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The Opera of the Spheres

PREAMBLE

This longer-than-usual Opener will begin with a coincidence of dates, and then eventually make its way, in a great wobbly orbit, back to where it began.

The coincidence (1): June 8 2004 was the last occasion on which, from an earth-bound perspective, the planet Venus was observed traversing the face of the star we call our sun. It is a phenomenon known to astronomers as the “transit of Venus,” and it takes place twice in quick succession (eight years apart) after which it doesn’t happen again for either another 105.5 years, or else another 121.5 years. So the previous two were in December 1874 and December 1882 respectively; and the two following the 2004/2012 pair, will be in December 2177 and December 2125 respectively.

The coincidence (2): June 5 2012 will be the second of the two “transits” in our lifetimes. So for those of us who missed the June 8 2004 transit, you could accurately say the upcoming June 5 transit has become a “once in a lifetime” opportunity. That being said, June 5 2012 will also in all likelihood be the start of rehearsals for the Philip Glass/Robert Wilson opera, Einstein on the Beach, which will kick off Toronto’s sixth annual 10-day Luminato Festival at the Sony Centre three days later (June 8). Einstein on the Beach, while largely composed, Glass says, in New Brunswick, has never been performed in Canada. This too, according to the publicists, will be a “once in a lifetime event.”

NOW ON WITH THE STORY

March 19, 2012, around 10:30pm, Venus was not tickling Apollo’s fiery chin. She was hanging out with some other shining celestial orb, low in the north-western sky, over Pearson airport. The two points of light were so close together that I had to rub my eyes to be sure I wasn’t drunk. Even once I was sure I wasn’t seeing double, I had to stop and wait, to see if the two points of light would resolve into an oncoming or receding airplane, travelling along my line of sight and therefore seeming for a moment to hang, still, in the night sky. But no, there they stayed, side by each, almost touching.

“Look,” I said to my eldest son. “It’s Venus and Jupiter. So close they are almost touching.” (I said it with all the authority fathers muster when there’s no-one around to contradict.) Aforementioned son, however, whipped out his smart phone. “I have a GPS-based app for that,” he said. A few deft waggles of the app-posable thumbs that I do not possess, and he held the ever-so-clever phone up to the sky. As if by magic, a star map gleamed from its screen, more densely populated with stars than the light-dimmed city night sky behind it, and with the name of each bright star superimposed on the screen. Fascinated, I watched as he turned slowly to the north west to bring “Jupiter and Venus,” as

continued on page 8

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had proclaimed them to be, into alignment with the cosmos he held in his hands. The authority of fatherhood hung by a thread. “Jupiter and Venus” the smart phone said. Whew.

I pushed my luck. “Lucky the phone uses Roman rather than Scandinavian mythology” I said, “or Fricka would get jealous, and bloody Wagner would go on and on about it.”

“I’m not even going to ask,” he said.

The name John Percy deserves to ring as many bells for readers of this magazine as the name Gustav Holst should for (ear-) budding astrophysicists with iPods. Devotees of Tafelmusik, I daresay, will be more likely than most to already know the name of this University of Toronto Professor Emeritus of Astronomy and Astrophysics. It was John Percy, after all, who mentored Tafelmusik’s The Galileo Project, and subsequently nominated it as Canada’s entry in the International Year of Astronomy’s 2009 Prize for Excellence in Astronomy Education and Public Outreach. Following this, in April 2009, as we diligently reported back then, the International Astronomical Union named a newly observed asteroid after Tafelmusik.

I would have been reminded of John Percy yesterday if he hadn’t already been in my mind. Because yesterday Tafelmusik Media announced the release of The Galileo Project: Music of the Spheres (1DVD & 1 CD music soundtrack). “Conceived, programmed and scripted by Tafelmusik bassist Alison Mackay,” the release proclaims, “[this]… fully-integrated concert program combines projected high-definition images from the Hubble telescope and Canadian astronomers with music by such composers as Bach, Monteverdi, Rameau, and Handel — performed completely from memory, exploring the fusion of arts, science and culture in the 17th and 18th centuries.”

So as I say, I would have been reminded of John Percy, if I hadn’t had a letter from him, just the other week, about the U of T’s upcoming April 28 symposium on, wait for it, the “forthcoming June 5 transit of Venus at which we shall have Victor Davies give a short presentation about his opera The Transit of Venus. I’m really excited by this linkage of astronomy and music/theatre.”

Winnipeg composer Victor Davies’ opera, The Transit of Venus, was based on a stage play with the same name by Canadian playwright Maureen Hunter (who wrote the libretto for the opera as well). The play was first produced in 1997, the opera ten years later. The particular transit that is their subject matter was not the 2004 transit, but the 1761/1769 pair—an event in the life of nations as fitting a backdrop for grand opera as any that one could imagine.

It was, after all, the equivalent of the space race, nation pitted against nation, using all the technological resources at their disposal, throwing “the works” into the battle for bragging rights to the precious information about the cosmos, its size and mysteries, that could be gleaned from precisely measuring and triangulating the march of Venus across the face of the sun.

Of course, opera for its purposes requires not only the stars but the star-crossed. In the case of Davies’ and Hunter’s opus, this is “the unfortunate Guillaume Le Gentil, French astronomer,” who, according to Wikipedia, “spent eight years travelling in an attempt to observe either of the transits, [and whose]... unsuccessful journey led to him losing his wife and possessions and being declared dead.”

The symposium on the transit of Venus takes place Saturday April 28, 2012, in Alumni Hall 400 at St. Michael’s College, from 10am to 5pm. The symposium is free and no registration is required.

Other than, perhaps, excerpts from the CBC recording of Davies’ opera during the coffee break, I offer no guarantee of music during the event (although Davies, I hear, will give a short presentation).

But “opera” which is the focus of this issue, means “the works,” after all. In the case of science, I’d venture to say, that means openness to art, and for art, to science. There’s all kinds of stuff in this issue that reflects this.

So a toast to “the works”: to the sphere of opera, and to the opera of the spheres! 🎧

—David Perlman, publisher@thewholenote.com
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PLAYS BACH
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AUSTRALIAN CHAMBER ORCHESTRA WITH DAWN UPSHAW
Sun., Apr. 22, 2012 3pm Koerner Hall
Soprano Dawn Upshaw, “one of the most consequential performers of our time,” (Los Angeles Times) will perform the Canadian premiere of Maria Schneider’s Winter Morning Walks, and works by Webern, Crumb, Schönberg, Schumann and Schubert, with the incomparable Australian chamber Orchestra.

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ITZHAK PERLMAN WITH THE PERLMAN MUSIC PROGRAM
Sun., Apr. 29, 2012 3pm Koerner Hall
As part of his week-long Toronto residency, superstar violin virtuoso Itzhak Perlman comes to Koerner Hall with some of his students to perform Mozart: Viola Quintet in G Minor; Shostakovich: Prelude and Scherzo for String Octet; and Mendelssohn: String Octet in E-flat Major.

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That they are indispensable to an opera is a given. “The chorus represents the community or society that the principal characters inhabit,” explains stage director Tom Diamond. And Opera Hamilton chorister Dorothy O’Halloran adds: “We are part of the ongoing story. We react to the main characters. In fact, we collectively ARE a character in the opera.”

David Fallis, music director/conductor for Opera Atelier, describes two kinds of opera choruses. “In early operas like Monteverdi’s Orfeo,” he says, “the chorus is modelled after a Greek chorus, and comments on the action. They are the observers who interpret the story. They are an extension of the audience. In Verdi operas, on the other hand, the chorus is very emotionally involved with the main characters. They can’t be separated away from the story itself.”

This, then, begs the question—is singing in an opera chorus different from singing in a choir? The answer is apparently yes, although people struggle to explain the “why” of it.

Sandra Horst is chorus master for both the Canadian Opera Company and the University of Toronto Opera Division. Says Horst: “In a chorus, there’s not so much blend of sound as in a choir, which is a single unit of well-trained voices dedicated to purity of singing. An opera chorus has different ages and different kinds of voices. It’s a sound that is together, but where the singers are still individuals. They are not all trying to sound the same. The voices also have to be bigger to be heard above an orchestra and fill a hall.”

Opera Hamilton chorus master Peter Oleskevich agrees that there is a huge difference between a choir and an opera chorus. “A static choir, in a fixed position, blends voices together to produce perfection of sound and beauty of unity,” he says. “In an opera, you can’t have the same kind of blend because the chorus is scattered over the stage. It’s a different kind of sound projection. The singing is dramatic. You want the chorus to throw caution to the wind in their music making.”

Perhaps OH chorus member Ken Watson, pictured on this issue’s cover, sums up the difference best: “I regard myself as a performer, not just a singer. A chorus member has to act in costume. You have to be comfortable on the stage.”

In order to find those individual voices who can make beautiful music together, opera choruses hold auditions. The COC employs a professional chorus paid at equity rates, but one that is not full-time or tenured. COC chorus members must re-audition every year. The 200 or so hopefults bring two arias with them, one in Italian, one in another language. Successful singers, most of whom have music degrees, are then offered contracts for each opera. The average size of an opera chorus is 40 people for standard works like Tosca. Mozart operas require only 16 to 20 singers, while Boris Godunov needs 60, Aida clocks in at 65, and War and Peace has a whopping 79. In the final analysis, Horst is looking for quality of voice and the needs of the season’s repertoire. “The acting will take care of itself,” she says.

For Horst’s U of T opera chorus, auditions are open to the music faculty at large. In this case, she’s looking for students who sing beautifully in key. Explains Horst: “You can’t make up a chorus from the opera division alone. There are always many more women, with sopranos being the dominant vocal type. That’s not good if you need four-part harmony. Undergrads can get a credit for being in the opera chorus.” And as a side note, the operas performed by the Glenn Gould Professional School at the Royal Conservatory, don’t, generally, have a chorus. Explains faculty member Peter Tiefenbach: “There are only 30 students so, with such a small student body, we tend to choose operas that feature solo singers.” As a case in point, Cavalli’s La Calisto, just mounted by the school at Koerner Hall, has 14 roles and no chorus.

Opera Hamilton holds yearly auditions to replenish the ranks, but...
is barely enough to cover gas and beer. Oleskevich keeps on hand a roster of around 60 names. He then consults with the stage director. Explains Oleskevich: “I ask him or her how many choristers are needed. Should they be matronly or nubile or both? Do they need to dance? I then send out an email asking who’s available. It’s an amateur chorus, but in the very best sense of the word.”

Guillermo Silva-Marín is artistic director of both Opera in Concert, whose chorus sits on stage with their scores, and Toronto Operetta Theatre, whose chorus is part of the action. During the process, chorus master Robert Cooper puts the auditionees through exercises, such as having them repeat various pitches. Cooper is also looking for singers who can perform comprimario roles. While OinC’s auditionees have classical training, TOT hopefuls come mostly from musical theatre backgrounds. Again there is the potential for small soloist roles, and because operetta involves spoken text, auditionees also bring a monologue along with their arias. The average size of the TOT chorus is 16 members. Says Silva-Marín: “Most of our singers are trying to build up stage experience.”

The baroque company Opera Atelier employs both an offstage and onstage chorus, each different from the other. In French opera-ballets by Lully and Rameau, stage director Marshall Pynkoski follows the historical model and places the chorus offstage (in boxes at the Elgin Theatre). Dancers interpret their words on stage. This theatrical convention is also used for the operas of Gluck, Purcell and Handel. The offstage chorus is the highly regarded Tafelmusik Chamber Choir under Ivars Taurins, lauded for their specialized delivery of baroque style, aesthetics and musical language. Nonetheless, as Taurins points out, while they may be off stage, the singers must still memorize the music. “They are visible,” he says. “They are participating in the drama.” Taurins also relates the fact that the pay scale is much lower for a box chorister than for an onstage one. There is a perk, however. The singers actually get to watch the performance.

By night, they transform themselves into gypsies, peasants, soldiers, courtesans, nuns, prisoners, factory workers, heavenly angels and the demimondaine. WHO ARE THEY?

\[\text{continued on page 78}\]

\[
\text{With Jill Grove as Amneris in \textit{Aida}, 2010; and with Virginia Hatfield as Zerlina in the Canadian Opera Company’s 2008 production of \textit{Don Giovanni}.}
\]

\[
\text{Sandra Horst, chorus master.}
\]
Month of the Seldom Seen

CHRISTOPHER HOILE

As this column has frequently noted, April has developed into the most opera-heavy month of the year. This year, because of an early Easter, many companies like Opera Kitchener and Opera York staged their season finales in March. Yet, even so, April still presents quite a heady concentration of opera. Opera Hamilton, for instance, presents Verdi’s Il Trovatore starring Richard Margison April 14, 17, 19 and 21. Toronto Operetta Theatre closes its season with a medley of Gilbert and Sullivan tunes called Topsy-Turvymorn from April 27 to 29 replacing the previously announced H.M.S. Pinafore. Opera Belcanto presents Puccini’s Tosca at the Richmond Hill Centre for the Performing Arts on April 5 and 7. And Opera by Request has two favourite operas in concert—Mozart’s The Marriage of Figaro on April 20 and Don Pasquale on April 25—both at the College Street United Church.

What is surprising this month is that the larger opera companies are offering works seldom or never seen in Toronto. Even Opera in Concert, which specializes in rarely-heard operas, outdoes itself this month with Die Freunde von Salamanka (The Friends of Salamanka) by Franz Schubert (1797–1828), surely one of the most obscure pieces they’ve ever presented. Schubert, who died at age 31, composed nine symphonies, innumerable chamber and piano pieces and over 600 Lieder, still managed to complete nine operas. Die Freunde von Salamanka was written in 1815, but, like many of his operas was not staged during his lifetime. It had to wait until 1928, the 100th anniversary of his death, for its premiere.

Freunde is a comic opera in the form of a Singspiel (like The Magic Flute) where spoken dialogue connects the arias. Three friends—Alonso, Diego and Fidelio—all try to help the Countess Olivia to break off her engagement to the foolish Count Tormes, whom she has never met. Shannon Mercer sings Olivia, James McLean is Alonso and Michael Ciuro is Diego. Kevin Mallon conducts the Toronto Chamber Orchestra. The opera is sung in German with surtitles in English. For tickets, see www.stlc.com.

While the role of Opera in Concert is regularly to fill in gaps in our operatic experience, this month the Canadian Opera Company takes on a similar task. From April 10 to May 14 it presents The Tales of Hoffmann (1881) by Jacques Offenbach and from April 26 to May 25 it presents the Canadian premiere of A Florentine Tragedy (1917) by Alexander Zemlinsky coupled with Puccini’s comic one-act opera Gianni Schicchi (1918). With Hoffmann, COC general director Alexander Neef has clearly studied the production history of the company, and has seen that certain aspects of the repertory were neglected under his great predecessor Richard Bradshaw. For example, it was no secret that Bradshaw was not a fan of operetta. So when the COC performs Die Fledermaus beginning October 4 this year, it will be the first operetta the company has staged since The Merry Widow in 1987. Die Fledermaus was once one of the company’s most popular works. Its previous COC staging in 1986 was the seventh since the COC was formed. Bradshaw also did not care much for 19th-century French opera and programmed only Berlioz’s Béatrice et Bénédict, Bizet’s Carmen and Verdi’s French version of Don Carlos during his tenure as general director. In the case of the upcoming Hoffmann, it will be the first time the COC has staged that work since 1988.

It’s a strange fact that many successful operetta composers have felt the compulsion to prove themselves by writing a full-scale opera. Arthur Sullivan was obsessed with his Victorian duty as composer and produced the noble failure Ivanhoe (1891). Even Franz Lehár longed to see one of his works on the stage of the Vienna State Opera and was pleased when the company produced Giuditta in 1934. Though the work, unlike Ivanhoe, is still performed, the consensus at the time was that it was too grand to be an operetta yet too light to be an opera. Jacques Offenbach (1819–80) then, is the only major operetta composer (he wrote over 100 of them!) to have achieved the goal, with Hoffman, of also writing a grand opera. Offenbach died four months before the opera premiered which has meant that the work had been presented in widely varying versions ever since.

The most common scenario has three acts with a prologue and epilogue. In the Prologue, we meet the German writer E.T.A. Hoffmann (1776–1822) himself, his muse who appears as his best friend Nicklausse, his unobtainable love Stella and his nemesis Councillor Lindorf. In the three ensuing acts, Hoffmann recounts one of his great loves, each based on one of Hoffmann’s fantastic tales (which would later influence those of Edgar Allen Poe among many others). In Act 1 Hoffmann falls in love with Olympia, who, unknown to him, is an automaton created by the mad scientist Coppélus. Act 2 focusses on Hoffmann’s second love, Antonia, who is doomed to die if she sings for too long. The evil Dr. Miracle, however, encourages Antonia to do just that in the guise of a cure. In Act 3, Hoffmann falls in love with the mysterious Giulietta, who is only seducing the writer under orders from the nefarious Captain Dapertutto, who wants her to steal his reflection.

Offenbach intended that the four soprano roles be sung by the same soprano and the four villains be sung by the same bass-baritone. While the second requirement has become standard, the first is considered a daunting tour de force. In the COC production, borrowed from De Vlaamse Opera, John Relyea will sing all four villains. The four sopranos, however, will be sung by separate artists—Ambur Braid as Stella, Andriana Churchman as Olympia, Erin Wall as Antonia and Keri Alkema as Giulietta. Russell Thomas will sing Hoffmann and Lauren Segal will sing Nicklausse. On May 3 and 8, David Pomeroy substitutes for Thomas.

The COC’s second spring offering breaks new ground. Not only will the Florentine/Schicchi double bill represent the first professional production of a Zemlinsky opera in Canada, but it will also be the first time these two works have been presented as a double bill in North America. (The Wuppertaler Musiktheater presented the same pairing in 2010.) When Neef announced the 2011/12 season last year, he said that this was a combination he had always wanted to stage. There are valid reasons to combine the two. While one is a tragedy and the other a comedy, both take place in Florence and both were written during the same period and premiered within two years of each other, thus offering many fascinating points of comparison and contrast. Gianni Schicchi is one part of a triple bill by Puccini entitled Il trittico (The Triptych) that premiered at the Metropolitan Opera in New York in 1918. The triptych begins with the melodrama Il tabaro (The Cloak), continues with the sentimental story of Suor Angelica and concludes with Schicchi. The COC has never presented Il trittico as Puccini intended and has instead combined each of the one-acters with other operas—Il tabaro with Pagliacci in 1975 and with Cavalleria rusticana in 2001, Suor Angelica with Pagliacci in 1991 and Schicchi with Pagliacci in 1996.

Florentine composer Alexander Zemlinsky (1871–1942) was a pupil of Anton Bruckner and teacher of Arnold Schoenberg who became Zemlinsky’s brother-in-law when he married Zemlinsky’s sister. Zemlinsky conducted the premiere of Schoenberg’s Erwartung in 1924. Zemlinsky was one of the many artists who fled Central Europe with the rise of fascism and whose works, condemned by the Nazis as “degenerate music,” have only been rediscovered in the last two decades. In Europe Eine florentinische Tragödie is usually paired with another Zemlinsky one-acter, Der Zwerg (The Dwarf) from 1922. The two make a sensible double-bill since both are based on lesser-known plays by Oscar Wilde. By coincidence, it
happens that Isabel Bayrakdarian is singing the soprano roles in this very double-bill at the Liceu in Barcelona in April, leading one to wonder if Alexander Neef has plans to stage Der Zwerg coupled with another part of Il trittico.

The new production will be directed by famed soprano-turned-director Catherine Malfitano. The conceit behind the production is that the same palazzo, designed by Wilson Chin, will serve as the site of the events in both operas—events in the 16th century for Zemlinsky and in the 14th century for Puccini. In Zemlinsky’s opera, Bianca, the wife of the merchant Simone, is having an affair with Guido Bardi. Given the title we know that it will not end happily. Malfitano links Zemlinsky’s opera to Puccini by having two of its singers appear in the second opera. In the Zemlinsky, Alan Held sings Simone, Gun-Brit Barkmin is Bianca and Michael König is Guido. In the second work, Held sings the title role while Barkmin sings the minor role of Nella, the wife of Gherardo (sung by Adam Luther), cousin to the dying Buoso Donato, whom Schicchi is impersonating. The primary female role is that of Lauretta (sung by Simone Osborne), who sings the most famous aria of the piece “O mio babbino caro.” The last time the COC presented the work an over-enthusiastic audience interrupted the short aria at least five times, mistakenly thinking at every pause that it was over. If you are in doubt, just wait until the conductor, Andrew Davis, puts down his baton. Then you will know for sure that the lovely aria has ended.

For tickets and more information, visit www.coc.ca.

Turning towards rarities of the Baroque, in 2012 only three cities in the world will see a production of Jean-Baptiste Lully’s Armide (1686)—Toronto from April 14 to 21, Versailles from May 11 to 13 and Cooperstown, New York (i.e. Glimmerglass Opera) from July 21 to August 23. As one may have guessed, it is Opera Atelier’s production, first seen here in 2005, that has been invited by the other two opera houses.

The topic of the love between the Christian knight Renauld and the Muslim princess Armide against the backdrop of the Crusades has only become more reverent over time. Colin Ainsworth returns to sing Renault, Peggy Kriha Dye is Armide and they join João Fernandes, Aaron Ferguson, Vasil Garvanliev, Carla Huhtanen and Olivier Laquerre, among others, and the full corps of the artists of Atelier Ballet. David Fallis conducts the Tafelmusik Baroque Orchestra and Chamber Choir, Marshall Pynkoski directs and Jeannette Lajeunesse Zingg choreographs. Opera Atelier claims that the partnership with Glimmerglass has allowed it to add major design elements to make Armide “the most sumptuous production in OA history.” That is quite a statement coming from a company already renowned for its sumptuous productions. For more information, visit www.operaatelier.com.

All in all, April again lives up to its reputation as Toronto’s most exciting month for opera.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Prodigy, Pianist, and the Masters

SHARNA SEARLE

Before I launch into April’s offerings, a few bits of follow-up from last month’s column are in order: Nathan Brock, the conductor who made his “homecoming” debut with the TSO on March 24 — and what a splendid evening it was! — was presented from the stage that same evening with the Heinz Unger Award, an $8,000 prize established to encourage and highlight the career of a “young to mid-career Canadian conductor.” It was a big night for Brock as it was also announced that he has been promoted from assistant conductor to resident conductor of the Orchestre symphonique de Montréal, and will begin that post in September 2012. Bravo Maestro Brock!

Also last month, my online search failed to come up with the Juilliard String Quartet’s last Toronto performance. Music Toronto’s Jennifer Taylor has since informed me that the JSQ played for Music Toronto’s last year here. Thank you, Jennifer, for filling those performers on whom I was focussing. One is a violin prodigy, Tye, (herself a pianist, pedagogue and Royal Conservatory examiner) informed me that Mercedes is currently enrolled in Juilliard’s Pre-College Division — Young Talented Program and travels to New York every weekend to take classes. She sees her teacher, noted violinist Donald Weilerstein every other weekend in Boston, en route to Juilliard. (Weilerstein is on faculty at both Juilliard, where he holds the Dorothy Richard Starling Chair, previously held by Perlman — yet more dots — and the New England Conservatory of Music.)

From that aforementioned mind-boggling list, I gleaned that Mercedes was seven years old when she passed the Royal Conservatory’s Grade 10 violin exam, eight when she passed the Grade 9 piano exam — uh huh, piano, too — and nine when she completed her ARCT in violin performance — all with distinction. And I would be remiss if I didn’t mention that the Grade 5 Sir Wilfrid Laurier Public School student (French immersion, of course) will make her Carnegie Hall debut at Weill Hall on November 3, 2012, in a performance of Paganini’s 24 Caprices for Solo Violin. (Phew!)

forms “Winter” from Vivaldi’s The Four Seasons, in her debut with the Markham Symphony Orchestra under the baton of her father, Ephraim Cheung, MSO’s music director. Father and daughter will share the stage at the Richmond Hill Centre for the Performing Arts. Did I mention that Mercedes is ten years old?

I asked the young guest soloist (and Markham resident) to share some of her thoughts on the upcoming debut with her father. Was she excited? Nervous? Here’s what she wrote: “It’s so exciting to perform with my Daddy. Nervous? Never! Excited? Ye…es! It will be another kind of feeling … Fresh!!! He has been teaching me violin since I was a baby, and he continues to teach me together with Mr. Weilerstein at the Juilliard School. I’m so happy that I will have a chance to watch him rehearse with me & the orchestra … I have been waiting & looking forward to this chance … He is my violin teacher, father and best friend and … my conductor!”

Cheung is no stranger to the stage, having given her recital debut at age six and performed numerous times since. The dizzying list of her achievements, awards, performances and media spots takes up almost two letter-sized pieces of paper (single-spaced and small print), Mercedes’ mother, Nancy Tye, (herself a pianist, pedagogue and Royal Conservatory examiner) informed me that Mercedes is currently enrolled in Juilliard’s Pre-College Division — Young Talented Program and travels to New York every weekend to take classes. She sees her teacher, noted violinist Donald Weilerstein every other weekend in Boston, en route to Juilliard. (Weilerstein is on faculty at both Juilliard, where he holds the Dorothy Richard Starling Chair, previously held by Perlman — yet more dots — and the New England Conservatory of Music.)

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Clearly, this is a little girl with big plans who appears to have the necessary drive, discipline and diligence to succeed; that, and an extraordinary musical gift.

**The Pianist:** Tel Aviv-based Ishay Shaer is considered one of the leading young Israeli pianists, “young” being a relative term at this point: after all, he’s almost three times Cheung’s age! When he arrives in Toronto to perform sets of Beethoven bagatelles (Op.126 and Op.119), Chopin’s Twelve Études Op. 25 and Harry Somers’ Piano Sonata No.1, it will be, he tells me, his “first performance in Canada, and moreover my first visit to the country.” Syrinx Sunday Salons is presenting Shaer at the Heliconian Hall on April 8 at 3pm (giving you time to head over to Richmond Hill that evening to catch the Cheungs).

One of Syrinx’ main objectives is to promote the music of Canadian classical composers, hence the Somers on the program. Shaer provides these comments about his choice to perform the esteemed, late Canadian composer’s sonata: “I was given a number of suggestions for a Canadian work by Ms. Dorothy Sandler-Glick from the Syrinx Sunday Salons. It was an opportunity for me to do some research, as I had never played any Canadian music before. As soon as I heard Somers’ first piano sonata it became quite clear to me that I wanted to study and perform it. I usually find it fascinating to examine different approaches to composition of 20th century music, and especially of those innovators embedded in more conservative environments. To me Somers’ particular case seems a very interesting one.”

Shaer has won numerous prizes and has performed in the UK, Poland, Puerto Rico, the USA, all over South America and, of course, Israel, to name but a few countries. And he keeps some serious musical company. As alluded to earlier, Shaer, for his prize-winning efforts at the 2009 International Beethoven Competition in Bonn, also won the privilege of playing Beethoven’s Cello Sonata No.1 in F Major with Maisky; he consults, when the opportunity arises, with Daniel Barenboim; he attended a masterclass with Murray Perahia; and was recently invited by Shlomo Mintz to perform at the prestigious Sion Festival in Switzerland this coming September. I was very curious about (and envious of) the masterclass version of 20th century piano sonata there for the first time

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He shed light on [its] structure and his demonstrations on the piano were a true revelation for me."

I wonder if we’ll hear traces of Perahia’s “revelations” when Shaer tackles the Chopin études. He strikes me as a sensitive, intelligent artist who deeply absorbs the wisdom of his musical elders.

**The Masters:** So much has been written about Mischa Maisky that his story is storied. Many of you probably know that he has the distinction of being the only cellist in the world to have studied with both Rostropovich and Piattigorsky; that despite being a prizewinner at the Tchaikovsky Competition (1966) he was later imprisoned in a labour camp near Gorky for 18 months (1970); and that throughout his celebrated career he has collaborated often with the likes of pianists Martha Argerich and Radu Lupu. But did you know that he started to play the cello the same year that he quit smoking… at age eight? In 2007, Maisky gave a wonderfully candid and colourful interview to the Internet Cello Society’s Tim Janof. It’s a fascinating read, during which you’ll learn, among other things, about his short-lived smoking habit. www.cello.org/Newsletter/Articles/maisky/maisky.htm

As for his long-overdue return to Toronto, Maisky will be guest...
Francesca da Rimini
Tchaikovsky’s symphonic poem
Toronto Symphony Youth Orchestra and other young Toronto musicians during his residency.

Concerto for Two Violins and String Orchestra. I’m sure it will be a deeply meaningful experience. Itzhak will also be working with the Toronto Symphony Youth Orchestra and other young Toronto musicians during his residency.

