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David Alexander Simon – Organ

**MAY 9**
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**MAY 9**
Massimo Nosetti – Organ, Michael Barth – Trumpet, and Maestro Philip Sarabura conducting a 32 piece orchestra.

**MAY 11**
Nigel Potts – Organ, Jeremy Filsell – Piano

**MAY 12**
Nigel Potts Lecture

**MAY 14**
Renee Anne Louprette – Organ

**MAY 17**
John Grew – Organ

**MAY 18**
Christian Lane – Organ

**MAY 24**
Aaron James – Organ

**MAY 26**
Young Organist Competition Royal Canadian College of Organists

**MAY 26**
Andre Rakus – Organ, Michael Barth – Trumpet

**MAY 30**
Marek Kudlcki – Organ

**JUNE 1**
Maxine Thevenot – Organ

**JUNE 6**
Diane Bish – Organ

Above, from top
Massimo Nosetti, Diane Bish, Nigel Potts and Jeremy Filsell, Marek Kudlcki, Christian Lane, Maxine Thevenot

Above, from top, L. to R.
Aaron James, Alan T. Jackson, John Grew, Andre Rakus, Philip Sarabura, Michael Barth, Renee Anne Louprette, Jelani Eddington, David Alexander Simon.

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Who screamed that terrible, musical scream? Was it some monster begging for freedom? ... At last an answer came—soft, tender, loving, like a mother’s song.”

Organist Dame Gillian Weir also has profound memories of St. Bavon’s. Weir, some of you will remember, gave the opening concert of the fourth Organix festival, May 1, 2009, on Casavant Organ Opus 3095, just arrived in its new home at Holy Trinity Church. She greeted the organ like an old friend (which it was) and the music they made together that night instilled a respect for the “King of Instruments” in even my profoundly anti-maniarchist brain.

St. Bavon’s, Weir explained the following day, was the moment she knew what she wanted to do with her musical life: “I wanted to be a pianist, I loved the piano. But … when I was taken to Haarlem, in Holland … I spent three hours or so playing, till they said ‘You’ve got to go, the tourists are complaining,’ and I staggered off the organ saying ‘What happened? This is fantastic, this is music, this is wonderful.’ I became an organist on the spot.”

Weir is not part of the 11-concert Organix line-up this year. But for those of you who primarily have memories of organs badly played in situations where attendance was compulsory rather than elective, Organix might change your mind.

And speaking of distinctive human voices, May 14 will be the occasion of a pointedly non-classical gala concert at Massey Hall to celebrate the award of the ninth Glenn Gould Foundation Prize to Leonard Cohen. DISCoveries editor, David Olds, on page 60, catches up with some previous eminent winners. And, in the continuation of this little ramble, I find myself wondering what if Glenn himself ...?

continued on page 70
Music at Sharon
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Daniel Lichti, bass-baritone
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June 10
ZELENKA PLAYS BACH
Winona Zelenka, cello
Three of the profoundly moving solo cello suites by Johann Sebastian Bach, played by Winona Zelenka, one of the leading cellists of our time.

June 17
DIDO & AENEAS
Meredith Hall as Dido
Todd Delaney as Aeneas
Toronto Masque Theatre
Larry Beckwith, Director
Dido and Aeneas, the powerful operatic masterpiece by Henry Purcell, sung by a group of brilliant singers including the luminous soprano Meredith Hall and charismatic young baritone Todd Delaney in the title roles.

June 24
KRADJIAN PLAYS DEBUSSY
Serouj Kradjian, piano
A wide-ranging piano recital featuring the music of Claude Debussy, in commemoration of the 150th anniversary of his birth, played by the “keyboard acrobat” Armenian-Canadian pianist, Serouj Kradjian.

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A Place for Each

COMMUNITY AND MUSICAL EXCELLENCE IN CHORAL SINGING

by Deanna Yerichuk

If you have a desire to sing, you’d be hard-pressed not to find a place for your voice these days. I’ve been studying community music in Toronto, and my sneak peek at The WholeNote’s 2012 Canary Pages confirmed my own sense of the many opportunities open to singers of all ages, abilities and interests. And that’s just what’s listed in these pages. If the Canary Pages are the tip of a singing iceberg, then there are likely hundreds of places to sing in Southern Ontario. And by all accounts, Ontarians are singing.

Even beyond choirs, there has been a recent renaissance of singing, perhaps connected to reality-based televised singing competitions, from Canadian Idol to The Voice, from The Choir to Canada Sings. People today are singing in numbers that would have been exceptional a mere decade ago. Choirs Ontario released a research report in 2011 that estimates one in seven Ontarians sing in a choir, whether school, church, community, or professional. Of those types of choirs, there seems to be a groundswell of community-oriented singing. Yet what exactly is a community choir, and what distinguishes it from other kinds of choirs?

The term “community” is always troublesome, but particularly so in a choral context: everyone knows what community is and everyone uses the term in different ways. I tend to define community choirs as open and inclusive singing environments: choirs that focus on building their social relationships as much as or more than producing musical excellence. Some could legitimately object to my distinction, which suggests that professional or semi-professional choirs have no community. Isabel Bernaus, a Toronto-based conductor of Common Thread Community Chorus of Toronto as well as the Jubilate Singers, feels that both choirs exemplify community, though in different ways. Common Thread is non-auditioned, implementing deliberate musical and social inclusion policies to welcome all singers regardless of musical experience or skill level. Jubilate Singers, on the other hand, is an auditioned chamber choir, yet there is a strong sense of community within the choir. “Singing together isn’t the same,” Bernaus says, “if the people singing have no connection with each other.”

In other cases, use of the term community is linked to the presence of amateurs, particularly referring to choristers who have few skills or less experience. This might be true to a certain extent for some choirs, but this distinction doesn’t hold well across the board. More often, a divide between amateurs and professionals in a choral context is less an indication of skill level and more an indication of whether the choristers receive an income for their work, similar to the distinction between amateur and professional athletes. Whenever the word “amateur” was used in these Canary Pages, it was almost always next to words like “professional” or “musical excellence” suggesting that while those choristers are not compensated, they are assumed to meet a high standard of experience and skill.

In other cases, the word community in a choral context is used to indicate non-affiliation—in other words, that the choir in question is not associated with either a church or a school. Yet, the usefulness of such a distinction quickly breaks down with a little scratching below the surface. Choirs Ontario estimates that a whopping 58% of choirs in Ontario have some form of church affiliation. Compare that to community and professional choirs, which comprise a combined total of 11% of all choirs in Ontario. Yet church choirs have often automatically been excluded from community choir surveys and research.

“A church choir is a community choir but it’s a specific kind of community,” suggests Becca Whita, director of both Echo Women’s Community Choir and Holy Trinity Church Choir in downtown Toronto. “Church choirs provide an opportunity for singers to experience the mystery of the divine.” Whita, who is currently completing a Masters of Sacred Music at the University of Toronto, points out that something mysterious happens in secular singing contexts too, something transcendental or transformative. However, in sacred contexts, people are intentionally seeking this engagement with the divine through song. “Singing is embodied and allows us to have that opportunity to connect through something transcendental. It doesn’t happen only in church. It happens when it happens.”

Not every listing in the Canary Pages indicates whether potential singers need to audition, but from those that do, there definitely seems to be a different ethos towards musical and social objectives depending on whether auditions determine entry into the choir.

Non-auditioned choirs, or at least those choirs that explicitly state a no-audition policy in their write-ups, tend to talk about welcoming and supportive atmospheres, encouraging anyone interested to join. Choirs that clearly have auditions describe their choral settings and goals much differently. These choirs tend to consist of professional or semi-professional choristers, aiming for musical excellence.

Further, auditioned choirs tend to be smaller ensembles. They tend to tour and record. They are also far more likely to perform with more elaborate instrumentation. It also appears that many (though certainly not all) tend to focus on Western European classical music, although from different time periods, and from varying geographic regions.

Non-auditioned choirs, on the other hand, are often large ensembles. These choirs often perform a cappella or accompanied by one instrument (most frequently piano or guitar), though in a few cases, more instru-
ments are used. Non-auditioned choirs are also far more likely than auditioned choirs to sing folk songs, songs from non-Western cultural traditions and rock or pop songs.

Now of course, there is a whole layer of choirs within the Canary Pages, as beyond, which blurs this distinction between auditioned and non-auditioned choirs. Some don’t indicate in their write-ups whether auditions are held. Some hold auditions merely to determine placement within the choir. Yet others hold auditions, but once accepted, singers are nurtured towards their own musical development. While there seems to be a tension between seeking musical inclusion and seeking musical excellence, it is potentially a healthy tension pending on how you view what counts as musical excellence.

Bernaus, who has studied as a conductor and as a music educator, is one who suggests that neither musical excellence nor musical inclusion need to be sacrificed for the other, although she notes that many current choirs seem to favour one over the other. “For some, musical excellence is defined as a standard—‘this Requiem is excellently performed if it demonstrates these particular qualities.’ I think musical excellence is defined by whether the group is giving the best they can in each precise moment.” When a group is giving it everything it can, she believes, it can be magical.

I should be clear here that I am not advocating one particular kind of choir over another. While I have my own preferences, multiple kinds of choirs can offer places for everyone’s voices, regardless of ability or interest. I hope it’s also clear here that even in considering whether choirs hold auditions, the line is not definitive. Perhaps in thinking about choral singing practices, it might be more helpful to think in terms of a continuum rather than a distinct, unmoving boundary between irreconcilable opposites.

In fact, choral singing, overall, is only one of many kinds of singing practices, and represents one of many kinds of music-making. The Canary Pages are a great resource, but they are not definitive. Many group singing activities happen beyond these pages, although informal singing opportunities can be more difficult to find.

Regardless of the kinds of experiences singers are looking for, choristers and community singers are perhaps united by a desire to sing with others, whether towards social singing, developing musical skills, or performing challenging musical styles and repertoires. Finding a good fit for each of our particular skills, experiences and interests is finding a home for our voices.

Good luck with your search.

Deanna Yerichuk is a singer, voice teacher, and conductor in Toronto, and is currently pursuing her Ph.D. in Music Education at the University of Toronto specializing in Community Music. She can be contacted at singing@yerichuk.com.

Here To Stay (the Column)

DAVID PERLMAN

It was back in the late fall that we decided, here at *The WholeNote*, that a case could be made for a regular beat column covering the art of song, focussing not on choirs but on voice as a solo instrument. This column has been the result, and judging by the amount of material that leaps to hand each month, the decision was the right one. So count on it being a regular feature of the magazine, although likely under some other columnist’s tender loving care. (And if that sounds to you like an invitation to apply for the job, you may contact me at the email address listed at the end of the column and argue your case.)

That being said, this month’s listings offer a bewildering range of performances, which could all lay claim for consideration as exemplars of the art of solo singing. There are the “hard-core” art song salons and recitals, jazz vocalists a-plenty, singer/songwriters. There is opera-out-of-context in the form of solo recitals of operatic repertoire. There is opera-in-concert. There are masterworks of the 19th century baritone art song repertoire.

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Starting with art song, in its purest form, there is a fine array of concerts and salons “on tap.” As mentioned last month, soprano Layla Claire is at Glenn Gould Studio May 3, as part of the Massey Hall/Roy Thomson Hall “Art of Song” series. And also at the Glenn Gould Studio, Off Centre Music Salon weighs in Sunday May 6 with a program of songs by Russian and Spanish composers as rendered by Joni Henson, soprano, Peter McGillivray, baritone, and Leigh-Anne Martin, mezzo.

Wednesday May 16, one of the genre’s heavyweights, German baritone Christian Gerhaher, hits town for a recital at Koerner Hall, with the incomparable Andráss Schiff at the piano. Composers on the program are all familiar, including Haydn, Beethoven and Schumann, but I’d be surprised if all the specific repertoire is. And even more surprised if even the ones that are familiar sound that way. A self-confessed autodidact, Gerhaher follows a resolutely self-directed path. “Beauty of the sound,” he has been quoted as saying, “means getting the opportunity to attract the mental attention of people listening, to make them interested. That is the ideal, to attract attention for the work you are performing. You don’t just do it for the applause—you do it for the content of the work. Everything about singing is difficult. Memorizing is difficult, even the melody, is difficult—there is no easy piece. Above all, there is no virtuosity in singing. A simple Schubert line can be harder than the most difficult virtuosic excerpt.”

With Gerhaher as a sonic benchmark, make a point of taking in one or both of the other brave souls titling at the giant windmills of 19th century baritone art song repertoire this month. The following day, Thursday May 17 at noon, Adrian Kramer renders Schubert’s *Die schöne Müllerin*, with Christopher Mokrzewski, piano, at the Richard Bradshaw Amphitheatre, 145 Queen St. W. And on Sunday June 3 at 2pm, Music at Sharon kicks off its 2012 series with what could be something quite extraordinary: Schubert’s *Winterreise*, performed by Daniel Lichti, bass-baritone; but with the Pentâindre Wind Ensemble and Joseph Petric, accordion, accompanying. I heard something similar (on a rough studio tape six or seven years ago, with Russell Braun) and can say that whatever appreciation one has of Schubert’s piano mastery going in is enhanced, rather than diminished, by hearing its threads disentangled this way.

Also of note: a presenter new to me, the Russian Chamber Arts Society, is presenting a very salon-like event “Voices of Spring: Russian Romances and Duets,” at Remenyi House of Music, 210 Bloor St. W, Thursday May 24 at 7:30pm. Repertoire is songs by Rachmaninoff, Arensky, Rimsky-Korsakov and Glina, and the performers are Vera Danchenko-Stern, piano, Patricia Green, mezzo, and Irina Mozyleva, soprano.

And finally, in terms of core art song repertoire, Bruce Ubukata and Stephen Ralls take their salon magic out of its more usual Aldeburgh Connection context, into the more bucolic surrounds of Bayfield, Ontario, for their two-day, three-concert Bayfield Festival of Song, June 2 and 3. Andrea Cerswell and Virginia Hatfield, sopranos, Alexandra Beley and Megan Latham, mezzos, Andrew Haji, tenor, David Roth and Geoffrey Sirett, baritones, will do the vocal honours, and if you have not so far heard of some of them, then part of the Ralls/Ubukata magic is that one day you very likely will.

Moving from art song to the more general category of vocal recital, the month has its usual embarrassment of riches, in venues large and small, and in a wide range of repertoire.

Saturday May 5 at 7:30pm, Westben Festival organizers Donna Bennett, soprano, and Brian Finley, piano, bring their considerable personal musical talents to Wexford Heights United Church with a show called “Lovin’ Dat Westben!” and featuring works from Mozart and Puccini to songs from Show Boat and My Fair Lady.

Saturday May 12 at 8pm, Anna Belikova, contralto, is at Gallery 345 with “An Evening of Russian Opera,” along with Luiza Zhuleva, soprano, Stas Vitort, tenor, Serkiy Danko, baritone, Solomon Tencer, bass, and Zhenya Yesmanovich, piano.

Thursday May 31 and Thursday June 7, Metropolitan United Church’s Noon at Met series presents soprano soloists: Janet Obermeyer at the first, Marina Tchepel at the second.

The jazz vocal scene also brings us some notables this month, in venues large and small. “An Evening with Measha Brueggergosman” continues its roadshow May 4, in Kingston, and May 17 in Peterborough. Musideum, arguably the city’s most intimate and unusual recital venue, showcases Yvette Tollar, vocals, and Dominic Mancuso, guitar on Wednesday May 2 at 8pm, followed by jazz vocal original, Rita di Ghent, at 3pm on Sunday May 13.
And the Canadian Opera Company’s noonhour Jazz and World Music series at the Richard Bradshaw Amphithéatre brings a program of jazz standards and originals by Sophia Perlman, vocals, and Adrean Farrugia, piano, Thursday May 24, followed by original Latin jazz with Eliana Cuevas, vocals, Jeremy Ledbetter, piano, and Luis Orbegoso, percussion on Wednesday May 29.

All this, and we have barely touched on some of the more significant performances that seem to belong in this column. Or do they?

There are two performances of Beethoven’s Symphony No.9, this month, for example: one by Orchestra Toronto on Sunday May 27 at 3pm, the other by the Hamilton Philharmonic on Saturday May 26 at 7:30pm. Both feature stellar soloists, several of whom could then lead us a merry dance through a whole range of other appearances this month. Mireille Asselin, soprano, for example, who appears with the Hamilton Phil, is also a member of the Canadian Opera Ensemble Studio, and in that capacity will be sharing the title role (with Ambur Braid) in the COC’s May 23 ensemble performance of Semele.

Here, then, in brief, are some of the larger choral and orchestral works on offer this month in which the role played by solo voice seems to warrant more than a passing nod.

- Friday May 4, 8:00: Masterworks of Oakville Chorus & Orchestra. Rachmaninoff Vespers & Renaissance Motets. Alla Ossipova, alto; Stanislav Vitort, tenor.
- Saturday May 5, 2:00 and 8:00: Mississauga Festival Choir. Coast to Coast to Coast. Glynis Rapidge, soprano; Sabrina Santelli, alto; Charles Sy, tenor; David Anderson, bass-baritone.
- Sunday May 6, 3:00: Pax Christi Chorale. 25th Anniversary Gala Concert – Elgar: The Kingdom. Shannon Mercer, soprano; Krisztina Szabó, mezzo; Keith Klaesen, tenor; Roderick Williams, baritone.
- Sunday May 6, 4:00: Toronto Classical Singers. Singing Timeless Treasures for 20 years. Verdi: Requiem. Allison Arens, soprano; Mia Lennox-Williams, mezzo; Lenard Whiting, tenor; Bruce Kelly, bass.
- Friday May 11, 7:30: Bach Elgar Choir. Mega Vespers. Alla Ossipova, alto; Stanislav Vitort, tenor. (Hamilton)
- Friday May 11, 8:00: Lawrence Park Community Church/Greater Toronto Philharmonic Orchestra. Fridays@8: A Mixed Revue. Kimberley Briggs, soprano; Michéle Bogdanowicz, mezzo; Glyn Evans, tenor; Alastair Smyth, baritone.
- Saturday May 12, 7:30: Peterborough Singers. Fauré Requiem. Claire de Sévigné, soprano; Andrew Tees, bass; Ian Sadler. (Peterborough)
- Sunday May 13, 3:00: Toronto Chamber Choir. Charity Kaffemusik: Bach Cantata. Bethany Horst, soprano; Colleen Renihan, mezzo; Stephen Hagedus, bass-baritone.
- Saturday May 19, 8:00: Oratory of St. Philip Neri. The St. Vincent’s Baroque Soloists. Natalie and Teresa Mahon, soprano; Richard Whitall, alto; Jamie Tuttle, tenor; David Roth, baritone.
- Sunday May 20, 8:00: Toronto Continuo Collective. L’Authentique amour français. Emily Klassen, soprano; Bud Roach, tenor.
- Saturday June 2, 7:30: Chorus Niagara. Deep in my Heart. Operetta arias and highlights. Leslie Ann Bradley, soprano; Christopher Enns, tenor; Benjamin Covey, baritone. (St. Catharines)

David Perlman can be reached at publisher@thewholenote.com.
Beat by Beat | Choral Scene

For the Love of It All

BEN STEIN

WHAT IS THE DEFINITION of a successful musician? I thought about this last month after learning that local organist and singer Bruce Kirkpatrick Hill had passed away suddenly and unexpectedly. Word of Bruce’s passing spread very quickly throughout the Toronto choral community, and the shock that people felt had to do with his young age—he was only 49—as well as with its suddenness. But at the funeral service, it was clear that the mixture of grief and respect that defined the event extended well beyond shock. As I walked home, I pondered why Bruce’s death—or rather, his life—had touched so many people.

Public recognition is the most obvious indication of success—a reputation draws people to attend a concert, purchase a recording, sign up for lessons. It’s usually (but not always) an indication of a standard of artistic achievement for audiences and musicians alike. Another category, less obvious but often more long-lasting, is the behind-the-scenes or just-out-of-the-spotlight professional who works steadily, but has little or no public profile. The majority of musicians fall into this group. A lot of the music that you love the most has been created by artists whose names you have never known.

A third category might be “community musician,” a term that can encompass both professionals and amateurs. A community musician can be defined as someone who loves their chosen art form, and devotes their talents and abilities to it with the best of their ability. Sometimes they are known outside their home region, but often they are not. Choral music is in great part driven by the work of talented and dedicated amateurs. This is, in part, because professional choral singing pays very badly—or at least is not a subject for a future column—but just as significantly, because most choral singers are amateurs in the traditional sense of the word, lovers of the art from who have the drive to foster and maintain it.

Of course, these three categories of success intersect and divide into subsets and levels, and Bruce Kirkpatrick Hill certainly acquired himself well in the first two areas described above. But at his funeral, and during the week leading up to it, it became clear that Bruce was a community musician of unusual success and achievement.

Some musicians seem to have a particular talent for simply being present. Without any fanfare, they make an impression, and you never forget them. Their assurance and professionalism thread through a musical community and help define that community in people’s minds. When they are gone, we feel their absence as a loss beyond their physical presence. Even for those of us who didn’t know him well, Bruce made this kind of impression. He was part of the bone and sinew of the Toronto choral scene. In a sense, his very presence seemed to evoke the solidarity of the choral traditions that he loved.

Bruce’s funeral was held at the Anglican Church of St. Mary Magdalene. Every seat was full, and the rest of the overflow crowd stood at the back for the entire two hour service. When hymns were sung, the church reverberated with the sound of hundreds of trained singers falling naturally into four-part harmony. It was a choral sound unprecedented in the city, one that Bruce would have appreciated.

Ottawa conductor Matthew Larkin (leader of the Toronto-based Larkin Singers) led the St. Mary Magdalene church choir in a selection of anthems. After the final benediction, a mixture of the singers from the Exultate Choir, the church choir, and various choral colleagues and friends of Bruce’s, joined together to sing a beautiful setting of the Kontakion, a Byzantine liturgical text from the Eastern Orthodox Christian tradition, composed by Bruce’s wife, fellow choral director and composer Stephanie Martin.

If the above reads somewhat like a concert review, it is not because Bruce’s funeral was primarily an aesthetic event. Rather, it is that choral concerts are experiences rooted in community, and choral concert repertoire has its roots in these communal experiences—worship of a deity, celebration of the bounty of the earth, tribute to a beloved friend. To be a community musician within the choral tradition is to take part in an ancient activity that is as relevant and necessary to our lives now as it was hundreds, possibly thousands, of years ago.

Moving to this month’s choral lineup: at this time of year, almost every choir in the region is presenting its final concert of the season, and there are many musical choices in the coming weeks. My recommendation: make sure you go to two or more concerts—one by your favourite group, and one or more given by a group that you have not yet heard. Travel to a part of the city or region that you haven’t visited, and get to know a group that comes from that community.

Another community musician of note was Ben Shek, an expert in Yiddish culture, and one of the driving forces of the venerable Toronto Jewish Folk Choir. The TJFC will be giving a concert in honour of Ben, and other members of Toronto’s Jewish choral community, on June 3.

On the same night, the Penthealia Singers celebrate their 15th anniversary with a gala concert program of all-Canadian music, and a guest conducting appearance from Mary Legge, another great Toronto choral community musician.

The Tallis Choir performs “The Glory of the English Anthem” on May 5. This concert includes two genuine masterworks, Harris’s eight-part setting of Faire is the Hevene, and renaissance composer Thomas Tallis’s setting of the Lamentations of Jeremiah.

The Toronto Mendelssohn Choir’s final concert of the season (May 23) is a feast of choral riches: the Poulenc Gloria, Leonard Bernstein’s Chichester Psalms and William Walton’s Belshazzar’s Feast.
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ONDER ARTS COUNCIL  CONSUL DE ARTS DE L'ONTARIO  ARTS CANADA

May 1 – June 7, 2012

PENTHELLA SINGERS

On June 9, just beyond the scope of this issue’s concert listings, Jenny Crober’s East York chorus re-christens itself the Voca Chorus of Toronto, with a performance of Paul Winter’s crowd-pleasing Missa Gaia. This work combines the sound of recorded animal voices with energetic gospel-derived music, and has been a hit since its premiere in 1982.

On May 4, the Upper Canada Choristers combine the famous Fauré Requiem with works by Venezuelan composer César Alejandro Carrillo. Interestingly, the choir has recently instituted a support program for boys with changing voices, to foster continued choral involvement for nascent baritones and tenors, and to promote to teenage boys a positive message for choral singing as an ongoing activity through adolescence and adulthood.

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

PENTHELLA SINGERS

The LAST NIGHT of the PROMS

Sunday May 6, 2012
7:30 p.m.
Tickets: $15.00
905.727.1935

AUC Chancel Choir
Poco People
Faith-A-Peal
Bellissimo
EmBellished

Aurora United Church
15186 Yonge Street

Anne Marie Page, Music Director
Lisa Kyriakides, Handbell Director

Sunday May 6, 2012
7:30 p.m.
Tickets: $15.00
905.727.1935
15186 Yonge Street

Pentheleia Singers
Beat by Beat | On Opera

Semele, Alcina, Turn of the Screw

CHRISTOPHER HOILE

May offers opera lovers productions on both a large and small scale. *The Tales of Hoffmann* and the double-bill of *The Florentine Tragedy* and *Gianni Schicchi* continue at the Canadian Opera Company and are joined in May by Handel’s *Semele*. Meanwhile, a new opera company also presents a Handel opera, but in a deliberately minimalist fashion, and Against the Grain Theatre moves its next production from the pub to a theatre.

The Canadian Opera Company’s first-ever production of Handel’s *Semele* runs May 9 to 26. Like Handel’s *Hercules* (1745), seen earlier this year in a staged concert performance by Tafelmusik directed by Opera Atelier’s Marshall Pynkoski, *Semele* (1744) was written as an oratorio. The audiences of the day found that *Semele* was so operatic in its conception and execution that they suspected Handel was presenting them an opera (inappropriate for the Lenten season) in the guise of an oratorio. Consequently, it, like the *Hercules* that followed, was a failure and fell into neglect until the 20th century—never revived until 1925. Since then, it has become one of Handel’s more frequently-performed operas.

Handel chose for his libretto one written by famed English playwright William Congreve in 1707 for an opera by John Eccles. The story found in Ovid’s *Metamorphoses*, Book III, is set at the Temple of Juno in Thebes, where King Cadmus is preparing for the marriage of his daughter Semele to Prince Athamas. Semele has been trying to postpone the marriage because she has a secret lover—one other than the god Jupiter himself who disguises himself as a mortal. Spurred on by Juno, enraged that her husband is yet again seeking pleasure elsewhere, Semele demands that Jupiter show himself to her in all his godlike splendour. Jupiter warns her of the consequences but she cannot be dissuaded and as a result is burned to ashes by the flames of his glory. The one positive outcome (which the COC production omits) is that Jupiter is able to rescue his son from Semele’s womb, who will become Bacchus (Dionysus in Greek), god of wine, epiphany and tragedy.

The COC production, designed and directed by Chinese artist Zhang Huan, was first presented at the Théâtre Royal de la Monnaie in Brussels in 2009 and then in Beijing in 2010, where it became the first major production of a baroque opera in China. Zhang provides an Eastern take on Western subject matter, but it is worth bearing in mind that the story of Semele and Dionysus is not originally a Greek story. It is a myth that the Thracians assimilated when they were resident in Asia Minor before finally settling in Greece. The name “Semele” itself comes from a proto-Indo-European root meaning “earth” and Dionysus is one of numerous gods in world mythology who die and are resurrected and are related to primordial vegetation cults. James Frazer’s *The Golden Bough* (1890) is devoted to this subject and finds parallels for Dionysus in Osiris in Ancient Egypt, Tammuz in Ancient Babylon and Krishna in Hinduism, among many others.

What makes this production so unusual is that it features an actual 450-year-old Ming Dynasty ancestral temple on stage. Zhang salvaged the temple from destruction after its owner was executed for murdering his wife’s lover. As Zhang says in his Director’s Note, “This old temple is the chapel where Semele is to get married, the heaven where she creates love, the crematory where she is destroyed, and the holy land that she is reborn in.”

At the podium is Rinaldo Alessandrini, who has recorded baroque repertoire extensively with Concerto Italiano and is considered one of the world’s leading specialists in baroque opera. The cast includes Jane Archibald as Semele, Allyson McHardy as both Semele’s sister Ino and as Juno, William Burden as Jupiter, Anthony Roth Costanzo as Athamas and Steven Hunes as both Cadmus and Somnus, god of sleep. On May 23, members of the COC Ensemble Studio take over the roles at a special performance. For tickets or more information, visit www.coc.ca.

Lovers of Handel’s operas should consider performances of *Alcina* (1735) presented in concert by a new arrival on the opera scene, Essential Opera, founded by sopranos Erin Bardua and Maureen Batt. Though *Alcina* is one of Handel’s most popular operas, it has never been staged by the COC. Essential Opera presents the work accompanied by period instruments at the Trinity-St. Paul’s Centre on May 25 and as part of the New Hamburg Live! festival in New Hamburg, near Stratford, on May 31. The cast includes Bardua and Batt as the sorceresses Alcina and Morgana; Vilma Violts as the knight Ruggiero entrapped by Alcina’s love-sorcery; and Vicki St. Pierre as both conductor and the heroine Bradamante, who disguises herself as a knight, to rescue her betrothed Ruggiero. *Alcina* is sung in Italian with English surtitles. For tickets and more information, see www.essentialopera.com.

Switching to the 20th century, Against the Grain Theatre, known for its popular pub presentations of Puccini’s *La Bohème*, moves to the 112-seat Helen Gardiner Phelan Playhouse on the U of T campus, for an intimate production of Benjamin Britten’s *The Turn of the Screw* (1954).

This is only the second fully-staged production by AtG, whose goal is to make opera a cozier, more relaxed experience. The show will have sets by Camellia Koo and costumes by Erika Connor. AtG founder Joel Ivany directs with Christopher Mokrzewski at the piano. Miriam Khalil will sing the role of the troubled Governess, COC favourite Michael Barrett will be the mysterious Peter Quint, Megan Latham will be Mrs. Grose and Johane Ansell and Sebastian Gayowski will be Flora and Miles, the two children who fall under Quint’s malign influence. For tickets and more information, visit againstthegraintheatre.com.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Rent Re-View and a House of Mirth

ROBERT WALLACE

RENT, THE ICONIC ROCK musical that stormed the bastions of musical theatre during the 1990s, returns to Toronto in a new incarnation mid-month at the Panasonic theatre. This time 'round, it arrives as a transfer from Sheridan College where, last December, it excited acclaim at the school’s Oakville campus when it was presented by Theatre Sheridan as a showcase for the graduating class of the advanced diploma program in music theatre performance. Remounting the high-octane show for a limited run is a no-brainer for theatre impresario, David Mirvish, who considers Rent “this generation’s best musical about the struggle young people face in finding their way in the world. Having a new generation of talent from Sheridan College ... is perfect casting.”

The endorsement by Mirvish is more than just hype. For years, Sheridan graduates have helped build Toronto’s music theatre community. Read the cast notes for any musical produced recently in the GTA and you’ll find the bio of a Sheridan theatre grad. And if you’re lucky enough to get a ticket to Jesus Christ, Superstar, currently running on Broadway, check out the résumé of Chilina Kennedy who plays Mary Magdalene; she, along with two others in the cast, honed her skills at Sheridan. This is just one of the reasons that Jacob MacInnis, who plays the role of Tom Collins in Rent, was keen to enter the program which, he says, is “tops in Canada.”

Theatre Sheridan heralds the cast of Rent as “the stars of tomorrow”—a sobriquet justified by the school’s track record. The phrase also could apply to Rent’s characters, an eclectic mix of twenty-something artists who scramble to eke out careers in the mean streets of New York City. Written by Jonathan Larson, who died unexpectedly before the show’s off-Broadway premiere in 1996 (and its Pulitzer Prize-winning success), the libretto is based on Giacomo Puccini’s La Bohème. AIDS replaces tuberculosis, the scourge of Puccini’s opera; Paris in the late 1800s is reconfigured as New York’s Alphabet City in the early 1990s; poverty still prevails; and love, lust and lassitude suffuse the characters’ hopes with a paradoxical blend of energy and languor that lends “la vie bohème” an air of melancholic urgency.

Despite the angst and terrible odds, love survives in Rent—three varieties of it, no less. Roger, a jittery musician traumatized by
AIDS, falls for Mimi, a night-club dancer with a habit for cocaine. Maureen, the ex-lover of Roger’s roommate, Mark (a film-maker), stakes out a love-hate relationship with her new amour, Joanne, an erstwhile lawyer. Tom Collins, a gay anarchist and sometime college professor, picks up with Angel, a flamboyant drag-queen, also living with AIDS, who teaches him to trust. More important than the characters’ individual lives is the community they help create—one where the incessant demand to “pay the rent” signifies the crises that threaten love and creativity. “Seasons of Love,” the song that opens Act Two (and the show’s one bone fide hit), is a paean to survival in a world that frequently condemns love as wrong, sex as dangerous, and art as frivolous, if not decadent. Rejecting the costs of social and artistic approbation, the characters forge their bonds without a belief in tomorrow. Together, they celebrate the present which, for some of them, is all they will ever know.

Jacob MacInnis tells me that Lezlie Wade, the director of Sheridan’s Rent, conceived the production to foreground community. “For her, the cast is a family,” he says—a large one, in that it numbers 32. “Everyone has a story-line with which to build their character. This isn’t a ‘leads plus ensemble’ production; everyone takes the final bow together.” The approach suits a show that offers “a snap-shot of an important moment in American history,” as MacInnis puts it, a time when artists “cried out for people to open their eyes to what was happening all around them.” He pauses, as if considering how to continue. “A group of young artists struggles to leave something behind. What will it be? At the end of the show, they know. It will be love.” He pauses again, then gets personal. “I found a lot of myself in Tom Collins….”

