royal Conservatory Orchestra during the 2012-13 season.

HIROKO KUDO AND TOBIAS BÄZ
Thurs., Feb. 9, 2012 7:30pm Mazzoleni Concert Hall
GGS Fellowship Residents pianist Hiroko Kudo and cellist Tobias Bäz perform works by Brahms, Martinu, and the solo piano work Fantasia Baetica by Manuel de Falla.

MALEK JANDALI
Sun., Feb. 12, 2012 3pm Mazzoleni Concert Hall
Syrian composer and pianist Malek Jandali blends Arabic and Western music. "Dazzling and magical performances of his piano compositions [are] delivered with precision and passion." (Forward Magazine)

ROYAL CONSERVATORY ORCHESTRA WITH LEON FLEISHER AND URI MAYER
Fri., Feb. 17, 2012 8pm Koerner Hall
Legendary pianist Leon Fleisher leads the RCO in Ravel's Le tombeau de Couperin, Beethoven’s Symphony No. 7, and will perform Prokofiev's Piano Concerto No. 4 with Uri Mayer conducting.

ELIOT FISK
Fri., Feb. 24, 2012 8pm Koerner Hall
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BEETHOVEN AND YOUR BRAIN WITH DANIEL LEVITIN
Sat., Feb. 25, 2012 8pm Koerner Hall
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JORDI SAVALL
Thurs., March 1, 2012 8pm Koerner Hall
Renowned for his work on the soundtrack to the film Tous les matins du monde, The New York Times has called Jordi Savall “the Catalan string virtuoso”, a “virtuoso viol player and inventive ensemble director,” and one of the “Best of 2010.”

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JOHANNES-PASSION
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BACH
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Arion Baroque Orchestra

Les Voix Baroques and Arion Baroque Orchestra combine their outstanding talents for this new ATMA recording of the St. John Passion by Bach, under the direction of organist and conductor Alexander Weimann.

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When is a Festival... Not?

A few weeks back an announcement appeared on the Capital One BlackCreek Summer Festival website, suspending operations for the coming summer in order to “ensure the execution of a new financing strategy that would provide long-term financial stability and near-term cash flow for the festival.” BlackCreek’s “staff, crew, suppliers, media partners, sponsors, chorus and musicians” (i.e. its creditors, The WholeNote among them) are “congratulated for their achievements in launching the festival,” and “thanked for their patience during this trying financial period.” We are informed that a further announcement will be forthcoming by March 31.

If the above had been the full text of the BlackCreek apologia, I’d probably have kept my mouth shut, at least until March 31. But the next bit got my goat. I quote:

“The BlackCreek Summer Music Festival is Canada’s only summer-long music festival. BlackCreek was conceived on the similar premise that provided the foundation of the wonderful summer music festivals in the US, such as Tanglewood in Massachusetts, Ravinia, north of Chicago and Wolf Trap near Washington, DC. There are over 100 summer music festivals in the US, but before BlackCreek, not one in Canada. Unlike these major summer music festivals, BlackCreek is not a not-for-profit organization, and unlike every major arts festival in Ontario, did not receive government funding which certainly accelerated the financial challenges.”

I’ll leave it to you to parse the differences in what “summer” means each of the four times it is used in the above paragraph, differences that point to gaps in logic large enough to drive a monster truck through. The word in the above paragraph that gets me yapping away at this point is “Festival.” Because whatever else it might have been, 17, um 15, er, make that 12, concerts, spread out over three and a half months (i.e. with gaps between them large enough to drive a monster truck through) may well constitute a summer series, but, baby, a festival it ain’t.

Understanding the difference might just make the difference if the Capital One BlackCreek Summer Something shows its eyes above the water after March 31.

And that’s enough of that.

**VOCAL MUSIC ACADEMY ANNOUNCED**

It’s rather fitting, I think (albeit in a somewhat meanandering way), that the Toronto District School Board should choose February, Black History Month, to make the announcement that two Vocal Music Academies (one out of Ryerson Community School at Bathurst and Dundas, one out of Heather Heights Junior Public School in Scarborough) are to be launched in fall 2012. The two are among nine “special focus” academies to be launched, all housed within existing schools, with focuses ranging from “Boys’ Leadership” and “Girls’ Leadership” to “Sports and Wellness” and “Health and Wellness.”

“When you have 550 schools, they don’t all have to be the same,” said TDSB Director Chris Spence to the National Post’s Peter Kuitenhouver. “Someness is not equal to excellence. I believe the biggest issue isn’t underachievement. It’s disengagement. It is our hope that engagement will increase now.”

It’s a comment reflective of the reasoning Spence brought to bear in response to criticism of the TDSB’s establishment of its Africentric Alternative School, out of Sheppard Public School, last fall. I can’t think of a better focus than vocal music to affirm distinctiveness and aspiration, across the human family, all in one breath. Let the singing begin.

—David Perlman, publisher@thewholenote.com

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**Upcoming Dates & Deadlines**

Free Event Listings Deadline
6pm Wednesday February 15

Display Ad Reservations Deadline
6pm Wednesday February 15

Advertising Materials Due
6pm Friday February 17

Publication Date
Wednesday February 29

Next issue, Volume 17 No 6
covers March 1 to April 7, 2012

**Printed in Canada**

Custo Printing & Publishing Services

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**Circulation Statement**

February 2012: 30,000 printed & distributed.

Canadian Publication Product
Sales Agreement 1263846
ISSN 14888-8785 WHOLENOTE
Publications Mail Agreement #40026682

Return undeliverable Canadian addresses to: WholeNote Media Inc., 503-720 Bathurst Street, Toronto ON M5S 2R4

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The 30th Anniversary Gala
Sunday, February 19, 2:30 pm
Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor Street West, Toronto
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November 27: The Great Comet (Franz Liszt at 200)
March 18: Schubert and the Esterházys
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Aldeburgh Connection presents
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A program in honour of the world of animals, including some magnificent mythical beasts. Recorder virtuosa Alison Melville curates this program of music from Renaissance Europe, including “The Ape, the Monkey, and Baboon”, “The Counterpoint of the Animals”, “Le chant des oyseaux” and much more!

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Trinity-St. Paul’s Centre, 427 Bloor St. West
Until the last few years, musical theatre buffs in Toronto and the GTA had to rely on commercial theatres to satisfy their tastes, looking to companies like Mirvish Productions to keep them up-to-date with Broadway and West End hits. Today, things have changed to a point where musical theatre regularly appears in the city’s not-for-profit (NFP) theatres in forms new and old. And performers who cut their teeth in shows produced by Mirvish, Dancap, and the now-defunct Livent Corp. are achieving marquee status with new and different audiences.

Nowhere is this more evident than in a big show co-produced by two of the city’s smallest theatres that opens on February 22 at the 918 Bathurst Centre for Culture, just north of Bloor St. Loosely based on historical texts of the infamous witch-hunts in 17th century Salem, Massachusetts, Obeah Opera views the trials through a Caribbean filter. “Producing this piece solidifies our mandate to present works from the [Black] Diaspora inspired by a Caribbean understanding,” says Rhoma Spencer, artistic director of Theatre Archipelago, one of the producing companies. Co-producer ahdri zhina mandiela, founder and artistic director of b current Performing Arts, and the show’s director, is even more emphatic with her endorsement: “Obeah Opera renews creative and cultural pride for both companies, our artists, and much of the audience.”

Nicole Brooks, who wrote the book, libretto and music for Obeah Opera, echoed mandiela’s sentiments in a chat we shared in early January. “The story that interests me takes place at the beginning of the witch trials, when the women are accused, because, of course, there’s very little known about them. I mean, they were slaves, so they barely figure in historical records.” She pauses, as if recognizing the contradiction implicit in her statement. “These women were silenced. Very little of what they said, if they were allowed to speak at all, has been documented. I have taken the liberty of giving them voices to tell their stories in their own way.”

Ironically, this led Brooks to opera, a form rarely connected with Black music. Rather that retreat from the challenge, she embraced it, but added a twist: “I adhere to the definition of ‘opera’ in its true terms, as a play that is sung”; but I don’t feel that restricts me to classical music. What each character has to say leads me to a different genre of music, which also becomes part of that character’s voice...” Ultimately, she suggests, “the music in the piece is as contemporary as it is historical...the references are all over the place.”

Director mandiela agrees: “The music is the spine of Obeah Opera...mixing traditions of jazz, blues and spirituals from a myriad of Black cultures...in the manner of the chapel,’ otherwise known as a cappella style. It’s like a game of musical telephone played cross centuries into now...”

Obeah Opera is a huge undertaking for Brooks: her first play, her first score, her first opera. And she performs one of the five leads — Candy, a Salem slave with oratorical skills and the ability to read. After Tituba, another slave, is accused of practising the outlawed rituals of obeah on and with young white girls, she and Candy, along with three other women, are confined by the town’s elders to a cell where each shares her personal account of the events that led to her arrest. Through the telling of their stories, the women form a bond strong enough to initiate a ceremony that conjures up a powerful presence — freedom — which Brooks uses to structure the ending of her show.

In transforming the witches of Salem to healers with various spiritual beliefs, Brooks tackles the taboo of obeah with the steadiness of vision she brings to her project in general. Neither condemning nor celebrating the controversial practice, she aims to create “a tribute to all those spiritual practices that had to go underground to survive: they do live today, but you have to look to see them. And that’s their true triumph—that they didn’t die with the people they represent...”

Nevertheless, she worries about her own mother’s reaction to the show, a fear she confesses with laughter. “When I told her I was working on the piece, she said ‘so, you’re an obeah woman now, practising witchcraft?...’”

Brooks shakes her head: “Mercy, what have I done?” Obeah Opera may not practise witchcraft, but it promises magic nonetheless. Requiring a cast of 15, the show would tax the resources of Toronto’s largest theatres, let alone two of its smallest. To meet the challenge, Spencer and mandiela have gathered a stellar group of women to perform all the roles, male and female. To play the five arrested slaves, Brooks is teamed with Ella Andell from Trinidad and Tobago, and Canadians Joni NehRita, Saphire Demitro, and Saidah Baba Talibah, who also can be seen (and heard!) this month in Honey Jam — Then and Now, an all-female showcase at Harbourfront’s Brigantine Room on February 3. Joining them in the ten-member chorus are Kanika Ambrose, Sheila Boyd and Jessica Brown, all well-known singers in their own right.

For Brooks, mandiela supplied a dramaturge as well as a musical director, and guided her through a process of development that the neophyte writer couldn’t expect to find at many theatres, which she is first to acknowledge. “What’s good about b current, and small theatre in general, is the opportunity to spread your wings and explore. The [usual] problem is you don’t have the luxury of four or five months to rehearse...” She reflects for a moment. “And, you know, this is why I appreciate the [production] increments that ahdri made me go though. If, from the beginning, she had
said ‘Write the whole thing,’ I don’t think we would be here. Instead, she said ‘Start with ten minutes’; then she got us into [Buddies in Bad Times] Rhubarb! Festival, where we had 20 minutes; then she asked me for 30 minutes. Finally she said, “Nicole, write the whole damn thing; you can do it.”

Unlike Obeah Opera, which is totally Canadian, Dani Girl was created by Christopher Dimond (book and lyrics) and Michael Kooman (music), a creative dynamo at the vanguard of American musical theatre. The show, which opens at Theatre Passe Muraille on February 16, has “a very lengthy and solid book,” explains Richard Ouzounian, its director, with “musical numbers used to elaborate feelings, or to create the mood of the fantasy sequences” that it employs throughout. “The show largely follows conventional traditions of musical theatre (songs, reprises, etc.) but uses pastiche in the fantasy sequences. The more realistic songs are presented in a style that, while not ‘old-fashioned,’ avoids the clichés of rock, etc.” Like Obeah Opera, Dani Girl was first produced in Canada by a small theatre with minimal resources—Talk is Free Theatre, in Barrie. Arkady Spivak, TIFT’s enterprising producer, hired Ouzounian, best known as a theatre critic for the Toronto Star, to direct the piece last January. For this month’s Toronto remount, Ouzounian replaces Jake Epstein from the original cast, with Jeff Madden, who won a DORA award in 2009 for playing Frankie Valli in the Dancap production of Jersey Boys. Joining him and Amanda LeBlanc are the two stars of the original cast, Jonathan Logan and Gaby Epstein who won a DORA nomination for her performance in To Life (a musical revue by Avery Saltzman and Tim French that the Harold Green Jewish Theatre, another NFP company, premiered in Toronto last year). And the calibre of the production team for Dani Girl matches the pedigree of its cast.

Like Caroline, or Change, the ambitious musical that Acting Up Stage Company and Obsidian Theatres opened at the Berkeley St. Theatre last month, Dani Girl is noteworthy for the ways it uses the conventions of musical theatre to communicate a socially relevant plot that potentially is as depressing as it is odd. After losing her hair to leukemia, Dani, a precocious nine-year-old girl, embarks on a magical journey to try to get it back. Writing for a cast of four, Dimond and Kooman structure her quest as a dramatic comedy, going so far as to allow the two leads to be played by adults or children. The roles Dimond has written, like Kooman’s music, appeal to performers who want to act as well as sing, to step outside the box of musical theatre as it traditionally is figured to participate in an experience that is, in the words of Arkady Spivak, “off-centre.”

Spivak uses the term “off-centre music theatre” to describe “musicals that are not initially or obviously intended for commercial production, that offer a higher proportion of artistic ambition over commerce, or are simply under-produced.” For him, “these range from things like Ride the Cyclone [the musical/cabaret by Victoria’s Atomic Vaudeville that Acting Up co-produced with TPM last November] to failed musicals by major writers—something like Dear World by Jerry Herman—shows that were done on Broadway but didn’t suc-
Looking for more “off-centre” music theatre this month? Check out any of the following, and you won’t be disappointed.

- Since its founding in 1995, Queen of Puddings Music Theatre has been acknowledged as “boundary-busting” for its innovative creations, “an exciting artistic force within the community of Toronto theatre companies,” as Matthew Jocelyn, the artistic and general director of Canadian Stage Theatre, recently put it. No wonder, then, that Canadian Stage is co-producing Beckett: Feck-it, the Puddings’ new project that Jocelyn calls “a feisty, original exploration...anchored by the work of an incomparable playwright.”

He’s referring, of course, to Samuel Beckett, the prolific Irish writer who borrowed techniques from music composition to structure some of the most provocative novels and plays of the 20th century, works whose mordant wit revels in ridiculous irreverence even as it mines a deep reservoir of melancholia. This new production, opening at the Berkeley St. Theatre on February 17, reunites Jennifer Tarver, a Canadian director renowned for her Beckett productions, with Dáirine Ní Mheadhra and John Hess (music direction), to showcase a dynamic Canadian cast: Laura Condlln, Michal Grzejszczak, Sofia Tomic, and the marvellous Tom Rooney whose multi-layered performance of Malvolio in Twelfth Night won accolades this past season at Stratford.

Ultimately, Dani Girl does what musicals do best: provide joy in the face of unhappiness. This is one of the reasons Spivak was able to attract Show One Productions to co-produce the project. “What’s unique here,” he tells me, “is that we’re a not-for-profit theatre and they’re a commercial promoter, so this venture is new to both of us.” Another reason he won Show One’s involvement is the runaway success of TIFT’s production of Assassins by Stephen Sondheim — an example of “off-centre music theatre par excellence: “We produced Assassins with Toronto’s Birdland Theatre, both in its original run in 2010 and its remount in Toronto in 2011. I am certain that the Dani Girl transfer, while solid on its own merits, is an extension of the success of Assassins.”

Spivak might just as well cite the success of Parade (Jason Robert Brown and Alfred Uhry) that Studio 180 produced last season, or The Light in the Piazza (book by Craig Lucas, music and lyrics by Adam Guettel) that Acting Up mounted in January 2010: both shows are adamantly “off-centre” in their aesthetics and history, and each has contributed to the flurry of activity in Toronto’s NFP theatres that now is so wide-spread it attracts the attention of independent producers, You can do it. These days, the attitude inspires the creation of musical theatre all across the GTA.

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

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In October 1995, in the second ever issue of this magazine (then known as *Pulse*), we ran as a cover image, not a photograph but a kind of abecedarius—a stylized alphabetical list consisting for the most part of presenters, performers or composers featured in the issue’s concert listings. The Penderecki Quartet came to our rescue for both P and Q. For Z we resorted to jazz (where were you that month, Winona?), which was a bit lame. And A was as problematic as Z, but for the opposite reason—too many candidates rather than too few.

Aradia Ensemble, Academy Concert Series, Amadeus Ensemble, Autumn Leaf Performance and the Amadeus Choir (worthy candidates, all) had concerts, but were the five we didn’t choose. Stephen Ralls’ and Bruce Ubukata’s Aldeburgh Connection was the one we did.

When I sat and chatted with pianists Ralls and Ubukata, in preparation for this story, it’s not surprising that they couldn’t remember who their guests had been on October 10, 1995. After all, the Aldeburgh Connection had already been going strong for 13 years before this magazine came into existence. In those 13 years prior and the 17 since, an astonishing 187 singers have appeared in their series, many of them more than once. “A starry constellation” as Ubukata describes them. Even more astonishing is that Ralls and Ubukata over and over again spotted these stars while they were still in the making.

Now, on February 19, 2012, 16 “starry” Aldeburgh vocal alumnæ will join Ubukata and Ralls at Koerner Hall for a gala concert celebrating the series’ 30th anniversary. It’s a bigger venue than their norm, as befits what promises to be a fittingly grand and heartfelt occasion. Don’t be surprised though if tickets turn out to be in short supply. No two individuals in this city have played a more important role in ensuring the place of art song in the country’s musical life, and the audience can expect the hosts for the evening, mezzo Catherine Robbin and actor/director Christopher Newton, to weave a significant and personal storyline through the event.

Robbin, for one, can trace her own Aldeburgh connection almost all the way back to the time of Ralls’ and Ubukata’s own first meeting—at Benjamin Britten’s and Peter Pears’ Aldeburgh Festival in Suffolk, England, in 1977. And Newton, best known as the artistic director of the Shaw Festival, has been a long-time Aldeburgh collaborator, repeatedly helping to give voice to the meticulously crafted, always evocative storylines that are one hallmark of an Aldeburgh Connection event.
The best news is that after February 19’s Koerner Hall fireworks, there will still be two, more typical Aldeburgh events this season, in the somewhat cosier confines of Walter Hall, their usual venue. March 18’s programme is titled “Schubert and the Esterhazys”; April 29 brings “A Country House Weekend.”

The first of these carries forward what has been an Aldeburgh Connection tradition since January 1997 (the 200th anniversary of Schubert’s birth) — namely some kind of Schubertiad. That first Aldeburgh Schubertiad honours harpsichordist/pianist Greta Krause, a great champion of Schubert’s work and peerless art song collaborator and teacher. This year’s event, as always, will be rededicated to her memory. As for the April 29 “Country House” concert, it points two ways. For one thing, it harkens back to the bucolic Suffolk surroundings of Ralls’ and Ubukata’s own first “Aldeburgh connection.” For another, it also, perhaps, gives a little nod to the future, namely Ralls’ and Ubukatas’s now annual June Bayfield festival near their country home on the shores of Lake Huron. But that, as the saying goes, is a story for another day.

For now, readers interested in hearing (and viewing) more of my recent visit with Ralls and Ubukata will find the full 20 minute conversation at www.thewholenote.com. (And, for the record, that particular concert in October 1995, almost 17 years ago, featured a couple of relative young ‘uns, Michael Schade and Norine Burgess, in a recital of songs and duets by Mendelssohn, Brahms, Schubert, Debussy and Chabrier.)

Wallis Giunta

SINCE I HAVE just spoken about our video series, Conversations@TheWholenote, I will mention that there’s also an interview in the series that I did last December 29 with rising, Ottawa-born mezzo, Wallis Giunta, who has yet to grace the Aldeburgh stage, but whom some of you will have heard recently in Attila Glatz Productions’ “Bravissimo” opera gala at Roy Thomson Hall this past New Year’s Eve. It was her first appearance on that stage (well, first official appearance, anyway, as she confides in the interview).

An alumna of the COC Ensemble Studio, Giunta is now ensconced in the Metropolitan Opera’s counterpart of the COC Ensemble, namely the Lindemann Young Artist Development Program, which means fewer chances to hear her in Toronto. All the more reason, therefore, not to miss her upcoming March 1 recital for Music Toronto, with pianist Stephen Philcox, part of that presenter’s Discoveries series, and proof that Ralls and Ubukata aren’t the only good eyes for talent on the town’s vocal front!

Originally billed as a programme of English language song, the March 1 recital takes on an additional edge with the recent announcement that Giunta will, as half of the recital, present Songs for Lulu, a song cycle by pop icon Rufus Wainwright which he himself presented here at the Winter Garden Theatre two summers ago in the lead-up to the Luminato premiere of his opera Prima Donna, the same summer. How and why Wainwright has passed the torch to Giunta for this cycle is a long story (it’s in the video interview), and it adds an extra cachet to what was already promising to be an event to look forward to.

Last, an opportunity to call attention to yet another vocal series now well and truly sprouted in fertile Toronto ground. (And at the same time to call attention to an error in our listings.) The series is called Canadian Voices, and it takes place at the Glenn Gould Studio, now a member of the Massey Hall/ Roy Thomson Hall stable of venues. The 300-seat acoustically perfect Gould is an opportunity for MH/ RTH to test the Toronto waters for performers who are edge-of-career or simply not well-enough known yet in this town. French Canadian mezzo-soprano Julie Boulianne, who appears in the series February 26, is clearly one to watch (and hear). The concert is, however, at 2pm, not 8pm as stated in our listings.
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April 13 8 pm Glenn Gould Studio
EINE KLEINE NACHTMUSIK
EUGENE SKOVORODNIKOV Pianist
VICTOR KULESHOV Violinist
CHAUSSON Concerto for Violin and Piano
SHAHRIMANYAN Serenade
MOZART Eine kleine Nachtmusik

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“At a very young age I felt that Schumann’s emotional musical language really spoke to me and became very personal to me. The feeling of connection with Schumann’s music was also encouraged by my teacher, Juliette Audibert-Lambert, whose teacher, Alfred Cortot, was a renowned interpreter of Schumann’s and Chopin’s music. Schumann’s music was so special to her that she would assign it as a treat, almost as a reward, for good work, as something for which a student had proven himself worthy!”

In mid-January I chatted with pianist and University of Toronto music professor, Henri-Paul Sicsic about, among other things, his 2007 recording of Robert Schumann’s Kreisleriana and Fantasie. I was impressed by the CD: no matter how busy the music, and Schumann’s can be very busy, the narrative could always be heard. “I don’t consider Schumann’s music to be particularly difficult to play, but one needs to open emotionally to it. It is not predominantly aesthetic, unlike, for example, Chopin, whose music is much more focused on the beauty of the sound and the culture of the piano. For Schumann, the piano is a vehicle, a means to an end, through which his interior voice and poetry can speak.”

It’s an interesting observation. “We think of Chopin’s music as romantic because it is so beautiful and poetic, but it is more abstract than Schumann’s.”

So if Schumann’s music comes easily to him, whose music does not?

“For me, Beethoven is at the opposite end of the spectrum to Schumann. I feel nurtured by Schumann’s music but challenged by Beethoven’s. Many people have said that Beethoven struggled as a composer whereas Mozart composed effortlessly and even had the music already conceived before he wrote it down. Mozart was playing with already established forms to which he brought a wizardry that no one else could even come close to. Beethoven was always working at redefining those forms, so he was always working from the ground up, not because he was not capable of writing effortlessly—I’m sure he could have if he had chosen to—but through music he was facing his own challenges, questions and struggles.”

So Beethoven’s music, Sicsic says, “always gives me something new, something of a revelation, to find or to overcome, to go empathetically through the same struggle that I feel he was going through as he composed it, meeting forces somehow opposed to the human condition, not going for the obvious.”

Tension, Sicsic says, is a key to Beethoven’s music, persisting through moments of conventional musical resolution. “As for example the chord on which a cadence resolves will be marked ‘subito piano,’ producing a sense of a sudden and unforeseen change in the tension and the direction of the music. Even if we hear his music over and over, it will always feel as if it is rubbing the wrong way. As we move through the development of his music we are gradually reaching a state or a way of being that elevates us beyond our daily struggles.”

Sicsic is not yet well known in Toronto, but there is a chance that after his upcoming, February 27 recital (the first all-Beethoven pro- grammme of his career), we will know him a bit better. The programme will consist of the Bagatelles Op. 29 and Op. 119, the Eroica Variations and the Sonata Op. 110. Speaking of the last three piano sonatas, of which Op. 110 is the second, he said “The music has become almost dissolved to the point that the texture has been reduced to transparency, like being able to see the stars when there is no light.”

The recital takes place at Walter Hall, increasingly familiar surroundings for Sicsic who was appointed to a full-time teaching position at the U of T’s Faculty of Music in 2007, leaving the University of British Columbia, where he had taught since 1994. Before that he had studied with John Perry at Rice University in Texas and had also been Perry’s assistant.

In 2007, he told me, a new full-time position in piano was created at the U of T Faculty of Music. At the time it was the only full-time position other than what had been William Aide’s position, which is now occupied by Jamie Parker. “I really feel blessed to have been selected for this new position, both because of the strong cultural life of Toronto and to be part of the strong programme we have at U of T and the high standards, which, I think, make it one of the leading programmes in North America.”

Certainly the piano department’s staff bring a wide range of interest and focus to the task. “Jamie Parker is an extraordinary pianist, not only as a member of the Gryphon Trio but also as a soloist. Marietta Orlov, who brings such knowledge, experience and a depth of culture, devotes herself completely to teaching. I focus on performance. Stephen Philcox, who focuses on collaboration with singers, is an incredible talent, and not only as a collaborative pianist but...
also as a soloist... I remember his wonderful playing and phenomenal sight-reading when he was an undergraduate at UBC...” He continues, describing the particular strengths of all department members, Boris Lysenko, Midori Koga, Lydia Wong... His enthusiasm is manifest. “We may be the only pedagogy programme which is complementing and not undermining the performance side of things... Probably the only comparable programme on the continent is at Michigan State University, where Midori was on the faculty before coming here.” 

Sicsic’s pedagogical approach has evolved over time. Born in Algeria of French parents, they moved to Nice, France, in 1962, at the time of Algerian independence. “I tried to contain all that I could remember and experience of my former teachers. This was a very important part of my training, because it enabled me to stand on my own feet, as it were.”

He talks about how important it is for students to “come to their own way,” to learn an entire composition completely on their own, to break “the need, almost an addiction to always asking ‘Am I doing this right?’; to always wanting validation or confirmation that things are ok.”

“It’s an ethos built on rising to challenges rather than counting on classical contexts, not dissimilar to the all-Beethoven challenge Sicsic has set for himself February 27 at Walter Hall. ☞

Allan Pulker is a flautist and a founder of The WholeNote, who currently serves as chairman of the company’s board of directors. He can be contacted at allan@thewholenote.com.

when writing a monthly column that involves regularly working your way through over 500 detailed listings, you look for ways to inject a little bit of silliness into a task that, at times can be, shall we say, a tad dryish. So, I keep my eyes open for quirks and curiosities. This month, for example, I noticed that several of Canada’s finest pianists performing “classical and beyond” repertoire have first names starting with the letter “A.” Granted, there are also many (close to 30) whose names do not. Nonetheless, the “A list” struck me as, well, quirky; as good a place as any to start.

Another quirky thing: the proliferation of concerts (22 to be exact) featuring works by Brahms: orchestral, chamber, piano solo, piano and orchestra, violin and orchestra, piano and violin duo, solo singers, full choirs (with and without orchestra). Was there a special Brahms birthday or anniversary? Let’s see. Born May 1833, died April 1897. Nope, that’s not it. Must simply be a case of wanting to “Beat the February Blahs with Brahms.” So let’s begin.