Perlman plays the Beethoven on April 25 and 26 at Roy Thomson Hall in a program that also includes two Khachaturian suites and Tchaikovsky’s symphonic poem Francesca da Rimini. Following their performance of the sublime Bach double violin concerto (April 28), Oundjian and Perlman will engage in a conversation from the stage. That same night, Perlman will also conduct Mozart’s Overture to Don Giovanni and Tchaikovsky’s Symphony No.5.

In addition to his visit with the TSO, Perlman will be joined by students of the Perlman Music Program for an afternoon concert of chamber music at Koerner Hall on April 29. On the program are works by Mozart, Shostakovich and Mendelssohn’s remarkable Octet in E-Flat Major Op.20.

Lucky are they who get to partake of (and take part in) any aspect of Perlman’s extended visit to Toronto.

And lucky are we to have such an abundance of auspicious musical fare in April. There’s much more to be found in this month’s listings. Peruse, pick a few, step out into spring 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.
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- The Nigel Potts Lecture;
- The Young Organist Competition, Royal Canadian College of Organists;
- Closing celebration concert with world renowned Diane Bish.

Dates, venues and programme details are available at www.organixconcerts.ca

Opening Gala Concert - May 9, 6:30pm, at St Paul's Anglican Church
World-renowned organist Massimo Nosetti from Turin, Italy, performs Bossi’s Organ Concerto in A minor Op. 100 and Rheinberger's Organ Concerto No. 2, Op. 177, both with a 32 piece orchestra, under the direction of Maestro Philip Sarabura. Virtuoso trumpeter Michael Barth will perform Jean Rivier’s Aria for Trumpet and Organ.
Voices Raised
DAVID PERLMAN

It’s a funny thing how an event can suddenly explode onto the scene with little or no prior buzz, emerging fully formed and ready to rumble. A case in point: the first annual SING! an a cappella vocal festival, set to debut April 13–15 at Harbourfront Centre, comes accoutered not just with the necessary headliners (like last summer’s abortive BlackCreek faux summer festival), but also with a fine array of local talent, and a very healthy mix of workshops, singalongs and other opportunities for the public to feel part of it all. Needless to say, the illusion that SING! sprang up out of nowhere is just that—an illusion.

“Informally, the festival has been a going concern since March 2011,” says Aaron Jensen, SING!’s artistic director. “The idea was first bounced around by myself and J-M Erlendson, the business manager of Countermeasure—a Toronto-based a cappella ensemble that I direct. We then approached entertainment agent, Pat Silver and artist manager, Paul Ryan. Shortly thereafter, the Harbourfront Centre came on as business partners, and bit by bit, we enlisted an all-star board of directors made up of some of Toronto’s top arts agents, marketing experts, sponsorship co-ordinators and innovators, including Robert Missen, Patti Jannetta Baker, the Hon. Sarmitie Bulte...” (Demonstrating at least one of the skill sets necessary for the helmsman of an enterprise like this, he goes on to name them all.)

Jensen has been an active member of the Toronto vocal community since moving to the city in 2001 (he was born in Prince Albert, Saskatchewan). “I’ve done so as a performer (Cadence, Retrocity, Countermeasure, The Amadeus Choir, WIBI, Dina Ledi), as a composer (I was the composer-in-residence for Univox Choir from 2007–2009, and have written commissioned choral works for The Swingle Singers, Vox Humana, Windago, Serenade! Washington DC Choral Festival, etc.), and as a music educator and clinician (U of T, CAMMAC, and various arts schools through Prologue to the Performing Arts.)”

Why a cappella? “Arguably a cappella vocal music is the foundation of all music,” he says. “Every genre of music can be traced back to a vocal tradition. Also it doesn’t hurt that television programs like Glee and The Sing Off have popularized a cappella music for a new audience. And again he emphasizes that the time is right. “The fact that the festival that will act as a summit for singers, educators, and all lovers of vocal music, and in doing so, to cultivate a growing audience and body of patrons.”

Beyond the headliners (Swingle Singers, Nylons, New York Voices) and outstanding supporting cast (Cadence, Darbazi, Cantores Celestes, Islers, Toronto Chamber Choir), it is the festival’s extensive outreach that fires Jensen’s evident enthusiasm for the job.

“Educational Outreach is a cornerstone. In addition to the Friday school outreach event, we’ve also programmed eleven masterclasses geared toward singers of all ages and skill levels, led by top vocal educators such as the Swingle Singers, Heather Bambrick and Orville Heyn. We have launched a YouTube Contest that will give groups the opportunity to open for the Nylons, and whose prizing includes a guaranteed showcase opportunity in Canadian Music Week 2013. We’ve also planned a Mass Sing-Along which will be open to everyone attending the festival.”

And again he emphasizes that the time is right. “The fact that the Toronto District School Board is opening two special interest vocal arts academies in the fall speaks to Toronto’s growing appetite for vocal music.”

For more detail on the festival’s concert component see our GTA concert listings, and for more on the festival’s extensive non-concert component, our “ETCeteras” (commencing page 60).

**Serious Star Power:** in terms of visiting star power on the vocal scene, April is turning out to be a stunner. Bobby McFerrin brings his incomparable and indescribable vocal act to Roy Thomson Hall, April 16. Dawn Upshaw, whose interpretive gifts have made modern music—and in doing so, to cultivate a growing audience and body of patrons.”
Brueggergosman launches her *I've Got A Crush On You* CD.

Brueggergosman’s new CD is not your standard opera diva repertoire. “I’ve looked for pieces that are an extension of myself,” she explains. And the extensions in this case include a hefty dose of jazz standards (the Gershwins, Cole Porter, Errol Garner), some Lerner & Loewe, spirituals, some Feist, Joni Mitchell, Ron Sexsmith and more. Supporting cast (on the album at least) includes Holly Cole perennial sidemen, Aaron Davis (who co-produced) and Rob Pilitch, as well as bassist George Koller and Davide Direnzo on drums (to name just a few). Expect Brueggergsonman, to paraphrase the words of one of the songs on the album, to “spread her wings and do a thousand things (well, at least 14) she’s never done before.”

On the topic of jazz vocalists, Nikki Yanofsky comes to Massey April 21, Lauren Margison is at the Bradshaw amphitheatre in a “New York state of mind” April 24, and Kellylee Evans is at the Glenn Gould Studio April 27. And there will be two opportunities to catch Adi Braun, jazz “offshoot” of a famous operatic family,

Measha Brueggergosman

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who just keeps getting better and better. Her main appearance is as part of the Kabaret at Koerner series April 15 with Jordan Klappman (piano), George Koller (bass) and Daniel Barnes (drums). Her other appearance will be two days earlier April 13 at a fundraiser for the Canadian Children’s Opera Company (see our “ETCeteras” on page 60) where Braun and Klappman will share the billing with vocalist Sophia Perlman and pianist Adrean Farrugia (to whose indisputable collective talents our editorial rules on nepotism forbid me to sing praise).

And speaking of solo vocal turns at galas and benefits: April 11 the luminous Adrianne Pieczonka, with Stephen Ralls on piano, headlines a VIVA! Youth Singers gala evening at St. Lawrence Hall; and May 6 Shannon Mercer, soprano, Krzyszta Szabó, mezzo, Keith Klassen, tenor, and Roderick Williams, baritone, frontline Pax Christi’s 25th Anniversary Gala Concert presentation of Elgar’s *The Kingdom* at Koerner Hall. Stephanie Martin conducts.

All this, and I have not even scratched the surface of the art song recital treasury that waits to be discovered in the month’s listings.

Those quick off the mark will not want to miss Mooredale Concerts’ April 1 Walter Hall presentation of Stéphane Lemelin, piano, and Donna Brown, soprano, performing works by Debussy, Fauré, Schubert, Mahler and Wolf. Ottawa-born Brown, better known on the concert stages of Europe than in her own home, is an all-too-infrequent visitor.

And those wanting to be quick off the mark in spotting an up-and-comer should circle soprano Layla Claire’s May 3 Glenn Gould Studio appearance in the Massey/ RTH Art of Song series, performing works by Britten, Canteloube, Strauss and Golijov, with Stephen Philcox on the piano. Claire will make a splash, I predict, in early 2013, performing Mozart with the TSO, so grab some career-spotting bragging rights while the getting’s good.

It’s a good month too for Toronto’s longest established practitioners of salon-style concertizing, Aldeburgh Connection and Off Centre Music.

April 29, at Walter Hall, Aldeburgh Connection presents the final concert of this, their 30th anniversary concert season. It’s titled “A Country House Weekend: an English idyll,” and features soprano Lucia Cesaroni, mezzo Krisztina Szabó and baritone Peter Barrett, with Stephen Ralls and Bruce Ubukata at the piano.

And May 6 Inna Purkis’ and Boris Zarankin’s long-running Off Centre Music Salon makes its usual Sunday afternoon Glenn Gould Studio touch-down with a salon titled “Spanish Ballade with a Russian Interlude.” Soprano Joni Henson, baritone Peter McGillivray and mezzo Leigh-Anne Martin do the vocal honours.

Aaron Jensen had it right. “Vocal renaissance” is indeed a good way to describe the current state of things.

David Perlman can be reached at publisher@thewholenote.com
Would you like to experience “Total Vocal Pleasure” the likes of which you have never dreamed possible? You don’t have to be able to sing “O Mio Babbino Caro” or “Nessun Dorma.” You don’t have to join a classical ensemble and participate in the execution of intricate motets, cantatas or oratorios. You don’t need to know how to tune jazz vocal harmonies like diminished ninths and sharp elevenths.

Total Vocal Pleasure may be achieved very simply, and anyone can do it. The secret: imitate Tom Waits singing “Feed the Birds” from Mary Poppins. Careful, though — this pastime is addictive, and after a few tries in the shower or the car, you will find yourself alarming people in checkout lines and buses, as you growl and croon about little birds and tuppence and saints and apostles looking down.

Why do singers move us so much? What is it about the voice that makes us respond? Why are the airwaves not filled with glamorous oboe or viola players? Well, aside from the fact that glamorous oboe and viola players do not actually exist, the voice is like no other instrument in its ability to inspire loyalty or antipathy, horror or love.

The phrase “the grain of the voice” gives us this month’s theme. It is the title of an essay by Roland Barthes, a French critic and theorist influential in academic circles and pretty much avoided everywhere else. “Grain” refers very generally to vocal timbre, but Barthes’ essay is a complex investigation into the subtle signals and hidden meanings that vocal timbre can convey.

Barthes’ ideas have been used in studies of popular music to explore the appeal of voices that are not stereotypically “beautiful,” when beautiful is understood to mean smooth and even — Tom Waits, Bob Dylan, Maria Callas, Shane MacGowan, Billie Holiday and Diamanda Galas, to name a few. These are voices with edges, rough spots, potholes and speedbumps.

In a non-operatic choral context, these types of voices are almost useless — there is no way to make them blend as choral voices must, though an entire choir of singers who sound like Bob Dylan has a certain appeal. Still, many choirs experiment with vocal timbres and techniques that lie outside a traditional Western classical music aesthetic, and, eschewing traditional or popular programming choices, commission and program unexpected and unusual repertoire.

The Aradia Ensemble’s May 3 concert, “The Grain of the Voice,” (a free COC noonhour Vocal Series concert) combines motets by Monteverdi and Gesualdo (the latter responsible for some of the most macabre Italian renaissance vocal works ever written) with guest choir Darbazi, a Toronto vocal ensemble specializing in music from the Eastern European Caucasus region of Georgia. Traditional Georgian music has a tuning
system and timbral aesthetic utterly at odds with what most people understand to be a standard choral sound. Aradia’s conductor, Kevin Mallon, has composed a new work that will blend these ensembles together, uniting these apparently irreconcilable musical elements. Aradia presents a full-length version of the same concert May 5 at Glenn Gould Studio.

Two upcoming music festivals also explore varied vocal techniques. Contemporary music organization NUMUS is based out of Waterloo, and is pretty consistently ignored by Toronto music critics. This is a shame, because its programming is easily the match of any Toronto new music organization. NUMUS presents the Element Choir on May 5, with “new works for improvisational choir.” This alone ought to draw an intrigued audience, because improvisation, rare in classical circles, is almost unheard of in a choral context. Read more about NUMUS at www.numus.on.ca.

NUMUS is in part the creation of composer Glen Buhr, whose works bring an agreeable touch of humour to a contemporary music scene that is often whimsy-challenged. In a more sombre mood, however, is his *Ritchot Mass*, which was dedicated to Canadians who lost their homes in the 1997 flood of the Red River Valley in Manitoba. Hamilton’s John Laing Singers will perform this work, and others in “Dreams and Dances” on April 28.

The other vocal festival that lovers of vocal music really should not miss this month is SING! The Toronto Vocal Arts Festival at Harbourfront Centre from Friday April 13 to Sunday April 15.

This festival, curated with Harbourfront’s customarily polyvalent approach to programming, is a kind of snapshot of the diversity of vocal styles available to singers. The weekend will combine performances with workshops and masterclasses, the majority of which will be free of charge. The Canadian choirs participating are Elmer Iseler Singers, Lachan Jewish Chamber Choir, the Allegria Choir, Darbazi and Cantores Celestes; jazz and pop vocal ensembles Countermeasure and the Nylons will be there as well. Guest groups will include the renowned Swingle Singers and the New York Voices, among others. For a schedule of the weekend’s events, see www.torontovocalartsfestival.com.

Moving beyond the column’s theme to other interesting concerts: although the phrase “arts and science” is commonly heard in university curricula, in reality these two areas are often stratified. British writer C.P. Snow coined the term “the two solitudes” in reference to the isolation that he saw between arts and science studies in both academia and general culture. His thesis, briefly, was that artists needed to understand more about science, if for no other reason than to understand the profound effect that science has had on culture in the past century.

Bridging the gap between these solitudes, at least for the duration of a concert program, is “Music of the Spheres: A Fusion of Music, Art and Science.” This April 21 concert commemorates the 20th anniversary of Canadian astronaut Roberta Bondar’s spaceflight. The concert features conductor Lydia Adams’ two principal ensembles, the Amadeus Choir and the Elmer Iseler Singers. For the occasion, Adams has composed music to a text by Bondar entitled, *Light in the Darkness – The Earth Sings*. Another Canadian piece on the program is Jason Jestadt’s *And Yet it Moves*, presumably a reference to the defiant (although likely mythical) quote from astronomer Galileo Galilei, after being forced to recant his assertion that the earth moved around the sun.

The inventive poetry of English clergyman George Herbert (1593–1633) has attracted many choral composers. Religious in theme and intent, Herbert’s work is introspective and intense, avoiding the dual traps of unreflective piety and facile celebration that often characterize sacred lyrics. Vaughan Williams’ *Five Mystical Songs* is one of the best known settings of Herbert’s poetry. The Larkin...
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The Elmer Iseler Singers and the Amadeus Choir  
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For tickets call 416.217.0537 or 416.446.0188

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**Saturday, April 28, 7:30 pm**  
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**Sunday, April 29, 3:30 pm**  
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Singers perform this work on April 21, and conductor Matthew Larkin steps into a composer's role with his own Herbert settings as well. The Larkin Singers, incidentally, is one of Toronto's newer choral ensembles worth checking out — it boasts strong singers very committed to choral work, and programs interesting music.

Late composer Srul Irving Glick wrote many works for Canadian choirs, and on April 29 the Elora Festival Singers present Visions Through Darkness, a work that they commissioned from Glick in 1988. This composer had strong connections with choral ensembles, and it is good to see that his legacy continues to be fostered. For those who like to hear more of Glick’s music, a memorial concert devoted to his work will take place at Holy Blossom Temple on April 22. For information, see www.holyblossom.org.

The Pax Christi Chorale celebrates its 25th anniversary season on May 6 with a rare performance of Elgar’s The Kingdom. A choir with roots in the Canadian Mennonite choral tradition, the Pax Christi Chorale is a vital part of the local vocal scene, with solid programming and a commitment to generating new choral commissions. The Kingdom, just over a hundred years old, is a wonderful example of the grand, late romantic oratorio. The last time it was performed in Canada was over 25 years ago, and this concert is a rare opportunity to hear this work performed live.

In difficult economic times, it is tremendously important to remember that music lessons are a luxury that many families cannot afford. All over Toronto, there are musicians giving their time and expertise to help another generation foster their creativity and discipline through music. Reaching Out Through Music is an organization devoted to bringing music to the community of St. James Town in downtown Toronto. The choir of the Church of St. Simon-the-Apostle takes part in a fundraising concert for ROTM on April 28. Find out more at www.reachingouthroughmusic.org.

Two other benefit concerts of note: on April 6 the Cantabile Chorale of York Region performs to raise funds for social services in York Region; April 12 the Guelph Youth Singers team up with Les Jeunes Chanteurs d’Acadie to raise money for Bracelet of Hope charity, a group that provides medical care to HIV/AIDS patients in Africa.

The Tallis Choir performs “The Glory of the English Anthem” on May 5. I will write about this concert in more detail next month.

Two final notes regarding members of the Toronto choral community: choirmaster and organist Douglas Bodle has directed, coached and inspired several generations of singers in this city. He celebrates 40 years of directorship at St. Andrew’s Presbyterian Church on April 27, with an archival CD launch and notable guest soloists, some of them past members of the St. Andrew’s choir.

Lastly, some tragic late-breaking news: Toronto choral director, organist and singer Bruce Kirkpatrick Hill passed away suddenly and unexpectedly as this column was going to press. Bruce was a well-known and well-loved member of Toronto’s choral scene, and our thoughts are with his family and friends. Read a tribute to Bruce on page 63.

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Canary Alert 2012

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Eliciting History Through Music

SIMONE DESILETS

Of course we know we are not the only ones to stand aghast at the magnitude of the heavens, to question our role in the scheme of things, to revel in our youth, be lovestruck and devious and wicked, to worship our Creator. Medieval Man did all this too; but how to fathom the point of view of ancient cultures from our vantage point, so far removed from theirs? Much of the knowledge and thought existing in the Middle Ages has filtered down to the present day through music; and we’re very fortunate that people of tremendous scholarship and talent are continuing to bring this music to life. Three of this month’s concerts give fascinating insights into several aspects of the music and philosophy of medieval times.

First to appear, inviting us to enter a deeply devotional realm expressed in music both ancient and modern, is Anonymous 4, the truly remarkable women’s vocal quartet, who celebrate their 25th anniversary with the concert program “Anthology 25” at Koerner Hall on April 11. Renowned for both their historical scholarship and the sheer liquid silver beauty of their vocal blend, they’re currently touring a program that in a way sums up the work they’ve done over the past quarter century, for it presents offerings from 20 (if I counted right) of their recordings—including everything from 12th-century chant and polyphony to 15th-century carols to early American folk hymns to recently composed works, and more. They research, write about and perform their music with such meticulousness, yet with such joy; it’s no wonder they’ve developed a huge and enthusiastic audience over a quarter century.

As in the present day, when we are increasingly awestruck by the vastness of the cosmos, so in medieval times people sought explanations to questions arising from the phenomena they observed. They found answers in ancient philosophy, in which music and astronomy were closely linked—the harmonious proportions of sound were believed to echo the harmonious movements of the planets and stars. Metaphors based on astronomy permeated medieval religious and philosophical expression. Some of the wealth of music that reflects this, including music by Dunstable (the English composer, astronomer and mathematician) and Landini (the blind Italian composer, philosopher and astrologist) will be presented by Sine Nomine Ensemble in their concert, “Music of the Spheres: The stars moving in concert,” which takes place on April 27 at St. Thomas’s Church.

In the collection of 13th- and 14th-century songs known as the Carmina Burana—the Songs of Benediktbeuren—we’re shown a colourful diversity of medieval life. These are lyrical poems in Latin, medieval German and French, some 300 in all, gathered probably by wandering scholars. Some celebrate springtime and love, or gambling and drinking; some are satirical or moralistic, or...
set forth religious feeling; and to borrow the words of one writer, “the pagan spirit inspiring most of the poems reminds us that the rough, intense world of medieval Europe was anything but a Sunday School picnic.” Though some indications exist of how they were to be sung, bringing them to life takes some imagination. Eminently equipped for this task, the musicians of the Toronto Consort will set their voices, fiddle, recorder, hurdy-gurdy, lute and harp to their performance in a trio of concerts, titled “The Original Carmina Burana,” April 27 to 29 at Trinity-St. Paul’s Centre.

**STRING QUARTETS**

Fast forwarding to the 18th and even the 19th century, we find concerts this month by no less than three string quartets devoted to period performance:

On April 22 the Eybler Quartet shouts “Hey, I’m Mozart, too!” — and in reading the biographies of the three composers represented alongside Wolfgang Amadeus we find out why: Joseph Martin Kraus (1756–1792), sometimes called “the Swedish Mozart,” Juan Crisóstomo Arriaga (1806–1826), dubbed “the Spanish Mozart,” and Joseph Boulogne, le Chevalier du Saint-George (1745–1799), “le Mozart noir,” all were precocious classical composers who had very short lives. Uncannily also, Kraus was born in the same year as Mozart; and Arriaga was born on what would have been Mozart’s 50th birthday.

On April 28, in a presentation of the Academy Concert Series, the Lumière Quartet commemorates “Schubert’s Final Journey” — his creative journey to his own imminent death — performing his “Death and the Maiden” *String Quartet in D Minor*, and the glorious, posthumous two-cello *String Quintet in C Major*, the last piece of chamber music he wrote.

On April 29, the Windermere String Quartet, on period instruments, conclude their seventh season with “Turning Points,” featuring works that exemplify pivotal moments in history and in music — by Joseph Boulogne (le Chevalier du Saint-George), Beethoven and Schubert (again, his two-cello quintet — the same work as will be heard at the Academy Concert Series the night before; but, like the finest wine, it’s delicious enough to be sampled twice in two days!).

As if all these weren’t enough, there’s lots more this month to tempt you:

- **April 7:** Fairest Isle, all isles excelling, that gave us the genius of both Henry Purcell and the Beatles! But did you know that the two are linked artistically? Scaramella reveals the truth in this, illustrating some of the many parallels between the two famous English entities with lovely and beguiling music by both, in their last concert of the season, “ Imagine.” Gambist/artistic director Joëlle Morton is joined by Brazilian guests, Paulo Mestre, countertenor, and Silvana Scarinci theorbo, as well as multi-instrumentalist Kirk Eliott, sitar, bouzouki and accordion.

- **April 13:** Once again, *I FURIOSI* is in an uproar — this time it’s about families. Of course in Baroque days, even while bursting with creative musical genius, they could be as unruly as ever. Join the furor of “I FURIOSI’s Family Jewels” as guests Jed Wentz, flauto traverso, and Olivier Fortin, harpsichord, come for the I FURIOSI dysfunctional family reunion.

**The Toronto Consort presents**

**Carmina Burana**

April 27 & 28 at 8 pm
April 29 at 3:30 pm

The original Carmina Burana is one of the most beautiful collections of medieval song, dating from the 13th and 14th centuries. Songs of love, songs of springtime, drinking songs, spiritual songs and lively dance tunes all grace this anthology. The Toronto Consort brings alive these glimpses of an earlier era, with voices, fiddle, recorder, lute and harp.

For Tickets call 416-964-6337 or order online
torontoconsort.org

Trinity-St. Paul’s Centre, 427 Bloor St. W.
Beat by Beat / In With the New

Rivers, Toy Pianos, and the TPL

DAVID PERLMAN

Composer Ann Southam, who died November 25, 2010, continues to live through her music, appearing on concert programs with an insistent frequency far beyond the initial spate of “tribute concerts” one might have expected. What is becoming clearer with the passage of time is that the music, as much as the memory, is of enduring value. That being said, two gifted pianists in the community, Christina Petrowska Quilico and Eve Egoyan, are doing much to keep the Southam legacy alive, both through their recordings and through live performance.

This month, for example, on April 1, with the Kindred Spirits Orchestra in Markham, the indefatigable Petrowska Quilico performs three Southam works as part of Kindred Spirits’ one-night “New Music festival” concert. And then, April 25–28, she provides the entire accompaniment to a new ballet, Rivers, choreographed to Southam’s music by Toronto Dance Theatre’s Christopher House. Egoyan, meanwhile, brings Southam’s Simple Lines of Enquiry to a benefit concert for MusicWorks magazine, April 19 at Gallery 345. Both are events worth saying more about.

I first became aware of the TDT Rivers project last fall during a 20-minute video interview I did with Petrowska Quilico for The WholeNote’s ongoing video interview series, Conversations@TheWholeNote.com, (which readers can find by going directly to TheWholeNote’s YouTube channel). I have to admit, the scope of the undertaking didn’t fully register at the time. House has worked for a year with Petrowska Quilico and then TDT’s ten dancers to create what he calls “a fluid and unpredictable counterpoint to the music, reflecting the rushing cascades, luxuriant eddies and attentive stillnesses in the score...alternating between large-scale, kinetic strokes and intricately-crafted movement conversations. I hope to build a work” he says, “in which both music and dance retain autonomy yet their marriage feels surprisingly, deliciously inevitable.”
Christopher and I have met many venue entirely befitting the piece. Of Egoyan’s earlier performance with a first rehearsal in September. It was a revelation for the dancers to perform with live music. They had previously been using my Centrediscs CD of the complete Rivers. I felt an unbelievable electricity while playing. Although I couldn’t really watch the dancers I felt the vibrations of their movements or their stillness. This is real chamber music, intimate, structured yet spontaneous in a mutual give and take. The dancers take their cue from my music and tempo and I adjust the music and tempo to their movements.”

Southam’s music, she says, is what makes it all possible. “I believe that this is her masterpiece, written in her prime and showing her mastery of fast and slow music. I love performing these pieces more than any other of her works. I never tire of the changing patterns and the spontaneous and improvisatory mood of the music.”

House and Petrowska Quilico collaborated on the choice of music structuring it so there is an ebb and flow. Rivers will play as an hour long piece “with swirling fast sections and reflective intimate and introspective segments” Petrowska Quilico says. “I can’t wait to perform with the dancers.”

As mentioned, Rivers will play at the Fleck Dance Theatre, Harbourfront, April 25–28. See the listings for details.

By comparison, Eve Egoyan’s evening of Ann Southam this month will be a very intimate affair, with all eyes on the piano, and in a venue entirely befitting the piece. Of Egoyan’s earlier performance of Simple Lines of Enquiry in November 2009, reviewer Stanley Fefferman wrote, for showtimemagazine.ca, “being in the concert hall while Eve Egoyan plays the 12 movements of Ann Southam’s Simple Lines of Enquiry for solo piano is like being in an art gallery where 12 abstract canvases hang on white walls. Just as the experience of visual art occurs in a silent gallery, so these sound paintings generate an atmosphere of silence. This results in a kind of melting of the affections, as if Ms. Egoyan’s concentrated discipline develops a musical posture that enables a sense of fluidity to flow towards relaxation and the possibility of bliss.”

Fitting, then, that this performance should actually be in a gallery, with paintings on the walls. Gallery 345 continues to develop as a musical venue, attracting an eclectic range of performers with its intimacy and (literal as well as metaphorical) lack of veneer. Great, too, that the event is a benefit for MusicWorks magazine, a true original and one of the best little magazines around.

Speaking of intimate events, I’ll be holding my breath that the Toronto Public Library labour dispute resolves itself speedily (and satisfactorily), because the Toronto Reference Library is getting set to host the second annual New Music 101 — four consecutive Monday evenings, in the Elizabeth Beeton Auditorium, commencing April 23. The series, devised and curated cooperatively by the Toronto New Music Alliance, was hosted last year by music journalist John Terauds, formerly a Torstar standout, and now, among other things, the host of one of the better (and busier) musical blogs around — musicatronto.org. “The only reason I’m not back this year is that I’d committed myself to teaching on Monday evenings before they asked me to return for this year’s series” Terauds explained. “I thoroughly enjoyed last year’s series. It ended up providing a cross section of new music genres and performance styles while also providing people with an intimate setting in which to interact with the artists.” (This year’s host will be another Toronto journalistic standout, Robert Everett-Green.)

Format this year will be the same as last year: the events run for one hour, with two new music presenters sharing the time. A short work, or work in progress, is introduced and performed, with time for discussion afterwards. April 23, for example, New Music Concerts will reprise a commissioned work for two accordions, performed by Joe Macerollo and Ina Henning, from their opening concert of the season. And the Array Ensemble will serve up selections still being rehearsed, for an upcoming concert (in partnership with Toy Piano Composers), April 28 at the Music Gallery.

“This [approach] is, in my opinion, the best way to break down many of the inhibitions people have about sampling new music,” Terauds says. Best of all, because the Library itself does the outreach to its members, the series reaches a genuinely new audience.