Also opening mid-month is From the House of Mirth, another adaptation of a famous work—in this case, a novel by celebrated American author, Edith Wharton, first published in 1905. Unlike Theatre Sheridan’s production of Rent, this show is created and performed by some of Canada’s best-known, senior artists, working under the auspices of Coleman Lemieux & Compagnie (CLC), one of the country’s most respected dance initiatives. Founded in 2000 by Bill Coleman and Laurence Lemieux, pre-eminent choreographers and dancers, CLC creates intimate, small-scale performances, as well as spectacular stage shows, that feature some of Canada’s greatest dancers. This new presentation qualifies as both.

From the House of Mirth is a music/dance/theatre collaboration with an original score by Rodney Sharman, libretto by Alex Poch-Goldin, and choreography by James Kudelka, the CLC’s resident choreographer and director of the show. Kudelka stresses that this version of Wharton’s story evolves “not as a ballet, not as an opera, and not as a sung play,” but as all three, with each form picking up the narrative according to the emotional and intellectual demands of the moment. Four male singers take the stage, along with four dancers, all female. Only the male characters use songs to tell the story. The female characters remain silent, danced by Victoria Bertram, Claudia Moore, Christianne Ullmark and Laurence Lemieux who plays the lead character, Lily Bart. The four singers—Scott Belluz (countertenor), Graham Thomson (tenor), Alex Dobson (bass-baritone) and Geoffrey Sirret (baritone)—like the dancers, are accompanied by a five-piece chamber orchestra of piano, harmonium, harp, violin and cello, under the direction of John Hess.

Despite its substantial cast, From the House of Mirth recalls the salon evenings of Wharton’s time— genteel soirées staged in intimate venues, often private parlours. The approach fits the Citadel, the venue CLC now calls home. The performance space is housed in a three-storey building erected in 1912 at the base of Regent Park, formerly owned by The Salvation Army and renovated by CLC during the past few years. A state-of-the-art dance studio that seats an audience of 60, the Citadel’s intimacy fits Kudelka’s reimagining
of New York salon culture in the early 20th century. Ironically, he uses the piece to expose the repressive manners and manipulations of the society that treasured the form—a “hot-house of traditions and conventions,” as Edith Wharton called it.

In the novel, Wharton charts the descent of Lily Bart from a glittering social circle in 1890s New York to poverty and a solitary death, her dreams of marriage—whether for wealth or for love—shattered by convention and her own conflicted desires. The challenge for Kudelka and his collaborators has been to create a vocabulary of music, movement, and theatre that evokes the novel’s moral issues while, simultaneously, it illustrates Lily’s inner life that evolves through her relationships with a number of men.

For composer Rodney Sharman, this challenge is tantamount to creating a structure that unites the disparate elements of the score. The music, he explains, “must set an atmosphere for the dance”; equally as crucial, it “must convey the most important moments in Lily’s story.” The songs sung by the men in From the House of Mirth use Poch-Godin’s libretto to convey much, but not all, of the exposition. “In the pivotal scene where Lily is disinherited,” Sharman notes, “there is no song whatsoever.” Moments like this lead him to remark, “it is a testament to the power of dance that the women in the piece can communicate so much, so fully, without using words.”

At the end of Wharton’s novel, when Lily dies from an overdose of a sleeping powder, her complicity in the event is left ambiguous. Not so Wharton’s attitude to the milieu she depicts with her cautionary tale. Summarizing its theme as “lost illusions and destructive melancholy” she pares her point-of-view to a succinct description of the society that treasured the form—“a ‘hot-house of traditions and conventions,’” as Edith Wharton called it.

Of New York salon culture in the early 20th century. Ironically, he uses the piece to expose the repressive manners and manipulations of the society that treasured the form—a “hot-house of traditions and conventions,” as Edith Wharton called it.

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Ah, New York, New York: “if you can make it there, you can make it anywhere...” Plus ça change...

AND THERE’S MORE!

May is the month for musical adaptations (or so it appears this year), at least two of which deserve mention in addition to those above. Opening early in the month is West Side Story, one of the most famous adaptations in recent history, in a touring version presented by Dancap Productions. Inspired by William Shakespeare’s Romeo and Juliet, the book by Arthur Laurents updates the rivalry between the Capulets and Montagues to New York’s Upper West Side in the mid-1950s where the Jets and the Sharks, two teenage gangs, fight to control the streets. The Sharks and their Puerto Rican heritage are taunted by the Jets, a white working-class gang, even as Tony, a Jet, falls for Maria, the sister of Bernardo, leader of the Sharks. With a soaring score by Leonard Bernstein, poetic lyrics by Stephen Sondheim, and the electric choreography of Jerome Robbins, the show is one of the great achievements of American musical theatre.

West Side Story premiered on Broadway in 1957. Fifty years later, Arthur Laurents undertook a major revival of the show by weaving Spanish lyrics and dialogue into the English libretto, arguing that “the musical theatre and cultural conventions of 1957 made it next to impossible for the characters to have authenticity. Every member of both gangs was always a potential killer even then. Now they actually will be. Only Tony and Maria try to live in a different world.” This new “edgy” production, even more successful than the original, is the one on tour to Toronto.

Opening late in the month, Dear World is possibly as obscure as West Side Story is well-known. Using music and lyrics by Jerry Herman to refashion Jean Giraudoux’s play, The Madwoman of Chaillot, the show was a flop when it opened in New York in 1969 for a brief, calamitous run. Despite negative reviews, it won Angela Lansbury a Tony Award for her performance as the Countess Aurelia, a woman driven mad by a lost love who spends her days reminiscing in the basement of a Parisian bistro—at least, until it is targeted for demolition by an multinational oil corporation. Conceived as a chamber piece, the show reputedly was overwhelmed by the grandiose design of its initial staging. A subsequent revision of the book by Jerome Lawrence and Robert E. Lee, one of the most

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Beat by Beat | Classical & Beyond

Some Assembly Required

SHARNA SEARLE

IN PAST COLUMNS YOU’VE read about many of the “big guns” come to town—major, professional orchestras, world-renowned soloists and quartets—and you’ve read about an array of gifted artists presented to us by local groups and organizations who don’t have the big bucks but have great taste and know a talented “up and comer” when they see one.

This month, I want to focus on two other categories: first, ensembles which don’t easily fall under neat labels such as “quartet,” “quintet” or “chamber orchestra,” because they are constantly morphing in size, depending on what’s on the program; and second, the community orchestras which provide the backbone of the musical life of their communities. Both attract dedicated bunches of musicians who play for the love of it in a variety of settings including seniors’ residences, hospitals, churches, intimate venues and large concert halls. Here’s what some of them are up to this month.

“Extra cello” with magic on the side, please: The ensemble called Alchemy offers the following irresistible blurb on its website: “Alchemy was a medieval chemical science and speculative philosophy which aimed to transform base metals into gold, and to discover a universal cure for disease and a means of indefinitely prolonging life. Notwithstanding its failure to succeed, some of its lofty aims have been inherited by a group of Toronto musicians who feels that if music cannot prolong life and cure disease—though who can tell—it is certainly known to transform an ordinary hour into something magical.”

Alchemy began “making magic” in 2003 and has since performed chamber music from the 17th to 21st centuries with about 50 musicians, selected from a pool of accomplished friends and colleagues. Meri Gec, pianist, founding “alchemist” and the group’s program coordinator, explains: “The mix continually changes, depending on which instruments are needed for a program idea and which musicians are available. Program and repertoire ideas come from anywhere—the musicians, the internet, radio, summer music camp, live concerts.”

Gec’s role is to organize the one-hour programs using those ideas. And while, more often than not, she’s the one “initiating the ideas and recruiting the right musicians” (most with busy lives and day jobs), she adds that “the musicians participate actively with researching ideas, finding extra musicians when needed, introducing pieces at concerts, suggesting venues, and so on.” As she says, “Alchemy has become an engaged and collaborative ensemble.” For Gec, Alchemy represents “all that is great about music, friendship, and community service.”

It’s a winning combination that has seen the ensemble perform for almost ten years and at over 20 venues—all of which have been predominantly retirement residences and hospitals, in keeping with the ensemble’s original—and unwavering—philosophy. Fittingly, Alchemy will perform at Baycrest Centre on May 23 at 7pm. On the program is Prokofiev’s Overture on Hebrew Themes, String Quartet Op. 44 No.1 by Mendelssohn and Mozart’s Clarinet Quintet. Gec (on piano), will be joined by Kaye Royer on clarinet, violinists Catherine Sulem and John Bailey, violist Dorothy Pellerin and Susan Naccache on cello. Heal on, musical alchemists!

Did someone order an extra clarinet? Make that 18. That’s the number of members currently playing in the Wychwood Clarinet Choir. This lively group is now in its third season and they’re going strong, under the leadership of Michele Jacot, WCC’s artistic director and conductor. Founding member Roy Greaves, who plays bass clarinet with the group (as well as the “usual soprano in b-flat” that everyone in the ensemble plays), shared a few words with me, by e-mail, about the WCC, starting with its inception in 2009.

“Some adult clarinet students of Michele Jacot were looking for an alternative to playing in a community band at the same time as Michele was considering adding conducting to her teaching and performing schedule. I was about to retire from teaching music at Oakwood Collegiate (Michele is a former student of mine) and was also looking for a different musical challenge. (The teacher becomes the student; the student the teacher.) Thus began the start of the Wychwood Clarinet Choir.”

By fall of that year, a rehearsal space was found, as were several like-minded clarinetists, and in its first season the WCC gave two major concerts along with smaller performances, including one at the (then) new Wychwood Barns. They’ve since added school performances to the mix, along with opportunities for high school and university students to perform with them, in varying capacities, including that of conductor. While Greaves assists with artistic choices and occasionally conducts, and several members of the group arrange and compose for the choir, he credits Jacot with having the “vision that really makes the group work.” Jacot gets the last word (which I lifted from the WCC’s website): “The goal of the WCC is to both learn together as well as to play the best music possible to reflect the unique sound of our ensemble and it’s my job to ensure that we have fun doing it.”

Well, actually, I get the last word: the WCC’s “Spring Concert 2012” is on May 27, 3:30pm, at St. Michael and All Angels Church. On the wonderfully eclectic program will be works by Julius Fucik, Clare Grundman, Glenn Miller, Mozart and Mancini.

Putting the “commune” in community orchestra: There are well over a dozen concerts being performed by community orchestras (COs) this month. So, rather than scintillate scads about each, I thought I’d ask one dedicated CO player to give you an idea of the many rewards of participating in this often unsung sector of the musical scene. (You will also find a number of CO concerts in the Quick Picks list at the end of this column.)

Adam Weimann, a busy oboe player, accompanist, cabaret performer and teacher (and our Canary Pages editor) suggested I contact Laura Rosenfield, principal oboe with the NYCO Symphony Orchestra, someone he met when he sat in with NYCO a few times, about two years ago. Good call, Adam.

“Belonging to a community orchestra means playing the world’s most beautiful music with like-minded people who share a love of classical music,” Rosenfield wrote. “Community orchestras allow amateurs of all ages and from all walks of life to experience the joy of making music, as well as the opportunity to grow and improve as musicians. They also offer high school students and university music majors invaluable real-world experience with conductors, ensemble playing, and classical repertoire. While I frequently attend concerts by professional orchestras, I love the unique and thrilling challenge of playing the same repertoire in ‘my’ community orchestra.

“Perhaps the greatest reward of performing is bringing music to audiences that might not otherwise be able to hear live music, via outreach concerts in seniors’ homes and hospitals. School concerts, which help children to appreciate classical music and learn about the
instruments of the orchestra, are heartwarming experiences, as well. I think that my own children learned early to appreciate classical music by hearing my daily practice, as well as recordings of pieces I was working on. Also, they were curious to attend mom’s concerts! “Amateur orchestras foster a feeling of community that is truly enriching and transformative. I have learned about the volunteer and non-profit sector, have benefited from taking on various volunteer administrative tasks in community music over the years, and have made lasting friends. I suspect that most of my fellow musicians would agree that the stresses of everyday life melt away when the baton drops and the orchestra begins to play…”

The NYCO Symphony Orchestra, by the way, began as a reading orchestra under the auspices of the North York Symphony in 1975 and evolved into an independent, community-based orchestra around 1988. Rather than hold formal auditions, it invites new players to sit in for a couple of rehearsals to test the “compatibility factor.” Then, if you are offered a permanent position you are expected to pay a membership fee. (A wonderful twist to the typical professional musician’s fate of often not getting paid enough for their efforts.) In addition, NYCO members are obliged to purchase a subscription. Clearly, both these fees are critical in allowing this CO to provide its exceptional, community-enhancing, music-making opportunities, and you will find variations on the same theme among many other community orchestras.

You will find Rosenfield in her first oboist’s chair when NYCO performs Smetana’s The Moldau, Tchaikovsky’s Rococo Variations (with principal cellist, Sybil Herceg-Shanahan) and Dvořák’s Symphony No.8, under the baton of its music director and conductor, David Bowser, June 2, 8pm, at Centre for the Arts, St. Michael’s College School. There’s a pre-concert chat at 7:30pm.

COMMUNITY ORCHESTRA QUICK PICKS

- **May 6, 2:30:** Orchestra Kingston. Works by Suppé, J. Strauss, Tchaikovsky, Copland and others.
- **May 6, 3:00:** Symphony on the Bay. Works by Bach, Liszt and Rachmaninoff.
- **May 10, 8:00:** Corktown Chamber Orchestra. Works by Beethoven, Bach and Dvořák.
- **May 12 and 13, 7:30:** Huronia Symphony Orchestra. Works by Dvořák, Baum, Beethoven and Verdi. (Beyond the GTA.)
- **May 12, 8:00:** Counterpoint Community Orchestra. Works by Widor, Saint-Saëns, Bach-Stokowski, Bizet and others.
- **May 12 and 13, 8:00:** Oakville Symphony Orchestra. Guest: Polovoi Issariotis, guitar.
- **May 12, 8:00:** Scarborough Philharmonic Orchestra. Works by Vivaldi, Mozart and Magowan and Denomme-Welch. 7:15: Pre-concert chat.
- **May 26, 8:00:** Cathedral Bluffs Symphony Orchestra. Works by R. and J. Strauss and Bizet.
- **May 26 and 27, 8:00:** York Symphony Orchestra. Works by R. Strauss, Amram and Prokofiev.
- **May 27, 3:00:** Toronto Symphony. Beethoven’s Symphony No.9. 2:15: Pre-concert talk.
- **June 1, 8:00:** Etobicoke Philharmonic Orchestra. Works by Debussy, Rodrigo and Berlioz. 7:30: Pre-concert chat.

Now go out and get yourself some of that community spirit!

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THE SAD NEWS that Billy Bryans, musician and champion of world music in Toronto, has died too early at 63 reached me as I was writing this month’s column. Suddenly, his passing at the Kensington Hospice in Toronto seems to mark the end of a chapter in the evolution of the Canadian “world music scene.” This ever-expanding, ever-evolving basket of often vague and variously labeled commercial categories comprises mostly previously unconnected music genres. By those who like genres with capital letters, they have been diversely dubbed Folk, Ethnic, Traditional, Worldbeat, World Music, Global, Roots, Alternative World, Local, and Diaspora.

Billy Bryans’ four-decade career successfully connected with many facets of the Canadian popular and world music business. But it also reflects the evolution of musical diversity in Toronto and the hybrid processes at work in our nation’s multicultural musical landscape. The health of the current world music scene in turn owes much to the dedication of gifted artists such as Bryans, widely known to local musicians as Billy.

Billy first came to my attention in the 1970s as a drummer active on Toronto’s Queen Street scene with groups such as the new wave punk, the Government. A few years later he co-founded, with Lorraine Segato, the four-time JUNO winning pop group the Parachute Club. He also made his mark as producer, working for a time at Daniel Lanois’ Grant Avenue Studios in Hamilton. His production credits include the Downchild Blues Band, the rockabilly Bop Cats, jazz revivalists the Original Sloth Band, and Raffi.

But it’s Billy’s career as a world music drummer, producer and promoter, to which he segued over the last two decades, that most touch us here at World View. The Globe and Mail was not alone in calling him a “world music pioneer.” What is clear is that he brought to bear his considerable musical passion, driving drumming grooves, and production and promotional savvy to Toronto’s emerging global music scene. Many acts including the South African jive group Siyakha used him as their drummer.

Billy produced several significant albums in the genre including the prescient 1992 CD The Gathering, a song compilation of Toronto-based musicians from a variety of cultures that won the first JUNO Award in the “Worldbeat” category. (The category was renamed “Global” and changed yet again in 2002 to “World Music”). His CDs for the Shego Band, Diego Marulanda, AfroNubians, and Punjabi by Nature helped set the bar for the genre. Both of his productions for reggae dub poet Lillian Allen won JUNOs. In 1994, Billy saw a chance to connect directly with international artists and the emerging industry. He traveled to Berlin to be among the few North Americans to attend the first world music expo, WOMEX, which has since become “the principal market for world music” (Le Monde). He also established Mundial Music, Canada’s first world music record “pool” for journalists and radio DJs.

Long a fan of African-American and African music, Billy grew to love Latin music in its many incarnations. In the last decade he took to the dance floor to polish his salsa moves (especially Cuban rueda de casino) as well as spinning Cuban dance tracks for club
goers as a popular Toronto DJ. When the Lula Lounge opened its doors at Dufferin and Dundas as a live music dancehall showcasing Toronto’s growing Latin music scene, Billy was there, directly engaged. And the feeling was mutual. When his health faltered, his musician friends and fans rallied. Lula held a recent benefit “Rumpon Para Billy Bryans” to raise funds for his palliative care on April 19, 2012, featuring an all-star cast including Jane Bunnett, Alex Cuba, Son Ache and Samba Squad.

The use of the term “world” when referring to a kind of music or a musician has a contested history. It often seems a strained, an incorrectly placed, or even a derogatory tag. When used to describe the whole of Billy’s career however, embracing as many musical genres as he did, “World Musician,” in capitals, feels right.

**LULAWORLD 2012 CONCERTS**

Another Canadian pioneer, Alexander Graham Bell, is reputed to have written, “When one door closes another opens; but we so often look so long and so regretfully upon the closed door, that we do not see the ones which open for us.” It seems hardly possible that the Lula Lounge is a decade old, yet here it is celebrating this remarkable anniversary during May with a series of concerts, looking forward all the way.

Originally a Latin dance club, in the ten years it has been open this venue has broadened its mandate, distinguishing itself as a home for world music of many persuasions. Now called the Lula Music and Arts Centre, it is programming a series of collaborative concerts called LULAWORLD 2012, bringing together artists from around the globe. Here are just a few highlights.

The series kicks off May 9, in collaboration with Small World Music, with the celebrated local Autorickshaw shaking up contemporary jazz, funk and the classical and popular music of India into a bubbly brew. In keeping with LULAWORLD’s theme Autorickshaw (Suba Sankaran, voice; Justin Abedin, guitars; Collin Barrett, bass; Dylan Bell, keys; Ed Hanley, table; Ben Riley, drum kit) has invited illustrious local guests including jazz specialists pianist Gordon Sheard, bassist George Koller and mallet percussion maestro Mark Duggan.

On May 11, Café Con Pan, Toronto’s exponents of son jaracho, the traditional music of Veracruz, Mexico, mix it up with guests La Marisoul (LA) plus musicians from Canada, Mexico, Chile and Iran. The concert will also launch Nuevos Caminos a Santiago (New Roads to Santiago) their “genre defying” second CD. In the second set this evening Lady Son y Articulo Vieinte hosts Montreal’s tropical urban scenester Boogat in what is billed as a “hip hop son cubano mashup!” Canadian born and raised Yeti Ajasin, aka Lady Son, is the lead vocalist/director of the Latin fusion band Articulo Vieinte. It sounds like dancing is required.

Two outstanding, award-winning local ensembles join forces May 16: the classical Gryphon Trio and the Afro-Cuban and Latin jazz specialists, Hilario Durán Trio. They will perform “Cuban, Brazilian, Sicilian and Argentine charts” celebrating music that has resounded at Lula.

You can find more LULAWORLD 2012 concerts listed in The WholeNote’s “In the Clubs” section.

**WORLD MUSIC PICKS**

This is one of those months where no amount of space seems enough to cover the myriad concerts of interest in the GTA. I have selected a few to highlight and apologize for having to leave out so many others.

Yoga and music have long been intimately linked. On Friday, May 4, 8pm at the Casa Loma campus of the George Brown University, the Institute of Classical Yoga and Therapy presents “Music in harmony with Yoga,” a free Hindustani classical vocal concert featuring Ramneek Singh. Ms Singh will be accompanied by an esraj player and by Yashodhan Navathe on tabla.

May 9 the Aradia Ensemble hosts Toronto’s leading Georgian choir Darbazi in a fascinating concert contrasting the two groups’ choral approaches at the Glenn Gould Studio. Titled “The Grain of the Voice,” the concert features two new works by Andrew Agar and Kevin Mallon which will unite these two very different vocal “grains.” Aradia’s Kevin Mallon, conducts.

Another concert that marries Western and Eastern (here specifically Southeast Asian) classical music forms will be presented at the Glenn Gould Studio on May 22. The Evergreen Club Contemporary Gamelan an eight-member pioneering world music ensemble, of which I’ve been a member for some 29 years, is playing host to the Bozzini String Quartet, Montreal’s contemporary and experimental music specialists. The two groups will present five commissioned works by leading Canadian composers for their joint forces, repertoire they performed recently at a well-received Montreal concert.

Back firmly on our musical native land, on May 10 the Métis Fiddler Quartet launches its debut CD, North West Voyage Nord Ouest at the Lakeside Terrace, Harbourfront Centre. Currently based in Toronto, the four youthful sibling members of the quartet, Alyssa (viola), Conlin (guitar), Nicholas (violin) and Danton (cello) Delbaere-Sawchuk were born into a Métis family in Winnipeg. Their program highlights arrangements of originally rural Canadian Métis and Native fiddle music that they learned directly from the greatest living masters, and that the Métis Fiddler Quartet is eager to share with urban Canadians.

Finally, on June 1 at Koerner Hall, the Royal Conservatory presents Simon Shaheen on oud and violin in a concert fusing Arabic, jazz and Western classical music. Shaheen has been hailed as one of the most significant Arab musicians and composers of his generation. Based in New York, his two bands Qantara and the Near Eastern Music Ensemble tour internationally. Moreover, he has received numerous awards for his performing and educational contributions, including the National Heritage Award he received at the White House. His album Blue Flame has been nominated for an impressive 11 Grammy Awards. 

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Beat by Beat | Early Music

Man Behind the Masque

SIMONE DESILETS

If you have a passion to do something, there seem to be no limits to what you can accomplish. When musician Larry Beckwith conceived Toronto Masque Theatre in 2003, he had a vision of reviving an art form that arose probably during the Renaissance with masked processions visiting noble houses. It was developed substantially in Europe during the 16th to 18th centuries, evolving into an elaborate performance with scripted plot and combining elements of music, theatre and dance. To undertake the revival of this form and also to expand the repertoire by commissioning new works in the spirit of the masque, Beckwith invited some talented people to work with him: choreographer Marie-Nathalie Lacoursière is a specialist in historical dance who has a magical touch for staging; actor and co-director Derek Boyes has an extensive background in stage, radio and TV drama as well as film.

This pursuit has taken them very far, leading them to mount performances of wide-ranging scope: everything from Shakespeare/Blow’s Venus and Adonis to newly commissioned works by James Rolfe, Omar Daniel, Abigail Richardson and Dean Burry, to plays by Molière, Reaney and others, to “variety” or “cabaret” evenings—some 25 productions in all.

This month, the company presents a masque on a theme that might be expressed (at least in my words) as “Woman: Proud, Beautiful and Decidedly Unattainable.”

Three 17th-century depictions are interwoven: There’s the play: The Convent of Pleasure by English playwright Margaret Cavendish, in which the main character, a beautiful woman, turns her back on the company of men and establishes a convent open only to like-minded maids and widows, in which they create their own world of pleasure and where men are excluded from all access to their beauty and their worldly possessions. There’s the ballo, or semi-dramatic ballet: Monteverdi’s Ballo delle ingrate in which Venus and Cupid visit Pluto, King of the Underworld, to complain that the arrows from Cupid’s bow are no longer effective on the ladies of Mantua who are scorning their lovers. And there’s the comical cantata for a trio of women singers: Luigi Rossi’s Noi stiamo tre donzelle semplicette, in which the three little innocent maidens mock men’s “empty babbling” about their love for women.

Ah, but will “Unattainable Woman” prevail, or be thwarted in the end? This is for you to find out, when you go to see this production, taking place at Hart House Theatre on May 11 and 12. If you attend the pre-show chat, you have the added treat of a conversation between Beckwith and professor Katie Larson, whose research area includes 16th- and 17th-century English literature with a focus on women’s writing and issues of gender and language, and who has made a special study of the writings of playwright Margaret Cavendish.

I’ll tempt you with Beckwith’s comments about the cast: “I’m very excited to be working with the brilliant young singers Virginia Hatfield, Dawn Bailey, Michele DeBoer and Benjamin Covey. I’m delighted that four dancers from Marie-Nathalie’s Montreal troupe (the renaissance dance troupe Les Jardins Chorégraphiques) will join us, and that the play will be realized by an abundantly talented group of young actors, directed by Derek Boyes. There are some top-notch players in the band (including harpsichordist Noam Krieger from Holland, and gamba player Justin Haynes). All in all it should be a glorious show!”

Other concerts this month have to do, in part, with transitions, and with the spirit of giving:

● May 11: In Kingston, the Melos Choir and Chamber Orchestra explore the progression of musical style from the birth of Monteverdi to the death of Schütz—the transition from the Renaissance to the Baroque—in their concert “The Age of Change: Monteverdi, Schütz and Gibbons.”

● May 13: “Bach Meets Frederick the Great” is the title of the next concert of Waterloo Region’s Nota Bene Baroque, and it’s inspired by an event in May, 1747, when the two actually did meet: Bach visited Frederick’s residence in Potsdam, where the king gave him a cunning theme upon which to construct a fugue on the spot (which of course he did). Further developments led to the creation of one of Bach’s most famous compositions, the collection of pieces known as The Musical Offering, entirely based on this theme. As for Nota Bene’s concert which takes place at Kitchener’s Registry Theatre, it presents music by Bach, by Frederick himself and by his court composers, as well as readings that explore the titanic aesthetic and
cultural shifts taking place at that time. And, it features two very interesting guest artists: baroque flutist Emma Elkinson, and narrator Colin Fox.

- **May 13:** The Toronto Chamber Choir’s afternoon “Kaffeemusik” are a mix of expert and entertaining commentary from music director Mark Vuorinen with music sung by the choir. In this, the last of them this season, choir and soloists perform Bach’s cantata *Brich dem Hungri gen dein Brot* (Break Your Bread For the Hungry). Their press release offers this invitation: “In the spirit of the cantata’s reflections on the transformative power of charity, we encourage you to contribute to our food drive for the needy who live in our richly blessed city.”

- **May 20 & 21:** Among the diverse groups who choose to focus on a particular aspect of the vast musical universe is the Toronto Continuo Collective, whose aim is to explore the art of baroque accompaniment and all that it entails: figured bass harmony, supporting text inflection, ornamentation, word painting, improvisation, and everything else that makes the music speak and come alive.

In this pair of concerts, entitled “L’Authentique amour française,” they’ll show off their skills in a program of rarely-heard gems of the 17th-century French Baroque, by composers such as Pierre Guedron and Marc-Antoine Charpentier. With their lutes, violins, viols and keyboards, they’ll be joined by guest soloists, soprano Emily Klassen and tenor Bud Roach.

- **May 24 to 27:** Tafelmusik’s music director, Jeanne Lamon, has observed that for them, playing Beethoven feels like playing “new music that’s exploding” because they come to it from the perspective of the music that has gone before, rather than approaching it from a 21st-century perspective. Conductor Bruno Weil has called Tafelmusik “a great Beethoven orchestra, because Beethoven needs the passion of every individual player.” You can experience this passion for yourself in this month’s group of concerts, when they play the mighty “Eroica” Symphony, paired with an even later work: Mendelssohn’s Symphony No.4, the “Italian.”

- **May 27:** How wonderful to be able to contribute to the welfare of our fellow creatures on the earth, and to that of their habitat, through music. Soprano Ariel Harwood-Jones is well known from her performances with Tafelmusik (as soloist and within the Chamber Choir), with Opera Atelier, Sine Nomine ensemble and many other groups. She has gathered together a formidable group of fellow musicians — among them, harpsichordist Sara-Anne Churchill, gambist Justin Haynes, violinist Larry Beckwith—who all contribute their artistry in a “Friends & Family Concert,” with music by Purcell, Handel and Bach. Admission is pay-what-you-can and proceeds will go to the Canadian Wildlife Federation.

For details on all these and more, please see The WholeNote’s daily listings.

Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
Out Like a Lion

DAVID PERLMAN

SOMETIMES BY MAY the new music season is starting to sputter a bit. But not this year. Thanks in part to an astonishing number of events at the two “Galleries” there’s no shortage of sonic solace for adventurous ears. But even without Gallery 345 and the Music Gallery, there is much on offer. The season it seems is going out like a lion.

Once again, music theatre columnist Robert Wallace, has scooped me on a story with serious new music credentials, Coleman Lemieux & Compagnie’s From the House of Mirth which runs, with various start times, May 9 to 13. (Wallace’s treatment of the show starts on page 15.) Of particular interest for this column are the Rodney Sharman/Alex Poch-Goldin score and libretto. My awareness of composer Rodney Sharman’s work in the genre goes back to the opera Elsewhereless, with Atom Egoyan in 1999. Librettist Poch-Goldin comes to mind, most immediately, for his work with composer Omar Daniel in The Shadow, probably the most striking full-length work of Tapestry New Opera’s 2009 season. Both Elsewhereless and The Shadow, in fact, are the product of partnerships that were struck in Tapestry’s unique composer/librettist laboratory—the “LibLab” as it is called—and came into being through numerous iterations over an extended period of time.

It’s not surprising, therefore, to see another Tapestry alumna, composer Abigail Richardson, drafted for a recent “wordy” Toronto Symphony Orchestra commission. “The Hockey Sweater,” based on the iconic Roch Carrier short story, will premiere Saturday April 12 at the child-friendly hour of 1:30pm, with Carrier himself delivering the text. Richardson’s compositional ability to stick-handle music and text is well earned. With librettist Marjorie Chan, she won a 2009 Dora Award for outstanding new musical/opera for Sanctuary Song, inspired by the true story of an elderly elephant’s journey to freedom. While the show officially “premiered” at the 2008 Luminato festival it too went through successive Tapestry-fostered stages of development after Chan and Richardson first met at “LibLab” in 2003.

CONTINUUM: Returning, for a moment, though, to Coleman Lemieux: Laurence Lemieux’s name caught my eye a second time while working on this month’s column, in the context of yet another interesting, musically significant show coming to the 918 Bathurst Centre, which is rapidly coming into its own as an alternative venue for ambitiously scaled productions. In the fall, 918 Bathurst hosted bcurnett’s production of Nicole Brooks’ Obeah Opera, profiled in the November WholeNote. Now, from May 27 to May 29, it will be home to Continuum Contemporary Music’s “Contes pour enfants pas sages: 8 cautionary entertainments.” (Caution: The middle two of the four performances are daytime school shows.) “Contes” is billed as “wisdom and wilder ness from the animal kingdom: a multi-layered, multi-media setting of all eight fables of French poet Jacques Prévert by Canadian composer Stephen Farmer.” Not surprisingly the British Columbia-born Butterfield has other operatic and multi-media fare under his composing belt. During 15 years as a performance artist in Toronto, he played in a rock band (Klo) and worked as a freelance composer and conductor.

It is not surprising to see Lemieux involved in the project, either. For one thing she and Butterfield have collaborated extensively before. For another, the show’s combination of zany edginess and potentially cumbersome large forces (Choir 21, Continuum Ensemble, tenor, soprano, light show) make it a perfect challenge for Lemieux’s deftness at mise-en-scène. David Fallis, no mean musical traffic cop either, will conduct.

While on the subject of Continuum, I should also point out that at time of writing there are still two of the four “New Music 101” Monday evening events to go (May 7 and May 14) and Continuum is “at bat” during the May 7 event, along with Contact Contemporary Music. Jointly presented by the Toronto New Music Alliance and the Toronto Reference Library, and hosted by writer/critic Robert Everett-Green, the two music presenters bringing works to each lecture/demonstration as often as not bring slices of works in progress. So no guarantees, but attendees at the May 7 event might just get a sneak preview of Continuum’s ambitious new work.

Contact Contemporary Music also has a show this month, May 12 at the Music Gallery, titled “Short Stories,” and billed as “an exploration of the symbiotic relationship between sound and vision, from narrative to abstract storytelling.” Expect some insight into that one, too.

And speaking of the Music Gallery, check our listings (or their website), for Saturday May 5, Monday May 7 and Tuesday May 15, all at 8pm, for three events, two of them with out-of-town partners, reflective of the Gallery’s mission and mandate.