A IS FOR ANDRÉ, ARTHUR (X2), ANTON, ANGELA AND AARON

André Laplante, Arthur Ozolins, Arthur Rowe, Anton Kuerti (performing three concerts), Angela Park and Aaron Chow (performing in the same concert) will all be gracing stages, both in and beyond the GTA, in February. (So will Adam Sherkin, Feb 19, and Angus Sinclair, March 6, but their repertoire falls outside my beat.)

Anton Kuerti is synonymous with great Beethoven playing, so it comes as no surprise that he will be performing works by Beethoven in all three of his concerts. First up is the majestic Piano Concerto

In Nice, as already mentioned, he studied with Juliette Audibert-Lambert. But for a number of years after that he studied on his own. “I tried to contain all that I could remember and experience of my former teachers. This was a very important part of my training, because it enabled me to stand on my own feet, as it were.”

It’s an ethos built on rising to challenges rather than counting on classical contexts, not dissimilar to the all-Beethoven challenge Sicsic has set for himself February 27 at Walter Hall. ☞

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No.5, the “Emperor,” with the Toronto Symphony Orchestra, on February 2 and 4 at 8pm. Also on the programme is Symphony No.10 by Shostakovich. The great Günther Herbig conducts. Next, Kuerti entertains the young ones in Moordale Concerts’ Music and Truffles series with “Beethoven – Immortal Musical Genius” at 1:15pm, Walter Hall, February 12. Last, Kuerti will perform an all-Beethoven recital for Barrie’s Georgian Music on February 19.

Cathedral Bluffs Symphony Orchestra conducted by Norman Reintam features the acclaimed Arthur Ozolins February 4, in a performance of Rachmaninov’s Piano Concerto No.2, along with Beethoven’s Fifth Symphony at the P.C. Ho Theatre.

The New Orford String Quartet will perform Brahms’ Piano Quintet in F Minor, with Arthur Rowe, for the Kitchener-Waterloo Chamber Music Society on February 10, at the KWCMS Music Room in Waterloo, and again the next day in London’s Wolf Performance Hall, as part of the Jeffrey Concerts; Rowe is the artistic director for that series.

Back in the GTA, the Aurora Cultural Centre has landed the always electrifying André Laplante for its Great Artist Piano Series! Laplante will perform works by Liszt (his specialty) and Schubert at the Centre on February 17, 8pm. And speaking of Liszt, all you die-hard romantics looking for a post-Valentine’s Day fix can hear Angela Park and Aaron Chow, along with soprano Eve Rachel McLeod and Rachel Mercer, cello, in “A Romantic Music Tryst with Liszt,” presented by the Neapolitan Connection, in a matinee on February 19, at the Toronto Centre for the Arts.

B IS FOR BRAHMS

Space limitations won’t permit me to delve into detail on all 22 Brahms concerts I mentioned in the introduction. I’ll focus on a few (and you can check out others in Part C at the end of the column).

“Warhol Dervish” is a pretty intriguing concert title. February 3 at 8pm, at Gallery 345, the concert should prove equally intriguing, featuring, among other more twisty repertoire, Brahms’ Horn Trio and Mozart’s Clarinet Trio — both in E-flat major, both arranged for violin, viola and piano — played by John Corban, Pemi Paull and Katelyn Clark, respectively. And another winner in the concert title category, given that they’re performing sextets by Brahms and Dvořák, is Via Salzburg’s “Six Degrees of Separation.” Catch all degrees of fun at Rosedale United Church, February 10, 8pm.

Show One Productions is presenting a very special event on February 23 at Koerner Hall. Legendary violinist Vladimir Spivakov and outstanding pianist Olga Kern will perform as a duo — a first for Toronto! And their programme is absolutely sumptuous: Brahms’ Sonata No.3 in D Minor Op.108; Franck’s Sonata in A; Stravinsky’s Suite Italienne (based on his ballet music for Pulcinella); and Spiegel im Spiegel by Pärt. As an added attraction, in this case “B” is also for Bösendorfer. At her request, Kern will perform on a nine-and-a-half foot, 97-key Imperial Bösendorfer grand (courtesy Robert Lowrey Piano Experts), apparently the only piano that could withstand Liszt’s powerful touch. Not only is it Kern’s preference, it was also the choice of jazz great Oscar Peterson. The magic begins at 8pm.

And last, Ontario Philharmonic Orchestra, under the baton of Maestro Parissot, has programmed a magnificent all-Brahms concert, which it will perform twice. “A Journey Into Brahms” plays on February 25, at the Regent Theatre in Oshawa, and then “journeys into Toronto” on February 28, for a concert jointly presented with Moordale Concerts, at Koerner Hall. The exciting soloist featured in the compelling Violin Concerto in D Major is young Korean violinist, Ye-Eun Choi, in her Toronto debut. A protégée of Anna-Sophie Mutter, Choi debuted with the New York Philharmonic Orchestra under Alan Gilbert in 2009. Also on the programme is Brahms’ Symphony No.2. It promises to be a fine evening.

C IS FOR CLASSICAL COLUMN CONCLUDING WITH CONCISE QUICK PICKS (DETAILS ARE IN OUR CONCERT LISTINGS):

- February 9, 7:30: Royal Conservatory. Discovery Series: Hiroko Kudo, piano and Tobias Báz, cello. Works by De Falla, Brahms and Martinů. Mazzoleni Concert Hall.
- February 19, 2:00: Royal Conservatory. Mazzoleni Masters Series. All-Brahms programme. Members of the Arc Ensemble.
- February 22 and 23, 8:00: Toronto Symphony Orchestra. Brahms Symphony 4. Also works by Fauré and Britten. Karina Gauvin, soprano; Jean-Marie Zeitouni, conductor. Roy Thomson Hall.
- February 25, 8:00: Canadian Sinfonietta. Wine and Cheese. Works by Brahms, Schnittke and Ravel. Michael Esch, piano; Joyce Lai, violin; Olivia Brayley Quackenbush, horn. Heliconian Hall.

This month’s column was brought to you by the letters A, B and C. Avail yourself of all the listings, beat those blahs, catch a concert or two and 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.
Mahler’s First Symphony  
Thurs, Feb 2, 7:30 pm. MacMillan Theatre  
David Briskin conducts the UTSO in Mahler’s First Symphony and its original second movement “Blumine” as well as Anders Hillborg’s King Tide.

Wind Symphony  
Fri, Feb 3, 7:30 pm. MacMillan Theatre  
Featuring De Meij’s Lord of the Rings, Horovitz’s Concerto for Euphonium (student soloist Kohei Kamikawa) and works by Janáček, Graham & Sparke.

Wind Ensemble  
Sat, Feb 4, 7:30 pm. MacMillan Theatre  
Guest conductor Alain Cazes leads the ensemble in Dvořák’s Serenade, and works by Karel Husa, Morley Calvert and Vaclav Nelhybel.

The Opera Exchange  
Sat, Feb 4, 9:30 am. Walter Hall  
Long Distant Loving: Saariaho’s Love from Afar  
Presented in partnership with the COC, and the Munk School of Global Affairs. Tickets: 416-363-8231

Cathedral Classics I & II  
Feb 5 & 12, 2:30 pm. Church of the Redeemer  
Two glorious Sundays of sacred music performed by U of T choirs. Works by David Willcocks, Benjamin Britten, Bach, Handel, and Frank Martin.

St. Lawrence String Quartet  
Mon, Feb 13, 7:30 pm. Walter Hall  
The awesome foursome return to Walter Hall in Haydn’s Quartet Op. 76 No. 2, Martinů’s Quartet No. 5 and Dvořák’s Quartet No. 105.

Toronto & the War of 1812  
Tues, Feb 14, 1:00 pm. Walter Hall. Free  
Composer John Beckwith introduces the documentary ballad opera, Taptoo!, presented by Toronto Operetta Theatre to mark the bicentenary of the War of 1812.

Gary Tomlinson  
Thurs, Feb 16, 3:30 pm. Room 130. Free  
The Graduate Colloquia Series presents the Yale musicologist in Paleolithic Formalism and The Emergence of Music. Open to the public.

Henri-Paul Sicsic  
Mon, Feb 27, 7:30 pm. Walter Hall  
The Killam Prize-winning faculty pianist performs an all-Beethoven program, including the “Eroica” Variations, Sonata No. 31 and selected Bagatelles.

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A New Two On Tap

CHRISTOPHER HOILE

This February has become a month for new opera. Toronto will see a world premiere of a Canadian work, the professional world premiere of another Canadian work and the Canadian premiere of an acclaimed 21st century opera. In the depths of winter we already see the new growth of spring. The world premiere is Obeah Opera by Nicole Brooks running February 16 to March 4.

For more on that work, see Robert Wallace’s interview with Brooks in this issue.

First to appear is the Canadian premiere of L’Amour de loin (Love from Afar or more accurately “The Far-Away Love”) by Finnish composer Kaija Saariaho at the Canadian Opera Company. Not only will this be the first time the COC has staged an opera by a Finnish composer, it will also mark the first time it has staged an opera by a female composer.

This opera that premiered in 2000 at the Salzburg Festival tells the story of a world-weary 12th century troubadour from France who carries on a long-distance love affair with a beautiful woman living in Tripoli, Lebanon, whom he called in Languedoc his “amor de lonh.” Although they never see or speak to each other, their feelings develop and grow through the efforts of an enigmatic Pilgrim, who carries messages of love and yearning between the two. Saariaho drew her inspiration for the work from the life and song texts of Jaufré Rudel (died c.1147), a French prince and troubadour who wrote of his obsessive love for an ideal, unattainable woman. This is the well-known theme known as “courtly love” that swept Europe during this period. The yearning expressed has a religious component, due to the rise of Mariolatry, that leads the poet to ask whether such a love is best preserved from afar.

Reviewing the opera in 2000, New York Times critic Anthony Tommasini wrote that Saariaho’s music “combines vivid orchestration, the subtle use of electronic instruments and imaginative, sometimes unearthly writing for chorus... The vocal writing is by turns elegiac and conversational. Her harmonic language is tonally grounded, with frequent use of sustained low pedal tones, but not tonal. Bits of dissonance, piercing overtones and gently jarring electronic sound spike the undulant harmonies, but so subtly that the overall aural impression is of beguiling consonance... Her evocations of the troubadour songs, with medieval modal harmony and fragments of elegiac tunes, are marvelous.”

The new COC production is conducted by COC music director Johannes Debus and directed by Daniele Finzi Pasca, known for his work with Cirque du Soleil. It features an all-Canadian cast. Baritone Russell Braun is Jaufré Rudel, soprano Erin Wall is his beloved Clémence and mezzo Krisztiina Szabó sings the role of the mysterious Pilgrim. Sung in the original French of Lebanese librettist Amin Maaloof, L’Amour de loin (which, unlike other companies, the COC insists on calling Love from Afar) runs for eight performances from February 2 to 22. For more, visit www.coc.ca.

Taptoo is the opera receiving its professional world premiere, with music by John Beckwith and libretto by James Reaney. The opera written in 1995 was given its world premiere by Opera Mc Gill in 1999 and was later staged by the University of Toronto Opera Division in 2003. Toronto Operetta Theatre is presenting its professional premiere as part of the national commemorations of the bicentennial of the War of 1812. The title refers to the last drum-and-bugle signal of the day that would later expand into what is now known as a military tattoo.

The work was conceived as a prequel to Harry Somers’ opera Serinette which had had a highly successful premiere in 1990 at the Elora Festival. As Beckwith writes in Unheard Of: Memoirs of a Canadian Composer, to be published in February 2012, “Where Serinette was set in York and Sharon during the 1830s, the new piece deals with the founding of York by John Graves Simcoe in 1783 and covers a time period from the American War of Independence to just before the War of 1812.” Beckwith says that the opera features a number of Reaney-esque devices: “Cast members assume a variety of roles, changing age or gender rapidly, functioning solo for one scene and in the next, as part of a chorus; the orchestral players are sometimes required to join in the action.” In the TOT production, he says, a cast of 18 singers will cover 26 characters including historical figures, like Simcoe and Colonel “Mad Anthony” Wayne, and other imaginary ones like boy soldiers Ebenezer and Seth, the aboriginal Atahentsic, settlers and adventurers.

TOT lays claim to the work because Beckwith himself says he was...
inspired by ballad operas, the earliest examples of what would later become operetta. As Beckwith says, “Two period productions of early music theatre affected me around this time [of composing]. John Gay’s The Beggar’s Opera and Thomas Arne’s Love in a Village were the most often-performed ballad operas of 18th century England… I saw Taptoo! as the modern equivalent of a ballad opera, in which scraps of familiar songs and dances would now and then drift into the musical score. I included about 20 such musical references—hymn tunes, popular sentimental or patriotic songs, dances, marches and, of course, historical military music.”

The TOT cast includes Michael Barrett as Seth, Robert Longo as Wayne, Todd Delaney as Simcoe, Allison Angelo as Atahentsic, with Mark Petracchi and Sarah Hicks as Mr. and Mrs. Harple, Eugenia Dermentzis as Mrs. Simcoe, and boy sopranos Daniel Bedrossian and Teddy Perdikoulis. The composer’s son, Larry Beckwith, conducts and TOT general director Guillermo Silva-Marin directs. Taptoo! runs only February 24 to 26. For more information see www.torontooperetta.com.

Beckwith says of his collaborations with James Reaney, “Without articulating our objectives further, I believe we wanted to affect our audiences in two ways—to move them and to cheer them.” We must thank TOT for giving Taptoo! a chance to achieve these goals.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Beaten to the Punch
DAVID PERLMAN

T he lack of space for a full-out “In With The New” column this month is more than somewhat offset by the fact that several of our other columnists in the issue have stolen my thunder anyway!

Robert Wallace, page 8, talks about Obeah Opera, Nicole Brooks’ new work, as well as about Queen of Puddings’ Beckett Feck-it, at Canadian Stage. Chris Hoile, pages 18 and 19, talks about two works I would otherwise have drawn attention to: the COC production of Kaija Saariaho’s opera, L’Amour de loin, playing at the Four Seasons Centre for the Performing Arts; and Toronto Operetta Theatre’s first professional rollout of the John Beckwith/James Reaney opus Taptop!.

And there’s more. Pamela Margles, in the concert notes to her review of Kaija Saariaho: Visions, Narratives, Dialogues (“BookShelf,” page 58) draws attention to four other concerts that will feature Saariaho’s music during the composer’s visit. (Three of these, by the way, are under Soundstreams’s auspices — and I will return to a discussion of Soundstreams.) Even our CD reviewers get into the act. Andrew Timar’s review of a Finnish Radio Symphony recording of Saariaho’s music, page 62, references L’Amour de loin. And a Leslie Mitchell-Clarke review, on the same page, of two + two, a new release by TorQ Percussion Quartet, is followed by a note pointing out TorQ’s appearance in the final concert of the U of T New Music Festival (February 5).

Of Toronto’s major presenters of new music (Array, Contact!, Continuum, Esprit, Gallery 345, Music Gallery, New Music Concerts, Queen of Puddings, Soundstreams and Tapestry New Opera), Soundstreams is the one to which we have, so far this season, devoted the least ink in this column. This month is as good as any to redress that, because the company has an extraordinary diversity of material on offer. In addition to the three Saariaho contributions referred to earlier, Soundstreams also presents two full-fledged Koerner Hall productions. The first of these, The Sealed Angel, billed as a music drama, is the work of Rodion Shchedrin, a Russian composer born in 1932. In typical Soundstreams fashion, this concert is an intensely collaborative project, involving the Amadeus Choir, Elmer Iseler Singers and ProArteDanza dance company. And then, book-ending the current listings period, Soundstreams is, as far as I can tell, the first of the aforementioned major presenters out of the blocks with a concert celebrating the 100th anniversary of composer John Cage’s birth. Titled “So Percussion: Cage @100” the concert will feature works by Cage and turntablist Nicole Lizée.

With the 100th anniversary of Cage’s birth not till September, pianist Kate Boyd is also fast off the mark, with back to back performances Thursday, February 16: first a noon hour lecture/recital on Cage’s Sonatas and Interludes at University of Waterloo; then a concert the same evening of the complete Sonatas and Interludes, for the Kitchener-Waterloo Chamber Music Society. Not to be outdone, the Music Gallery, a week earlier, on February 10, presents a programme titled “Post-Classical Series: The Cold War Songbook – Pilgrims and Progress” which also features Cage’s Sonatas and Interludes (1948) performed by Vicky Chow, piano. The “Cold War Songbook” then continues February 11 with a programme of piano works by Ustvolskaya, Carter and Feldman, featuring the pianistic post-classical virtuosity of Stephen Clarke and Simon Docking.

The next day, February 12, at the Music Gallery, it’s Continuum Contemporary Music back in action with a programme featuring music by Ligeti, Oesterle, Current, Klanac and Richard Marsella, who also guest on the bar- rel organ. And it’s busy busy as usual all month at upstairs Gallery 345, with concerts worth noting on February 19 (pianist Adam Sherkin), 25 (mezzo Marta Herman), and 28 (Les Amis Concerts); and on March 7 (Norman Adams, cello; Lee Pui Ming, piano; Erin Donovan, percussion).

It’s a bit ironic to be giving the city’s largest ensembles the shortest shrift in this column, but that’s sometimes the way things fall out. First, Esprit Orchestra continues the season’s torrid pace with their third, full-scale Koerner Hall concert, on February 26. Titled “Gripped By Passion,” it features works by Vivier, Seelsi, Rea and Schnitke, the vocal magic of mezzo, Krisztina Szabó and dazzling TSO violinist Teng Li.

And March 1, 3 and 7, the Toronto Symphony Orchestra presents its eighth annual New Creations Festival of which we will have much more to say in the coming issue.

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For more information, please visit www.KSOchestrca.ca/youth/youth.html
"It’s such an incredibly simple instrument. You can hold philosophical, physical or constructional arguments against this view, but it still won’t change the fact that it is, in its very heart of hearts, an incredibly simple instrument. And yet it is so hard to make it sound beautiful. That is what makes it so fascinating. You start practising and it sounds ridiculous. It is the most amazing challenge to create a small, but personal musical universe with this instrument.”

The subject of this description—the recorder—is an instrument that I personally find very beautiful. I love the organ-like chuff of its breath in consort, and the purity of its angelic voice in solo repertoire. If you’re of like mind, you’ll be very pleased at the prospects before you this month; if you are not, well, be prepared to be converted, as not one, but two internationally famous virtuoso recorder players are performing in Toronto, one at the beginning of February and one near the end. The details:

The comment which begins this article was uttered by a truly amazing musician, the Swiss virtuoso Maurice Steger, who appears near the start of the month. Steger has been called “the Paganini of the recorder”; one concert review states that he’s “unquestionably an artist operating to the furthest boundaries of what is technically and tonally possible on the recorder.” Several reviews about him mention the spontaneity of his technique—arising, no doubt, from the challenge he gives himself to create a “personal musical universe” in the music he plays. He’ll be displaying his uncanny abilities in music by Telemann, Sammartini and Geminiani, in a concert which also features the wonderful chamber orchestra Les Violons du Roy. With music director Bernard Labadie, Les Violons will contribute music by Handel and Geminiani. The performance takes place on February 5 at Koerner Hall.

When one considers touring recorder players, one can’t help thinking of Marion Verbruggen, the celebrated Dutch virtuoso who has brought the warmth of her personality to audiences all over the world for many years. With her sheer good-natured presence and verve as a performer, I think she could win anyone over to the love of the recorder. She’s back in Toronto to add a colourful presence to Tafelmusik’s “Virtuoso Vivaldi” concerts, which feature a splash of concertos: mandolin, viola d’amore and lute, cello, bassoon, and recorder played by Verbruggen. Except for the Concerto for Recorder and Bassoon by Telemann, the music is all by Vivaldi. These concerts will take place on February 21 at George Weston Recital Hall, and February 23 to 26 at Trinity-St. Paul’s Centre.

So many musical treasures this month, with some of them unfortunately occurring on the same evening:

- **February 8 to 12:** One of Tafelmusik’s biggest and most ambitious artistic creations to date, “House of Dreams,” is the latest of Alison Mackay’s multi-media programmes. The audience is taken to five
European cities where baroque music and art intersect. Stunning images, paintings and a concert played from memory make this truly a tour de force.

- **February 17:** “Anger Management,” in the hands of I Furiosi, means subtle procedures such as calling up the spirits of the dead to exact revenge on one’s enemies. With guest, mezzo Laura Pudwell, this will be “a concert of anxiety and discord” — but undoubtedly with some exquisitely performed and lovely music.

- **February 18:** “Fresh Baroque” are almost the first words to appear in the Aradia Ensemble’s website. Their February concert is no exception, combining glorious instrumental and vocal music from 17th- and 18th-century Venice with newly-composed works by Rose Bolton and Chris Meyer (winner of last season’s Baroque Idol competition). As well, the freshness of youth appears in the participation of the Toronto Youth Chamber Orchestra, led by violinist Elyssa Lefurgey-Smith.

- **February 18:** Another of early music’s shining lights is in town, for Scaramella’s concert “The Angel and the Devil.” Gambist Liam Byrne currently resides in England and is professor of viola da gamba at London’s Guildhall School of Music and Drama. He’s also in great demand as soloist and ensemble musician. Scaramella’s programme features music by rival viol players from the French Baroque — Marin Marais (who played “like an angel”) and Antoine Forqueray (possessing the virtuosity of “the devil”). Liam’s collaborators are harpsichordist Sara-Anne Churchill and gambist Joëlle Morton.

- **February 18:** Intriguing mini-dramas, stories of the interaction of nymphs and shepherds, make for a delightful programme of duets and dialogues from the 16th and 17th centuries as the Musicians in Ordinary presents “When Tircis Met Chloris.” Soprano Hallie Fishel and theorist John Edwards are joined by guest tenor and baroque guitarist, Bud Roach.

- **February 19** in Kitchener: Spiritus Ensemble, dedicated to the performance of great religious music, presents an “All-Bach Concert” of two cantatas, the *Magnificat in D*, and the Sinfonia from *Cantata 29*.

- **February 19:** In their programme “The Art of Conversation,” the Windermere String Quartet, on period instruments, explores Goethe’s comment on the string quartet: “One hears four rational people conversing with one another.” They’ll illustrate this thought with works by Haydn, Mozart and Boccherini.

- **February 24:** Two of the Canterbury Tales are interspersed with lively English songs and instrumental pieces, and also music by the Frenchman Machaut and his contemporaries, in Sine Nomine Ensemble’s “The Road to Canterbury: Music for Chaucer’s Pilgrims.”

- **February 26:** A programme of early 17th-century German chamber music is presented by Toronto Early Music Centre’s Musically Speaking series, featuring violinists Elyssa Lefurgey-Smith and Christopher Verrette, and harpsichordist Sara-Anne Churchill.

- **March 1** in Toronto, **March 2** in Kitchener: These concerts, (at Koerner Hall and Perimeter Institute, respectively), by world-renowned gambist/scholar/conductor Jordi Savall and his group Hespéron XXI take place, in spite of the death of Savall’s partner in life and in music, soprano Montserrat Figueras.

- **March 3:** Tallis Choir recreates the passion of Holy Week in “Stabat Mater: Music for Passiotion.” A brilliant six-voice Monteverdi mass, Missa in Illo Tempore (“Mass In That Time”) interweaves themes from an earlier motet by Gombert. Lotti’s Crucifixus and settings of the Stabat Mater by Palestina and Scarlatti, along with plainsong for Holy Week, will also be heard.

- **March 3:** “God give you good morrow my masters, past three o’clock and a fair morning…” The street cries of Gibbons’ London contrast with his magnificent music for the cathedral, when the Toronto Chamber Choir presents “Gibbons: Canticles and Cries.” With organ, lute and the viol of the Cardinal Consort, they’ll perform Renaissance canticles, anthems, madrigals and vendors’ cries by Gibbons, Byrd and others.

Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba.

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**Tafelmusik Baroque Summer Institute**

June 3-16, 2012

At the Faculty of Music, University of Toronto, Toronto, Canada

A 14-day residency in instrumental and vocal period performance.

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**I Furiosi Baroque Ensemble presents**

**ANGER MANAGEMENT**

Friday, February 17, 2012

Angry Guest: Laura Pudwell, mezzo-soprano

Calvin Presbyterian Church, 6pm

26 Delisle Avenue

(Yonge & St. Clair) $20 / $10 Tickets only at the door.

[ifuriosi.com](http://ifuriosi.com)
Beat by Beat / World View

COBA at Kuumba Gets BHM Under Way
ANDREW TIMAR

The Collective of Black Artists (COBA) kicks off Black History Month with a concert titled “Les Rythmes de la Forêt,” running from February 3 to 5, at the Fleck Dance Theatre, Harbourfront Centre. Founded 19 years ago, COBA has been at the local forefront of the creation and production of stage works that reflect Africanist social themes and perspectives. Using storytelling, music and drama interwoven with dance, the programme presents a suite of dances from sub-Saharan Africa accompanied by traditional drumming and singing. The production aims to represent social and ritual events in peoples’ lives including rites of passage, initiations, harvest, and moments of joy and celebration.

Harbourfront Centre itself joins in celebrating the African experience in its Kuumba festival by exploring “African roots through a 21st-century perspective.” This year the festival highlights the essential role women have played in shaping Black culture. For three days, February 3 to 5, the festival offers storytelling, fashion, film, dance, round table discussions, food, exhibitions, workshops (some musical) and children’s activities. And, of course, concerts.

A sampling: On the afternoon of February 4, join instructor Lua Shayenne in a workshop of traditional African and Afro-contemporary dance and music. Later that evening join Dr. Jay de Soca Prince on the Centre’s rink for “Dj Skate Night”—a novel Toronto combination of Trini and “skate culture.” If Ice T is more your speed than ice skating however, check out Jamaican DJ and Dub pioneer Clive Chin’s “Celebration of Jamaica’s 50th Anniversary of Independence Through Reggae” next door at Harbourfront’s Lakeside Terrace. Later, at 9.30pm, the music gets “urban” with the Known (Un)Known, a showcase of fresh local talent embracing various current African American music streams, including singer Rochelle Jordan. Vibe Magazine dubbed her the “female version of Drake.”

Kuumba continues on Sunday, February 5. At 1pm you have a rare opportunity to explore Guinean drum-playing techniques in a workshop with Alpha Rhythm Roots, a Toronto-based company introducing the music, dance, traditions and culture of the West African country of Guinea to Canada. Then at 3:30pm, join the award-winning Pan Fantasy steelband in “Trinidad and Tobago’s 50th Anniversary of Independence Celebration.” Playing strong for 26 years, North York’s Pan Fantasy, directed by Wendy Jones, will be performing a repertoire of “classic” and contemporary calypsos. As T & T’s musical gift to the world, steel pan’s worth is possibly matched only by the calypso musical tradition. Pan Fantasy will feature homage to the patriarch calypsonian, The Mighty Sparrow, justly dubbed “King of the Calypso World.”

EMBERS: From February 9 to12, across the Harbourfront parking lot at the Fleck Dance Theatre, Toronto’s Arabesque Dance Company and Orchestra presents its production of “Jamra,” Arabic for “embers.” The live 12-piece Arabic orchestra features the rich voice of Bassam Bishara. It provides a lush musical underpinning for Arabesque’s newest production that includes over a dozen dancers. The company is led by the distinguished dancer, veteran choreographer and artistic director, Yasmina Ramzy. Among our city’s prime movers on the world dance scene, Ramzy has established what is arguably Canada’s leading Middle Eastern dance and music ensemble. Critics have praised her for taking “belly dance to another level.”