So, as I say, I’m holding my breath that the current ugliness of city hall politics doesn’t cut off at the knees a truly hopeful initiative.

Getting back to the aforementioned Array/Toy Piano Composer concert at the Music Gallery April 28, Toy Piano Composers may sound like a flippant name, but the collective’s intentions, while infused with light-heartedness, are certainly not flip. Formed by Monica Pearce and Chris Thornborrow in July 2008, TPC is now a a ten-composer group, has presented 12 concerts and 85 new works, and has collaborated with TorQ Percussion Quartet, junctQIn keyboard collective, and the Sneak Peek Orchestra to name a few. Co-Founder Thornborrow had this to say about the upcoming Music Gallery event. “We are honoured to be collaborating with the Array Chamber Ensemble. They have been dedicated to the performance of new music for 40 years and it’s very exciting for us to be writing for an ensemble that has been so inspirational with their daring concerts and composers’ workshops. I think the audience is in for quite a memorable evening.”

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Fans of a capella singing are in for another treat. Following fast on the heels of Obeah Opera, whose unabashed vocal prowess thrilled audiences and critics last month, another new play filled with similarly skilful, unaccompanied singing opens this month (April 18) at Toronto’s Factory Theatre, courtesy of Artistic Fraud, the innovative Newfoundland company known for its large-scale, chorus-based work. Created by founding members Jillian Keiley, artistic director and director, and Robert Chafe, artistic associate and playwright, the company’s production of Oil and Water opened in St. John’s last year to rave reviews; now it is touring Canada and Newfoundland to standing ovations. Oil and Water, like Obeah Opera, unites disparate musical traditions in an original score (composed specifically for this production by Andrew Craig) that relies on an unlikely blend — Newfoundland folk songs and African-American gospel. More than an underscore than songs within scenes, the music augments the emotional impact of the script by Robert Chafe (2010 Governor General’s Award winner for drama) that uses a cast of ten to dramatize the true story of Lanier Phillips, the sole African-American survivor of the USS Truxton, a military ship that sank off the shores of Newfoundland’s Burin Peninsula in 1942. “Often the cast stand in the shadows singing wordlessly or humming, which is moving enough in itself,” critic Rob Ormsby writes of the show. “But when we hear, for instance, ‘There is a Balm in Gilead,’ the power of the words and the longing for deliverance with which they are conveyed are simply overwhelming.”

Indeed, Oil and Water concerns much more than the wreck of the USS Truxton. Rather than merely document Phillips’ terrifying experience of the disaster, Chafe expands the narrative to depict the mess-hand’s desperate efforts to send his daughter to an integrated school in Boston two decades later. As well, he introduces Phillips’ great grandmother’s live as a slave to counter-point the harsh existence of the St. Lawrence mining families who rescued 46 of the Truxton’s crew. His aim, Chafe explains in an interview with CBC Radio, is to contrast the villagers’ acts of kindness with the racist attacks that Phillips and his family suffered throughout their lives in the United States.

Ironically, until the 1980s, many Newfoundlanders were reluctant to talk about the heroic deeds of the people of St. Lawrence on the fateful night of the ship-wreck, if for one reason only: Violet Pike, the woman charged to clean the oil from Phillips’ body after he was rescued, kept scrubbing needlessly at his skin because she didn’t realize it was black. “For a long time the experience...
of what happened between Violet Pike and Lanier Phillips, and her lack of awareness of African people—black people—was viewed by a lot of Newfoundlanders as a source of shame: it was a ‘Newfie Joke.’” Chafe notes that it was Phillips himself who changed this attitude. “When Lanier started coming back to Newfoundland in the Eighties, and went to St. Lawrence and told his story, he changed this perception. He’s the person who contextualized what happened between him and this woman as a moment of innocence and incredible beauty.”

Oil and water don’t mix, or so the adage goes. In the case of *Oil and Water*, they alchemically fuse to bring about not only one man’s redemption, but that of a whole town as well—a statement that might seem grandiose were it not for Phillips’s life-long praise of his Newfoundland savours. Until his death last month, Lanier Phillips continued to credit the 48 hours he spent with the people of St. Lawrence 70 years ago for more than his life. In countless talks and testimonials, he claimed, without qualification, that the encounter renewed his belief in human kindness and inspired his fight for civil rights. When he died, Artistic Fraud issued a press release expressing their regret at his passing; they also explained how difficult it was for them to convey “how much [this man] has done for us. Lanier Phillips was a friend unlike any other to the people of Newfoundland and Labrador, an unparalleled champion of this place.” The way he saw us changed forever the way we saw ourselves.

Following the wreck of his ship in 1942, Phillips fought to become the first black sonar technician in the U.S. Navy, eventually enjoying a career in marine research that he worked to achieve as strenuously as he campaigned for civil rights. To dramatize Phillips’ struggle, Chafe uses two actors, Ryan Allen, who plays Phillips at 19, and Jeremiah Sparks, who depicts him as an older man. Jillian Keiley cast her net wide across Canada to secure actors who could handle the complex demands of the script: “It would be helpful it they all were acrobats, as well as actors and singers,” she remarks as she describes the challenges of the set that is dominated by a giant representation of a sextant. As in all of her work with Artistic Fraud, the accomplished director takes an imagistic approach to staging, effecting stylized activity that often requires the precision of dance. The style is as visually stunning as it is physically difficult.

A more traditional approach to staging, as well as to singing, characterizes *Ragtime*, an equally significant production that the Shaw Festival previews this month (beginning April 10) prior to its official opening in late May. Based on the novel by E.L. Doctorow (1976), the musical premiered in Toronto in 1996 and transferred to Broadway in January 1998 where it won Tony Awards for its score (Stephen Flaherty and Lynn Ahrens) and book (Terrence McNally), as well the Drama Desk and Outer Critics Circle Awards for best musical and best score. Although a “book musical” in the conventional sense, *Ragtime* shares similarities with *Oil and Water* in the way it turns to the past to make sense of the present—in this case, the arrival in the United States of immigrants from diverse cultural backgrounds at the beginning of the 20th century, people whose values and customs, not to mention skin colours, often led to misunderstanding and conflict. Explaining her choice of the show to inaugurate the Shaw’s 51st season, Jackie Maxwell, artistic director of the Festival and director of the production, opines that *Ragtime* “is essentially an examination of the beginnings of the modern American nation [that] captures perfectly a period in history that has had a huge impact on the way we live now.”

McNally’s book for *Ragtime*, mainly sung-through, interweaves the rise and fall of three American families in New Rochelle, an African-American musician and his wife and child in Harlem, and an Eastern European artist and his daughter in the Lower East Side—to dramatize the struggles and successes of the period. Intersecting these characters’ stories are incidents involving famous personalities that include magician Harry Houdini, civil rights leader Booker T. Washington, political activist Emma Goldman, businessman Mogul J.P. Morgan, inventor Henry Ford and performer Evelyn Nesbit. McNally’s goal, like Doctorow’s, is to illustrate how ordinary people connect with celebrities, and with history, and how, as a result, each is culpable for shaping the lives of the other.

This is an ambitious project, one that McNally locates in the tradition of *Showboat* and *South Pacific*, shows, he suggests, that have “a lot of plot, a moral fabric to the center of them, and a real involvement with the society we live in.” The production also represents a big undertaking for the Shaw, a fact that music director, Paul Sportelli, is well aware of as he rehearses the largest cast ever assembled by the Festival for a musical—28 adults and four children. Sportelli will conduct an orchestra of 15 musicians from the pit, “essentially taking the same approach in terms of my orchestral adaptation that I did to *My Fair Lady* last season: being as faithful to the original [instrumentation] as possible, and using keyboards as discreetly as I can—always going for a balanced blend of what is acoustic and what is synthetic. Except of course for the piano writing, which figures prominently in the orchestration, and will not be discreet!”

The score for *Ragtime*, as intricate as the narrative is complex, is a major achievement in contemporary musical theatre, primarily because it allows Flaherty to work with a variety of styles. While the primary motif is, of course, ragtime, the composer also introduces a wide range of additional musical elements appropriate to the diversity of the characters: Western European klezmer music, opera, Western European operetta, Victorian parlour music, gospel, jazz, Tin Pan Alley—all receive serious attention. For Sportelli, “it’s always interesting doing a musical that involves historical forms,” and this is especially the case here where “you can see that the history of forms such as ragtime, the cakewalk, and gospel, have been shaped by the history of African-Americans and race relations between blacks and whites.” With wit and insight, Ahrens’ lyrics add depth to the enterprise, helping to establish the context of the three fictional families even as they foreground the tensions that ensue when their paths intersect.

But perhaps the ultimate achievement of the score of *Ragtime* is the opportunity it gives the cast for choral singing on a grand scale. “The entire ensemble sings together at times,” Sportelli exclaims with excitement, “and the wall of sound is fantastic!” Indeed, the score of *Ragtime* is as powerfully complex in its harmonies as it is rich in melody and form. Like *Oil and Water*, it offers a surfeit of outstanding choral composition, all the more exciting because it tempers emotion with ideas.

**THERE’S MORE!**

An expanded version of this column can be found at www.thewholenote.com, including details of several one-off concerts featuring songs from the musical theatre repertoire that pop up like spring flowers all through the month. On April 1 at the Toronto Centre for the Arts, Encore Entertainment gets things started with “Songs in the Key of Stephen”; the same evening at Koerner Hall, Acting Up Stage Company continues to blur the lines of rock, cabaret and musical theatre that it began two years ago with “Both Sides Now,” in “The Long and Winding Road”; April 23 at the Al Green Theatre, the Miles Nadal Jewish Community Centre hosts 60 years of contributions to the cultural evolution of downtown Toronto with “Stars on Spadina,” including the singers of Countermeasure, a hot new vocal group whose eclectic use of the contemporary songbook defies notions of genre in its pursuit of originality.

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World music concerts this month launch with the culmination of the Toronto association Bharathi Kala Manram’s 40th Annual Thyagaraja Music Festival at the SVBF Auditorium in Etobicoke. Thyagaraja (1767–1847) was a singer and prolific composer and remains among the most influential figures in the Carnatic (South Indian classical) music canon. On Sunday April 1 at 4pm, Thyagaraja’s musical legacy is marked in a concert featuring the Indian vocalist P. Unnikrishnan, accompanied by Embar Kannan, violin and Anand Anathakrishnan, mridangam (hand drum). As well as being considered one of India’s great composers, often compared to Beethoven, he dedicated his life to the devotion of the divine. Many South Indians thus consider him the patron saint of Carnatic music and his widespread diasporic legacy is celebrated every year in presentations of his songs.

Our remarkably early and pleasant spring weather this year is certainly a cause for celebration of another, more secular kind. (The weather’s distractions might also explain the fact that this next concert, by the Sarv Ensemble, as well as that of the Baarbad Ensemble on April 15, discussed below, came to my attention too late to convey to The WholeNote listings department.)

On April 5 the Sarv Ensemble presents a concert marking the arrival of spring and the Persian New Year at Trinity-St. Paul’s Centre. Comprised of young musicians playing Persian instruments this ensemble was formed two years ago in Toronto. Its music draws inspiration from diverse classical and folk music traditions from across Iran, freely incorporating new compositions, yet striving to remain faithful to the tradition of the radif, the primary tonal organizational principle of Persian music. The eight-member Sarv Ensemble is joined by the York University ethnomusicologist Irene Markoff as vocalist and baglama player.

That same April 5 night, around the nose of Lake Ontario in St. Catharines, three top Canadian guitarists share the stage at the Centre for the Arts, Brock University. P.R.O. is pan-Mediterranean specialist Pavlo, Canadian Rock Hall of Famer Rik Emmett and multi JUNO Award winner Oscar Lopez. Each musician has carved out a career specializing in a particular guitar-centric niche mixing his passion for pan-Mediterranean, rock, Latin, “nouveau flamenco” and fusion music genres. Another passion—one they share with their many fans—is an abiding love for the six-string, fretted instrument they’ve built their careers on.

On April 12, Small World Music/Batuki Music Society present the trio called Bombino, whose music is billed as “blues from the Saharan desert” at Toronto’s Lula Lounge. Born in 1980 at a nomadic camp near the North African desert town of Agadez, the guitarist and songwriter Omara “Bombino” Moctar grew up during an era of armed struggle for Tuareg independence. His electric guitar riffs, once considered a symbol of Tuareg rebellion, draw on the guitarism of fellow North Africans Tinariwen and Ali Farka Touré, as well as the American rock and blues of Jimi Hendrix and John Lee Hooker. Bombino, with his intense guitar virtuosity backed with driving drum kit and electric bass, is renowned throughout the Sahara. Not only are his bootleg tapes treasured and traded among fans in the region, but in recent years his guitar prowess has been increasingly noticed internationally. In 2006, Bombino recorded with the Rolling Stones’ Keith Richards and Charlie Watts.

On the same day, April 12, at the Harcourt Memorial United Church in Guelph, and with no guitars in sight, the Guelph Youth Singers headline a concert titled “United for Africa.” Joined by the Guelph Community Singers and Les Jeunes Chanteurs d’Acadie, the GYS program includes three African dances, the marching song Siyahamba, and songs from the traditional Acadian repertoire. The concert proceeds go to the Bracelet of Hope charity, providing medical care to HIV/AIDS patients in Africa.

The Irshad Khan World Ensemble performs on April 13 at the Living Arts Centre, Mississauga. Of impeccable North Indian musical lineage, Irshad Khan, a resident of Mississauga, is a formidable sitar and surbahar master whose career is rooted in classical Hindustani music. In this, his latest East-West fusion project, however, he has infused his sitar playing with the talents of local musicians John Brownell on drum set, Dave Ramkissoon on tabla, guitarist Brian Legere, Mark West on keyboards and bassist Dave Field. Together they explore the lighter side of world-beat, playing Irshad Khan’s compositions that will “be decided spontaneously on the stage.”

Also on April 13 the Perimeter Institute in Waterloo presents international pipa (Chinese lute) virtuoso Wu Man with the Shanghai String Quartet as part of their Classical World Artists Series. Wu Man is an eloquent advocate of traditional and avant-garde Chinese music who is best known to international audiences as a champion of the pipa in the works of contemporary composers. Performing for nearly three decades, the polished Shanghai Quartet has toured major music centres throughout the globe and collaborated with some of the world’s leading composers and musicians. Together they perform a mixed program of music by both European and Chinese composers.

April 15, the Persian music Baarbad Ensemble in collaboration with Sinfonia Toronto and Moussou Folila, stage an ambitious seven-part music program at the Glenn Gould Studio. Titled “The
Wayfarers of This Long Pilgrimage,” the evening is intended to represent “the seven stages of ancient mysticism.” This multicultural performance showcases the premiere of compositions by Persian santur player Mehdi Rezania and kamanche master Saeed Kamjoo. New arrangements of the folk music of Iran and the Balkan region by Hossein Alizadeh and Hans Zimmer enrich the musical texture and ethno-historical resonance. Involving a large group of over 25 musicians the ensemble also features guest Toronto world music vocalist Brenna MacCrimmon, Hossein Behroozinia on barbat (Persian lute), and djembe player Anna Malnikoff.

Ritmo Flamenco Dance and Music Ensemble present “Vida Flamenco” at the Al Green Theatre on April 21. Directed by Roger Scannura who serves as lead flamenco guitarist and composer, the show features Anjelica Scannura as lead dancer and choreographer. The Scannura family has made flamenco a way of life and are among Canada’s foremost exponents of the art form.

This month intrepid Toronto world music fans can feast on music and dance: the multi-venue Bulgarian Arts Festival demonstrates the many faces of that country’s culture. Titled “Soul Journey to Bulgaria,” the festival’s events include not only visual arts exhibits, classical concerts, poetry, theatre and film screenings, but also several folklore dance and world music concerts. I can mention only a few concerts here; for a complete listing of the many scheduled events please visit the festival’s website. On Saturday April 21, the Eurovision-esque singing style of Bulgarian pop stars Rossitza Kirilova and Kaloyan Kalchev headline the concert along with the engaging folk based music of the Bulgarian Children’s group Bulgarche at the Great Hall of the Macedono-Bulgarian Eastern Orthodox Cathedral. The venue changes on April 27 to St. George’s Macedono Bulgarian Church. That concert showcases the folkloric music and dance of the Dimitrovche group, with Grammy winning kaval (end-blown Bulgarian flute) virtuoso and composer Teodosii Spassov.

On the following Saturday, April 28, from 3pm to 10pm, the Bulgarian Arts Festival takes over Toronto’s Harbourfront Centre. A few highlights rounding out the afternoon: the Bulgarche children’s group and Irene Markoff’s York University Balkan Music Ensemble. At 8pm the Teodosii Spassov Ethno Jazz Trio swings into the Brigantine room. The trio’s moniker couldn’t be more descriptive. Led by kaval maestro Spassov, a soloist at the Bulgarian National Radio and with ten solo albums to his credit, the trio explores his patent merger of traditional Bulgarian folk music with jazz, classical and popular genres. He has been hailed by the Chicago Tribune for making music “...like a jam session between Ian Anderson and Thelonious Monk.” With his brilliant and innovative playing, Spassov has taken what was originally a shepherd’s flute into 21st-century concert halls around the world.

Also on April 28, unfortunately, the Grammy Award winning Buena Vista Social Club’s guitarist Eliades Ochoa performs with his band at Toronto’s Opera House. The Toronto-based Latin singer Laura Fernandez guests. For Cuban song (and Wim Wenders’ film) aficionados like me it’s a rare opportunity to experience one of this music’s godfathers live on Queen St. E.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
piano, Heather Bambrick, vocals and tap dancer David Cox.

So, you see, quite the month for pipes — no, Jock, not that kind, I mean vocal pipes!

But let’s not forget instrumental jazz. On Apr 14 at 8pm Joshua Redman and Brad Mehldau will be at Koerner Hall; and looking ahead on May 5, also at Koerner Hall, the Hilario Durán Latin Big Band, with guest saxophonist Paquito D’Rivera, will perform.

If I may, while I’m still on my “trumpeters should know the lyrics” soapbox, let me add one more element, and that is tempo. I learned a huge amount from some of the great swing veterans with whom I was lucky enough to work. Choosing the correct tempo for a piece was so important to them and could make all the difference in finding just the right “slot” for a tune. Too slow or too fast and something was lost. For example, in my opinion, All The Things You Are is a beautiful ballad. The words say it all:

“You are the promised kiss of springtime
That makes the lonely winter seem long.
You are the breathless hush of evening
That trembles on the brink of a lovely song.”

It begins to be played as a ballad, and yet so many musicians play it at the speed of light. It might be a wonderful exhibition of technique, but it sure as hell loses the meaning of the song. Please don’t misunderstand me — technique is important; it’s just that it isn’t all-important.

I am not laying down a hard and fast rule. For example, Indiana is a song that lends itself to a bright tempo, but I also love to play it as a ballad. If you are a player, try it some time.

I’ll stick my tongue firmly in my cheek and tell the story about the music teacher who says to a student who has just played a long solo containing many notes but no substance: “I’ve got some good news and some bad news. The good news is you’ve got a lot of technique. The bad news is you’ve got a lot of technique.”

To end with, here’s a quote from Paul Desmond: “I tried practising for a few weeks and ended up playing too fast.”

Happy listening and please try to take in some live jazz. Our club listings starting on page 56 are the best around. So no excuses.

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

As I sit down and stare at the blank screen, we have had our four beautiful days of summer complete with crocuses in the garden and it’s now back to the reality of spring. It’s time to come out from under the rocks and see what is happening in the band world. For many, it’s transition time from the more formal concert format of the fall and winter programming before the summer events begin. For others there is probably still a final spring concert looming first. Unfortunately, Murphy’s Law seems to be working in our band world this spring. We have two significant major concerts the same date and time in downtown Toronto.

This leads us to the one big spring event in our band world. It’s the Hannaford Street Silver Band’s annual Festival of Brass 2012 version from Friday April 13 through Sunday April 15. It’s bigger than ever this year. As in past years, on the Friday evening there will be “Rising Stars” at the Church of the Redeemer where members of the Hannaford Youth Program will perform under the direction of Anita McAlister. This concert will also include the final round of their annual Solo competition. The winner of this will perform with the HSSB on the Sunday concert.

On Saturday afternoon it will again be “Community Showcase” where community bands from across Ontario and beyond will perform a wide range of repertoire. Some bands will also vie for the Hannaford Cup, the HSSB’s annual award for excellence. Individual
members of some of these groups will compete in the band’s annual Slow Melody contest. The winner of this competition will perform with the HSSB on Sunday. On Saturday evening, the Canadian Staff Band of the Salvation Army, under the direction of bandmaster John Lam returns to the festival. As soloist, tuba showman extraordinaire, Patrick Sheridan, will dazzle the audience with his virtuosity.

As in past seasons, the grand finale will be the Sunday afternoon concert, “Dreaming of the Master.” Here, Sheridan will switch roles from soloist, and make his debut as guest conductor of HSSB. In this concert there will be two soloists. Canadian trumpet virtuoso, Jens Lindemann, will return to the Hannaford stage in a performance of Canadian composer, Allan Gilliland’s Dream of the Master for Trumpet and Brass Band. The other soloist will, of course, be the winner of the Youth Band’s Solo competition.

As if this were not enough, this year HSSB has added some new features. On Thursday April 12 there will be “Education Concerts” for students at 11am and 1pm at the Toronto Centre for the Arts. The other new event will be a masterclass on Saturday April 14 at 9:30am at the Jane Mallett Theatre. This will be a free public event where Lindemann and Sheridan join forces to impart their wealth of musical performance expertise to all in attendance.

The Hannaford Street Silver Band is to be congratulated for its efforts in bringing the unique sounds of the brass band to a wider audience, and for its outstanding contribution to the enrichment of the musical lives of the participants in their junior bands.

For a very different kind of band music we have the Silverthorn Symphonic Winds and their concert offering of “Ballet, Broadway, and the Big Screen.” This concert will feature the world premiere of a new transcription of Sherwood Legend, for solo French horn and wind ensemble, by Canadian composer and oboist Elizabeth Raum. This transcription, commissioned by Silverthorn Symphonic Winds, will feature artist-in-residence Christopher Gongos on French horn. The concert takes place at 2pm, Sunday April 22 at the Richmond Hill Centre for the Performing Arts. A free pre-concert talk with composer Raum and Gongos will begin at 1:15pm.

Another event of interest to band musicians offered by Silverthorn Symphonic Winds is a free public music clinic, in conjunction with the Westmount Collegiate Music Department and Arts Westmount Music. Led by Gongos, “Brass Boot Camp and Beyond” will provide tips on musicianship, technique and ensemble playing. The clinic takes place on Thursday April 12, 7pm, at Westmount Collegiate Institute, 1000 New Westminster Dr., Thornhill.

Brass musicians should bring their instruments to participate in an ensemble led by Gongos. Other musicians will also benefit from the clinic and are encouraged to attend as audience members. The content of the clinic will be geared toward high school instrumentalists and adult amateur musicians. It is free and open to the public. For more information, contact pr@silverthornsymphonicwinds.ca. This is the kind of effort which could, and should, be undertaken by more community musical groups. It is the sort of initiative that will frequently qualify for funds from granting agencies and will endear the band to the community at large.

The Royal Regiment of Canada, the biggest Reserve regiment in the Canadian Army, is celebrating its 150th anniversary this year (which they didn’t tell our listings department about, alas). In any case, on Sunday, April 15, 2pm, the Regimental Band will present its “150th Anniversary Gala Concert” at Koerner Hall at the Royal Conservatory. The concert will feature the Band of The Royal Regiment of Canada, emcee Jacquie Perrin of the CBC, and special guests the Pipes and Drums of the 48th Highlanders of Canada, singer-songwriter Jon Patterson, vocalist Danielle Bourré, and a specially-formed Regimental Chorus composed of Afghanistan veterans and other serving infantry. To dovetail with the concert, the Band of The Royal Regiment of Canada will be releasing a new double-CD, Saeculum Aureum (Golden Age), their sixth recording in the last 15 years. And there will be a pre-concert luncheon in Hart House on the University of Toronto campus.

Who said that community bands were dead? Last month I reported on the formation of the new Aurora Concert Band, and hope to visit them some Sunday evening soon. Now, a few days ago, I heard from a band that has been operating for over a year, but has just contacted us. The Columbus Centre Concert Band, under the direction of Livio Leonardelli was formed in November 2010 and has grown to more than 40 regular musicians. They performed five concerts in 2011 and have currently booked for five in 2012. Their diverse repertoire ranges from Verdi and Puccini through Count Basie to more community musical groups. They rehearse every Tuesday evening from 7:30pm to 9:30pm at the Columbus Centre and are particularly interested in attracting a few more low brass players. For information contact Fred Cassano at fred.cassano@ca.pwc.com or at 416-828-3733.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is **The Right of Strings**: The Manifesto of the Society for the Prevention of Cruelty to Violists.

We invite submissions from readers. Let’s hear your daffynitions.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
La Fille du Régiment
Sun, Apr 1, 2:30 pm. MacMillan Theatre
The Opera Division presents the final Opera Tea featuring a special abridged version of Donizetti’s Daughter of the Regiment, a delightful comedy of an orphan girl raised by a regiment of musical soldiers.

UTSO Season Finale
Thurs, Apr 5, 7:30 pm. MacMillan Theatre
David Briskin conducts the UTSO in its final concert of the season featuring Tchaikovsky’s symphonic fantasia Francesca da Rimini, Prelude for Orchestra by student composer Elisha Denburg and Beethoven’s Violin Concerto, with James Kruspe, violin.

Felix Galimir Award
Mon, Apr 23, 7:30 pm. Walter Hall
Since 2000, the Felix Galimir Chamber Music Award has helped launch the careers of such ensembles as the Tokai and Cecilia Quartets. This concert features the 2012 Award winner. Proceeds will benefit the Felix Galimir Chamber Music Award Scholarship. Pay what you can.
The WholeNote Listings

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Alliston, Barrie, Brantford, Cambridge, Cobourg, Dundas, Guelph, Hamilton, Huntsville, Kingston, Kitchener, London, Midland, Niagara-on-the-Lake, Owen Sound, Peterborough, Port Hope, Port Rowan, St. Catharines, Stratford and Waterloo. Starts on page 54.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 56.

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.

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

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

LISTINGS DEADLINE The next issue covers the period from May 1, 2012, to June 7, 2012. All listings must be received by 6pm Sunday April 15.

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

LISTINGS ZONE MAP Visit our website to see a detailed version of this map: www.thewholenote.com.
Church, with strings and organ, Roger Bergs, Jr. Choir and Soloists of Knox Presbyterian

Graun: The Death of Jesus. Se-

The Knox Presbyterian Church.

Free.

Koerner Hall, 273 Bloor St. W. 416-408-0208.

turing performers from the Glenn Gould School.

Thyagaraja Music Festival: Carnatic Vocal Con
• 4:00:

1125. $25.

Grenke, organ. 2850 Bloor St. W. 416-233-

Henderson. Amadeus Choir of Toronto; All
School Chamber Music Competition Finals
• 4:30:

Tenebrae. Our Lady of Sorrows, 3055 Bloor St.

Tenebrae.
• 4:00:

Victoria Scholars.

956-0102. $25; $10(st).

Auditorium, 84 Brydon Dr., Etobicoke. 905-

olin; Anand Anathakrishnan, mridangam. SVBF

cert.

Haydn: The Seven Last Words of Christ. Guest:
• 3:00:

The Last Words.

New Music Festival
Kindred Spirits Orchestra. Markham

• 8:00: Kindred Spirits Orchestra. Markham

New Music Festival. Stravinsky: Concerto in E-

flat "Dumbarton Oaks". Current: Concerting

for flute and strings; R. Strauss: Suite in B-flat

Op. 4; Southam: Rivers (3rd set) No.4; Rivers

(2nd set) No.7; Glass Houses No.5: works by

Bartók and Honegger: Pastoral d’été, Christi-

na Petrowska-Quilico, piano; Jaye Marsh Gra-

ham, flute; Kristian Alexander, conductor.

Markham Theatre for the Performing Arts, 171

Town Centre Blvd., Markham. 905-305-7469.

$25; $15(st/child).

7:30: Pre-concert chat.

Mooredale Concerts. Stéphane Lemel-
in, piano and Donna Brown, soprano. Debus-

Bylles Brodukte F: Fauré: Re-

lute Communities Recital Hall, Accolade East

Bartók and Honegger: Pastoral d’été; . Christi-

E. 416-366-7723 or 1-800-708-6754. $52–

$73. English surtitles. 1:45: Pre-concert back-

$30(st/industry with ID).