**CHORAL TO THE FORE:** One of these years someone better qualified than I will do a thesis on the subject of the role choirs and choral music play in keeping a culture of contemporary classical and post-classical composing alive. So in honour of The WholeNote’s tenth annual choral Canary Pages, here’s a head-spinningly dense list (the “Begats” we call them round here) illustrative of this choral/new symbiosis: May 5 at 7:30pm, Toronto Children’s Chorus’ “Mystery and Mastery” includes works by Daley, Halley and Patriquin; May 5 at 8pm, Da Capo Chamber Choir presents “Celebrating Home,” including works by Schafe, Chatman and other Canadian composers; May 5 at 2pm, King Edward Choir presents “Feathers on the Page” the world premiere of a commission by playwright/composer Leslie Arden; May 7 at 7:30pm, the Elmer Iseler Singers’ “Get Music! Educational Outreach Concert” is largely built on Canadian works; May 12 at 8pm, Bell’Arte Singers present “Communal: Ways of Being” including a newly commissioned work by Sirett; also May 12 at 8pm, Oriana Women’s Choir’s “Earth, Air & Water” includes works by Telfer, Smallman, Daley and Watson Henderson and premiered works by Barron and Sawarna; May 13 at 4pm, the Canadian Men’s Chorus’ “Out of the Depths: An Exploration of Sacred Music” offers Murray’s Book of Lamentations (a world premiere); May 16 at 7:30pm: Toronto Choral Society presents “Civic Spirits,” song and story inspired by Toronto’s ghost hunting, and a Finley premiere and other new works; June 2 at 7:30pm, Mississauga Children’s Choir’s “City Scapes” comprises music exploring sounds and sights of modern cities including a new work by M. Coghlan; June 2 at 8pm, Jubilate Singers “A World in Canada” is built on music by Canadian composers with various cultural influences, including Glick, Raminsh, Robinovitch and others. All that being said, I’ve not mentioned perhaps the nerviest new music choral offering of the lot, namely a performance in Waterloo, Saturday May 5 at 6pm, of Christine Duncan’s Element Choir. The ensemble sometimes consists of 75 singers or more, augmented by percussion, bass, trumpet and organ. For those who think that “choral” and “improvisational” go together about as well as a fish and a bicycle, this is a performance not to be missed. “With these extraordinary sonic resources in these capable hands, the Element Choir promises to be a spectacular experience, a joyful celebration of the human voice in creative music” says NUMUS’ own blurb...
about the event. And they’re probably right. **GALLERY 345**: last, I want to return to a topic I started the “regular” season with: kudos to Gallery 345 at 345 Sorauren. Between Friday May 4 and Sunday June 3, I count no fewer than ten events (May 4, 9, 11, 13, 22, 24, 25 and 26, and June 1 and 3), that are likely to be of interest to readers of this column.

Again, check our listings for details, or scroll the Gallery 345 website. It’s very functional. You will find yourself viewing in microcosm the astonishing range of performances and events that keep the new music scene ticking along. I will single out only one, because it exemplifies the aspect of community that places like Gallery 345 serve to foster: Sunday June 3, at 8pm, in celebration of composer Daniel Foley’s 60th birthday. Gallery 345 presents “40 Years of Foley” featuring chamber works by Daniel Foley composed over the past four decades, in celebration of his 60th birthday, and performed by the likes of Robert Aitken and Dianne Aitken, flutes; Scott Good, trombone; Joseph Petric, accordion; Trio Poulet (violin, cello, piano); Tiina Kii, accordion; Richard Herriott, piano; and others. The event is free.

David Perlman can be reached at publisher@thewholenote.com.

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Beat by Beat | Jazz Notes

**A Tale of Three Cities**

**JIM GALLOWAY**

**OR WHERE THE DICKENS AM I?**

Since last month I have been in three cities, New Orleans, London and Vienna. Of the three, New Orleans is the least representative of the country where it is located. London is unmistakably British, Vienna with the Danube and echoes of the Hapsburg Empire is as Austrian as Wiener Schnitzel. But N.O. or “The Big Easy” is unique among American cities with its background of European, African and Caribbean influences and is far from one’s image of a typical American city.

In case you are not familiar with its history, the territory of Louisiana was claimed for the French in the 1690s. In 1718 the city of New Orleans was founded and in 1803 Napoleon sold Louisiana to the United States, (828,000 square miles for less than three cents per acre!).

The most famous street is Bourbon Street, the focal point of nightlife in the French Quarter. Once a hub of New Orleans jazz with bands playing in clubs and bars along the length of the street, the tide of progress has washed that away, with the exception of a few places, making way for souvenir shops, clubs, bars and strip joints. There is still some jazz but you have to seek it out.

I have to mention Fritzel’s which lays claim to being New Orleans’...
World Premiere

Contes pour enfants pas sages
8 cautionary entertainments
by Christopher Butterfield

May 27 & 29, 8 pm
918 Bathurst

Anne Grimm, soprano
Benjamin Butterfield, tenor
Continuum’s ensemble
Choir 21 and David Fallis, conductor
Mise-en-scène by Laurence Lemieux
Images by Sandra Meigs

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oldest operating jazz club. It is one of the last venues on Bourbon as you head toward the Marigny and features traditional jazz. They welcome sit-ins which can be a mixed blessing—it certainly was the night I was there when a tenor player who couldn’t play his way out of a paper bag joined the resident musicians. But a fun place, nevertheless. At one time the wall opposite the bar was adorned with a large portrait of Field Marshal Rommel. The picture is still in the club, but has been moved around a corner away from open view, probably to avoid giving offence, although my understanding is that he was respected both by his troops and the allies.

Preservation Hall at 726 St. Peter St. in New Orleans’ French Quarter, is probably the most well known of all the jazz clubs in the city. Here you can hear the traditional acoustic New Orleans jazz.

Some other hot spots include Irvin Mayfield’s Jazz Playhouse (in the Royal Sonesta Hotel on Bourbon Street), Snug Harbor and Vaughan’s.

I caught up with a couple of friends during the visit. Jon Cleary first played Toronto when I booked him into Café des Copains and more recently at the jazz festival when John Scofield brought Jon to play organ with his group. I found him at a club called dba on Frenchman St. at the down-river end of the French Quarter. I also enjoyed an evening on the Natchez, the last authentic steamboat on the Mississippi River, where the band, Dukes Of Dixieland, is led by trumpeter Kevin Clark, who spent some years in Canada and will certainly be remembered by Toronto audiences.

But before leaving The Crescent City I have to comment on this year’s New Orleans Jazz and Heritage Festival taking place at the end of April. Herbie Hancock, Mavis Staples, Al Green and the Dirty Dozen are among the headliners—but so are Bruce Springsteen, the Beach Boys and Eagles! Oh, well.

Next port of call was London which seems to be doing relatively well in terms of “name” players. Michel LeGrand, Pat Martino, Scott Hamilton, David Sanchez, Alan Broadbent, Al Di Meola, Howard Alden and Manhattan Transfer were among the musicians coming into town over the following few weeks. Most of them were scheduled to appear at Ronnie Scott’s, which means a pretty expensive night out. Nearby is the Pizza Express Jazz Club, plus two or three dozen pubs and clubs scattered throughout the city, some only presenting jazz once a week.

But talking to musicians, the general reaction when asked how the work scene is was pretty negative, with fewer gigs available and poorly paid at that. (It had been very much the same story in New Orleans—fewer gigs and very often paid by passing a jar round the room.)

Next, I waltzed over to Vienna. It is known as the City Of Music because of its strong connections with Wolfgang Amadeus Mozart, Ludwig Van Beethoven, Franz Schubert, Johannes Brahms and Gustav Mahler.

Where does it stand today as a jazz city? There are some names which most of the insiders will mention when asked, “Where is the jazz?” Jazzland and Porgy and Bess are the leading clubs in the city. I have a special place in my heart for Jazzland since I have been going there for 35 years and photos of musicians who have played...
there line the walls—everyone from John Lee Hooker to Art Farmer. The night I arrived Branford Marsalis was playing at Porgy and Bess and Lew Tabackin had been at Jazzland a couple of weeks before.

There are also a number of smaller venues, Blue Tomato and Miles Smiles Jazz Cafe among them catering to the more avant-garde, Reigen featuring blues and Lustiger Radfahrer with blues to bebop. But again, talking to local players, the common thread in our conversations was lack of work. Like every place else, one of the major problems is with the mass media and their lack of interest—make that almost complete disregard—for jazz. Radio pretty well ignores it and there is not a single newspaper with a weekly jazz column (does that sound familiar?).

Where they do much better than we do in Toronto is in the measure of support from government bodies. The following figures for Porgy and Bess are at least ten years old but make the point. They received almost $90,000 from the culture office and more than $130,000 from the state! That said, Porgy gets a much larger piece of the pie than any other club and that certainly causes some resentment among other club owners who get little or nothing. But at least the music is acknowledged as having cultural significance.

So it would seem that “name” touring acts, which make up a tiny proportion of what is out there trying to make a living, have some sort of a circuit going for them, but the thousands “in the trenches” have a hard go of it. Sound familiar?

Back to New Orleans where we began. While there, I tasted a fresh water fish called drum and very nice it was. But I use this only as an excuse to end with that most familiar topic, a jazz joke about a drummer:

A quartet out on the town in Amsterdam winds up in the heart of the Red Light District, where the working girls sit in windows seductively displaying their wares.The drummer of the band approaches one of the windows and knocks on the glass.

“How much?” he asks.

“Fifty euros,” replies the girl.

“Really?” says the drummer looking surprised, “that’s pretty cheap for double glazing.”

Happy listening right here at home.

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

For many bands, this part of spring is the time for almost being able to shift gears. The fall and winter concert schedule is almost over, but not quite. As I write this, many have at least one more concert to perform. And although summer events are on the horizon, the music for them is not quite yet in the rehearsal folders.

Of the spring events I’ve already attended, two stand out, both for their musical excellence and their emphasis on young performers.

The first was a mid-week musical evening presented by the Naval Reserve Band of HMCS York at the Naval Club of Toronto. The Naval Club is small, with no stage or other performance platform. In other words, no place for a full size concert band. The solution: small ensembles and soloists took turns. For those audience members less familiar with the tone quality and capabilities of the various instruments it was educational as well as entertaining. The trombone quartet, in particular, evoked comments such as “so that’s how trombones can sound.” Those who had prepared themselves for an evening of reasonably qualified amateur music were in for a surprise. As an example, the aforementioned trombone quartet consisted of one undergrad, one bachelor’s degree in music, one master’s degree in music and one Ph.D. in music. The entire program was organized by one of the young reserve band members, with their music director, Lieutenant Jack t’Mannetje, standing proudly in the background. On another matter, if my memory serves me correctly, this band of HMCS York broke ground when they first enrolled a female member circa 1967. The present balance? It’s 60% female.

The second recent concert with young performers as a highlight was the final concert of the Hannaford Street Silver Band’s annual Festival of Brass where the winner of the Hannaford Youth Rising Stars Solo Competition wins the honour of performing with the professional band in the final Sunday concert.

Jacob Plachta, a second year performance major in the University of Toronto’s Faculty of Music won the award for the second year in a row, this time performing his own composition, Sonata for Trombone and Brass. In the preliminary rounds of this competition, the young musicians play with piano accompaniment. On the Friday evening the three finalists then perform with full band accompaniment. Plachta composed both a challenging piano accompaniment for the first round and a complete brass band score for the finals. Guest conductor for the final Hannaford Sunday afternoon.
concert, featuring trumpet showman Jens Lindemann, was tuba virtuoso and educator Patrick Sheridan who, as an added feature of this year’s festival, also gave a workshop on the Breathing Gym. This is a daily workout routine “for Band, Chorus and Orchestral Winds” developed by Sheridan and fellow tubist Sam Pilafian. I had the pleasure of attending this event, and obtained copies of the book and DVD. Once I have mustered up the will power to commit to a daily regimen with this program, I hope to report on my improvements in tone, phrasing, articulation and dynamics. I don’t expect to be transformed into a virtuoso, but hopefully I’ll rise above the “virtual oh so” level.

The term “mixed media” seems to be a trend as bands explore ways to attract and retain audiences, with the traditional fare of concert overtures, marches and show tunes giving way to a broad spectrum of sight and sound phenomena accompanying the music. One such group is the Milton Concert Band.

Musical director, Joseph Resendes, first came up with the idea of a “space themed” concert late last season: their December concert included a contemporary piece by Eric Whitacre called Cloudburst, a fun treatment on Frosty the Snowman and a Christmas medley featuring the use of “boomwhackers.” In Cloudburst, Whitacre uses finger snapping as a musical device to simulate rain, with the audience encouraged to participate, while the piece is performed against the image of a video clip that simulated rain. Taken together, the music, the video and the audience participation created magic. In Boomwhackers, a very traditional and simple arrangement of classic Christmas carols was “animated” by the use of non-traditional instruments and the reactions of volunteers. A group of local councilors, sponsors and several volunteers agreed to wear hard hats and sit on chairs facing the audience. Several band members stood behind them with their long plastic tubes (the boomwhackers). Essentially, the hard hats became a giant xylophone, with the boomwhackers as mallets. The audience was able to watch the expressions on the faces of the hard hat volunteers as they anticipated from the melody when it was their turn to be whacked!

Encouraged by audience response, Resendes planned an even more ambitious space-themed spring concert. Rather than a traditional emcee, recorded narration played as a voice-over between pieces to simulate being in a planetarium rather than a concert venue. This was supplemented by special lighting and a variety of video loops and other NASA images. Holst’s Jupiter, Mangione’s Land of Make Believe, and of course, the Star Wars and Star Trek themes were the backbone of the musical program.

Ironically, I missed this Milton Band concert, because I had prior plans to attend a very different space-themed concert. This was the “Music of the Spheres: A Fusion of Music, Art and Science,” celebrating astronaut Dr. Roberta Bondar’s 20th anniversary of flight in space. Performed at the Ontario Science Centre by the Amadeus Choir and the Elmer Iseler Singers, the breathtaking images of Bondar’s photographs combined with the ethereal voices of the two choirs and Bondar’s commentary left the audience stunned.

Yet another mixed media band event scheduled for the weekend just prior to the publication of this issue will be the Markham Concert Band’s “Godzilla Eats Las Vegas” where the band plays the accompaniment to a video presentation. Here again, the score is by avant-garde composer Eric Whitacre.

Something new in the local band world this year is the York University Community Band Festival scheduled for Saturday, May 5, 7:30pm, Thursday May 17. Resa’s Pieces will present their 13th Gala Concert at the George Weston Recital Hall, June 12, 8pm.

Finally, and unfortunately, I must report the passing of a lifelong supporter of community bands in Southern Ontario. William “Bill” Askew passed away in Oshawa just a few days shy of what would have been his 92nd birthday. During World War II Bill served as a musician with the RCAF in England. On his return to Canada he was active for the rest of his life as a gifted euphonium soloist in a number of bands. He was co-founder of the Encore Symphonic Band and a regular member until health problems forced his retirement. He was a long time member of the Oshawa Civic Band which performed at a service of remembrance on April 3.

DEFINITION DEPARTMENT

This month’s lesser known musical term is Spritzicato: an indication to string players to produce a bright and bubbly sound. 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 bandsstand@thewholenote.com.
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The WholeNote listings are arranged in four sections:

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


C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 49.

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

A GENERAL WORD OF CAUTION A phone number is provided with every listing in The WholeNote — in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; 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 June 1, 2012, to July 7, 2012. All listings must be received by 6pm Tuesday May 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.
The Glories of the English Anthem
A 500 year pageant of a capella masterpieces composed for the Chapel Royal, cathedrals and colleges of England.

Tallis Lamentations of Jeremiah
Byrd Sing Joyfully
Stanford Three Motets
Harris Faire is the Heaven

Saturday, May 5, 7:30 PM
St. Patrick’s Church
141 McCaul St. (North of Dupont)

Tickets: $30, Seniors: $25, Students with ID: $10
Info: (416) 286-9798
Order online: www.tallischoir.com

The BIG Show
You are invited to an exciting variety show and gallery put on for charity. Enjoy music, art, drama and more of all ages while supporting a good cause.

Saturday May 5, 7 pm
St. Mark’s Presbyterian Church
1 Greenwood Road, Toronto
General admission $10, Sr/ST. $8, under 12 free
A. Concerts in the GTA

Weston Recital Hall, 5040 Yonge St. 1-855-985-2787, 830–170.
• 8:00: Toronto Organ Club. Classic Concert. St. James United Church, 400 Burnhamthorpe Rd., Etobicoke. 905-880-8649 or 905-624-4667. $20, (f)reducer $10. Refreshments served.
• 8:00: Toronto Youth Wind Orchestra. An Evening of Music and Dance. De Meij: Symphony No.1 for Wind Orchestra, accompanied by original choreography; and other works. TYWO Symphonic Winds; members of Toronto’s dance community; Johan de Meij, conductor. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 416-321-8996 or 905-306-6000. $25; $15(st). All proceeds to support the TYWO.
• 8:00: Upper Canada Choristers. • 8:00: Spring Gala Concert. Guest: Paquito D’Rivera. Paquito D’Rivera, saxophone; Hilario Durán, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30–$70.
• 8:00: Tafelmusik. Bach and the Violin. See May 1.

Saturday May 05

• 2:00: Mississauga Festival Choir. Coast to Coast to Coast. O. Peterson: Hymn to Freedom; Agalkur: O Sion; L. Adams: Mi kragon Honnour Song; Glynne Ratscliffe, soprano; Sabrina Santell, alto; Charles Sy, tenor; David Anderson, bass-baritone; David Ambrose, conductor; Kimberley-Anne Bartczak, accompanist. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr. 905-306-6660. $20, $25(st)/$30(f). Also at 8:00.
• 7:00: St. Mark’s Presbyterian Church. Big Show. Featuring variety of classical and popular music performed by members and friends of St. Mark’s. $25/$20(adv); free (child).

Off Centre Music Salon

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 complement the other? Complementing this evening’s program will be soprano Joni Henson, baritone Peter McGillivray, mezzo soprano Leigh-Anne Martin (OFF CENTRE DEBUT) and accordionist Joseph Maccorclo 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.offcentremusicsalon.com

Single Ticket Prices: SE/ST $50 AD $60

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Wholenote.com

May 1 – June 7, 2012
• 2:00: Canadian Opera Company. The Tales of Hoffmann. See May 3.
• 2:00: Kindred Spirits Orchestra. Broadway Kids Live! Children’s favourites including music from The Sound of Music, Little Mermaid, The Wizard of Oz, Mary Poppins, Beauty and the Beast and others. Marta Herman, mezzo; Keith Reid, conductor; June Garber, narrator; Jobert Sevilla, director. Markham Theatre for the Arts, 171 Town Centre Blvd. 905-604-8339. $15; 11$3(st)/child.
• 2:00: Mississauga Pops. Afterwards at the Proms. Guest: Justus chor. Meadowvale Theatre, 6165 Montevideo Rd. 905-615-4720. 120; 415(s)/412(child).
• 2:00: Trio Bravo. Mozart: Clarinet and Piano Quartets. Velma Ko: violin; John Trembath, cello. All Saints’ Kingsway Anglican Church, 2650 Bloor St. W. 416-242-2131. 20; 15$3(st).
• 2:30: Toronto Early Music Centre. Musically Speaking: Elena Smanio, baroque violin. One-hour program of historical performance. St. Andrew’s Choir; Toronto Classical Singers. 416-393-8122 x20100. 10; 5$5(st).
• 7:00: Concert Series. The ETCeteras under Lectures & Symposia. 3D “The ETCeteras” under Lectures & Symposia.
• 8:00: Tafelmusik. Gershwin & Beyond. See May 5.
• 12:15: Our Lady of Sorrows. Wednesday Story. Also 7:30. See May 8.
• 2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.
• 6:30: ORGANIX Concerts. Gala Concert 7. Maestro Rossetti, organ; Brian Barich, trumpet; Organix Festival Orchestra; Philip Sarabura, conductor. St. Paul’s Bloor St., 227 Bloor St. E. 416-769-3883. 139.50; free(18 and under).
• 7:00: Living Arts Centre. Stomp! See May 8.
• 7:00: Canadian Opera Company. Sem - ele. Handel. Jane Archibald, soprano (Semele); William Burden, tenor (Ulysses); Alisson McHardy, mezzo (Junio/Ino); Rinaldo Alessandrini, music director; Zhang Huan, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 132–4318; 122$20(st). Also May 13, 18, 19, 22, 24, 26, 28. Start times vary.
• 7:30: Dancap Productions. West Side Story. See May 8.

Monday May 07

Tuesday May 08
• 1:00: Cathedral Church of St. James. Music at Midday. Thomas Gordon, organ. 65 Bloor St. W. 416-384-7885 x231. Free will offering.
• 7:00: Living Arts Centre. Stomp! Percussion ensemble. 4141 Living Arts Dr., Missis - sauga. 905-306-6000. 125–340. Also May 9.
• 7:30: Canadian Opera Company. The Tales of Hoffmann. See May 3.
• 8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

Wednesday May 09
• 2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.
• 6:30: ORGANIX Concerts. Gala Concert 7. Maestro Rossetti, organ; Brian Barich, trumpet; Organix Festival Orchestra; Philip Sarabura, conductor. St. Paul’s Bloor St., 227 Bloor St. E. 416-769-3883. 139.50; free(18 and under).
• 7:00: Living Arts Centre. Stomp! See May 8.
• 7:30: Canadian Opera Company. Sem - ele. Handel. Jane Archibald, soprano (Semele); William Burden, tenor (Ulysses); Alisson McHardy, mezzo (Junio/Ino); Rinaldo Alessandrini, music director; Zhang Huan, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 132–4318; 122$20(st). Also May 13, 18, 19, 22, 24, 26, 28. Start times vary.
• 7:30: Dancap Productions. West Side Story. See May 8.
A. Concerts in the GTA


- **8:00**: Coleman Lemieux & Compagnie. From the House of Mirth. Music by Sharanan and libretto by Pocht-Goldin. Scott Belluz, countertenor; Graham Thomson, tenor; Alex Dobson, bass-baritone; Geoffrey Siret, baritone; Victoria Bertram, Laurence Lemieux, Claudia Moore and Christianne Ullmark, dancers; five-piece chamber orchestra (piano, harp, violin, cello); John Hess, music director and piano; James Kudelka, stage director and choreographer. The Citadel, 304 Parliament St. 416-364-8011. $50; PWYC (May 10).

- **8:30**: Toronto Symphony Orchestra. Holst: The Planets; Canzon per sona No. 27; Corigliano: Clarinet Concerto; Holst: The Planets. Joaquín Valdepeñas, clarinet; women members of Amadeus Choir and Elmer Iseler Singers; Peter Dondjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-7619. Free. 3:00. Coleman Lemieux & Compagnie. From the House of Mirth. Also 8:00. See May 9.


**Thursday May 10**


**Friday May 11**

- **7:00**: Aurora Performing Arts Group. Sweeney Todd. See May 10.

- **8:00**: Canadian Opera Company. Man of La Mancha. See May 4.

- **8:00**: Piccadilly Theatre/Red Boots Canada. The Planets. See May 9.

- **8:00**: Toronto Symphony Orchestra. Holst: The Planets. See May 9.

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**Friday May 11, 7:30 p.m.**

Colleen Kennedy, oboe
Heather Morrison, piano
St. Thomas’s Anglican Church
383 Huron St.


- **7:00**: Metropolitan United Church. Noon. With Parish Garden and community food program.

- **8:00**: Lakehead Oboe and Piano Duo.

- **7:30**: thewholenote.com May 1 – June 7, 2012
Saturday May 12

• 8:00: Pleiades Theatre/Red Boots Canada. Luda, Simply Luba. See May 7.
• 8:00: Sinfonia Toronto. Beethoven: Lament for Lost Hope (world premiere); Hansh: Piano Concerto No.4 (chamber version); Dvořák: Quintet Op.77 (orchestral version). Anya Alexeev, piano; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4265. $38; $22(sr); $12(st).
• 8:00: Toronto Masque Theatre. The Lament for Lost Hope. See May 8.

Saturday, May 12, 2012 at 7:30pm

Toronto Centre for the Arts
5040 Yonge Street (north of Sheppard Ave.)

Tickets: $24 and $26 at the Toronto Centre box office or TicketMaster at 1-855-985-2787
bachorus.org

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Eleanor Daley, Pianist

Saturday, May 12, 2012 at 7:30pm

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Burlington Performance Arts Centre
7:30 p.m. May 12, 2012

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Canadian, Broadway, jazz and spirituals. Danny McElraine, conductor; guest: Don Thompson, vibraphone. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr. 905-360-6000. $28–$43. Proceeds to be donated to Interim Place.

• 7:30: Bach Children’s Chorus/Bach Chamber Youth Choir. It Takes a Village. Linda Beaupré, conductor; Eleanor Daley, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 855-885-2787. $24/126.

Saturday May 12


• 2:00: Aurora Performing Arts Group. Sweeney Todd. See May 10.
• 2:00: Aurora Performing Arts Group. Sweeney Todd. See May 10.

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

  - 7:30: Burlington Welsh Male Chorus. 10th Annual Concert Celebration. Featuring traditional Welsh songs, hymns, show tunes, classical and easy listening songs. Marion Samuel-Stevens, soprano; Jason Howard, baritone. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. $30. In support of Halton Women’s Place. (SEE AD PREVIOUS PAGE)

- 7:30: Church of St. Timothy Senior Choir. Mendelssohn: Te Deum. With guest the Nathaniel Dett Chorale. Church of St. Timothy, 100 Old Orchard Grove. 416-488-0079. $25. Proceeds to St. Timothy’s.
- 7:30: Dancap Productions. West Side Story. See May 8.
  - 7:30: Oakville Ensemble. Triumph of the Spirit. Glick: Triumph of the Spirit; A. Richard-son: new work; also arrangements of Canadian folk songs by D. Patrinyan; and original setting of O Canada. Stéphane Potvin, conductor. St. John’s United Church, 282 Randall St., Oakville. 905-825-9740. $35/$25(adv); $25(senior/student); free(under 12).

- 7:30: Opera by Request. Hansel and Gretel. Humperdinck, Shilpa Sharma, mezzo (Hansel); Sharon Tikiryan, soprano (Gretel); David Roth, baritone (Father); Christy Derksen, mezzo (Mother); Tracy Reynolds, mezzo; and others; Children’s Chorus; William Shoookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. $20. As part of Request Fest. (8:00: Bell’Arte Singers. Communal: Ways of Being. Sreet: newly commissioned work. Featuring musical ensembles directed by past and present Bell’Arte members. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-289-5044. $20; $15(student).
- 8:00: Coleman Lemieux & Compagnie. From the House of Mirr. Also 4:00. See May 9.
  - 8:00: Counterpoint Community Orchestra. May Concert. Willow: Organ Symphony No. 6; Saint-Saëns: Morceau de concert; Bach-Stokowski: Toccata and Fugue; Bizet: L’Arlesienne No. 1; and other works. Wilhelmina Tiemersma, organ; Damir Pavelic, horn; Terry Kowalczuk, conductor. St. Luke’s United Church, 353 Sherbourne St. 416-762-9257. $20; $16(adult); $17(under 12) and under.

- 8:00: Acoustic Harvest. Tenis Slimmon. St. Nicholas Anglican Church, 1510 Kingston Rd. 416-284-2236. $22; $20(student).
- 8:00: Anna Belikova/Gallery 345. An Even- ing of Russian Opera. Excerpts from Tchaikovsky: Eugene Onegin; The Queen of Spades; lollanta; Mussorgsky: Khovanschina; Rimsky-Korsakov: The Snow Maiden. Luiza Zhuleva, soprano; Anna Belikova, contralto; Stas Vitort, tenor; Serhiy Danke, baritone; Solomon Tencer, bass; Zenhya Yesmanovich, piano. 345 Sorauren Ave. 416-636-2316. $20.

Village Voices, directed by Joan Andrews, accompanied by Gerald Loo presents

BEGINNINGS
Featuring music celebrating the joyous season of birth and re-birth.
Saturday May 12th 2012, 7:30 pm. at St Andrew’s Presbyterian Church, 143 Main Street Markham North, Markham.
Tickets at the door $20. Senior/Student $15. Children 12 and under free. To reserve call 905.294.8687 or email: info@villagevoices.ca
May 13

2:00: Alexander Singers and Players. Man of La Mancha. See May 4.
2:00: Canadian Opera Company. Semiramide. See May 9.
2:00: Dancap Productions. West Side Story. See May 8.
2:00: Hart House Museum Foundation. Jazz at the Museum. American Songbook classics

Sunday May 13

4:00: Alexander Singers and Players. Man of La Mancha. See May 4.
2:00: Canadian Opera Company. Semiramide. See May 9.
2:00: Dancap Productions. West Side Story. See May 8.
2:00: Hart House Museum Foundation. Jazz at the Museum. American Songbook classics

Monday May 14

7:30: Canadian Opera Company. The Tales of Hoffmann. See May 3.
8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

Tuesday May 15

1:00: Cathedral Church of St. James. Music at Midday. Michael Blacz, organ, 85 Church St. 416-364-7865 x231. Free.
7:30: Bolshoi Ballet. Swan Lake. Tchaikovsky. With live orchestra. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $75 (front and eve)...
7:30: Canadian Opera Company. Double Bill A Florentine Tragedy/Gliorchi Schicchi. See May 2.
7:30: Dancap Productions. West Side Story. See May 8.
7:30: Theatre Sheridan. Rent. J. Larson. Performed by the graduating class of Sheridan College’s music theatre performance program. Bob Foster, music director; Leslie Wade, stage manager.
Wednesday May 16


2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.

2:00: Theatre Sheridan. Rent. Also 7:30. See May 15.

7:30: Bolshoi Ballet. Swan Lake. See May 15.

7:30: Canadian Opera Company. Semele. See May 9.

7:30: Dancap Productions. West Side Story. See May 8.

7:30: Theatre Sheridan. Rent. See May 15.

7:30: Toronto Choral Society. Civic Spirits. Song and story inspired by Toronto’s ghost tales. Finley. “In the City” (premiere); and other selections from Gesänge aus Wilhelm Meissberg.———.

7:30: Opera Canada. Vocal Series: Les Adieux II.———.

7:30: Impact Theatre. Red Boots Canada.———.

2:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

Thursday May 17

12:00 noon: Canadian Opera Company. Vocal Series: Les Adieux II.———.

12:10: Nine Sparrows Arts Foundation.———.


7:30: Dancap Productions. West Side Story. See May 8.

7:30: Theatre Sheridan. Rent. See May 15.

8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

8:00: Toronto Symphony Orchestra.———.

8:00: Green Door Cabaret at the Lower Ossington Theatre.———.

Friday May 18

7:00: Consultate General of the Republic of Poland in Toronto.———.

7:30: Canadian Opera Company.———.

7:30: Theatre Sheridan. Rent. See May 15.

7:30: Toronto Choral Society. Civic Spirits. Song and story inspired by Toronto’s ghost tales. Finley. “In the City” (premiere); and other selections from Gesänge aus Wilhelm Meissberg.———.

8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.


Saturday May 19

2:00: Bolshoi Ballet. Swan Lake. Also 8:00. See May 15.

2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.

2:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

8:00: Theatre Sheridan. Rent. See May 15.

Sunday May 20

1:30: Volunteer Committee of the McMichael Gallery of Canadian Art.———.

2:00: Canadian Opera Company. Double Bill: A florature Tragedy/Gianni Schicchi.———.

2:00: Dancap Productions. West Side Story. See 7:30. See May 8.

2:00: Theatre Sheridan. Rent. See May 15.

3:00: Gallery 345. Trio Concertante.———.

4:00: Cathedral Church of St. James.———.

5:00: Toronto Continuo Collective.———.

A. Concerts in the GTA


2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.

2:00: Theatre Sheridan. Rent. Also 7:30. See May 15.

7:30: Canadian Opera Company. Semele. See May 9.

7:30: Dancap Productions. West Side Story. See May 8.

8:00: Bolshoi Ballet. Swan Lake. See May 15.

8:00: Toronto Continuo Collective.———.

8:00: Green Door Cabaret at the Lower Ossington Theatre.———.

9:00: Piano and Organ Recital.———.

8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

Monday May 21


2:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. Also 8:00. See May 7.

8:00: Musideum. Sotsumo. World music en-semble, 401 Richmond St. W. 416-598-7323. $20.

8:00: Toronto Continuo Collective.———.


Tuesday May 22

1:00: Cathedral Church of St. James. Music at Midday; Each Series XVI. Andrew Adair, organ. 65 Church St. 416-384-7885 x231. Freewill offering.

7:30: Canadian Opera Company. Semele. See May 9.

7:30: Dancap Productions. West Side Story. See May 8.

7:30: Theatre Sheridan. Rent. See May 15.

8:00: Canadian Evergreen Club Contem- porary Gamelan (Toronto). The String Qua-tret for Gamelan.———.

8:00: Gallery 345/David Amram. Amram:———.

9:00: Musideum.———.

9:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba. See May 7.

Wednesday May 23


12:35: St. Stephen in-the-Fields Anglican Church.———.

7:30: Theatre Sheridan. Rent. See May 9.

8:00: Toronto Symphony Orchestra.———.

8:00: Toronto Symphony Orchestra. Brahms Symphony 2. Langazzo: Sphinx;———.

9:00: Musideum.———.
May 1 – June 7, 2012

**Brahms Symphony 2. Langgaard: Sphinx; Shostakovich: Cello Concerto No. 1; Brahms: Symphony No. 2. Alisa Weilerstein, cello; Thomas Daungaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0888(Canadian). $30–$48.**

**7:30: Canadian Opera Company. Semelle.** See May 9.

**7:30: Dancap Productions. West Side Story.** See May 8.


**7:30: Theatre Sheridan. Rent.** See May 15. 8:00: Civic Light Opera. Dear World. See May 23.

**8:00: Gallery 345/The Thin Edge. The Thin Edge: New Works.** Premieres by M. Ashburner, A. Giles, T. Kardonne, A. Murphy-King and N. Storrings. Cheryl Davulcu, piano; Irena Wajnuk, violin; Elizabeth Eckeston, oboe; Olaf Szeplak, percussion. 345 Sorauren Ave. 416-822-9780. 920.

**8:00: Michel Bérubé CD Release: Hymnes À L’amour.** Classical French songs including selections by Brel, Plamondon, Legrand, Dubois, Ferré and Trenet. Michel Bérubé, vocals; Mark Lalama, piano; organ/accordian; Richard Moore, bass and bass guitar; Ori Isaacs, bass guitar; Davide Dierenzo, percussion; Jamie Oakes, lead guitar and background vocals. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 122–50; 430.