LATIN GUITAR: Playing the February Valentine card, Latin guitarist Johannes Linstead and his group join forces with flamenco guitarist Antonitas D’Havila in a concert titled “Valentine Fiesta Romantica.” The “romance and Latin passion” will be on display on February 8 at Coconuts Restaurant & Lounge Night Club and again on February 10 at the Latin Fever Night Club. Johannes Linstead, awarded the title of Canada’s Guitarist of the Year, has earned international recognition for his best selling albums in the instrumental and world music sales categories. His partner on the bill, Antonitas D’Havila, is a renowned Romany flamenco guitarist, specializing in an intense, bravura style. If you miss those concerts you can still redeem your Valentine mojo with your beloved a few days later when D’Havila performs at the Trinity-St. Paul’s Church, on February 17.

YASMIN: On February 11, the Royal Conservatory presents a concert by Yasmin Levy and Omar Faruk Tekbilek at Koerner Hall. The headliner is the Israeli Ladino (Judeo-Spanish) singer Yasmin Levy who has won high praise for her vocalism that also engages the fiery heart of flamenco. Songlines wrote, “every colour and pitch in her remarkable range and the resulting vocal pyrotechnics are unforgettable.” The brilliant Turkish born multi-instrumentalist Omar Faruk Tekbilek’s 40-year career has taken him on a global journey. His nonstop recording and touring activities place him among a small cohort of pioneer “world musicians.” I performed with Omar years ago, but distinctly recall the intimate bond he...
wove with the audience in his solo spot.

The RC’s Middle Eastern Music Series resumes the next day, (February 12), 3pm, at the Mazzoleni Concert Hall, with composer and pianist Malek Jandali in a programme inspired by the folk and ancient music of Syria, incorporating both Arabic and Western musical elements. The music on his new CD Echoes from Ugarit, featured on this concert, is arguably the most ancient “world music” in my column this month. It is inspired by the oldest known music notation in the world, dating to the fourth century BCE, discovered in the ancient Syrian city of Ugarit.

**BATUKI:** On Saturday February 11, the Batuki Music Society continues this month’s Black History theme with its “Ethiopia: A Musical Perspective” at the CBC’s Glenn Gould Studio, an ambitious expedition into Ethiopia’s musical culture starting from the music of the Azmaris, professional bards who recite stories and comment on social issues through song, moving on to varied pentatonic regional musical genres, and ending with Ethio-jazz, an exciting modern hybrid. Ethiopia, the only country on the African continent never colonized by Europeans, has a long and illustrious history. What better place than Toronto, with the largest Ethiopian population in Canada, to showcase the various musical instruments and wealth of Ethiopian expression? The musicians taking the audience on this deep journey include Girma Wolde Michael, Fantahun Shewankochew, Henok Abebe, Martha Ashagari and Gezahneg Mamo.

**CONVERGENCE:** Setting our sights beyond the GTA, on February 16 the University of Guelph presents the culturally diverse Convergence Ensemble with Gerard Yun playing shakuhachi, didgeridoo, and native flute, Kathryn Ladano on bass clarinet, and pianist Sandro Manzon.

**SOWETO GOSPEL:** Back downtown at the Sony Centre for the Performing Arts, the inspirational two-time Grammy and Emmy Award-winning Soweto Gospel Choir returns on February 24 and 25. With a new show titled “African Grace,” the Choir’s 24 singers, dancers and musicians will heat up the dreariness of late February with their joy-filled repertoire.

**PAVLO:** Also on February 24, multi-award winning Greek-Canadian musician and composer Pavlo performs at Roy Thomson Hall. Billed as the local stop on the Six String Blvd World Tour, the evening will appeal to the legions of fans who have made Pavlo the “most successful independent artist to come out of Canada, performing 150+ shows per year,” according to his website. On his ninth album, Six String Blvd, Pavlo has gone global inviting “the world’s most exotic instruments into his classic Mediterranean sound.” Presumably the ney, erhu, bouzouki and sitar on his CD will be there.

**SEPHARDIC DIASPORA:** March 1 the York University Department of Music’s World at Noon concert series features “Songs and ballads of the Sephardic Diaspora” by a leading specialist in that repertoire, singer Judith Cohen. It’s at the casual Martin Family Lounge, 219 Accolade East Building.

**MUSIDEUM:** The new Coffeehouse Concert Series at the low-keyed and intimate downtown venue/retail store Musideum keeps surprising us. Its delightfully eclectic programming continues with a world music spin on March 3 with the group Medicine Wheel, “bringing together a world fusion of music for the soul.” Leader David R. Maracle on native flutes and hang drum is joined by Donald Quan on guzheng, keyboards and tabla, and guitarist Ron Bankley. Percussionists Richard Best and Rakesh Tewari add the metric frame, propulsive energy and accents.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
If I had to pick one musical scale to take with me to a desert island, and the only choice was between an elegantly crafted Schoenbergian twelve-tone row and a plain old blues scale, I’d quickly grab the blues scale before they tossed me off the ship.

The noble musical experiments of Schoenberg and other modernist composers were enormously influential within academic and concert circles. But while these august types were busy out-moderning each other, blues and other African-derived musical styles — jazz, rhythm and blues, and hiphop, to name only several — colonized the world, holding sway in a manner akin to the complete cultural dominance of Italian music in Europe from the 16th to the 18th centuries.

February is Black History Month, and this column is going to depart from its usual listings format to explore this phenomenon in some depth. Black History Month was originally conceived as a week-long celebration encompassing the February birth dates of American abolitionist Frederick Douglass and president Abraham Lincoln. In modern times it has become an occasion for the people of the African diaspora to celebrate their history of struggle and triumph, and their formidable achievements.

One of these achievements is the degree to which African-derived techniques are part of the DNA of popular music. When yet another well-scrubbed American Idol contestant launches into a showy fusillade of vocal melismas, they are echoing (but rarely surpassing) the vocal work of Stevie Wonder. (Also a notable composer, Wonder’s work is so innovative that it has barely been picked up by anyone, but that is another story). Any good professional bass player builds on the nimble, inventive lines of genius Motown bassist James Jamerson. Fletcher Henderson’s swing orchestra arrangements are the Well-Tempered Clavier of jazz orchestra studies. In a musical sense, every month is Black History Month, whether we consciously perceive it or not.

Classical musical studies largely continue to ignore African-derived musical techniques, leaving graduating students unequipped to deal with large areas of musical endeavor and employment. It is as if drama students were taught to execute Shakespeare, Racine and classical Greek drama, but were sheltered from Beckett, television and film. Classical vocal students grapple with the demands of 20th century vocal writing — often absurdly ill-wrought for the voice — but are given no thorough stylistic understanding of jazz or blues.

It is in this area that choirs have been something of a vanguard. Choral groups often have to be stylistically diverse, and classical choirs have been executing choral arrangements of spirituals since the beginning of the last century. Singing African-derived music with European technique and aesthetic remains a trap, but choral directors are increasingly applying performance practice techniques to this music, doing the listening, research and technical practice that leads to more authentic and appropriate performances.

Toronto’s Nathaniel Dett Chorale, founded in 1998 by Brainerd Blyden-Taylor, has provided strong leadership in this area. Named for an African-Canadian, Drummondville composer who made his career in the USA, the NDC has consistently programmed interesting and unusual works. On February 14 they team up with writer...
Lawrence Hill for “Voices of the Diaspora: The Book of Negroes.”

The concert is named for Hill’s book, which is named, in turn, for an actual document created in 1783. The Book of Negroes was a list of 3000 African slaves, evacuated by the British from the USA to Nova Scotia, which was still a British dominion. Hill blends historical incident with a wrenching story of a slave family trying to stay together in the midst of political tumult and violence.

The Book of Negroes has been an international success for Hill, who will read excerpts from the novel, interspersed with music from the NDC. Works by Dett himself will be featured, along with music by Haitian composer Sydney Guillaume and Canadian composer Brian Tate. Jazz pianist Joe Sealy will also perform excerpts from his celebrated Africville Suite, that pays tribute to the African Nova Scotians of Africville, who contended with prejudice and neglect until the final destruction of their community and forced eviction of its residents in the mid-1960s.

Hill’s and Sealy’s involvement in this concert highlights another problematic issue, which is the degree to which Canadian art must fight for space in Canada. Sharing a common language and history, our cultural landscape is swamped by our American neighbour, and while most musicians (and film-goers and politicians) yield willingly to the artistic tidal wave, it is always heartening to see Canadian artists carve out a space for their own ideas and dreams.

(A personal note: In grade 9 English, my daughter, along with too many other Ontario high school students, is currently being subjected to Alabama-born writer Harper Lee’s To Kill a Mockingbird. This book—the literary equivalent of warm milk and cookies for self-congratulating American progressives of a bygone era—should have been retired from our curriculum years ago. Lawrence Hill’s trenchant thoughts on the subject can be read here: www.thestar.com/article/684933.)

Hill’s The Book of Negroes—fiction informed by ground-breaking research—puts him in the fine Canadian tradition of Pierre Berton, who wrote history with the sweep and dash of good fiction. As Berton did, Hill is “shining a little light” to help his fellow Canadians understand more about themselves.

Other concerts of interest on the horizon:
- On February 23, the Orpheus Choir of Toronto performs a free noontime concert at Roy Thomson Hall in a concert series that is one of the hidden gems of the Toronto choral scene.
- On February 24 and 25, the Soweto Gospel Choir visits the city. Check out this clip: www.youtube.com/watch?v=zd6s5DKpxk.
- On February 25, the Scarborough Phiharmonic Orchestra teams up with the Toronto Choral Society to perform Brahms’ Requiem and Schubert’s Eighth Symphony, the “Unfinished.”
- On March 3, the Jubilate Singers perform an all-Argentinian programme: tango composer Astor Piazzolla, Carlos Guastavino and others. The concert will also feature tango dancers from Club Milonga, accompanied by the Tango Fresco ensemble.
- Also on March 3, the Toronto Chamber Choir performs “Gibbons: Canticles & Cries.” Orlando Gibbons was one of the greatest composers of the English Renaissance. Not to be missed!

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arts, a personal identity is something that any artist should strive for whether it be in the visual arts, literature, theatre or, of course, music. In jazz, Armstrong, Bechet, Lester Young, Bud Freeman, Miles Davis, Clifford Brown, Jack Teagarden, Pee Wee Russell and “Red” Allen are only a few who had a personal sound that makes them instantly recognizable.

The American composer, author, historian and musician, Gunther Schuller, had this to say on the subject: “It is up to the individual to create his sound, if it is within his creative capacities to do so—one that will best serve his musical concepts and style. In any case, in jazz, the sound, timbre, and sonority are much more at the service of individual self-expression, interlocked intimately with articulation, phrasing, tonguing, slurring, and other such stylistic modifiers and definers.”

In simpler terms, be your own person.

The late veteran trumpet player Sweets Edison also had his views on the subject when speaking about the early jazz greats. In his opinion, most of the musicians in those days were artists. They were individualists and had a sound of their own. If Billie Holiday sang on a record you’d know it was nobody but Billie. Louis Armstrong could hit one note on a record, and you’d know it was Louis Armstrong. Nobody sounded like Lester Young, like Coleman Hawkins, like Bunny Berigan, like Benny Goodman, Chu Berry, Dizzy Gillespie. They all had a recognizable sound.

More recently, Gary Smulyan, winner of the Downbeat critics’ poll in 2009 and 2011 for baritone sax, said that sound comes before everything... If you listen to just the tenor saxophone—John Coltrane, Johnny Griffin, Joe Lovano, Chris Potter, Don Byas, Ben Webster, Coleman Hawkins—they all play tenor saxophone but you know who they are immediately. And to Gary, that’s the defining thing. “I’ve given a lot of thought and a lot of practice to try to really develop a sound that’s personal and unique to me” he says. “I mean you could be a great technician but if you don’t have a good sound no one’s going to want to hear you... And it’s really the

Yves Léveillé Quartet
Alain Bastien • Yves Léveillé • Roberto Murray • Adrian Vedady

THE TOUR
Feb 9 .......... West End Cultural Centre, WINNIPEG
Feb 10......... Beatniq Jazz Club, CALGARY
Feb 11......... Yardbird Suite, EDMONTON
Feb 12........ Black Box Theatre, MEDICINE HAT
Feb 15-16 .... The Rex Hotel, TORONTO • www.thex.ca
Feb 17 ......... Masterclass, U of T, TORONTO 5:15pm
Feb 18 ......... Dièse Onze, MONTREAL
Feb 25-26 .... Hôtel Clarendon, QUEBEC CITY

more info: www.yvesleveille.ca

Yves Léveillé Quartet
Canadian Tour
Live in Toronto
2 Nights Only!
February 15 & 16
The Rex Hotel, 9:30pm, $10

PHOTO MATHIEU RIVARD

Alain Bastien • Yves Léveillé • Roberto Murray • Adrian Vedady

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Canadian Tour
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2 Nights Only!
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The Rex Hotel, 9:30pm, $10
identifying characteristic of who you are as a musician. And your sound is not in the instrument... The sound is something that you carry within your very being and that's what comes out. So take someone like Sonny Rollins. I think that if you gave Sonny Rollins 50 different tenor saxes, 50 different reeds and 50 different ligatures, he's going to sound like Sonny Rollins, with some variation because maybe the instruments aren't comfortable... But essentially what's going to come out is Sonny Rollins... and I tell that to my students. I say, 'Don't look for the magic instrument, because there's no magic instrument.'"

I don't mean to suggest that one should slavishly imitate one musician. As the saying goes, when you copy from one person that's plagiarism, but if you copy from everybody it's called research and every jazz musician is a product of what he or she has listened to and absorbed. Some musicians say they get ideas about their sound from players who don't even play the same instrument as they do. It's more about concept, phrasing and note choices.

It's the same magic that makes a melody stick in our head, and the same magic that makes a particular improvised solo a classic.

And that takes us back to Ian Bargh and the very elusive personal touch he brought to his music.

Finally, if we look ahead to the beginning of next month, on March 7 at 5:30pm in the Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, one of our great Canadian musicians who has the magic in his music will be performing. His name! Guido Basso. He, along with another master musician, Don Thompson, will present a free concert of jazz classics and originals.

If you are lucky enough to be there you will hear what the words in this month's column have tried to describe.

Meanwhile, happy listening and try to make some of it live music.

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

**New Year Awakening**

**JACK MACQUARRIE**

**Well, the holiday season, with all of its almost overlapping rehearsals and concerts, is past history. Then, like mother nature (with the exception of her one or two nasty outbursts), the community ensemble scene lapsed into a tranquil, semi comatose state of inactivity. We have not heard of a single event scheduled for January or early February. Then, well after Groundhog Day and Family Day have past into history, we see the awakenings of a new season.**

The first musical events for the season brought to our attention are not concerts, but are still events of considerable interest to members of community ensembles. Long and McQuade will be presenting no fewer than five free clinics on successive Saturday afternoons starting February 4. If you play clarinet, saxophone, trumpet or trombone, check for details at bloorband@long-mcquade.com. The two which particularly caught my attention were sax and trumpet. If you have never seen or heard contrabass, soprano or sopriolo saxophones, here's your chance. The AllSax4tet will be performing on eight different sizes of saxes. As for the trumpet session, it will feature none other than the incomparable Doc Severinsen, leader of the Tonight Show Band for 30 years. Yes, he's still actively performing.

The other noteworthy event is “International Horn Day 2012” presented by the York University Department of Music on February 10 at 7:30pm. This will feature Jacquelyn Adams with Clifton Hyde, guitar and Jeff Butterfield, drums, plus horn ensembles of all levels from across southern Ontario, including the Toronto Symphony horn section, Tafelmusik horns and more. See the listing section for details.

Two concert offerings which have come to our attention break with tradition in quite different ways. The first of these will be The City of Brampton Concert Band’s “Heroes and Villains” on Saturday, February 25. The concert will focus on the theme of heroes and villains in the broad sense of its many manifestations in life, history, nature, literature and art. Director Darryl Eaton has assembled a fantastic range of guest artists to help explore these concepts in musical terms. Perhaps the quirkiest will be William Snodgrass performing a whimsical version of *The Flight of the Bumblebee* as a percussion solo. For more details check their website at www.bramptonconcertband.com.

The second of these concerts with a different approach will be that of the Markham Concert Band. In a departure from more traditional programming, conductor Doug Manning decided to focus on works composed and/or arranged by Canadians. As an added feature, no fewer than four of these composers and arrangers will be in attendance. In the audience, to hear their compositions performed, will be renowned trumpeter Johnny Cowell and saxophonist Eddie Graf. As for the other two composers, they are band members Sean Breen and Vern Kennedy.

A long time member of the Toronto Symphony, Cowell also made his mark as a composer in the popular field. In fact, in the early 1960s Cowell had more compositions on the Hit Parade than anyone else. Two of his compositions were number one on the charts world wide. *Walk Hand in Hand*, now a wedding standard, and *Our Winter Love* are still popular today, almost 50 years later.

Graf was a band leader in Canadian Army shows in England and Europe during World War II. On his return to Canada, he led his own big band and was responsible for writing, arranging and conducting for many CBC shows. Now in his 90s, Graf is still playing and turning out fine compositions and arrangements.

Kennedy, composer and singer, had a long history with such CBC shows as the *Juliette Show*, *Wayne and Shuster* and the *Tommy Hunter Show*. In addition to playing trumpet in the band, Kennedy is a founding member of the Canadian Singers who will also be appearing in this concert. Originally an octet and now a...
vocal quartet, this group was established in 1994 with the goal of singing music by Canadian composers. They will sing works by both Cowell and Kennedy in this concert.

The fourth of the composers featured, and the youngest, is Breen. Still in his early 20s, Breen has been composing since his early days in high school. He plays baritone saxophone in the band, and will conduct his own Symphonic Overture for Winds.

Featured soloist for this concert will be trumpet showman John Edward Liddle. An honours graduate of the acclaimed Humber College music programme, for the past 30 years Liddle has pursued a varied musical career. From principal trumpet and soloist with many orchestras and concert bands in the GTA to smaller chamber groups as well as Latin, jazz and dance bands, he has explored all facets of the trumpet repertoire. In his spare time Liddle conducts the Etobicoke Community Concert Band, the North York Concert Band and the Encore Symphonic Concert Band.

Among other works, Liddle will perform Graf’s three movement Trumpet Rhapsody and Cowell’s arrangement of La Virgin de la Macarena by legendary trumpeter Raphael Menez. In Cowell’s original composition Roller Coaster, a work for trumpet trio, he will be joined by band members Kennedy and Gord Neill.

We usually don’t receive much news about the concerts or other activities of the reserve military bands in Toronto, but one event has come to my attention that warrants mention. It’s a special “Veterans Appreciation Concert” by the naval reserve band of HMCS York.

My career in the navy, which spanned a good many years in a variety of roles at sea and ashore, had its origins in music. It so happens that, while still in high school, I was enticed into a naval reserve band with the exalted rank of “Probationary Boy Bandsman.” While my time in the navy after high school did not involve music, I have always had a soft spot for naval and marine bands. This concert by the HMCS York Band will take place on Saturday, March 3 in Ajax.

Finally, I would be remiss if I didn’t give an update on New Horizons Band activities. Locally, the Long and McQuade bands have now grown to four. Starting with one beginners group in September 2010, they have grown to two daytime and two evening groups for beginners and intermediate players now numbering 100 members. Now, under the umbrella of the University of Western Ontario New Horizons Band, a New Horizons Band Camp is scheduled for July at Brock University in St. Catharines. The intent is to bring together musicians from Canada and the U.S. as a way of celebrating the 200th anniversary of the War of 1812. I’m sure that we’ll have more details in future issues, or visit www.newhorizonsmusic.org.

On a more serious note, it is with great sadness that we note the passing of Bette Eubank, a long time member of the Northdale Concert Band. In addition to playing as a regular member of the band’s flute section, Bette was always there when someone was needed to perform the many thankless non-musical jobs in the band. Bette also devoted much of her time to entertaining in seniors’ homes where she developed a special rapport with the residents. She departed much too early.

**DEFINITION DEPARTMENT**

For the past couple of years we have featured a variety of wacky musical terms in this spot. For a change, this month’s is one that I encountered recently during a rehearsal. It is: **Passissimo.** I got no help from Grove’s Dictionary of Music and Musicians, the Oxford Companion to Music or such websites as www.MusicTheory.org.uk or www.thefreedictionary.com. Can anyone help? ☮️

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

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The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Barrie, Brantford, Dundas, Guelph, Hamilton, Huntsville, Jordan, Kingston, Kitchener, London, Orillia, Owen Sound, Peterborough, Port Hope, St. Catharines, Waterloo. Starts on page 48.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 51.

D. THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs, and other music-related events (except performances) which may be of interest to our readers. Starts on page 54.

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; and 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 March 1, 2012, to April 7, 2012. All listings must be received by 6pm Wednesday February 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: www.thewholenote.com.
A. Concerts in the GTA

Wednesday February 01


• 12:30: Yorkminster Park Baptist Church. Andrew Adair, organ. 1585 Yonge St. 416-922-1167. Free. 1:30 and 8:00: Acting Up Stage Company/Obsidian Theatre. Caroline, or Change. Book and lyrics by Kushner; music by Tesori. Canadian premiere. With Arlene Duncan (Caroline); Neema Bickerstaff (The Moon); Deborah Hay (Rose Stopnick); Alana Hribert (Dottie); Cameron MacDuffee (Stuart Gellman); and others. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $15+. Also Feb 2–5, 8–12. Start times vary.

• 5:30: Canadian Opera Company. Jazz Series: Lost Love Songs: Heather Bambrick, vocals; Chase Sanborn, trumpet; Mark Kieswetter, piano; Mike McClennan, bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

• 8:00: Humber School of Creative & Performing Arts. Latin Jazz Night: Hilario Durán, piano/compositions/arrangements; Luís Mario Ochoa, guitar/vocals/arrangements; Dominic Mancuso, percussion; students on various instruments. Humber Lakeshore Auditorium, 3199 Lake Shore Blvd. W., Etobicoke. 416-675-6622 x3427. $10; $5(sr/st). 12:00 noon: Canadian Opera Company. Love from Afar. Saariaho. Russell Braun, baritone (Jaufré Rudel); Erin Wall, soprano (Clémence); Krzysztof Szabó, mezzo (The Pilgrim); Johannes Debus, music director; Daniele Finzi Pasca, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$318; $22(under 30). Also Feb 4, 8, 10, 12, 14, 18, 22. Start times vary.


• 8:00: University of Toronto Faculty of Music. Mahler’s First. Hilburg: King Tide; Mahler: Blumine; Symphony No.1. University of Toronto Symphony Orchestra, David Briskin, conductor. MacMillan Theatre, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $20; $15(starf).

Thursday February 02


• 7:30: Canadian Opera Company. Love from Afar. Saariaho. Russell Braun, baritone (Jaufré Rudel); Erin Wall, soprano (Clémence); Krzysztof Szabó, mezzo (The Pilgrim); Johannes Debus, music director; Daniele Finzi Pasca, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$318; $22(under 30). Also Feb 4, 8, 10, 12, 14, 18, 22. Start times vary.


• 8:00: University of Toronto Faculty of Music. Mahler’s First. Hilburg: King Tide; Mahler: Blumine; Symphony No.1. University of Toronto Symphony Orchestra, David Briskin, conductor. MacMillan Theatre, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $20; $15(starf).

• 8:00: Acting Up Stage Company/Obsidian Theatre. Caroline, or Change. See Feb 1. 8:00: Soundstreams. The Sealed Angel. Shchedrin. Music drama. Amadeus Choir; Elmer Iseler Singers, Lydia Adams, conductor; ProArteDanza dance company, Lars Schelin, choreographer. Koerner Hall, 273 Bloor St. W. 416-408-0208. $42 and up; $28(under 35/arts worker). 7:00: Pre-concert chat. Also Feb 3.

• 8:00: Stacie Dunlop/Gallery 345. Revé Doux-Amer/Bittersweet Dream. Works by Debusy, J. Harvey, S. Carter; and new works by Canadian composers C. Rees, S. Gedin, T. Olson; featuring Baudelaire’s poems from Les Fleurs du Mal (The Flowers of Evil). Stacie Dunlop, soprano; Krista Vincent, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(starf); $10(st).
A. Concerts in the GTA


• 8:00: Uptown Swing Band. Dancing at the Gladstone Ballroom. Guests: June Garber, Ori Dagan, vocals. Gladstone Hotel Ballroom, 1214 Queen St. W. 416-531-4835. $10.

Friday February 03

• 4:30: Canadian Opera Company. Tosca. Puccini. Adrianne Pieczonka, soprano (Floria Tosca – Feb 3, 7, 11, 13, 19); Julie Makover, soprano (Floria Tosca – Feb 5, 9, 21, 23, 25); Carlo Ventre, tenor (Mario Cavaradossi – Feb 3, 7, 11, 13, 16); Thiago Arancam, tenor (Mimi). Beijing: Puccini. Adrianne Pieczonka, soprano (Floria Tosca – Feb 5, 9, 21, 23, 25); Mark Delavan, baritone (Bartók); Paul Curran, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$318; $22(under 30). Also Feb 5, 7, 9, 11, 13, 15, 21, 23 and 25. Start time varies.

• 7:00: Harbourfront Centre. Kumbaa: Honey Jam – Then and Now. All-female talent showcase with vocalists Kellylee Evans, Eternia, Kim Davis, Saidah Baba Talibah, Natasha Waterton and others. Brigantine Room, 235 Queen’s Quay W. 416-973-4000. $10.

• 7:30: St. Anne’s Music and Drama Society. The Yeoman of the Guard. See Feb 2.


• 8:00: Acting Up Stage Company/Obsidian Theatre. Caroline, or Change. See Feb 1.

• 8:00: Collective of Black Artists: Les Rythmes de la Forêt. Dances and rhythms from Sub-Saharan Africa. Fleck Dance Theatre, Harbourfront Centre, 231 Queen’s Quay W. 416-973-4000. $22-$430. Also Feb 4, 5, 5mat. $80; $85(51+).

• 8:00: Gallery 345. Warhol Dervish. Brahms: Horn trio in E-flat Op. 40 (arr. for violin, viola and piano); Mozart: Clarinet Trio in E-flat K498 “Kegelstät” (arr. for violin, viola and piano). Also duos by Martinů, Bartók and Berio. Pern Paull, viola; John Corban, violin; Katelyn Clark, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(51+); $10(under 30). $40 family. Group discounts available.

• 8:00: Lower Ossington Theatre. Avenue Q. See Feb 1.

• 8:00: Markham Theatre for the Performing Arts. Simón Shaheen. Arabic music for violin and oud. 171 Town Centre Blvd., Markham. 905-305-7469. $54–$59.

• 8:00: Metropolitan BachFest. Ensemble. Kohei Kamikawa, euphonium. Jef terre for Woodwinds; de Meij: Lord of the Rings; Prokofiev: Concerto for Violin No. 1 (first movement); Stravinsky: Suite from The Firebird (1919); Christina Choi, violin; Alain Trudel, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-9388. $127.

• 4:00: Larkin Singers. Romance: Passions on a Winter’s Night. Brahms: Liebeslieder Walzer Mendelssohn; Schumann: Psalm 42; choral works by Bruckner, Reger and Rheinberger. Christ Church Deer Park, 1570 Yonge St. 416-895-0651. $25; $20(51+); $10(under 25). Post-concert chat at Fox and Fiddle near venue.

• 4:30: Beach United Church. Beach Jazz and Reflection – Music for the Soul. Joe Sealy, piano; Paul Novotny, bass; Nathanial Detc Chorale, Brainerd Blyden-Taylor, conductor. St. Aidan’s Anglican Church, 70 Silverbirch Ave. 416-691-8082. Free will offering.