Nancy White: April Fool.

Green Door Cabaret at the Lower
Queen’s Park. 416-408-0208. $30.

Millan Theatre, Edward Johnson Bldg., 80

Music (Opera Division).

Opera Tea: La Fille du	-

grounder with Iain Scott.

opera director; Elenna Mosoff, stage director.

Choral Anniversary: Celebrat-

Tafelmusik Baroque Orchestra and

Ivars Tau-

Patricia Wait, director.

the National Ballet of Canada	-

Turin's Company, directed by James McMillan. Tu-

$25; $20(st/industry with ID).

Arts and Events: Spring Awakening II. Fea-

the UTSC Jazz Orchestra. Leigha Lee

Brownie Theatre, 1265 Military Trail. 416-208-

4769.

Monday April 02

• 12:30: York University Department of

Music. Music at Midday: Instrumental Mas-
terclass Concert. Patricia Wait, director. Trib-

ute Communities Recital Hall, Accolade East

Bldg., 4700 Keele St. 416-738-2100 x22926.

$15. $10/15/30 under.

• 8:00: Musideum. Adam Hay, percussion, and

Bartosz Hadala, piano. Live CD recording, night

one. 401 Richmond St. W. 416-599-7323.

$15.

Saturday April 07

• 10:00: Tafelmusik Baroque Orchestra. The

founding EbenVogel's St John Passion. Car-

lynn Khor, conductor. Koerner Hall, 273 Bloor St.

W. 416-408-0208.

• 1:00: St. James's Cathedral. Youth Choir

and Members of the Cathedral Choir. Auke

Nijveldt, conductor. St. James's Cathedral, 75

Bloor St. E. 416-922-5600.

$25; $20(st/industry with ID).

$15; $5(sr/st).

$30–$80; $30(st/arts worker).

• 6:00: Musideum. Adam Hay, percussion, and

Bartosz Hadala, piano. Live CD recording, night
two. 401 Richmond St. W. 416-599-7323.

$15.

• 7:30: University of Toronto Scarborough.

Arts and Events: Spring Awakening II. Fea-

uring the UTSC Jazz Orchestra. Leigha Lee

Brownie Theatre, 1265 Military Trail. 416-208-

4769.

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April 1 – May 7, 2012

thewholenote.com
A. Concerts in the GTA


• 12:00 noon: Canadian Opera Company. Holy Week at St. Mary Magdalene’s. Tenor: Cavaradossi; Opera Belcanto. 531-7955. Religious service.

• 12:00 noon: Church of St. Mary Magdalene. Holy Week at St. Mary Magdalene’s. Tenor: Cavaradossi; Opera Belcanto. 531-7955. Religious service.

• 12:00 noon: Church of St. Mary Magdalene. Holy Week at St. Mary Magdalene’s. Tenor: Cavaradossi; Opera Belcanto. 531-7955. Religious service.

Thursday April 05


• 8:00: Angelwalk Theatre. I Love You Because. See Apr 1.

• 8:00: Church of St. Mary Magdalene. Holy Week at St. Mary Magdalene’s. Tenor: Cavaradossi; Opera Belcanto. 531-7955. Religious service.

• 8:00: Music Toronto. Quartet Series: Quatuor Bozzin. Stravinsky: Three Pieces for String Quartet; Dvorak: String Quintet Op.94 No.3. Jana Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $45–$52; $10 (student); accompanying adult pays half price; pay-your-age (ages 18–35): $40–$47.

Friday April 06

• 10:00am and 12:00 noon and 8:00: Church of St. Mary Magdalene. Holy Week at St. Mary Magdalene’s: Good Friday. Stations of the Cross for Children (10am); Solemn Liturgy (noon); Tenebrae (8pm). Tnebrae (8pm). 477 Manning Ave. 416-531-7955. Religious service.

GOOD FRIDAY LITURGY

April 6, 2012 at 11am

Solemn Mass in A by César Franck

Humbercrest United Church

16 Baby Point Road, Toronto

• 11:00am: Humbercrest United Church. Good Friday Liturgy. Franck: Solemn Mass in A. Erica Warder, soprano; Christian Farhat, tenor; Joshua Whelan, baritone; Marie Galinas, cello; Janice Lindskog, harp; Dereen Porter, organ; and choir; Melvin Hurst, conductor. 16 Baby Point Rd. 416-767-6122. Freewill offering. Religious Service.


• 4:00: Nine Sparrows Arts Foundation/Christ Church Deer Park. The Good Friday Concert: Music for a Most Holy Day. Matthew Cowen, organ; soloists and choir of Christ

Nine Sparrows Arts Foundation & Christ Church Deer Park Present

The Good Friday Concert
Music for a Most Holy Day

Friday April 6, 2012 – 4:00 p.m.
Christ Church Deer Park
1570 Yonge Street
at Heath Street

Special Guest
Roman Boryse cello
(Griffyn Trio)

Matthew Coons organ

Soloists & Choir of Christ Church Deer Park

Eric Robertson music director

9sparrowsarts@gmail.com
http://sites.google.com/site/9sparrowsarts/
http://www.christchurchdeerpark.com

Admission Free - Donations Welcome

APRIL 4 & 5 / 8PM EASTERWEEK LOWER OSSINGTON THEATRE

OUR LADY OF SORROWS

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416-231-6016

Free Lunchtime Organ Concert Series

Wednesdays 12:15 - 1:00

Music and Artistic Director
Gordon D. Mansell

April 4
Daniel Norman

April 11
Paul Jessen

April 18
Gorman Hesselgrave

April 25
Simon Walker

May 2
Alison Clark

One of the most stunning Baroque instruments in the world

Pastor:
Rev. Fr. Nino Cavoto
3055 Bloor Street West, just west of Royal York Road

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http://www.christchurchdeerpark.com

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Admission Free - Donations Welcome

APRIL 4 – MAY 7, 2012

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Church Deer Park, Eric Robertson, music director; guest: Roman Borys, cello. 1570 Yonge St. 416-241-1298. Free.
• 7:30: Metropolitan United Church. BachFest IV: Mass in B Minor. Metropolitan Festival Choir and Orchestra, Patricia Wright, conductor; Lesley Bouza, Gisele Kulak, sopranos; Christina Stelmacovich, mezzo; Charles Davidson, tenor; James Baldwin, baritone. 56 Queen St. E. 416-363-0331 x51. $30.
83 Power St. 416-598-0422. $50; $45 (sr); $20 (VoxTix – 25 and under).
• 8:00: Angelwalk Theatre. I Love You Because. See Apr 1.
• 8:00: Batuki Music Society. Malian griot Sountougoumata Diarra. NOW Lounge, 189 Church St. 416-364-1301. $10.
• 8:00: Green Door Cabaret at the Lower Ossington Theatre. Pam Hyatt. 100A Ossington Ave. 416-915-6747. $30 (reserved); $25; $20 (industry with ID).
• 8:00: Thin Edge New Music Collective. Unusual Spectrums. Works by Catlin-Smith, Cage, Takemitsu, Adams, Takemitsu, others. Placebo Space, 1409A Bloor St. W. 647-456-7597. $10. Donation to local food bank also accepted.
• 8:00: Opera Belcanto. Tosca. Puccini. See Apr 5.
• 8:00: Angelwalk Theatre. I Love You Because. See Apr 1.
• 8:00: Green Door Cabaret at the Lower Ossington Theatre. Pam Hyatt. 100A Ossington Ave. 416-915-6747. $30 (reserved); $25; $20 (industry with ID).
• 8:00: Reynold Nathaniel Presents. Heart Strings: The Musical. See Apr 6.
• 8:00: Scaramella. Imagine. Music by Purcell and the Beatles. Paulo Mestre, countertenor; Joëlle Morton, viola da gamba; Silvana Scarrini, theorbo; Kirk Elliott, sitar and bouzouki. Victoria College Chapel, 91 Charles St. W. 416-760-8610. $30; $25 (sr); $20 (st).
• 9:00: Church of St. Mary Magdalene. Holy Week at St. Mary Magdalene: Easter Day. Procession and Folk Mass (9:30am); Procession and Solemn Mass (10:30am); Processional and Solemn Mass
A. Concerts in the GTA

Monday April 09

- 7:00: Musideum, Sean Bray, acoustic guitar and mandolin, and Mark Dunn, bass. 401 Richmond St. W. 416-509-7212. $15.

Tuesday April 10


- 1:00: Cathedral Church of St. James. Music at Midday: Ad nos, ad salutarem undam. Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free.

Wednesday April 11


Thursday April 12

- 10:00: Toronto Symphony Orchestra. Tchaikovsky & Verdi. Verdi: Overture to La forza del destino; Pace, pace mio dio; Ballet Music from Macbeth; Tchaikovsky: Polonaise and Letter Scenes from Eugene Onegin; Symphony No.6 “Pathétique.” Sondra Radvanovsky, soprano; Giansandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-8282 or 416-593-0688(Chinese). 335-1145. Also Apr 14.

Friday April 13

I FURIOSI’S FAMILY JEWELS

Friday April 13th 2012 8:00pm

guests: uncle JED WENTZ - flauto traverso
big brother OLIVIER FORTIN - harpsichord

$20 / $10 tickets only available at the door

NEW VENUE: EASTMINSTER UNITED CHURCH
310 DANFORTH AVENUE (near Chester TTC)

A Dialogue Across Time

Friday, May 25, 8 pm

A Dialogue Across Time
Special guest pianist André Laplante
Debussy Piano Trio
Debussy – Estampes
Brahms Piano trio in B major

Rosedale United Church,
159 Roxborough Drive
$35; $30(sr); $20(under 30); $10(st)
416-972-9193
viaszilburg.com

VIA SALZBURG

FRIDAY, APRIL 13, 8PM

Trés Rythmé
Special guest pianist & composer
Chris Donnelly & singer Hayley Mitchell, Winner of the 2nd Annual Via Salzburg Emerging Artist Competition
Ravel – String Quartet Selections from Donnelly, Gershwin, Kapustin & more

FRIDAY, MAY 25, 8PM

A Dialogue Across Time
Special guest pianist André Laplante
Debussy Piano Trio
Debussy – Estampes
Brahms Piano trio in B major

Rosedale United Church,
159 Roxborough Drive
$35; $30(sr); $20(under 30); $10(st)
416-972-9193
viaszilburg.com

VIA SALZBURG IS GENEROUSLY SUPPORTED BY

• 8:00: Via Salzburg. Très rythmé. Ravel: String Quartet; works by Dershowitz, Kapustin, Donnelly and others. Guests: Chris Donnelly, piano and composition; Hayley Mitchell, vocals. Rosedale United Church, 159 Roxborough Dr. 416-972-9193. $35; $30(sr); $20(under 30); $10(st).

Saturday April 14

• 12:00 noon: Hammersfield Silver Band. Festival of Brass: Community Showcase. Performance by bands from across Ontario, Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-706-6754. $13; $30(sr); $18(st); festival pass: $90; $70(sr); $50(st).

• 1:00: SING! Toronto Vocal Arts Festival. Toronto Chamber Choir and Cantores Celestes. Harbourfront Centre, Brigantine Room, 235 Queen’s Way W. 416-973-4000. $28.

• 1:00 and 7:30: Brampton Music Theatre. Guys and Dolls. See Apr 12.

• 2:00: Walmer Road Baptist Church ( Swamp College). The Sound of Music with Organ and Voice. Sacred and secular program. Immanuel United Church, 188 Lowther Ave. 416-924-1121. Freewill offering.

• 2:30: A little OPERA for little BABIES. Family Edition. Opera, music theatre and art song with a focus on family and child-friendly repertoire. Cheryl Campbell and Jennifer Carter, sopranos; Loralee Kirkpatrick, mezzo; Kent Tisher, tenor; Christopher Burton, piano; and others. Bloor Street United Church, 300 Bloor St. W. 416-822-3530. $15; $10(st/under 13); $40(family, available online only).

Proceeds to the Linden Fund and Neonatal Intensive Care.


• 4:00: Canadian Opera Company. The Tales of Hoffmann. See Apr 10.

• 7:00: Ella Cheholzova Presents. Baroque and Jazz. Hazz: Solof_TEMPLETON Pocket Size Sonata No. 1; Bach: Aria; Adagio; D. Scarlatti: Three Sonatas for Piano Solo; Harvey: Stomping; Dimidov: Blues; and other works. Julian Milks, clarinet; Eugene Skvorodnikov, piano. Christ Church Deer Park, 1570 Yonge St. 416-721-4682 or 416-226-9151. $30–$50.

• 7:00: Toronto Children’s Chorus. Senior Treble Choir Festival Concert. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-832-6686. $20; $10(child).


• 7:30: Mississauga Choral Society. Soundscapes. Program of contrasting classic and contemporary repertoire inspired by Italian Renaissance, Pergolesi, Stoppa, Stott, clarinet; Iridescent Wind Quintet; and choir. St. Mark’s Church, 130 Mineola Rd. E., Mississauga. 905-278-7059. $28; $22(st); $16(youth, 25 and under).

• 7:30: Opera Atelier. Armida. Lully. Peggy Kriha Dye, soprano (Armide); Colin Ainsworth, tenor (Renaud); João Fernandes, bass (Renaud); Donnelly, baritone (Aronte); Carla Huhtanen, soprano (Phènix/Lucinde); and others; Tafelmusik Baroque Orchestra and Chamber Choir, David Fallis, conductor; Marshall Pynkoski, stage director. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $35; $20(under 30 with ID). Also Apr 15(mat), 17, 18, 20, 21.


The Afiaara String Quartet

APR. 14 8 PM

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

2011–2012

NORMAN REINTAMM artistic director

SATURDAY at 8 pm

May 26, 2012

P.C. Ho Theatre

5183 Sheppard Ave E, Scarborough

RICHARD STRAUSS

Marion Samuel-Stevens soprano

Iris Rodrigues soprano

Chelsea Säuer mezzo-soprano

Chris Coydon tenor

John David Jasper baritone

Regular $30 adult, $25(st/under 12 free)

Premium $50 adult, $40(st/under 12 free)

* Subscription Concert 5
Sunday April 15

11:00am: SING! Toronto Vocal Arts Festival. World Music Concert: Dahzah Gee- rian Choir and Lachan Jewish Chamber Choir. Harbourfront Centre, Harbourfront Room, 235 Queen’s Quay W. 416-973-4000. 135.

5:00: Nocturnes in the City. Karolina Kubalek-piano; Bach: Prelude and Four Preludes for solo violin. 73 Simcoe St. 647-520-9644. $20; $15(sr); $10(st).

5:00: Ensemble Vivant in Concert. Latin Romance. Plazolla, Romero, Nazareth, Guarnieri and others. Saturday, April 14, 8pm Glenn Gould Studio.

4255. $48.

905-815-2021 or 1-888-489-7784. Free. In support of Stonegate Community Ecumenical Ministry.

1:00: Chamber Orchestra of Toronto. Saxophone Concerto "Albireo mode"; Holst: selection from The Planets; Ravel: La Valse. Wallace Halladay, saxophone. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $33+$41lr.$14(under 18).


106: Ensemble Vivant. 

6:00: Soirée at the Annex. Featuring Adrian Fung, cello. The Great Spired Genius.

Saturday, April 14, 8pm Harbourfront Centre, Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $40.

The Nylons. 

Harbourfront Centre, Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $28.

• 8:00: SING! Toronto Vocal Arts Festival. The Swingle Singers featuring Countemeasure. Harbourfront Centre, Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $40.  

• 8:00: The Nylons. Latin Romance. Musie by Piazzolla, Romero, Nazareth, Guarnier and others. Catherine Wilson, piano. Erica Beston, violin; Sybil Shanahan, cello; Norman Hathaway, viola and viola; Dave Young, bass. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 48.

11:00am: SING! Toronto Vocal Arts Festival. World Music Concert: Dahzah Georgian Choir and Lachan Jewish Chamber Choir. Harbourfront Centre, Harbourfront Room, 235 Queen’s Quay W. 416-973-4000. $28.


1:15: Volunteer Committee of the McMichael Gallery of Canadian Art. Mark O’Connor. 3002. $45 and up.  

1:30: Choral music for women’s ensem-ble by women composers and poets. Ron Kanazawa, conductor. Richmond Hill. Richmond Hill Centre for the Performing Arts, 2390 Yonge St. 416-872-4255. 48.


1:15: Volunteer Committee of the McMichael Gallery of Canadian Art. Mark O’Connor. 3002. $45 and up.  

1:30: Choral music for women’s ensem-ble by women composers and poets. Ron Kanazawa, conductor. Richmond Hill. Richmond Hill Centre for the Performing Arts, 2390 Yonge St. 416-872-4255. 48.


under Galas & Fundraisers.

• 7:30: Opéra Atelier. Armide. See Apr 14.

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Chilly Gonzales, piano and spoken word. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.

• 8:00: Markham Theatre for the Performing Arts. Manhattan Transfer. 171 Town Centre Blvd. 905-305-7489 or 1-866-768-8801. $74–$79.

• 8:00: Talisker Players Chamber Music. Muse of Fire: William Shakespeare in Words and Music: Blake: Shakespeare Songs; Couthard: Three Sonnets; Strasvinsky: Three Shakespeare Songs; Rapoport: Shakespeare’s Aviary; M. Richards: That Time of the Year. Guests: Norine Burgess, mezzo; members of Groundling Theatre Company, Graham Abbey, director. Trinity St. Paul’s Centre, 427 Bloor St. W. 416-466-1800 or 416-978-8849. $30–$40. Also Apr 18–21; 22(mat); 24–26; 29(mat); May 1–5; 6(mat).

• 8:00: Markham Theatre for the Performing Arts. Big Bad Voodoo Daddy. Jazz big band. 125 Bathurst St. 416-504-9971. $30–$40. Also Apr 18–21; 22(mat); 24–28; 29(mat); May 1–5; 6(mat).

• 8:00: Royal Conservatory. André Watts plays Liszt: Hungarian Rhapsody No.3; Rhapsody No.13; and other works. André Watts, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39 and up.

• 8:00: Soundstreams. Soundstreams Celebrates 30: Spring Fundraiser. Shannon Mercer, soprano; Serouj Kradjan, piano; Sanya Eng, harp; and others. Integral House, 194 Avenue Rd.

Tuesday April 17

• 7:30: Canadian Opera Company. The Tales of Hoffman. See Apr 10.

• 7:30: Opéra Atelier. Armide. See Apr 14.

• 8:00: Artistic Fraud of Newfoundland/Factory Theatre. Oil and Water. Written by R. Chafe; music written and arranged by A. Craig. Ryan Allen (Phillips); Neema Bickersteth (Adeline); Petrina Bromley (Violet); Clint Butler (Bergeron); Starr Domingue (Vonzia); and others. Jillian Keiley, stage director; Kellie Walsh, music director. Mainspace, Factory Theatre, 125 Bathurst St. 416-504-9971. $30–$40. Also Apr 18–21; 22(mat); 24–26; 29(mat); May 1–5; 6(mat).

• 8:00: Talisker Players Chamber Music. Muse of Fire: William Shakespeare in Words and Music. See Apr 17.

Wednesday April 18


• 7:30: TALISKER PLAYERS CHAMBER MUSIC

Muse of Fire
WILLIAM SHAKESPEARE IN WORDS AND MUSIC

Narine Burgess, mezzo soprano
Members of the Groundling Theatre Company, actors/readers

Talisker Players, strings, winds, piano

April 17 & 18, 2012 | 8 pm
Trinity St. Paul’s Centre
Tickets: $30 | $20 | $10
416-978-8849 | uofttix.ca
www.taliskerplayers.ca

A PURCELLEBRATION
FRIDAY, APRIL 20, 2012 8:00 PM

The Church of St Mary Magdalene · 477 Manning Ave.
Selected works by Henry Purcell
Presented by the York University Baroque Ensemble

Come as you are, pay as you can
647-771-2977

April 1 – May 7, 2012
thewholenote.com
A. Concerts in the GTA

Roxborough Dr. 416-504-1282. $150 and up. See listings section D, “The ETCeteras” under Galas & Fundraisers.

• 8:00: Artistic Fraud of Newfoundland/Factory Theatre. 372-7669. $34 and up. Also Apr 20, 21

• 8:00: The larkin singers. Lyricsonge of George Herbert

The Larkin Singers
Matthew Larkin - Director
POETRY
Lyrics of George Herbert
R.V.W. Five Mystical Songs
Larkin Four Herbert Portraits (premiere)
APRIL 21 4PM
Christ Church Deer Park
1570 Yonge Street (at St. Clair)
Adults $25 | Senior $20 | Under 25 $10
info@larkinsingers.com 416-895-0651
www.larkinsingers.com
Facebook.com/LarkinSingers
Charitable Registration # 82418 4428 RR001

• 8:00: Bulgarian Arts Festival. Milena Molkova, piano. Papermill Gallery, Todmorden Mills, 67 Pottery Rd. 416 957-3739. $20.

• 7:30: Brampton Folk Club. Friday Folk Night: The General Store. Bluegrass band. Sanderson Hall, St. Paul’s United Church, 30 Main St. S., Brampton. 647-233-3855. $12; $10(st).

• 7:30: Opera Atelier. Armide. See Apr 14.

• 7:30: Opera by Request. Les Noces de Figaro. Mozart. Concert performance. Marc Peiracchi, bass-baritone (Figaro); Sara Schabas, soprano (Susanna); Andrew Bolton, baritone (Count); Deena Nicklefork, soprano (Countess); Shulamit Cheow, mezzo (Cherubina); Frank deJong, baritone (Bartolo); and others; William Shockhoff, music director and piano. College Street United Church, 452 College St. 416-455-2385. $20.

• 8:00: Art of Time Ensemble. Russian in Exile. Stravinsky: L’histoire du Soldat; Prokofiev: Overture on Hebrew Themes; Glinka; Grand Sextet; Schnittke: Piano Quintet. Andrew Burashko, piano; Benjamin Bowman and Barry Shiffman, violin; Steven Dann, viola; Thomas Wiebe, cello; James Campbell, clarinet; Joseph Phillips, double bass; Tess Girard, film. Enwave Theatre, 231 Queen’s Quay W. 416-873-4000. $39–$59. Also Apr 21.

• 8:00: Artistic Fraud of Newfoundland/Factory Theatre. 372-7669 or 1-866-768-8801. $49.

• 8:00: Sony Centre for the Performing Arts. Riverdance. Celebration of Irish music, song and dance. 1 Front St. E. 1-855-872-7869. $34 and up. Also Apr 20, 21 (mat and eve).

Friday April 20

Saturday April 21

• 1:30 and 3:30: Toronto Symphony Orchestra. TSO & TorQ. Toronto Symphony Orchestra; TorQ Percussion Quartet; Alain Trudel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-503-4828 or 416-503-0688(Chinese). $20–$42.

• 2:00 and 8:00: Sony Centre for the Performing Arts. Riverdance. See Apr 18.


• 7:00: Bulgarian Arts Festival. Rossini. Kirilova. Guests: kaleyan Kalchev; Bulgarche children’s group. Great Hall of the Macedono-Bulgarian Eastern Orthodox Cathedral, 237 Sackville St. 416-587-3739. $20.

• 7:30: Canadian Opera Company. The Tales of Hoffman. See Apr 10.


• 7:30: Opera Atelier. Armide. See Apr 14.

• 7:30: Singing Together. A Celebration of Cultural Diversity through Choral Music. Coro Italiana L’Aquila; Coro Arte Choral; Joyful Singers; Noor Armenian Children’s Choir; Schola Cantorum; St. Elizabeth Scola Cantorum; TKPC GodStar Children’s Choir. Toronto Korean Presbyterian Church, 67 Scarsdale Rd. 416-481-8484. $15.

• 7:30: Toronto Chapter of the American Harp Society/HAADD. Heidi Van Hoesen

The new Toronto Symphony harpist
HEIDI VAN HOESEN GORTON

With a special appearance by
JUDY LOMA

Saturday, April 21, 7:30PM
Armour Heights Presbyterian Church
105 Wilson Avenue, Toronto
$25 Adults • $20 Students/Seniors
Tickets by phone at 533-7579 or 781-8206 or online at www.haadd.ca

Sponsored by Lyon & Healy Harps


- 8:00: AccuHarvest. The Law St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $22; $20 (sr/st).

- 8:00: Art of Time Ensemble. Russian in Exile. See Apr 20.

- 8:00: Artistic Fraud of Newfoundland. Factory Theatre. Oil and Water. See Apr 18.

- 8:00: Corporation of Massey Hall and Roy Thomson Hall. Nikki Yanofsky, jazz vocals. Foxley Hall. 35 Hazelton Ave. 416-463-2154. $20; $15 (sr); $15 (child).


- 8:00: Irish Choral Society of Canada. The Journey: An Immigrant Story Presented in Story and Song. Sinéad Sugrue, director; with Petya Stavrovea, piano; Shannon Quinn, fiddle; Leon Taheny, bodhran; Barbara Taylor, recitation. Assembly Hall, 1 Colonel Samuel Smith Park Dr. 416-758-2124, $25; $20 (sr/st); $15 (child).


- 8:00: Ritmo Flamenco Dance and Music Ensemble. Vida Flamenca. Roger Scannura, flamenco guitar and composer; Angelica Scannura, lead dancer and choreographer. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0. $40/35 (adv).


Sunday April 22


- 2:00: Artistic Fraud of Newfoundland. Factory Theatre. Oil and Water. See Apr 18.


- 2:00: Jane Austen Dancing. Tender and Impassioned: Rarely Performed Songs and Chamber Pieces from Jane Austen’s Personal Collection. Katzwara: Battle of Prague; works by Stokel, Pleyel, Storace, Hook and others. Barbara Ackerman, flute; Stephen Fuller, violin; Laura Jones, cello; Dorothy de Val, piano; Susanna McCleary, vocals. Montgomery’s Inn, 4709 Dundas St. W. 416-394-8113. $35/30 (adv, before Apr 6); $30 (sr/st); $25 (adv, before Apr 6). Includes tea and a tour of Montgomery’s Inn.

- 2:00: Silverthorn Symphonic Winds. Ballet, Broadway and the Big Screen. Music from Star Wars, West Side Story, Phantom of the Opera; Stravinsky: Firebird Suite; Debussy: Prelude to the Afternoon of a Faun; Raum: Sherwood Legend for French horn and wind ensemble (world premiere); and other works. Andrew Chung, conductor; guest (artist-in-residence): Christopher Gongos, French horn.

Sun. 22nd April at 4 p.m.
Choral Evensong plus St. George’s Tea and
BEST IN CLASS
St. Olave’s Arts Guild and Consort
mark this Olympic year with
* drama, comedy and music about
the competitive worlds of sport and
learning…from Shakespeare, Dickens
and Leacock to
Chariots of Fire.
St. Olave’s Church
Bloor and Windermere
416-769-5686
**Monday April 23**

- **12:00 noon:** Corporation of Massey Hall and Roy Thomson Hall. Free Choir and Organ Concert Series: The Joy of Singing. Hamilton Children’s Choir; High Park Choirs of Toronto; Zinfirlo Poloz, conductor; Shawn Grenke, organ. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. Free.


- **8:00:** Michael Johnstone/Gallery 345. King Creosote and Michael Johnstone. Debut duo performance. 

- **8:00:** Musideum. Lara Solnicki, jazz vocals, and Mark Kieswetter, piano. 401 Richmond St. W. 416-599-7323. $15.

- **8:00:** Toronto Downtown Jazz Special Projects. The Thing Is: CD Release Concert. Debut CD by jazz fusion group, led by Tova Karan, vocals and composer. 918 Bathurst Centre for Culture and the Arts, 918 Bathurst St. 416-538-0888. $20.

**Tuesday April 24**


- **1:00:** Cathedral Church of St. James. Music at Midday: Bach Series XV. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.

**Wednesday April 25**


- **7:30:** JazzFM51. Jazz Lives. Ramsey Lewis, piano; John Schofield, guitar; Jill Barber, jazz vocals; Curtis Stigers, jazz vocals; Heavyweights Brass Band; and others: Lou Pomanti, music director. Koerner Hall, 273 Bloor St. W. 416-408-0208. $27 and up.

- **7:30:** Opera by Request. Don Pasquale. Donzietti. Raymond Accolas, bass (Don Pasquale); Franco Mancischi, soprano (Norina); William Parker, tenor (Ernesto); Domenic Santillo, baritone (Dr. Malatesta); Scott Bell, baritone (Notary); William Shokoff, music director and piano. College Street United Church, 452 College St. 416-455-2365, 20.

- **8:00:** Artistic Fraud of Newfoundland/Factorie Theatre. Oil and Water. See Apr 18.