**8:00: Musideum. The Rophzepers. Accoustic chamber trio.** 401 Richardson St. W. 416-599-7323. 915.

**8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba.** Luba. See May 7.


**8:00: Pleiades Theatre/Red Boots Canada. Luba, Simply Luba.** Luba. See May 7.

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**Friday, May 25, 2012**

**7:30: Canadian Children’s Opera Company. Junior Spring Concert. First Unitarian Congregation, 175 St. Clair Ave. W. 416-366-0475. 425; $15(rs); $15(under 6).**


**7:30: Canadian Opera Company. Double Bill: A Floreinte tragedy/Gianni Schicchi.** See May 2.

**7:30: Dancap Productions. West Side Story.** See May 8.

**7:30: Essential Opera. Handel’s Alcina with Chamber Orchestra. Erin Bardua, soprano (Alcina); Maureen Batt, soprano (Morgana); Viola Vitols, mezzo (Ruggiero); Vicky St. Pierre, mezzo (Bradamante) and conductor. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-273-9770 or 416-827-3009. 920.(18+delayd).

**7:30: Opera by Request. Don Pasquale. Donizetti. George Ospovit, bass-baritone (Pasquale); John Kirby, baritone (Malatatesta); Sara Papini, soprano (Norina); William Parker, tenor (Ernesto); Scott Bell, baritone (Notary); William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. 920. As part of Request Fest.**


**8:00: Civic Light Opera. Dear World. See May 23.**

**8:00: Gallery 345/Emile Lebel. Luciane Cardinal: View from the Train. Hron: AhojAhoj (2011) for piano and soundtrack; De Almeida Ribiero: Desassossegue Latente (2010) for piano and recitation; Carlin Smith: Thoughts and Desires (2007) for piano and singing; D. McIntosh:...**

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**The CHOIRS OF St. THOMAS’S ANGLICAN CHURCH**

**John Tuttle, Organist and Choirmaster**

**Elizabeth Anderson, Organ Scholar**

Featuring coronation music by Gibbons, Handel, Elgar, Parry, Vaughan Williams, Willan, plus hymns “Jerusalem” and “I vow to thee, my country”

**Friday, May 25 at 7:30 p.m.**

**St. Thomas’s Church, 383 Huron Street (between Spadina and St. George, one block south of Bloor)**

**$20 | $15 students & seniors**

A fundraiser for the 2013 choir tour to England and the Diamond Jubilee Trust

**www.stthomas.on.ca**
A. Concerts in the GTA


• 8:00: Green Door Cabaret at the Lower Ossington Theatre. Andrea Ludwig and John Hess. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(industry with ID/ arts worker).


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 Dr. 416-972-9193. 6:35: $30(sr); $20(under 30); $10(st)
416-972-9193
viasadlzburg.com

BAROQUE CONCERT
SCOLA CANTORUM

• MAY 26, 7PM
St. Elizabeth of Hungary RC Church

• 7:00: Scopa Cantorum. Baroque Concert. Works by Vivaldi, Telemann and Bach. Ian Sadler, organ; Imre Oláh, conductor. St. Elizabeth of Hungary Roman Catholic Church, 432 Sheppard Ave. E. 416-971-9754, 416: $15(sr); $10(st). Reception and silent auction to follow.

• 7:30: Exultate Singers. Opera Choruses. Works by Mozart, Verdi, Leoncavallo and Gilbert and Sullivan. Maria Case, music director; guests: Lindsay Heyland, soprano; Justin Ralph, tenor. Bloor Street United Church, 300 Bloor St. W. 416-968-2774. $20; $15(st); free(12 and under).

Saturday, May 26, 2012, 7:30 pm
On a Pacific Current
St. Anne’s Anglican Church
270 Gladstone Avenue, Toronto

For the final concert of the season, Exultate welcomes world-renowned Toronto Children’s Chorus for a special performance that unites two cultures, bringing music from New Zealand and Australia together with the sounds of the Canadian landscapes.

For ticket, concert and subscription information: phone: 416-971-9229 e-mail: exultate@exultate.net
www.exultate.net

Saturday May 26

Opera Choruses
Saturday, May 26, 7:30 pm
Bloor St United Church
300 Bloor St W (at Huron)
Sunday May 27

- 2:00: Civic Light Opera. Dear World. See May 23.
- 2:00: Dancap Productions. West Side Story. Also 7:30. See May 8.
- 2:00: Peter Margolian and Friends. Chamber Music Concert. Coughlair: Lyric Sonatina for violin and piano; Rieti: Variations on Espana theme by Elisa Aires; No. 2 “Little Russia.” Gregory Burton, conductor; guest: Olivia Brayley, French horn. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23(sr); $12(st).
- 3:00: Green Door Cabaret at the Lower Ossington Theatre. Susan Guthert. 100A Ossington Ave. 416-915-6748. $25; $20(industry with ID/arts worker).
- 3:00: Neapolitan Connection. French Impressions: Soirées with Debussy, Ravel & Poulenc. Ronée Boyce, piano; Laura Chambers, flute; Ramona Carmelly, mezzo; Sharon Denise Van Es, balletina; and others. Toronto Centre for the Arts, Studio Theatre, 5040 Yonge Street. 416-733-9389. 129; 140; $15(st), with ID). See ad page 31.
- 3:00: Orchestra Toronto. The Choral Symphony. Beethoven: Symphony No.9 in D major; Richard Strauss: Also Sprach Zarathustra. Toronto Choral Society, Rachel Cleland-Ainsworth, soprano; Erin Lawson, alto; Colin Ainsworth, tenor; Mike Reid, conductor; guest: Susan Cuthbert, mezzo; Chris Coyne, tenor.

- 2:00: Theatre Sheridan. Rent. See May 15.
- 3:00: Riverdale Ensemble. Táncház. Prokofiev: Overture on Hebrew Themes; Kókai: Quattettino; Palej: Táncház Fantasy (world premiere); Gál: Serenade; Martinic: Duo No.2; Kodály: Dáll from Háry János. Ellen Mey-er, piano; Stephen Fox, clarinet and tárogó-ti; Joyce Lai and Andrew Ogilvie, violin; Ian Clarke, viola; Helena Likivernik, cello. Helicon-ian Hall, 35 Hazelton Ave. 416-833-0251. $25, $18(st/rt); free(12 and under).

Swing! See May 25.
- 8:00: Pleiades Theatre/Red Boots Canada. Luba. Simply Luba. See May 7.
- 8:00: Raagini Dance/Harbourfront Centre. Damans/Mudra. See May 25.
- 8:00: Tafelmusik. Beethoven: Eroica. See May 24.
- 8:00: Theatre Sheridan. Rent. See May 15.

Saturday May 26, 2012 — 7:30 p.m.

North York Concert Band

John Edward Liddle, conductor

Stand by Me

Al Green Theatre

Miles Nadal Jewish Community Centre

750 Spadina Avenue

Copland’s Fanfare for the Common Man, jazz tunes by Duke Ellington and Moe Koffman, Chabrier’s Espana Rhapsody, and more.

Tickets: $15

Children under 12 admitted free
For tickets or information call 416-652-2077
www.northyorkconcertband.ca

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

2011–2012

NORMAN REINTAMM artistic director

FINALE! SATURDAY May 26, 2012 at 8 pm
P.C. Ho Theatre 5183 Sheppard Avenue East, Scarborough

scenes from R. Strauss: Der Rosenkavalier

Marion Samuel-Stevens soprano
Chelsea Säuer mezzo-soprano
John David Jasper baritone

Iris Rodrigues soprano
Chris Coyne tenor

Richard Strauss: Caecile
Marion Samuel-Stevens soprano

Johann Strauss: Prince Orlovsky Couplets from Die Fledermaus
Chelsea Säuer mezzo-soprano

Johann Strauss: Du und Du Waltz and Mein Herr Marquis from Die Fledermaus
Iris Rodrigues soprano

Regular $35 adult, $25 sr/st (under 18 free)
Premium $50 adult, $40 sr/st (under 12 free)
* Subscription Concert B

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

cathedralbluffs.com | 416.879.5566

stand by me

Canadian Hall, 35 Hazelton Ave. 416-833-0251. $25, $18(st/rt); free(12 and under).
A. Concerts in the GTA

- **3:00: Weston Silver Band. 80th Anniversary Celebration. Glenn Gould Studio, 250 Front St. W. 416-872-4255; 120; 115; $10 (1st).** Includes display of photos, memorabilia, uniforms and other items.
- **3:30: Telafmusik. Beethoven: Eroica. See May 24.**
- **3:30: Canadian Children’s Opera Company. Opheus in the Underworld (Excerpts). Senior Divisions. First Unitarian Congregation, 175 St. Clair Ave. W. 416-386-0467; 125; 115 (1st; 115 under 6).**
- **3:00: Cathedral Church of St. James. Twilight Recitals. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free.**
- **4:00: Christ Church Deer Park. Jazz Vespers: Brian Dickens Trio. 1570 Yonge St. 416-920-5211. Free, donations welcome.**
- **7:30: College Street United Church. Music at Midday.**
- **7:30: West Side Story. See May 8.**
- **7:30: Dancap Productions. West Side Story. See May 8.**
- **7:30: Junction Trios. Post-Industrial Debussy.**
- **8:00: Gala Concert 4.**
- **8:00: Organix Concerts. Andre Rakus, organ, and Michael Barth, trumpet. Metropolitain United Church, 50 Queen St. E. 416-769-3692. $10 (suggested donation).**
- **8:00: Evening of Popular Timeless Classics. Featuring a variety of overtures, love songs, Hungarian dances and other works. Efraim Cheung, conductor. Markham Theatre for Performing Arts, 171 Town Centre Blvd., Markham. 905-305-7469 or 905-887-9909. 128; 116 (1st).**
- **Tuesday May 29**
  - **1:00: Cathedral Church of St. James. Music at Midday. Iris Lan, organ. 65 Church St. 416-364-7865 x231. Free.**
  - **7:30: Gala Concert 4.**
  - **8:00: Organix Concerts. Andre Rakus, organ, and Michael Barth, trumpet. Metropolitain United Church, 50 Queen St. E. 416-769-3692. $10 (suggested donation).**
- **Monday May 28**
  - **12:15: Organix Concerts. Andre Rakus, organ, and Michael Barth, trumpet. Metropolitain United Church, 50 Queen St. E. 416-769-3692. $10 (suggested donation).**
  - **7:30: Associates of the Toronto Symphony Orchestra present Mighty Octet. Schubert: Octet in F D803. Amanda Goodburn, Sydney Chun, violin; Teng Li, viola; Emmanuelle Beaulieu Bergeron, cello; Jeffrey Beecher, bass; Samuel Banks, bassoon; Gabriel Radford, horn; Yaeliang Zhu, clarinet. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-282-6636; 118; 115 (1st; 105 children).**
  - **8:00: The Mighty Octet. Strauss: Till Eulenspiegel’s Merry Pranks; Brahms: Horn Trio; Prokofiev: Peter and the Wolf; Tchaikovsky: Symphony No.2 “Little Russia.” Gregory Burton, conductor; guest: Olivia Brayley, French horn. Richmond Centre for the Performing Arts, 10269 Yonge St., Richmond Hill. 905-767-8811; 130; 125 (1st); 115 (1st).**
  - **8:00: Continuum Contemporary Music. Contes pour enfants pas sages: 8 cautionary entertainments. Compositions by C. Butterfield, inspired by animal fables by J. Prévert. Anne Grimm, soprano; Benjamin Butterfield, tenor; Continent ensemble and Choir 21, David Fallis, conductor. 918 Bathurst Centre, 918 Bathurst St. 416-924-4945; 130; 115 (1st; arts worker). Also May 29.**
  - **8:00: Continuum Contemporary Music. Contes pour enfants pas sages: 8 cautionary entertainments.**
- **Wednesday May 30**
  - **2:00: Dancap Productions. West Side Story. See also 7:30. See May 8.**
  - **6:30: Organix Concerts. Gala Concert 4. Marek Kudlicky, organ. St. Paul’s Bloor St., 227 Bloor St. E. 416-769-3893; 139.50; free (8 and under).**
  - **7:00: Civic Light Opera. Dear World. See May 23.**
  - **7:30: Dancap Productions. West Side Story. See May 8.**
  - **7:30: Junction Trios. Post-Industrial Debussy.**
  - **8:00: Gala Concert 4.**
  - **8:00: Organix Concerts. Andre Rakus, organ, and Michael Barth, trumpet. Metropolitain United Church, 50 Queen St. E. 416-769-3692. $10 (suggested donation).**
- **Thursday May 31**
  - **12:00 noon: Canadian Opera Company.**

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**Wychwood Clarinet Choir**

**Toronto’s Premier Clarinet Ensemble**

**Spring Concert 2012**

**Sunday May 27th, 3:30pm**

St. Michael and All Angels Church

611 St. Clair Avenue West at Wychwood Ave.

[www.wychwoodclarinetchoir.ca](http://www.wychwoodclarinetchoir.ca)

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**VESPERS AT COLLEGE STREET UNITED CHURCH**

Having performed to acclaim from Havana to Jerusalem, Amsterdam to the Ukraine — pianist Marilyn Lerner brings her exhilarating sound back home — JAZZ VESPERS at College and Bathurst.

**SUNDAY, MAY 27 – 7PM**

**COLLEGE STREET UNITED CHURCH**

454 College Street (At Bathurst)

416-929-3019

www.collegestunited.org


• 8:00: Toronto Symphony Orchestra. Yo-Yo Ma. See May 30.

• 8:00: Art of Time Ensemble. Sergeant Pepper’s Lonely Hearts Club Band: The Beatles album is reinvented through new arrangements from pop, jazz and classical composers. Stephen Sitarski, violin; Rachel Mercer and Amy Liang, cellos; Robert Carli, sax; Larry Larson, trumpet; and others; featuring John Southworth, Steven Page and Andy Maize, vocals. Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. 3:39–150. Also Jun 1, 2.

• 8:00: Civic Light Opera. Dear World. See May 23.


Friday June 01

• 7:30: Dancap Productions. West Side Story. See May 9.


• 7:30: University Settlement Music and Arts School. Faculty Favourites. Fundraising concert. St. George the Martyr Church, 197 John St. 416-598-3444 x243. PWYC, $10 suggested donation.

• 8:00: Art of Time Ensemble. Sergeant Pepper’s Lonely Hearts Club Band. See May 31.

Friday, June 1

8pm

www.auroraculturalcentre.ca

905 713-1818

Friday, June 1, 2012

• 8:00: Auraor Cultural Centre. Great Artist Piano Series: The Gryphon Trio. Works by Beethoven and Arensky. 22 Church St., Aurora. 905-713-1818. 4:30; $25/50/100.

• 8:00: Civic Light Opera. Dear World. See May 23.

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Sophie Milman, jazz vocals. Guest: Robi Botos Trio. Massey Hall, 178 Victoria St. 416-872-4255. 2:50–459.50.


Saturday June 02

• 2:00: Dancap Productions. West Side Story. See July 30. See May 9.

• 2:00: Theatre Sheridan. Rent. See May 15.

• 7:30: Civic Light Opera. Dear World. See May 23.

• 7:30: Cantores Celestes Women’s Choir. Ride the Chord. Featuring renaissance, contemporary, Celtic and gospel music. Kelly Galbraith, conductor; Ellen Meyer, accompanist. St. John’s United Church, 2 Robert Rd., Agincourt. 416-491-1224, 2:00. All proceeds to St. John’s United Church (world) music program.

• 7:30: Dancap Productions. West Side Story. See May 8.


• 7:30: Mississauga Children’s Choir. City Scapes. Music exploring sounds and sights of

High Park Choirs / Allegria presents

A Choral Theatre Piece

Artistic Director/Conductor Zimfira Poloz
Cello Shauna Rolston Percussion Jamie Drake

Friday, June 1, 2012

8pm

Glen Gould Studio, 250 Front Street West
Tickets $35/$30/$25 416-872-4255
roythomson.com highparkchoirs.org

High Park Choirs is a grateful recipient of Choirs Ontario’s Professional Development Grants for Choirs programme, funded by the Ontario Arts Council.

May 1 – June 7, 2012

theholenote.com

43
modern cities including new work by M. Coghlan. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25.

- 7:30: Vocal Horizons Chamber Choir. Swan Song: A Farewell Concert for Maestro Vincent Cheng. Hazel Hatimier, soprano; St. Rose Senior Choir; VHCC and Symphony Orchestra; Vincent Cheng, organ and conductor. St. Rose of Lima Church, 3216 Lawrence Ave. E. $15; 416-725-7973. $10(arts). Reception following concert.


- 8:00: Art of Time Ensemble. Sergeant Pepper’s Lonely Hearts Club Band. See May 31.

- 8:00: Green Door Cabaret at the Lower Ossington Theatre. Michael Danso and Charles Cozens. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(arts).

- 8:00: Jubilate Singers. A World in Canada. Featuring music by Glick, Robinovitch, Raminsh


- 8:00: Theatre Sheridan. Rent. Also 8:00. See May 15.

- 8:00: Voices Chamber Choir. To Love and To Cherish. Music by Mozart, Rachmaninoff, Rutter, Tallis, Willan and others. Ron Ka Ming Cheung, conductor; John Stephenson, organ. Saint Thomas’s Church, 383 Huron St. 416-519-0528. $20; $15(arts).
Toronto Jewish Folk Choir
Alexander Veprinsky, conductor • Lina Zemelman, pianist

86th Annual Spring Concert
"Saluting Ben Shek" (1927-2011)

Featuring Dos Naye Lid (The New Song)
A suite for choir & klezmer band by Milton Barnes

With special guests: Shtetl Shpil & Daniel Barnes, drums

Sunday, June 3 at 3 pm
Temple Sinai, 210 Wilson Avenue

Tickets: $25; Students & Seniors $20; 12 & under free
(905) 669-5906 • folkchoir@hotmail.com
A. Concerts in the GTA

### Wednesday May 02

- **12:00 noon:** Midday Music with Shigeru.
  - Outdoors at the Barrie Kiwanis Music Festival.
  - Midday Music with Shigeru.
  - Free!

- **2:00 PM:** Shaw Festival. Raggie. See May 2.

### Thursday May 03

- **2:00 PM:** Stratford Shakespeare Festival. Pirates of Penzance. See May 3.
- **2:00 PM:** Stratford Shakespeare Festival. 42nd Street. See May 2.
- **7:30 PM:** Peterborough Pop Ensemble. Good Cappella: Guest. See May 2.
- **8:00 PM:** Eggplant Entertainment. An Evening with Mieha Draganac. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 2.
- **3:00 PM:** Peterborough Choral Ensemble. Good Cappella: Guest. See May 3.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.

### Friday May 04

- **12:15 PM:** St. Jude’s Anglican Church. Noon Series. Music for organ solo and four hands. See May 3.
- **2:00 PM:** Shaw Festival. Raggie. See May 2.
- **2:00 PM:** Stratford Shakespeare Festival. 42nd Street. See May 2.
- **7:30 PM:** Peterborough Pop Ensemble. Good Cappella: Guest. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 2.
- **3:00 PM:** Peterborough Choral Ensemble. Good Cappella: Guest. See May 3.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.
- **3:00 PM:** Peterborough Choral Ensemble. Good Cappella: Guest. See May 3.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.
- **8:00 PM:** Kitchener-Waterloo Symphony. Baroque & Beyond: Musical Jokes. See May 4.

### Saturday May 05

- **2:00 PM:** King Edward Choir. Feathers on the World. See May 5.
- **2:00 PM:** Stratford Shakespeare Festival. 42nd Street. See May 2.
- **3:00 PM:** St. Paul’s United Church. Sundays at Three: Variety Concert. See May 5.

### Sunday May 06

- **2:30 PM:** Georgian Music. Nathaniel Dett Chorale. Spiritual, gospel, jazz, blues and classical works. See May 5.

B. Concerts Beyond the GTA

### IN THIS ISSUE:

### Monday May 07

- **8:00 PM:** Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet. See May 7.
- **8:00 PM:** Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet. See May 7.
- **8:00 PM:** Kitchener-Waterloo Chamber Music Society. Made in Canada Piano Quartet. See May 7.

### Tuesday May 08

- **2:00 PM:** Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

### Wednesday May 09

- **2:00 PM:** Shaw Festival. Raggie. See May 2.
- **2:15 PM:** Harri, S. Pennat Dett Chorale. See May 2.

### Thursday May 10

- **2:00 PM:** Shaw Festival. Raggie. See May 2.
- **2:00 PM:** Stratford Shakespeare Festival. 42nd Street. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. National Chinese Acrobat. See May 2.
- **8:00 PM:** Kitchener-Waterloo Symphony. National Chinese Acrobat. See May 2.

### Friday May 11

- **12:15 PM:** St. Jude’s Anglican Church. Noon Series. See May 11.
- **7:30 PM:** Bach Elgar Choir. Mega Veggers. See May 11.

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For more details and updates, visit thewhole.net.com.
Sunday May 13

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 7:00: Homuncula. From the New World and Beyond. Dvorak: Sympho-
ny No.9 in D Op.95; Raum: Siegried Giger; Beethoven: Coriolanus Overture; Verdi: Fantasia Rigoletto. Heidi Van Der Wal, clarinet; Oliver Balaburski, conductor. 75 Melville St., Stratford. 519-752-0965. Free.

• 8:00: Eggplant Entertainment. An Evening with Meesha Brammerson. Songs by Feast, J. Mitchell, the Gershwins, Porter and more. Shenawape, 230 George St. N., Peterborough. 705-742-7735. 44.50.

• 9:00: Shaw Festival. Ragne. See May 2.

Wednesday May 17

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 7:15: Skyliners Big Band. Concert and Dance. Swing music, Latin standards and bal-

• 8:00: Eggplant Entertainment. An Evening with Meesha Brammerson. Songs by Feast, J. Mitchell, the Gershwins, Porter and more. Shenawape, 230 George St. N., Peterborough. 705-742-7735. 44.50.

• 9:00: Shaw Festival. Ragne. See May 2.

Friday May 18


• 2:00: Shaw Festival. Ragne. See May 2.

• 2:00: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

• 4:00: Pace/Change of Pace Folk Reunion #2. See May 12.

• 9:00: MasterWorks IV. • 12:15: St. Jude’s Anglican Church. Noon Series. Randy Mills, organ. 81 Peel St., Brantford. 519-752-0965. Free.

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 7:30: Centre for the Arts, Brock University. Straight No Chaser. A cappella ensemble. 905-858-5550 x2357 or 1-866-617-3257. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 13.5.

• 8:00: Shaw Festival. Ragne. See May 2.

Saturday May 19

• 2:00: Shaw Festival. Ragne. See May 2.

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 2:00: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

• 9:00: MasterWorks IV. • 12:15: St. Jude’s Anglican Church. Noon Series. Randy Mills, organ. 81 Peel St., Brantford. 519-752-0965. Free.

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 7:30: Centre for the Arts, Brock University. Straight No Chaser. A cappella ensemble. 905-858-5550 x2357 or 1-866-617-3257. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 13.5.

• 8:00: Shaw Festival. Ragne. See May 2.

Saturday May 26

• 1:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 3:00: Classics in the Country Concert Series. Fanova Tenorace, piano. Original clas-
sical compositions, improvisations and arrange-
ments. Elora Centre for the Performing Arts, 57 Melville St., Elora. 416-978-8849. 125; 119(usr). Also 5:00.

• 5:00: Classics in the Country Concert Series. Fanova Tenorace, piano. See 3:00.

• 7:00: Guelph Youth Singers. Celebrate the Sky. Classical repertoire, folk, jazz and spirit-
uals. Ken Gee, piano; Linda Boursiquot, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. 215; 190(usr).

• 7:00: Stratford Shakespeare Festival. 42nd Street. See May 2.

• 7:00: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

Monday May 21

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

Tuesday May 22

• 2:00: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

• 8:00: MasterWorks IV. • 12:15: St. Jude’s Anglican Church. Noon Series. Randy Mills, organ. 81 Peel St., Brantford. 519-752-0965. Free.

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

Wednesday May 23

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 2:00: Shaw Festival. Ragne. See May 2.

Thursday May 24

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

• 2:00: Shaw Festival. Ragne. See May 2.

Friday May 25


• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 3:30: Centre for the Arts, Brock University. Straight No Chaser. A cappella ensemble. 905-858-5550 x2357 or 1-866-617-3257. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 13.5.

• 8:00: Shaw Festival. Ragne. See May 2.

Saturday May 26

• 1:00: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

• 3:00: Classics in the Country Concert Series. Fanova Tenorace, piano. Original clas-
sical compositions, improvisations and arrange-
ments. Elora Centre for the Performing Arts, 57 Melville St., Elora. 416-978-8849. 125; 119(usr). Also 5:00.

• 5:00: Classics in the Country Concert Series. Fanova Tenorace, piano. See 3:00.

• 7:00: Guelph Youth Singers. Celebrate the Sky. Classical repertoire, folk, jazz and spirit-
uals. Ken Gee, piano; Linda Boursiquot, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. 215; 190(usr).

• 7:00: Stratford Shakespeare Festival. 42nd Street. See May 2.

• 7:00: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.
B. Concerts Beyond the GTA

May 26
7:30 pm • Hamilton Place
hpo.org or 905.526.7756

James Ehnes & Beethoven’s Ninth
“One of the leading artists of his generation”
May 26
7:30 pm • Hamilton Place
hpo.org or 905.526.7756

Saturday June 02
10:30 am: New Hamburg Live! Festival of the Arts
The Day: HCC Annual Spring Concert
The Arts. The Factory Arts String Quartet. St. George’s Anglican Church, 3 Byron St., New Hamburg. 519-662-6757. 115. 110(s/r/st); 55(e/eyGO/children).

Monday May 24
2:00 pm: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

Tuesday May 25
2:00 pm: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.
7:30 pm: New Hamburg Live! Festival of the Arts. The Arts. The Factory Arts String Quartet. St. George’s Anglican Church, 3 Byron St., New Hamburg. 519-662-6757. 120. 519-662-6757.
7:30 pm: Grand River Chorus. Summertime and the Livin’ is Easy. Guests: BCI Barbershop Chorus; Here Comes Treble featuring Shawn Dakes. St. James United Church, 150 Colborne St. S., Simeco. 519-756-7747. 125; 425(s/r/st); 450 high school/under 21. Also Jun 2 (Bradford).
7:30 pm: Sound Investment Community Choir. Bernstein & Broadway; Bernstein; Chichester Psalms; and Broadway classics. Brian Rae, conductor; Keiko Yoden-Kuepfer, accompanist; guests: Erica Goodman, harp; Andrew Morris, percussion. Trinity United Church, 140 Maple St., Collingwood. 705-293-0573. 120; freed/12 and under. Also June 2.
7:30 pm: Sound Investment Community Choir. Bernstein & Broadway. See June 1.
8:00 pm: Boardwalk Gaming Centre, Barrie: Bravo Bravo! Bravo Show Choir with Melody in Me Dancers. Georgian Theatre, 1 George Dr., Barrie. 705-737-2348. 120; 47(tour tickets).
8:00 pm: Port Hope Friends of Music. Tafelmusik. Port Hope United Church, 34 South St. Port Hope. 905-797-2295. 140; $37(tur/s) $13(st).
8:00 pm: Shaw Festival. Ragtime. See May 2.
8:00 pm: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.

Wednesday May 26
2:00 pm: Shaw Festival. Ragtime. See May 2.
7:30 pm: New Hamburg Live! Festival of the Arts. The Red Peppers Dixieland Jazz Band. New Hamburg Community Centre, 251 Jacob St., New Hamburg. 519-662-6757. 120.
7:30 pm: Tafelmusik. Education Concert. Mindeva Missionary Church, 51 Yonge St., Mindeva-moya. 705-377-4818. 17TA.
8:00 pm: Stratford Shakespeare Festival. Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

Thursday May 31
2:00 pm: Shaw Festival. Ragtime. See May 2.
2:00 pm: Stratford Shakespeare Festival. Pirates of Penzance. See May 3.
7:30 pm: New Hamburg Live! Festival of the Arts. The Essential Opera. Handel’s Alcina. Steinmann Mennonite Church, 1316 Snyder’s Rd. W., Baden. 519-662-6757. 120.
7:30 pm: Tafelmusik/Festival of the Sound. Evening Concert. Charles W. Stockey Centre, 2 Day St., Parry Sound. 1-866-364-0061. $37; $30(r/s).
8:00 pm: Kitchener-Waterloo Chamber Music Society. Penderbeck String Quartet with Martin Beaver, violin, and Clive Greensmith, cello. Koedly for Violin and Cello Op. 7; Lilien: Sextet No. 3; Brahms: Sextet No. 2 Op. 36 in G. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-888-1673. 130; $25(s/r/st); $20(tour).
9:00 pm: Drumhand. A Rhythmic Feast. Amalgamation of Latin, African and jazz music for variety of percussion instruments. Marcus Ali, saxophones/flutes/voice; David Chan, percussion/voice; Larry Graves, percussion/voice; Rebecca Hennyessy, trumpet/voice; Stefano Mancuso, percussion/voice. East St. Station, 1 Mainland Rd., Goderich. 519-524-5612. 118/151(s/ad). Also May 31 (Kingston).
8:00 pm: Shaw Festival. Ragtime. See May 2.

Sunday May 27
4:00 pm: Hamilton Children’s Choir. This is The Day: HCC Annual Spring Concert. Timfira Poloz, conductor; guest: Tōr Percussion Quartet. Great Hall, Hamilton Place, 10 Macnab St. S., Hamilton. 905-527-1618 or 905-526-7858. 125; 425(s/r/st); 415(tour).
C. In the Clubs (Mostly Jazz)

Allycat

2409 Yonge St. 416-481-6865
www.allycat.ca
Every Mon 8pm Sativa Night w DJ Frank Bischoff, w lessons. Every Tue 8:30pm Carlo Berarducci and the Double A Jazz Swing Band, with lessons 95 Cover. Every Wed 8:30pm Swingin’ Jazz and Blues, Funky R&B w Gray-celful Daddie. Every Thu Soul, R&B and Reggae; 14 Refreshments, No Cover. Fri & Sat Funk, Soul, Reggae, R&B. Top 40 110 Cover w out dinner reservations. Mys Local Music is Sexy, My 5, Lady Kane. May 10, 11, 12 Ac- cision. May 17 Uptown, May 18 Emerson Street Rhythm Band. May 19 Soulur. May 24 911 Night w/HiYoung. May 25, 26 Ascension. May 31 Lady Kane. Arquita Restaurant

434 Bloor St. W. 416-761-7447
Live Blues Wednesdays to Saturdays 9pm. Open Jam Saturdays 4-8pm.

Artword Arbar

15 Colbourne St., Hamilton. 905-543-8512
www.artword.net
May 2 8pm Humble Trio: Thomas Mason (gui- tar); Kevin Fraser (bass); Luke Parrot (drums). May 3 8pm Catherine North Studio: Lost & Found. PWYC. May 4 8pm Carolyn Credico Jazz Quartet: Carolyn Credico (vocals); Chris Brad- er (pianos); Jordan Snider (drums); Victor Van- eck (basl). May 5 Guitar Hamilton Guitar Festival Fundraiser w Emma Rush (classical guitar); Chris Cowal (singer-songwriter); Alfred Smith (guitar); Bruce Ralls (pianos). Admission by donation. May 9 8pm Singer-songwriter Showcase, Richard Gar- vey (host). May 10 8pm Tiger Suit 15. May 11 8pm A Touch of Kez PWYC. May 12 8pm Flamenguitos del Norte 1200/15 adv. May 16 8pm Andrew & Ariana 1TBA. May 17 8pm Snoo Dowlanik (jazz guitar) 1TBA. May 18 8pm Blues/Folk/Art with Josh White Jr. 155 (reser- vations required). May 19 8pm Woodshed Or- chestra, Joe Lapinski. May 26 8pm Classical & Jazz Piano w Aaron Zwickert 1TBA. May 26 8pm Lemon Bucket Orchestra 1511/12 adv.

Azura Restaurant & Bar

at the Intercontinental Hotel
225 Front St. W. 416-597-3701
www.azurarestaurant.ca
Every Thu, Fri, Sat 5:30-10:30pm Dan Be- dano Trio w Benenseyko and Steve Wallace.

Black Swan, The

154 Danforth Ave. 416-469-9357
Every Wed 9:30pm The Danforth Jazz w Jon Long and Friends.

LIZPR

Publicity, press kits & image consulting for performers
416.544.1803
www.lizpr.com

Sunday June 03

• 2:00: Shaw Festival. Ragtime. See May 2.
• 2:30: Bayfield Festival of Song. Diamonds for a Queen. Andrea Cerswell, soprano; Alexandra Be- ley, mezzo; Andrew Haji, tenor; David Roth, bar- tine; Stephen Ralls w Bruce Obutaka, piano. Town Hall, Clangranger Square, Bayfield. 416-735-7982 or 519-565-5600. 135; 410(st); 18(st).

• 3:00: Kitchener-Waterloo Chamber Music Society. QuartetFest Participants: KCWMS Music Room, 57 Young St. W., Waterloo. 519- 886-1673. 115; 410(st); 48(st).
• 8:00: Stratford Shakespeare Festival. Pi- ates of Penzance. See May 3.

Tuesday June 05

• 2:00: Stratford Shakespeare Festival. Schuchill Children’s Plays. You’re a Good Man, Charlie Brown. See May 15.

• 8:00: Kitchener-Waterloo Chamber Music Society. KarFest Trio-Ensemble Haydn, Pierre Andras Palfy, violin; Hee-Yoon Kim, cello; Janiele Timmerman, pianos. KCWMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. Admission by donation, minimum 115; 410(st).