• 4:30: Canadian Opera Company. Love from Afar. See Feb 2.

• 7:30: Marion Singers. Benefit for the Or gan Fund. Holy Family Church, 10446 Kennedy Rd. N., Brampton. 905-848-2347. $20; $10(students).

• 7:30: Metropolitan United Church. Metropolitan BachFest II: Jam Session with Bach. Instrumental works by Bach and other German masters, featuring improvisations on baroque dance forms, Lutheran hymns and other music of the baroque era. Benjamin Stein, theorb; Sara-Anne Churchill, keyboard; Daniel Rubinoff, saxophone; Elyssa Lefurgey-Smith, violin, 56 Queen St. E. 416-363-0315. x26 or x51. $20.


• 8:00: Collective of Black Artists: Les Rythmes de la Forêt. See Feb 3.

• 8:00: Mississauga Festival Choir. Annual Festival of Friends Concert. Featuring six area choirs and over 200 voices in solo and massed repertoire. Eden United Church, 3051 Battleford Rd., Mississauga. 905-403-8415. $20. Proceeds to The Compass in Port Credit.

• 8:00: Oakville Symphony Orchestra. Ro mantic Legends: Fauré: Pelleas et Melisande Suite; Suk: Scherzo Fantastique; Beethoven: Symphony No. 7. See Feb 3.

Metropolitan BachFest

BachFest II: Jam Sessions with Bach Saturday, Feb 4 7:30 pm

Benjamin Stein, theorb.; Sara-Anne Churchill, keyboard; Daniel Rubinoff, saxophone; Elyssa Lefurgey-Smith, violin

Instrumental works by Bach and other German masters

Improvisations on Baroque dance forms, Lutheran hymns and other musical influences from Bach’s era

Admission: $20

March 16 organ recital

April 6 Mass in B Minor

www.metunited.org 416-363-0331 ext. 26 or 51

Metropolitan United Church

56 Queen St. E. (at Church St), Toronto, Ontario

Followed by... Conversations

a post-concert chat at the Fox & Fiddle

1535 Yonge Street (kitty-corner from venue)

metunited.org

February 1 – March 7, 2012

thewhelonenote.com
Syrinx Sunday Salons

February 5, 2012
Schubertiad: The composer Contemplates and Twitters

CD Launch: Boris Zarankin’s NEW recording of Schubert Sonatas

Robert Schumann once described Schubert’s sonatas as being of “heavenly length” and his B flat major sonata (written in the final year of his life) is truly a piece of heavenly contemplation. But Schubert also wrote intensely dense and concise lieder - those one-page wonders! - that show off a kind of 19th Century musical intensity and humour that we’ve come to think of as twittering. Soprano Charlene Santoni, baritone Vasil Garvanli, and violinst Jacques Israelievitch, join Inna Perkiš and Boris Zarankin in contemplation and in twittering.

All concerts begin at 2pm and take place at Glenn Gould Studio, 250 Front Street West

For Tickets and Information, please call 416.465.1801
www.offcentresum.com Single ticket prices: SE/S $50, AD $57, Student/Child $30
Subscribe today and join Off Centre’s extended family!

Syrinx Sunday Salons

Hochelaga Trio

Sunday February 5, 2012  3pm
Heliconian Hall, 35 Hazelton Ave

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<th>Rachmaninoff:</th>
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Tickets $25  Students $20

SUNDAY FEBRUARY 05

• 2:00: Canadian Opera Company. Tosca. See Feb 3.
• 2:00: St. Anne’s Music and Drama Society. The Yeoman of the Guard. See Feb 2.
• 2:00: Trio Bravo. In Recital. Works by Mozart, Fauré, Beethoven and Bruch. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2311. $20/18(adv); $15/st. Also CD launch of new recording of Schubert piano sonatas by Zarankin.
• 2:00: University of Toronto Faculty of Music. Cathedral Classics I: Choirs in Concert. Works by Willcocks, Britten and others. University of Toronto Women’s Chorus; Women’s Chamber Ensemble; Men’s Chorus; Hilary Apfelstadt, Ana Alvarez and David Holler, conductors. Church of the Redeemer, 162 Bloor St. W. 416-408-0208. $20; $15(st).
• 4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Adair, organ, 65 Church St. 416-384-7865 x231. Free will offering.
• 4:00: Collective of Black Artists. Les Rythmes de la Forêt. See Feb 3.
• 4:00: Musideum. Sundays with Sierra. Covers and originals. Sierra Bacq, piano and vocals. 401 Richmond St. W. 416-419-2248. $15. Also Feb 12.
• 7:00: Acting Up Stage Company/Obsidian.
**Monday February 06**

- **8:00**: Musidueum. Coffeehouse Concert Series. Jason Fowler, singer-songwriter. 401 Richmond St. W. 416-419-2246. 120.

**Tuesday February 07**

- **7:30**: Chamber Music Series: Darkness and Light: Beethoven’s Final String Quartet. Schubert’s Final Quartet. Chamber Music Series: Darkness and Light:
  - **12:00 noon**: York University Department of Music. Vocal Recital in French Song. Featuring singers from the COC Ensemble and guests. Metropolitan Cabaret.
  - **7:30**: York University Department of Music. Vocal Recital in French Song. Singers from the studios of Catherine Robbin and Norma Burrows. Tribute Communities Recital Hall, Rm.112.
  - **8:00**: York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions by young composers from the studios of David Lidov. Tuesday February 07 7:30pm – 8:00pm. United Church, 56 Queen St. E. 416-792-4742. Curtain Ensemble and guests. Metropolitan Cabaret.

**Wednesday February 08**

- **12:30**: York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions by young composers from the studios of David Lidov. Tuesday February 07 7:30pm – 8:00pm. United Church, 56 Queen St. E. 416-792-4742. Curtain Ensemble and guests. Metropolitan Cabaret.

**Thursday February 09**

- **12:30**: York University Department of Music. String at Midday: New Music by Young Composers. Original compositions by young composers from the studios of David Lidov. Tuesday February 07 7:30pm – 8:00pm. United Church, 56 Queen St. E. 416-792-4742. Curtain Ensemble and guests. Metropolitan Cabaret.
- **7:30**: Toronto Symphony Orchestra. Toronto Symphony Orchestra. Thursday February 09 7:30pm – 9:30pm. Koerner Hall, 273 Bloor St. W. 416-408-0208. $25. Also Feb 11. $20. Also Feb 12 (valid only for Toronto Symphony Orchestra performances at Roy Thomson Hall).
- **8:00**: Canadian Opera Company. Vocal Series: Collaborations. Various opera ensembles and soloists perform in the COC Ensemble Studio and Opéra de Montréal. Richard Bradshaw Amphitheatre, Four Seasons Centre Studio and Opéra de Montréal. Richard Arias and ensembles. Singers from the COC Ensemble.

Please join us for a benefit concert and reception in support of the 2012 TORONTO SUMMER MUSIC FESTIVAL & ACADEMY.

**BEETHOVEN String Quartet Op. 135**

**SCHUBERT String Quintet Op. 165 featuring**

The New Orford String Quartet Shauna Rolston, cello

February 8, 2012 – 7:30pm

Walter Hall, University of Toronto

For tickets call 416-408-0208 or visit rcmusic.ca
Featureing 11-piece Arabian orchestra; Bassam Bishara, vocals; Ferda Bayazit, choreographer; Bishara, vocals; Ferda Bayazit, choreographer; John Johnson, saxophone; Andrew Downing, bass; Andrew Burashko, conductor and piano; and others. Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $25-159. Also Feb 11.

8:00: Green Door Cabaret at the Lower Ossington Theatre. Michael Hughes. 100A Ossington Ave. 416-915-6747. $30(reserved); $25( std/industry with ID).

8:00: Harbourfront Centre/Arabesque/Small World Music, JAMARA. See Feb 9.

8:00: Living Arts Centre. Relaxed Series: Love Train Revue with George St. Kitts. Motown hits. RBC Theatre, Living Arts Centre, 4141. Livings Arts Dr., Mississauga, 905-308-6000 or 1-888-805-8888. $128 and up.

8:00: Massay Hall and Roy Thomson Hall, Laila Biali, vocals and piano. With George Keller, bass; Larnell Lewis, drums; Ben Wittman, percussion. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.


8:00: Musideum. Alex Samaras, singer-songwriter. 401 Richmond St. W. 416-214-2248. 15.

8:00: O’Hara House Concerts. An Evening of the Blues with Nightowls. Manitoba Hall, ukulele and vocals; Mo’Kauffey, guitar and vocals. 28 O’Hara Ave. 416-516-4703. 15. 8:30: ukulele workshop and dinner with Manitoba Hall. See Feb 12.

8:00: Royal Conservatory. Soul/R&B Series: Sweet Honey in the Rock. Female a cappella ensemble. Koerner Hall, 273 Bloor St. W. 416-408-0208; $33.50 and up.

8:00: St. Petersburgh Choir, Ruhdegstern. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-9388. 15. 470.

8:00: Tafelmusik Baroque Orchestra. House of Dreams. See Feb 8. PWYC($30 and under, for this performance only).

8:00: UC Follies. The Who’s Tommy. See Feb 2.

8:00: Utah Symphony. 1 Front St. E. 1-855-872-7669. $30–$40.

February 10 Friday 10 February 2012}

9:00: Museum: Triadic Memories (1981). Stephen Clarke, piano; Simon Docking, piano. 197 John St. 416-204-1080. $33.50 and up.


9:30: Tafelmusik Baroque Orchestra. House of Dreams. See Feb 8. PWYC($30 and under, for this performance only).


Saturday February 11

2:00: Hanaaford Silver Band/Hanaford Youth Education Program. Hearts of Brass. Junior Band, Youth Band and Community Band, Anita McAlister, director. Church of the Redeemer, 162 Bloor St. W. 416-366-7723 or 1-800-709-6754, $15; $10(st); $7(family)/$15(adv).

2:00 and 7:00: Aurora Performing Arts Group, Parade. See Feb 10.

2:00 and 8:00: Harbourfront Centre/Arabesque/Small World Music, JAMARA. See Feb 9.

7:00: Music Gallery. Post-Classical Series: The Cold War Songbook, Part One, “The Denial of Solitude” at 7pm; part two, “Formalizing a Disorientation of Memory” at 9pm.


8:00: Art of Time Ensemble. Cantabile: An Evening of Italian Music from Opera to Paolo Conte. See Feb 10.


8:30: Gallery 345. Edges: COMPROSSVED. Featuring music composed using unconventional methods of notation; includes two premiers. Works by Southam, A. Cameron,
Sunday, February 12
3:00 p.m.
975 Kingston Rd.
Tickets $20/$10 Under 18
More Information:
www.torontobeachchorale.com

Mooredale Concerts
Music & Truffles
Classical Music for Families
Anton Kuerti
Beethoven - Immortal Genius
A special presentation featuring performance and audience interaction!
1:15–2:15pm February 12
Walter Hall
ALL tickets $12 general admission
Call 416-922-3714 x103 or order on-line at
www.mooredaleconcerts.com

Sunday, February 12
3:00: Royal Conservatory. Middle Eastern Music Series: Malek Jandali, piano: Echoes from Ugarit. Program inspired by the folk and ancient music of Syria, Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $37 and up.


7:00: Bloom Restaurant. Valentine’s Dinner Performance with the Luis Mario Ochoa Traditional Cuban Quartet. 2315 Bloor St. W. 416-767-1315. $75 (includes dinner).

7:00: Church of God of Prophecy National Singles Ministry. Pop Rally Concert. Dave Brown, trumpet; Christian jazz by Blue Soul; Word Made Flesh and others. West End Worship Centre, 1344 Martin Grove Rd. 905-625-1278 or 647-342-8990. 110/178 (adv).

7:30: York Symphony Orchestra. The Grand Tour. Mozart: Overture to Idomeneo; Wagner: Die Meistersinger Overture; Reinecke: Flute Concerto; Bartók; Romanian Folk Dances; Sibelius: Andante Festivo; and other works. Máté Szigeti, flute; Gregory Burton, music director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 416-401-0800. $30; $25(st); $15(st). Also Feb 11 (Aurora).

More Information:
www.torontobeachchorale.com

Sunday, February 12
8 pm
8 Saturday, February 12, 2012, with guest conductor Misha Rohač and guest cellist Adrian Fung
Dvořák’s Cello Concerto for Cello Op. 104 Smetana’s Sárka from Ma Vlast and more...
Live at the Living Arts Centre
905.306.6000 or visit livingartscentre.ca
TICKETS: $40 - $51.50
Discounts for Students and Seniors
Monday February 13

• 7:30: Canadian Opera Company. Tosca. See Feb 3.

• 7:30: Unionville High School Faculty of Music. Chamber d'Ensemble by C. Carcassi. With Salvatore Antonio, Adam Brazier, Rebecca Golden, Lisa Kisch, Tracy Michailidis, Zorana Sadig and others. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $30. All proceeds to Musical Works in Concert.

• 7:30: University of Toronto Faculty of Music. Chamber d'Ensemble by C. Carcassi. With Salvatore Antonio, Adam Brazier, Rebecca Golden, Lisa Kisch, Tracy Michailidis, Zorana Sadig and others. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $30. All proceeds to Musical Works in Concert.

Tuesday February 14


• 1:00: Cathedral Church of St. James. Music at Midday. Wayne Carroll, organ. 65 Church St. 416-346-7855 x231. Freewill offering.

• 7:30: Canadian Opera Company. Love from Afar. See Feb 4.


• 8:00: MusiQuem. Special Valentine’s Show: Sandra Taylor, Piano. 401 Richmond St. W. 416-419-2248 x15 or PWYC.

• 8:00: Nathaniel Dett Chorale. Voices of the Diaspora... The Book of Negro. Multime- die presentation based on novel by L. Hill, with folk, classical, spirituals and jazz selections.

Featuring Lawrence Hill, writer and Joe Sealy Quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39 and up.

Wednesday February 15


Friday February 17


• 8:00: Brampton Folk Club. Folk Friday Night. Women’s Voices. Featuring Wendi Hunter, Gaye Ackroyd and Eve Goldberg. Sanderson Hall, St. Paul’s United Church, 30 Main St. S., Brampton. 867-233-3655 or 905-874-2800. $12; $10(sr/st).

• 8:00: Auroral Centre Culture, Great Art- Pianos Series presents André Laplante, piano. Works by Liszt and Schubert. 22 Church St., Aurora. 905-713-1816. $30; $25(sr/st).

• 8:00: Green Door Cabaret at the Lower Ossington Theatre. Lawrence Cotton. 1000 Ossington Ave. 416-915-6747. $30(reserved); $25; $20(st/industry with ID).

• 8:00: Furiosis Baroque Ensemble. Anger Management. Works by Caldara, Handel, Purcell and Corelli; Laura Pudewell, mezzo. Calvin Presbyterian, 29 Delisle Ave. 416-910-9740. $20; $10(st).

• 8:00: Markham Theatre for the Performing Arts. Michael Kaeshammer, piano and vocals. 171 Town Centre Blvd., Markham. 905-305-7469 or 1-866-768-8801. $35; $25; $20(st).

Sixth Toronto Sinfonietta Concerto Competition for Young Musicians

GALA CONCERT OF THE WINNERS

Saturday, February 18, 2012, 7:00 p.m.
I S T O N O R O T O R O S I N F O N I E T T A

Matthew Jaskiewicz, Music Director

93 Charles Street West, Toronto (Museum Subway)

For tickets call: 416 410 4379, 416 488 8057

Students - $15, Adults - $25

38

theholmecom February 1 – March 7, 2012

The MUSICIANS IN ORDINARY
FOR THE LUTES AND VOICES

8 PM February 18, 2012

WHEN TIRCIS MET CHLORIS

DUETS AND DIALOGUES FROM THE EARLY BAROQUE
BY MONTEVERDI AND HIS CONTEMPORARIES

HALLIE FISHEL, SOPRANO AND JOHN EDWARDS, THEORIST, WITH GUEST BUD ROACH, TENOR AND BAROQUE GUITARIST

H E L I C O N I A N H A L L
35 Hazelton Avenue

SINGLE TICKETS $25 / $20 STUDENTS & SENIORS

A. Concerts in the GTA


- 8:00: Royal Conservatory, Orchestra Series: Royal Conservatory Orchestra with Leon Fleisher, piano. Ravel: Le tombeau de Couperin; Beethoven: Symphony No. 7; Prokofiev: Piano Concerto No.4 for the Left Hand. Uri Mayer, conductor; Leon Fleisher, piano and conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. 122 and up.


Saturday February 18

- 2:00 and 7:30. Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.

- 2:00 and 8:00: Queen of Puddings Music Theatre/Canadian Stage. Beckett: F’ck It! See Feb 17.

- 7:00: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. Sharly Boyle, visual artist; Christine Fellows, singer-songwriter. 416-372-4000. 415. $10 (child). Also Feb 23; matinees Feb 19, 20, 22.

- 7:00: StageToneScape. A Dream of Love. Works by Schubert and Liszt; projection of new classical paintings. Valentin Bogolubov, piano. Richmond Hill United Church, 10201 Yonge St., Richmond Hill. 647-477-9712. $30, $20 (st/industry with ID).

- 8:00: Toronto Sinfonietta. Salute to the Rising Stars. Winners of the sixth Toronto Sinfonietta Concerto Competition perform excerpts from concertos by Haydn, Mozart, Wieniawski, Dvořák, Chopin, Tchaikovsky and Berlioz. Toronto Symphony Orchestra. Koerner Hall, 273 Bloor St. W. 416-408-0208. 122 and up.


- 8:00: Sony Centre for the Performing Arts. Tango Passion. Tango dancers and live orchestra. Mel Howard, José Llibertella, directors; Hector Zarasa, choreographer. 1 Front St. E. 1-805-972-7669. 415–480. Milonga dance party to follow.

- 8:00: St. Andrew’s Church. Jazz Loves: An evening of jazz, cabaret and pop songs and love. Jordan Klapman Quartet; Julie Michel; John Alcorn and Jon Seiger, vocals; guests: Donna Greenberg and Warren James, vocals. 189 King St. W. 416-593-5600 x231. $20; $10 (st). Fundraiser for Out of the Cold Program.

- 8:00: Toronto Symphony Orchestra. Beethoven Symphony 5. See Feb 16.

Sunday February 19

- 2:00: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. See Feb 18.

- 2:00: Living Arts Centre. A Sunday Afternoon with Doc Severinson and the Toronto All Star Big Band. Hammond Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000 or 1-888-805-8888. $49.99–$69.99.


- 8:00: Gallery 345. Allison Cameron, coria, Nicole Rampersaud, trumpet and Gemaine Lio, drums. Live recording with improvisations and compositions by c. d. 345 Sorauren Ave. 416-822-9781. $10.

- 8:00: Green Door Cabaret at the Lower Ossington Theatre. Kim Barber & Friends. 100A Ossington Ave. 416-915-6747. $30 (reserved); $25; $20 (st/industry with ID).


- 8:00: Sony Centre for the Performing Arts. Tango Passion. Tango dancers and live orchestra. Mel Howard, José Llibertella, directors; Hector Zarasa, choreographer. 1 Front St. E. 1-805-972-7669. 415–480. Milonga dance party to follow.

- 8:00: St. Andrew’s Church. Jazz Loves: An evening of jazz, cabaret and pop songs and love. Jordan Klapman Quartet; Julie Michel; John Alcorn and Jon Seiger, vocals; guests: Donna Greenberg and Warren James, vocals. 189 King St. W. 416-593-5600 x231. $20; $10 (st). Fundraiser for Out of the Cold Program.

- 8:00: Toronto Symphony Orchestra. Beethoven Symphony 5. See Feb 16.

Saturday February 19, 2012 – 3PM

T O R O N T O C E N T R E F O R T H E A R T S
S T U D I O T H E AT R E
5040 Y O N G E S T R E E T , T O R O N T O

N E A P O L I T A N C O N N E C T I O N C o m
T I C K E T S A V A I L A B L E A T V E N U E & T I C K E T M A S T E R C A R D 5 2 3 - 5 4 0
NOCTURNES IN THE CITY

Duo Ventapane
Mina Shiraishi, piano
Martin Karléček, violin
February 19, 5pm
St. Wenceslaus Church
496 Gladstone Avenue

Friday February 17

• 2:00: Toronto Opera Repertoire. The Merry Widow. See Feb. 17.

Saturday February 18

• 1:00: Cathedral Church of St. James. Bach Opera. See Feb. 17.
• 5:00: Nocturnes in the City. Duo Ventapane. Works by Dvořák, Martinů and Beethoven. Martin Karléček, piano; Mina Shiraishi, violin. St. Wenceslaus Church, 496 Gladstone Ave. 289-234-0264. $25.
• 7:00: Gallery 345/Cara Hall and Adam Sherkin. Outre-Marche: new songs and solos from modern-day France and Britain. Works by Adès, Knussen, Butler and Bertrand; Brantid Disterheft, bass; Sílvia Juhás, drums; William Sperandio, trumpet; Jesse Barksdale, guitar; and others. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.
• 8:00: Queen of Puddings Music Theatre/Canadian Stage. Beckett: Feck It! See Feb 17.

Sunday February 19

• 2:00: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. See Feb 18.
• 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb. 16.
• 8:00: Musideum. Bill Gillan and Charlie Ringas, Prepared piano, percussion and spoken word, using the poetry and writings of Cut- lor, Thomas, Beckett, Narada and others. 401 Richmond St. W. 416-419-2248. $20/$15(adv).
• 8:00: Queen of Puddings Music Theatre/Canadian Stage. Beckett: Feck It! See Feb 17.

Monday February 20

• 2:00: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. See Feb 18.

Tuesday February 21

• 1:00: Cathedral Church of St. James. Music at Midday. Ear: Organ Sonata. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.
• 7:30: Canadian Opera Company. Tosca. See Feb 3.

Wednesday February 22

• 10:00am: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. See Feb. 19.

Thursday February 23

• 12:00 noon: Massey Hall and Roy Thomson Hall. My Fair Lady. The Music Man, Annie and others. Featuring David Haines, Julie Le Nevic, Peter Lucas, Susan Sanders and Andrea Strayer; Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. $28. Also Feb 23-28, 29, Mar 1-4, $10. Start times vary.
• 7:30: Canadian Opera Company. Love from Mar. See Feb 4.

A SUNDAY AFTERNOON WITH DOC SEVERINSEN AND THE TORONTO ALL-STAR BIG BAND

March 11, 2012
2pm
Tippetts Hall, 273 Bloor St. W. 416-504-4659

The wholeNote.com

THE ART OF CONVERSATION

Haydn Boccherini Mozart
Sunday, Feb 19, 3:00

WINDERMERE STRING QUARTET on period instruments

THURSDAY FEBRUARY 23


1:30: Women’s Musical Club of Toronto. Music in the Afternoon: Rogn]{, violin; and Michiko Utaka, piano. Works by Ireland, Bowen, Delius, Bach and Brahms. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-923-7052. $4.50. (SEE AD ON NEXT PAGE)

7:00: Harbourfront Centre World Stage/Power Plant Contemporary Art Gallery. Everything Under the Moon. See Feb 19.

7:00: Canadian Opera Company, Tosca.
Trinity-St Paul’s Centre, 427 Bloor St. W. 416-964-6337. $35–$84; $29–$76; $15–$476 (30 and under). Also Feb 24–25; Feb 28(mtel).
• 8:00: Toronto Philharmonia Orchestra. Ravel, Mendelssohn: Torke, Saint-Saëns; Ravel: Le Tombeau de Couperin; Mendelssohn: Violin Concerto Op.64 in e; Torke: Ash; Saint-Saëns: Symphony No.2 Op.55 in a. Timothy Chooi, violin; guest: Scott Seaton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-8380. $15; $145 (tel).
• 8:00: Toronto Symphony Orchestra. Brahms Symphony 4. See Feb 22.
• 8:00: University of Toronto Faculty of Medicine. Daffydyl 2012: The Root of What Plagues You. See Feb 22.

A. Concerts in the GTA

Thursday
February 23, 1.30 p.m.

See Feb 3.
• 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.
• 8:00: b current/Theatre Archipelago. Obreah Opera. See Feb 16.
• 8:00: Civic Light Opera, Forbidden Broadway. See Feb 22.
• 8:00: Massay Hall and Roy Thomson Hall. Jazz at Lincoln Center Orchestra with Wynton Marsalis, Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39.50–$49.50.
• 8:00: Queen of Puddings Music Theatre/Why Not Theatre. The Big Smoke. See Feb 22.
• 8:00: Guitar Society of Toronto/Royal Conservatory. Strings Series: Elliot Fisk, guitar. D. Scarlatti: Six Sonatas for Guitar; Bach: Ciaccona from Partita No.2 in d; Paganini: 24 Caprices arranged for guitar; Schubert: Klein Requiem. Koerner Hall, 273 Bloor St. W. 416-964-8298 or 416-408-0208. $33.50 and up.
• 8:00: Lawrence Park Community Church/ Toronto Centre of the Royal Canadian College of Organists. Fridays @ 8: Don Majoya. Organ/piano duets. Ruth Watson-Henderson: new work; and works by Albinoni, Bédard and Schubert. Marnie Giesbrecht, organ; Joachim Seger, piano. 2180 Bayview Ave. 416-489-1551. $25; $20(st/st).

Friday February 24

• 7:00: Dixie Presbyterian Church. Beverly Taft Trio. 3065 Cawthra Rd., Mississauga. 905-277-1620. $15, includes light refreshments. Benefit for youth group’s trip to Canada Youth 2012 Conference.
• 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.
• 7:30: Toronto Opera Repertoire. Lucia di Lammermoor. See Feb 15.
• 8:00: b current/Theatre Archipelago. Obreah Opera. See Feb 16.
• 8:00: Civic Light Opera, Forbidden Broadway. See Feb 22.
• 8:00: Etobicoke Philharmonica Orchestra. Classical Gold. Freedman: Caricature; Elgar: Cello Concerto; Beethoven: Symphony No.3 “Eroica.” Sabatino Vacca, conductor; guest: Winona Zelenka, cello. Scarlett Heights Entrepreneurial Academy, 15 Trehorne Dr., Etobicoke. 416-238-5685. $25; $20(st); $10(st).
• 8:00: Green Door Cabaret at the Lower Ossington Theatre. David Sereda. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(st/industry with ID).
• 8:00: Guitar Society of Toronto/Royal Conservatory. Strings Series: Elliot Fisk, guitar. D. Scarlatti: Six Sonatas for Guitar; Bach: Ciaccona from Partita No.2 in d; Paganini: 24 Caprices arranged for guitar; Schubert: Klein Requiem. Koerner Hall, 273 Bloor St. W. 416-964-8298 or 416-408-0208. $33.50 and up.
• 8:00: Lawrence Park Community Church/ Toronto Centre of the Royal Canadian College of Organists. Fridays @ 8: Don Majoya. Organ/piano duets. Ruth Watson-Henderson: new work; and works by Albinoni, Bédard and Schubert. Marnie Giesbrecht, organ; Joachim Seger, piano. 2180 Bayview Ave. 416-489-1551. $25; $20(st/st).
• 8:00: Massey Hall and Roy Thomson Hall. Pavlo, Mediterranean guitar. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50–$39.50.

• 8:00: Musideum. Lawrence Tan, tenor. Michael Berkovsky, piano; guest: Ray Hanson, baritone. 401 Richmond St. W. 416-419-2248. $15.


• 8:00: Queen of Puddings Music Theatre/Canadian Stage. Beckett: Feet II! See Feb 17.

• 8:00: Rose Theatre Brampton. Studio Jazz Series: Peter Appleyard. Rose Studio Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $33.90.


• 8:00: Teatro Del Fiore. Toronto Opera Repertoire. Metropolitan United Church, 56 Queen St. E. 416-932-8666. $15.