- **8:00:** Artistic Fraud of Newfoundland/Factorie Theatre. Oil and Water. See Apr 18.

- **8:00:** Artistic Fraud of Newfoundland/Factorie Theatre. Oil and Water. See Apr 18.

**Thursday April 26**


Witty and ingenious, Winnipeg performance artist/pianist/composer **Diana McIntosh** presents a concert of her works featuring **Beryl Markham**, *Flying West with the Night*: the story of an intrepid British aviator who was the first to fly East to West over the Atlantic Ocean in 1936. Also featuring *Eliptosonics* and *You and Me and the Tree*. 

**Thursday April 26, 8pm**

*Heliconian Hall*, 35 Hazelton Avenue, Toronto Tickets $20, and $15 stu./sen. Info 416-781-2009
Friday, April 27

8:00: Toronto Symphony Orchestra. Perlman Plays Beethoven. See Apr 25.

Friday, April 27

7:00: Hungarian Arts Festival. Dimitrovchev: Folklore music and dance evening. St. George’s Macedonian Bulgarian Church, 17 Regent St. 416-597-3739. $15.

7:00: Canadian Opera Company. The Tales of Hoffmann. See Apr 10.

7:30: St. Andrew’s Church. Life & Music Series: Make Every Note Beautiful – The Musical Legacy of Douglas Bodle at St. Andrew’s. Celebrating choirmaster and organist Douglas Bodle’s 40 years at St. Andrew’s; also CD launch of “The Day Thou Gavest,” featuring St. Andrew’s Choir in anthems from 17th to 20th centuries. Monica Whitcher, Nathalie Paulin and Allison Anglo, soprano; Russell Braun, baritone; and other members of eight-voice St. Andrew’s choir, 73 Simcoe St. 416-593-5600 x231; 416-510st.

7:30: Artistic Fraud of Newfoundland. Factory Theatre. Oil and Water. See Apr 18.

8:00: Artistic Fraud of Newfoundland/Factory Theatre. Oil and Water. See Apr 18.

8:00: Aurora Cultural Centre. Great Artist Piano Series: Katherine Chi. Works by Rachmaninoff, Arensky and others. 22 Church St., Toronto. Aurora. 905-713-1818. 416-328-1414; 416-328-1414.

8:00: Corporatoin of Massey Hall and Roy Thomson Hall. Kellylee Evans, jazz vocals.


8:00: Toronto Dance Theatre. Rivers. See Apr 25.


Saturday, April 28

2:00 and 8:00: Toronto Dance Theatre. Rivers. See Apr 25.


7:00: RNS Concert Productions. Eliades Ochoa. Cuban guitar and vocals, and his band. The Opera House, 735 Queen St. E. 416-985-9850. 416-985-9850.

7:30: Oakham House Choir of Ryerson University/Toronto Sinfonietta. Better Is Peace Than Always War. Jenkins: The Armed Man – A Mass for Peace; and works by Pen- derecki, Bacewicz, Zielenki and Zbrowski. Mathew Jaskiewicz, conductor; guests: Unvico Choir Toronto, Dallas Bergen, conductor; Mel-anie Conly, soprano; Todd Delaney, baritone; Ali Zafar, mezzlin. Metropolitan United Church,
### A. Concerts in the GTA

56 Queen St. E. 416-960-5551. $30/$25(adv); $15(st).

- **7:30: Oakville Chamber Orchestra. Splendid Intimacy Concert Series: Classic Comedy; Telemann; Canavy Cantata; Mozart: A Musical Joke; Bach: Coffee Cantata. Clodagh Earl, soprano; Jason Hales, tenor; Michael York, bass. Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6787. $25; $20(sr); $15(st); $10(child). Also Apr 29(mat, St. Simon’s Anglican Church, Oakville).

- **7:30: Oakville Choral Society. Mozart: Coronation Mass and Handel’s Ode for the Birthday of Queen Anne. With NYCO Symphony Orchestra; David Bowser, music director; Anne Marie Leonard, accompanist; and guest soloists. Clearview Christian Reformed Church, 2300 Sheridan Garden Dr., Oakville. 905-339-0882. $25; $15(st); free(12 and under).

- **7:30: Reaching Out Through Music. Fundraising Concert. Gryphon Trio; Emma Meinrenken, violin; Mary Lou Fallis, soprano and comedienne; ROMT Children’s Choir, Deborah Griffin, conductor; Patricia Parr and Kathleen Penny, piano; Ron Davis, jazz piano and host; and others. Church of St. Simon-the-Apostle, 525 Bloor St. E. 416-823-8714 x205. $100(patron); $40; $30(sr); $10(st).

- **7:30: Royal Conservatory. Academy Chamber Orchestra. Students of the Young Artists Performance Academy perform. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $22 and up.


- **8:00: Artistic Fraud of Newfoundland. Factory Theatre. Oil and Water. See Apr 18.

- **8:00: Bulgarian Arts Festival/Harbourfront Centre. Soul Journey to Bulgaria. Theodosii Spassov Ethno Jazz Trio. Brigantine Room, 231 Queen’s Quay W. 416-587-3739. $36; $27.50(st);


- **8:00: St. George’s Choir. Celebrating 150 Years. St-George, Beethoven, Vaughan Williams, Grainger, Saint-Saëns and more. To order tickets, visit www.northdaleconcertband.ca. See Apr 18.

- **8:00: Toronto Symphony Orchestra. An Evening with Itzhak. Cherubini: Overture in G; Bach: Concerto for Two Violins and String Orchestra in d BWV1043; Tchaikovsky: Symphony No.4. Peter Dundjian, violin; Itzhak Perlman, conductor and violin. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $49–$179.


### Reaching Out Through Music

#### Concert & Silent Auction

**Sat., April 28, 2012** Silent Auction Viewing 6:45, Concert 7:30 The Church of St. Simon-the-Apostle, 525 Bloor Street East

Hosted by Ron Davis

ROMT Children’s Choir

Deborah Griffin, choirmaster

Gryphon Trio

St. Simon’s Choir

Patricia Parr & Kathleen Penny

Ron Davis with Daniela Nardi

Mary Lou Fallis with Peter Tiefenbach

Emma Meinrenken, violin

Patrons $100 ($60 tax receipt) | Adults $40 | Seniors $30 | Students $10

Charitable registration number: 85691 2696 RR0001

Tickets: 416-923-8714 ext. 205 jamierotm@hotmail.com

#### Sunday April 29

**Time Passages featuring Leslie Fagan, Soprano Four Last Songs by Richard Strauss**

Sunday, April 29 at 2 p.m. St. Michael’s College School Centre of the Arts 1515 Bathurst Street, Toronto

An afternoon of timeless classics, with works by Vaughan Williams, Grainger, Saint-Saëns and more. Special guest soprano Leslie Fagan will perform Strauss’s exquisite Four Last Songs with Northdale Concert Band in a transcription for wind ensemble.

Tickets: $25 Reg, $20 Sr/Stu

To order tickets, visit www.northdaleconcertband.ca

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**Eats Las Vegas. Whitacre: Godzilla Eats Las Vegas; Ghost Train; Guilmant: Morceau Symphonique. Yuki Kitamura Naoi, trombone; Julia Bartha, vocals. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $15–$20.”
Ce...
Your Step: Annual Spring Concert. Emily Summers, director. On the Park Centennial Ballroom, 1095 Leslie St. 416-439-3542. $15; free (12 and under).

Tuesday May 01

• 1:00: Cathedral Church of St. James. Music at Midday. Giles Bryant, organ. 65 Church St. 416-364-7865 x231. Freewill offering.
• 8:00: Artistic Fraud of Newfoundland/Factory Theatre. Oil and Water. See Apr 18.

Wednesday May 02

• 2:00 and 8:00: Toronto Symphony Orchestra. Sci-Fi Spectacular. See May 1.
• 7:30: Tafelmusik. Bach and the Violin. Bach: Violin Concerto in E BWV1042; Brandenburg Concerto No. 4 BWV1048; Vivaldi: Concerto for Violin in A from La Cetra; Telemann: Concerto for 3 Violins in F from Musique de table II; Concerto for Flute and Recorder in e. Guest: Rachel Podger, director and violin. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $35–$184; $29–$76(sr); $15–$76(30 and under) Also May 3, 4, 5, 6(matt) Also May 3, 4, 5, 6(matt).
• 8:00: Artistic Fraud of Newfoundland/Factory Theatre. Oil and Water. See Apr 18.

SOUNDSTREAMS 11/12 CONCERT SERIES

THE GISMONTIS

Friday, May 4, 2012 at 8pm
Koerner Hall in the TELUS Centre for Performance and Learning,
273 Bloor St. West
Egberto Gismonti (composer/piano/guitar), Alexandre Gismonti (guitar), and jazz flutist Jane Bunnett (Canada) perform a seamless blend of classical, jazz, and Brazilian popular music.

Single tickets starting at $47 // Under 35 & Artists $28
For tickets call 416.408.0208 or visit www.rcmusic.ca

www.soundstreams.ca
Thursday May 03

• 12:00 noon: **Canadian Opera Company. Vocal Series: The Grain of the Voice. Motets by Monteverdi and Gesualdo; traditional Georgian Motets by V. Vocal Series: The Grain of the Voice.**

• 12:10: **Nine Sparrows Arts Foundation/ Coast to Coast to Coast.**

• 12:15: **Metropolitan United Church. Noon at Met.**

• 12:30: **Canadian Opera Company. The Tales of Hoffman.** See Apr 10.

• 8:00: **Artistic Fraud of Newfoundland/ Factory Theatre. Oil and Water.** See Apr 18.

• 8:00: **Corporation of Massey Hall and Roy Thomson Hall. Lyla Claire, soprano. Works by Britten, Canteloube, Strauss and Golijov.**

• 8:00: **Rose Cousins, singer-songwriter. We Have Made A Spark: CD Release Tour. The Rivoli.**

• 8:00: **Show One Productions. Moscow Soloists 20th Anniversary Tour. Schubert: Quartet in d “Death and the Maiden”**

• 8:00: **Canadian Opera Company. On Wings of Song. Cantata arias, lieder, cabaret show tunes and instrumental concerti, performed by students of Scott Paterson’s Recorder Studio and St. Simon’s Choir.**

• 7:30: **St. James Cathedral. Last Night of the Proms. Band of the Royal Regiment of Canada.**

Friday May 04

• 7:30: **Church of St. Simon-the-Apostle. On Wings of Song. Cantata arias, lieder, cabaret show tunes and instrumental concerti, performed by students of Scott Paterson’s Recorder Studio and St. Simon’s Choir.**

• 7:30: **St. James Cathedral. Last Night of the Proms. Band of the Royal Regiment of Canada.**

• 8:00: **Artistic Fraud of Newfoundland/ Factory Theatre. Oil and Water.**

• 8:00: **Monte Carlo Philharmonic and Orchestra. Moscow Soloists Chamber Orchestra.**

• 8:00: **Aradia Ensemble, Kevin Mallon, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W.**

• 8:00: **New work by K. Mallon.**

• 8:00: **Monteverdi and Gesualdo; traditional Georgian Motets by V.**

• 8:00: **Tafelmusik Orchestra, Yuri Bashmet, conductor and violin. Roy Thomson Hall.**

• 8:00: **Britten, Canteloube, Strauss and Golijov.**

• 8:00: **We Have Made A Spark: CD Release Tour. Rivoli.**

Saturday May 05

• 2:00 and 8:00: **Mississauga Festival Choir. Coast to Coast to Coast. Sacred, contemporary classics, First Nations and folk music from every region of Canada.**

The Opus Choir breaks out of the box with Toronto premieres of innovative and vibrant masses by famed Hungarian composer György Orbán and Lithuania’s Vytautas Miškinis. Join the Opus Choir for an evening of inspiration and insight - music that spirits the space!
Toronto Classical Singers
TCS goes platinum ~ 20 years of singing timeless treasures
GIUSEPPE VERDI
REQUIEM
Sunday May 6, 2012
4pm
Soloists: Allison Arends, soprano
Mia Lennox-Williams mezzo-soprano
Lenard Whiting, tenor
Bruce Kelly, bass
Conductor: Jurgen Petrenko
& The Tedeske Players Orchestra
For tickets please call 416-443-1490 or visit our website
www.torontoclassicalingers.ca
Christ Church Deer Park 1570 Yonge St.(at Heath St. W)

A. Concerts in the GTA

7:30: Orpheus Choir of Toronto. Light and Jazzy...Mass Exploration. Toronto premieres of masses by Orban and Miskinis. Robert Cooper, conductor. Christ Church Deer Park, 1570 Yonge St. 416-530-4428. $30; $25(st); $15(ste).
7:30: Tallis Choir. The Glory of the English Anthem. Tallis: Lamentations of Jeremiah; Byrd: Sing Joyfully; Stanford: Three Motets; Harris: Faire is the Heaven. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416-286-9798. $30; $25(st); $10(ste with ID). (SEE AD ON PREVIOUS PAGE)

The Church of St. Andrew, Scarborough
presents
Toronto Mandolin Orchestra
An evening of folk, popular, classical, and baroque music
Also St. Andrew’s Choir & special guests
Sunday May 6, 7:00 pm
$20 adults, children free
Refreshments follow
2333 Victoria Park Ave.
(Vic. Pk & Hwy 401)
www.st-andrew-anglican.ca
or call 416-447-1481

• 7:30: Toronto Symphony Orchestra. Gershwin & Beyond. Bernstein: Overture to Candide; Adams: The Chairman Dances; Fox Trot for Orchestra; Gershwin: Rhapsody in Blue; Tower: Fanfare for the Uncommon Woman; Barber: Adagio for Strings; Copland: Four Dance Episodes from Rodeo. Todd Yaniv, piano; Joana Carneiro, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $30–$82. Also May 6.

Off Centre Music Salon
17th Concert Season
a year of surprises
May 6, 2012
Spanish Ballade with a Russian Interlude
“There is no true love, save in suffering.” Sounds Russian, doesn’t it? These are actually the words of Miguel de Unamuno, a Spanish essayist, poet, playwright and philosopher. Though Spain and Russia are geographically and culturally very far apart, there is a virtually identical saying about Russians who are “only happy when they are unhappy.” Considered side by side, how does the music of each country complement the other? Soprano Joni Henson, baritone Peter McGillivray, mezzo soprano Leigh-Anne Martin (OFF CENTRE DEBUT) and accordionist Joseph Macerollo help us find out!

All concerts begin @ 2pm and take place at Glenn Gould Studio, 250 Front Street West.
For Tickets and Information, please call 416.466.1870 or visit www.offcentre.com
Single Ticket Prices: SE/ST $50 AD $60
Subscribe today and join Off Centre’s extended family!

The Sound of Music, Cinderella, Oliver!, Annie, Hercules, Mulan, Beauty and the Beast, Aladdin, The Little Mermaid, The Wizard of Oz, Mary Poppins, Les Misérables, An American Tail, and much, much more! All time children’s favorites sung by a talented cast and accompanied by the Kindred Spirits Orchestra.

BROADWAY KIDS LIVE!
Sunday, May 6, 2012 at 2:00 p.m.

Handbills available at the doorsteps.

The Kindred Spirits Orchestra
Kristian Alexander | Music Director
Sophisticated entertainment at your doorstep.

Broadway KIDS LIVE!
Sunday, May 6, 2012 at 2:00 p.m.

The Sound of Music, Cinderella, Oliver!, Annie, Hercules, Mulan, Beauty and the Beast, Aladdin, The Little Mermaid, The Wizard of Oz, Mary Poppins, Les Misérables, An American Tail, and much, much more! All time children’s favorites sung by a talented cast and accompanied by the Kindred Spirits Orchestra.

Markham Theatre
905.305.7469
www.markhamtheatre.ca
171 Town Centre Blvd., Markham
www.KOS Orchestra
• 8:00: Mississauga Symphony, The Grand Finale. Lau. Concertante for Orchestra (world premiere); Faiz: Song from The River (premiere of orchestral version); Holst: The Planets (Mars, Venus and Jupiter); Elgar: Enigma Variations Op.36; John Barndum, conductor (final performance as MSD's conductor and music director); guest: Ruth Faiz, violin. Hammerdon Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-305-6660. $15.10; $14.25 (sr/st). Reception following to meet the artists.

• 8:00: Royal Conservatory. Year of Great Sax Series: Hilario Durán Latin Big Band with special guest Paquito D’Rivera. Paquito D’Rivera, saxophone; Hilario Durán, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39 and up.

• 8:00: Tafelmusik, Bach and the Violin. See May 2.


Sunday May 06

• 2:00: Artistic Fraud of Newfoundland/Factory Theatre. Oil and Water. See Apr 18.

• 2:00: Canadian Opera Company. The Tales of Hoffman. See Apr 10.

• 2:00: Kindred Spirits Orchestra. Broadway Kids Live! Children’s favourites including music from The Sound of Music, The Little Mermaid, The Wizard of Oz, Mary Poppins, Beauty and the Beast and others. Marta Herman, mezzo; Keith Reid, conductor; June Garber, narrator; Jobert Sevilleno, director. Markham Theatre for the Arts, 171 Town Centre Blvd. 905-604-8733. $12(child).


• 2:00: Trio Bravo. Mozart: Clarinet and Piano Quartets. Velvo: violin; John Tremblay, cello. All Saints’ Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(srv/st).


• 3:00: Pax Christi Chorale. 25th Anniversary Gala Concert – Elgar: The Kingdom, Shannon Mercer, soprano; Kristzina Szabo, mezzo; Keith Klagesen, tenor; Roderick Williams, baritone. Stephanie Martin, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208 or 416-491-8542. $35–$40.


• 3:30: Toronto Symphony Orchestra. Gesualdo & Beyond. See May 5.

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

• 4:00: Toronto Classical Singers. Singing Timeless Treasures for 20 years. Verdi: Requiem. Allison Arends, soprano; Mia Lennix-Williams, mezzo; Leonard Whiting, tenor; Bruce Kelly, bass. Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(st).

• 7:00: Church of St. Andrew, Scarborough. Spring Concert. Classical, baroque, folk and popular music. St. Andrew’s Chair. Toronto Mandolin Orchestra; and other guests. Church of St. Andrew, 2333 Victoria Park Ave. 416-447-1481. $20; free(under 16).

• 8:00: Musideum. Brownman & DJ Cutler. Jazz trumpet with DJ. 401 Richmond St. W. 416-599-7233.51.

Monday May 07


• 8:00: ORGANIX Concerts/Toronto Theatre Organ Society. Jelani Eddington, theatre organ. Popular show tunes. Casa Loma, 1 Austin Terrace. 416-763-3933. $21(20 adv).

• 8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. Autobiographical journey of Ukrainian-Canadian comedienne Luba Goy. Written by D. Flacks with L Goy and Haas. Admission $20 or pay what you can. In support of St Thomas’s Parish Garden and community food program.

Canadian Men’s Chorus Greg Rainville, AD

Out of the Depths An Exploration of Sacred Music

World Premiere Performance: Book of Lamentations by Patrick Murray

Sunday, May 13 4:00PM Glenn Gould Studio
Tickets $30 NO SERVICE FEES
www.canadianmenschorus.ca or at the door.

Friday May 11 at 7:30 p.m.
St. Thomas’s Anglican Church, 383 Huron Street
Music for oboe and piano featuring the works of Bach, Schumann, Saint-Saëns, Haas & Glick
Admission $20 or pay what you can

St. David’s Anglican Church, 49 Donlands Ave. 416-464-7610.
A donation is requested.


St. Andrew’s Chair, Toronto Mandolin Orchestra; and other guests.

Church of St. Andrew, 2333 Victoria Park Ave. 416-447-1481.

St. David’s Anglican Church, 49 Donlands Ave. 416-464-7610.
A donation is requested.


St. Andrew’s Chair. Toronto Mandolin Orchestra; and other guests.

Church of St. Andrew, 2333 Victoria Park Ave. 416-447-1481.

St. David’s Anglican Church, 49 Donlands Ave. 416-464-7610.
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St. David’s Anglican Church, 49 Donlands Ave. 416-464-7610.
A donation is requested.


St. Andrew’s Chair. Toronto Mandolin Orchestra; and other guests.

Church of St. Andrew, 2333 Victoria Park Ave. 416-447-1481.

St. David’s Anglican Church, 49 Donlands Ave. 416-464-7610.
A donation is requested.

### Sunday April 01

- **2:00:** Garden City Productions. Caborter. Kander and Ebb. Book by Masteroff. Jerome Black (Erasee), Todd Melville (Clifford Bradshead), Kathie Giesen (Fraulein Schneider), Peter Holley (Herr Schultz); Katie Proflit-Fazio (Fraulein Kost); Angelia Scappatura (Sally Bowles); and others; Wendy Leard, director and choreographer; Tom Inglis, music director. Man-deville Theatre, Ridley College, 2 Ridley Rd., St. Catharines. 905-682-1353. 2B; 18(st).
  
  Final performance.

- **2:00:** University of Waterloo Department of Music. UW Stage Band. Michael Wood, director. Great Hall, Conrad Grebel University College, 140 Westmount Rd., Waterloo. 519-885-2020 x24226. 10; (5)st.

### Thursday April 05

- **12:10:** University of Guelph. Thursday at Noon Concert Series: Student Soloist Day. Applied Music students. Mackinnon Blgd., Rm. 107 (Goldschmidt Rm.), 50 Stone Rd E., Waterloo. 519-885-4345. 2B; 120(st); 15(under 29).

### Sunday April 09

- **2:00:** University of Waterloo Department of Music. UW Instrumental Chamber Ensembl es (ICE). Ben Bolt-Martin, director. Great Hall, Conrad Grebel University College, 140 Westmount Rd., Waterloo. 519-885-2020 x24226. Free. Reception to follow.

### Monday April 02

- **7:30:** University of Waterloo Department of Music. UW Instrumental Chamber Ensembles (ICE). Ben Bolt-Martin, director. Great Hall, Conrad Grebel University College, 140 Westmount Rd., Waterloo. 519-885-2020 x24226. Free. Reception to follow.

### Tuesday April 03

- **12:00 noon:** Brock University Department of Music. Music@noon. Recital of piano students.
  

### Wednesday April 04


### Wednesday April 08

- **8:00:** Kitchener-Waterloo Chamber Music Society. Bach: Partita No.1; Debussy: Apparitions; Stravinsky: The Firebird Suite. Barrie. 705-627-6222. 25; $11(child).

### Thursday April 09

- **3:00:** Canadian Baroque Messiah. Performing Arts, 36 King St. W., Waterloo. 519-896-3362. $30; $24(sr); $18(under 29); $10(st). Student recital. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. $49.

### Friday April 09

- **7:30:** University of Guelph. Spring Vaudeville Show: A Night of Ideas. 31 Caroline St. N., Guelph. 519-837-1181. 10; 15(st);

### Saturday April 09

- **1:30:** University of Guelph. Contemporary Music Ensemble. Joe Sorbara, conductor. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 519-837-2440 x52991. 5 Cover.

### Sunday April 10

- **2:00:** Shaw Festival. Ragtime. Music by S. Flaherty; lyrics by L. Ahrens. Book by Terrence McNally; based on the novel by E. L. Doctorow. Performed by Benedict Campbell (Father); Pat-tyr Jaimerson (Mother); Evan Alexander Smith (Younger Brother); Guy Bannerman (Grandfa-ther); and others; Paul Sportellit, music director; Jackie Maxwell, stage director. Shaw Festi-vale Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 1-800-511-7429. 127; 94; 75. Also (in previews) Apr 13, 14, 25, 26, 27, 30, May 2, 5. Opens May 26 and runs to Oc-tober 30.

### Wednesday April 11

- **12:00 noon:** Seniors Serenade. Fun with Classics. Ben Smith, piano. Central United Church, 54 Ross St., Barrie. 705-726-1181.

### Friday April 14

- **8:00:** Kitchener-Waterloo Symphony. Mozart: String Quartet No.17 in B-flat K458 “The Hunt”; Wu: man solo work; Lei Liang: Five Seasons (for pipe and string quartet); and work by Ravel. Mike Lazaridis Theatre of Ideas, 31 Caroline St. N., Waterloo. 519-683-4400. 48; 95(55), with ID.

## Concerts Beyond the GTA

**B. Concerts Beyond the GTA**


**Monday April 10**

- **2:00:** Shaw Festival. Ragtime. Music by S. Flaherty; lyrics by L. Ahrens. Book by Terrence McNally; based on the novel by E. L. Doctorow. Performed by Benedict Campbell (Father); Pat-tyr Jaimerson (Mother); Evan Alexander Smith (Younger Brother); Guy Bannerman (Grandfa-ther); and others; Paul Sportellit, music director; Jackie Maxwell, stage director. Shaw Festi-vale Theatre, 10 Queen’s Parade, Niagara-on-the-Lake. 1-800-511-7429. 127; 94; 75. Also (in previews) Apr 13, 14, 25, 26, 27, 30, May 2, 5. Opens May 26 and runs to Oc-tober 30.

**Tuesday April 11**

- **12:00 noon:** Seniors Serenade. Fun with Classics. Ben Smith, piano. Central United Church, 54 Ross St., Barrie. 705-726-1181.

**Friday April 14**

- **8:00:** Kitchener-Waterloo Symphony. Mozart: String Quartet No.17 in B-flat K458 “The Hunt”; Wu: man solo work; Lei Liang: Five Seasons (for pipe and string quartet); and work by Ravel. Mike Lazaridis Theatre of Ideas, 31 Caroline St. N., Waterloo. 519-683-4400. 48; 95(55), with ID.
String Quartet in G Op.18 No.2; String Quartet in Eb Op.127 No.12; Mozert: Lament in D, Webspeachment: My Favourite Mozart

Thursday April 19


• 8:00: Acoustic Muse Concerts. Tom Paxton, folk-songwriter. Avonlea Hall, 765 Dundas St. S., London. 519-672-7950 or 519-672-1967. $35($30 adv).

• 8:00: Opera Hamilton. Il Trovatore. See Apr 14.

Friday April 20


• 8:00: Kitchener-Waterloo Symphony. Mozart Festival: Mozart’s World. Mozart: Overture to Don Giovanni. Grand Philharmonic Chorus. Kitchener-Waterloo Symphony Orchestra, 56 Young St. S., Waterloo. 519-886-1673. $25; $20(st); $15(high school st). Also May 6 (Waterloo).

Saturday April 21

• 2:00: Opera Hamilton. Il Trovatore. See Apr 14.

• 2:00: Stratford Shakespeare Festival. 42nd Street. See Apr 12.

• 7:30: Centre for the Arts, Brock University. Big Bad Voodoo Daddy. Sean O’Sullivan Big Bad Voodoo Daddy. 519-846-0331 or 519-747-7550. $35.


• 8:00: Kitchener-Waterloo Symphony. Mozart Festival: Mozart’s World. See Apr 20.

Sunday April 22

• 2:00: Kitchener-Waterloo Symphony. Mozart Festival: My Favourite Mozart. Mozart: Symphony No.36 in C “Linia”; Overture to Le nozze di Figaro; Ave Verum Corpus; Concerto in C for Flute and Harp (excerpts); Divertimento No.2 in D (excerpts); Magic Flute (excerpts); Cimarosa: Overture to Il matrimonio segreto. Lari Gemmell, harp; Thomas Kay, flute; Grand Philharmonic Chorus; Edwin Outwater, conductor. Centre In The Square, 101 Queen St. N., Kitchener. 519-745-7171 or 1-888-745-7171. 19-79.$ Also Apr 21.


Monday April 23

• 2:00: Stratford Shakespeare Festival.
**B. Concerts Beyond the GTA**

**Thursday May 03**
- 2:00: Shaw Festival. Ragtime. See Apr 10.
- 2:00: Stratford Shakespeare Festival. 42nd Street. See Apr 12.
- 8:00: Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. Biber: Battal- ia; Mozart: Ein musikalischer Spass (a Musical Joke); Telemann: Grilken-symphonie (Cricket Symphony); Haydn: Symphony No.45 "Farewell." Stephen Stitarski, conductor. Central Presbyterian Church, 7 Queen St. S., Cambridge. 519-745-4711 or 1-888-745-4717. 4:31. Also May 2 (Waterloo) and May 4 (Guelph).

**Sunday May 06**
- 3:00: Da Capo Choir. Celebrating Home. See May 5.
- 3:00: Wellington Winds. Gandalf Meets Gollum. Music by Chance, Whitrace, de Mej, Fryor and Hartman. John Monkhouse, trom- bine, Jim Edwards, euphonium; Daniel Warren, conductor. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-586-3302, $20; $24(s); $10(under 29); $13(t) rusth.