Wednesday June 06

• 12:00 noon: Midday Music with Shigeru. Hungarian Showcase. Works by Liszt, Kodaly and Rota. Mary Kendi, pianos, Hr Way Pentecostal Church, 50 Anne St. N., Barrie. 15; free(st).

• 2:00: Stratford Shakespeare Festival. Pi- ates of Penzance. See May 3.

• 8:00: Kitchener-Waterloo Chamber Music Society. Boris Kajing, piano. Haydn: Sonata No 50 in D; Beethoven: Sonata in G Op 90; Chopin: Polonaise Op 61; Grieg: Seven Lyrical Pieces; Janáček: On the Overgrown Path. KW- CMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 425; 410(st); 415(st).

• 8:00: Shaw Festival. Ragtime. See May 2.

Thursday June 07

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

May 1 – June 7, 2012
Jumpin’ Year Round

BEAT BY BEAT | IN THE CLUBS

CHRISTINE LIM

THE FIRST TEN days of summer will mark the 26th edition of the TD Toronto Jazz Festival, which, according to a press release I just received, promises that “500,000 music lovers will be entertained as 1,500 musicians take over the city, performing 350+ concerts in 10 days.” It’s safe to say that these numbers would be significantly lower were it not for the festival’s Club Series, featuring many venues familiar to readers of this column and artists who are at those venues month in and month out. So another way of looking at it would be to say that the local club scene is a jazz festival year round! Here are some of the fish that are already jumpin’.

HOGTOWN’S VERY OWN…SYNCOPEATORS!
The only quintet with a weekly house gig at The Rex Hotel, the Hogtown Syncopators play every Friday from 4pm to 6pm. Full of good cheer, the band bursts at the seams with talent: Terra Hazeltine on vocals and snare drum; Drew Jurecka on violin, sax and vocals; Jay Danley on guitar and vocals; Richard Whiteman on piano; and James Thomson on bass. Sweet, saucy and sentimental songs from the 1920s, 30s and 40s, as well as band originals, make HS a fine way to beat the blues. This month: May 4, 11, 18 and 25.

SURELY MURLEY
Mike Murley’s fluid phrasing and scruptious tone single him out as one of the finest horn players in the country, so it isn’t surprising to find him exploring the challenges of solo saxophone. However, this active adventurer plays in a number of contexts: duos with guitarist David Occhipinti; in the trio Broadview with bassist Rich Brown and drummer Ted Warren; in various quartet settings featuring the likes of Dave Liebman and David Braid; and, most recently, leading his own septet: Murley on tenor, compositions and arrangements; Tara Duvalson on soprano and alto saxes; Kevin Turcotte on trumpet; Terry Promane on trombone; David Braid on piano; Jim Vivian on bass; and Ted Warren on drums. A flock of local jazz fans and tourists will likely mean folks being turned away at the group’s festival gig on June 30—so catch the septet this month, May 17 at The Rex, for a sneak peek.

SWINGIN’ AT THE GATE
The Rex isn’t the only place to present live jazz and blues every single day of the week in Toronto—there is another, and it also features a real piano, reasonable menu and affordable pints. Located at 403 Roncesvalles Ave., Gate 403 is less central than The Rex but similarly casual; less roomy but arguably more charming. Musicians like this place not because the gigs are lucrative, (please tip generously as paper makes less noise!) but because when filled with humans, it has a certain kind of magic. Always entertaining, the Richard Whiteman & Laura Hubert Jazz Band recently began playing at Gate 403 on Monday nights. With Whiteman making that piano sound brand new and Hubert enchanting listeners with her inimitable style, this band swings all continued on page 52
Hotel Ocho
195 Spadina Ave. 416-593-0885
www.hotelocho.com
Every Wed Tacosomes & Throwways Series: all shows 6pm, 8pm.
May 2, 3 Loudon Wainwright III: CD Release 145/142.50(adv).
May 4, 5 Borrowed Tunes: A Tribute to Neil Young feat Tom Wilson, Lee Harvey Osmond, Oh Susanna, Lium Ticomb, The Undesirables and more $125/130(adv).
May 6 International Belloodyance Conference feat Arabesque Orchestra with Bassam Bishara 125/120(adv).
May 10 Susie Arioli: All the “M” CD Release 125/120.50(adv).
May 12 Tom Chapin 125/120/125(adv).
May 15 Cadence 125/120/120(adv).
May 16 Old Man Luedeke; opening set by Del Barber 125/120/120(adv).
May 17 Benefit for Toronto Drug Treatment Court with Levy Smith-Doughty and Martha Meredith $130 or $150 or $2.
May 18 Shukura S’Aida 123/120 (adv).
May 19 The Swallow Sings: A Country Song Song 125/120/120(adv).
May 23 Jorge Marin 125/130(adv).
May 24 Jack de Keyzer 120/118(adv).
May 25 Soul Influence 120/110(adv).
May 26 Russell deCarle 125/120/125(adv).
May 27 Chris Williamson 125/122/120(adv).
May 28 Marc Cohen 140/154(adv).
May 29 Jane Harbury Presents Discoveries: Tat Brazda, Chris Cersely, Rudy Silvam & Mary Stewart 117/115(adv).
May 31 Regeneration Community Services Benefit Concert with Toronto All Star Big Band 120/125(adv).

Jazz Room, The
Located in the Hether Hotel, 59 King St. N., Waterloo, 228-470-1565
www.kwajazzroom.com
All attendees must be 19+; opening acts at 6pm, headliners (listed below) at 8:30pm.

Joe Mama’s
317 King St. W. 416-340-8469
Live music every night
All shows: No Cover.
Every Sun 7-11pm Nathan Hitz Trio & Special Guests. Every Mon 7-10:30pm Soul Monday. Every Tue 7-11pm Blue Angels. Every Wed 8-12am Blackburn. Every Thu 8:30pm-12:30am Blackburn. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shugga.

Latienda Restaurant & Jazz Bar
1671 Bloor St. W. 416-913-9716
www.latienda.com
Every Wed Milonga Night: The Latienda Trio feat Alex Gaig (violin). Every Thu Latin Jazz. Every Fri Cuban/Jazz with Ruben Exiquex & Friends. Every Sat Traditional Cuban Music with Ghevis Leiva.

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

Lula Lounge
1585 Dundas St. W. 416-588-0307
www.lula.ca
May 2, 3 7:30 Les Voix du Coeur 118/115(adv). May 4 8pm Alithea Comer; Salsa Dance Party w Jorge Moza & La Tópica Toronto (115 for both shows). May 5 10:30pm Salsa Dance Party w Yani Barelle and the Clave Kings 115. May 6 11am Sunday Family Salsa Brunch 115. May 8 8pm Khara Arty, Queen of Desert Blues 120/115(adv). May 9 8:30pm Autrichka and Special Guests: Gordon Sheard, Mark Duggan and George Keller 120/115(adv). May 10 7:30pm We Can Dance: Fundraiser for Dancing with Parkinson’s with Andy Barrie, Jim Creegach and Caché 170.

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

Melange Restaurant
172 Main St. 416-886-4795
May 3, 10, 17 7-10pm Norman Marshall Villemeuse’s Jazz Massage Trio No Cover.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-668-5687
www.mezzettarestaurant.com
Every Wed Jazz Series: sets at 9pm and 10pm, $10 Cover.
May 2 Roland Hunter Trio. May 9 Gens of Persian Music w the Baarbad Trio: Mehdi Rezania (santur); Sardar Mohammadzadi (barbat); Ebrahim Rahama (vocals). May 16 Mouren Kennedy (vocals); Reg Schwager (guitar). May 23 Ron Davis Trio. May 30 Gypsy Music with a Twist of Jazz: Robi Botos (melodic/cajun); Jozef Botos (guitar); Luis Botos (drums).
the more mighty thanks to James Thomson on bass, Paul Brennan on drums, Shawn Nykwist on tenor and Tim Hamel on trumpet. Their official festival gig takes place on June 25; drop by this month May 7, 14 or 21 or 28.

CHERISHING CHERRY STREET

The Cherry Street Restaurant buzz is building. During the festival, fantastic daily fare will be complemented by an array of seasoned vocal and instrumental jazzers, from trumpet and flugelhorn player Nadje Noordhuis, to a group worth investigating if only because they are called the Strange Attractors. Drop by this month to check out the venue and sample the menu! My pick for this month goes to a quartet led by a splendid young alto player, Allison Au, on Thursday May 10. An exceptional improviser and composer, this Humber College graduate is currently working on her debut album. Au will be joined by Todd Pentney, piano; Jon Maharaj, bass; and Fabio Ragnelli, drums.

PARTY TIME!

It’s hard to resist an exclamation point for this one: The Old Mill’s Home Smith Bar presents a brand new series in May and June called the Thursday Night Jazz Party! The concept: a leading jazz entertainer plays host, with stellar special guests gathered around the baby grand. Each evening is bound to be fun-filled, but in this musical situation, perhaps even more than usual, the audience is the life of the party. Bring your requests!

In next month’s column I will go into more detail about the Toronto Jazz Festival. But why wait for the official Club Series to get excited about the live music that’s happening in the city’s series of clubs? A very dedicated promoter of live jazz in this city, Fay Olson is right on the money when she titles her emails thusly: “The year-round jazz festival continues!”

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

C. In the Clubs (Mostly Jazz)

905-689-8839
May 23: Zoe Chico (vocals); Rom Amadio (piano); John Deehan (sax) $38.99 includes dinner.

NOW Lounge, The
189 Church St. 416-364-1301
Every Sat 8pm Ken Skinner (piano); Lee Hutchinson (bass); Grant Lyle (guitar); Owen Toneyson (drums) and guests $10. Every Sun 2-6pm Jazz Brunch with Ken Skinner & Friends.

Old Mill, The
21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com
The Home Smith Bar: No Reservations. No Cover. $20 minimum per person. All shows: 7:30-10:30pm. Every Thu Jazz Party (New Series). Every Fri Something to Sing About Series Every Sat Jazz Masters Series. May 3 Thursday Night Jazz Party w Heather Bambrick (vocals/host); Mark Kieswetter (piano); guest: John Alcorn (vocals). May 4 Joel Hart (vocals); Mark Kieswetter (piano); Ross Machnev (bass). May 5 Danny Christianson (trumpet and flugelhorn); Brian Dickinson (piano); Kieran Overs (bass); Larren Lewis (drums). May 10 Jazz Party w Sophia Perlman (vocals/host); Dave Restivo (piano); guest: Alex Samarosa (vocals). May 11 Carol McCarthy (vocals); Brian Dickson (piano); Kieran Overs (bass); Chris Robinson (saxophone). May 12 The Heilig Maneuver; Henry Heillieg (bass); Stacie McGreggor (piano); Alison Young (saxophone); Charlie Cooley (drums). May 15 Jazz Party w Joe Sealy (piano/host); Ross Little (trumpet/bone); guest: John Michel (vocals). May 16 Johann Kuchlicki (vocals); Kevin Barrett (guitar); Scott Metcalfe (piano). May 17 John MacMurchy (saxophone); Mark Kieswetter (piano); Duncan Hopkins (bass). May 24 Jazz Party w Terra Hazleton (vocals/host); Richard Whiteman (piano); guest: Drew Jurecka (violin/saxophone/vocals). May 25 Zoe Chico (vocals); Norman Amadio (piano); John Deehan (saxophone); Ron Johnston (bass). May 26 Gord Sheard (piano); Will Jarvis (bass); Mark Keico (drums). May 31 Jazz Party w Ron Davis (piano and host); Mike Downes (bass); Shelley Hamilton (vocals).

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

Monarchs Pub
At the Delta Chelsea Hotel
53 Gerrard St. W.
www.monarchspub.ca
416-585-4352
Every Tue Acoustic Open Mic Night. Every Wed Jazz Wednesdays. Every Thu Blues Thursdays.

Much Me
581 St. Clair Ave. W. 416-851-0009
Every Thu 8-11pm Ben D’Cunha, piano and vocals. No Cover.

Navalins Jazz Bar & Dining
299 King St. W. 416-505-1958
www.navalins.ca
Every Tue Stacie McGregor; Every Wed Jim Heintzman Trio; Every Thu Blues Night w Guest Vocalists; Every Fri/Sat All Star Bourbon Street Band; Every Sun Brooke Blackburn.

Nice Bistro, The
117 Bick St. N., Whitby

C. In the Clubs (Mostly Jazz)

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- Create your Promo Video
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CONTACT
Brian G. Smith | Brian@YouAndMedia.com | www.YouAndMedia.com

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
www.thepilot.ca (full schedule)

Quotes
220 King St. W. 416-879-7897
Every Fri Fridays at Five: Canadian Jazz Quartet: Gary Benson (guitar), Frank Wright (vibes), Duncan Hopkins (bass) Don Vickery (drums) and featured guest: May 4 Colleen Allen (saxophone). May 11 Bruce Cassidy (trumpet and EVI). May 18 Perry White (saxophone). May 25 Bill McBirnie (flute).

Rogado Bar & Lounge
136 Dunnington Ave. 416-532-8474
www.rogadobar.com
All shows: PWYC.
Every Wed 9:30pm Spy vs Spy vs Spy Every Thu, Fri 10pm The Reposadists Quartet.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
www.reservolounge.com
Every Mon Sarah Panim and the Vipers; Every Tue Tyerena and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Alysha & the Brilltones; Every Fri & the Dirty Martini; Every Sat Tyerena and his Rhythm. Early shows: Tuesday, Wednesday, Thursday 7-9pm including May 3 Alex Pangman & Her Alleycats.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
www.therex.ca (many shows PWYC; cover charge applies to selected evening shows, call ahead).
May 1: 6:30pm Myriad Trio: 9:30pm Classic Rex Jazz Jam. May 2: 6:30pm Victor Battman Trio; 9:30pm Norbert Botos. May 3: 6:30pm Kevin Quain; 9:45pm & the Unpredictable Update. May 4 4pm Houghtown Syncopators; 6:30pm James Brown; 9:45pm Gia & the Unpredictable Update. May 5 6pm Danny Marks & Friends; 3:30pm Mississauga Big Band: 7pm Justin Bacceus; 9:45pm David Buchbinder. May 6:12pm Huber Community Music Annual Recital; 4pm Club Djangos: 7pm Tom Reynolds Trio; 9:30pm Random Access; May 7 6:30pm Peter Hill Quintet; 9:30pm Circles Quartet. May 8: 6:30pm Myriad Trio: 9:30pm Classic Rex Jazz Jam. May 9: 8:30pm Victor Battman Trio; 9:30pm Earthtones. May 10 6:30pm Kevin Quain; 9:45pm Sean Hutchinson’s Still Life feat. Henry Clay & Chris Terry. May 11 4pm Houghtown Syncopators; 6:30pm Triodes; 9:45pm Sean Hutchinson’s Still Life feat. Henry Clay & Chris Terry. May 12 12pm Danny Marks & Friends; 3:30pm Pat Carey’s Jazz Navigators; 7pm Justin Bacceus; 9:45pm Jamie Reynolds CD Release. May 13 12pm Escielor Dixieland Jazz; 3:30pm Dr. Nick Blue; 7pm Tom Reynolds Trio; 9:30pm Fern Lindzon Trio. May 14 6:30pm Peter Hill Quintet; 9:30pm John Cheeseman Jazz Orchestra. May 15 6:30pm Myriad Trio; 9:30pm Ikebe Shakedown. May 16 Victor Battman Trio; 9:30pm Pram Trio. May 17 6:30pm Kevin Quain; 9:45pm Mike Murray Septet. May 18 4pm Houghtown Syncopators; 6:30pm Triodes; 9:45pm Raoul & the
Bigger Time. May 18 12pm Danny Marks & Friends; 3:30pm Chris Hunt Tender + 2; 7pm Justin Baccalau; 9:45pm Joel Haynes Quartet. May 25 12pm Excelsior Dixieland Jazz; 3:30pm Laura Hubert Band; 7pm Tom Reynolds Trio; 9:30pm Jake Wilkinson’s Live Vinyl. May 21 6:30pm Peter Hill Quintet; 9:30pm Dave Young Octet. May 22 6:30pm Myriad Trio; 9:30pm Rodyy Elas with Lorne Loftsky Trio. May 23 6:30pm Victor Bateman Trio; 9:30pm Metalwood Reunion. May 24 6:30pm Kevin O’Lyon; 9:30pm Metalwood Reunion. May 25 4pm Hognito Synnapcators; 9:30pm Trudess; 9:45pm Brad Turner Quintet. May 26 12pm Danny Marks & Friends; 3:30pm Swing Shift Big Band; 7pm Justin Baccalau; 9:45pm Brad Turner Quintet. May 27 12pm Excelsior Dixieland Jazz; 3:30pm Freeway Dixieland; 7pm Tom Reynolds Trio; 9:30pm Brad Turner Trio. May 28 6:30pm Peter Hill Quintet; 9:30pm John MacLeod’s Rex Hotel Orchestra. May 29 6:30pm Allison Au Quartet; 9:30pm Patrick Lehman. May 31 6:30pm Kevin O’Lyon; 9:30pm Mike Jaser Trio.

Ristorante Roma
1090 Bloor St. W. 416-531-4000
All shows: 8pm. No Cover.
Every Thu Open Jam. Every Fri Live Jazz: May 4 Victor Monsivais (voices, guitar); Sarah Begg (vocals); Brendan Cassidy (tenor sax/flute); Paul Donat (bass); May 11 Victor Monsivais (guitar/voices); John Farrel (guitar); Frank Sants (bass); Lu Botos (drums), May 18 Bassa Tres, May 25 Victor Monsivais (guitar/voices); Fernando Tapia (vocals); Frank Sants (bass); Lu Botos (drums).

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Tranzac
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www.tranzac.org (full schedule)
3-4 shows daily, various styles; most shows PWYC.
Every Mon 7pm This is Awesome; 10pm Open Mic.
Every Fri 5pm The Foolish Thing.
Every Sat 3pm Jamazac. Multiple performances nightly.
May 2 4pm يونيو
May 3 3pm John Cheesman Sextet
May 4 3pm Ronny Coven
May 5 3pm John Russon
May 6 4pm Zemra Ensemble
May 7 4pm Yvette Tivoli
May 8 4pm Ihren
May 9 4pm Live from the Tranzac
May 10 4pm John Russon

Whitlock’s Restaurant & Wine Café
1961 Queen St. E. 416-681-8784
www.whitlocks.ca
Every Fri 5-10pm Gary Mockay, solo jazz guitar No Cover.

Winchester Kitchen & Bar
51 Winchester St. W. 416-323-0051
www.winchesterkitchen.com

Zemra Bar & Lounge
778 St. Clair Ave. W. 416-651-3123

Every Wed Open Mic and Jam.
Every Fri Live Music Fridays.

May 1 – June 7, 2012
thewholenote.com
The marriage between sound and vision is explored this month by several presenters. In a month popular for weddings, audiences can engage their senses in a variety of ways.

The Toronto Jewish Film Festival has zoomed in on the relationship between film and music previously. In 2006, the Rhythm & Jews series focused on the connections between Jewish and Black music, and how this phenomenon resulted in the American Songbook; in 2009 Gotta Sing, Gotta Dance paid tribute to Tin Pan Alley and the American musical; and last year, The Three Lennys showcased the musical genius of Leonard Bernstein and Leonard Cohen.

Curated by Ellie Skrow, The Sound of Movies: Masters of the Film Score is the TJFF’s Sidebar Series this year. Celebrating the lives and works of Jewish film composers, the 12-part series includes American pioneers Alex North and David Shire, as well as Toronto-born luminaries Howard Shore, Laurence Rosenthal and Philip Glass.

British composer Michael Nyman is the subject of Michael Nyman in Progress, a highly personal exploration of his Polish Jewish roots and musical influences. Nyman is probably best-known for creating a voice for the mute character of Ada McGrath in Jane Campion’s The Piano.

Many of the screenings highlight the film composer’s choices, including a presentation called “Composer’s Choice.” On May 6 at 3:30pm at Innis College there’s a rare opportunity to view the classic Planet of the Apes on a big screen. The film was selected for inclusion by Canadian film composer Mychael Danna, who will be present at the screening to discuss Jerry Goldsmith’s groundbreaking score.

The 20th annual Toronto Jewish Film Festival takes place May 3 to 13 in various cinemas in downtown Toronto. Visit www.tjff.com for the complete schedule.

Recipient of no less than six honorary doctorates, as well as the inaugural Bruce Ricker Lifetime Achievement Award, legendary composer and multi-instrumentalist David Amram will be at Toronto’s Gallery 345 on May 22 at 8pm. His famous collaboration with a lead sheet and chord changes. The cost is $60 per individual within a community. The second will offer insight into composition with beat poet Jack Kerouac will be revisited in a concert featuring The Piano Amram will offer two lectures. The first will focus on how to find Lennyns showcased the musical genius of Leonard Bernstein and & Jews series focused on the connections between Jewish and

A 12-part series celebrating the Jewish composers who create the music for the movies, through the artistry of the film score.

“If you could perform a magical act of alchemy and combine some of the great Russian-Soviet composers, say Shostakovich or Prokoviev, with Duke Ellington or Billy Strayhorn, you might inspire over 400 young guests on the theme of the transformative power of art and music in the life of a child; featuring performances by Sistema Toronto, Sanskriti Arts and others. Carlu, 444 Yonge St. 416-923 0924 x275. $250.

**SPECIAL GUESTS**

DAVID SHIRE – (The Conversation, Saturday Night Fever, The Taking of Pelham One, Two Three).

STEVEN NORTH – (Emmy-Award Producer of The Last Butterfly, featuring his father Alex North’s last score),

MYCHEL DANNA – (Canadian composer).

Check www.tjff.com for full film descriptions, ticket info and schedule.

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- recital and special events
- lighting and sound systems
- accommodates caterers
- reasonable rates

35 Hazelton Avenue, Heliconian Hall
416-922-3618 rentals@heliconianclub.org
COMPETITIONS

• May 11 5:00-8:30: Orchestra Toronto. Orchestra Toronto Concerto Competition Audition Finals! 2012 Marta Hidy Prize finalists will perform a solo concerto of their choice with piano accompaniment in front of a live audience and a five-member panel of judges. Audience welcome; winners will be announced at the event. North York Central Library Auditorium, 5120 Yonge St. 416-395-6639 (registration encouraged). Free.


• Nominations now accepted: Choirs Ontario. Leslie Bell Prize for Choral Conducting. Cash award of $10,000, awarded every two years to a professional choral conductor who resides in Ontario or Quebec; can work in a professional, semi-professional and/or community adult youth choir(s) in all genres of music including gospel, jazz and folkloric; collectives, ensembles or groups of artists, or students are not eligible. Must be nominated by any Canadian citizen or Permanent Resident of Canada who lives in Ontario or Quebec. Deadline for nominations June 29; Laureate will be announced in the fall. Nomination forms available at www.choirsontario.org. 416-923-1144 or 1-866-935-1144. info@choirsontario.org.

SCREENINGS


SIDGWICK SCHOLAR AUDITIONS

The Orpheus Choir of Toronto invites applications from advanced vocal students and young vocal professionals for its 2012-2013 Season.

Remuneration • Prestige • Opportunity

The Orpheus Choir of Toronto invites applications from advanced vocal students and young vocal professionals for its

SIDGWICK SCHOLARSHIP PROGRAMME

Two operas will be chosen from the following short list for staged and costumed productions in February and March 2013, our 46th season:

La Bohème (in Italian)
The Barber of Seville (in Italian)
The Tales of Hoffmann (in French)
L’Elisir d’Amore (in Italian)

Auditions will be held Wednesday, June 6 and Saturday, June 9, 2012.

By appointment only, through e-mail to: auditions@toronto-opera.com

More information can be found at:
www.toronto-opera.com

Artistic Director: Giuseppe Macina
Music Director: Adolfo De Santis
Stage Director: Beatrice Carpinio

Robert Cooper, Artistic Director

SIDGWICK SCHOLARSHIP PROGRAMME

2012-2013 Season

Sidgwick Scholars act as section leaders, and perform as soloists throughout the Orpheus Choir’s concert season. Be a part of this innovative singing experience and follow in the footsteps of Michael Colvin, Wallis Giunta, Patricia O’Callaghan, James Westman, Vasil Garvanliev, Leslie Anne Bradley, Michael Ciuffo and many more young emerging vocalists who have gone on to successful singing careers.

For details please contact
Helen Coxon at 416 420-9660
orpheuschoir@sympatico.ca

‘Expect Something Different’
Music Director: Isabel Bernaus

Thinking of joining a choir? Audition this June for our Jubilate Masterclass with Maísa Mainky. Advanced level students will be considered for participation on an individual basis. Limited seating open for auditors. 210 Bloor St. W., 416-961-3111 x222. $20.


Jun 07 4:00: Bayfield Festival of Song. Singers’ Masterclass with Adrienne Piccione. Town Hall, Clangregor Square, Bayfield, 416-735-7892 or 519-565-5600. $15.

TO SING ACT! DANCE! FREE Music Theatre Workshop MAY 27, 2012 Featuring the music of... ETBOICKE YOUTH CHOIR Louis Jutard, Music Director 7-17? OPEN REHEARSAL 7:00PM TUES MAY 15 C’COME! HAVE FUN! We Enjoy Singing & Welcome New Members! For more info see the Canary Pages check website: etboickeyouthchor.ca email: 3nc.secretary@sympatico.ca call George 416 221-9720 

www.jubilatesingers.ca

Jubilate Singers

www.organconcerts.ca

• May 12 1:00: Open Ear. Lecture/Performance. Talk by percussionist Morris Palter, followed by a large percussion ensemble performance of Inukshuk by J.L. Adams. Rare Charitable Reserve, 1679 Blair Rd., Cambridge. 519-579-8554, 416-352-0150.


May 27 2:00: Toronto Opera Club. Exploring the Mezzo Voice. Guest speaker: Jean MacPhail. Edward Johnson Bldg., 80 Queen’s Park, Rm.330, 416-924-3940. $10. Jun 02 9:30am–3:30pm: Southern Ontario Chapter of the Hymn Society. Sound the Bells! Gerald Martindale introduces the art of the carillon and offers a tour of the Metropolitan United Church’s bells. J.C. Coolen demonstrates ways in which handbells can build community. Metropolitan United Church, 56 Queen St. E. 416-342-6034. $40/35/adult.

Jun 02 7:30: Toronto Gilbert and Sullivan Society, Monarchical Mysteries and Misadventures. An upbeat lecture with slide show, plus a special quiz. St. Andrew’s Church, 117 Bloor St. E. 416-763-0832. $5.

Jun 03 12:00pm: Northumberland Learning Connection. Opera Brown-bag Lunch Talk: Verdi’s La Traviata. Ian MacDonald gives a half-hour talk about a perform of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope. 790-348-3403. (15 includes coffee/tea).

Jubilate Singers

www.jubilatesingers.ca

D. The ECteteras

The joyful “call & response” singing of Ghana COME SING WITH US! www.canadasings.ca

• May 05 1:00–3:30: Tafelmusik. Guest Art-Masterclass: Rachel Podger, violin. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-565-5624 x241. For information on how to participate: mentors@tafelmusik.org


MUSICALITY & SINGALONGS

Frederick Kwasi Dunyo Master Drummer


OPEN REHEARSALS

Toronto-Riverdale Neighbourhood Singalong Tuesday May 8, 2012 Neighbourhood Unitarian Church 79 Hiawatha Road 7 – 8 p.m. FREE

ETCETERA: MISCELLANEOUS

• May 06 2:00: Neapolitan Connection Series. Musical Matinées at Montgomery’s Inn. Tea and cookies and an historical tour of the museum, followed by a vocal recital featuring works by Wolf, Schubert, Barber and Mahler, performed by La Belle Melodie with soprano Alessandra Panessa. Montgomery’s Inn, 4709 Dundas St. W., Etobicoke. 467-955-2108. 412.50–$22.


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May 13 2:00: Neapolitan Connection Series. Musical Matinées at Montgomery’s Inn. Tea and cookies and an historical tour of the museum, followed by a vocal recital featuring works by Wolf, Schubert, Barber and Mahler, performed by La Belle Melodie with soprano Alessandra Panessa. Montgomery’s Inn, 4709 Dundas St. W., Etobicoke. 467-955-2108. 412.50–$22.
Museum, followed by a recital featuring works by Brahms, Beethoven and Rachmaninoff, performed by Joëlle Mauris, cello, and Sam- 
uel Dharma, piano. Montgomery’s Inn, 4709 Dundas St. W., Etobicoke. 416-955-2108. 
$12.50–$22.

May 26 10:00am–4:00pm:
Organix Con-
certs/Doors Open Toronto. Showcasing the 
Rathgeb Memorial Organ at Holy Trinity Church. 
With Alan Jackson, organist. Hear it being 
played and bring your own music to play. 10 
Trinity Sq. 416-769-3893. Free.

RITUAL CHOIR AND GALLERY 
MAY 8–10
Church of St. Mary Magdalene, 477 Manning Avenue. 
Hours: Friday, June 8: 4:00–7:00 pm. 
Saturday, June 9: 1:00–5:00 pm & 4:00–7:00 pm. 
Sunday, June 10: 1:00–5:00 pm. 
Voice: Gail Gregory. 
Paintings: Gail Gregory. 
Solemn High Mass, outdoor Procession and Benediction. 
$50 adult, $35 student. 
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VIOLINS/FIDDLERS WANTED

In partnership with the Fort Hope First Nation community, the North South Partnership for Children (NSP) is seeking donations of up to 10 fiddles/violins to support the community’s efforts to establish a fiddle group for its youth. The NSP works closely with the leadership of 30 First Nation communities in Ontario’s north to help build better lives and experiences for their youth. By donating instruments or money to purchase instruments, you will help the NSP help these young people to dream big and reach their full potential. For more information or to make a donation, please contact Bey Jackson at 416-644-5162 ext. 4. (Kichi migecha, big thanks.)

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GREEN PAGES 2012 ALERT!

Are you a Summer Music Festival looking to get the word out about your upcoming plans, and attract audiences from far and wide? WholeNote’s annual “Green Pages” directory of Music Festivals will once again be published in our June issue, and will remain online for the year. The directory consists of profiles of Festivals not only in Ontario, but across Canada.

To find out more about having your Festival listed in our Green Pages directory, please contact summer@thewholenote.com or 416-323-2232 x26. To see profiles from last year, visit www.thewholenote.com, click on “Directories”, then “Green Pages”.

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www.classicalsound.ca

416-387-3617.

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VENUES

ARE YOU PLANNING A CONCERT or recital? Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439 x22. Email: tina@bloorstreetunited.org

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Sue Crowe Connolly

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Toronto Studio 416-523-1154
info@cyvstudios.ca www.cyvstudios.ca
Who is June’s Child?

You’ll find May’s Child in the driver’s seat for a diverse continuum of music, and occasionally on the frontline.

He may need a jazzy crash helmet in festive June, racing between Toronto’s lakefront and Koerner Hall, where he’s invited some sophisticated ladies to gather.

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 May 20, 2012.

“Hey… where’s my horn?”

Vancouver, 1980.

Tenor Colin Ainsworth is well-known to Southern Ontario audiences for his big warm voice and remarkable diction, which bring beauty and clarity to operas, choral and symphonic works and song recitals. Disarmed by his frank grin and unpretentious manner, some will not know that beyond Opera Atelier and The Aldeburgh Connection he is in demand with opera companies and symphonies internationally, and made his Carnegie Hall debut on February 10, singing the role of Haroun in Bizet’s Djamileh with Leon Botstein and the American Symphony Orchestra. The New York Times said that his “…bright, beautiful singing made Haroun instantly appealing…” Those who have followed his career will not be surprised.

Ainsworth’s website biography and schedule are quietly vertigo-inducing, and include a tour of Opera Atelier’s production of Armide to the Opéra Royal de Versailles, France, and the Glimmerglass Festival in upstate New York.

Ainsworth grew up in Holland Landing, Ontario, and attended Dr. Denison High School in Newmarket. Late in high school he took a drama/music theatre class for fun; the teacher said he should consider private singing lessons. He went to Irene Ilic on a recommendation from one of his mother’s friends, and subsequently met Darryl Edwards at the Toronto Kiwanis Music Competition. Ainsworth went to the University of Western Ontario to study with Edwards and later transferred to the University of Toronto to continue with him.

Ainsworth’s parents, who are both deaf, were a bit aghast about his becoming a singer since they couldn’t hear if he was good or not. But people who had heard him sing helped to ease their fears.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

• Orchestra Toronto’s The Choral Symphony (May 27, Toronto Centre for the Arts) is a performance of Beethoven’s Symphony No.9 in D minor for which they’re joined by the Toronto Choral Society, and Rachel Cieland, soprano, Erin Lawson, alto, Colin Ainsworth, tenor, and Orival Bento-Goncalves, bass. Sue Woo and Joy Gordon each won a pair of tickets!

• The seventh annual Toronto Summer Music Festival has this treat in store: the Nash Ensemble with Colin Ainsworth performs Music of England (August 2, Koerner Hall)—works by Bridge, Vaughan Williams and Elgar. The Nash Ensemble is the first ensemble-in-residence at London’s legendary Wigmore Hall. Mark your calendars, Warren Keyes, and Rahila Fazluluddin, you each have a pair of tickets!

• Our Own Songs is a recording of The Aldeburgh Connection’s own commissioned works by John Greer, Derek Holman and John Beckwith, inspired by a wide range of influences in art, history, and literature. Artistic directors and pianists Stephen Ralls and Bruce Ubukata perform with Adrianne Pieczonka, Monica Whitcher, Elizabeth Turnbull, Mark Pedrotti, and Colin Ainsworth. (MARQUIS 381) Ruth Comfort and Shelby Cook: a copy each!

Music’s Children gratefully acknowledges Beth and Adrian, Peter and Verity, Wendy, Claire, Sophia, Marie, Stephen and Bruce, Carol, Sharon and Larry.

About your childhood photo …?