February 1 – March 7, 2012
• 2:00: Opera York. *Die Fledermaus*. J. Strauss. Matthew Zadow, tenor (Gabriel von Eisenstein); Ilona Karan, soprano (Rosalinda); Anna Bateman, soprano (Adele); Ryan Harper, tenor (Alfred); Tony Cleverton, baritone (Dr. Falke); with orchestra and chorus; Geoffrey Butler, artistic director; Penny Cookson, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811, $40-450; $25(st). Also Mar 1(eve) and Mar 3(eve). English surtitles.


• 3:00: Metro Jazz Society. Mike Field Quintet. Paupers Pub, 539 Bloor St. W. 416-483-3222. $10.


Sun. 26th Feb. at 4 p.m.
Choral Evensong for First Sunday in Lent...plus 5 city flutes
Add a touch of shimmer to your winter afternoon: flute pieces by Anton Reicha and Eugené Bozza, Bach’s Brandenburg No. 3 and Greensleeves arranged for flute, all directed by Lana Chou Hoyt.

*St. Olave’s Church*
Bloor and Windermere
416-719-5600

• 3:00: Pickering Village United Church. Ian Sadler, organ. 300 Church St. N., Ajax. 905–683–4721. Freewill offering.

• 3:00: Silverthorn Symphonic Winds. Chamber Music Soirée. Schmitt: Lied and Scherzo for double wind quintet; Mozart: Gran Partita. Christopher Gongos, French horn;
members of SSW; Andrew Chung, music direc-
tor. M.L. McConaghy Seniors’ Centre, 10100
Yonge St., Richmond Hill. 416-652-2077. $10;
$5(std.).
• 3:00: Tafelmusik Baroque Orchestra. Vir-
tus vivendi. See Feb 23.
• 4:00: Cathedral Church of St. James. Twi-
light Recitals. Andrew Adair, organ, 65 Church
St. 416-364-7865 x231. Freewill offering.
• 4:00: Mississauga Youth Orchestra. Win-
ter Concert. Haydn: Surprise Symphony; Liszt:
Hungarian Rhapsody No.2; Jenkins: Fallado;
Badelt: Suite from Pirates of the Caribbean.
John Barreau, conductor; Ben Bolt-Martin,
cello and conductor. Eden United Church, 3051
$15; $10(ages 4-17).
• 5:00: Toronto University Symphony Orches-
tra. Teng Li, viola; Krisztina Sz-
ab, mezzo; Alex Paul, conductor. Koerner Hall,
273 Bloor St. W. 416-408-0208. 156–167;
448-33-1577(tho); $20(12) and under. 7:15;
Pre-concert talk.
• 6:00: Green Door Cabaret at the Lower
Ossington Theatre. Doug Gibson. 100A Oss-
ington Ave. 416-915-6747. $30(reserved);
$25; $30(industry with ID).
• 8:00: Misley Hall and Roy Thomson Hall.
Canadian Voices Vocal Recital Series: Julie Bow-
lianne. Glenn Gould Studio, 250 Front St. W.
416-872-4255. $29.50–$49.50.

Monday February 27

• 12:30: York University Department of
Music at Midday: Classical instrumental
Recital with student soloists. Tribute Communi-
ties Recital Hall, Rm.112, Accolade East Build-
g, 4700 Keele St. 416-736-2100 x22926. Free.
• 7:30: Associates of the Toronto Sympho-
y Orchestra. Five Small Concerts: Mother-
land, Nature and Nostalgia. Grieg: String Quar-
et No.1 in G major Op.77; Smetana: String Quar-
et No.1 in E minor Op.70; Haydn: String Fugue
in E-flat Op.35 “Eroica”; Sonata No.31 Op.111
in A-flat Op.110; Bagatelles Op.33; Nos. 1
and 5 Op.126. Walter Hall, Edward Johnson
Building, 80 Queen’s Park. 416-408-0208.

Tuesday February 28

• 12:00 noon: Canadian Opera Company.
Chamber Music Series: German Romanticism:
Thuille and Strauss. Thuille: Sextet in B-flat
Op.6 for winds and piano; Strauss: Violin So-
nata. Richard Bradshaw Amphitheatre, Four
Seasons Centre for the Performing Arts, 145
• 1:00: Cathedral Church of St. James. Mu-
icas at Midday: Bach Series XIII. Andrew Adair,
organ. 65 Church St. 416-364-7865 x231.
Freewill offering.
• 2:00: Les Amis Concerts. Zagreb Piano Trio.
Works by Ravel, Shostakovich, Šipuš and Pepa.
Gallery 345, 345 St. Clair Ave. 416-822-
9781. $20; $15(st); $10(std).
• 7:00: Moordere Concerts/Ontario Phil-
harmonic Orchestra. A Journey Into Brahms.
Brahms: Violin Concerto in D Op.77; Symphony
No.2 Op.73. Ye-Eun Choi, violin; Marco Parias-
otto, conductor. Koerner Hall, 273 Bloor St. W.
416-922-3714 x103. 129.
• 8:00: Musideum. James Correa, singer-song-
writer. Guest: Maia Davies, vocals. 401 Rich-
don St. W. 416-419-2248. $15($10 adv).
• 8:00: Theatre Ad Infinitum/Why Not The-
atre. The Big Smoke. See Feb 22.

Wednesday February 29

• 12:00 noon: Canadian Opera Company.
Chamber Music Series: Crossing Borders. Šipu-
Gonars Trio; Pepa: Falstaff Variations; Ravel:
Trio in a. Zagreb Piano Trio: Martin Draudnik,
violin; Pavle Zajcev, cello; Danijel Detoni, piano.
Richard Bradshaw Amphitheatre, Four Seasons
Centre for the Performing Arts, 145 Queen St.
• 12:15: Our Lady of Sorrows. Wednesday
Concert Series. Philip Fournier, organ. 3055
• 12:30: Yorkminster Park Baptist Church.
Noonday Organ Recitals. John Paul Farahat, or-
• 7:00: Civic Light Opera. Forbidden Broad-
way. See Feb 22.
• 7:30: Talk is Free Theatre/Show One Pro-
ductions. Dani Gol. See Feb 16.
• 7:30: Toronto Opera Repertoire. Lucia di
Lammermoor. See Feb 15.
• 8:00: current/Theatre Archipelago. Obe-
ah Opera. See Feb 16.
• 8:00: Markham Theatre for the Perform-
ing Arts. DRUM! Featuring 20 musicians,
dancers, drummers and singers from Black,
Acadian, Aboriginal and Celtic cultures. 171
Town Centre Blvd., Markham. 905-305-7469
or 1-866-768-8801. 339–454.
• 8:00: Theatre Ad Infinitum/Why Not The-
atre. The Big Smoke. See Feb 22.

Thursday March 01

• 12:10: Nine Sparrows Arts Foundation/
Christ Church Deer Park. Lunchtime Cham-
ber Music: Rising Stars Recital. Students from
the University of Toronto Faculty of Music. Christ
Church Deer Park, 1570 Yonge St. 416-241-
1298. Free, donations welcome.
• 12:10: University of Toronto Faculty of
Music. Thursdays at Noon: Colleen Skull, so-
prano. Works from the 20th and 21st centuries.
Walter Hall, Edward Johnson Bldg., 80 Queen’s

Raymond James

Andrew Chung, Music Director
2011/2012 Season

Christopher Gorgos, French Horn

Chamber Music Soirée

February 26 at 3 pm
M.L. McConaghy Seniors’ Centre

An afternoon of chamber music with
Christopher Gorgos and members of
Silvertone Wind Winds.

Tickets: $10/$5 Available at the door
Call 416-652-2077 for more information

Ballet, Broadway and the Big Screen

April 22, 2012 at 2 pm
Richmond Hill Centre

for the Performing Arts
including music from Star Wars,
West Side Story, and The Firebird Suite

Tickets: $25/$20
905-787-8811 or www.rhecentre.ca

Assocites of the Toronto Symphony Orchestra

present

Motherland, Nature and Nostalgia

Monday, February 27, 2012 7:30 pm

Edvard Grieg, String quartet No. 1 in G minor,
Opus 27

Bédřich Smetana, String quartet #1 in E minor
“From my life”, JB 1:105

Etsuko Kimura, violin
Angeline Toews, violin
Christopher Redfield, viola
Roberta Janzen, cello

Trinity-St. Paul’s Centre
427 Bloor Street West, Toronto
(2 blocks west of Spadina Avenue)

Tickets: Reg. $20; Stu./Srs. $17
For tickets call 416-282-6636
www.associates-tso.org

February 1 – March 7, 2012
thewholenote.com
A. Concerts in the GTA


Thursday, March 1 at 8 pm

Music TORONTO

WALLIS GIUNTA, mezzo soprano with Steven Philcox, pianist

Through the Window of Marc Chagall

Thursday, March 1 at 8 pm

- 8:00: Music Toronto. Discovery Series: Wallis Giunta, mezzo; Steven Philcox, piano. Wainwright: All Days Are Nights: Songs for Lulu; also works by Britten, Purcell, Vaughan Williams, Barber and others. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $21.50; $10(st; accompanying adult pays half price).

Friday March 02

- 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.
- 7:30: Toronto Opera Repertoire. The Merry Widow. See Feb 17.
- 7:30: York University Department of Music. Dido and Aneas. See Mar 1.
- 8:00: b current/Theatre Archipelago. Obe ah Opera. See Feb 16.
- 8:00: Civic Light Opera. Forbidden Broadway. See Feb 22.

Music and Dance

Friday March 02

- 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.
- 7:30: Toronto Opera Repertoire. The Merry Widow. See Feb 17.
- 7:30: York University Department of Music. Dido and Aeneas. See Mar 1.
- 8:00: b current/Theatre Archipelago. Obe ah Opera. See Feb 16.
- 8:00: Civic Light Opera. Forbidden Broadway. See Feb 22.
- 8:00: Green Door Cabaret at the Lower Ossington Theatre. Joel Hartt. 108A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(industry with ID).
- 8:00: Amadeus Choir and Orchestra. Reflection: Music for the Soul: Come Together. Central Baptist Church, 340 Rebecca St., Oakville. 905-833-6787. $25; $20(st); $15(st). Also Mar 4 (mat, St. Simon’s Anglican Church).
- 7:30: St. Anne’s Choir and Orchestra. Purcell Evening Prayer. Evening prayer service featuring music of Purcell. St. Anne’s Church, 270 Gladstone Ave. 416-536-3160. PWYC. Refreshments to follow.
- 7:30: Toronto Opera Repertoire. Lucia di Lammermoor. See Feb 15.
- 7:30: Toronto Symphony Orchestra. New Creations Festival: This Isn’t Silence. Current: This Isn’t Silence: Vivier: Lonely Child; Eötvös: Seven for Violin and Orchestra (Canadian premiere); Kurtág: Messages. Barbara Hannigan, soprano; Akiko Suwana, violin; Peter Eötvös, conductor; Peter Oudjian, host. Roy Thomson Hall, 60 Simcoe St. 416-937-4829 or 416-593-0688(Chinese). $35–$1145.

Saturday March 03

- 2:00 and 7:30: Amadeus Choir. A Celtic Celebration. With Rani Maggie Rapez (Celtic band). Jubilee United Church, 40 Underhill Dr. 416-446-0188. $35; $30(st/str). Includes live and silent auctions.
- 2:00 and 7:30: Talk is Free Theatre/Show One Productions. Dani Girl. See Feb 16.
- 7:00: Mississauga Pops. TV Pops. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4720. $20; $18(st/str); $12(child).

New Creations Festival: This Isn’t Silence. Current: This Isn’t Silence: Vivier: Lonely Child; Eötvös: Seven for Violin and Orchestra (Canadian premiere); Kurtág: Messages. Barbara Hannigan, soprano; Akiko Suwana, violin; Peter Eötvös, conductor; Peter Oudjian, host. Roy Thomson Hall, 60 Simcoe St. 416-937-4829 or 416-593-0688(Chinese). $35–$1145.

• 8:00: Brazil Archipelago. Oper. See Feb 16.

• 8:00: Bell’Arte Singers. Classical. Ways of Seeing. Works by Bach, Barber, Mozart; Brahms and others. St. Simon the Apostle Church, 525 Bloor St. E. 416-269-5044. $20; $15(sr/st).

• 8:00: Civic Light Opera. Forbidden Broadway. See Feb 22.

• 8:00: Counterpoint Community Orchestra/Dickens Fellowship Toronto Branch. Dickens with a Twist: A Tribute to Charles Dickens on the 200th Anniversary of His Birth. Mozart: Marten aller Arten; Beethoven: Symphony No.60 “Il Distrauto”; and other works. Sinead Sugrue, soprano; Terry Kowalczuk, music director. St. Luke’s United Church, 353 Sherbourne St. 416-902-7532. $20/$16(adv); $7(13 and under).


• 8:00: Greater Toronto Philharmonic Orchestra. Spring Pops. Rossini: Overture from Italian in Algiers; Vivaldi: Winter from Four Seasons; Wolf: Italian Serenade; Haydn: Symphony No.50 “Il Distrauto”; and other works. Aria Tosolin, soprano; Entela Galanxhi, violin. Columbus Centre, 901 Lawrence Ave. W. 647-238-0015. $25; $20(st/indus).

• 8:00: Jubilate Singers. Argentina! Works by Piazzolla, Guastavino and others. Isabel Berenbain, conductor; Sherry Squires, piano; guests: tango dancers from Club Milonga, accompanied by the Tango Fresco ensemble. Calvin

SAT MARCH 3 8PM
GLENN GOULD STUDIO
250 Front St W.
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grandsalonorchestra.com

LADY DAY: AN EVENING OF BILLIE HOLIDAY
Jessica Rose & The Grand Salon Orchestra
Conductor Kerry Stratton

FALLS CHOR
Peter Mahon, Director
STABAT MATER:
Music for Passiontide
Palestrina Stabat Mater
Monteverdi Missa In Illo Tempore
Lotti Crucifixus
Scarlatti Stabat Mater

The passion of Holy Week comes alive in dramatic masterpieces of the 17th century Italian Baroque.

Saturday, March 3, 7:30 PM
St. Patrick’s Church, 141 McCaul St. (North of Dundas)
Tickets: $30, Seniors: $25, Students with ID: $10
Info: (416) 288-8798
Order online: www.fallschor.com
Falls Choir CDs available online and on iTunes

Counterpoint Community Orchestra
Terry Kowalczuk Music Director, and the Dickens Fellowship Toronto Branch present

DICKENS WITH A TWIST
A Tribute to Charles Dickens, Novelist, Social Reformer, Philanthropist, on the Occasion of the 200th Anniversary of his Birth
A Symphony Orchestra Concert evening featuring:
“Oliver!” Concert Orchestra Selections;
Sinead Sugrue, soprano: Mozart's Marten aller Arten; Symphony No.7 in A Major, Opus 92, by Beethoven; plus other celebrated pieces associated with this celebrated author
Tickets: $20 at the Door • Advance $16 • Youth (13 and under) $7
Reserve Tickets, Group Tickets, or for more information:
tickets@ccorchestra.org • (416) 902-7532 • www.ccorchestra.org
Join the mailing list for upcoming Dickens Fellowship events in 2012: dickenstoronto@hotmail.com

Saturday March 3, 2012, at 8:00 p.m.
Saint Luke’s United Church, 353 Sherbourne St.

The Amadeus Choir & Lydia Adams ARTISTIC DIRECTOR invite you to

a Celtic Celebration

Saturday, March 3, 2012
2:00 p.m. & 7:30 p.m.
Jubilee United Church (40 Underhill Drive)
Toronto, Ontario

This popular benefit concert supports the artistic initiatives of The Amadeus Choir. Featured are The Amadeus Choir, Rant Maggie Rant, plus Live and Silent Auctions.

Tickets are $35 ($30 for seniors and students).

For information or to purchase tickets, visit or call
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February 1 – March 7, 2012
thewholenote.com 45
ARGENTINA!

with CLUB MILONGA
Tango Dancers and Tango Fresco Ensemble

Calvin Presbyterian Church
26 Delisle Avenue (1 block north of St. Clair, west off Yonge)

Saturday Mar. 3, 8 pm
Tickets: 416-536-5750, at the door, or $20 adults, $15 seniors, $10 students
Jubilate Singers gratefully acknowledges the support of its sponsors

Jubilate Singers
jubilatesingers.ca

Isabel Bernaus
conductor
Sherry Squires
accompanist

Sunday March 4, 2012 3pm
Tickets $25 Students $20

A. Concerts in the GTA
Presbyterian Church, 26 Delisle Ave. 416-536-5750. $20; $15(sr); $10(st).
• 8:00: Markham Theatre for the Performing Arts. Arturo Sandidval: A Tribute to My Friend Dizzy Gillespie. 171 Town Centre Blvd., Markham. 905-305-7469 or 1-866-768-8801. $35–$45.
• 8:00: Musideum. Medicine Wheel. David R. Maracle, native flutes, hang drum; Donald Guan, guzheng/keyboards/tabla; Ron Bankley, guitar; Richard Best, percussion. 401 Richmond St. W. 416-419-2248. $20.
• 8:00: Opera York. Die Fledermaus. See Feb 26.
• 8:00: Oriana Women’s Choir. Voices of Women. Celebrating the strength of female voices and International Women’s Day. Guests: Andrea Ludwig, soprano; Michael Bless, organ. Grace Church-on-the-Hill, 300 Lonsdale Rd. 647-466-7673. $25; $20(sr); $10(under 30).
• 8:00: Theatre Ad Infinitum/Why Not Theatre. The Big Smoke. See Feb 22.
• 8:00: Toronto Chamber Choir. Gibbons: Canticles & Cries. Renaissance canticles, anthems, madrigals and vendors’ cries by Gibbons, Byrd and others. With Viols of the Cardinal Consort; Mark Vuorinen, music director. Christ Church Deer Park, 1570 Yonge St. 416-763-1695. 7:00: Opening notes. $27–$30; 9:00: Service. $23; $15(st/child).

Sunday March 04
• 10:30am: Eglinton St. George’s United Church. Jazz for Worship. 35 Lytton Blvd. 416-481-1141 x250. Freewill offering. Religious service.
• 2:00: current/Theatre Archipelago. Obe- ait Opera. See Feb 16.
• 2:00: Civic Light Opera. Forbidden Broad- way. See Feb 22.
• 2:00: Markham Concert Band. O Canada. Music composed and arranged by Canadians. John Liddle, trumpet; Canadian Singers. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $20; $15(sr/st/child).

Friday March 2
• 2:00: Toronto Opera Repertoire. The Merry Widow. See Feb 17.

Pentaèdre
WOODWIND QUINTET
Sunday, March 4, 2012 2:00 pm

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Goes Platinum~20 years of Singing
Timeless Treasures

Vivaldi: Gloria & Schubert: Mass in G
4 pm Sunday March 4, 2012
Vivaldi’s sparkling hit with the beautiful melodies of Schubert

Conductor & Artistic Director
Jurgen Petrenko
The Talisker Players Orchestra

Soloists:
Sheila Dietrich, soprano
Danielle M acM illan, mezzo-soprano
Cory K night, tenor
Kevin Bradshaw, bass

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Tickets $30 Adult, $25 Senior/Student

The Talisker Players Orchestra
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Tickets $30 Adult, $25 Senior/Student

Peter Longworth, piano
Benjamin Bowman, violin

William Rowson: Violin Sonata
Schubert: B Minor Rondo for violin and piano
John Corigliano: Sonata for violin and piano

Sunday March 4, 2012 3pm
Heliconian Hall, 35 Hazelton Ave

Tickets $25 Students $20

Syrinx Sunday Salons
Verdi: Oberto

by GIUSEPPE VERDI in Italian with English surtitles

A young Verdi’s tale of love, fidelity and vengeance in the aftermath of battle. A Canadian Premiere!

Alison d’Amato, Music Director and Pianist
Giles Tomkins, Joni Henson, Michèle Bogdanowicz, Christy Derksen, Romulo Delgado

Opera in Concert Chorus, Derek Bate, Guest Chorus Director

Sun. March 4 at 2:30 pm

‘The Backgrounder’ with Iain Scott
An introduction to the opera at 1:45 pm
Free Admission with your ticket.

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416-366-7723 1-800-708-6754 www.stlc.com

Benefit Concert for Kids4Peace
www.kids4peace.ca

VERDI OBERTO

March 05

Monday March 05


7:00: Toronto Brass Quintet. In Recital. Church of the Redeemer, 162 Bloor St. W. 416-761-7776. $25 (students); $30 (industry with ID). Free.

Thursday March 06

12:00 noon: Canadian Opera Company. Vocal Series. A Celebration of Canadian Art Song. Harman: Sewing the Earthworm (world premiere); Passmore: Seven “Dark Lady” Sonnets; Glick: Two Landscapes. Carla Huhtanen, soprano; Kristinza Siabò, mezzo; Lawrence Wilford, tenor and director; Steven Philcox, piano and director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


7:30: Kids4Peace. Benefit concert with The Three Cantors. Angus Sinclair, accompanist. All Saints’ Kingsway Anglican Church, 2850 Bloor St. W. 416-233-1125, $30/$25(ad). In support of interfaith summer camp programs.


8:00: Music Toronto. Piano Series: Richard Goode. Brahms: Eight Pieces Op.76; Chopin: short works incl; Sonata No.3 in B flat. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $47.50–$52; $10(st, accompanied adult half price); Pay your age (18-35, plus $6 facility and handling charges).

8:00: Musicium. Mark Sagic and his Junkes-tro. Songs, stories and musical fantasies. 401 Richmond St. W. 416-419-2248. $20.

Wednesday March 07


7:00: Civic Light Opera. Forbidden Broadway. See Feb 22.

8:00: Gallery 345/SuddenlyLISTEN. New compositions and improvisations. Norman Adams, cello; Lee Pui Ming, piano; Erin Donovan, percussion. 345 Sorauren Ave. 416-822-9781. $20; $15(st); $10(st).

8:00: Rose Theatre Brampton. Michael Kaeshammer, 1 Theatre Lane, Brampton. 905-874-2800. 418.81–84.41.

8:00: Royal Conservatory. Latin Songs. Koerner Hall, 273 Bloor St. W.
A. Concerts in the GTA

416-408-0208. $33.50 and up.

• 8:00: Toronto Symphony Orchestra. New Creations Festival: Orion. Vivier: Orion; Widmann: Elegy for Clarinet and Orchestra (North American premiere); Estévez: Cello Concerto Grosso (North American premiere); zeroPoints.

Jörg Widmann, clarinet; Joseph Johnson, cello; Peter Estévez, conductor; Peter Kundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688 (Chinese). $35–$145.

B. Concerts Beyond the GTA


Wednesday February 01

• 12:00 noon: Midday Music with Shipers. Thomson Somerville, piano. Music by Berlioz, Stevens, McLaughlin and Somerville. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-725-1181. $4; free (student).

• 8:00: Kitchener-Waterloo Chamber Music Society, WLU Student Composers and Improvisers. Original compositions for string quartet and windwood trio. KWCM Music Room, 57 Young St. W., Waterloo. 519-884-1673. $15; $10 (student); $8 (student).

Thursday February 02

• 12:00 noon: Wilfrid Laurier University. Music at noon: Emily, the Way You Are: a One-Woman Opera. Opera explores the life and work of Emily Carr with music by J. Scarecky and libretto by Brandt. Ramona Carmelly, mezzo; Joseph Ferreriti, piano; John Brownell, percussion. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710. Free.


• 7:30: Brock Musical Theatre. Rent. Music and lyrics by Larson. David S. Howes Theatre, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5560 x2357. $15. Also Feb 3-5; Feb 4 mat and eve.

• 7:30: Centre for the Arts, Brock University. Ravil Coltrane Quartet. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. $55.

Friday February 03


• 7:30: Brock Musical Theatre. Rent. See Feb 2.

• 7:30: Centre for the Arts, Brock University. Africille. Joe Sealy, piano; George Elliot Clarke, poet; and guests. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. $28.50; $22.50 (student); $5 (student; $5(eve)).


• 8:00: Kitchener-Waterloo Chamber Music Society, Winston Choi, piano. Bach: The Art of Fugue BWV1080. KWCMs Music Room, 57 Young St. W., Waterloo. 519-884-1673. $30; $25 (student); $20 (student; rush only).

Saturday February 04

• 1:00 and 7:30: Brock Musical Theatre. Rent. See Feb 2.

• 2:00 and 7:30: Brock Musical Theatre. Rent. See Feb 2.

Sunday February 05


• 3:00: Wilfrid Laurier University. WLU Wind Orchestra. Jessica Kun, conductor. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710. $15; $10 (student).


• 7:30: Brock Musical Theatre. Rent. See Feb 2.


Tuesday February 07

• 12:00 noon: Brock University Department of Music. Music@Noon: Faculty Recital. Tim White, trumpet; Karin Di Bella, piano. Concor- dia Seminary Chapel, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.


Wednesday February 08

February 1 – March 7, 2012

**Monday February 6**

**8:00:** Wilfrid Laurier University, Student Composer Series. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710. x2150. Free.

**Thursday February 9**

**12:00 noon:** Wilfrid Laurier University, Music at Noon. Glenn Buhr, piano. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710. x2150. Free.


**7:30:** Hamilton Philharmonic Orchestra. One Thousand and One Nights. Debussy: Clair de Lune (orch. Caplet); Berlioz: Mab Scherzo from Roméo et Juliette; Saint-Saëns: Cello Concerto No.1; Dvorák: Silent Woods; Rimsky-Korsakov: Scheherazade; Matt Haimovitz, cello; James Sommerville, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. $118–464; $10(under 30); $5(child).

**8:00:** Jeffrey Conrads. New Orford String Quartet. Brahms: Quintet in f; S Sokolovic: Blanc Dominant; Beethoven: Quartet No.16 in F Op.135. With Arthur Rowe, piano. KCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $35; $30(sr); $25(st). Also Feb 17.

**8:00:** Kitchener-Waterloo Symphony. Classical Mystery Tour: Music of the Beatles. Evan Mitchell, conductor. Centre In The Square, 101 Queen St. N., Kitchener. 519-746-4717 or 1-888-746-4717. $19 and up. Also Feb 19.


**Sunday February 12**

**3:00:** Port Hope Friends of Music. Ha Salzburg. Cameron Capitol Arts Centre, 20 Queen St., Port Hope. 905-797-2295. $40; $37(sr); $13(st). Also Feb 26.

**3:00:** Wellington Winds. Winds Around the World. Prokofiev: Piano Concerto No.1; also works by Dukas, Milhaud, Gassi, Swarren and Marquen. Olena Klyuchvarova, piano; Daniel Warren, conductor. Grandview Baptist Church, 250 Old Chicope Dr., Kitchener. 519-579-2072; $15(sr); free(st). Also Feb 26 (Waterloo).

**3:00:** Wilfrid Laurier University. WU Symphony Orchestra. Paul Pulford, conductor. The Auditorium, 75 University Ave. W., Waterloo. 519-884-0710. x2150. $10; $5(st).

**3:30:** Huronia Symphony Orchestra. Family Classics. Saint-Saëns: Carnival of the Animals; Poulenc: The Story of Babar, The Little Elephant; Williams: Harry Potter; Star Wars; Badelt: Pirates of the Caribbean; Harwood: Amusement Park; Barnes: Maid of the Mist; Oliver Babalurski, conductor. Collier Street United Church, 112 Collier St., Barrie. 705-721-4752. $20; $10(st); $5(child). Also Feb 25 (Orillia).

**7:00:** Hamilton Concert Band/Jimmy Stahl Big Band. The Sounds of Love. St. Andrew’s United Church, 479 Upper Paradise Rd., Hamilton. 905-630-8406. $10.