**Monday May 07**
- 8:00: Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. Biber: Battalia; Mozart: Ein musikalischer Spass (a Musical Joke); Telemann: Grilken-symphonie (Cricket Symphony); Haydn: Symphony No.45 "Farewell." Stephen Stitarski, conductor. Central Presbyterian Church, 7 Queen St. S., Cambridge. 519-745-7549. $20; $15(s); $5(sneyoGD); Also May 8.
- 8:00: Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. Biber: Battalia; Mozart: Ein musikalischer Spass (a Musical Joke); Telemann: Grilken-symphonie (Cricket Symphony); Haydn: Symphony No.45 "Farewell." Stephen Stitarski, conductor. Central Presbyterian Church, 7 Queen St. S., Cambridge. 519-745-4711 or 1-888-745-4717. 4:31. Also May 2 (Waterloo) and May 4 (Guelph).

**C. In the Clubs (Mostly Jazz)**

**Alleycatz**
2409 Yonge St. 416-481-8855 www.alleycatz.ca
Every Mon 8pm Satna Night w DJ Frank Biz- chun, w. lessons. Every Tue 8:30pm Carlo Be- raduccini and the Double A Jazz Swing Band, with lessons 5 Cover. Every Wed 8:30pm Swingin’ Jazz and Blues, Funky R&B & Gray- ceful Daddies. Every Thu Soul, R&B and Reggae; 44 Reervations, No Cover. Fri and Sat Funk, Soul, Raggae, R&B. Two $10 Cover o/w dinner reservations. Apr 1 Local Music is Sexy. Apr 6 Ascension. Apr 7 Soulful. Apr 12 Lady Kane. Apr 13 Real World Film Festiv- al Music Night. Apr 14 Soulful. Apr 19, 20, 21 Lady Kane. Apr 26 Firesound. Apr 27 Uptown.

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

**Artwork Bar**
15 Colborne St., Hamilton. 905-543-8512 www.artwork.net
Apr 5 6pm & Find Show. Found Showcases. Apr 11 8pm Little City; Shawn Clarke. $10.
Apr 12 8pm Beg to Differ Jazz Trio $10. Apr 14 8pm Mark McNeil CD Launch 1STBA. Apr 15 8pm What the Folk? 1TBA. Apr 18 8pm Sean Downhamian Group PWYC. Apr 19 8pm Sofia Perlman (vocals); Adrean Fardinucci (piano);(tenor sax); $15(10)lst. Apr 20 8pm Kori Pop; vocals; Ophelia Syndrome CD Release $10. Apr 21 8pm Brenna MacCrimmon & Friends. 15(10)lst. Apr 26 7pm Songal on Jane and Sam PWYC (15-10) sug.

**Azure Restaurant & Bar**
at the intercontinental Hotel 225 Front St. 416-597-3701 www.azurerestaurant.ca
Every Thu, Fri, Sat 5:30-10:30 pm Dan Bo- danis Trio w Bernie Senensky and Steve Wallace.

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

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

**Castro’s Lounge**
2116 Queen St. E. 416-699-8272 www.castrolounge.com
No Cover/PWYC.
Every Sun 4pm Live jazz. Every Mon 9:30pm Rockabilly Night. Every Tue Quiet Revolution: acoustic songwriter jam night w/ host Andrea de Boer. Every Wed 9:30pm Smokey Folk (Blue- grass/Rockabilly). Every Thu 9:30pm Jerry Legere and the Situation.

**C’est What**
67 Front St. E. 416-860-9000 www.cestwhat.com (full schedule)
Sun Apr 1, 15, 29 3-6pm Jazz with Del Dako and Guests No Cover/PWYC.
Sat Apr 7, 21 5-6pm Hot Fire Jazzmakers. 15.
**Dovercourt House**

805 Dovercourt Rd. 416-637-3337
www.odd-socks.org (full schedule)

**Emmet Ray, The**

924 College St. 416-732-4437
All shows 9pm unless otherwise noted. PWYC.
www.tellmemetray.com (full schedule)

**Flying Beaver Pubaret, The**

488 Parliament St. 647-347-6567
www.pubaret.com (full schedule)

**Gallery Studio, The**

2877 Lake Shore Blvd., Etobicoke.
416-253-0285
www.thegallerystudio.ca

**Glatehouse Hotel**

1214 Queen St. W. 416-531-4635
www.glatehousehotel.com

**Gate 403**

403 Roncesvalles Ave. 416-588-2930
www.gate403.com

All shows: PWYC.

**Hirut Restaurant**

2050 Danforth Ave. 416-551-7560

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**April 1 – May 7, 2012**

**Grossman’s Tavern**

“Toronto’s Home of the Blues”
378 Spadina Ave. 416-877-1210
www.grossmanstavern.com (full schedule)

All shows: No Cover.
Every Sat 4-8pm The Happy Pals matinee.
Every Sun 9:30pm-2am The Nationals w Brian Cobler: Double Slide Guitar Open Stage Jam.
Every Mon 9:30 No Band Required.
Apr 2 Míz Debbie and the Don Valley Stormers.
Apr 7 Four Fingerz.
Apr 13 Tone Dogs. Apr 14 Chloe Watkins and the Crossroads.
Apr 21 Porch Dog. Apr 27 Frankie Foo. Apr 28 Caution Jam.

**Harlem Restaurant**

67 Richmond St. E. 416-368-1920
www.harlemrestaurant.com (full schedule)

All shows: No Cover.
Every Mon 9pm-12am Open Jam Night with Carolyn T Band with opening guest. Every Fri-Tue 7:30-11:30pm JazzBlues. Apr 6 Jake Wilkinton.

**Harlem Underground Restaurant/Bay**

745 Queen St. W. 416-366-4743
www.harlemrestaurant.com/underground

Every Tue John Campbell. Every Thu Carl Bay. Every Fri, Sat Carl Bray.

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**Ori Dagan "Less Than Three' CD Release Saturday April 28 at 8pm**

with special guest Jane Bunnell.

Al Green Theatre, 750 Spadina Ave.
Buy tickets online at www.algreentheatre.ca or by phone at 416-924-6211

$30(doors)/$25(adv), $25(senior/student)/$20(adv).

www.oridagan.com

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**April 1**

- Tyler Emond Group. Apr 2 Camilla Robertino Trio. Apr 4 Alan Hawtrey/Susan Cunliffe. Apr 5 John Knight. Apr 6 Brian Cumberbatch/Wade Sumbercott. Apr 7 Jesse Body (saxophone); Scott Metcalfe (piano); Mike McLaughlin (drums).

**April 2**

- Tyler Emond Group. Apr 2 Camilla Robertino Trio. Apr 4 Alan Hawtrey/Susan Cunliffe. Apr 5 John Knight. Apr 6 Brian Cumberbatch/Wade Sumbercott. Apr 7 Jesse Body (saxophone); Scott Metcalfe (piano); Mike McLaughlin (drums).
Every Wed 9pm Open Mic with Gary 17. Every Sat 2pm Open Jam.

Home Smith Café
35 Church St. 416-366-7800
www.hothousecafe.com

Every Sun 11am-3pm. Brunch with Jazz Zone No Cover.

Hotel Ocho
195 Spadina Ave. 416-533-0885
www.hoteloocho.com

Every Wed Tawssomes & Threeways Series: all shows 8pm $32.50/$30(adv). Apr 11 Kosu Faryna Trio. Apr 11 Kevin Barrett (guitar) and Sharron McLeod (vocals). Apr 18 Lesley Young (vocals) and John Jones. Apr 25 Caryn Couture (vocals and guitar), Celina Carrol (vocals) and Sharron McLeod (vocals).

Hugh’s Room

“Toronto’s home of live Folk and Roots”
2261 Dundas St. W. 416-531-6604
www.hughroom.com (full schedule)
All shows start at 8:30pm unless otherwise noted.


Every Sat 8:30pm and onwards. Apr 10 Salsa at Hugh’s Room; 8pm $35. Apr 11 The Latinada Trio; 8pm $30/25(adv).

Music Room

Located in the Huster Hotel, 59 King St. N., Waterlou. 226-476-1565
www.kwjazzroom.com
All attendees must be 19+; opening acts at 6pm, headliners (listed below) at 8:30pm.
Apr 6 Rebecca Binney & Quinter $15. Apr 7 Kim Ratcliffe Quartet $10. Apr 13 Paul Morrison Quintet $15. Apr 14 Tara Davidson Quartet $18. Apr 20 Avi Granite Quartet $18. Apr 21


Joe Mama’s
317 King St. W. 416-340-6469
Live music every night All shows: No Cover. Every Sun 7-11pm Nathan Hilts Trio & Special Guests. Every Mon 7:30-11:30pm Soul Mondays. Every Tue 7-11pm Blue Angels.

Every Wed 9pm – 1am Blackbuck. Every Thu 9:30pm-12:30am Blackbuck. Every Fri 10pm- 2am The Grid. Every Sat 10pm-2am Shugga.

Latina Restaurant & Jazz Bar
1671 Bloor St. W. 416-913-9716
www.latina.com
Every Wed Milonga Night: The Latina Trio 8:30pm-1am. Every Thu Latin Jazz. Every Fri Cuban Jazz with Ruben Vanquez & Friends. Every Sat Traditional Cuban Music with Onelvis Fernandez.

Liberto Bistro, The
25 Liberty St. 416-533-8828
www.libertobistro.ca
Every Tue Open Mic w Big Rude Jake. Every Wed Noah Zacharin.

Lula Lounge
1585 Dundas St. W. 416-588-0307
www.lula.ca
Apr 4 8pm Guadalupe Escamilla & Aline Morales $15. Apr 6 8pm Hilario Duran Trio; Salsa with Changay Havana $15. Apr 12 8:30pm Bombino $20. Apr 13 8pm Roland Hunter (latin jazz gui- tar); Salsa with Son Ace. $15. Apr 20 8pm Allthea Cameron (jazz and R&B vocals); Salsa with Tepica Toronto. Apr 22 8-10pm Lemon Bucket Orchestra 17BA.

Manhattan’s Music Club
951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca

Melange Restaurant
172 Main St. 416-688-4795
Apr 5 7pm Norman Marshall Vilenneuve (drums); Danny McEwan (keys); Rob McBride (bass) No Cover. Apr 12 7pm Norman Marshall Vilenneuve (drums); Rob Cappelletto (guitar); Mike Pelletier (bass) No Cover. Apr 19 7pm Norman Marshall Vilenneuve (drums); prod. Schwager (guitar); Mark Cashin (bass) No Cover. Apr 26 7pm Norman Marshall Vilenneuve (drums); Bruce Smith (keys); Aaron Carter (bass) No Cover.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-659-5687
www.mezzettarestaurant.com
Every Wed Jazz Series: sets at 9pm and 10:15pm. $7-10 Cover.
Apr 4, 11, 18 no music. Apr 25 Bill McBean (flute); Louis Simao (guitar and vocals).

Momo’s Bistro
664 The Queensway, Etobicoke. 416-252-5680
www.momosbistro.com
Every Wed 9pm Open Mic.

Monarchs Pub
At the Delta Chelsea Hotel
33 Gerrard St. W. www.monarchspub.ca
416-585-4352
Every Tue Acoustic Open Mic Night. Every
Jazz Downtown Workshop

In this 4-day intensive program, high school students work closely with University of Toronto jazz faculty members on a daily basis. The experience includes beginner to advanced improvisation and combo workshops, small group rehearsals, and performances. Faculty includes Terry Promane, Mike Murley, Jim Lewis, Chase Sanborn, and others. Visit www.uoftjazz.ca or call 416-978-3741.

July 3–6, 2012
Students age 14-19
Anthony’s Dreamland. Apr 12 8pm Mark Segger (solo drums). Apr 14 8pm Not So Special Guests. Apr 15 5pm Kel Aldcroft Quintet Residency; Somewhere There Monthly Rent Party; Solo Piano feats. All Beek, Tania Gill and Casey Sokol. Apr 17 8pm Victor Bateman (bass); Peter Letuk (woodwinds). Apr 18 8pm Colin Anthony’s Dreamland. Apr 19 5pm Mark Segger (solo drums). Apr 20 8pm Leftover Daylight Series. Apr 21 8pm Jack Ivor (drums); Ken Aldcroft (guitar); Andy Yue (analogue synth); and others. Apr 22 5pm Ken Aldcroft Quintet Residency. Apr 24 8pm Alan Bloor & Friends. Apr 25 8pm Colin Anthony’s Dreamland. Apr 26 5pm Mark Segger (solo drums). Apr 28 8pm Eminent Domain: Experimental Electroacoustic Series. Apr 29 5pm Ken Aldcroft Quintet Residency.

Trane Studio
964 Bathurst St. 416-913-8107 www.tranestudio.com (full schedule)
Apr 1 8pm Steve Hall Group $10. Apr 3 8pm Lorenzo CaSeddi $10. Apr 4 8pm Noah Zacharini No Cover. Apr 6 8pm Shelley Hamilton: Spring Show $15. Apr 7 8:30pm Mark Segger. Apr 8 8pm KOBGUGING $10. Apr 9 8pm Sun Roberts 15. Apr 10 8pm Danielle Bassels Quintet $15. Apr 11 8pm Noah Zacharini No Cover. Apr 12 8pm Patrick Cooke CD Release $10. Apr 13 Ovens & Wright Experience $20/15(adv). Apr 14 8:30pm Brownman & Grav具体的事件和活动名称需要更多的上下文信息。
The Bach Children’s Chorus invites applications for

**Artistic Director**

**Location:** Toronto, Ontario, Canada  
**Start Date:** June 1, 2013  
**Salary:** Commensurate with experience/qualifications  
**Applications Due:** June 1, 2012

_Founded by Linda Beaupré and currently in its 25th season, Bach Children’s Chorus is an award-winning group of children’s and youth choirs._  
See www.bachorus.org for more information.

Interested applicants should submit:
- résumé  
- cover letter describing experience and philosophy about music education for children  
- three reference letters with contact information  
- audio and video recordings of two recent performances/rehearsals

By email to: **BCCArtisticDirectorSearch@gmail.com**

Short-listed candidates will be invited to attend interviews in Toronto in June 2012.

• Apr 22 10:00am: Canadian Opera Company/University of Toronto. A Wilde Time: Zenclinsky’s A Florentine Tragedy. Lectures by Ted Chamberlin and Sherry Lee, U of T; Christopher Hailey, Princeton; and others. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. 416-963-5231. 123: 417(faculty); 412(lost).

• Apr 23 7:00: Toronto New Music Alliance/Toronto Reference Library/Array-music/New Music Concerts. New Music 101: Program 1. Staniland: Pentagrams – Five pieces for two accordions. A glimpse into Array Ensemble April 28 concert in collaboration with the Toy Piano Composers. Composers will speak about the material. Elisabeth Beeton Auditorium, 789 Yonge St. 416-303-7131. Free.

• Apr 30 7:00: Toronto New Music Alliance/Toronto Reference Library/Soundstreams/Canadian Music Centre. New Music 101: Program 2. A.P.Y. No. Shik (poetry). New music/dance composition for solo dancer and electronic tape. Emily Cheung, choreographer; Bridgett Tsang, dancer. Also, Soundstreams will illustrate its approach to programming new music through audio/video excerpts and live performance, focusing on contemporary repertoire and including a discussion about extended vocal techniques. Elisabeth Beeton Auditorium, 789 Yonge St. 416-303-7131. Free.

A • May 07 7:00: Toronto New Music Alliance/Toronto Reference Library/Contact Contemporary Music/Continuum Contemporary Music. New Music 101: Program 3. M. Gordon: Light is Calling for violin, with film by B. Morrison; C. Butterfield: L’Eléphant de mer; E. Doolittle: Why the parrot repeats human words; Stravinsky: L’Histoire du soldat, compressed for clarinet, violin, viola and percussion. Contact Contemporary Music explores the symbiotic relationship between sound and vision; Continuum Contemporary Music explores contemporary expression of narration underpinned by music. Elisabeth Beeton Auditorium, 789 Yonge St. 416-303-7131. Free.

MASTERCLASSES

• Apr 12 7:00: Silverthorn Symphonic Winds/Westmount Collegiate Music Department/Arts Westmount Music. Bass Boot Camp and Beyond. Free clinic with Christopher Gonos, French horn, focused on musicianship, technique and ensemble playing. Geared toward high school instrumentalists and adult amateur musicians. Westmount Collegiate Institute, 1000 New Westminster Dr., Thornhill. 467-830-4029 pr@silverthornsymphonicwinds.ca.

• Apr 13 1:30: Hannaford Street Silver Band. Festival of Brass: The Breathing Gym. Patrick Sheridan presents breathing concepts. for all musicians. Long & McQuade, 925 Bloor St. W.

D. The ETceteras

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Interested candidates should forward their resume to the attention of Wyatt Gill at wyattgill@rogers.com by June 30, 2012


• Apr 29 2:30: ORMTA Central Toronto Branch. Masterclass with Jennifer Snow. Music Gallery, 197 John St. 416-532-1539. 120, 315 members.

• May 02 6:00: Remenyi House of Music. Violoncello Masterclass with Michsa Maindy. Advanced violoncello students will be considered for participation on an individual basis. Limited seating open for auditors. 210 Bloor St. W. 416-901-3111 x222. $20.

• May 05 1:00–3:30 Tafelmusik. Guest Artist Masterclass: Rachel Podger, violin. Trinity-St. Paul’s Centre, 427 Bloor St. W. 10. 416-964-9562 x241. For information on how to participate: mentors@tafelmusik.org.

WORKSHOPS

• Apr 02 7:00 and 8:30: La Belle Danse. Baroque Dance Class – Beginner and Intermediate Classes. The basics of baroque dance, including the minuet, sarabande, bourrée and gigue, as well as an introduction to 18th century Foullet dance notation. Winchester Street Theatre, 60 Winchester St. 416-324-9118. $18 per 90 minute class. info@labelledanse.com.


• Apr 14 and Apr 15 9:30am-3:00pm: SING! Toronto Vocal Arts Festival. Facilitated Workshops. Songwriting 101; Introduction to South Indian Music; The Business of Music; Beatboxing and Vocal Percussion 101; Singer’s Playground (Performance Workshop); Score Marking for Choristers and Conductors; Sacred Harp: An Introduction to Shape Note Singing; Creating Instrumental Sounds A Cappella; Singing Without a Safety Net; The Vocalist as a Performer; The Singer’s Body. Brigantine
Remembering Bruce Kirkpatrick Hill
1963–2012

Many years ago, my good friend Stephanie Martin introduced me to her husband. A professorial man with a Lytton Strachey-esque appeal nodded briefly at me. I soon learned of the warm and affectionate soul which lay beneath the bushy beard and patched elbows of Bruce Kirkpatrick Hill. He and Stephanie were married for 22 years, and their kind and patient partnership was an inspiration to all around them.

Known for his work as music director of Christ Church Deer Park for 11 years, Bruce was also a freelance accompanist — working with the Tafelmusik Chamber Choir, Pax Christi and many others over the years. He could also be heard singing at Holy Blossom Temple during the High Holy Days and at the Oratory of the Holy Family at special services.

Bruce had many nicknames (Juicy, Bruce Two-Dinners ...) and was usually found outdoors. His great love for sailing was nurtured on his boat, the *Hemiola*. Even throughout his illness, he rode his Vespa each morning to Pain Perdu on St. Clair for his daily croissants, orange juice and café au lait. Bruce’s desire for fresh air was also exhibited by his frequent sporting of a kilt and sporran, the latter of which contained a copy of Robbie Burns’ *Ode to a Haggis*, read at his and Stephanie’s yearly Hogmanay celebrations.

Toronto grieves with Stephanie for the loss of this loyal and reliable force in choral and church music. Bruce was an aesthete to the end and took risks to attain excellence in everything he sought — be it music, croissants or travelling. He passed away Sunday, March 18, at the Vladimir Illich Lenin Hospital in Cuba, in the company of his wife. Bruce is survived by Stephanie Martin and the Martin family; his mother Gillian Hill; two brothers, Andrew and Christopher Hill, and their wives and families.

—Gabrielle McLaughlin

But mark the Rustic, haggis-fed,
The trembling earth resounds his tread,
Clap in his wale nieve a blade,
He’ll make it whistle;
An’ legs, an’ arms an’ heads will sned,
Like taps o’ thrissle
—Robbie Burns
FLUTE LESSONS / Piccolo: Susan Kutertan, Bac:Music/Performer’s Certificate (Eastman), Artist Diploma (Düsseldorf/Paris), Toronto College of Teachers, Music Honour Specialist AG (UofT). Beginners to advanced, all ages welcome. Toronto/East. 416-727-8526, smartinkus@gmail.com

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April’s Child

Lydia Adams

M J BUELL

Who is May’s Child?

Disccovered by music only at the end of high school, he has two special reasons to sing expressively, with impeccable diction. In “high” demand internationally, he’s made two Aldeburgh connections this season, joins Orchestra Toronto for Beethoven’s Symphony No. 9 in May, and in all his spare time he’s training for that “someday” half-marathon.

Know our mystery child’s name?

Send your best guess to music-children@thewholenote.com.

Provide your mailing address in case your name is drawn from correct replies received by midnight on April 20, 2012.

This spring and summer, I think I’ll be a Christian knight, impervious to feminine allure!

Starting in Toronto, I’ll travel to the Opéra Royal de Versailles, France, and The Glimmerglass Festival in New York State!


CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

Music of the Spheres (April 21, 8pm). The Amadeus Choir and the Elmer Iseler Singers, conducted by Lydia Adams, join forces at the Ontario Science Centre for two world premieres. Beyond Earth by Lydia Adams, text by Roberta Bondar, with images from Dr. Roberta Bondar’s photographic explorations, along with And Yet It Moves, by Jason Jestadt. Meet guest speaker Dr. Bondar and enjoy some special star-gazing afterwards! Andrew Kellogg and Helen Spiers each win a pair of tickets.

Sing all ye joyful: Music of Ruth Watson Henderson. This Elmer Iseler Singers’ recording, conducted by Lydia Adams, is devoted entirely to the choral music of Ruth Watson Henderson. Recipient of several awards, perhaps the greatest honour paid to her is that choirs from all over the world, and at home in Canada, sing her music and sing it often. (CBC Records MVC 1167) A copy goes to Dale Sorensen.

Songs of the Spirit features the Amadeus Choir performing Eleanor Daley’s Requiem, works by Srul Irving Glick and Barry Peters, and the world premiere recording of Missa 4 Vocum by Andrea Gabrieli. Lydia Adams, conductor. (AMA9900) A copy goes to Lilli Killian.

Music’s Children gratefully acknowledges Beth and Adrian, Florence and Bob, Olena, Jessie, Caroline, Peter and Verity.

If a friendly fellow traveller asked about your work…?

I would say that I have the privilege of conducting two great choirs, the Amadeus Choir and the Elmer Iseler Singers and have the great honour of presenting wonderful music with fantastic people. I’d say how much I love what I am doing and would invite them to a concert. I’d have a brochure for each choir on hand!

About your childhood photo…?

It was my tenth birthday. I had on my ‘Festival Dress’ (sent to me by my Aunt and Uncle in Chicago!) and I had just received my new full-sized violin from my parents as my birthday gift.

Up to that point, I had been playing on a three-quarter-sized violin. My dad, Bob Adams, snapped the shot with his Brownie.

What do you remember?

Many memories—my mother, Florence Adams was an integral part of my musical life. It is so appropriate that she is in this picture with me and that Dad is also represented as the photographer and supporter, a role he took on his whole life.

My mother created a musical hub in that room. There was always music here. It’s where she hosted legions of students for their piano lessons and where the Piano Examiner, Carleton Elliott from Mount Allison University, would come for the yearly exams.

There were many parties in this room, usually centered around great music-making and great friends. Many of these musicians went on to a career in music. Many others went on to other careers but have kept music as a central part of their lives.

It is actually a wonder that we lived. I would go down to the ocean as a young child with my best friend, Mary Clare MacKinnon, (a pianist and singer who also practices law) and jump the ice floes (a very dangerous practice called ‘Squishing’).

We also engaged in many other dangerous practices at the ocean—wandering out far on the reef and we also created situations where the Fire Department had to be called—what a great time we had! The Atlantic and all around it was our playground!

We only stopped to make music.

Where did hearing music fit into your life as a child? CBC was a musical lifeline to us in Cape Breton, as well as in most parts of the country, I suspect. We listened to everything: Elmer Iseler conducting Handel’s ‘Messiah’ each Christmas; the Christmas Eve service from King’s College, Cambridge, with David Willcocks conducting; the marvellous voices of Lois Marshall and Maureen Forrester, people I later knew and worked with. It’s amazing that I also realized my dream of working with both those conductors as well.

My parents also took me to hear the Atlantic Symphony and Community Concerts series, and one such concert proved to be a life changing experience. It was held in Baddeck at the High School gym, a two hour drive for us. I was 5 or 6 years old and remember vividly hearing a young Maureen Forrester sing. I placed myself in the front row and almost clapped my hands off, I was so excited. On the way home, I declared to my parents that I wanted to be a musician…

A full-length version of Lydia Adams’ interview continues at www.thewholenote.com.

April 1 – May 7, 2012

thewholenote.com

We Are All Music’s Children

Conductor, composer, pianist, violinist and raconteuse Lydia Adams, on tour with the Elmer Iseler Singers, in British Columbia (March 2012).

Photo: Clare MacKinnon
Unheard of: Memoirs of a Canadian Composer
by John Beckwith
Wilfrid Laurier University Press
408 pages, photos, musical examples; $29.95 paper

At 85 years of age, Canadian composer John Beckwith can look back from a singular vantage point. Because his life is so intertwined with the development of modern music in Canada, and since he has been so productive in many aspects of it, his memoir has a particularly wide range of material to cover. He describes his early childhood years in Victoria, his complicated first marriage and family life, his experiences as a professor and Dean of the Faculty of Music at the University of Toronto, his years working at the CBC during its heyday, his extensive writings as a music critic, most recently reviewing CDs for this magazine, and, above all, his achievements as the composer of over 150 works.

In describing his most significant works, he offers a revealing glimpse into how he created them. Taking a Stand, in which he wrote for the newly-formed Canadian Brass, shows the spirit of adventure that he brought to a great deal of his music. It’s interesting to see how operas like Crazy to Kill, Night Blooming Cereus and Tupto! were born out of a deep friendship. Beckwith offers a revealing glimpse into how he created them. Taking a Stand, in which he wrote for the newly-formed Canadian Brass, shows the spirit of adventure that he brought to a great deal of his music. It’s interesting to see how operas like Crazy to Kill, Night Blooming Cereus and Tupto! were born out of a deep friendship. Beckwith described it as “a writer who understood music.” In the case of his Quartet, written for the Orford Quartet, “Ideas came rapidly, as if I had a quartet inside me waiting to be written down.”

Throughout his career, Beckwith’s writings have been marked by his outspokenness—what he himself calls his “habitual critical bitchiness.” But here, though he is uncommonly candid about his own shortcomings and outright failures, he is surprisingly tolerant of the shortcomings of others.

Since Beckwith has already written extensively about figures in Canadian music, he knew best, it’s understandable that he is reluctant to cover the same territory again here. He recently contributed a delightful portrait of his teacher John Weinzweig to the collection of essays about Weinzweig he edited with fellow Weinzweig student Brian Cherney. And he has explored his relationship with Glenn Gould extensively, especially in his biography of Alberto Guerrero, who taught both of them piano.

Yet the experiences with friends and colleagues he does recall here — such as the time fellow Canadian composer Barbara Pentland demanded that Beckwith be given a free ticket for a concert which featured one of his compositions — tell so much about the characters and issues involved. These are stories that would otherwise never be heard, and I’d love to hear more.

The extensive endnotes, index, and score excerpts all contribute to the considerable pleasure of reading this beautifully-written memoir. The collection of photos includes a terrific ad from 1968 for the Orford Quartet, “Ideas came rapidly, as if I had a quartet inside me waiting to be written down.”

By the end of this memoir Beckwith is ready to admit that he does, perhaps, exaggerate his obscurity. ‘UNHEARD OF?’ — HARDLY...

The Beauty of Belaieff
by Richard Beattie Davis
Clef Publishing
384 pages, colour plates; $125.00 available at www.beautyofbelaieff.com

While researching late 19th century Russian music, musicologist Richard Beattie Davis was struck by the elaborate title pages that adorned many of the original scores. He soon recognized how the chromolithographed title pages published by Mitofan Petrovich Belaieff stood out for their exquisite artistry. It wasn’t just that they were so beautiful. As Davis points out in this definitive study of Belaieff’s title pages, they were clearly intended to be more than decorative, since they revealed important information about the music itself. At their best, he writes, they can “illuminate one’s comprehension, even intensify one’s appreciation” of the music.