I apparently had just cut my own hair—thus the lack of hair at the front—and I remember being very proud of myself for doing so.

Anything you would like to tell little Colin? I would tell him never to cut my/his own hair, something I didn’t grasp until I was at least 17.

Your earliest memories of music?

My earliest memory is going to hear my mother’s father, Jim Spark, conduct the Masonic Choral Group when I was about four. He too was a tenor but I don’t have any recollection of him singing that day. I also remember trying to do Highland dancing to his Scottish records in my grandparent’s living room and listening to their records of bagpipes. The sound of a bagpipe still brings back those memories for me.

Other family musicians? My father’s father, Ivan Ainsworth, was a folk singer and played guitar. As a young child, I can vividly remember him singing to me “One day at a time, Lord Jesus.” Both my father’s parents played and sang in a folk band up in Sudbury. My mother’s siblings either sang or played piano. But since my parents were deaf, there wasn’t that kind of music in the house at the time that photo was taken.

First experiences of engaging with music? Despite having deaf parents, music slowly became part of my life. I heard music at church, loved listening to the radio, would sneak a pocket cassette/radio player into my coat at school and listen to it on recess time, and loved to sing at school. I remember as a child trying to make up harmonies to hymns at church and being asked to sing for the class with another friend in Grade 1.

A full-length version of Colin Ainsworth’s interview continues at www.thewholenote.com.

Colin Ainsworth lives in Brooklyn, Ontario in a house he can’t wait to start working on. Some of his other interests include playing Superhero make believe, dressing up as Superman and Thor, playing baseball and bike riding, freeze tag (and anything else his son can come up with), hanging out with friends and running.

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CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

• Orchestra Toronto’s The Choral Symphony (May 27, Toronto Centre for the Arts) is a performance of Beethoven’s Symphony No.9 in D minor for which they’re joined by the Toronto Choral Society, and Rachel Cieland, soprano, Erin Lawson, alto, Colin Ainsworth, tenor, and Orival Bento-Goncalves, bass. Sue Woo and Joy Gordon each won a pair of tickets!

• The seventh annual Toronto Summer Music Festival has this treat in store: the Nash Ensemble with Colin Ainsworth performs Music of England (August 2, Koerner Hall)—works by Bridge, Vaughan Williams and Elgar. The Nash Ensemble is the first ensemble-in-residence at London’s legendary Wigmore Hall. Mark your calendars, Warren Keyes, and Rahila Fazluluddin, you each have a pair of tickets!

• Our Own Songs is a recording of The Aldeburgh Connection’s own commissioned works by John Greer, Derek Holman and John Beckwith, inspired by a wide range of influences in art, history, and literature. Artistic directors and pianists Stephen Ralls and Bruce Ubukata perform with Adrianne Pieczonka, Monica Whitcher, Elizabeth Turnbull, Mark Pedrotti, and Colin Ainsworth. (MARQUIS 381) Ruth Comfort and Shelby Cook: a copy each!

Music’s Children gratefully acknowledges Beth and Adrian, Peter and Verity, Wendy, Claire, Sophia, Marie, Stephen and Bruce, Carol, Sharon and Larry.
Editor's Corner

DAVID OLDS

Thirty-Two Short Films about Glenn Gould

...was, I think, the first film I ever saw at the Toronto International Film Festival where it received a special citation back in 1993. Subtitled “The Sound of Genius” this outstanding portrait by François Girard, produced by Niv Fichman for Toronto’s Rhombus Media, went on to win four Genie Awards including Best Film and Best Director that year. It was a great pleasure to find a DVD re-issue (SONY 88691912129) in my in-box last month and to revisit Colm Feore’s canny portrayal of Gould in this docu-dramatic recreation of some of the more iconic moments of the artist’s controversial career. While much is indeed dramatic reinvention, we are also presented with commentary by some of Gould’s colleagues including film maker and violinist Bruno Monsaingeon (who is also seen in a performance of Gould’s String Quartet Op.1), Yehudi Menuhin and CBC broadcaster Margaret Pascu among others. Loosely structured on Bach’s Goldberg Variations, we are presented with a series of vignettes featuring Gould in monologue, in dialogue with himself and on occasion in interaction with others. Feore carries the bulk of the performance but there are a few supporting actors including a cameo by screenplay co-writer Don McKellar. Some of the variations involve no commentary, combining music with film montage and in one case an animation sequence by Norman McLaren. If you missed this in the theatre first time around I highly recommend you catch it on DVD now. I only wonder why it has taken two decades to bring it to the home market.

In 1990 the great violinist and pedagogue Yehudi Menuhin, mentioned above, featured in the wholenote.com May 1990 issue “subbing” for regular BookShelf columnist John Wallace and Alexander McGrattan are invaluable. Commentaries outlines 19th and early 20th century development of valved instruments which redefined the possibilities of the trumpet and the ways in which it was understood by players, composers and audiences. The charting of detailed and useful technical developments and focus on the implications of these innovations for performance is followed by discussions of the often complex relationships between natural and valved instruments, trumpet and cornet, as well as the development and use of the piccolo trumpet in solo and orchestral contexts.

In discussion of the development of the trumpet as an orchestral and a solo instrument since the early 20th century, homage is given to Maurice André who significantly extended the solo trumpet repertoire by commissioning new works and by performing transcriptions of baroque music. From the 1960s, collaborations between trumpeters and avant-garde composers led to an expansion of classical solo repertoire; a very useful appendix of 20th-century solo works is included as well as numerous orchestral excerpts to provide further clarity.

The role of the trumpet in jazz is a principal theme in the final chapter, with analysis of the early recordings of Louis Armstrong, a fascinating discussion of the more mainstream fields of popular music, brass chamber music and the use of the trumpet in scores for television and the motion picture industry. A welcomed inclusion is the consideration of the image of the trumpet player, exploring, among other things, the significant role of female trumpeters in jazz and classical music. Finally, the future direction of jazz is considered through the prominence of Wynton Marsalis and other influential jazz trumpeters, inspiring the re-emergence of the trumpet as a solo instrument in music today.

Wallace and McGrattan’s The Trumpet is a book devoted to the trumpet in more than 20 centuries, often referred to as “the golden age” of the natural trumpet. I find particular interest in the attention to detail regarding sophisticated performance conventions and the virtuosic repertoire of the Baroque, including detailed studies of the trumpet parts in the works of Bach and Handel. Exploration of the new-found chromatic possibilities toward the end of this period leads beautifully to a detailed analysis of the concerti for the keyed trumpet by Haydn, Hummel. As these are staple audition, examination and performance repertoire, so the insights shared here by master teachers John Wallace and Alexander McGrattan is invaluable.

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Perhaps worth consideration is the British (er, Scottish) perspective inherent within this work. While for some, this gives it a special appeal, for others, it may result in references which are less immediately accessible. It has been suggested that this is the first major book devoted to the trumpet in more than 20 years. In this reviewer’s perspective, and as a trumpeter, I would have to agree. Perhaps worth consideration is the British (er, Scottish) perspective inherent within this work. While for some, this gives it a special appeal, for others, it may result in references which are less immediately accessible. It has been suggested that this is the first major book devoted to the trumpet in more than 20 years. In this reviewer’s perspective, and as a trumpeter, I would have to agree.

The Trumpet period of more than a thousand years, from the fall of the Roman Empire in the West in the fifth century through to the end of the 16th century. Wonderful inclusion of articles by Don Smithers and Peter Downey provoke fresh interest and controversy regarding this relatively neglected period in the history of the trumpet. Further chapters explore the trumpet in the 17th and 18th centuries, often referred to as “the golden age” of the natural trumpet. I find particular interest in the attention to detail regarding sophisticated performance conventions and the virtuosic repertoire of the Baroque, including detailed studies of the trumpet parts in the works of Bach and Handel. Exploration of the new-found chromatic possibilities toward the end of this period leads beautifully to a detailed analysis of the concerti for the keyed trumpet by Haydn, Hummel. As these are staple audition, examination and performance repertoire, so the insights shared here by master teachers John Wallace and Alexander McGrattan is invaluable.

The Trumpet

By John Wallace and Alexander McGrattan

Yale University Press

ISBN 978-0-300-11230-6

$40.00 hardcover, 360 pages

Publication Date: May 15, 2012

“What mouthpiece do you use?” is the usual conversation opener, one trumpet player to another. So now we have another opener: “Have you read The Trumpet by John Wallace and Alexander McGrattan?” This book is a most welcomed addition to the libraries of seasoned professional trumpet players (like me), a “must-have” for any aspiring trumpet student or for anyone wishing to follow the evolution and vibrant history of one of the world’s oldest instruments.

The Trumpet follows a broadly chronological pattern, starting by highlighting the prehistory through civilizations of the ancient world. Summaries of developments in the instrument and its playing techniques follow, setting the stage for more in-depth investigations of these topics in subsequent chapters. The Trumpet then chronicles a

Bookshelf

GARRY PAGE

The Trumpet

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Publication Date: May 15, 2012

Author John Wallace was for nearly two decades principal trumpet of the Philharmonia Orchestra, London, and is principal of the Royal Scottish Academy of Music and Drama. Alexander McGrattan is on faculty at the Royal Scottish Academy of Music and Drama, is a freelance trumpeter, and a leading exponent of the natural trumpet.

Perhaps worth consideration is the British (er, Scottish) perspective inherent within this work. While for some, this gives it a special appeal, for others, it may result in references which are less immediately accessible. It has been suggested that this is the first major book devoted to the trumpet in more than 20 years. In this reviewer’s perspective, and as a trumpeter, I would have to agree.
became the second laureate of the Glenn Gould Prize, awarded every three years by the Glenn Gould Foundation in recognition of outstanding achievements in music and communication. This year the ninth iteration of the prize will be bestowed on Leonard Cohen at a concert at Massey Hall on May 14 featuring a veritable “Who’s Who” of the pop world which has been so influenced by Cohen’s output over the past half century. The announcement of the award prompted me to revisit a DVD that was issued in 2010 of a film by Tony Palmer entitled Leonard Cohen – Bird on a Wire (TPDV166). This documentary was shot during Cohen’s 1972 European tour which also took him to Tel Aviv and Jerusalem. I found it very interesting to hear the thethen 37 year old singer talking about how some of the songs were written 10 and 15 years previously and how hard it was to continue to relate to them so many years later. I wonder what his perspective is now, 40 more years on. The film is very candid and we see some less than winning sides of the artist, bating stage (state) security forces at a concert in Tel Aviv, petulantly refusing to return to the stage on a night when he feels there is no magic in the performance and demeaning (while seeming to reason with) disappointed fans after a concert in Berlin. It is a surprising portrait in many ways, of a successful artist in mid-career, warts and all.

The most surprising aspect of this film to me was the realization that so many of the iconic songs that we know Leonard Cohen for, Hallelujah and First We Take Manhattan notwithstanding, were written as a young man and, perhaps more surprising, that the voice we never considered “good” was actually quite musical in those early years.

Of course Cohen has had a long and successful career and in recent years has continued to release albums and tour extensively. The 2008 documentary Live in London and a tribute concert at the surreal Jazz Festival that year are testament to his ongoing influence in the music world. Most recently Old Ideas (Columbia 88697986712) has been very well received although this cric will reserve judgement on the recent output until cover versions of the songs begin to appear. Evidently there have been 150 renditions of Hallelujah, in many different languages and genres, but I have my doubts that the new Amen will achieve such glory.

Another Glenn Gould Prize laureate who has caught my attention this month is Pierre Boulez who won the $50,000 award in 2002. A new recording of Mémoriale and Dérive 1 & 2 featuring Ensemble Orchestral Contemporain under founder Daniel Kawra (naïve MD 782183) presents interrelated works from the mid-1980s. The last of these has continued to occupy Boulez since its conception with the most recent revision dating from 2006; the first is based on a movement from the 1972 work…explosante-fixe…written in response to the death of Stravinsky. So in effect the pieces here reflect three and a half decades of Boulez’ compositional output. The disc seems organic in the way it progresses. It begins with Mémoriale for solo flute, two horns, three violins, two violas and cello, dedicated to the memory of Canadian flutist Lawrence Beauregard who worked closely with Boulez in the development of interactive computer/instrument interfaces at IRCAM, Mémoriale exists in two versions: with and without technology. I had to listen very carefully to this recording to realize that this is the purely acoustic rendition. The strings using metal practise mutes produce an ethereal shimmering that sounds almost electronic.

Although composed in 1984, a year earlier than Mémoriale, Dérive 1 seems to grow out of the opening piece. Only this time the strings are not muted and it is as if familiar material has been amplified, or rather magnified. This is taken a step further in the 50 minute Dérive 2. I was surprised to realize that although using a much larger ensemble than the opening pieces, the orchestration here involves just 16 players. My initial impression was of a concerto for orchestra but the basic one per part instrumentation produces a deceptively full spectrum of sound. The addition of harp, piano, vibraphone and marimba to the bare bones ensemble contributes to the effect. I found the bassoon, English horn and clarinet cadenzas especially intriguing.

This recording will provide a good introduction to the music of one of the most important composers of our time for those not yet familiar with Boulez. It is also an important addition to the discography for those who already realize the scope of this master.

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 online shopping and additional, expanded and archival reviews.

—David Olds, DISCoveries Editor discoveries@thewholenote.com

Bach – St. John Passion Choir of King’s College,Cambridge; Stephen Cleobury Brilliant Classics 94316

Bach – St. John Passion Bach Choir of Bethlehem; Bach Festival Orchestra; Greg Funfgeld Analekta AN 2 9890-1

J.S. Bach’s sacred works for soloists, choir and orchestra are all mind-bogglingly wonderful, so to be appointed the task of considering these two excellent performances of his St. John Passion was a true Easter treat. The first is a new release from the Bach Choir of Bethlehem (Pennsylvania), the second a re-issue of a 1995 release featuring the Choir of King’s College, Cambridge. Both choirs have a venerable history: the Bethlehem group was the first Bach Choir founded in the USA (in 1891) and gave that country’s premiere performance of Bach’s B Minor Mass in 1900; and the Choir of King’s College, Cambridge, has been one of England’s premiere choral groups for eons. The BCB is partnered in this recording project by their own Bach Festival Orchestra, playing on modern instruments, while the CKCC is accompanied by the Brandenburg Consort on period instruments.

The soloists on both recordings are all outstanding. Though all the wonderful singers in the CKCC reissue are now no longer on the regular soloist “circuit,” the combined cast listings read like a partial “Who’s Who” of the baroque scene. Of special note in the...
BCB performance is Charles Daniels who, as always, bestows his consummate clarity, intelligence and expressiveness upon the role of the Evangelist. The other soloists are also excellent, particularly soprano Julia Doyle who imbues “Ich forge Dir gleichfalls” with the perfect blend of delight and innocence. With the CKCC, John Mark Ainsley also sings a very fine Evangelist, and hearing the voices of Paul Agnew, Stephen Varco and Catherine Bott makes for a cheerful trip down memory lane.

Both choirs sing with impeccable ensemble and depth of expression; the Bethlehem group in particular sounds truly congregational in the chorales, a very welcome quality. The orchestral playing in both is first-class, with refined expressiveness, clarity and attention to detail, and the continuo group players in both are equally top-notch. While the thoughtful playing of the Brandenburg Consort on period instruments is a little more to my own taste, the Bach Festival Orchestra players play elegantly, adopting “historically informed” influence with skill and flexibility. Kudos to all involved in these two excellent recordings.

—Alison Melville

Cantate Domino
Ottawa Bach Choir; Lisette Canton
Independent 2011
www.ottawabachchoir.ca

I’ve Got A Crush On You
Measha Brueggergosman
Kelp Records 333
www.kelprecords.com

Measha Brueggergosman is one of those vexing creatures — the unpredictable artist. Just when you think you know where to place her, out comes Measha — the host of Canada’s Got Talent; Measha — the CBC’s celebrity panelist; Measha — live in concert in the Maritimes. Her recent DVD appearance in The Rise and Fall of the City of Magadonny welcomed with considerable critical acclaim for both singing and acting, opened the possibility of Measha, the credible Weill and cabaret performer... Well not so fast. I’ve Got a Crush on You throws yet another spanner in the works. If you expect a solid, even and predictable collection of standards old and new, forget about it. The range of this album is enormous — from a cringe-inducing Secret Heart to a brilliant and jazzy celebrity panelist; Measha — live in concert in the Maritimes. 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to be in the elite few. The opening Aria was beautifully shaded and his control of quick passagework in succeeding variations was crisp and articulate. I enjoyed his smooth lines which created an extremely musical flow in spite of the many embellishments and busy counterpoint. His playing was always controlled, yet incisive without being metronomic. His sensitivity to the tempi for each variation made for engaged listening. Jalbert’s tonal quality is not as warm and smooth as Dinu Lipatti’s or Perahia’s but his command and power at the keyboard is unquestionable. I found his trills to be remarkably even and precise. What makes this recording work for me is that Jalbert discovered the thread that links each variation and he made the performance cohesive.

I also like the liner notes by Robert Rival. I found his writing very informative and revealing from a composer’s perspective. It brought to life Bach’s complex and virtuosic composition technique in creating this remarkable and timeless work of art.

Released this year, the DVD of Daniel Barenboim’s performance of Bach’s Goldberg Variations was actually recorded in 1992 and I was surprised to hear such a sensitive and musical interpretation. Past performances have not always lived up to expectations in tonal quality. This performance excudes energy and deep emotional commitment to the work. Barenboim uses a wide range of dynamics and articulations to create the instrumental sounds from Bach’s time.

He makes pianistic references to the famous high trumpet, the oboe, the string family and the organ. Barenboim has created an orchestra from the piano. This is no surprise as he is a highly respected conductor and it shows in his “orchestration” of each variation. His faster variations are dance-like and real toe-tappers. However, despite the speed or tempo he never loses his refined touch and exquisite control of the rhythm and ornaments. Each variation breathes musically, dances, sings or speaks in a contemplative manner. Although linked, each variation tells a unique story.

Anthony Short in his excellent program notes wrote that if Bach’s early biographer Johann Forkel is to be believed, when Bach’s extended family got together they often struggled over hymn chorales that would mix spiritual and serious songs with comic and scabrous popular tunes of the era. These improvising harmonies produced a quodlibet which is a contrapuntal combination of several different popular songs featuring a selection of lively brassica vegetables such as the tune for “Cabbages and turnips have driven me away, had my Mother cooked meat, I’d have opted to stay.” I feel that Barenboim captured the spirit of this quodlibet in several of the variations as well as the reflective and spiritual quality of some of the other variations.

Both Barenboim and Jalbert have virtuosic techniques and the ability to cast a spell when performing this work. Both have the communicative and musical skills to take their place in the elite group of Goldberg performers. If I had to choose between Jalbert and Barenboim I would pick Barenboim. His playing had a greater range of tonal colour and dynamics. I don’t mean dynamics as simply loud and soft but dynamics that created different moods and instrumental soundscapes. I also thought his warm touch gave him a slight edge over Jalbert. I would love to hear Jalbert record the Goldberg many years from now. I was mesmerized by his recording now but what an amazing performance he will give in the years to come. We are so lucky to have an artist like David Jalbert in Canada.

Picking your favorite Goldberg CD is such a subjective experience. Do any of them knock Gould off his iconic pedestal? Depends on the day but I believe that these two recent performances join him in that special group with others which are certain to come. This is indeed a testament to the great J.S. Bach whose music continues to be such a joy and revelation that we forever keep searching and learning from his masterpieces.

—Christina Petrowska Quilico

CLASSICAL & BEYOND

Bach; Ysaÿe; Oesterle Aisslinn Nosky Independent IF004 www.aisslinn.com


● These are two fascinating discs both of which feature strong performances of the music for unaccompanied violin by J.S. Bach and other more modern pieces which reflect and refract the glorious light of Bach’s works.

The irreplaceable and omnipresent Aisslinn Nosky is one of the Toronto music scene’s precious treasures. As this, her debut solo CD, proves, she is possessed of a rock-solid technique and an open and probing musical mind. Three extended pieces for solo violin make up the program: the Partita in E Major by Bach, Eugene Ysaye’s Sonata Op. 27, No. 2 and Stand Still, written especially for Nosky in 2011 by the German-Canadian composer Michael Oesterle.

Oesterle’s captivating piece is both minimalist and lyrical and exploits the “voice” of the violin to great effect. Nosky’s performance, with its varied dynamics and articulation, brings out the fanciful character of the music as well as its fragility. The Bach partita and Ysaye’s sonata are inextricably linked thematically and are both given luminous performances here. Nosky’s playing and musical treatments are crystal clear throughout and her free and bright sound is well supported by the fine production values of the disc.

The Toronto-born violinist Jonathan Swartz was educated at Rice University and Mannes College, and teaches at Arizona State University, where he is active as a soloist and chamber musician. His cleverly titled CD Suite Inspiration is filled with dance movements for solo violin by Johann Georg Pisendel, J.S. Bach and the Canadian composer Kieren MacMillan. Following a chronological order, Swartz begins the disc with the weakest piece, unfortunately. Though it is given a convincing performance, Pisendel’s A Minor Sonata doesn’t have enough interest to either move or entertain. The highlight of the program is MacMillan’s Suite No. 1 and intriguing Chaconne, which—with its hypnotic, circular patterns—provides a trance-inducing, deeply satisfying conclusion to Swartz’s program.

Both Nosky’s and Swartz’s performances of Bach’s works are brave and thoughtful. My fondest wish for both players—if it’s not too corny to say—is that they keep searching for ever deeper ways to bring this music across, and that they keep revisiting this repertoire, as I know they will, throughout their careers. There is a delicious sense of abandon in Nosky’s live playing that is captured thankfully in spades, in her recording of the E Major Partita, especially in the outer movements. Swartz’s performance of the D Minor Partita, with the biblically proportioned final Chaconne, is a little more reserved and careful and is at times marred by questionable ornamentation choices.

These are two welcome additions to any violin-lover’s collection. Bravo to both players for commissioning new works from excellent, imaginative composers and for sharing their musical “voices” so generously.

—Larry Beckwith

Chopin Recital 2

Janina Fialkowska

ATMA ACD2 2666

Chopin – Volume 2

Louis Lortie

Chandos CHAN 10714

● Two artists, each presenting a second installment in their Chopin discography, invite us to ponder their muse through the music of Chopin.

While both Louis Lortie and Janina Fialkowska record on Steinway pianos, their sound is remarkably different. The Lortie/
Chandos recording is dark, more heavily pedaled and given more room. Whether this darker tone is the result of instrument voicing or recording equalization is unclear. But the contrast to Fialkowska's brighter, more present sound lays the groundwork for appreciating the difference between these two pianists.

Fialkowska is quick, articulate and generous with interpretative variations in her tempi. The impression her playing gives is of an artist longer in the energy of Chopin's pianistic dance forms. Her command of this composer’s language leaves no doubt about her convictions to follow Chopin through the turmoil of cascading note clusters and the depths of melancholic harmonies. Her playing gives the impression that she feels quite “in-charge” of this material but never surrenders herself entirely to the seduction of Chopin’s voice. Still, she performs very much from “inside” the music.

Lortie is no less an interpreter or technician. He is adept at fluidity of phrasing and coaxing Chopin’s menacing growls to emerge from the piano’s bass register. He favours a more weighty approach that blends keyboard articulation into longer ideas. Somehow, Lortie introduces a stronger element of mystery into this same music. We recognize the composer and his language but see him in less definite terms, with more unanswered questions.

The two recordings present different repertoire with Fialkowska playing waltzes, polonaises and mazurkas, along with the larger F Minor Fantaisie and the B-Flat Minor Scherzo. Lortie, by contrast, gives us nocturnes, ballades, the Berceuse and Barcarolle. Both, however, perform the Ballade No.2 in F Major Op.38 and here we find ground for a revealing comparison.

What appears to distinguish these two extraordinary artists is the extent to which they push back the curtain to reveal Chopin. The opening ideas of the ballade are short and tender, supported by simple but artful harmonies that return as a coda to close the work. Between them lies a bombastic and turbulent middle section that demands breathtaking technique.

Fialkowska is ready to expose both the explosive and the deeply intimate by pushing the piano to its technical limits from massive volume to notes that are barely played. It’s an all-or-nothing approach with immediate impact. Lortie, by contrast, keeps back from the brink and doesn’t take us all the way to where we know the emotional journey must surely go. This distance of untraveled emotion may be the key to the mystique in Lortie’s art—the power of unfulfilled expectation.

Both these artists command complete attention. Their interpretations are mature and eminently credible. Which of these a listener favours may depend merely upon the mood of the moment. Any serious Chopin collector should own both of these recordings.

—Alex Baran

Legends
Caroline Léonardelli; Matthew Larkin
Centaur Records CEN1110

Now here’s something you don’t come across every day: an album of music for harp and organ. Harpist Caroline Léonardelli joins organist Matthew Larkin in a singular recital of celestial sounds from the post-Romantic era. The music of Marcel Grandjany, doyen of the French harp school in North America, opens the disc in an understated fashion with his solemn and dignified Aria in Classical Style. Russia is represented by the second movement from Glière’s Harp Concerto, a livelier work with some lovely registrations provided in the arrangement by Matthew Larkin. A heavyweight from Vienna incongruously appears in the form of the Adagietto from Mahler’s Fifth Symphony. I’m sorry to say the balance of the instruments here is frankly a travesty. The overstated harp part, copied verbatim from the orchestral version in an unimaginative transcription by Joachim Dorfmüller, is not, and was never meant to be, a concerto! (Mahlerians might care to seek out David Biggs’ mind-blowing performance of the complete symphony on the Gloucester Cathedral organ.) Two extended works follow by the equally obscure composers Rudolf Zingel and Alfred Holy, both entitled Légende. Atemhicher and teeming with arpeggios, they are well-nigh stylistically indistinguishable from each other. The Concerto for Harp by the American Leo Sowerby struck me as the most poetic and imaginative work of the lot, providing numerous opportunities to demonstrate the registral varieties of the organ of Christ Church Cathedral in Ottawa.

Mahler aside, the recording values are generally excellent and the artists are both at the top of their game. The packaging however is infuriating, replete with confusing layouts, virtually illegible English translations and no track timings. To add insult to injury, the identity of the very well-maintained organ is nowhere apparent until one removes the disc from its spindle. Here’s hoping Centaur gives the estimable Mr. Larkin due credit in the future with a disc of solo organ music.

—Daniel Foley

Dvořák – String Quartet No.13; Cypresses
Cecilia String Quartet
Analekta AN 2 9892

Dvořák’s String Quartet No.13 in G Major was written towards the end of 1895, a particularly happy time in the composer’s life. Only a few months earlier, Dvořák had returned from his second successful...
tour of the USA and was now back in the familiar landscape of his beloved Bohemia. Working from his country home in Vysoká, he completed the quartet in just four weeks, putting the final touches on it on Christmas Day. The piece exudes contentment, and its buoyant spirit is clearly evident in this new Analekta recording featuring the Cecilia String Quartet.

Named for the patron saint of music, the Toronto-based ensemble formed when all four members were studying at the University of Toronto. The quartet won the Felix Galimir Chamber Music Award in 2005, went on to win first prize at the Banff International Quartet Competition in 2010 and has since made appearances both in Europe and North America. This is the Cecilia’s first recording in a series of four to be recorded for Analekta, and it’s a gem! From the quartet’s sprightly opening measures, the ensemble achieves a wonderful sense of balance throughout the finely interwoven counterpoint. The intonation is clear and precise, and there is none of the muddiness which can sometimes occur in string performance. The languorous lines of the Adagio result in a wonderful sound, while the Finale is treated with an arresting energy, the changes in mood and tempo adeptly handled.

An added bonus on this disc is the set of Cypresses Op.152. These expressions of young love initially began as songs, but were later adapted for string quartet. Together, they contain a bevy of contrasting moods, from yearning and tender to anguished and defiant. The Cecilia Quartet does them all justice, playing with an assured elegance, as it does the set of Two Waltzes Op.54 which rounds out this most satisfying recording.

—Richard Haskell

Concert Note: This year’s Felix Galimir Prize will be presented to Trio Danzka in a concert at Walter Hall on Sunday May 13 at 3pm. Trio Danzka will perform Beethoven’s “Ghost” trio and Schumann’s Piano Trio No.1 in D Minor.

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**Strings Attached**

**TERRY ROBBINS**

Toronto’s *Windermere String Quartet* was founded in 2005, but has only just released its first CD, *The Golden Age of String Quartets* on Alisson Melville’s Panistrella label (PIP0112). The ensemble bills itself as the Windermere String Quartet “on period instruments” and the players, violinists Rona Goldensher and Elizabeth Loewen Andrews, violist Anthony Rapoport and cellist Laura Jones, all have extensive experience with leading period instrument ensembles.

Their debut CD highlights the period at the heart of their repertoire, with Mozart’s Quartet in C Major K465, the “Dissonance,” Haydn’s Quartet in E-Flat Major Op.33 No.2, “The Joke,” and Beethoven’s Quartet in C Minor Op.18 No.4.

As you would expect, there is no overtly “romantic” approach to the playing here, but these are terrific interpretations, with fine ensemble playing, great dynamics and expression, excellent choices of tempo, sensitivity in the Mozart, a fine sense of humour in the Haydn and real passion in the Beethoven.

The recordings were made almost two years ago in St. Anne’s Anglican Church in Toronto, with the expert team of Norbert Kraft and Bonnie Silver, and the ambiance is spacious and reverberant.

Period performances often display a sparsity of vibrato and a softness of attack that can make them sound somewhat flat and lifeless, and lacking in fullness and warmth—or at least, warmth the way we have come to expect it. There is never any danger of that here, though. These are period performances that blend life, spirit and soul with a perfectly-judged sensitivity for contemporary style and practice. It’s the perfect marriage, and hopefully we won’t have to wait too long for further offspring to accompany this exemplary debut disc.

Two interesting CDs of early Italian string quartets arrived recently, neither of which turned out to be quite what I expected.

Luigi Boccherini (1743–1805) is mostly remembered for his famous Minuet, but along with Haydn he was in at the birth of the string quartet form, writing close to 100 quartets, almost always in groups of six, starting with his Op.2 in 1761. The six String Quartets Op.8 from 1768 are featured on a budget re-issue CD from the Italian *DYNAMIC* label in excellent 1994 performances by the *Quartetto d’archi di Venezia* (DM8027).

Despite their brevity—the longest quartet is only 14 minutes long—and their limited emotional range, this is in no way merely functional music but true part-writing that is both well-balanced and idiomatic.

Niccolo Paganini wrote only three works in the quartet genre, but despite being written some 50 years after Boccherini’s there is virtually no part-writing; it’s almost all first violin solo with string accompaniment. Perhaps surprisingly, this is not because Paganini wanted to display his virtuosic technique: they are, in fact, very much of their time. Paganini was a close friend of Rossini, and the music here—like Rossini’s—is essentially melodic, with no attempt at dialogue.

*String Quartets Nos.1–3* are charming and competent, but with no great depth, and receive effortless performances by the *Amati Ensemble String Quartet* on *Brilliant Classics* (94287). These quartets live or die on the skills of the first violin, and happily, Dutch violinist Gil Sharon is more than up to the task.

**Strings Attached continues at www.thewholenote.com with Robert Gibbs and Gustav Fenyő’s *Complete Music for Violin and Piano* by Eugene Goossens, Tai Murray’s recording of Ysaye’s solo sonatas, *Volume II of the Pacifica Quartet’s Soviet Experience and Volume III of Sarasate’s Complete Music for Violin and Piano with Tianwa Yang and Markus Hadulla***.
Wachner, Julian – Triptych; Concerto for Clarinet
Scott Andrews; McGill Chamber Orchestra; Julian Wachner
ATMA ACD2 2319

Angelus,” building steadily with the orchestra yet somehow has violins serene and inspired in the closing
Julian Wachner
Justin Time Records JUST 248
jazzy, klezmerish and more in the expression—sary of St. Joseph’s Oratory, organist Philippe Bélanger and Montreal’s Orchestre Métropolitain offer an introspective two-part organ passage plus its aggressive string response become the bases for the following allegro. I was especially struck by the quiet return of the organ passage over a pedal note, now continued effectively with chimes. Bélanger and selected instrumentalists are beautifully reflective again in the middle movement “Agape,” the violins serene and inspired in the closing melody. The organist shines in the final “Angelus,” building steadily with the orchestra through tricky metre changes to a great, moving conclusion. Himself a virtuoso organist, Wachner has created long sonorities, repeated chords, and busy passages that are static harmonically to suit the highly reverberant space. Producer Johanne Goyette and engineer Anne-Marie Sylvestre deserve special mention for the sonic results.

On a lighter plane, Wachner’s eclectic Concerto for Clarinet and Orchestra receives loving treatment from St. Louis Symphony principal clarinettist Scott Andrews and the McGill Chamber Orchestra. Andrews’ clarinet manages to be Coplandesque, jazzy, klezmerish and more in the expressive introduction and motoric allegro. Highly recommended.
—Roger Knox

Me, Myself & I
Kenny Werner
Justin Time Records JUST 248

Kenny Werner has been around for a long time, is a brilliant pianist, composer, and educator, and yet somehow has never received the public recognition he deserves. This album was recorded at the Upstairs Jazz Bar & Grill in June 2011 as part of the Montreal Jazz Festival and the choice of music ranges from such standards as Round Midnight, Blue in Green and Giant Steps, to Joni Mitchell’s classic I Had a King and the pianist’s own gem, Balloons. There is an ethereal quality to the music right from the opening bars of the first cut which is sustained throughout the album. Balloons is literally inspired by the life and death of helium balloons. Balloons bought for his daughter’s birthday would float up and touch the ceiling, but eventually they’d come down. So the tune is sort of a musical joke—a balloon from the party to its end. If you recognize something familiar in the performance of Balloons, it has the recurring strain of Barbara Allen, a 17th century Scottish ballad inserted a couple of times, perhaps because the Werner original is about the life and death of a helium balloon and the ballad is about the death of a young love.