**8:00:** Kitchener-Waterloo Chamber Music Society. Jorge Caballero, guitar. Bach: Violin Sonata No.3; Albeniz: Iberia; Mussorgsky: Pictures at an Exhibition. KCMS Music Room, 57 Young St., Waterloo. 519-886-1873. $30; $25(st); $20(st). Free.

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**Tuesday February 14**

**12:00 noon:** Brock University Department of Music. Music @ Noon: Recital. Piano, voice and instrumental students. Concordia Seminary Chapel, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

**4:30:** Guelph Connection Concerts. Emma Banfield, viola, Marlena Turetsky, cello; Tasia Blackman, piano. Dvořák: Trio in E “Dumky.” St. George’s Anglican Church, 99 Woolwich St., Guelph. 519-362-1075. Free.

**8:00:** Sanderson Centre for the Performing Arts. The Color Purple. Adapted by M. Norman with lyrics and music by B. Russell, A. Willis and S. Bray. Gary Griffin, director. 88 Dalhousie St., Brantford. 519-758-8090 or 1-800-285-0710. $76. Also Feb 15(mat).

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**Wednesday February 15**

**12:00 noon:** Music at St. Andrew’s. Blair Bailey, organ. Guests: Steve Winfield and the Eastview Senior Choirale. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-728-1181. $5; free(st).

**2:00:** Sanderson Centre for the Performing Arts. The Color Purple. See Feb 14.

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**Thursday February 16**

**12:00 noon:** Wilfrid Laurier University.

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**February 1 – March 7, 2012**

The John Laing Singers gratefully acknowledge the support of:

Ontario Trillium Foundation
The Ontario Trillium Foundation is an agency of the Government of Ontario

Tuesday February 21

Wednesday February 22
• 8:00: Brantford Downtown Jazz. Alex Pangman & Her Allegracies. 1300s jazz. Alex Pangman, jazz vocals; Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brant- ford. 519-758-8090 or 1-800-265-0710. $30.
• 9:00: St. John the Evangelist Anglican Church. The Shining Night. Works by Warlock, Bantock, Rorem, Barber and others. Chris-Waterston, tenor; Carol Missio-King, piano. 23 Water St. S., Kitchener. 519-473-0228. $25; $15(st). Also Feb 20 (London) and Feb 23 (Peterborough).

Tuesday February 28
• 12:00 noon: Brock University Department of Music. Music@Brock: Faculty Recital. Gar-son; Cand: cella: Karin Di Bella, piano. Sean O’Sulllivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x1817. Free.

Thursday March 01

Saturday March 03
• 2:30 and 8:00: Kitchener-Waterloo Sym-phony. The Music of John Williams. See Mar 2.
• 8:00: Concert Association of Huntsville. Pantaléon Wind Quintet. Trinity United Church, 33 Main St. E., Huntsville. 705-787-1918. $25; free(12 and under).
• 8:00: Guelph Chamber Choir. Remember... Parish Church. Folk songs, spirituals, Broadway show tunes and cabaret songs. Alison MacNeill, accompanist; Gerard Neufeld, conductor. Harcourt Memorial United Church, 50 Park St. W., Dundas. 603-628-5238. $25/20(adv); $15(st). Also Feb 25 (Kitchener).

Friday March 02
• 8:00: Kitchener-Waterloo Symphony. The Music of John Williams. Featuring music from E.T.; Superman; Jurassic Park; Harry Potter; and all six Star Wars films. Mi-chael Krajewski, conductor. Centre In The Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19 and up.
• 8:00: Montreal Baroque. Classical World Music Artists Series... Jordi Savall, viola da gam-ba. Mike Lazaridis Theatre of Ideas, 31 Caro-line St. N., Waterloo. 519-883-4480. $80; $55(st w ID).

Monday March 05
• 10:00: University of Waterloo. Singing Home. Free.

Monday March 06
• 5:00: Guelph Connection Concerts. Emma Banfield, violin; Marlena Turski,cello; Jody Davenport, piano. Dohany Street String Quartet. Schubert: String Quartet. St. George’s Anglican Church, 99 Woolwich St., Guelph. 519-362-1075. Free.
• 7:00: Kitchener-Waterloo Chamber Mu-sic Society. Penterecky Quartet and Pantaleo Woodwind Quintet. Riehmerger: Odet, Shosta-kinov: Nonet of Quartet No.3 (arr. Bar-sai); Wagner: Siegfried Idyll; Maureen For-rester Hall, 75 University Ave. W., Wilfrid Lau-er University, Waterloo. 519-886-1673. $25; $20(sr); $15(st).
C. In the Clubs (Mostly Jazz)

Alleycatz
2409 Yonge St. 416-481-6885
www.alleycatz.ca

Aquila Restaurant
347 Keele St. 416-761-7474
Live Blues Wednesday to Saturday Nights 9pm. Open Jam Sundays 4-8pm.

Artword Arbar
15 Colbourne St., Hamilton 905-543-8512
www.artword.net
Feb 16 8pm David Essig, blues & roots $15. Feb 18 8pm Sophia Perlman (voc) & Adrian Faraglia (piano) $15 ($10/st).

Azure Restaurant & Bar
at the Intercontinental Hotel
225 Front St. W. 416-597-3701
www.azurerestaurant.ca
Every Thu, Fri, Sat 5:30-10:30pm Dan Bonadies Trio w/ Domini Senensky & Steve Wallace.

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

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

Castro’s Lounge
2116 Queen St. E. 416-698-8872
www.castrolounge.com No Cover/PWYC. Every Sat 4:30pm Big Rude Jake Duo. Every Sun 4pm Live jazz. Every Mon 9:30pm Rockabilly Night. Every Tue Quiet Revolution: acoustic songwriter jam night w/ host Andrea de Baer. Every Wed 9:30pm Smokey Folk (Bluegrass/Rockabilly). Every Thu 9:30pm Jerry Legere and the Situation.

C’est What
67 Front St. E. 416-880-9000
www.cestwhat.com (full schedule)

Feb 4, 18 3-6pm Hot Five Jazzmakers $5. Feb 5, 19 3-6pm Jazz with Del Dako and Guests. No Cover/PWYC.

Chalkers Pub, Billiards & Bistro
2474 Marlee Ave. 416-789-2531
www.chalkerspub.com (full schedule)
Every Wed 8pm-midnight Girl Night Out Vocalist-Friendly Jazz Jam w/ host Lisa Particelli (vocals/flute), Peter Hill (piano) Ross MacIntyre (bass), Norman Marshall Villeneuve (drums); No Cover/PWYC. Feb 4 6pm David Ochonintti Quartet $10. Feb 11 6pm Dave Young Quartet $10; 9:30pm-2am Soul Stew, No Cover. Feb 18 6-9pm Nancy Walker Quartet $10. Feb 25 Lisa Particelli’s GNO Jazz All-star Showcase and Scholarship Fundraiser $10; 9:30pm-2am Soul Stew, No Cover.

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

Classico Pizza & Pasta
2457 Bloor St. W. 416-763-1313
Every Thu 7pm Jazz Guitarist Nate Renner. No Cover.

Cobourg, The
533 Parliament St. 416-913-7538
Jazz Sundays 9pm No Cover

Corktown Django Jam w/ host
1149 Dundas St. W. 647-435-0103
Every Sat 4-7pm Gypsy Jazz w Michael Johnsen (guitar) and Lisa Young (vocals/flute). No Cover/PWYC.

DeSotos
1079 St. Clair Ave. W. 416-651-2109
Every Thu 8pm-midnight Open Mic Jazz Jam, hosted by Double A Jazz. Every Sun 11am-2pm Brunch w Double A Jazz and Guest.

Dominion on Queen
500 Queen St. E. 416-368-6993
www.dominiononqueen.com
Every Sun 11am-3pm Rockabilly Brunch. Every Tue 8:30pm Corktown Django Jam w/ host Wayne Nakamura. PWYC. Every Wed Corktown Uke Jam. Every Sat Ronnie Hayward 4-7:30pm Feb 3 8:30pm Maureen Kennedy

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Beat by Beat / In the Clubs

T’s not the flower in her hair, the cute dress or the matching scarf and boots. And it’s not just her fierce, soulful tone on the horn that blows listeners away — it’s that Alison Young takes musical turns with something that she’s a jazz musician, yes, “but that can mean different things to different people. I’m open to the idea that I studied jazz because if you’re looking at it as an all-encompassing approach to music, you can take what you learn and apply it towards any genre. So there’s a lot of discipline, but also a lot of room for creativity.” So who has this Young lady spent her time listening to the most?

“When I started listening to jazz, it was always the more soul-influenced players that grabbed my ears. Cannonball Adderley was one of my first major influences, and then I got really into funk. Later on I got into Tower of Power and Lenny Pickett — after seeing him on Saturday Night Live way back when, he became one of my favourite sax players. Then there’s Aretha Franklin, Eddie Harris. Anybody who plays or sings with soul! There are a lot of local musicians who have influenced me in a big way too, like Phil Nimmons and Mike Murley — both former teachers — and countless others. I could go on forever!”

Talented, dedicated and likable, Young is easy to hire. As a side-woman, she plays in more than a few bands and can be heard in a variety of contexts this month: at the Reservoir Lounge with Alysha Brillinger & the Brilltones (Feb 2, 9, 16 and 23 at 9:45pm); at Castro’s Lounge in the Beaches with Big Rude Jake (Feb 4 at 4:30pm); at the Distillery District’s Boiler House with Peter Hill & Christ Lamont (Feb 5 at 11am); back at the Reservoir Lounge with Bradley and the Bouncers as well as Sophia Perlman and the Vipers (Feb 8 and 13 at 9:45pm); and at the Dovercourt House with Roberta Hunt’s Red Hot Rambles (Feb 17 at 9pm). In the midst of all of that, Young will lead her own quartet at the Pilot Tavern on Saturday February 11 from 3:30pm to 6:30pm with Richard Whiteman on piano, Jack Zarowski on bass and Glenn Anderson on drums.

“These are all fantastic musicians I’ve had the privilege of playing with in many contexts over the past few years… I’m excited about this gig! Being a bandleader is entirely different from being a sideman and I plan to do a lot more of my own gigs — and maybe even

February 1 – March 7, 2012

thewholenote.com
some recording — this year, but I’m still getting used to calling the shots. I’m used to supporting a bandleader’s creative vision, but I love the idea of being in charge of the musical direction. There are so many things I want to do!”

**SPEAKING OF DOING MANY THINGS**, Vancouver’s Cory Weeds is not only a saxophonist (www.coryweeds.com), but also a jazz club owner (www.thecellar.com), record label owner (www.cellarjazz.com), radio show host (Chasin’ the Train on CFRO, www.coopradio.org) and he’s a father of two! After firing off a few questions to Weeds, I acquired both insight and inspiration.

As a musician, recording artist, club owner, record label owner, radio host, etc. you are obviously extremely devoted to jazz music. How did this devotion come about?

Well, jazz was always in my household. My dad is a guitar player and music was always a part of my family. I was a typical rebellious teenager and didn’t really figure out how great jazz was until I was in grade 11. When I graduated from school I didn’t really have any other interests than music so I went to music school (Cap College) and things just grew from there. I knew I wanted to be involved with this music. I had a very entrepreneurial spirit from a young age and when I was about 24 or 25 there was a big lull in the jazz scene here. Not a lot going on. I was mad that I couldn’t go see Oliver Gunnion, Cam Ryga, Ross Taggart etc on a regular basis so I decided I should start my own club, so I did. The label was a natural transition. I had been doing radio before that so that continued and musically I was prepared for my career to sort of slow down and stop. The complete opposite happened and I couldn’t be happier. Jazz isn’t a part of my life, it’s my life.

What sacrifices (if any) have you had to make in order to own and run a successful jazz club?

Job security, pension, EI, benefits (although I married a school teacher). I don’t feel I have sacrificed much. I have a beautiful wife, two kids who are the lights of my life, we own an apartment, we have a car. I mean what more could someone want? I have all this all while being in the “jazz” business. I feel very fortunate.

There are fewer jazz clubs in Toronto than there used to be…what advice would you give to someone who has a dream of opening one up?

Wow that’s a tough question. Be prepared to dedicate your life to it for at least five years. I mean 24/7. If you’re not a musician then talk to musicians, find out what they like/don’t like about other clubs. Get to know the musicians first. I had the musicians on my side from day one and that is the single most important thing. Try promoting a few concerts locally to get your feet wet. Finally, don’t give up. Persevere!!!

What do you enjoy about playing in Toronto?

I love T.O. and always have. It was the first big city I visited as an adult and the second I would get there I’d head to Sam the Record Man to spend all the money I had on CDs. Now my sister lives there and I love connecting with all my Toronto musician friends. I love playing with Bernie Senensky, always look forward to seeing Kelly Jefferson and Andy Scott and love playing with everyone I get a chance to. I have found that through my club, my label and my own records I have some fans there too which is really nice. Building a fan base is a long, slow process and it’s nice to see the hard work pay off.

If you’re reading this column early enough in the month, you’ve got a few chances to catch Weeds in and around The Big Smoke: at The Rex (Feb 2 at 9:30pm), with vocalist Maureen Kennedy at the Dominion on Queen (Feb 3 at 8:30pm), at the Pilot Tavern (Feb 4 at 3:30pm) or at The Jazz Room in Waterloo (Feb 4 at 8:30pm).}

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com.
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Feb 5 Mike Milne (sax); David Ochipinti (guitar). Feb 22 Dave Thompson (bass); Reggie Schogner (guitar). Feb 29 Lorne Lofsky (guitar); Kieran O'Keeffe (bass).

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Much Me
816 St. Clair Ave. W. 416-851-0009 Every Thu 8-11pm Ben D'Cunha (piano and vocals). No Cover.

Nawlins Jazz Bar & Dining
2939 King St. W. 647-595-1898 www.nawlins.ca
Every Tue Stacie McGreggor; Every Wed Jim Heinenman Trio; Every Thu Blues Night w/ Guest Vocalists; Every Fri/Sat All Star Bourbon St. Band; Every Sun Bruce Blackburn.

Old Mill, The
21 Old Mill Rd. 416-236-8470 www.oldmilltoronto.ca
Home Smith Bar: No Reservations. No Cover; $20 minimum per person. 7:30-10:30pm.
Feb 2 Brigham Phillips (piano). Feb 3 Georgi Andriantsjov (piano); Steve Wallace (bass). Feb 4 Adrain Ferragio (piano); Kelly Jeffery (sax); Andrew Downing (bass).
Feb 9 John Sherwood (piano). Feb 11 Sheree Jeacocke Cerqua (vocals); Mark Camilleri (piano); Scott Alexander (bass); Kevan McKinnie (drums). Feb 12 Brian O'Kane (trumpet); Lorne Lofsky (guitar); Neil Swainson (bass).
Feb 16 John Sherwood (piano). Feb 17 Sophia Perlman (vocals); Adrian Ferragio (piano); Pat Colinz (bass). Feb 18 Ross Waddrood (clarinet); John Sherwood (piano); Neil Swainson (bass).
Feb 23 John Sherwood (piano). Feb 24 Barbara Gordon (vocals); Adrian Ferragio (piano); Jon Maharry (bass); Marla Davis (vocals); Daniel Fortin (bass); Morgan Childs (drums).

Pantages Martini Bar & Lounge
200 Victoria St. 416-362-1777 Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716 www.theptilot.ca
Jazz Saturdays 3:30–6:30pm. No Cover.

Quotes

Raposado Bar & Lounge
1360 Ossington Ave. 416-522-6474 www.reposadobar.com
Every Mon: Monica Ferrer & the Vipers; Every Tue Tyler Yarema & his Rythm; Every Wed Bradely & the Bouncers; Every Thu Alysha & the Brillontines; Every Fri Deée Deee & the Dirty Martians; Sat Tyler Yarema & his Rhythm.
Every Thu: All-night open mic. Every Fri: The Reposadists.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 www.reservoirlounge.com
Every Mon: Sophia Perlman and the Vipers; Every Tue Tyler Yarema & his Rythm; Every Wed Bradley & the Bouncers; Every Thu Alysha & the Brillontines; Every Fri Deée Deee & the Dirty Martians; Sat Tyler Yarema & his Rhythm. Early shows: Tue: Thurs 7-9pm including Feb 2 Alex Pangman & her Alleycats. Feb 21 Beverly Taft & her Swell Fellas.

Jazz Room, The
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50 King St. N., Waterloo 226-478-1565, www.kwajazzroom.com
All attendees must be 19+; opening acts at 6pm, headliners listed below at 8:30pm.

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317 King St. W. 416-340-6469, No Cover. Every Sun 7-11pm Nathan Hiltz Trio & Special Guests. 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 2-5pm 2am The Grass. Every Sat 10pm 2am Shugga.

La Nina Restaurant & Jazz Bar
1671 Bloor St. W. 416-913-9716 www.latinad.com

Lula Lounge
1585 Dundas St. W. 416-588-3037 www.lulalounge.ca
Feb 7 7:30pm Swing Shift Big Band 110. Feb 3 10pm Salosa Friday w Chang Hoon & DJ Suave 115. Feb 4 10pm Salosa Saturday w Lady Sun y Articolo Veinte & DJ Cato 115. Feb 5 12:30pm Sunday Family Salosa Brunch 115. Feb 8, 9 8pm Pastoral Superstar's Love Letters 120. Feb 10 10pm Salosa Dance Party w Yari Alberto Alberuto & Super Bando Show & DJ GIO 115. Feb 11 10pm Salosa Saturday w Café Cubano and DJ Suave 115. Feb 12 12:30pm Sunday Family Salosa Brunch. 115. Feb 14 7pm and 9:30pm Valentine's Day w the Althea Cameron Quartet #15. Feb 18 10pm Salosa Saturday w Son Ache and DJ Suave 115. Feb 21 12:30pm Sunday Family Salosa Brunch 115; 7pm Saloon Noir: The Surreal Speakeasy $35/30(adv). Feb 24 10pm Salosa Dance Party w Yari Borrel and The Clave Kings and DJ Suave 115. Feb 25 10pm Orquesta Fantasia 115. Feb 26 12:30pm Sunday Family Salosa Brunch 115; 7pm Akwaba Dance Company 11/4(under 12).

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C. In the Clubs (Mostly Jazz)

Feb 26 5pm Ancient Egypt. Feb 29 8pm Queen Victoria. Christine Duncan's Element Choir.

Tranzac

964 Bathurst St. 416-913-8197 www.tranzac.org (full schedule)
Feb 1 8pm Noah Zacharin No Cover. Feb 2 6pm Blue Train Revisited w Steve Hall. Fri. Feb 3 6pm Santorius & Ventanas 110. Feb 4 8pm Amai Kuda & Kae Sun 110. Feb 5 8pm Casey Yugo "Maybe in Time You'll See" CD Release 10pm. Feb 6 8pm Son Roberts 15. Feb 7 7pm The Meaning of Manley with Klave Walker; 9pm Al Hamilton w Norman Richmond. PWYC. Feb 8 8pm Noah Zacharin No Cover. Feb 9 8pm Michael Arthurs Group 110. Feb 10 8pm Moor's Swing 110. Feb 11 8pm Carlos Morgan Valentine's Concert 110. Feb 12 8pm Chelsea & the Socialist Night School 110. Feb 13 8pm Son Roberts 15. Feb 14 8pm Brownman Quartet 110. Feb 15 8pm Noah Zacharin No Cover. Feb 16 8pm Singers Den Open Mic w Al St. Louis 110. Feb 17,18 8pm Calgary Arts Theatre Re-launch: Ethnic Heritage Ensemble 110. Feb 18 8pm Kathleen Gorman Group 110. Feb 20 8pm Son Roberts 15. Feb 22 8pm Noah Zacharin No Cover. Feb 23, 24 8pm Rachel Thienien Quintet 110. Feb 27 8pm Son Roberts 15. Feb 28 8pm Noah Zacharin No Cover.

Feb 29 Brunswick Ave. 416-923-8137 www.tranzac.org (full schedule)
3-4 shows nightly, mostly PWYC. Every Mon 7pm This is Awesome; 10pm Open Mic. Every Fri 5pm The Foolish Things. Every Sat 3pm Jamaz. Performances include: Feb 3 10pm: Jesse Malone & Nathan Dell-Vanderberg. Feb 5 9pm Monk’s Music. Feb 7 10pm Peripheral Vision. Feb 8 10pm John Russo Quartet. Feb 12 10pm Lina Allemano Four. Feb 14 10pm Stop Time. Feb 16 8:30pm Michael Davidson. Feb 19 7:30pm Tania Gilles Quartet; 10pm Nick Fraser Quartet. Feb 24 10pm Ryan Driver Quartet. Feb 28 10pm Steve Ward Presents. Feb 28 10pm Nick Fraser’s Drumsheller.

Whitlock’s Restaurant & Wine Café Bar

161 Queen St. E. 416-691-8784 www.whitlocks.ca
Feb 29 Every Fri 8pm Gerry Mackay, guitar. No Cover.

Zemara Bar & Lounge

778 St. Clair Ave. W. 416-651-3123 www.zemaralounge.com
Feb 29 Every Wed Open Mic and Jam. Every Fri Live Music Fridays.

D. The ETCeteras

February 1 – March 7, 2012
964 Bathurst St. 416-913-8197 www.tranzac.org (full schedule)

Tranzac

964 Bathurst St. 416-913-8197 www.tranzac.org (full schedule)
Feb 1 8pm Noah Zacharin No Cover. Feb 2 6pm Blue Train Revisited w Steve Hall. Fri. Feb 3 6pm Santorius & Ventanas 110. Feb 4 8pm Amai Kuda & Kae Sun 110. Feb 5 8pm Casey Yugo “Maybe in Time You’ll See” CD Release 10pm. Feb 6 8pm Son Roberts 15. Feb 7 7pm The Meaning of Manley with Klave Walker; 9pm Al Hamilton w Norman Richmond. PWYC. Feb 8 8pm Noah Zacharin No Cover. Feb 9 8pm Michael Arthurs Group 110. Feb 10 8pm Moor’s Swing 110. Feb 11 8pm Carlos Morgan Valentine’s Concert 110. Feb 12 8pm Chelsea & the Socialist Night School 110. Feb 13 8pm Son Roberts 15. Feb 14 8pm Brownman Quartet 110. Feb 15 8pm Noah Zacharin No Cover. Feb 16 8pm Singers Den Open Mic w Al St. Louis 110. Feb 17,18 8pm Calgary Arts Theatre Re-launch: Ethnic Heritage Ensemble 110. Feb 18 8pm Kathleen Gorman Group 110. Feb 20 8pm Son Roberts 15. Feb 22 8pm Noah Zacharin No Cover. Feb 23, 24 8pm Rachel Thienien Quintet 110. Feb 27 8pm Son Roberts 15. Feb 28 8pm Noah Zacharin No Cover.

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ANNOUNCEMENTS

Mark Bell, songleader; Marjorie Wiens, piano. St. Lawrence Market, North Market, 92-95 Front St. 416-778-0796. Free, donations accepted. www.canadasings.ca

Feb 24 7:00: Sing-Along A. Sing-A-Long-A Grease. Reitman Square, TIFF Bell Lightbox, 350 King St. W. 416-598-8433 or 1-888-598-8433. $18.75; $15(st); $13(13 and under).

Mar 06 7:00: Concert Pianist Eve Egoyan (M. Mus., L.R.A.M., F.R.C.S.C.) offers lessons to committed musicians as well as returning adults (emu@interlog.com, 416-894-6344, www.eveegoyan.com).

Mar 21 are needed to sing both principal and soloist roles. The production will include 20 soloists between the ages of 11 and 20. Night Visitors” in December 2012. Approx.

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February’s Child Shannon Mercer

Who is March’s Child?
Already so composed! With five senses explore the array of possibility a musical life affords. While music stirs, strikes, grips and turns us on, you’ll find that esprit is what connects us all. Say Farewell to Heaven as you ride this new wave into concert halls, galleries, movie theatres, schools and the occasional hanging garden.

Think you know who our mystery child is? Send your best guess to musicchildren@thewholenote.com. Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by Monday, February 20, 2012.

Lady of Spain at a Swansea Public School concert. Toronto, circa 1954.

Tell us about your Aldeburgh Connection, and their 30th Anniversary Gala on February 19. I first met Stephen Ralls when I was at Opera School at the University of Toronto in 1999 and he was the Head of the Opera Department. After leaving school to join the Ensemble Studio I was invited to sing with the Aldeburgh Connection series in one of their famous Schubertiades. Since then, I’ve sung with them many times—including a program of Purcell/Britten, an Elgar program and most recently a program of all Fauré.

I’ve also had the opportunity to sing at their Bayfield Festival as a guest soloist in recital which was a thrill!! Opportunities to sing song repertoire seem to be few and far between and the Aldeburgh Connection gives us opportunity. I have a large list of song repertoire thanks to these wonderful collaborations! Stephen and Bruce are such a class act and always come up with interesting themes and anecdotes about the composers, making each concert such an interesting and informative collaboration. It is my honour to be asked to sing at their 30th Anniversary amongst so many incredible Canadian singers.

Anything you would like to tell the little person in your childhood photo? People in the future will embrace your craziness and energy instead of try to bottle it up and calm you down!!! Be proud of all of your accomplishments and take time to be in the moment.

Your earliest musical memory? I would ask my sister to play Boogie Woogie Dancing Shoes, ad nauseum, which we owned as a 45.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

● At the Aldeburgh Connection’s 30th Anniversary Gala, at Koerner Hall (Feb 19), co-artistic directors Stephen Ralls and Bruce Ubukata will preside at two pianos for a glorious programme of classical (harpsichord, organ) and Amanda Keesmaat (cello) illuminate the music of Florence-born, baroque composer Francesca Caccini.

● Francesca Caccini: O Viva Rosa: Shannon Mercer, with Sylvain Bergeron (theorbo, baroque guitar), Luc Beauséjour (harpischord, organ) and Amanda Keesmaat (cello) illuminate the music of Florence-born, baroque composer Francesca Caccini. (AN 2 9966). This prize goes to FRANCES GILES.● Wales – The Land of Song: Shannon Mercer says “This is the culture that shaped my path in life and fills me with so much love for music and song...” A recording of traditional Welsh folk songs and classical music, with the Skye Consort. (AN 2 9965) This prize goes to ANNA MARSH.

Music’s Children gratefully acknowledges Francine, Moira, Queen of Puddings, Muriel, Kenneth, Geoff, Sebastien, Elena and Davids.

BORN IN OTTAWA, soprano Shannon Mercer grew up in Manotick, Ontario, on the Rideau Canal. She attended Canterbury Arts High School in Ottawa, and graduated from McGill University: Vocal Performance, and Early Music Vocal Performance and History. Then, after one year in the Opera School Diploma program at the University of Toronto, she was accepted into the Ensemble Studio with the Canadian Opera Company.

Mercer’s busy schedule of opera, concert and recital engagements reflects in particular her appetites for both baroque and contemporary music. Featured last season by Queen of Puddings Music Theatre, in Ana Sokolovic’s one-woman opera Love Songs, Mercer returns to Queen of Pudding this month for Beckett: Feck-it! (see below).

Recent appearances include: a role in Alexina Louie’s opera film Mulroney: The Opera, a series of concerts with Tafelmusik Baroque Orchestra, Bach’s St. John Passion with the Arion Baroque Orchestra and Les Voix Baroques (recorded by ATMA Classique and just released!), and performances with the Portland Baroque Orchestra, Colorado Symphony Orchestra, Mercury Baroque in Houston and the Toronto Symphony Orchestra.

Recent touring includes her Wales – Land of Song programme with Skye Consort, and a programme devoted to Francesca Caccini, with Luc Beauséjour.

February – March 7, 2012

Who is March’s Child?