Belaieff was a wealthy timber merchant, music lover and amateur violinist living in St. Petersburg. By the time he started publishing music in 1885, he had already been supporting composers like Glazunov and Scriabin, organizing concerts, and hosting his legendary Musical Fridays — get-togethers where a string quartet, usually with Belaieff playing viola, would try out new compositions by composers like Taneiev, Tchaikovsky, Rimsky-Korsakov and Glazunov.

During a period of 16 years Belaieff published some of the most important orchestral, chamber, operatic, vocal and instrumental works of this immensely rich period in Russian music, including 80 full scores of orchestral works alone. Combining the expertise of a scholar with the obsessiveness of a collector, Davis managed to track down most of the original scores Belaieff published. Of the almost 200 title pages that Belaieff is estimated to have produced, over 150 are reproduced here.

Balaikirev’s influential collection of folk-songs, which introduced the Volga Boat Song, bears a surprisingly simple title page. But the intricate title page for Borodin’s Prince Igor manages to encapsulate the story of the opera. The unusual title page for Rimsky-Korsakov’s Capriccio Espagnol features a dedication to the orchestra which performed at the premiere under the composer’s direction. Underneath, the names of all 67 orchestra members are engraved. Davis notes that for the second performance Tchaikovsky played the castanets (so his name is not on the list).

The detailed essays that Davis pairs with each artwork add up to a veritable history of late-19th-century Russian music. But some details do nonetheless get left unexplained because of the format. He mentions that Belaieff published many operas, including seven by Rimsky-Korsakov alone. And according to Davis, Belaieff considered his edition of Prince Igor to be the jewel among his publications. Yet elsewhere Davis writes—with no further explanation—that Belaieff had an aversion to opera.

An epilogue to this beautifully-produced volume points out how Belaieff’s publishing venture, which had ceased by the time of his death in 1904, once again thrives in Germany today as M.P. Belaieff Musikverlag, publisher of Blacher and Pärt—though they no longer produce such magnificent title pages.

Pamela Margles is a Toronto-based journalist and frequent contributor to The WholeNote. She can be contacted at bookshelf@thewholenote.com.
Editor’s Corner
DAVID OLDS

SO principal cellist Joseph Johnson and his section mates were featured during the recent New Creations Festival in the North American premiere of the Cello Concerto Grosso by festival curator Peter Eötvös. Johnson took that occasion to launch his first compact disc which features two staples of 20th century cello repertoire, the Rachmaninov Sonata for Cello and Piano in G Minor Op.19 and Sonata No.2 in D Minor Op.40 by Dmitri Shostakovich. Johnson is accompanied by Victor Asuncion with whom he has been performing since 2009. The partnership seems to have been made in heaven if the music making heard here is any indication. Balance and interplay are impeccable and these interpretations are obviously from the heart. As it says on the homepage of Asuncion’s website (www.victorasuncion.com) “Victor is a collaborator. Don’t get lost in a forest of blandness. Opt for an enthusiastic artistic partner working with you, not just for you.” Joseph Johnson (www.joecello.com) has obviously done just that.

The independent release (JVCD-01) was recorded last winter in Minneapolis where Johnson previously played in the Minnesota Orchestra and the Minneapolis Quartet. As the very personal liner notes tell us, the session took place just days after what could have been a disastrous accident at Roy Thomson Hall when Johnson’s cello fell out of its case and the neck of the 1747 Guillami instrument snapped off. Thanks to the experts at Toronto’s Geo. Heinl and Co. temporary repairs were made and the session was able to proceed. There is no suggestion of distress in the sound of the cello captured on this beautiful recording. My only criticism is the assumption that this music is so well known it speaks for itself. There is not a scrap of information about the pieces or the composers to be found in the notes.

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• Town Square, 210 Lakeshore Road E., Oakville, L6J 1H8 (905) 338-2360

The latest from the Canadian Music Centre is Still Image – Music by Owen Underhill (Centrediscs CMCCD 17412) which features works involving string quartet performed by Quatuor Bozzini. They are joined by François Houle and Jeremy Berkman on clarinet and trombone respectively. Still Image is an apt description of the disc as well as being the title of a piece commissioned in 2007 by Houle and revised in 2011 for this recording. Underhill’s music generally has an underlying stillness although it is often tinged with tension. Quarter-tones and multiphonics in the clarinet writing extend the tonality here.

There are two one-movement string quartets which represent the earliest and most recent works on the disc. Both are very personal and emotional offerings. String Quartet No.3 – The Alynne was written in 1998 after the birth of a daughter with chromosomal abnormalities.

String Quartet No.4 – The Night was commissioned by Quatuor Bozzini in 2011. It takes its title and inspiration from a poem by Henry Vaughan which includes the lines “There is in God (some say) / A deep, but dazzling darkness.” Underhill says “The striking contrast and integration of darkness and dazzling light in the poem helped guide the overall concepts of alternating slow and fast sections.”

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The opening of the Trombone Quintet which dates from 1999 is suggestive of a distorted Renaissance consort of viols whose microtonal chord drones could be mistaken for an arpeggio over top of which the long tone melody of the trombone soars. The second movement has the strings in a dance-like accompaniment as Berkman sings into his muted trombone. A contemplative and lyrical third movement is followed by an extended fourth which begins percussively but gradually gives way to stillness which brings the disc to a close. Quatuor Bozzini has an obvious affinity with this music and Underhill is very well served by this disc.

**Concert Note:** Quatuor Bozzini performs music of Stravinsky, Oesterle and Britten in Music Toronto’s Quartet Series at Jane Mallett Theatre on April 5. I was pleasantly surprised to receive a new disc by the Spanish Trio Arbós and find that it contained an extended work by Canadian composer Marjan Mozetich. *Scales of Joy* and *Sorrow* was commissioned by the Ottawa Chamber Music Festival and Roger D. Moore for the Gryphon Trio who premiered it in 2007. The three-movement 20 minute work has obviously gone on to have an international life of its own and listening to this rollicking performance it is easy to see why. The new release by the Trio Arbós is entitled *Secret Voices* and it is full of attractive and approachable contemporary works for piano trio. Not quite “bonbons” but certainly designed as crowd pleasers, this repertoire — including works by Kenji Bunch, Jorge Grundman, Elena Kats-Chernin, Paul Schoenfield and Chick Corea — is enthusiastically embraced and ebulliently played by Trio Arbós.

**Concert Note:** The Penderecki String Quartet will perform Marjan Mozetich’s JUNO award winning *Lament in a Trampled Garden* along with works of Beethoven for the Kitchener-Waterloo Chamber Music Society on April 18.

**Concert Note:** ATMA Classique of Montreal continues to put out excellent discs at a prodigious rate. One of the more recent releases is particularly appropriate to the Easter season this month, *Bach’s St. John Passion* (ACD2 2611). Featuring *Les Voix Baroques* and *Arion Orchestre Baroque* under the direction of Alexander Weimann, international soloists include tenor Jan Kobow as the Evangelist, Joshua Hopkins as Peter and Nathaniel Watson as Pilate. All are in great form here, with particular kudos to chorister soprano Shannon Mercer who shines in the aria “Ich folge dir gleichfalls mit freudigen Schritten.” From the motoric opening “Herr, unser Herrscher” through the recitatives, arias and choruses of the “Betrayal and Arrest,” “Denial of Peter,” “Interrogation and Scourging,” “Condemnation and Crucifixion,” “Death of Jesus” and “Burial” of *Christ to the peaceful final chorale “Ach Herr, lass dein leib Engelein”* (Ah Lord, let thine own angels dear...) almost two hours later, attention is held without flagging in this glorious performance. The comprehensive booklet includes thorough program notes and texts in three languages.

**Concert Note:** Although I was unable to find any local performances of the *St. John Passion* this month, *Bach’s St. Matthew Passion* will be presented by the Grand Philharmonic Choir at the Centre in the Square in Kitchener on April 6. On April 11 Toronto audiences can experience the pure tones of the predominantly medieval group *Anonymous 4* at Koerner Hall. This a cappella female ensemble has been charming audiences for 25 years and the “Anthology 25” program will highlight ancient, traditional and modern works from their repertoire. The recent *Harmonia Mundi* release *Secret Voices* (HMU 807510) features chant and polyphony from the Huelgas Codex, c.1300 with selections divided into “First Light,” “Morning,” “Mass,” “Evening” and “Night.” If you are not already familiar with Anonymous 4 this would be a great place to start.

**Concert Note:** 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.

**Duetti**

**Philippe Jaroussky; Max Emanuel Cencic; Les Arts Florissants; William Christie
**Virgin Classics 5099907094323**

- Les Arts Florissants date from 1979. Founder William Christie has identified two of the finest younger countertenors, Philippe Jaroussky and Max Emanuel Cencic, and devoted a whole CD to 24 duetti from the Italian Baroque. It is encouraging that many of the composers included are being rediscovered. There is, for example, a magnificent stately quality to the opening piece, *Pietoso nune arciere*, a duet by Giovanni Bononcini.

Longest of the tracks is the eight-minute duet *Quando veggo un’usignolo* by Francesco Bartolomeo Conti. Demonstrating the countertenors’ skills at their most testing, its dialogue is a clever “echoing” of the two sets of lyrics, in turn accompanied by the baroque ensemble at its most expressive.

Two further composers, Nicola Porpora and Benedetto Marcello, supply five and eight more duets, respectively. While relatively short in duration, they combine cheerfulness and interpretative difficulty and are, perhaps, a fine introduction to the Italian repertoire.
baroque countertenor. The informative notes describing the importance of each composer reinforce this.

Sometimes the tracks feature one singer only, but there is accompaniment in various combinations of violin, cello, lute, theorbo, harpsichord and organ. This is demonstrated clearly in Philippe Jaroussky’s performance of Francesco Mancini’s Quanto mai saria piu bello.

Full credit to William Christie for researching the composers, realising the talent of both countertenors and selecting pieces that so amply display their skills.

—Michael Schwartz

**Remember**

Guelph Chamber Choir; Gerald Neufeld

Independent GCC2011-6

www.guelphchamberchoir.ca

In this fifth recording by the Guelph Chamber Choir, we are invited to remember loved ones and pay homage to our country and the roots of those who built it through choral arrangements of favorite folk songs, spirituals and art songs. As director Gerald Neufeld writes in the informative and well-researched liner notes, “Music is a potent medium for remembering our past, our joys and sorrows, and those we love. Songs marry poetry to music’s passion, thus conjuring a strong potion that takes us back in time to where we feel the thoughts of a bygone era.”

The title track is delivered by the choir with all the heartfelt sentiment and sensitivity Christina Rossetti’s famous verse and Steven Chatman’s setting deserves. Similarly, Kurt Besner’s Prayer of the Children is deeply moving in its portrayal of war’s innocent victims. A Canadian landscape is evoked beautifully through Eleanor Daly’s Paradise (Song of Georgian Bay) and we experience all the thrilling sounds of the railway in Jeff Smallman’s setting of E. Pauline Johnson’s Prairie Greyhounds of the railway in Jeff Smallman’s setting of and we experience all the thrilling sounds

Paradise (Song of Georgian Bay) Children Prayer of the and Steven Chatman’s setting deserves. tivity Christina Rossetti’s famous verse

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The men’s chorus demonstrates its a cappella strength and range admirably in Stan Rogers’ Northwest Passage. A nod to the underground railroad is given with the inclusion of escape song Wade in the Water followed by Worthy to be Praised which (though some of the syncopations and hemiolas could benefit from a more natural delivery) provides a rousing finale to a well-crafted program.

—Dianne Wells

**CLASSICAL & BEYOND**

**The Peacemakers**

**Karl Jenkins – The Peacemakers**

**Various Artists**

EMI Classics 0 84378 2

While this disc was recorded in studio, it is of note that over 300 musicians and a full house gathered this past January at Carnegie Hall to participate in the live premiere of The Peacemakers by Karl Jenkins, offered as part of Martin Luther King Day celebrations.

The 17-movement work includes texts by Shelley, Gandhi, the Dalai Lama, Terry Waite, Mother Teresa, Albert Schweitzer, St. Francis of Assisi, Sir Thomas Malory, Rumi, Nelson Mandela, Bahá’u’lláh and Anne Frank. As witnessed in previous works (Adiemus comes to mind), Jenkins has always proved masterful at enhancing the western orchestra/chorus with ethnic instrumentation. In many movements of this work, birthplaces of these messengers of peace are evoked by use of, for example, the bansuri and tabla for Gandhi, shakuhachi and temple bells with the Dalai Lama, African percussion in the Mandela and a jazzy blues accompaniment to Martin Luther King.

Uilleann pipes and bodhrán drums complete “A Celtic prayer.”

While a profound sense of devotion and meditative reverence is felt throughout the musical settings, this is offset by moments of playful lightness (somewhat like the “In paradisum” movement of Jenkins’ Requiem). Jenkins’ music is full of hope, reminding and inspiring the listener to once again, against all odds, embrace the spirit of peace.

—Dianne Wells

**Something Almost Being Said – Music of Bach and Schubert**

Simone Dinnerstein

Sony Classical 88697998242

For someone who supposedly “broke all the rules” when it came to preparing for a concert career, New York-based pianist Simone Dinnerstein has been remarkably successful. She dropped out of the Juilliard School at 18 (only to return later) and by 30 she had neither management nor bookings. Nevertheless, her talents ultimately triumphed, and she has been able to achieve what she calls “a normal life” with international appearances to great acclaim.

Her latest recording, featuring the first two partitas by Bach, and Schubert’s Four Impromptus Op. 90, is titled Something Almost Being Said, the name taken from a poem by Philip Larkin. Dinnerstein explains in the notes that, in her opinion, the non-vocal music of both composers has a strong narrative element to it, with a resulting effect of “wordless voices singing textless melodies.” While her full command of the music is evident from the opening of the c minor partita, this is decidedly Bach with a difference. Her approach is convincingly lyrical, proving that Bach need not be played with metronomic rigidity, as is sometimes the case. Indeed, the melodic lines of such movements as the Sarabande in the second partita, or the Praeludium in the first, have a wonderful vocal-like quality to them fully in keeping with the premise of the recording. This declaratory quality is further evident in the four impromptus, coupled at times with a mood of quiet introspection. Bravura for its own sake is refreshingly absent; instead, Dinnerstein chooses to let the music speak for itself.

In all, this is a fine recording from someone who manages a balanced life — and indeed, balance is a key issue here. Beautiful music elegantly played — we can hardly ask for more.

—Richard Haskell

**Henri-Paul Sicsic en recital à Paris**

Henri-Paul Sicsic

Independent

www.henripaulsicsic.com

Henri-Paul Sicsic, Canadian pianist and professor at the U of T Faculty of Music, is a remarkable artist who “thrills audiences across North America and Europe with his intense, passionate and imaginative performances.” He is not short of impressive credentials and there is a thread that connects him to the legendary Alfred Cortot via his teacher Juliette Audibert-Lambert who herself had been a student of the master. Sicsic’s remarkable international concert career and the top prizes he’s won are well documented on his website but we must emphasize also his achievements as a teacher and his uncanny ability to inspire the younger generation.

His second solo recording was done in the aptly named Salon Cortot in Paris. This recent disc has been issued to commemorate the 200th anniversary of Chopin’s birth. About half of the program is devoted to Chopin, short pieces of which the passionate Nocturne in C Minor of brooding intensity followed by the sunny, brilliant and bra- vura Valse in A-Flat Major stand out. The centrepiece is the famous Piano Sonata No.2
that shows off the pianist’s talents with its complex structures and varied moods. How beautifully he makes the piano sing in the slow section of the Scherzo or in the trio of the ubiquitous Marche Funèbre!

The remainder of the program is devoted to the impressionist sound-world of Ravel and evocations of Spain by Albeniz. A surprise treat is I Leap through the Sky with Stars by the Toronto composer Alexa
Louie that appears to be influenced by Ravel at first, but almost imperceptibly loses its tonal centre as it develops and becomes more like “new music.” It receives grand applause from the Paris audience.

—Janos Gardonyi

Katsaris plays Liszt, Volume 1
Cyprien Katsaris
Piano 21 P21 041-N
www.cyprienkatsaris.net

Liszt! What do we think of when one of the most flamboyant composers of the 19th century comes to mind? Swooning ladies? Technical brilliance on an almost superhuman scale? Whatever image we have, the 200th birthday of this legendary pianist/composer from Raiding was celebrated in 2011, and among those marking the occasion was French-Cypriot pianist Cyprien Katsaris, who issued a splendid two-disc set titled Katsaris Plays Liszt on his own label, Piano 21.

Internationally famous since his debut in Paris in 1966, Katsaris has been the recipient of several prizes for his recordings, including the Grand Prix du Disc Franz Liszt in 1984 and 1989, and the German Record of the Year in 1984. This set—recorded over a 39 year period—is bound to appeal to any Liszt aficionado. The first disc, titled Gypsy and Romantic, is mainly devoted to his earlier works, including four of the Hungarian Rhapsodies, the well-known Liebesleid, and the Piano Concerto No.2 with the German Radio Symphony of Berlin, Arid Remmeireit conducting. Here, Katsaris handles the technical demands of the repertoire with ease and panache, easily upholding his reputation as a fleet-fingered virtuoso.

Yet the set is not all tinsel and glitter. The second disc, titled Avant Garde, Hommage à Wagner, The Philosopher, is considerably more introspective and features music from Liszt’s late period. This was a time when the composer was very much “pushing the boundaries.” Indeed, Grey Clouds, The Lugubrious Gondola 1 and 2 and At Richard Wagner’s Grave stylistically look to the future, with Katsaris perfectly conveying the dark, almost sinister quality of the music.

As this set is designated as “Volume I,” may we assume there are more to come? We can only hope so, in light of the high standards and intriguing programming presented in this one.

—Richard Haskell

Berlioz – Les Nuits d’été; Harold en Italie
Anne Sofie von Otter; Antoine Tamestit;
Les Musiciens du Louvre Grenoble;
Marc Minkowski
Naïve V 5266

I was introduced to “Harold” by the Victor recording with William Primrose that Serge Koussevitzky and the Boston Symphony made in 1944. Hearing this was a thrilling discovery and repeated encore did not diminish its impact. Particularly winning was Primrose’s patrician elegance and focused performance that would define the role for me.

As it turns out, the genius of Berlioz benefits from a large, well oiled virtuoso orchestra, as the two Primrose recordings with the Boston Symphony in its prime, conducted by Koussevitzky and the 1958 Charles Munch (RCA 88697 08280, hybrid CD/SACD), so magnificently demonstrate. I have also heard many excellent European performances with different soloists, the most notable of which are conducted by Colin Davis.

This new recording with a somewhat smaller orchestra (about 50 players) would seem to lack the splendour and power we have come to expect in a worthy Berlioz performance. Minkowski and his group, however, have a thorough understanding of Berlioz’ musical essence and convey a persuasive enthusiasm, overriding any misgivings about size. Tempos in each of the four movements are well judged and unerringly balanced. Some unusual accents flavour a beautifully constructed performance played with immaculate ensemble. Acclaimed violinist, Antoine Tamestit, delivers a compelling, deeply felt performance with a delicious viola sound throughout.

The Les nuits d’été (a work that contrasts with the hectic finale it follows) is one of the finest versions of this enchanting song cycle to come my way. The program concludes with the strange narrative “The King of Thule” from The Damnation of Faust, with the viola interwining with Anne Sophie von Otter’s voice in this haunting Gothic lullaby… a master stroke of programming. This disc is a treasure.

—Bruce Surtees

Charles Tournemire – Trinitas
Vincent Boucher
ATMA ACD2 2472

The organ music of Charles Tournemire (1870–1939) is a revelation. The youngest student of César Franck, Tournemire developed towards modernism with a mystical bent and was admired by Messiaen. The Triple Choral (1910) is a key work in his journey to individuality. Organist Vincent Boucher’s performance is well paced and his expressive rubato is tasteful. I was especially moved by the sense of growth in the stirring, ecstatic middle section, followed by the contrasting meditative ending. In conveying the tone-palette of Tournemire’s music, Boucher employs to full advantage the magnificent Casavant organ and acoustics of the Church of St. John the Baptist in Montreal; the sound on this recording is glorious.

The two other major works on the disc are Offices from L’Orgue Mystique (1927–1932), organ music for each Sunday in the liturgical year to be played between sung sections of the mass. In the first, for Trinity Sunday, Boucher handles confidently the final recensional with its colouristic wave-like opening and its working of three themes in the introspective mood characteristic of Tournemire’s later works. Boucher captures the improvisational feel of Tournemire’s style in the second—music that is unearthly at times, seemingly in-the-moment explorations conveying striking visions. Here tone-content, texture and timbre together produce myriad effects of light, of brilliant rays, glimmering pulsations, murky depths. Three brief Postludes for antiphons of the Magnificat round out this deeply reflective disc.

—Roger Knox

Canadian Brass Takes Flight
Canadian Brass
Opening Day Records ODR 7416
www.openingday.com

It’s yet another recording by the ubiquitous Canadian Brass, and as the title suggests, the Canadian Brass does take flight on this new release, departing from what we are used to in a number of ways. First, it is a new Canadian Brass. In 1970, over 40 years ago, with tuba virtuoso Chuck Daellenbach at the helm, the Canadian Brass began the journey of introducing the world to brass music. Now, with four new permanent members, and Daellenbach performing better than ever, we are treated to some oldies in new arrangements and some departures from what we have come to expect.

The Brass is as stunning as ever with such old favourites as The Flight of the Bumblebee and The Carnival of Venice in sparkling new arrangements. In particular, I enjoyed the versions of La Cumparsita and Mozart’s Turkish Rondo, works not usually considered part of the brass repertoire. Having played
in a brass quintet for a few years, I was particularly humbled by their rendition of Scheidt’s Galliard Battaglia. Having attempted that arrangement in rehearsal, I now know how it should sound. The finale on this CD is their long-time favourite Just a Closer Walk with Thee.

The stunning sparkle is still there, but there is also a new warmth and mellow feeling in several of the slower numbers on this release. As for technique, this new young team of Daellenbach’s doesn’t have to take a back seat to anyone. It’s a top notch group to carry on the Canadian Brass name. For fans of brass, this one is a must.

—Jack MacQuarrie

Concert Note: The Canadian Brass is featured in three regional concerts this month. On April 11 they will be at the Sanderson Centre for the Performing Arts in Brantford, on April 12 at the Markham Theatre for the Performing Arts and on April 28 in a subscription only performance at the Hi-Way Pentecostal Church presented by Barrie Concerts (705-726-1181).

Pastoral
Jean-Louis Beaumadier; Various Artists
Skarbo DSK4117

As spring arrives and thoughts turn to the outdoors, Pastoral makes an apt musical counterpart. Above all it is French piccoloist Jean-Louis Beaumadier’s playing that is memorable for perfectly-tuned long tones, controlled dynamic changes and technical virtuosity. Two short chamber pieces on the disc specify use of the piccolo; otherwise, Beaumadier has assembled a group of pastoral 20th-century works originally written for the pipe or the flute. Of special interest are seldom-heard miniatures for pipe by such composers as Roussel, Poulenc and Milhaud, published in the volume Piqueaux 1934. I particularly enjoyed the Poulenc Villanelle which has a quality of quirky sentiment. A number of composers included have associations with Beaumadier’s native Provence. Henri Tomasi (1901–1971) wrote Le tombeau de Mireille for galoubet (tabor) and tambourin (pipe), evocative of the medieval Provençal world of troubadours and chivalry. (Note: the tabor’s rattle takes getting used to.)

In the flute works, the piccolo’s pure, focused timbre shows to advantage, conveying well the birdsong, whistle, outdoor piping, dance and amatory elements of the pastoral genre. The soloist moves assuredly through contrasts of melody and rapid filigree in Philippe Gaubert’s tandier Andante pastoral. He captures the intimate and pensive feeling in Germaine Tailleferre’s Pastorale, with its gently rocking piano accompaniment. The best is saved for last: the Sicilienne et burlesque (1914) by Alfredo Casella reminding us of the significant accomplishment of this neglected modernist.

—Roger Knox

Storyteller
Tine Thing Helseth; Royal Liverpool Philharmonic Orchestra; Eivind Aadland
EMI Classics 0 88328 2

Seraph – Trumpet Concertos
Alison Balsom; Scottish Ensemble
EMI Classics 6 78590 2

Having received, within days of each other, two CDs with much in common, it was decided to include them in a double review. The first is Storyteller, trumpet solos performed by Tine Thing Helseth with the Royal Liverpool Philharmonic Orchestra and Eivind Aadland, piano. The other is Seraph, trumpet concertos played by Alison Balsom with various accompaniments. The commonality is that both contain performances by young women trumpet players and both depart from the “traditional repertoire” usually associated with trumpets. Storyteller is an apt title for the first CD. Norwegian trumpeter Tine Thing Helseth takes a very different approach to the trumpet and her repertoire. As she describes her approach in the program notes, “My sound is my voice.” There are no “show off” selections here. You won’t find Carnival of Venice or similar traditional trumpet technical challenges to display the soloist’s virtuosity. Without exception, the works performed were not written for trumpet. Most were originally for voice by such composers as Rachmaninov, Dvorák, Delibes, Sibelius, Grieg, Mahler and Saint-Saëns. The soloist is singing her stories to her audience through her trumpet.

As I scanned the list of titles on the disc, one stood out above all others for me. Here was my all-time favourite operatic aria with a different voice: “Mon coeur s’ouvre à ta voix” from Saint-Saëns’ Samson et Delilah. Ms. Helseth’s trumpet voice came as a surprise. Rather than the usual tone with an edge usually associated with the trumpet, her tone is warmer and mellow, more like that of a cornet. Most of the time her lyric passages are smooth and appear effortless, but on occasion her tonguing is assisted by the technique of a slight bit of valve flicking. For me this did not detract in any way from my enjoyment. In all, it is an excellent departure from the usual trumpet fare.

Of the 22 tracks on the CD, Kurt Weill’s...
Strings Attached
TERRY ROBBINS

Apart from the single-movement Sonatenatz, written when he was just 15, Schubert’s works for piano, violin and cello all date from 1827, the year before he died. Two of the three works from that year—the E-Flat Major Piano Trio Op.100 and the single-movement Adagio or Notturno, also in e-flat—are featured on a new CD from Trio Latitude 41 (ELOQUENTIA EL 1129).

The Op.100 is a large, four-movement work that makes an immediate impression and clearly has a great deal of depth. The booklet notes quote Robert Schumann’s 1836 description of the trio as a work that “blazed forth like some enraged meteor,” with an opening movement “inspired by deep indignation as well as boundless longing.” The artists here—Canadian pianist Bernadene Blaha, violinist Livia Sohn and cellist Luigi Piovano—find all this and more in a memorable performance. A finely-nuanced and highly effective performance of the Notturno completes an excellent recital disc. Recorded at the Rolston Recital Hall in the Banff Centre, the balance and ambience are perfect.

The first thing that comes to mind whenever I receive a CD of the Tchaikovsky and Mendelssohn Violin Concertos is: do we really need yet another recording of these classic works? Well, yes, of course we do: established artists often find something new to say, and all new artists have to measure themselves against these cornerstones of the repertoire. For the young violinist Ray Chen, the choice of these works for his second Sony CD (SONY 88697984102)—his first with orchestra—was easy: he won the Menuhin Competition in 2008 playing the Mendelssohn concerto, and the prestigious Queen Elisabeth Competition in Brussels in 2009 with the Tchaikovsky.

The first words I wrote down while listening to the Tchaikovsky were “relaxed tempo/approach in first movement,” so it was interesting to read “relaxed and peaceful…” that is also what Ray Chen demands of his interpretations of the two concertos” in the booklet notes. That’s very much how the works come across, although that certainly shouldn’t be taken to imply any absence of line or a lack of intensity when needed. Chen’s playing is expansive, warm and sympathetic, and he communicates a clear empathy for these works.

The conductor of the Swedish Radio Symphony Orchestra is the outstanding Daniel Harding, whose name on a CD virtually guarantees a top-notch accompaniment, and that’s certainly the case here. Great balance and a lovely recorded ambience make for an impressive CD that promises a great future for Chen.

The latest CD in the outstanding Hyperion series The Romantic Violin Concerto is Volume 11. It features the works for violin and orchestra by Max Reger in terrific performances by Tanja Becker-Bender and the Konzerthausorchester Berlin under Lothar Zagrosek (Hyperion CDAS7892).