Giant Steps turns into a flight of fancy while A Child Is Born is a delicate, introspective voyage of sensitivity taken with haunting simplicity. There is nothing negative to say about this CD. I have been a Kenny Werner fan for many years and I have never heard him play better than this on this recording.
—Jim Galloway

Silent Movie
Melissa Stylianou
Anzic Records ANZ-0036
www.melissastylianou.com

On this, her fourth album, Toronto-born, New York-based vocalist Melissa Stylianou sings with endearing sensitivity and ample heart. Pleasing to the ear, her voice is higher in range than most jazz singers, occasionally soaring majestically but for the most part remaining understated, focused on the words she sings rather than the sounds she produces. Stylianou’s eclectic taste for repertoire here blends standards and originals with a range of contemporary material: James Taylor, Paul Simon, Johnny Cash, avant-garde folk singer Joanna Newsom and Brazilian pop star Vanessa da Matta. Brilliantly arranged to suit Stylianou, these covers provide some exquisite musical moments.

Perhaps the only downside to recording such excellent covers is that the artist’s own originals do not shine quite as brightly. But the album has numerous highlights including Simon’s Hearts and Bones, da Matta’s Onde Ir, Newsom’s Swansea and a stunning take on one of jazz’s most sentimental standards, The Folks Who Live on the Hill, delivered here with supreme sincerity. All four tracks benefit greatly from the vibrant work of multi-reed player Anat Cohen, appearing here on clarinet, bass clarinet and soprano saxophone. Guitarist Peter McCann is a sympathetic asset throughout, and cellist Yoed Nir is a nice added touch on a few tracks. That said, the entire band cushions Stylianou admirably throughout this beautifully produced, refreshing recording.
—Ori Dagan

Heart First
Halie Loren
Justin Time JTR 8573-2

Singer Halie Loren’s Heart First is what I think of as get-out-the-hammock music. The evocation of lazy hours on the porch in a sultry locale hasn’t so much to do with the origins of the recording—Loren and crew are based in Eugene, Oregon—as with the easy, back-pocket singing style and lightly swinging support of the band. Gifted with a sometimes breathy, sometimes throaty and always gorgeous voice, comparisons to Norah Jones are unavoidable. I even hear a bit of Aaron Neville in the way Loren plays with the break in her voice, in particular on her pretty take of Bob Marley’s Waiting in Vain. It’s in these covers of newer standards and remixes of pop hits that the disc shines brightest, but Loren’s own songs fit in cozily with the classics and overall breeziness. The only time Heart First even comes close to what could be described as edgy is on the reharmonized All of Me, which cleverly blends tremolo guitar (William Seiji Marsh), malleted drums (Brian West) and a minor key for a Willie Nelson-goes-vooodoo kind of vibe. Loren also occasionally unleashes a bit of French and Spanish to kick up the sex appeal a notch, but not so much to make you fall out of your hammock.
—Cathy Riches

Opus Jazz
Julie Lamontagne
Justin Time JTR 8570-2

I’ve never been a big fan of the “crossover” – opera divas singing jazz; rock stars performing opera; classical artists playing Hendrix—ouch. To my ear, it usually hasn’t worked all that well (unless you’re Keith Jarrett playing Bach). So, it was with some trepidation that I approached pianist/composer Julie Lamontagne’s third and latest album, Opus Jazz, which turns out I needed to be so trepida-
favourite classical music pieces—“a meeting between the jazz world I currently inhabit and the classical repertoire of my youth” as she explains in her liner notes—have proved, by and large, quite successful in this CD of music for solo piano.

With an early and firm grounding in classical music, Lamontagne ultimately went on to study with Fred Hersh in New York in 2000. (Truthfully, that’s what made me look twice at the CD. I mean, the sublime Fred Hersh, for heaven’s sake—the jazz pianist, and exceptional composer.) According to Lamontagne, Hersh encouraged her “to learn the works of Brahms in order to make the connection between jazz and classical.”

Given Lamontagne’s well-executed “adaptations” of works by Fauré, Chopin, Bach, Debussy and Brahms, among others, it seems she paid close attention to the teacher; her Brahms/Hersh-inspired Waltz for Fred does him (Hersh) justice. Bach’s Prelude No.1 in C Major (WTC Book I) is given a fluid and beautiful treatment on track three. And in Chopineries, Lamontagne takes us on a brief, though mellifluous and moving, tour of a Chopin nocturne (Op. posth.72 No.1), ballade (No.1 Op.23) and waltz (No.1 Op.18).

Lamontagne is an accomplished and creative musician, no—uh, make that “yes”—two ways about it.

—Sharna Searle

Less Than Three
Ori Dagan
ScatCat Records ODCD02 www.oridagan.com

In the follow up to his well-received 2009 debut, S’Cat Got My Tongue, Israeli-born Toronto jazz vocalist Ori Dagan has imbued his latest recording with a healthy dose of intriguing material, cool musical sophistication and superb musicianship. The title, Less Than Three, refers to the online symbol of a heart—illustrating Dagan’s theme of “love” in its many guises.

Recently named “Canada’s Next Top Crooner” by CBC Radio, Dagan’s rich and sonorous baritone plumbs a depth of feeling above and beyond what his title would indicate. The CD boasts a line-up of gifted musicians, notably the Bill Evans-influenced pianist Mark Kieswetter and recent Order of Canada recipient, the luminous Jane Bunnett on soprano sax. All of the impressive arrangements are by Dagan and Kieswetter, including eclectic takes on tunes from Madonna, Elton John, Andrew Lloyd Webber and Lady Gaga, as well as two original compositions—the entertaining and witty Googleable, and a moving ode to peace, Nú As ZMa?, sumptuously rendered in his native Hebrew.

Noteworthy is a rhythmic and wickedly sensual version of Madonna’s disco-era hit Lucky Star, as well as Eretz Zvat Chalav—sung with energy and authenticity (as only a “Sabra” can) and elevated to a thrilling level by Jane Bunnett’s stirring improvisations. Other tasty tracks include a scat-o-rific roller coaster ride on Lady Gaga’s Bad Romance and a pure and elegant rendering of Elton John’s and Bernie Taupin’s first big hit, Your Song. No doubt there will be many more treats in store, down the line from this talented and inventive vocalist.

—Lesley Mitchell-Clarke

Ken Waxman’s Something in the Air: Provocative Ethnic Blends with discs featuring Rudresh Mahanthappa, Amir ElSaffar, Mats Gustafsson and David Sait can be found at www.thewholenote.com.

Oscar Peterson’s Easter Suite
Oscar Peterson; Niels-Henning Orsted Pedersen; Martin Drew
ArtHaus Musik 107 063

The music on this DVD was recorded in 1984 for London Weekend Television, commissioned by the BBC and broadcast on Good Friday, April 24, 1984. It is one of the least known compositions by Oscar Peterson, even though virtually all sources mention it as one of his major works. The eight movements follow the events related in the gospel story. Long-time associates, bassist Niels-Henning Orsted Pedersen and drummer Martin Drew, accompany Peterson and, as might be expected, the playing is of an exceptionally high standard.

The DVD also features an interesting interview with Peterson in which he admits to an initial scepticism about interpreting such a topic in the medium of jazz and his relation to spiritual music. He also describes in detail the various motifs of the work and I recommend playing the interview before listening to the Suite.

The passion and resurrection may seem surprising topics for a longer jazz work, but Oscar Peterson with his Easter Suite joins a number of significant other jazz greats—artists such as Mary Lou Williams, John Coltrane, Duke Ellington and Dave Brubeck introduced religious themes in their later works as a way of expressing their spiritual beliefs. But religion-inspired jazz has been around for some time. In fact one could present a case that there has been a connection right from the early days in New Orleans with the street parades and the interplay of musical and religious traditions.

The Easter Suite will make an interesting addition to your Peterson collection and we have to thank BBC for making it possible. It is hard to imagine an American network producing such an event.

—Jim Galloway

May 1 – June 7, 2012
thewholenote.com

—Ken Waxman

Frère Jacques: Round about Offenbach
Gianluigi Trovesi; Gianni Coscia
ECM 2217

—Writing about opera in 1856, composer Jacques Offenbach (1819–1880) ascribed verve, imagination and gaiety to Italian composers and cleverness, good taste and wit to French ones. Who better then to provide a new take on the music of the father of the French operetta than two veteran Italian improvisers?

Accordionist Gianni Coscia and Gianluigi Trovesi on piccolo and alto clarinet create stripped-down reconfigurations of 12 of Offenbach’s familiar themes. They often meld those lines with their own droll commentaries producing tracks that are postmodern yet jaunty and swinging, with the gaiety implicit in the French composer’s best work. Trovesi especially, known for his membership in the Italian Instabile Orchestra, can interject blues tonality in such a way that his echoing glissandi reflect the 21st as well as the 19th centuries. Intensely pumping, Coscia’s squeeze box not only provides tremolo rhythms throughout, but adds dance-like slides and jerks which link Offenbach’s favoured Belle Epoque cancan to the rustic Italian tarantella.

These affectionate homage-spoofs are frequently expressed in title juxtapositions as well. For instance, Offenbach’s lilting merry-go-round styled Et moi is coupled with the duo’s No, tu, no, which includes flutter-tongued reed sifthers, while their Sì italiano encompasses wide-bore reed cadenzas and comic bellows timing that plays up the thematic lyricism in Offenbach’s No!... Je suis Brésilien. The piece also links his operettas to what will become musical theatre songs.

By including staccato tongue flutters and polyphonic glissandi in their renditions, Trovesi and Coscia confirm that their languid and lyrical extensions of Offenbach’s themes are treated as seriously as they would the work of any composer or improviser. This impression is fortified on the original Galop...trottrellando when the clarinetist’s virtuosic trills only attain decisive bel canto expression alongside the squeeze box interpolating distinctive can-can rhythms.

—Ken Waxman

Oscar Peterson's 'Easter Suite'
Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

Mercury is the latest major record label to issue an omnibus collection of their recordings packed into the now familiar 5½ inch box format, in this case entitled Mercury Living Presence Collector’s Edition (4783586) (50 CDs, a 63 page booklet plus an interview CD with Wilma Cozart Fine, Mercury’s producer). Mercury was founded in 1945 in Chicago as a pop label, then jazz, and in 1951 Mercury emerged as a company of major classical interest with their ground-breaking Olympian Series with the Chicago Symphony under Rafael Kubelik. The era of high fidelity was about to emerge and their adopted logo, Living Presence, became a beacon familiar to record collectors and in particular the nascent, yet to be named, audiophiles. Music lovers around the world soon looked for new Mercury recordings from Chicago... or anywhere else. Mercury’s Olympian Series boasted “single microphone” recordings updated to three microphones with the advent of stereo in 1958. Their production of the 1812 Overture with Antal Dorati and the Minneapolis Symphony, with overdubbed canons and bells, exploded onto the scene, racking up unheard of worldwide sales. To this day, it has never been out of print. Inevitably, Mercury’s engineers and their equipment went overseas to make recordings, including an historic trip to Russia in 1962 where they documented their “house pianist” American Byron Janis playing with Kirill Kondrashin and the Moscow Philharmonic. Mercury made the first complete Nutcracker with ballet conductor Dorati, a stalwart figure in their catalogue along with Paul Paray (Detroit), Howard Hanson (Eastman-Rochester), Frederick Fennell (Eastman Wind Ensemble) and Stanislaw Skrowaczewski (Minneapolis). Soloists, including Janos Starker, the Romeros, et al., along with the complete contents of this absurdly inexpensive collection, are detailed at www.deccaclassics.com. This is not intended to be a basic collection, but it is a well-chosen array of sparkling and rousing performances of alternate repertoire.

My introduction to Tchaikovsky’s Manfred Symphony was on an RCA Victor Long Playing Record (“LP” was the property of Columbia) recorded in 1949 by Toscanini and the NBC Symphony. It remains for me the performance against which all those that followed have been weighed. None has equaled the intensity of that 1949 performance, particularly, but not only because of, the ferocity of the closing pages of the first movement. Unequaled until now.

On the evening of 26 August, 1992 at the BBC Proms in the Royal Albert Hall, Yuri Temirkanov conducted the St. Petersburg Philharmonic in an extraordinary performance of Manfred, telecast by the BBC and now on a new DVD from Ice Classics.

“In 1951 Mercury emerged as a company of major classical interest with their ground-breaking Olympian Series... The era of high fidelity was about to emerge.”
The Great Escape

“Ode To Joy”

— Ludwig van Beethoven

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FITTING THE “LEN” IN GLENN:
A SEMI-IMAGINARY ETHER-MAIL EXCHANGE BETWEEN
BRIAN LEVINE, EXECUTIVE DIRECTOR OF THE
GLENN GOULD FOUNDATION, AND GLENN GOULD
during which Levine breaks the news to Gould that there’s to be no classical component to the May 14 GGF Award Gala at Massey Hall

GLENN: What the blazes do you mean you don’t want me at the gala? The powers that be are giving me a special 80th birthday pass just to be there. And I’ve been practising.

BRIAN: Hi Glenn, thanks for your kind note, and don’t worry. I appreciate your concerns. So let me answer as best I can. … First, as you can imagine, we’re thrilled that Leonard Cohen is the Ninth Laureate of The Glenn Gould Prize. I think that in many significant ways, he and you occupy very special and distinctive places in the Canadian cultural mythos. But our first consideration in mounting a gala is to pay tribute to our laureate in a way that is reflective of that artist’s special “voice” and contributions. We aren’t wedded to a single idiom, a particular mode of expression because philosophically, to take such a position would be to place an artificial constraint on art itself—the antithesis of the unbridled creativity that is at the core of what it means to make and communicate art.

GLENN: So?

BRIAN: So, in the case of Leonard Cohen, we have an artist whose work has its own “native voice”—his own performance—but which has spread out into the world in a wide range of styles carried by the poetic thread at the heart of all his work, in which artists of many backgrounds hear their own loves and longings, and infuse the music with their own styles.

GLENN: So?

BRIAN: So our goal was not to graft an artificial “classical” framework onto Cohen’s music but to build a gala performance which allowed some of this range of expressive idioms to find voice. The program is rich and varied.

GLENN: So?

BRIAN: So it would have seemed artificial to put a “classical” stamp on the program—and I’m sure that attempts to do so might have been a source of discomfort for Mr. Cohen himself.

GLENN: Ah, so. I would make Lennie uncomfortable, is that it?

BRIAN: In a larger sense, an artist like Leonard Cohen defies categorization. When it comes to the art of the song, I don’t find a ready distinction between the finest songs by major 19th century composers and 20th and 21st century composers, whether they identify as “classical” or “popular,” “simple” or “complex.” I have no doubt that in the 22nd century, Leonard Cohen’s music, whatever style it is performed in, will be regarded with the same love and appreciation that we accord to the major composers of lieder of the 19th century.

GLENN: Is that a “no,” Brian?

BRIAN: Our decision was to let Leonard Cohen’s songs speak to our audience in styles that seem most appropriate to him—just as our tribute to another great master, Oscar Peterson in 1993, was presented in his idiom, jazz. I hope this is somewhat helpful.

GLENN: Wait, how about if I promise to also use just three chords and hum the rest?

BRIAN: I’m happy to answer more questions if you would like to cover some additional points.

…GLENN: Brian? … as regards that “three chord only” dig, I have to confess this is a bit more of a challenge than I thought. Does that “minor fall” count as an entirely separate chord? … Brian? Brian? …

BRIAN: (to Len) You can come out now, he’s gone.
LEN: Hallelujah.

—David Perlman, publisher@thewholenote.com

EUROPEAN BEAUTIES GOING FOR A SONG!

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Fowitz the “LEN” in Glenn:
A Semi-Imaginary Ether-Mail Exchange Between Brian Levine, Executive Director of the Glenn Gould Foundation, and Glenn Gould during which Levine breaks the news to Gould that there’s to be no classical component to the May 14 GGF Award Gala at Massey Hall

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—David Perlman, publisher@thewholenote.com
HOLST THE PLANETS
Wed, May 9 at 8:00pm
Thu, May 10 at 8:00pm
Peter Oundjian, conductor
Joaquin Valdepeñas, clarinet
Women of the Amadeus Choir
& Elmer Iseler Singers
Gabrieli: Canzon per sonare No. 27
John Corigliano: Clarinet Concerto
Holon: The Planets

BRAHMS SYMPHONY 2
Wed, May 23 at 6:30pm
Thu, May 24 at 2:00pm
Sat, May 26 at 7:30pm
Thomas Dausgaard, conductor
Alisa Weilerstein, cello (May 24 & 26 only)
Tom Allen, host (May 23 only)
Langgaard: Sphinx (May 23 & 24 only)
Shostakovich: Cello Concerto
No. 1 (May 24 & 26 only)
Brahms: Symphony No. 2

YO-YO MA
Wed, May 30 at 7:30pm
Thu, May 31 at 7:30pm
Peter Oundjian, conductor
Yo-Yo Ma, cello
Dmitri Yanov-Yanovsky:
Night Music: Voice in the Leaves
for Cello and Orchestra
(Canadian Premiere)
Rachmaninoff: Symphonic Dances
Elgar: Cello Concerto

KISSIN PLAYS GRIEG
Thu, May 17 at 8:00pm
Sat, May 19 at 8:00pm
Sir Andrew Davis, conductor
Evgeny Kissin, piano
Nielsen: Overture to Maskarade
Grieg: Piano Concerto
R. Strauss: Don Juan
R. Strauss: Suite from Der Rosenkavalier

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June 9 | Koerner Hall, TELUS Centre for Performance and Learning
North American Premiere
Pianist Stewart Goodyear, renowned for his stylistic elegance and exquisite technique, undertakes the Herculean challenge of playing all 32 Beethoven sonatas, in the order they were composed, in a single day.

Arts Partner: The Royal Conservatory

TSO GOES LATE NIGHT: SHOSTAKOVICH SYMPHONY 11
June 9 | Roy Thomson Hall
North American Premiere
For its third annual late-night partnership with Luminato, the Toronto Symphony Orchestra unfurls Shostakovich’s epic Symphony No. 11. Then mix and mingle with members of the TSO at a post-performance party.

Arts Partner: tso

FREE SYMPHONIC FINALE
June 17 | Festival Stage, David Pecaut Square
The 2012 Festival concludes in grand style as Luminato presents a free outdoor concert by the Toronto Symphony Orchestra, including a new Philip Glass composition.

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CANARY PAGES
Tenth Annual Directory of Choirs 2012 | 2013

thewholenote.com
Canary Pages

THIS TENTH EDITION of The WholeNote’s annual Canary Pages remains true to our original purpose—to provide an opportunity for Southern Ontario’s choirs to introduce themselves to individuals of all ages seeking opportunities to sing, in every genre and at every level of skill and commitment.

So if you are a lapsed chorister looking to breathe again or new to the region or looking for new choral challenges or thinking of taking the plunge for the first time, then this is a good place to start.

Here in this print edition of the Canary Pages you can meander through dozens of profiles, enjoying the immense range of opportunity represented here.

Online, at thewholenote.com/canary you can do the same, or else conduct a more focussed search—by genre, geography, audition type, gender, age range, skill level and more.

And if a choir you are involved with missed the deadline for this print edition, it can still apply to the online directory year round. It’s always time to join the singing!

CANARY PAGES TEAM 2012
PROJECT MANAGER Karen Ages
PROJECT EDITOR Adam Weimann
PROOFREADER Sharna Searle
DESIGN Uno Ramat
WEBSITE Bryson Winchester
SURVEYS & MAPPING Adam Weimann, Patrick Simmon

For more information contact canary@thewholenote.com or phone Karen at 416-323-2232 x26

ACHILL CHORAL SOCIETY
Achill Choral Society (ACS) is a mixed choir of accomplished amateur singers under founding director Dale Wood. It has been delighting audiences for over 25 years. ACS performs in Alliston, Beeton, Bolton, Caledon, Orangeville, Shelburne and Tottenham. The choir attracts high calibre soloists and accompanists using an extensive and varied repertoire of classical and contemporary music. It has toured in Ireland, England and Holland, and has also sung at Roy Thomson Hall, Toronto. Concerts are held in spring and at Christmas and rehearsals take place Wednesday evenings in Hockley. Auditions are held twice annually.

Mark Whitcombe
519-938-0004
markwhitcombe34@gmail.com

ALEXANDER SINGERS AND PLAYERS
The Alexander Singers and Players present fully-staged productions of Broadway musicals and operettas. The group began 25 years ago as a summer camp under the enthusiastic direction of Angela Hawaleshka. It has an educational mandate and supports charitable causes. The 2012 season includes the musical Man of La Mancha (May), a play TBA (November) and a December concert featuring various musical styles and a sing-along. All performances are held at York University’s Ray Thomson Theatre. Auditions for other organizations. Repertoire is varied and includes folk, movie music, swing, spirituals, Broadway and classical selections. Rehearsals are 7:30pm–10pm, Tuesdays at St. Nicholas Anglican Church, 145 East Main Street, Birchtown. Elaine, membership information 416-699-4585

AMADEUS CHOIR
Founded 37 years ago, the 80-voice Amadeus Choir, under the inspired direction of conductor Lydia Adams, has evolved into one of Canada’s pre-eminent choral groups. The choir’s 2012/13 season includes, among others, great works by Bach, Orff, Rutter and Watson Henderson. Collaborations with the Toronto Symphony Orchestra, Bach Children’s Chorus and the Elmer Iseler Singers will make this an unforgettable season of music!

Rehearsals take place Tuesday evenings in Don Mills; performances happen throughout the city. Membership is by audition, with auditions held in May/June–please phone or email the choir office

416-446-0188
amachoir@idirect.com
www.amadeuschoir.com

ANNEX SINGERS OF TORONTO
The Annex Singers of Toronto is a vibrant community choir delivering an eclectic repertoire with spirit and sophistication. Now in its 33rd season, the 60-voice choir performs classical and contemporary repertoire, including premieres of Canadian works. The Annex Chamber Choir is a 20-voice ensemble drawn from the larger choir, presenting works from the chamber repertoire. Director Maria Case’s dynamic leadership and programming continue to invigorate the choir, attracting new members and wider audiences. We present two formal concerts each year and close the season with a cabaret. Experienced singers should contact our membership coordinator through our website. We rehearse Monday evenings at St. Thomas’s Church, 98 Huron St.

Richard Partington
416-968-7747
rpart85@hotmail.com
www.annexsingers.com

BACH CHILDREN’S CHOIR AND BACH CHAMBER YOUTH CHOIR
Bach Children’s Chorus is an auditioned choir of 180 singers founded in 1987 by artistic director Linda Beaufre, an award-winning Toronto conductor and clinician. BCC has four choirs: three treble choirs for ages 6-16 and an SATB choir for changed voices and girls aged 16 and up. All choirs rehearse weekly in east Scarborough. BCC was formed as a Company-in-Residence at the Toronto Centre for the Arts and appears regularly at Toronto events. Each choir participates in weekend festivals, workshops and concerts with other youth choirs and world-renowned clinicians. BCC has released six solo CDs and has won provincial and national choral awards.

Jane Greenwood
416-431-0790
bachchildrenchorus@bellnet.ca
www.bachchorus.org

BACH ELGAR CHOIR
The Bach Elgar Choir is the only choir of its size and stature in the Hamilton community and has performed continuously for over 107 years. Over the years the choir has performed for many dignitaries, such as the Queen, mayors and members of parliament. The choir has performed with such well-known celebrities as the Three Tenors and the Canadian Brass. In 1910 the Bach Elgar Choir performed the North American premiere of Verdi’s Requiem. The choir has been a training ground for many Canadian stars, including Mark Dubs, Catherine Robbin, John Fanning, Gary Relyea, Brett Polegato, Richard Margison and Michael Schade.

905-572-5995
bachelgar@gmail.com
www.bachelgar.com

BEL CANTO SINGERS
Directed by Linda Meyer, the Bel Canto Singers is a 40-voice community-based SATB choir that provides good music, fun and fellowship. Auditions to determine voice range are required. We perform two concerts per year, fall and spring. We also sing in seniors’ residences and at fundraisers for other organizations. Repertoire is varied and includes folk, movie music, swing, spirituals, Broadway and classical selections. Rehearsals are 7:30pm–10pm, Tuesdays at St. Nicholas Anglican Church, Warden and Kingston, Birchtown.

Elaine, membership information 416-699-4585

Online, at thewholenote.com/canary you can do the same, or else conduct a more focussed search—by genre, geography, audition type, gender, age range, skill level and more.

And if a choir you are involved with missed the deadline for this print edition, it can still apply to the online directory year round. It’s always time to join the singing!
BRAVADO! SHOW
Bravado!, Burlington show choir founded in 1996, is a 34-voice auditioned SATB choir under the leadership of long-time member and local musician Scott Boyer. The repertoire is eclectic, from traditional and sacred to jazz, pop and rock. All pieces are performed by memory, allowing the choir to be more interpretive with the music and to better connect with the audience. The end result is a dynamic entertainment experience with a focus on musical excellence combined with the visual appeal of staging or choreography. Each year, Bravado! presents Christmas and spring shows and also performs at private functions and fundraisers.

AUDITION THE CHOIR
Thinking about joining? Visit thewholenote.com/canary

www.burlingtonwelsh.com

BURLINGTON CIVIC CHORALE
Founded in 1994, this 25-voice SATB community choir presents a wide spectrum of choral music throughout the year, ranging from renaissance and baroque to contemporary, classical to jazz, under the direction of Dr. Gary Fisher. The choir’s performances are often accompanied by professional soloists and chamber ensembles. There are three main concerts each year. Auditions are held in September and January and are open to men and women 18 years and older who have some sight-reading ability. Rehearsals are Tuesday evenings from 7:30pm–9:30pm at St. Christopher’s Anglican Church, Guelph Line, Burlington.

Gary Fisher
905-662-2085
fisher6@interlog.com
burlontonicvichorale.ca

BURLINGTON WELSH MALE CHORUS
The Burlington Welsh Male Chorus is made up of around 60 men who love to sing. Approximately one third of the group is of Welsh decent. Our repertoire draws from music old and new from around the world, ranging from Welsh folk songs and hymns to opera choruses, spirituals and musical numbers. We sing in four-part harmony based on Welsh male choir traditions. The BWMC has performed to audiences in Canada and abroad, including performances at the Royal Albert Hall in London, England, and Carnegie Hall in New York. 2012 is the tenth anniversary of our first public performance. John Edwards
905-336-7237
info@burlingtonwelsh.com or registrar@burlingtonwelsh.com
www.burlingtonwelsh.com

CANADIAN BANDURIST CAPELLA: UKRAINIAN-CANADIAN INSTRUMENTAL ENSEMBLE AND CHORUS
Established in 1991, the CBC combines the talents of 60 singers and musicians who accompany their singing with the sounds of the multi-stringed bandura. The repertoire includes arrangements of folk songs, religious works and works from the legacy of the wandering itinerant Ukrainian bards known as kobzars. The ensemble has performed throughout Canada and the United States and has produced numerous CDs and videos. Rehearsals take place on Thursday nights at the Ukrainian National Federation Cultural Centre, 145 Evans Avenue, Etobicoke. Auditions are held May to June.

Victor Mishalow, artistic director
905-290-7606 or 647-896-0462
victor.mishalow@yahoo.com
www.bandurist.com

CANADIAN CHILDREN’S OPERA COMPANY
In its 45th season, the CCOC consists of six choirs for ages 3-19 and is the only permanent children’s opera company in Canada to regularly commission and produce operas for children. Led by renowned educator, conductor and opera singer Ann Cooper Gay, the company prepares young people for the vibrant world of opera by offering musical and dramatic training and professional experience. Members regularly perform with the Canadian Opera Company and other major professional organizations. Rehearsals are weekdays after school in the downtown area. Auditions are held May to June. A non-auditioned after-school workshop program called OPERAtion KIDS was launched in 2008.

Ken Hall, general manager
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com

CANADIAN MEN’S CHORUS
Now entering its third exciting season, the Canadian Men’s Chorus, under the direction of artistic director and conductor Greg Rainville, is proud to share the TBB repertoire with Toronto audiences. The CMC has a three-concert season, performing both familiar and new sacred and secular works, both a cappella and accompanied. With emphasis placed on the works of Canadian composers, part of the CMC’s mandate is to premiere new Canadian work at every concert. The CMC rehearses on Wednesday evenings at the Church of Transfiguration; concerts are held at the Glenn Gould Studio. Men with vocal training are welcome to audition at any time.

Arlene Jillard, general manager
ajillard@canadianmenschorus.ca
www.canadianmenschorus.ca

CANTABILE CHAMBER SINGERS
Cantabile Chamber Singers is an auditioned choir of 30 singers under the direction of Cheryl Chung. Formed in 2006, we perform a diverse repertoire, from Palestrina to Whitacre. Our core season includes three concerts. Part of our mandate is to bring awareness and financial support to important social causes. Those benefiting recently include the Regent Park School of Music, the Michael R. Applin Nursing Award and the Trinity College Choral Fund. We are committed to sharing our learning of music with others, recently featuring three popular lecture concerts with guest lecturer Dr. Robin Elliott of the University of Toronto.

Cheryl Chung, artistic director
www.cantabilechambersingers.com
cantabilechambersingers@gmail.com

CANTABILE CHORALE
Cantabile Chorale is a 40-voice mixed adult choir performing under founding director Robert Richardson. The choir presents five or six major concerts per year, mostly in the southern York Region, and also appears at other community events. Weekend tours within southern Ontario take place occasionally. Repertoire ranges from classical through contemporary, both sacred and secular. Concerts often feature local guest musicians and raise funds for local charities. Rehearsals are Monday evenings in Thornhill from September to June, plus an annual weekend retreat in early September. Membership is by audition; potential new choristers are welcome to sit in on any regular rehearsal.

Robert Richardson
905-731-8318
sing@cantabile.ca
www.cantabile.ca
<p>**CANTEMUS SINGERS**<br>Cantemus Singers, conducted by Michael Erdman, perform mainly renaissance and early baroque repertoire. Our 16-voice group gives equal time to religious and secular compositions of the period in a variety of languages. We present three programs a year, in March, June and late November. Although we are primarily an a cappella ensemble, we occasionally join forces with ensembles/players of period instruments. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music. Rehearsals are Wednesday evenings through the season at Morningside-High Park Presbyterian Church in the west end. Membership is by audition.<br><br>Michael Erdman, conductor<br>416-578-6602<br>canTEMUS.ca@gmail.com<br>www.cantemus.ca</p>

<p>**CANTORES CELESTES**<br>Cantores Celestes is an auditioned women’s choir celebrating its 24th season. Perform with the best instrumental musicians in Toronto! Repertoire includes medieval, baroque, romantic, classical-contemporary, Celtic, gospel, bluegrass and Eastern European music. The choir has released six CDs, has performed live on CBC Radio, has donated over $30,000 to charities and was featured in three films. It has toured New Brunswick and Ontario and attended the Catholic Arts Festival 500 and the Toronto Vocal Arts Festival. Season concerts include June 2, 2012; December 1, 2012; and April 20, 2013, as well as a tour to Manitoba. Auditions are held in May, June and August.<br><br>Kelly Galbraith, director<br>416-236-1522<br>kelly.galbraith@sympatico.ca<br>www.cantorescelestes.com</p>

<p>**CARIBBEAN CHORALE OF TORONTO**<br>The Caribbean Chorale of Toronto, a registered non-profit group established in 1993, has a membership of 40, representing several Caribbean islands. Our repertoire covers the range of musical styles. We have performed at a number of venues in the GTA, including benefits for charitable organizations and fundraising events. We sponsor the Caribbean Children’s Foundation and the Sickle Cell Association of Ontario, as well as the Rosetta Batson Bursary which assists students of Caribbean descent in pursuing tertiary education. The chorale welcomes new members as well as sponsors of its work and ministry.<br><br>caribbeanchorale@yahoo.ca</p>

<p>**CATHEDRAL CHURCH OF ST. JAMES**<br>The Cathedral Church of St. James is home to two choirs which enhance weekly worship. The Parish Choir, a group of volunteers assisted by four section leaders, sings at the 9am Sung Eucharist and 4:30pm Choral Evensong every Sunday to a high standard.<br><br>Andrew Adair, interim director of music<br>adair@stjamescathedral.on.ca<br>www.stjamescathedral.on.ca</p>

<p>**CELEBRATION CHOIR**<br>Are you a senior looking for a fun, energetic and ecclectic choir? The Celebration Choir is one you should consider! Founded in 2007 within the Toronto Singing Studio and directed by Linda Eyman, this choir of over 50 voices features songs to suit every musical taste. Repertoire spans popular to classical to folk, with appealing musical arrangements. The Celebration Choir rehearses from September through May on Thursday afternoons, 2pm-4pm, in the gymnasium at Trinity-St. Paul’s United Church, 471 Bloor St. W, Toronto, ON. Each season along with community outreach concerts when possible. Rehearsals are very sociable and no audition is necessary. A season membership is paid.<br><br>Linda Eyman, music director<br>416-455-9238<br>lindag@therontosingsingstudio.ca<br>www.therontosingsingstudio.ca</p>

<p>**CELLAR SINGERS**<br>The Cellar Singers perform exceptional choral music throughout Simcoe County and the Muskoka district. The Singers share their passion with audiences throughout St. W. Our choral programs and performances reflect the tradition and mastery of choral music in their yearly concert series. Albert Greer will retire from conducting the choir in May 2012 after providing outstanding artistic leadership for the past 38 years. The Cellar Singers welcome Mitchell Pady, who picks up the baton in September 2012. Mitchell will be conducting auditions and is developing the program for the coming season. Everyone eagerly anticipates the new relationship and the ongoing enjoyment of making music together!<br><br>www.theceilarsingers.com</p>

<p>**CHORIS ONTARIO AND THE ONTARIO YOUTH CHOIR**<br>Choirs Ontario is a not-for-profit arts service organization dedicated to the support, promotion and celebration of choral music throughout Ontario. Membership benefits include free concert listings and borrowing privileges from our extensive choral literature as well as reduced rates for workshops and VOCAL, our choir camp for adult choristers. Our key program, the Ontario Youth Choir, provides a unique opportunity for 40 talented young singers from across Ontario to participate in OYC’s exceptional choral experience. The choristers are challenged with the finest choral repertoire while enjoying an exciting program of performances, rehearsals, masterclasses and voice lessons.<br><br>416-923-1144 or 866-935-1144<br>info@chorisontario.org<br>www.chorisontario.org</p>

<p>**CHORALAIRS CHOIR**<br>Founded in 1962, the Choralairs Choir performs monthly for seniors’ residences in the GTA. The Choralairs is a non-profit, 40-member, four-part choir of adults who sing a variety of popular songs, Broadway show tunes and folk songs, led by our experienced music director Judith Ross. No auditions are required, just a love of singing. Rehearsals take place every Tuesday evening from 7:15pm-9:45pm at Earl Bales Community Centre, 4169 Bathurst St., south of Sheppard Ave. We also present an annual Sunday afternoon concert for the community at Earl Bales Park (this year on Sunday, June 3 at 3:00pm).<br><br>Martha<br>905-884-8770<br>Sally<br>416-636-8247<br>sallyg@sympatico.ca<br>www.thechoralairs.com</p>

<p>**CHORUS NIAGARA**<br>Chorus Niagara’s mission is to entertain, inspire and educate through the performance of fine choral music. As Niagara Region’s premier symphonic chorus, Chorus Niagara performs both the beloved as well as seldom heard choral masterpieces, provides a showcase for emerging and established Canadian talent and attracts singers of all ages through its Children’s Choir and Side by Side High School Chorale. Chorus Niagara celebrates its 50th Anniversary in the 2012/13 season! Concerts include “Best of Broadway,” Handel’s Messiah, the premiere of a new Canadian composition commemorating the War of 1812, “A Night in Capri” and Verdi’s Requiem, all under the direction of Robert Cooper.<br><br>Diana McAdorey, managing director<br>905-934-5575<br>Pam Gilmore, auditions<br>905-357-1616<br>Lyn Hibbitt, Chorus Niagara Children’s Choir<br>905-945-2049<br>cnadmin@becon.org<br>www.chorussniagara.ca</p>

<p>**CHOIR OF CHRIST CHURCH DEER PARK**<br>Choir of Christ Church Deer Park is an auditioned mixed-voice choir that rehearses Thursday evenings and sings on Sunday mornings and special occasions from September through June. Repertoire is medieval through 21st century. The Christ Church Summer Singers is a non-auditioned mixed-voice choir that rehearses and sings on Sunday mornings through July and August. If you would like to join us, please contact our music director.<br><br>Eric N. Robertson, organist and director of music<br>416-920-3221 x25<br>erobertson@thereslifether.org<br>www.christchurchdeerpark.org</p>

<p>**CONCERT OPERA GROUP**<br>This ensemble was formed to bring operas and opera excerpts to a wider public, in concert format, and to help emerging and established professional singers develop new repertoire in performance. Some of the performance proceeds are used to further the training of such singers at the Centre for Opera in Sulmona, Italy (C.O.S.I.). This is a Canadian-based program in which advanced singers learn the Italian
language and experience Italian culture, perform in a full production of an Italian opera with orchestra and immerse themselves in the rigorous work required for excellence in operatic performance.