February – March 7, 2012

February – March 7, 2012

February – March 7, 2012

February – March 7, 2012

February – March 7, 2012

February – March 7, 2012
The strength of this probing collection lies in the way the various approaches to place and displacement offer insights into interpreting key works by these three composers. But the connection between Anhalt, Veress and Kurtág is left unexplored—only Friedemann Sallis’s introduction links them together. Otherwise, each paper deals with an individual composer and his own milieu. So in the end I was left wanting to know more about how the shared roots and experiences of these three composers influenced the development of their individual styles.

**Concert Note:** The Toronto Symphony Orchestra will perform Kurtág’s *Messages* on Thursday March 1 in Roy Thomson Hall, as part of their New Creations Festival, curated by Hungarian composer Peter Eötvös.

**Kaija Saariaho: Visions, Narratives, Dialogue**
edited by Tim Howell with Jon Hargreaves and Michael Rofe
Ashgate Publishing Company
238 pages, score samples; $99.95 US

Like István Anhalt, Finnish composer Kaija Saariaho has spent most of her career outside her homeland. But unlike Anhalt, she left under no duress, having benefited from Finland’s supportive culture and enlightened political values.

This collection of essays charts the development of Saariaho’s distinctive voice as a composer, with its unusual sensual beauty, expressive power and emotional directness. “Harmony, texture and timbre: those three things were then, and still are, at the heart of my musical thinking,” Saariaho says in the interview with Tom Service included here. In her stage works—three operas and an oratorio so far—she creates something new and challenging, with inventive, uncliquéd storytelling and innovative use of painting, mime, lighting, electronic sounds and pre-recorded materials. Yet traditional musical devices are also part of her operatic language. As Liisamaija Hautsalo writes, “The musical topics within Saariaho’s works, often modified into the musical language of our time, could be described as whispers from the past: a link between tradition and the composer’s individual expression.”

A number of writers discuss how dreams play an essential part in Saariaho’s work. While *L’Amour de loin* (*Love from Afar*) features a dream scene, the whole opera can be seen, as Anni Iskala describes it, as “an opera about dreaming of, and loving, the unattainable.” In fact, dreams have been a direct source of inspiration right from Saariaho’s earliest works like *From the Grammar of Dreams*, and, starting with *Im Traume*, she has used her own dream diaries to provide material.

While these eight essays and the interview with the composer provide an invaluable perspective on Saariaho’s music, they do not attempt to situate her music in today’s contemporary music scene. The contributors are all from either Finland or England—oddly there are none from France, where she has lived since coming to Paris as a student in 1982.

It’s certainly noteworthy that when the Canadian Opera Company produces *L’Amour de loin* in February, it will be the first opera by that company written in the 21st century. Even more noteworthy, this will be the first opera written by a woman to be produced on their main stage. Even though Saariaho resists being defined as a woman composer—or as any type of composer, for that matter—she has never stepped back from breaking down barriers, as this book shows.

**Concert Notes:** On Monday January 30, Soundstreams presents soprano Carla Huhtanen performing music by Kaija Saariaho at 7:30pm in the Gardiner Museum. On Tuesday January 31 at 12pm, Soundstreams presents the Elmer Iseler Singers performing Saariaho’s *Tag des Jahrs* and soprano Carla Huhtanen performing the *Leino Songs*, as well as chamber works by the composer in the Richard Bradshaw Amphitheatre.

On Thursday February 2 at 12pm in the Richard Bradshaw Amphitheatre, artists of the COC Ensemble studio perform vocal works by Saariaho, including *From the Grammar of Dreams* and *Lohn* (*From Afar*). These performances will be introduced by Saariaho.

On Thursday February 2 and Friday February 3 at 8pm in Koerner Hall, Soundstreams presents Saariaho’s *Tag des Jahrs*, performed by the Elmer Iseler Singers under Lydia Adams.

**Centre and Periphery, Roots and Exile: Interpreting the Music of István Anhalt, György Kurtág, and Sándor Veress**
edited by Friedemann Sallis, Robin Elliott, and Kenneth DeLong
Wilfrid Laurier University Press
480 pages, score examples; $85.00

In 2005, István Anhalt’s *The Tents of Abraham* won the JUNO Award for best Canadian classical composition of the year. It was remarkable for such a provocative, uncompromising and politically ambitious piece. But it seemed even more remarkable, because for the 54 years Anhalt had lived in Canada, as William Benjamin points out in this collection of essays, his music had been almost totally neglected by performers and audiences in his adopted homeland.

Anhalt is one of the three composers, along with Sándor Veress and György Kurtág, whose relationship to the place of his roots, and the process of displacement that took him away, is looked at. But the ideas of place and displacement are treated not just as physical states. As Gordon Smith writes, “They also embody metaphorical ideas of being and dwelling, and ideas pertaining to danger, persecution, exile, adaptation, and the resultant imperative discovery of others and the emergent self.”

Anhalt, Veress, and Kurtág were all born in Hungary and all studied in Budapest at the Franz Liszt Academy — Anhalt and Veress with Zoltán Kodály, and Kurtág with Veress. All left Hungary, having survived the war and the subsequent Soviet occupation of their homeland. Anhalt and Veress left soon after the war ended, but Kurtág, who is younger, didn’t leave until 1993. Anhalt and Kurtág are Jewish, and all three are haunted by a past which is memorialized in their music.

These 20 papers by various academics, composers and performers were first presented at a symposium at the University of Calgary in 2008. To set the scene, there’s a lovely musical tribute to Veress, who died in Switzerland in 1992, by his son, Claudio Veress. Kurtág, who has the greatest international reputation of the three, is recalled in an insightful reminiscence by his godson, Hungarian-born Canadian pianist Gergely Szokolay. Anhalt, now 93 years old and living in Kingston, Ontario, where he spent many years teaching at Queen’s University, contributes a brief personal memoir to complement John Beckwith’s astute portrait, and emerges as a thoroughly fascinating figure.
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February – March 7, 2012

THE WHOLENOTE

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Kurt Weill’s music stands alone and needs no visuals to convey its brilliant, contemporary and relevant meaning. That said, his stage works always assault the senses when produced well... 

Editor’s Corner

DAVID OLDS

TO MAKE ROOM for the best of the wealth of material received over the holiday break and to accommodate the addition of three wonderful new reviewers to our fold, I find I have left insufficient space for my own musings this month. So let me just take a moment to introduce to these pages pianist and pedagogue Christina Petrowska Quilico who shares insights on a new release by her colleague Stephen Hough; composer and tuba virtuoso J. Scott Irvine who opines on a CD of contemporary tuba and euphonium repertoire from Deanna Swoboda; and my own chamber music coach and mentor, violinist Ivana Popovich who gives us her take on the Tokyo Quartet’s recent Schubert release. Welcome aboard to one and all!

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 www.thewholenote.com where you can find added features including direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional, expanded and archival reviews.

—David Olds, DICoveries Editor
discoveries@thewholenote.com

VOCAL

Weill – Rise and Fall of the City of Mahagonny
Measha Brueggergosman; Jane Henschel; Michael König; Willard White; Teatro Real Madrid; Pablo Heras-Casado
BelAir BAC067

Britten – War Requiem
Edith Wiens; Nigel Robson; Håkan Hagegård; Prague Philharmonic Choir; Ankor Children’s Choir; Israel Philharmonic Orchestra; Kurt Masur
Heilicon Classics 02-9645

Britten – Billy Budd
Billy Budd to Death in Venice

The celebrated tenor Britten’s music is what distinguishes Britten’s work from other requiems of the past. The poems of Wilfrid Owen, an English foot soldier who was killed a week before the fighting ended in 1918 are what give this piece its unforgettable poignancy and impact. Nothing but praise can be given to this spectacular new recording produced in Israel whose people have suffered and continue to suffer from the ravages of war. In the tradition begun by the composer himself, Kurt Masur, a former director of the Leipzig Gewandhaus, commands the massive ensemble of forces (full symphony orchestra, chamber orchestra, several choruses and three soloists) with precision, clear insight and passionate understanding. The deafening sounds of war in the “Dies Irae” section, martial trumpets and horns with rumbling bass drums emulating the roar of cannons and snare drums imitating the rattle of machine gun fire, sound frighteningly real.

But the soul of the piece is in the singing. The Latin text is carried by the mixed choruses and the boys’ choir as well as the female soloist, Canadian soprano of international repute Edith Wiens. Her wailing lament, for example in the “Lacrimosa” is heartbreaking. In stark contrast, Owen’s verses in the declamatory style of the English language are sung by the tenor Nigel Robson and baritone Håkan Hagegård. Their precise diction, announcement of remarkable clarity and emotional involvement rival that legendary first recording by Peter Pears and Dietrich Fischer-Dieskau of 1963, under the composer’s baton.

—Janos Gardonyi

The songs of Britten naturally conjure up the memory of Peter Pears, Britten’s partner, muse and greatest influence. The celebrated tenor was also the poetry consultant to the composer and their shared tastes shaped Britten’s output. But there were other voices he composed for. One of the most significant ones was Dietrich Fischer-Dieskau, the wonderful baritone. Just like in his operas, from Billy Budd to Death in Venice, Britten approaches the baritone voice in these songs with a lyricism usually reserved for the tenor. Given that and the special nature of Blake’s poetry, it isn’t any voice that can tackle this material. Fortunately, Gerald Finley possesses a baritone worthy of comparisons with Fischer-Dieskau. It may not sound like an insightful comment, but Finley’s baritone is simply elegant. His phrasing and understated ornamentation bring a fully engaged understanding to the texts. What makes this disc even more interesting is that it contains Britten’s settings spanning a lifetime — from the revised early compositions of a 14-year-old boy to late-in-life, mature compositions

Gerald Finley; Julius Drake
Hyperion CDA67778

—Robert Tomas

—David Olds, DISCoveries Editor
discoveries@thewholenote.com
and finally some published posthumously. Whether you are familiar with Britten’s songs, or Blake’s poetry for that matter, you will appreciate the intelligent, focused reading of the material in the Finlay-Drake collaboration. And you will love the sound that the two artists create — love it enough to come back to this record again and again.

—Robert Tomas

A Bridge of Dreams – A Cappella Music from the Pacific Rim
Ars Nova Copenhagen; Paul Hillier
Dacapo 6.220597

Curious and delightfully captivating, this recording by the 14-voice Ars Nova Copenhagen ensemble under Paul Hillier presents a programme by (mostly Western) composers of music from the Pacific Rim. Hillier’s credentials rest largely on his years of work in early music. His ability to cope with challenging contemporary repertoire, however, leaves no doubt about his extraordinary musicianship. While his programme for this recording is well balanced — including works by New Zealander Jack Body, Australians Anne Boyd and Ross Edwards, American Lou Harrison and Lui Sola, a multi-disciplinary artist from China — two works really deserve special mention.

Harrison’s Mass for St. Cecilia’s Day is tinged strongly by his attraction to Chinese and Indonesian music. The Latin text, sung in an obvious plainsong style, is frequently embellished by modal phrasings and ornaments from the Oriental world. The effect of this fusion is surprisingly compelling. One is never quite sure if what’s being sung is ancient or modern. Harrison’s skilful writing moves effortlessly through an in-between realm where he creates something new from something ancient.

Edwards’ Sacred Kingfisher Psalms also combine otherwise unrelated material into a remarkable composition. Using portions of Latin psalm texts, Edwards pays homage to the aboriginal spirit of his homeland by weaving the native names of indigenous birds into his Latin text. The chanting evokes ancient aboriginal rituals as well medieval European polyphonies. Harrison’s and Edwards’ works appear to practice some kind of musical alchemy and do so with the skilful formulation of Ars Nova’s choral ingredient.

—Alex Baran

There’s more at www.thewholenote.com:
Janos Gardonyi reviews Diana Damrau’s new recording of Lieder by Franz Liszt and Tina Klik shares her thoughts about Luciano Pavarotti – A Film by Esther Schapira.

EARLY & PERIOD PERFORMANCE

Il Progetto Vivaldi 2
Sol Gabetta; Cappella Gabetta;
Andres Gabetta
Sony Classical 88697932302
Vivaldi – Cello Concertos

These are two lively and exuberant recordings of the music of Vivaldi and his contemporaries, focussing on the Venetian composer’s rich and somewhat varied cello concertos. There are 27 cello concertos by Vivaldi that have come down to us and a strong cross-section is represented here. Gabetta and Queyras are two of the world’s leading cellists and belong to a generation of modern European musicians who have fully integrated baroque style into their musical philosophies.

The “Argentine French Russian-born” Sol Gabetta has been garnering rave reviews for her playing since finishing her studies in 2006. She maintains a busy performing and recording schedule and a wide repertoire, from Bach and Vivaldi to Shostakovich, Elgar and Ginastera. Her playing on this recording — her second CD of Vivaldi concertos — is exquisite and the orchestral playing (directed by her brother, violinist Andrew Gabetta) is exciting and elegant. Of special interest is the Concerto in D Major by Leonardo Leo, which looks forward stylistically to the galant music of the later 18th century, and the world premiere recording of the Concerto in D Minor by Giovanni Benedetto Platti, an interesting and dramatic work that we should hear more often.

Jean-Guïhen Queyras was born in Canada, but brought up in France. He was the winner of the 2002 City of Toronto Protégé Prize as chosen by Glenn Gould Prize laureate Pierre Boulez and his playing is possessed of a remarkably burnished and gorgeous tone. His interest in chamber music is apparent in the program of this CD, which features sinfonias and orchestral concertos by Vivaldi in addition to the concertos for solo cello. The Berlin Akademie provides tasteful and profound support, exploiting a wide range of string colours. Of special note is the playing of lutenist Simon Martyn-Ellis. Included are two sinfonias by Antonio Caldara, to my ears not as musically interesting as the Vivaldi works.

Of the two recordings, the one by Queyras feels a little more rehearsed, steady and thoughtful. The Cappella Gabetta has the feeling of being a pick-up band, albeit one made up of very fine players. Both recordings are full of life and youthful energy and are highly recommended.

—Larry Beckwith

Vivaldi – Return of Angels
Ensemble Caprice; Matthias Maute
Analekta AN 2 9995

This CD builds on Ensemble Caprice’s first recording of Vivaldi’s sacred music, Gloria! Vivaldi and his Angels. Once again, we are transported into the confines of the Ospedale della Pietà, the orphanage where Vivaldi taught orphaned girls violin and singing, and composed concertos and sacred music.

Vivaldi’s charges enjoyed great fame throughout Europe, a fact made even more amazing by the thoroughly demanding quality of the compositions. Listeners even included the English traveler Edward Wright, who states that the girls “have a eunuch for a master, and he composes their music!” It is a unique description of Vivaldi!

Ten lady singers are assembled by Matthias Maute; not a male voice is to be heard even though the opening “Coro” from Juditha Triumphant es is inspired by a military theme. Less warlike are the “Coro O quam vaga” and the aria “Armae, face” (both sung with distinction by Shannon Mercer).

Other soloists make their mark: Laura Pavlovic, contralto in Si Fulgida, and Gabriele Hierdeis in the motet O qui coeli terraque serenitas. Also on the CD, perhaps strangely, are two pieces by Zelenka (the soloists Mercer and Pavlovic once again) and even two concertos by Vivaldi; perhaps it was Vivaldi’s custom to spare the voices of his charges from over-exposure and Maute is following suit.

In fact, the Ensemble’s interpretations, solo or otherwise, present a spiritual and intense selection of Vivaldi’s compositions for his orphaned girls. This reviewer looks forward to a third CD.

—Michael Schwartz

There’s more at www.thewholenote.com:
Michael Schwartz enjoys A French Soirée courtesy of Trio Settecento, as well as recent Juilliard piano graduate Evan Shiner’s debut CD @bach.
Carl Czerny – A Rediscovered Genius
Anton Kuerti, St. Lawrence String Quartet, Edmonton Symphony
Doremi DHR-6011-3

After many years of listening to and reviewing classical music on record, there was little chance that I would be unexpectedly and so pleasantly surprised by a collection of Carl Czerny (1791–1857). Czerny is well known to piano students as the composer of routine practice studies and technique development exercises. And nothing beyond that. It has taken a century and a half since his death to find out that Czerny was, in reality, a composer of the first rank who created nearly one thousand significant compositions.

The discovery of the real Czerny started some ten years ago here in Canada, led by the internationally celebrated pianist Anton Kuerti. Like many great discoveries, it was quite by chance that Kuerti came upon the score of a Czerny piano sonata in a music store in Edmonton that was going out of business. He was so impressed that he had to find out if there were other such masterpieces by Czerny. Kuerti’s research revealed that there was “an overwhelming body of extraordinary work in a multitude of genres by Czerny that was totally ignored and forgotten and huge quantities that had never been published or heard.” Included are symphonic compositions, concertos, vocal, chamber and instrumental works. Czerny’s style lies between Schubert and Mendelssohn and while there are overtones of Beethoven (his teacher) his style is original and his own.

The outcome of Kuerti’s discoveries was The World’s First Czerny Music Festival in Edmonton in 2002, during which symphonies, masses, string quartets and quintets, works for piano and strings, songs and miscellaneous chamber works were featured. Some works are astonishing in their complexity such as two Fugatos for string quintet. What a surprise to hear among the songs a setting of Goethe’s Der Erlkönig predating Schubert’s famous version, in which Czerny depicts the terrifying excitement in quite a different manner.

The festival was recorded by the CBC and many of the performances are featured on this Doremi release. The performers include Kuerti, the St. Lawrence String Quartet, the Edmonton Symphony Orchestra and many other distinguished pianists and vocalists, all sounding fresh and into the engaging music, much of it receiving a first or second performance ever.

The set of three CDs plays for almost four hours and every second was a joy to hear. The sound is excellent and the 16 page booklet includes informative notes by Kuerti. One can only hope that more Czerny will be unearthed, performed, and recorded.

—Bruce Surtees

Beethoven – Symphony No.9
Erin Wall; Mihoko Fujimura; Simon O’Neill; Mikhail Petrenko; Choeur et Orchestre symphonique de Montréal; Kent Nagano
Analekta AN 2 9885

Unashamedly and unapologetically modern. Intended deliberately for the 21st century soul. There is nothing “authentic” about this performance by the Orchestre symphonique de Montréal under Kent Nagano, not as we understand the established practice of historically informed performances. Authentic, however, is the breath-taking emotional intensity channelled through this symphonic colossus. This performance leaves no doubt that Nagano has understood every nuance of Beethoven’s convictions about the world, indeed the universe around him. Every lost hope, every anger, every dream and inspiration the composer ever had seems embedded in the writing for Nagano to reveal with exquisite precision.

Perhaps the joy of familiar works is discovering new inner voices brought forward by fresh interpreters who uncover secret countermelodies that have eluded others. Nagano does this repeatedly with oboes and lower string phrases, especially against the solo vocal parts. The effect is astonishing and delightful.

Numbering some 92 players, the orchestra is massive but always lifte, agile and fully capable of every dynamic required by the score. The 60-voice combined chorus of the OSM and Tafelmusik Chamber Choir under Ivars Taurins sings beautifully with flawless diction. Every German word is there with clarity and intent.

It would be hard to find higher productions values than those demonstrably evident on this recording. I haven’t heard a Ninth so moving, so exciting, in very many years. Recorded during the inaugural concerts at the OSM’s new home, the Maison symphonique de Montréal, this testament certainly bodes well for the orchestra’s future.

—Alex Baran

Schubert – String Quintet; Quartettzett
Tokyo String Quartet; David Watkin
Harmonia Mundi HUM8074227

Schubert died shortly after completing his String Quintet in C Major and the quintet remained unnoticed until 1850, when the famous Hellmesberger Quartet started to promote it three years before it was published for the first time. This piece is full of very powerful contrasts—light is followed by darkness, serenity is interrupted by drama, and the whole work seems to be a wonderful yet unsettling interaction between two very different worlds. Schubert emphasized the contrasting sonorities by his use of the instruments—the first violin and first cello are often paired and playing in octaves, inner voices tend to be restricted to their lower registers and the second cello often brings in the darker textures.

Cellist David Watkin (of the Eroica Quartet) has a wonderful rapport with the members of the Tokyo on this recording. There is a sense of effortless playing, a unity of ideas and the near perfect crispness in bow attacks. Two cellos bring up a very expressive sound in the second theme of the first movement and in the third theme in the fourth movement. Throughout the second movement, possibly the most beautiful and complex slow movement of all Schubert’s works, there are points of stillness and feelings of being suspended in time that are so rewarding for the listener. Martin Beaver’s violin at times comes very close to the human voice. The third movement, with an almost overwhelming difference of character between the Scherzo and Trio, allows the Tokyo Quartet and David Watkin to display a virtuosity and depth of emotion at the same time. The fourth movement is played very stylishly; the dance-like quality is uplifting and the tempo, along with a feeling of exuberance, accelerates at the end before it brings the turbulence back in the last bar. A fluid and extremely satisfying performance!

—Ivana Popovich

An expanded version of this review appears at www.thewholenote.com.

Grieg; Liszt – Piano Concertos
Stephen Hough; Bergen Philharmonic Orchestra; Andrew Litton
Hyperion CDA67824

Do we need another Grieg or Liszt CD? Yes we do, if it is Stephen Hough at the piano. Although the Grieg is usually paired with the Schumann Concerto in A Minor I prefer this combination of the Liszt concertos with the Grieg. These works are perennial warhorses that can sound dated and mannered but not with Stephen Hough as soloist. Hough is a remarkable pianist with flawless technique and innate musicality and these
performances live up to expectation. I love his intelligent and well-paced interpretations. He never descends to the affectation and overly mannered playing that some pianists use in this repertoire. Oundjian is always about the music and beautiful sound. He does not sacrifice the musicality for virtuoso tricks. The florid Lisztian passage-work is always an extension of the melodic line. The trills and roulades enhance the cantabile expression. The tonal quality of Hough's touch on the piano has a clear ring to it which impresses in both the bravura octaves, trills and the slow lines. His sound is never harsh and the sensitive phrasing is never replaced by empty technical gestures. There is also a wonderful rapport between piano and orchestra. The ensemble is seamless and the music breathes naturally. Andrew Litton's conducting is a soloist's dream. The performances are stunning and I highly recommend this CD. The Grieg is an absolute gem.

—Christina Petrowska Quilico

Vaughan Williams – Symphony Nos.4 & 5
Toronto Symphony Orchestra;
Peter Oundjian
TSO Live (www.tso.ca)

If you think of Vaughan Williams only in terms of English folk song and church music, listen to this recording! Compelling live performances of the fourth and fifth symphonies by Peter Oundjian and the Toronto Symphony Orchestra reveal the composer's wide range and continuing relevance. The Fourth is the darker of the pair, its seminal theme generating dissonance and tension throughout. At numerous points the interlacing motifs and the accumulating contrapuntal weave create tremendous energy, which Oundjian captures without sacrificing clarity or losing the long view. He maintains the lyricism of the first movement's second theme, and consistently brings out expressive moments within the overall turbulence. Contrasts are handled effectively, for example in the uneasy peace of that movement's coda or in the quiet section before the finale's climax. I like especially the slow movement, with its walking bass line and sense of a bleak journey towards a lonely close, which Oundjian paces perfectly.

Symphony No.5 shows a brighter side of Vaughan Williams. In the first movement rich textures and tone colours evoke a natural setting, but overall the personal exceeds the pastoral. Incorporating material from a planned opera based on Bunyan's The Pilgrim's Progress, the work to me is suffused with integrity and spirituality. Handling transitions and their changes of dynamics, tempo and mood especially well, Oundjian indeed conveys the striving, committed voice of Vaughan Williams.

—Roger Knox

Fauré – Complete Chamber Music for Strings and Piano
Renato Capuçon; Gautier Capuçon;
Gerard Caussé; Michel Dalberto;
Quatuor Ebène
Virgin Classics 5099907087523

The composer Aaron Copland once remarked that the music of Gabriel Fauré possessed all the earmarks of the French temperament: harmonic sensitivity, impeccable taste, classic restraint and a love of clear lines and well-made proportions. These qualities are no more evident than in Fauré's chamber music for piano and strings, now presented in its entirety in this attractive five-disc box set on the Virgin Classics label. Is French music best interpreted by French musicians? That question is certainly open to debate, but in this case, it doesn't hurt that most of those taking part in this recording are top-rated French artists, including violinist Renato Capuçon, violist Gerard Caussé, cellist Gautier Capuçon, pianist Michel Dalberto joined by the Ebène Quartet and the American pianist Nicholas Angelich. Everything is included here: the pairs of violin and cello sonatas, the two piano quartets and quintets, the piano trio, as well as the solo string quartet.

The extensive notes rightly point out that Fauré's chamber music was composed over the course of his lifetime, from the first of the two violin sonatas and the first piano quartet written when he was 30, to the second piano quintet and the Piano Trio in D Minor completed over 40 years later, when deafness and advancing age obviously weren't hindering his creativity. The result is a wonderful sense of progression and development spanning a 45 year period. The Violin Sonata No.1, for example, contains all the optimism and freshness of a youthful composer, the quirky rhythms and modulations adeptly handled by Renato Capuçon and Michel Dalberto. On the other hand, the Piano Quintet No.2 Op.115, completed in 1921, is dark and impassioned, surely the music of a composer resigned to the frailties of old age; one refusing to abandon his own musical idiom in favour of more modern trends. The performance here by Andelich and the Ebène Quartet is boldly assured, imbued with a deeply-rooted sensitivity to the demands of the music.

One of the most intriguing pieces in this collection is the String Quartet in E Minor, the only one Fauré ever wrote and the last of his works to be completed. It was written only at the request of several colleagues, including his pupil Ravel, and even then Fauré did not fully embrace the project. The end result is an angular piece that has a decidedly atmospheric quality to it—a haunting swan song concluding a lifetime devoted to music.

An added bonus in this set is the inclusion of musical miniatures for which Fauré is justifiably famous, pieces such as the Élégie, Sicilienne and Romance. And as if great music superbly performed wasn't enough, the attractive packaging—involving "Belle Époque" graphics and typeface on the covers—serves to further enhance this most appealing collection which will surely become a mainstay in the catalogue.

—Richard Haskell

There's more at www.thewholenote.com: Read Richard Haskell's impressions of Garrick Ohlsson's new recording of Rachmaninov's Piano Concerto No.3 with the Atlantic Symphony Orchestra.

Strings Attached
TERRY ROBBINS

THE MONTREAL VIOLINIST
Alexandre Da Costa is back with another outstanding CD of contemporary works, this time with the Orchestre Symphonique de Montréal under Pedro Halffter in Fire and Blood, featuring the music of the American composer Michael Daugherty (Acacia Classics ACA 2 0931). The title work is a violin concerto from 2003; commissioned by the Detroit Symphony Orchestra, it was inspired by the “Detroit Industry” murals at the Detroit Institute of Art, painted in the early 1930s by the Mexican artist Diego Rivera on a commission from Edsel Ford. The opening movement — “Volcano” — invokes the fires of Mexican volcanoes and the blaze of factory furnaces. The beautiful second movement — “River Rouge” — is named for the Ford complex where Rivera spent several months sketching with his wife, artist Frida Kahlo; her long-term serious health problems—she almost died from a miscarriage while in Detroit with her husband—resulted in “the color of blood” being everywhere in her works of that period. The third movement — “Assembly Line” — is described by the composer as “a roller coaster ride on a
years for its eventual premiere in 1937. The beautiful slow movement is its saving grace, but the opening movement material is not the greatest, and with its demanding technical difficulty it’s not hard to see why the concerto continues to struggle to enter the mainstream repertoire. Tetzlaff, however, does a lovely job with this work, as he does with the Fantasy for Violin and Orchestra, which was also written in 1853 and quickly fell out of favour. It was originally felt to be a brilliant and cheerful piece, but Schumann’s mental illness and death within three years seemed to change the public perception of the work. In this repertoire, though, Tetzlaff is up against stiff competition from Ulf Wallin, whose definitive performances of these works on the BIS label were reviewed in depth in the September 2011 Strings Attached column.