Reger, who was only 43 when he died in 1916, trod a highly individualistic road as a composer. As was the case with Mahler, who had died exactly five years earlier, his main exponents and interpreters left Germany in the 1930s, but, unlike Mahler, his music and reputation failed to gain a foothold on foreign soil after the Second World War. The Violin Concerto in A Major, Op.101, from 1907, is a simply huge, melodic and immediately accessible work, almost an hour long, and clearly in the post-Brahms tradition. The Two Romances in G Major and D Major, Op.50, written in 1900 and scored for a smaller orchestra than the concerto, were a deliberate attempt to secure more concert performances in the major German cities. Wolfgang Ruther’s excellent booklet notes refer to their “fusion of contrapuntal texture and flowing melody,” which is a pretty good description of Reger’s music in general. They are simply gorgeous works, reminiscent of Brahms and Bruch, and they receive sympathetically beautiful performances by Becker-Bender and Zagrosek.

Reger still tends to be criticized for the complexity and turgidity of his compositions, but it’s really more a case of an overabundance of creative ideas making it difficult for the listener to discern the overall shape and form. It’s quite beautiful writing, however, and if you don’t know any of his music then the three lovely works on this terrific CD offer the perfect opportunity to put that right.

It’s really difficult to know what to say about Silence, on joue! A Time for Us, the new CD from Angèle Dubeau & La Piétà (ANALEKTA AN 2 8733). It’s a collection of movie themes quite clearly aimed at a mass market—and, sure enough, it’s already being enthusiastically played on a certain Toronto FM radio station.

Film music is an extremely important area of contemporary composition, of course, and the big names are here in force: John Williams, James Horner, Howard Shore, Erich Korngold, Ennio Morricone, Nino Rota, John Barry. The problem is that there seems to be little of any real substance: of the 20 tracks, 12 are under four minutes in length, and only one exceeds five minutes—just. It’s unrelenting easy listening, with no real “bite” anywhere, although this may well be due to the fact that virtually all of the 15 basic tracks (there are five “bonus” tracks from previous Dubeau CDs) are—hardly surprisingly—transcriptions, adaptations or arrangements.

Tracks include My Heart Will Go On, Over the Rainbow, Smile, the Love Themes from Romeo and Juliet and Cinema Paradiso, and music from The English Patient, Lord of the Rings and Dances with Wolves. The bonus tracks include the “Cavatina” from Stanley Myers’ The Deer Hunter and the main themes from Schindler’s List and The Mission.

Dubeau, clearly a top-notch player, is apparently the only Canadian “classical” musician to have earned two gold records for album sales exceeding 50,000 in one year. This CD will probably do equally well, although one may hopefully be excused for pondering the relationship between quantity and quality, and wondering whether or not Dubeau’s undoubted talents could be put to better use.

Strings Attached continues at www.thewholenote.com with the latest from the New York orchestra The Knights with works by Schubert, Satie and Philip Glass among others.
continued from page 71

derivative, this time of jazz and rock styles (Sultry Waltz should have been called “Take Five Plus One”).

Eric Mandat’s piece The Moon in My Window was inspired by one of the great understated works written for the disc’s target demographic: Harold and the Purple Crayon, by Crockett Johnson. Mandat’s music is direct and fun for kids, and danged difficult to boot. It features extended techniques that Johnson (the performer, not the children’s author) handles with only occasional trouble, mostly with impressive ease.

Packaging notwithstanding, this is not so much a children’s disc as it is a resource for clarinetists looking for new and difficult recital repertoire from the United States. Is it just me or does most of it sound the same?

—Max Christie

Philips Glass; Michael Nyman – Works for Saxophone Quartet

The second recording of sonic.art Saxophone Quartet (based in Germany) features minimalist music of Philip Glass and Michael Nyman.

Glass’ String Quartet No.3 “Mishima” is a suite of music from a film documentary about a novelist who—fearing an increasing Western influence in Japan—embraces a samurai life that ended in a ritual suicide. I do not find Glass’ music programmatic, but as concert music it exudes the “high minimalism” of the composer mid-career. The homogeneity of the saxophone quartet lends itself well to transcription, especially considering that the artists can circular breathe.

With writing that is much more idiomatic, and allows the individual players to diverge from the texture as soloists, Glass’ Saxophone Quartet is a reworking of the Concerto for Saxophone Quartet and Orchestra. I find the lack of orchestral accompaniment to be more intimate, as the writing is more contrapuntal than we might normally expect from Glass. (I compared this with the Raschèr Quartet recording with orchestra, on Nonesuch).

Song for Tony by Michael Nyman also features previously composed Nyman material, although the work is originally for saxophones. Again, the individuals shine in aria-like sections, and in the last two movements the alto switches to baritone; the deep sonority is haunting and mournful.

This is excellent saxophone quartet playing. Clean articulation and superb intonation help to explain sonic.art’s numerous accolades, including Best New Ensemble at Germany’s Jeuness Musicales in 2010.

—Wallace Halladay

Concert Note: Reviewer Wallace Halladay is the featured saxophone soloist with Orchestra Toronto in concertos by Glazunov and Yoshimatsu on April 15 in the George Weston Recital Hall at the Toronto Centre for the Performing Arts.

John Cage – Variations VII

John Cage
E.A.T. & ARTPIX

www.9evenings.org/ variations_vii.php

In October 1966 the series “9 Evenings: Theatre & Engineering” took place at New York City’s 69th Regiment Armoury. A collaboration between ten New York artists and 30 engineers and scientists from Bell Telephone Laboratories, the performances featured dance, music and theatre. All were documented, and are now released in a series of ten DVDs.

Variations VII by John Cage is an important archival, educational and entertaining DVD release from this artistic happening. Cage wanted to use “only those sounds which are in the air at the moment of performance” so ten hooks-off telephones were positioned around the city to pick up the “music” and fed into a sound modulation system, along with six onstage contact microphones.

The resulting performance is filmed with sensitivity and detail. Watching Cage and his engineers manipulate, mix and alter the latest technology amidst the monstrous amount of cables on tables is a feat of coordination and a modern dance piece in itself. The power of the “soundscape” of musical sounds and lighting is reflected in the amazing clips of audience member facial reactions. Most amazing is how the sense of the vast space of the Armoury setting is captured on film.

A documentary section includes recent interviews with some of the participants and a lengthy audio-only track of the music. Cage’s pants apparently started smouldering from the stage lights during this performance. This DVD is equally hot and smouldering in its successful documentation of the great John Cage.

—Tiina Kil Paquette

Editor’s Note: This year marks the centenary of John Cage who was born on September 5, 1912, and we anticipate a wealth of recorded material and live performances celebrating the iconic composer/philosopher in the coming months.

Cycles – New Music for Tabla by Ledroit, Lizée, Paquet, Hiscott & Frehner
Shawn Mativetsky; Marie-Hélène Breault; Catherine Meunier; Xenia Pestova;

Windsor Symphony Orchestra;
Brian Current

ombu 1015

www.shawnmativetsky.com

Montreal percussionist Shawn Mativetsky has made a specialty of performing on the tabla (twin hand drums), not only in music indigenous to its Hindustani (North Indian) roots but also with dance, Western instruments and orchestras. As a leading Canadian disciple of the renowned Sharda Sahai he has serious tabla street cred. On Cycles however Mativetsky presents his culture mash-up side in six commissions dating from the last decade by mostly Quebecois composers. The works admirably showcase his timbral, temporal control and musical sensitivity on the tabla alone, and as supported by a series of duo, chamber music and orchestral forces.

While individual pieces variously draw inspiration from Western and Hindustani musical sources, they also clearly reflect the personalities and musical aesthetics of their composers. Metal Jacket (2005) for tabla & harmonium by the busy Montreal composer Nicole Lizée is an excellent example. This smart, crafty and playful work pushes boundaries of groove, drone, repetition, phrase augmentation and diminution—all essential features of traditional Hindustani music—and overlaps them with characteristics found in electronic mediated music: glissandos, fades and extreme distortion effects.

Mativetsky’s project reflected on this CD is not unlike that of other Canadians who have combined musical instruments and genres from afar and presented them alongside the classical music traditions of the “West.” Toronto’s Evergreen Club Gamelan’s 1980s pioneering work and that of the Vancouver Inter-Cultural Orchestra in the 2000s come to mind. Cycles will delight both world music and new music aficionados alike.

—Andrew Timar

JAZZ & IMPROVED

Steal the Night

Holly Cole

Alert Music Inc. 61528-10449

For a performer with as much stage presence as veteran Toronto jazz singer Holly Cole, a DVD-CD package of a live performance seems like an ideal vehicle. Steal the Night was
recorded live at Glenn Gould Studio in 2011, and is a fine representation of the gamut of musical charms of Cole and bandmates John Johnson, reeds, Davide DiRenzo, drums, Rob Pilitch, guitar, Aaron Davis, piano and David Pilitch, bass.

We’re treated to some of her classic repertoire such as Calling You and I Can See Clearly Now plus the newer You’ve Got a Secret and a smokin’ version of Charade. However with most of her between-song patter edited out of the footage, Cole’s big personality doesn’t come through as much as one might hope. So where the DVD really shines is in the short documentaries in the extras section. Holly in Japan is a fascinating glimpse into a slice of Japanese culture and Cole’s many fans there. Coming to Toronto is a mini-biography with interviews of Cole, jazz broadcaster Ross Porter and, most revealingly, Cole’s family. Best of all The Trio digs into the evolution of the unique sound of the band and provides a well-deserved tribute to the contributions long-time collaborators Aaron Davis and David Pilitch made to the musical force that is Holly Cole.

—Cathy Riches

Kaeshammer Live!
Michael Kaeshammer
Alert Music Inc. 61528-10439

Michael Kaeshammer is a prolific guy. Since 2001 he has released six studio albums, the latest in 2011, and much of them populated with his own songwriting. Add to that this DVD-CD of a live performance, and that’s quite a body of work for someone of his relative youth. The other striking thing about Kaeshammer is his love—one might even say obsession—for New Orleans-style music. It comes across in his songwriting as well as in his philosophy toward performing, which, despite his monster skills on piano, is more about having a good time than extended jazz soloing.

Having seen Kaeshammer play live, I have first-hand experience of what a joyful performer he is. Even when it’s just him at the piano, he can command a room with his charisma and energy. Watching a DVD of one of his concerts isn’t a substitute, but it comes close. Especially since Kaeshammer Live! was recorded in an “in the round” setting in an intimate hall in Toronto, so the cameras were able to get in close and capture a variety of angles of the band (which includes three horns and two backing singers). Drummer Mark McLean’s expressive playing is especially fun to watch, and the “cutting contest” between him and Kaeshammer on a Fats Waller tune is one of the highlights of the concert.

Kaeshammer Live provides a concise sampling of the personal and musical journey this ever-evolving musician has taken from smokin’ hot boogie woogie piano player, to romantic balladeer and back again to a musical place that is uniquely his.

—Cathy Riches

Boomerang
Andrew Boniwell and the Uncertainty Principle
Independent
www.andrewboniwell.com

I enjoyed this CD—I have to admit that very often when I see a release with all original compositions I approach it with some trepidation, but there is no uncertainty with this recording. The compositions are inventive and the musicians all bring a cohesive and creative energy to the music. I hope that the leader/composer doesn’t mind if I say that some of the pieces bring to mind the work of Horace Silver; it is certainly meant as a compliment. The musicians who lend their talents to the music of Mr. Boniwell are bassist Mark Cashion, drummer Mike McClelland, Kevin Turcotte on trumpet and Richard Underhill on alto sax.

This recording is yet another good example of the fine talents right here on our own doorstep.

—Jim Galloway

Anatomical Signatures
Gia & The Unpredictable Update
Independent GIA 00008
www.giaionesco.com

Don’t let the somewhat unwieldy title put you off. This is a double CD of music described by Romanian born Gia as “jazz meets symphonic meets rock meets balkanic meets world music.” And indeed it is an eclectic program of original compositions by the leader. Approach it with open ears and you will find much to enjoy.

The group comprises Pat LaBarbera (saxes), Johnny Johnson (saxes), Levon Ichkhhanian (guitar), Wilson Laurencin (drums), Alan Hetherington (assorted percussion), Pat Kilbride (bass), Clifford Ojala (saxes/clarinet) and Gia Ionesco on keyboards. An all-star line-up indeed and I would have liked more information in the sparse liner notes.

There are, not surprisingly, European influences in the music and while you won’t end up singing many of the themes, you will be moved by the musicianship on this album.

—Jim Galloway

Dusted Machinery
John Butcher; Toshimaru Nakamura
Monotype Records mono 041
www.monotyperecords.com

Classic man versus machine improvisation: British saxophonist John Butcher matches his skills against the distinctive audio feedback produced from a so-called no-input mixing board given near-anthropomorphic cunning through the manipulations of Japan’s Toshimaru Nakamura. By connecting the board’s input to its output, Nakamura’s blurry oscillations evolve in ever-changing textural pitches from grunting croaks to ear-splitting yowls. It’s a tribute to the talents of Butcher that his perceptive reed thrusts and rejoinders evolve as appropriately as they do. Although by the final track he adopts a mechanized strategy by adding feedback loops to his reed playing, on the other pieces Nakamura’s signal processing, oscillations and indistinct mechanical static confront what Butcher can produce only with tongue, lips, mouth, throat and fingers. On Maku for instance, while motor-driven drones pulsate from thunderously loud to blurry fuzz tones, Butcher’s tenor saxophone sequences involve smears and expansive vibratos so that each Nakamura-originated texture meets a responsive sonic action. Moreover, while the machine’s voltage flanges may be so powerful that they’re nearly visible, the reedist’s multiphonic overblowing produces equivalent timbres that in split seconds leap from dog-whistle-like altissimo to basso growls, and from pianissimo to fortissimo. Overall, Butcher uses flutter-tongued intensity to chip away at the board-created solid sound block.

Using the soprano saxophone on Knead and Nobasu respectively, Butcher’s nasal split-tones, nephritic growls, key percussion and surprisingly lyrical interludes substantiate his human-ness. Conclusively he demonstrates that with original ideas and profound techniques man can lead machine to cooperate in creating a memorable sound program.

—Ken Waxman

Because She Hoped
Benoît Delbecq; François Houle
Songlines SGL 1592-2
www.songlines.com

Dazzlingly interactive, this third duo disc by Vancouver clarinetist François Houle and Parisian pianist Benoît Delbecq exposes rugged as well as impressionistic textures. Delbecq, who often prepares
his strings with implements, and Houle, whose extended techniques include circular breathing and split tones, are modest as well. They allow the improvisations to evolve organically rather than calling attention to their skills.

Yet two versions of the clarinetist’s Pour Pee Wee end up being completely distinct. Houle shouts intense vibrations atop Delbecq’s uninterrupted wooden key clicks in 120 seconds during the first variant; the second, three times as long, finds the pianist’s sour and percussive motifs enlivened by passing chords and staccato asides, as circling glissandi and tremolo flattement presage a final swinging pulse from Delbecq. This unforced jauntiness is also expressed on the un-clichéd Clichés, composed by saxophonist Steve Lacy who influenced them both. Delbecq’s marimba-like string pops are perfect down-to-earth accompaniment to the concentric and jaunty melody elaborated by Houle. When reed squeaks and syncopated lines unite for the finale the textural release illuminates the note-perfect, yet moderated playing of both.

Throughout, unmatched textural command from the two maintains a melodic flow. Whether the base performance encompasses atmospheric liquid clarinet runs and sympathetic keyboard chording on Duke Ellington’s The Mystery Song, or turns Delbecq’s cas-tanet-like polyrhythms plus Houle’s tremolo pitchslides on the pianist’s Ando atonal, a final variant reveals an innate modern tonality. The reedist’s title tune similarly demonstrates that sympathetic romanticism can eventually result from a narration that begins with tongue slaps and key clipping.

—Ken Waxman

Something in the Air

Uncharted Waters

Ensemble Polaris

Pipistrelle Music PIP1212

With their third and latest release, Uncharted Waters, Toronto-based, multi-cultural, multi-instrumental, quantum world music group Ensemble Polaris continues to delight on all levels — conceptually, musically and creatively. Co-produced by Patrick Jordan and the ensemble, the CD continues the group’s mandate of exploring the “idea of the North” and includes 18 intriguing and visceral tracks that embrace the folk music of Scandinavia, the Balkans, France, Italy and even Venezuela. Utilizing a mind-numbing array of ethnocentric instruments (including Swedish pipes, bouzouki, recorders and accordions) as well as the rich, sumptuous voice of Katherine Hill, the ensemble achieves a musical cohesion and level of communication and symmetry that might not seem possible on paper, given the diversity of the elements involved.

One of the strongest tracks is guitarist Marco Cera’s Ninin. This stirring violin feature is dedicated to his Italian great uncle — an avid violinist. Also of note is a traditional Orkney Islands air, re-worked as Get Him, and sung stunningly by Hill in her soulful, pitch-pure alto. The rhythmic Dry Toes Waltz is an infectious (dry?) toe-tapper, re-imagined by Jew’s harpist Ben Grossman, and the haunting Norwegian Lullaby Jeg Legges I Min Vugge Nu is a precisely set gem, presented simply and beautifully as a moving duet between Hill and Alison Melville’s recorder. Also noteworthy are the sensual El Domador De Tarenque (a fusion of an Argentinean Tango and an Italian Tarantella) and Steklit Fran Sarna — a traditional Swedish wedding bouquet song, rendered masterfully on Swedish pipes by Kirk Elliott.

—Lesley Mitchell-Clarke
EMI continues to issue well-chosen performances by the greatest musicians of the recent past in artist-driven compilations of recordings from the 1930s forward. Their most ambitious collection was the 2008 issue of the complete EMI audio recordings by Herbert von Karajan in two boxes: the complete orchestral recordings on 88 CDs and the operas and vocals on a second box of 72 discs. In all of these compilations the most up to date transfers from their own archives are utilized making these boxed sets the ultimate source for acquiring and listening to the individual performances by deservedly legendary artists doing what they did best. All of the sets come in neat clam-shell packaging with informative booklets at about $5 per disc.

It was said of Bruno Walter that he could make any orchestra he conducted sound like the Vienna Philharmonic. In Bruno Walter – The Early Recordings (EMI 679026 2, 9 CDs) we hear him with the Vienna Philharmonic in performances from 1935 to 1938. These performances set the standard by which others were judged for years to come and music lovers everywhere argued the “correctness” of Walter versus Toscanini, particularly in Mozart. This collection includes some recordings with the British Symphony Orchestra, the BBC Symphony and the Paris Conservatory Orchestra but the real gems are with the Vienna Philharmonic, recorded in the Musikvereinsaal. In addition to works by Mozart, Schubert, Haydn, Johann Strauss and Wagner with Lotte Lehmann and Lauritz Melchior, there are the celebrated recordings of Mahler, including Kindertotenlieder with Kathleen Ferrier and Das Lied von der Erde, live from 1936 with Kerstin Thorborg and Charles Kullmann. Also that remarkable live Mahler Ninth dating from January 1938 when the atmosphere in Vienna before the Anschluss was fearfully chaotic. I still find this performance utterly devastating although, after the war, Walter expressed some discomfort with how his inner turmoil and apprehension was clearly reflected in the recording. Those sentiments elevate this Ninth from an historic performance to an irreplaceable historic document. The final CD, Remembering Bruno Walter is an interesting appreciation. Not as widely appreciated as he well deserved to be was Rudolf Kempe (1910–1976), born in Dresden and in 1929 appointed first oboe of the Gewandhaus Orchestra in Leipzig. He was a master conductor in every sense of the word. An engagement in 1951 by the Vienna State Opera spring-boarded him to international acclaim and he was soon in demand in opera houses and concert halls around the world. He declined the earnest invitation to become music director of Covent Garden. The knowledgeable listener will be, I believe, delighted with the instrumental balances in familiar works which emerge here as ensemble pieces involving every player without the necessity of any spotlighting of a particular instrument or section for heightened effect. The various engineers involved over the many orchestras featured appear to have documented exactly what they heard. I confess that I did not fully appreciate these qualities in the performances/recordings as they were issued over the years. Beethoven’s First, Third, Fifth and Sixth Symphonies (Munich Philharmonic) are followed by the Third and Fourth of Brahms (Royal Philharmonic). One needs only to hear the beautifully turned and polished account of the usual four excerpts from Mendelssohn’s incidental music to A Midsummer Night’s Dream (Royal Philharmonic), particularly the feather-like transparency of the Overture, to know that there is indeed something very special about the conductor. In the four Richard Strauss tone poems, Don Juan, Don Quixote (with Paul Tortelier), Till Eulenspiegel, Ein Heldenleben, and in Tod und Verklärung plus Dance of the Seven Veils (all with the Staatskapelle, Dresden), we again hear the transparency, even in the tuttis, that is one of Kempe’s trademarks. It takes a very rare sensibility to have the closing moments of Heldenleben unfold across the orchestra and bloom rather than merely getting louder. Karajan could do it and so does Kempe. EMI included generous helpings of Wagner, both orchestral and operatic, and two discs of what Beecham termed lollipops, all in full-range correctly balanced sound. This admirable collection, Rudolf Kempe, Shy Genius of the Podium (EMI 629557 2) contains 11 CDs and this listener wishes there were more. Frederick Delius (1862–1934), for those who may not know, was an English composer who spent his last years in France where he gradually became blind, relying on his amanuensis Eric Fenby to write down the scores as he dictated them. In the pre-LP days the music of Delius was esoteric, the recordings were few and far between and almost exclusively conducted by Beecham on Columbia 78s funded by the Delius Trust which was financed by Delius’ late widow Jelka who had willed her entire estate to the dissemination of her husband’s music (phew!). Beecham was named to have complete authority over every aspect. Some of these Beecham recordings have been assembled, together with others from the 1930s forward, in a Delius 150th Anniversary Edition (EMI 8417527) comprising 18 mono and stereo CDs. Included are critically esteemed performances of concertos, tone poems, operas, choral and chamber music. Conductors include Beecham, Barbirolli, Sargent, Groves, Meredith Davies, Mackerras, Hickox, Marriner, Handley and the aforementioned Fenby. The complete details of this definitive edition with detailed track listings can be found at emiclassics.com.

DECCA also has a commemorative edition of Delius essentials in contemporary recordings on eight CDs (4783078) which will satisfy the less committed collector. Check this package on deccaclassics.com.

In 1968 the late Ken Russell made a remarkably sensitive movie of Delius’ last five years in collaboration with Eric Fenby, with Max Adrian as Delius and Christopher Gable as Fenby. The Song of Summer is available on DVD in Ken Russell at the BBC (300001708), a collection of six of Russell’s BBC films. Whether you care for Delius or not, this is a must see.
Bronfman Plays Brahms
Wed, April 4 at 8:00pm
Thu, April 5 at 8:00pm
Peter Oundjian, conductor
Yefim Bronfman, piano
Brahms: Piano Concerto No. 2
Bruckner: Symphony No. 3

Perlman Plays Beethoven
Wed, April 25 at 8:00pm
Thu, April 26 at 8:00pm
Peter Oundjian, conductor
Itzhak Perlman, violin
Khachaturian: Suite from
Masquerade and Spartacus
Tchaikovsky:
Francesca da Rimini
Beethoven: Violin Concerto

An Evening with Itzhak
Sat, April 28 at 8:00pm
Itzhak Perlman, conductor and violin
Peter Oundjian, violin
Mozart: Overture to Don Giovanni
J.S. Bach: Concerto for Two Violins and String Orchestra, BWV 1043
Conversation from the Stage with Peter Oundjian & Itzhak Perlman
Tchaikovsky: Symphony No. 5

Tchaikovsky & Verdi
Wed, April 11 at 8:00pm
Sat, April 14 at 8:00pm
Gianandrea Noseda, conductor
Sondra Radvanovsky, soprano
Verdi: Overture & Aria from I vespri siciliani
Verdi: Ballet Music from Macbeth
Tchaikovsky: Polonaise and Letter Scene from Eugene Onegin
Tchaikovsky: Symphony No. 6 “Pathétique”

National Arts Centre Orchestra
Sat, April 21 at 7:30pm
Pinchas Zukerman, conductor and viola
Eric Friesen, host
National Arts Centre Orchestra
Hétu: Antinomie, Op. 23
Telemann: Viola Concerto
J.S. Bach: Brandenburg Concerto No. 6
Schubert: Symphony No. 3
about motivation, and deconstructs the music’s architecture, that this deeper understanding helps the chorus come to grips with the composer’s intentions, or as he says, converts the score into “living music.” O’Halloran has her own little memory trick. “I tape just the chorus numbers off a CD, and keep playing it over and over.”

COC chorister Karen Olinyk describes how Horst tries to second-guess what the conductor’s wishes might be. “Sandra has us practise the music in different tempi,” she explains. “We try things both slow and fast, and soft and loud. We have to be flexible to accommodate the conductor.” In fact, so ingrained does the music become in the skin, as it were, that choristers report that when they perform the same opera several years down the line, it is almost instant recall.

States Watson: “I know what I’ll be singing on the next page, and I haven’t turned the page yet.” Oleskevich tells the astonishing story of an Otello performance where the curtain failed to open on the storm scene, although the conductor had begun the music. Even though the chorus could not see the conductor, they sang the words without missing a beat.

In the course of my interviews, I learned a new word—sitzprobe. Explains Speers, who will be conducting OH’s upcoming Il Trovatore: “The word literally means ‘seated rehearsal.’ It is the first time that the soloists, chorus and orchestra come together. Everyone is sitting in a chair. The focus is on tempo and dynamics. The purpose is the integration of all the musical forces.”

Which brings us to the thorny question of the stage director. The chorus masters and conductors attend every stage rehearsal. They are there primarily to protect the music. As Olinyk says: “Sandra and the conductor save us from the directors.” Negotiation is the key. For example, the staging has to allow the chorus to see the conductor at all time. They have to get on and off the stage as the music permits. Adds Speers: “The further away from the conductor, the more problems there will be. Even with today’s technology that includes monitors and closed circuit television, a director has to be careful in placing the chorus.”

Directors, it seems, tend to put acting first, but in reality, musical concerns have the final override. Says Oleskevich: “I can remember one director who created such complicated patterns for the male chorus in a Trovatore that the men kept bumping into each other with their spears. The stage manager had to step in to redo it.” And then there are the irritating so-called traffic cops who just tell the chorus to move here and go there. What really upsets most choristers, however, are the directors who are clearly unprepared. “Bring a good book,” declares Watson, “because it’s going to be a long wait while they figure out what they’re doing.”

Choristers, in fact, are willing, even eager, to partake of any stage business, within reason, that a director wants to put on stage. There are, however, strict rules concerning safety issues. With a seasoned chorus like the COC, smart directors allow the choristers to guide them. Explains chorister John Kriter: “We’re good at what we do. We can supply character. If they give us an outline of who we are, we’ll figure out our own story. We also know who we’re comfortable with doing love scenes or fight scenes. We’ve developed these relationships over the years, which makes it easier for directors to use us in the blocking.”

Diamond is a veteran stage director. Over the years, he’s worked out a successful modus operandi when it comes to opera choruses. “The first time I meet the chorus,” he says, “I talk about the opera, and where they fit in. I give character and intention which gives them ownership. I learn their names which builds a closer relationship with them. I pay attention to everyone, and not just the principal singers.”

Diamond describes a Manon Lescaut for Pacific Opera which he set in Vichy France. “The town had been bombed by the Allies and everyone in the chorus had a job to do. Some were the clean-up crews. Others were patrons and workers at a café. I had each person figure out what their purpose was on stage, as well as their life story.”

And a final question. What draws singers to audition for an opera chorus? An absolute given is that they like to sing, dress up and be onstage. The choristers mention the enthralling music they get to perform, and the thrill of interacting with the glorious voices of opera stars (who may be, as O’Halloran drolly says, either on their way up or their way down). There are also harrowing stories of quick changes in hallways, and misplaced objects on the prop table. For women, the greatest problem seems to be trains on Edwardian ball gowns, particularly finding the wrist band that raises the train. Big hats are also cumbersome. For men, there is the 40 pounds of weight they carry when a heavy leather soldier’s costume has to fit over a thick wool peasant’s costume because they don’t have time to change between scenes. Women in nuns’ costumes have trouble hearing the music.

Ditto for soldiers in helmets. Overall, however, being in a chorus is a marvellous adventure. “I’m a former teacher,” says O’Halloran, “and when I’d go into the staff room the day after a chorus rehearsal, and look at my colleagues, I’d say to myself, they don’t have a clue about the wonderful life I’m leading.”

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.

**Toronto Operetta Theatre Chorus in 2012 production of John Beckwith’s and James Reaney’s Taptoo; Dorothy O’Halloran, Opera Hamilton Chorus, with Hugh Russell as the Barber in Barber of Seville (and in the chair Brian O’Halloran, supernumerary).**

[Image 57x47 to 572x234]

[Image 208x601 to 428x745]
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