MODERN & CONTEMPORARY

Southam – Returnings
Eve Egoyan
Centrediscs CMCCD 17211

This album marks the premiere recording of four piano works by the late Ann Southam. The music was chosen by Southam, among Canada’s finest composers, who died at age 73 in November 2010. The consummate Toronto pianist Eve Egoyan, for whom the works were created, makes a convincing and moving case for them.

I first heard Southam’s music in the 1970s when she became known for the electro-acoustic works she made for Toronto Dance Theatre choreographers. I was surprised to hear later that we shared a mutual composition teacher, Samuel Dolin of the Royal Conservatory of Music. In Returnings I, the piano tills in the low register while the consonant mid-keyboard chords support a disjunct melodic line. The haunting, though reassuring, music is over well before I want it to be. It hardly seems to last the quarter of an hour the CD timing states.

In Retrospect is like a broken harmonic series rearranged, a set of cubist impressions of bells ringing, their pitches ranging over most of the keyboard. One can imagine in the listening Southam’s abstracted, distanced and terse life in review, fastidious in its avoidance of dramatic overtone statement and emotional storm und drang. While her modernist colours are on display here, by the end of the work I am left with the feeling of unquiet, unnamed musical questions being posed rather than clear statements articulated and argued.

Qualities of Consonance, in contrast, has a dramatic agenda. It serves up dissonant, aggressive, loud musical gestures that would be quite at home in the mid-20th century, alternating with soft sostenuto passages. The resulting dialectic resonates on a deep emotional level. In the final work, Returnings II: A Meditation, Southam offers us a more refined aesthetic. Set in a haltingly rocking rhythm, it revisits the harmonic grammar of Returnings I.

Yes, I hear links in these last piano pieces to the more pattern-concerned jubilant minimalism of Southam’s earlier works, yet this mature autumnal music speaks to me with more conviction. They have the admirable gravitas and serenity of a full life well lived. These pieces, along with Southam’s Simple Lines of Enquiry (recorded by Egoyan on Centrediscs CMCCD 14609), should take their rightful place in the top tier of contemporary piano repertoire.

—Andrew Timar

O Music – The Music of Allan Gilliland
New Edmonton Wind Sinfonia
Centrediscs CMCCD 17111

This disc by the well-established New Edmonton Wind Sinfonia contains a variety of music by prolific Edmonton-based composer Allan Gilliland. Conductor Raymond Baril maintains a high standard throughout, with soloists James Campbell and Dean McNeill making distinguished contributions. Included are jazz and Broadway suites as well as music based on the composer’s Scottish heritage. My main reservation is that, for a single-composer collection, I don’t hear enough of Gilliland’s “own” musical voice coming through.

Dreaming of the Masters I pays tribute to great jazz clarinetists including Benny Goodman, Pee Wee Russell and Buddy DeFranco. Perhaps better known as a classical clarinetist, James Campbell emerges here as also a fine jazz stylist and improvisor. In Kalla (“call” in Norwegian), trumpeter and arranger Dean McNeill conveys brilliantly the role of a riverside trumpeter in New Orleans circa 1900 making echoing calls that are answered by other trumpets throughout the city (with jazz plunger mutes much in evidence). Fantasia on Themes from West Side Story demonstrates Gilliland’s inventive orchestration and idiomatic technique in what he calls a “re-composition” of material from the beloved musical. O Music, Loch Na Beiste, and Love’s Red Rose evoke the Scottish landscape and traditional

conveyor belt,” with the violin representing the worker surrounded by a mechanical and metallic orchestra that includes a ratchet and brake drums! It’s stunning stuff with wonderful orchestration. It’s difficult to imagine it being performed any better. Two shorter works complete the CD: Flamingo, for two tambourines and orchestra; and Ladder to the Moon, for violin, wind octet, double bass and percussion. Da Costa is again outstanding in the latter, a two-movement work also inspired by art—this time a musical tribute to Georgia O’Keeffe’s 1925–30 paintings of New York skyscrapers and the Manhattan cityscape.

The latest CD from Canada’s James Ehnes sees him paired with the Sydney Symphony and Vladimir Ashkenazy in an all-Tchaikovsky programme recorded live at Australia’s Sydney Opera House in December 2010 (ONYX 4076). I was lucky enough to catch this same team in a memorable performance of the Elgar violin concerto in Sydney in 2009, and it’s no surprise to find them continuing their relationship. Ashkenazy was also the conductor for the Ehnes CD of the Mendelssohn concerto in 2010. The Violin Concerto is obviously the main work here, and it’s a terrific performance, with Ashkenazy drawing idiomatic playing from the orchestra, and Ehnes always managing to find something fresh to say in the solo part while making the technical difficulties sound easy. The two other works with orchestra, the Sérénade mélancolique Op.26, and the Valse-scherzo Op.34, receive equally compelling performances from all concerned.

Ashkenazy returns to his first profession as pianist for the final work, accompanying Ehnes in the three-movement Souvenir d’un lieu cher Op.42. Again, the mutual understanding is there for all to hear. It’s another terrific addition to the already impressive Ehnes discography.

There are more live recordings featured on the latest CD from Christian Tetzlaff (ONDINE ODE 1195-2) which features the Violin Concertos of Mendelssohn and Schumann, with Paavo Järvi conducting the Frankfurt Radio Symphony Orchestra. Tetzlaff was artist in residence with the orchestra when the recordings were made in September 2008 and February 2009. The Mendelssohn is a beautiful performance, never over-played, with an affecting slow movement and a finale that displays detailed, subtle and sensitive playing without ever losing a sense of line. The Schumann concerto has had a troubled history and waited 84
melodic style. Overall, this disc would appeal to those who enjoy any or all of the above genres.

—Roger Knox

two + two
TorQ Percussion Quartet
Bedouin Records BR002
(www.torqpercussion.ca)

“Always complimenting or opposing” is the descriptive phrase that creative percussion quartet TorQ uses to describe the music on their debut recording project, two + two. Produced by TorQ (skilled percussionist/composers Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy) and Ray Dillard, the CD is without question a fascinating and intense piece of work. According to TorQ themselves, their project explores harmonic and rhythmic concepts and the contrasting and complex relationships to their polar antithesis, e.g. pitched and un-pitched; tranquil and relentless; simple and complex.

two + two is comprised of five extended works, including the evocative Awakening Fire by Jason Stanford, which utilizes ephemerical vibes and marimbas, the drones of Tibetan meditation bowls and all manner of drums and percussion gizmos to create a primordial sonic landscape — replete with Neolithic thunderstorms. Also of note is the stark Tak-Nara by Nebojsa Jovan Zivkovic, and the funky, marimba driven I Call Your Name: Rescue Me (Christos Hatzis), which integrates urbanized spoken word snippets as well as some thrilling auricular cacophonies. Also moving is an ethno-centric version of iconic avant-garde composer John Cage’s opus, Third Construction.

This conceptual, non-linear and visceral music may not be everyone’s cup of tea, but it clearly extends beyond a mere auditory experience and into the realm of performance art. I’m sure that we can all look forward to the next magical multi-dimensional presentation from TorQ — highly musical percussive artistry without artifice or gimmicks.

—Lesley Mitchell-Clarke

Concert Note: TorQ Percussion Quartet performs a concert of world premieres of drums and percussion gizmos to create all manner of Tibetan meditation bowls and evanescent hissing instrumental sounds. Whispered words uttered by the musicians, describing light’s effects both on objects and on human mood, are culled from Bergman, adding to the music’s mystery.

—Andrew Timar

From the New Village
Duo Resonance
Woodlark Discs (www.silverflute.ca)

German Romanticism of the 19th century, in spite of much turbulence at the time, was a golden age for the arts, especially for music and poetry. Duo Resonance is composed of guitarist Wilma van Berkel and flutist Sibylle Marquardt. The title is derived from the first set of compositions on the disc, Songs and Dances from the New Village by Dusan Bogdanovic, pieces based on traditional music from south-eastern Europe. The rest of the repertoire, with the exception of Toru Takemitsu’s Toward the Sea, is similarly related to folk or traditional music.

There is some invigorating music-making on this CD. In the first movement “Bordel” of Astor Piazzolla’s L’histoire du tango, for example, Marquardt’s robust sound, incisive articulation and precise rhythmic sense, coupled with van Berkel’s dynamic and fluid playing, propel the music forward to an exciting climax. Van Berkel’s solo at the beginning of the contrasting second movement, exquisitely languid, sensitive and touching, sets a sultry summer mood.

Van Berkel also excels in Toronto composer Alan Torok’s idiosyncratically spelled Native Rhapsody in Hommage of James Brown. The writing for guitar, while neither particularly “native” nor “folk” to my ears, is rhythmically sophisticated and works well with the modal flute line. The notation of Takemitsu’s Toward
the Sea, described in the liner notes as “annotated to the point of excess,” proves effective, nevertheless, in drawing Marquardt, playing alto flute, into a more expressive mode than elsewhere on the disc, exploring a greater variety of tone qualities, colours and dynamics.

Kudos to the duo for coupling some of the better known repertoire for their instruments with lesser known contemporary compositions that need to be heard.

—Allan Palker

JAZZ & IMPROVISED

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Independent SJC-27426-27
(www.tomszcz.com)

Waltz for Bill is veteran Toronto session player and arranger, Tom Szczesniak’s, love letter to the genius of Bill Evans. It is also the title of his very first CD under his own name after 40 years in the industry playing with everyone from Anne Murray to Thad Jones. Evans isn’t the only piano player to be honoured by Szczesniak, as the late and much-missed Doug Riley (Dr. Music) is remembered here both with a tribute song and a cover of one of his compositions, Dinosaurs. The progressive rock/bop fusion number is a bit of an incongruity, but a palate-cleanser amidst all the ear butterscotch that comes before and after. The disc is steeped in standards and even veers into chestnut territory a time or two, but is a class act from beginning to end. Starting with a mellow but harmonically fresh approach to What Is This Thing Called Love, we get taken on a lush, lovely journey of the likes of Gershwin and Hammerstein with lots of strings, a bit of sax (Michael Stuart and Vern Dorge) and the occasional velvety vocal from Doug Mallory and Cal Dodd.

—Cathy Riches

There’s more at www.thewholenote.com: Sounds and Silence is a film by Peter Guyer and Norbert Wiedmer about ECM label founder Manfred Eicher reviewed by John Larocque.

It’s Our Jazz

GEOFF CHAPMAN

Jazz in Quebec is a vigorous element of French-Canadian culture, though all too infrequently experienced in these parts. However, Montreal label Effendi has recently released a bumper crop of albums by provincial stalwarts that underscore the lively musical health of its practitioners. One features veteran bassist Alain Bédard, who skillfully demonstrates his roles as leader, anchor, frequent soloist and rhythmic engine of his Auguste Quintet on Alain Bédard – Homos Pugnax (Effendi FND 115 www. effendirecords.com). He wrote five of the ten tracks that include four by bandleader and Carla Bley’s Fleurs Carnivores, which he’s arranged impressively. Supported by the nimble, versatile sax of Frank Lozano (mainly soprano), pianist Alexandre Grogr and subtle drummer Michel Lambert, Bédard has created an enticing album full of interest, unusual time signatures and sparkling work by all. It’s odd to come across a fully-fledged band that’s only been around a short while yet clearly displays confidence and chemistry. Mike Field – Ashes (MFJCD 1101 www.mikefield jazz.com) is a pleasing quintet outing led by trumpeter Field, a veteran of musical forms other than jazz, performing with tenor saxist Paul Metcalfe, pianist Matt Newton, bassist Carlie Howell and drummer Dave Chan. The boss wrote all nine pieces here, some with unconventional structures and all executed with considerable panache, though the music’s more unblemished than exhilarating. Field plays with authority, with obvious tonal smarts and ear-catching virtuosity. His album strongly suggests future success.

Indefatigable drummer Barry Romberg has put out 11 CDs over the past decade featuring his Random Access combos and the newest maintains the group rep for sustained excitement and relentless drive. Recorded live at the Rex, Barry Romberg’s Random Access – Unplugged Live (Romhog Records 121 www. barryromberg.com) has the usual suspects in play for 70 minutes encompassing just four tunes — guitarist Geoff Young, keyboardist Robi Botos and power electric bassist Rich Brown. Guesting is American tenor saxist Donny McCasin, who’s more than comfortable with the striking groove that is RA’s trademark, his staccato phrasing meshing well with Young’s distinctively spiky approach, Brown’s gouging grooves and the fierce energy from keys and drums. The more-than-22 minutes of the burning In Pursuit is a stirring highlight, Botos sparkling on electric piano. The guitar toed by Winnipeg’s Keith Price makes untypical, attractive sounds, quickly manifested on his sophomore album The Keith Price Trio/Quintet – Gaia/Goya (KP201102 www.keithprice.ca). Bell-like chords, shining echoey notes, shimmering resonances are heard, which gives this disc surprising heft considering that it occupies only a measly 41 minutes as it combines four indie-pop tunes performed by his trio with bass Julian Bradford and drummer Curtis Nowosad and a six-part suite which adds alto saxist Neil Watson and pianist William Bonness. The groupings are well integrated, no one stepping out of line, though the pulse team is allotted occasional flights of fancy. The suite’s components come across as more fully realized, with a freshness of expression and frequent servings of heat.

Montreal pianist Taurey Butler has plenty to offer on his impressive debut recording as leader, the self-titled Taurey Butler (Justin Time JUST242-2 www. justin-time.com), 11 cuts where he unabashedly illuminates his respect for late genius Oscar Peterson without consiously emulating him. The ferocious swing, eloquent skill at speed, pounding left hand and showy imagination are all there, however, markedly on opening burners Sunrise, Sunset and The Lady Is A Tramp. Butler gets exemplary support from bassist Eric Lagacé and drummer Wali Muhammad throughout, though the trio’s work on ballads is less satisfying than the verve they show on tunes mid-tempo and up, like the catchy Butler contributions An Afternoon Downtown and Grandpa Ted’s Tune, the latter a surging procession of ideas. And you can’t say OP doesn’t spring to mind on Butler’s tearaway Nobody’s Here.

Big bands don’t rule the jazz roost nowadays but they’re often worth a listen, as is the case with Mississauga Big Band Jazz Ensemble – On The Periphery (MBBJE 5-2 rboniface@rogers.com), which offers 14 tunes and 73 minutes of classy, sprightly entertainment recorded live at Arnold’s Sports Bar in Oakville. The opening
**Something in the Air**

**Expat Canadians Create High-Class Improv**

KEN WAXMAN

Almost from the time the professional music business was established in this country, the expected route for success has been for artists to head off to the larger market down south and set up shop there. Canadians from Percy Faith and Maynard Ferguson to Joni Mitchell and Teresa Stratas effectively followed that formula. But today, as American musical hegemony lessens and modern communications almost literally shrink the world, musicians, especially those who play improvised music, can demonstrate that a permanent home in Europe is as beneficial as becoming an American resident. Take Vancouver-born Joe Williamson for instance. On the album *Weird Weapons 2* (Creative Sources CS197 CD www.creativesources-rec.com), the bassist, who now lives in Stockholm after stints in London, Berlin and Montreal, is matched with German guitarist Olaf Rupp and drummer Tony Buck, an Australian turned Berliner, for two extended selections of intuitive improv. No lounge guitar trio, this band creates sonic sparks for instance.

**Three worth seeking:**

- If you’re in the mood for tight fusion try Cinque – Catch A Corner (Alma ACCD83012 www.almarcords.com), a quintet featuring Robi Botos, John Johnson and Joey DeFrancesco. For forceful swing there’s Cory Weeds – Just Like That (Cellar Live CLO3111 www.cellarlive.com), a quartet helmed by Vancouver alto saxist Weeds with pianist Tilden Webb’s trio. If you want groove and funk hear Jason Raso – The Red Arrow (Summit Records DCD 569 www.jasonrasomusic.com), which showcases the Guelph-based bassist in action with assorted colleagues including B3 master Tony Monaco and drummer Ted Warren.

The ensemble shines on gritty alto by Gary Bong, bassist who now lives in Monaco and drummer Ted Warren. The Red Arrow (Summit Records DCD 569 www.jasonrasomusic.com), which showcases the Guelph-based bassist in action with assorted colleagues including B3 master Tony Monaco and drummer Ted Warren.

**Expat Canadians Create High-Class Improv**

Patricia O’Callaghan

MatadoR – The Songs of Leonard Cohen

Patricia O’Callaghan Marquis 81417

I was delighted when I got the nod from the DISCoveries editor to go ahead and review Patricia O’Callaghan’s new album, MatadoR – The Songs of Leonard Cohen. Not only have I marvelled at O’Callaghan’s immense talent over the years, but I had the pleasure of attending her thrilling performance titled “Patricia O’Callaghan Sings Leonard Cohen” at last year’s Global Cabaret Festival. And I was very curious to see how it all would translate to disc.

Generally, it’s next to impossible to recreate the intimacy, immediacy, spontaneity and energy of a live performance on CD. I was utterly transfixed, watching and listening to O’Callaghan on stage. I was less so, listening to the recording; but the more I listened, the more I was drawn in. O’Callaghan’s voice (she trained as a soprano at the University of Toronto) is as rich, pliable and luminous as ever, interpreting Cohen’s songs with tremendous tenderness and a mature, worldly sensitivity and insight. Yes, the soprano nails Cohen!

It doesn’t hurt, either, that she has members of the Gryphon Trio backing her up on several tracks, as well as the fine jazz pianist, David Restivo; their collective work on *Alexandra Leaving* is particularly beautiful. And bassist Andrew Downing’s gorgeous arrangements are outstanding on *If It Be Your Will and Anthem*. But, for me, the jewel is O’Callaghan’s take on *Dance Me to the End of Love*. Translated into Spanish, it’s pure joy and downright sexy.

O’Callaghan co-produced *MatadoR*. She can be very proud of this project.

—Sharna Searle

**Concert Note:** Patricia O’Callaghan is featured in “Masques of Love” — a cabaret presentation by Toronto Masque Theatre, February 3 and 4.

ChaCha

Michele Mele

Independent (www.michelemele.com)

With the release of *ChaCha*, composer and vocalist Michele Mele clearly illustrates not only her ineffable sweetness of soul, but a gamin wit,
impeccable phrasing and mastery of the delicious musical hook. On this, her fifth (and finest) recording, Mele shines on keyboards and her pure, distinctive vocals are in full force and gorgeously recorded. For this project, brilliant producer and guitarist Greg Kavanagh has assembled a tight, groovy cadre of A-List players, including Michael Stewart on sax. Bill McBirnie on flute and guitarist Lou Bartolomucci (notably on Cabana Boy and Answer Every Question). The material on ChaCha is a tasty mix of brand new songs and several previously recorded tunes that have been given a complete (and delightful) re-imagining, such as the charming Tree Frogs (originally written for her then ten-year-old son in celebration of his love of amphibians).

Mele is a natural, highly connective and communicative performer and writer, who made quite a splash recently with her hit one-woman show “Naked on the Rocks.” Her appealing Astrud Gilberto-ish vocals are a refreshing change from the over-wrought dives all too frequently holding sway on the airwaves and in the clubs. The title track is irresistible — rhythmically, cleverly, and sexy — and the Latin sizzler Stop Talking is a tasty mix of rhythmic, clever and sexy with distorted cabbage scrapings. Meanwhile the result from a bean shaker, eggplant clapper, celeriac bongo and leek pulses. The tune even ends with some swaying vamps from carrot xylophone and calabash bass.

High quality rather than high caloric sounds, it seems somehow appropriate that this sonic salad is served up on a CD, which after all is the same shape as a dinner plate.

—Ken Waxman

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

BRUCE SURTEES

With popular concern about fresh and organic produce as its height, Vienna’s 12-piece Vegetable Orchestra (VO) should garner kudos from environmentalists. That’s because all of the instruments the members play are painstakingly fashioned from fresh vegetables.

More than gimmicky — although most of these sound legumes can only be played once and are then turned into soup for the concert audience — these compositions and improvisations are part of the Viennese tradition of sonic experimentation that dates back to Schoenberg and Webern; although it’s more bio-degradable. Unlike self-contained serialism however, the VO’s repertoire draws from pop, concrete, noise, improvised and electronic music. Krautrock, for instance, approximates the sound of that noisy genre with distorted cabbage scrapings. Meanwhile the Latin-American-like maraca motion plus percussion and castanet-like resonations result from a bean shaker, eggplant clapper, celeriac bongo and leek pulses. The tune for the complete contents... but buy it in Canada where it’s cheaper. Not only are the performances exemplary but the recorded sound is of audiophile quality throughout, aided by the special acoustics of the Concertgebouw. The Dutch engineers have the art of recording this orchestra down pat. An impeccable, if somewhat esoteric (but not for long), collection. Although it has been 22 years since his death in 1989, Herbert von Karajan’s entire recorded repertoire, beginning in 1939 with Tchaikovsky’s “Pathétique” symphony, is still available. He recorded the nine Beethoven symphonies four times; for EMI in the early 1950s and then a new cycle every decade with his Berlin Philharmonic for DG. When that final nine was issued, the critics had a field day comparing and twittering about the felicities of movement versus movement of the three DG cycles. His interpretations did evolve through the years culminating in the 1982–4 performances which is the cycle chosen for Beethoven: Karajan, a 13-CD set of all Karajan’s Beethoven repertoire with the Berlin Philharmonic (DG 4779830). Also included are all the overtures, all the concertos — piano (the first with Eschenbach, and Weissenberg for the rest), violin (Mutter) and the triple (Zeltser, Mutter and Ma); Wellington’s Victory; the Missa Solemnis; the Grosse Fuge, and a couple of short pieces without opus numbers. Only Fidelio is missing. This is an exceptional collection offering superb performances in state-of-the-art re-mastering at an absurdly low price that would have been unimaginable just a few years ago when, if bought separately, these discs would have left the buyer with little change from $300. I must add that my very favourite
and some shorter showpieces including two Mackerras arrangements of Sir Arthur Sullivan: the Cello Concerto and the ballet Pineapple Poll. By the way, there is also a budget set of acclaimed performances of the nine Beethoven symphonies with Mackerras conducting the Royal Liverpool Philharmonic from EMI (CFP 7243575751 5 CDs).

EMI has been assembling their recordings of particular musicians, instrumentalists, ensembles and conductors and issuing performer-dedicated packages at super-budget prices. Sir John Barbirolli – The Great EMI Recordings (EMI 5099945776724) is a ten-CD set containing 36 of his best performances, conducting seven different orchestras, dating from 1957 to 1969. Collectors will be especially thrilled with these selections as Barbirolli was a superlative musician and one of the great conductors of the century. Many of these are not only his best but, arguably, the best available versions of many repertoire staples. The 1957 recordings are all with the Halle Orchestra: the Elgar Cello Concerto with André Navarra; Ravel’s Ma Mère l’Oye Suite; Tchaikovsky’s Symphony No.4; Vaughan Williams “London” symphony; Bax’s Garden of Fand; and Butterworth’s A Shropshire Lad. Some of the later recordings included here are La Mer, La Valse, Tchaikovsky’s Serenade for Strings, Mahler’s Symphony No.5 and Elgar’s Symphony No.1 and Enigma Variations. Janet Baker is the soloist in Les Nuits d’été by Berlioz, Mahler’s Rückert-Lieder and Elgar’s Sea Pictures. Brahms, Sibelius and Puccini are also represented. The sound is remarkably fresh.

Sir Charles Mackerras (1925–2010) was an Australian musician who left for England in 1947 to become a conductor after a jaunt as principal oboist in the Sydney Symphony Orchestra. He played oboe and cor anglais in the Sadler’s Wells orchestra and later, on a scholarship from the British Council, he studied conducting with Václav Talich in Prague. He was enamored with, and became an authority on, Czech repertoire, in addition to being a respected interpreter of music from every period. EMI’s box Charles Mackerras – Master of Orchestral Texture (5099909818927) has a delightful collection of Mackerras specialties including Mozart’s Symphony No 40 in G Minor, Dvořák’s Seventh, Janáček’s Sinfonietta, Mahler’s Fifth, Delius’ Paris – The Song of a Great City, Elgar’s Enigma Variations and some other showpieces including two Mackerras arrangements of Sir Arthur Sullivan: the Cello Concerto and the ballet Pineapple Poll. By the way, there is also a budget set of acclaimed performances of the nine Beethoven symphonies with Mackerras conducting the Royal Liverpool Philharmonic from EMI (CFP 7243575751 5 CDs).

Employment Opportunity

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The accomplished quartet of actors shares the stage with soprano Shannon Mercer and trumpet player Michael Fedyshyn to perform Beckett’s Come and Go, Ohio Impromptu, Act Without Words II and Play, along with the musical selections Trumpeter by Gerald Barry, Drei Gesänge by Andrew Hamilton, and the Gaelic folksong Eleanór a Rún by Cearbhall Ó Dálaigh.

Even farther off-centre, if that’s possible, is Everything Under the Moon, a collaboration between Toronto visual and performance artist, Shary Boyle, and Winnipeg songwriter/musician Christine Fellows, that Harbourfront Centre presents as part of its 2012 World Stage season, in association with the Power Plant Contemporary Art Gallery, at the Enwave Theatre, opening on February 18. An old-time shadow play re-imagined, the performance integrates hand-animat-ed, real-time projected images with live music and song to tell the story of two small, winged creatures (a honey bee and a little brown bat) that set out to save themselves and their species. Using multiple overhead projectors, costumes and puppets to bring Boyle’s artwork to life, along with an original score by Fellows performed on xylophone, timpani, wurlitzer, ukulele, cello, trumpet and percussion, Everything Under the Moon touches on loss, environmental threat, adaptation and the restorative powers of friendship and community, championing the collaborative spirit as a means of survival.

Finally, on February 22, Theatre Ad Infinitum Canada, a new company, joins Why Not Theatre to launch the Canadian premiere of The Big Smoke, a well-received production by its sister company in the UK, at the Factory Studio Theatre. Promising “a poetic waltz with death inspired by the lives of Virginia Woolf, Sylvia Plath and Anne Sexton,” this one-woman show is performed a cappella by Amy Nostbakken, a Canadian singer/performer who, along with director, Nir Paldi, wrote the script. Combining physical theatre and music, the sung-through play tells the story of a brilliant young artist from Toronto who, given the opportunity of a lifetime (a solo exhibition at London’s Tate Modern Gallery), takes a downward spiral into depression and, finally, madness. After premiering the show to rave reviews at the Edinburgh Festival in 2010, Nostbakken toured the production across England for three months before deciding to bring it to Canada. With this show, she should feel right at home.

—Robert Wallace
Symphony No. 4
February 22 & 23 at 8:00pm
Jean-Marie Zeitouni, conductor
Karina Gauvin, soprano

Fauré: Pelléas et Mélisande
Britten: Les Illuminations
for Soprano and String Orchestra

Brahms: Symphony No. 4

Beethoven Symphony No. 5
February 16 & 18 at 8:00pm
John Storgaards, conductor
Sarah Chang, violin
Sibelius: The Swan of Tuonela
Shostakovich: Violin Concerto No. 1
Beethoven: Symphony No. 5

Beethoven Emperor Concerto
February 2 & 4 at 8:00pm
Günther Herbig, conductor
Anton Kuerti, piano
Beethoven: Piano Concerto No. 5 “Emperor”
Shostakovich: Symphony No. 10
Season highlights include:
Anne-Sophie Mutter
Sir Andrew Davis
Beethoven Symphony 9
Maxim Vengerov
Measha Brueggergosman
James Ehnes
Brahms German Requiem
Joshua Bell

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