Darryl Edwards, artistic director
416-946-5784
info@concertoperagroup.com

● COUNTY TOWN SINGERS

CTS started as a community choir celebrating Canada’s centennial year. Under director Barbara Ouellette, we are still “singing for the love of it” more the 40 years later. We are a 70-voice auditioned choir with varied repertoire: show tunes, spirituals, jazz, etc. We hold two major concerts per year, December and May, as well as community concerts at nursing homes, special functions, etc. We are thrilled to represent Canada at the United Nations sponsored International Choral Festival “Rhythms of One World” in New York City, June 2012. Rehearsals are Wednesdays 7:30pm–10pm at Whitby Community Centre. Auditions are the first two/ three Wednesdays of September and January.

Ken Hurst
905-239-9000
www.countytownsingers.com

● DACAPO CHAMBER CHOIR

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo, Ontario, under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2010, DaCapo received the ACCC national choral recording of the year award for Shadowland; in 2011 it received first and second prizes in the National Competition for Canadian Amateur Choirs. The choir’s 2012/13 season plays on the theme of “Hear to be Moved.” DaCapo also annually offers NewWorks, a national choral composition competition.

Leonard Enns, director
519-725-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

● THE DCAT CHORUS

The DCAT Chorus, under the direction of Wyatt Gill, is an amateur vocal ensemble of more than 40 men and women singing a cappella in six- and eight-part harmony. Our repertoire ranges from Broadway to folk, pop to traditional, patriotic to sacred. The DCAT Chorus, in collaboration with the Whitby Community Choir, performs at city-wide grass-roots events and holds December and May concerts. ECHO, a non-auditioned choir co-led by Becca Whitta and Al Gasser, aims to build a strong, varied and vibrant culture and community through song and keeps membership fees and concert tickets accessible to all. Repertoire comes from village singing traditions around the world and newly-commissioned music. While membership is open, there is a one year waiting list. Spring 2012 concert: “Beautiful City,” May 13, 3pm at Holy Trinity.

Becca Whitta
416-588-0909 x3
info.echo@gmail.com
www.echowomenschoir.ca

● EASTMINSTER CHOIR

The Eastminster Choir, under the direction of Jacqueline Sadler, makes its home at Eastminster United Church in the heart of Danforth Village. The 40-member choir comprises four professional soloists and a dedicated team of pro-amateur singers. Singing everything from Bach to Broadway to the Beatles, the choir, in addition to regular performances at Eastminster, has performed as guest artist at the Elgin/Winter Garden, the Vaughan City Playhouse and Metropolitan United, and has participated in fundraising efforts for Out of the Cold, the relief effort in Haiti, Sick Kids’ Hospital, Toronto Greening Initiatives and many more.

Jacqueline Sadler
416-462-2179 x101
jacqueline.sadler@bellnet.ca
www.eastminsteruc.org

● ECHO WOMEN’S CHOIR

Celebrating its 20th anniversary this year, ECHO is an 80-voice community choir for women from all walks of life. ECHO sings Thursday evenings at Holy Trinity (beside the Eaton Centre), performs at city-wide grass-roots events and holds December and May concerts. ECHO, a non-auditioned choir co-led by Becca Whitta and Al Gasser, aims to build a strong, varied and vibrant culture and community through song and keeps membership fees and concert tickets accessible to all. Repertoire comes from village singing traditions around the world and newly-commissioned music. While membership is open, there is a one year waiting list. Spring 2012 concert: “Beautiful City,” May 13, 3pm at Holy Trinity.

Becca Whitta
416-588-0909 x3
info.echo@gmail.com
www.echowomenschoir.ca

● EGLINTON ST. GEORGE’S UNITED CHURCH

This non-auditioned 45-member choir stands on a 40-year tradition of excellence in presenting music at Sunday worship and annual concerts. Rehearsals with volunteers and eight lead singers occur Thursday evenings; repertoire ranges from chant to motets, anthems to oratorio. Prior singing experience is preferred. Regular concerts are part of the mission and outreach of this congregation. The choir regularly collaborates with leading jazz artists (in 2012: Joe Amato, Brian Barlow, Guido Basso and Joe Sealy among others).

Fred K. Graham
416-481-1141 x340
fred@esgunited.org
www.esgunited.org/esgmusic

● ELMER ISELER SINGERS

Elmer Iseler Singers is a 20-voice professional chamber choir based in Toronto and founded in 1977 by Dr. Elmer Iseler. Directed by the acclaimed Lydia Adams, the Singers are known for tonal beauty and interpretive range, and valued for their contributions to masterclasses and workshops by schools and community choirs. The unique “Get Music! Educational Outreach Initiative” mentors conductors, music educators and students. In salute to the Canadian composer EIS has recorded 12 CDs in ten years with Lydia Adams, one of 50 Canadian Music Centre Ambassadors! Annual auditions are in May/June. Weekly rehearsals, a Toronto concert series, touring and recording put the Elmer Iseler Singers among Canada’s illustrious choral ensembles.

Jennie Iseler, general manager
416-217-0537
info@elmeriselersingers.com
www.elmeriselersingers.com

● ELORA FESTIVAL SINGERS

The Elora Festival Singers (EFS), a Grammy- and JUNO-nominated chamber choir, was founded in 1980 by Noel Edison as the choral ensemble-in-residence of the Elora Festival. Since 1997, the choir has been the core of the Toronto Mendelssohn Choir and the Toronto Mendelssohn Singers. Through regular concerts, touring and nine releases on the Naxos label, EFS has established a reputation as one of the finest chamber choirs in Canada and beyond, contributing to the musical life of the community and
performing on an international stage. EFS is renowned for diverse styles, commitment to Canadian repertoire, collaborations with other Canadian artists and its rich, warm sound.  
Kevin Bradshaw, development and marketing  
519-846-0331  
elora@eurosinfonia.com

**ENSEMBLE TRYPYCH CHAMBER CHOIR**  
Ensemble Tryptych, a Chamber Choir (ETCC) is an auditioned amateur mixed-voice choir. Four annual concerts feature diverse, unique and challenging repertoire, including oratorio, opera, smaller works, cabaret and Canadian compositions. Rehearsals are held on Tuesdays from 7:15pm–9:15pm at Trinity Presbyterian Church, 2373 Bayview Ave (just south of Highway 401) from September to May. If you love singing and performing beautiful and interesting music, contact ETCC to set up an appointment for an audition.  
Lenard Whiting, artistic director  
416-763-0066 x3  
etcc@tryptych.org  
www.tryptych.org

**ETOBIÇOKE CENTENNIAL CHOIR**  
Founded for Canada’s centennial celebration in 1967, the EtoBicoke Centennial Choir is an SATB choir with a strong tradition of choral excellence which also offers a warm and welcoming community for singers. Under music director Henry Renglich, the choir is committed to innovative programming and collaboration with other arts groups. Our three-concert season encompasses a varied repertoire of classical and contemporary works, both sacred and secular. Rehearsals are Tuesdays from 7:30pm–10pm at Humber Valley United Church in EtoBicoke. Interested singers are invited to attend any rehearsal, including our Open House in early September.  
Lindsay Dodge, president  
416-622-6923  
info@etobicokecentennialchoir.ca  
www.etobicokecentennialchoir.ca

**ETOBIÇOKE YOUTH CHOIR**  
Music director Louise Jardine provides excellent tutelage and artistic inspiration. Choristers aged 7–17 enjoy singing, gaining life skills, sharing talents and developing musical abilities. Rehearsals are Tuesday evenings at Humber Valley United Church, 447 Royal York Road, September through May. Auditions are simple and fees are reasonable. Repertoire includes contemporary, theatre, classical and sacred music. Our season features two concerts, community performances, a cabaret featuring individual choristers and fall and spring workshop weekends.  
Highlight events for the choir include participation in a sold-out 2009 concert at Carnegie Hall, the 2011 Festival of the Aegean in Greece and the upcoming 2012/13 International Children’s Choir Festival in England.  
George  
416-231-9120  
eycw.secretary@sympatico.ca

**EXULÀTE CHAMBER CHOIR**  
For more than 30 years, Exultate has garnered praise as a precise, passionate ensemble with a wide-ranging repertoire. Established by conductor John Tuttle and now under the leadership of Dr. Karen Grylls, a chamber choir specialist and international clinician from New Zealand, Exultate is enriched by the musicianship and varied backgrounds of its members. Exultate presents a four-concert subscription series in Toronto and contributes to the development of the choral community through outreach initiatives. Auditions are held as required to fill vacancies. Rehearsals are typically on Tuesday nights from 5:30pm-7pm.  
416-971-9229  
exultate@exultate.net  
www.exultate.net

**GEOGETOWN BACH CHORALE**  
Since its inception in the year 2000, the Georgetown Bach Chorale has been enthralling audiences in the Halton Hills area with outstanding choral concerts. The chorale consists of approximately 20 singers devoted largely to the performance of baroque music. Under the direction of artistic director Ron Greidanus, the group is committed to musical excellence and is recognized by many Toronto musicians as a discerning group with outstanding authentic sound. Audiences have been astounded by the level of performance achieved by the chorale, but it is not this musical prowess alone that has many to attending the group; the chorale has also maintained a positive involvement within the community.  
Ron Greidanus  
905-873-9999  
ronaldfreidanus@hotmail.com  
www.georgetownbachchorale.com

**GRACE CHURCH ON-THE-HILL CHOIRS**  
There is no sound like the soaring tone of trebles, boys and girls, trained in the English cathedral tradition and singing in the superb acoustics of Grace Church on-the-Hill. The Choir of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best choral repertoire (up to 150 singers each week in worship), in concerts and on tour. Girls and boys aged five and up are welcome to participate. Prior musical training is not required for children. There is no membership fee and children receive a small stipend for singing. Interested adult choir members should contact the director of music.  
We look forward to hearing from you!  
Stephen Fraser, director of music  
sfraser@gracechurchonthehill.ca  
www.gracechurchonthehill.ca

**GRAND PHILHARMONIC CHOIR**  
The Grand Philharmonic Choir (GPC), based in Kitchener, is one of this country’s leading choral institutions. The GPC consists of four choirs: a 100-voice main choir; a 35-voice chamber choir; a youth choir; and a children’s choir. Under the artistic direction of Mark Vuorinen, the choirs offer 20+ concerts a year, often with the Kitchener-Waterloo Symphony and top soloists. The choir sings in Kitchener’s acoustically superb Centre. In the Square and in local churches. Repertoire is a rich blend of traditional masterworks and innovative works by contemporary composers.  
Auditions are held in May and September.  
Luisa D’Amato, president  
519-578-6885  
president@grandphilchoir.com  
www.grandphilchoir.com

**GRAND RIVER CHORUS**  
The Grand River Chorus is a Brantford-area auditioned 70-voice SATB community choir. We present four main concerts per year and also perform at various community events and in concerts hosted by other organizations. Our 2012/13 season opens October 27 with “Great Moments from Opera,” followed by “Handel’s Messiah” on December 23. We then present “Happy Valentine’s Day” on February 17 and conclude with “A Coronation for Our Generations” on June 1 and 2, our special concert in honour of the Royal Canadian Mounted Police. Our 2013/14 season opens October 26 with “Our Generation of Armenia.”  
Kevin Bradshaw, development director  
519-841-9708  
grandriverchorus@rogers.com  
www.grandriverchorus.com

**GUELPH YOUTH SINGERS**  
Guelph Youth Singers, founded in 1991, is entering its 22nd year this season and is led by artistic director Linda Beaudre. GYS has four treble choirs of youth and children aged 6–18. Choristers are placed in each of the choirs based on age and skill level. Weekly rehearsals at Guelph Youth Music Centre include vocal technique, theory and sight singing. GYS performs up to three major concerts per season as well as workshop, festival, community and guest performances. Auditions are held in April and May for entry in September and in November for a limited number of positions in January.  
Cathy Meggison, administrator  
519-821-8574  
admin@guelphyouthsingers.com  
www.guelphyouthsingers.com

**HAMILTON CHILDREN’S CHOIR**  
Come Sing With Us! The award-winning Hamilton Children’s Choir offers performances that go far beyond technical excellence while dazzling audiences with a focused sound, brilliant repertoire and captivating stage presence. Guided by world renowned Zimfrìa Poloz, who believes “if you can speak, you can sing,” and a talented artistic team, the HCC offers four different choir programs to approximately 70 young singers ranging in age from 4–18 years who live in Hamilton and surrounding areas. The HCC presents an unmatched opportunity for personal growth, challenging work and rewarding experiences accomplished through choir camp, rehearsals, workshops, recording, performances and touring.  
Tricia LeClair, executive director  
905-527-1618  
info@hamiltonchildrenschoir.com  
www.hamiltonchildrenschoir.com

**HARBOURFRONT CHORUS**  
You’re invited to join the Harbourfront Chorus, a non-auditioned choir performing a diverse...
HARBOURTOWN SOUND CHORUS

Created in 2003, Harbourtown Sound is the premier men’s chorus in the Golden Horseshoe. Harbourtown Sound offers a wide range of sounds and professional a cappella entertainment styles to bring back fond memories or create new ones. From singing telegrams to locally based performances, Harbourtown Sound delivers memorable performances in jazz, swing, soft rock, pop, traditional and inspirational music performances for any occasion, all in glorious four-part harmony! Join us on Wednesday nights, 7:30pm at the Millgrove Community Centre, 855 Millgrove Sideroad, Millgrove, ON. Guests are always welcome and we’re always looking for new members to sing and perform with us!

905-592-1449
www.HarbourtownSound.ca

HARMONY SINGERS

Under conductor Harvey Patterson, this dynamic 35-voice women’s chorus memorizes, stages and performs a sparkling repertoire of popular, show and light classical pieces. Our accompanist is the renowned pianist Bruce Harvey. The Singers perform a yearly Christmas concert and will present “The Sound of Swing” with guests the Canadian Singers and Priscilla Taylor on May 26, 2013 in the dance studio. Our season runs September through May. We start September 11 and continue in the fall until December 11, 2012.

Dwight Griffin
416-977-5448
dgriffin880@yahoo.ca

HEALEY WILLAN SINGERS

From Hildegard of Bingen to contemporary Canadian composers, the Healey Willan Singers perform a challenging range of choral music for women’s voices that spans styles and centuries. The choir presents two concerts in a season, with an emphasis on performing works by women composers and poets. Rehearsals are held on Saturdays (10:15am–12:15pm) in Toronto’s High Park neighbourhood. Auditions are held throughout the season.

Ron Cheung, artistic director/conductor
416-519-0528
healeywillansingers@yahoo.ca
www.healeywillansingers.com

HIGH PARK CHOIRS OF TORONTO

Under artistic director Zarif Poloz, the choirs of the High Park Choruses of Toronto create a beautiful and rich sound! We offer five skills-based divisions for youth aged 5-18 and a new Boys Choir starting in September 2012. Weekly rehearsals, held in Bloor West Village, include music theory and ear training; regular activities include concerts, community engagement, workshops, retreats and tours. The High Park Choirs are the official Children’s Choir in Residence for the University of Toronto’s Faculty of Music. We are now accepting choristers for the 2012/13 season.

Helen Nestor, manager
416-762-0657
info@highparkchoirs.org
www.highparkchoirs.org

HILLCREST VILLAGE CHOIR

Since 2003, this SATB non-auditioned teaching choir has enabled amateur singers to improve their singing technique and performance skills in full choir, small-group and solo settings. In an open and engaging atmosphere, members enjoy an eclectic repertoire that evolves with the interests of the membership.

The director/conductor, Ben D’Cunha, trains members in vocal technique, sight reading, theory and improvisation, and writes the arrangements for the choir.

Choir rehearsals are held September to June, Tuesdays (7pm–9pm) at the Artscape Wychwood Barns, 601 Christie St. Optional sectionals are held Mondays (6:30pm–9:30pm) at Ellington’s Music and Café, 805 St. Clair Ave. W. hillcrestchoir@gmail.com
www.hillcrestvillagechoir.ca

IRISH CHORAL SOCIETY OF CANADA

The Irish Choral Society of Canada is a community SATB choir performing secular, sacred, folk and popular works centred on Irish and Canadian themes. We perform at concerts and special events within the GTA and Irish community, often accompanied by brilliant traditional Irish musicians. We are seeking experienced singers of all voice types to join us as we grow. We are launching our second annual Boat Cruise on June 24, with Celtic bands and a brief performance by the Irish Choral Society. We are planning an East Coast tour (July 2013) and a tour of Ireland (September 2015). Rehearsals: Tuesday evenings from 7pm–9pm in downtown Toronto.

Shannon
416-759-2124
info@irishchoralsociety.com
www.irishchoralsociety.com

ISLINGTON UNITED CHURCH CHOIRS

The extensive and active music program at Islington, under the direction of Dr. John Derksen and assisted by many talented and committed musicians, includes the junior (ages 6-12), youth and senior choirs, along with four handbell choirs, chimes, string and brass ensembles and evening worship band. Supported by a magnificent Schoenstein organ and grand piano, music rings through the neo-Gothic sanctuary for two morning services each Sunday, monthly Taizé and evening contemporary services, and numerous special services, events and concerts. The accomplished senior choir, with 25 to 30 talented singers enriched by section leads, is attentive to musical detail and expressiveness to enhance worship.

John Derksen
416-239-1131 x26

AUDITION THE CHOIR

Thinking about joining? Visit thewholenote.com/canary

Thinking about joining? Visit thewholenote.com/canary

choir is available for special performances. The choir has enabled amateur singers to improve their singing technique and performance skills in full choir, small-group and solo settings. In an open and engaging atmosphere, members enjoy an eclectic repertoire that evolves with the interests of the membership. The director/conductor, Ben D’Cunha, trains members in vocal technique, sight reading, theory and improvisation, and writes the arrangements for the choir.
JOHN LAING SINGERS
The John Laing Singers is a chamber choir founded by John Laing in 1982 and based in Ontario’s Golden Horseshoe. Throughout its 30-year history, the choir has earned a reputation for vibrant performances and recordings. Now under the artistic direction of Dr. Roger Bergs, the singers continue to win over audiences in Hamilton and surrounding areas with their compelling performances of diverse choral repertoire. In the upcoming anniversary season the choir will be focussing on Canadian repertoire as well as time-honoured choral favourites. Information about the subscription series, choristers, artistic director, recordings and contact details can be found on our website.

Jennifer Wray, choir president
905-628-5238
president@johnlaingsingers.com
johnlaingsingers.com

JUBILATE SINGERS
The Jubilate Singers is an ensemble choir of around 30 voices, presenting an eclectic and often multi-lingual mix of international and Canadian choral works. We have a three-concert season and perform at least two community concerts. Under the leadership of Isabel Benaus, the choir is exposed to challenging repertoire not often heard by Canadian audiences. Auditions are held twice yearly, in June and September, and as needed. Rehearsals are Tuesday nights, 7:30pm–9:45pm, at St. Leonard’s Anglican Church (Long and St. Clair). Interested singers are welcome to sit in on a rehearsal before deciding to audition.

David Reddin, membership coordinator
416-268-8927
join@jubilatesingers.ca
www.jubilatesingers.ca

KINGSTON CHAMBER CHOIR
Now in its ninth season, this 22-voice choir presents more “music to move you.” The choir tackles some of the more challenging choral works and presents them in the spectacular St. George’s Cathedral setting, long known for its aesthetic beauty and grandeur, and for its fine acoustical properties. Guest artists’ collaborations with the choir are always highlights for both choir and audience. Audiences are increasingly drawn to the choir’s approach to the choral art and its mastery of memorable musical works. As important as mastery is, of course, it is the connection with an audience that can be magical.

Gordon Sinclair, artistic director
613-537-9417
sinclair@kingston.net
info@kingstonchamberchoir.ca
www.kingstonchamberchoir.ca

KINGSWAY CHILDREN’S CHOIR AND DRUM ENSEMBLE
Venturing outside the bounds of traditional choir training, the Kingsway Children’s Choir and Drum Ensemble is a unique, liberating choral experience for children aged 7 and up. Directed by a professional music educator with extensive choral conducting experience, the Kingsway Children’s Choir explores a vast repertoire spanning world music, folk songs and classic choral works. Weekly rehearsals are an invigorating musical work-out encompassing voice and body warm-ups, vocal technique, singing skills and drum circle (each chorister receives an African djembe drum to keep). Throughout the 30-week season, choristers take their music to various stages including adjudicated festivals, recitals and community events.

Sharon Buralcuff
416-234-0121
sharonkcm@bellnet.ca
www.kingswayconservatory.ca

LA JEUNESSE YOUTH CHOIRS
Established in 1988, the four-time international gold medal winner La Jeunesse Senior Choir (girls aged 11–18) includes 40 auditioned singers and is one of the four La Jeunesse Youth Choirs. The choirs include the Children’s Choir (ages 8–12), STAB (youth aged 12 and up) and SheVocal (girls aged 13–18). All choirs rehearse weekly at Trinity United Church in Cobourg, Ontario, and perform two concerts per year, plus other community events and productions. In April 2007, LJYC released its fifth CD, Jeunesse Elemental. The choir regularly commissions works from Canadian composers. The choir is currently working on its sixth CD.

Jennie Gilkes, choir administrator
905-355-3634
ljchoirs@eagle.ca
www.lajeunessechoirs.ca

LARKIN SINGERS
The Larkin Singers, a 16-voice chamber choir, has quickly established itself amongst the finest examples of Canada’s strong choral heritage. Founded in 2008 under the direction of Matthew Larkin, the choir “boasts strong singers very committed to choral work, and programs interesting music.” The members appear regularly as professional choristers and soloists in Canada, present an annual subscription series and perform regularly in Toronto, Ottawa, London and cities further afield. The group has toured in the UK and the US, with plans for future tours. In 2008, the choir released its first recording, A New Work is Come on Hand. Auditions take place in the fall for open positions.

Robin McLean, general manager
info@larkinsingers.com
www.larkinsingers.com

LYRICA CHAMBER CHOIR OF BARRIE
Founded in 2000 by the late Nataliya Gurin and directed since 2005 by Steve Winfield, Lyrica Chamber Choir of Barrie strives to present eclectic and evocative programs of excellent choral chamber music. The 34 singers of Lyrica demonstrate a strong desire to present artistically varied choral programs with a high degree of musicianship to the community of Barrie and surrounding area. Recent highlights include performances of Randall Thompson’s Frostiana Cycle and works by Josef Rheinberger. Professional soloists and instrumental musicians regularly join Lyrica for performances. Our accompanist, Brent Mayhew, enhances the choir’s performances with extraordinary skill and sensitivity.

Steve Winfield
705-722-0271
steve.winfield@sympatico.ca
www.lyricachoir.org

MASTERWORKS OF OAKVILLE CHORUS AND ORCHESTRA
We are a community-based group dedicated to performing the great works of the western classical tradition, particularly sacred works for choir and orchestra. We are committed to artistic excellence and proud to preserve and continue a great musical tradition.

As one of the largest performing arts groups in Oakville, we are known for our outstanding performances and challenging repertoire. Masterworks performs in Oakville-area churches, each of which hosts and produces our concerts themselves, assisted by our dedicated team of volunteers. Masterworks also regularly appears at special events in the GTA. Masterworks exists with the enthusiasm of its choristers and orchestra players, which is the hallmark of its performances.

info@masterworksofoakville.ca
www.masterworksofoakville.ca

CD recordings have included Awake, my soul, and sing, Peace for a New Millennium and a Christmas CD Beauty, Peace and Joy, available through the church office.

Mark Toews, director of music
416-489-1551
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

LES VOIX DU COEUR
MELOS CHAMBER CHOIR AND ORCHESTRA
The Melos Chamber Choir and Orchestra performs music from the renaissance, baroque and classical periods in historically informed style. We have three primary goals. First, we help singers and instrumentalists develop skills in performing this music, mastering the instruments, period styles and techniques. Second, we strive to bring this style of performance regularly to Kingston audiences. We also seek to educate and inform the public about the history and context of the music. Third, we plan outreach to Kingston youth, bringing the music and its history to a new generation of listeners, including students at Queen’s School of Music, the Canta Arya Strings and elementary schools.
info@melos.ca
www.melos.ca

METROPOLITAN UNITED CHURCH CHOIR
The auditioned 35-member Metropolitan United Church Choir has eight lead singers, rehearses Thursday evenings and sings on Sunday mornings and special occasions, September through June. Metropolitan United Church was established in 1911 and has a rich history of musical performances. The choir sings classical to contemporary, sacred to secular, we hearises Sunday afternoons for six weeks prior to Good Friday. Past concerts featured Bach, Mozart, Fauré, Duruflé, Gubert and others. The Metropolitan Sparklers (ages 4-6), Choristers (7-11), Great Heart Ensemble (vocal and instrumental, ages 12 and up) and Metropolitan Handbells are groups open to all.
Patricia Wright
416-924-6211
music@mnjcc.org
www.mnjcc.org

Milton Choristers
This dynamic, auditioned, four-part community choir has entertained audiences in Halton Region and beyond for 43 years. The 45-member choir performs three concerts annually, often including premier guest solists and musicians. We also enjoy performing in numerous local events. Our director, Dr. Lana Lysogor, continues to expand our already varied repertoire. From classical to contemporary, sacred to secular, we do it all! Rehearsals are Tuesdays 7:30pm–10pm from September to June. A love of singing, some sight-reading, rhythm and a sense of humour are all you need to become a Milton Chorister!
Jim Douglas
905-624-9704
info@melos.ca
www.melos.ca

MISSISSAUGA CHILDREN’S CHOIR
The Mississauga Children’s Choir has been enriching the musical lives of young choristers for 31 years. We are an award-winning treble voiced choir of approximately 150 children aged 6-17. Under the direction of artistic director Thomas Bell, the MCC includes four graded choral ensembles as well as a boys’ choir. The MCC provides young singers with exceptional musical experience through performance, theory, recording, touring and service to the community. Major concert performances take place at Mississauga’s Living Arts Centre; we would love to see you there! Auditions for new members are held April through June.
Denise Heggart, executive director
905-624-9704
info@mississaugachildrenchoir.com
www.mississaugachildrenchoir.com

MISSISSAUGA CHORAL SOCIETY
The award-winning Mississauga Choral Society (MCS), founded in 1975, presents concerts of classical masterworks as well as programs of jazz and Broadway music. MCS partners with community, arts and charitable groups for benefit concert events, and offers an innovative program for young listeners. The organization promotes the highest level of musical excellence in its choristers, supports emerging solo artists and regularly commissions new Canadian works.
Joanne Bidini
905-278-7059
mcs-on.ca
mississaugachoralsoociety@gmail.com

MISSISSAUGA FESTIVAL CHOIR
Mississauga Festival Choir (MFC), a 95-voice adult non-auditioned community choir, includes a small auditioned chamber choir (MFCC) that performs separately at the end of March. MFC hosts a benefit massed choir festival, Rehearsals are Monday nights from September to June, with other occasional informal performances throughout the year. Conveniently located near Spadina TTC station.
905-924-6211
music@mnjcc.org
www.mnjcc.org

Mnjcc Community Choir
Sing like you’ve never sung before! Tackle world, jazz, classical, Jewish, folk, Canadian, gospel and pop music. Our 80-member SATB choir meets Wednesday evenings, September to June. Rehearsals are well structured and singers learn skills in different musical genres, expression, blend, vocal production and reading, all under the direction of Harriet Wichin. Choir members enjoy a wonderful community of dedicated singers. All are welcome to audition. Auditions are held in July and August. Annual spring concerts in the Al Green Theatre happen in June, with other occasional informal performances throughout the year. Conveniently located near Spadina TTC station.
416-924-6211
music@mnjcc.org
www.mnjcc.org

Mnjcc Summer Choir
Want to sing in the summer and choir season seems finished? Join conductor Gillian Stecky and the MNjcc Summer Choir and sing all summer long! Enjoy singing a variety of great music. No experience or audition required, just a love of singing in harmony! Runs June 20 to August 22, 2012. For ages 14-99. You may sign up for the full session or sign on for a drop-in basis. Conveniently located near Spadina TTC station.
416-924-6211
music@mnjcc.org
www.mnjcc.org
Let the joy of music inspire you by singing with women of all ages. No experience or audition required. Enjoy diverse repertoire, learn vocal technique and train your ear to harmony, under the direction of Gillian Stecyk. All women are welcome. The choir meets Monday evenings, 7:30pm–9:30pm, September to June. Conveniently located near Spadina TTC station. 416-924-5211 music@mnjcc.org www.mnjcc.org

The Nathaniel Dett Chorale is a 24-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Brainerd Blyden-Taylor in 1998, the NDC is Canada’s premier performer of Afrocentric composers, and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the chorale is to build bridges of understanding, appreciation and acceptance between communites through the medium of music. The chorale has a three-concert subscription series, tours extensively each season, and has released several CDs and DVDs. Membership is by audition.

Alexandra Asher, administrator 416-340-7000 alexandra@nathanieldettchorale.org www.nathanieldettchorale.org

Join newchoir and release your shower-singing inner rock star. newchoir is an SATB adult community choir of 150 singers performing rock and pop repertoire, from classic rock to today’s chart toppers. With its five-piece professional band, newchoir presents two major shows each year in April and November, subject to a vocal assessment and audition. The growing choir membership of over 60 auditioned voices travels from near and far to rehearse on Wednesdays from September to June in Cobourg. For more information or contacts see our website.

newchoir.ca

Oakham House Choir, founded in 1986, is affiliated with Ryerson University. It is led by music director Matthew Jaskiewicz and specializes in large oratorio and choral masterworks. For our 2012 Christmas concert we are presenting Mozart’s Coronation Mass and Christmas music from the Renaissance to the present. In April 2013 we will be performing Puccini’s Messa di Gloria.

Oakham House Choir is one of the few Toronto choirs in which amateur singers perform with a professional orchestra—the Toronto Sinfonietta. Singers with some choral experience are welcome. Rehearsals are Mondays, at Oakham House, 65 Gould St. Matthew Jaskiewicz 416-763-8746 oakhamchoir.ca

The Oakville Children’s Choir is an award-winning not-for-profit charitable organization that provides excellence in choral, musical and performance training to a diverse group of 150 or more children and youth from Oakville, Burlington and Mississauga, while also providing aspects of leadership training that help young people become community-minded adults. The OCC provides four concerts to the community each season. For more information about the OCC, visit our website or contact our artistic director.

The Oakville Chamber Ensemble is a professional ensemble in Oakville and the choir recruits both paid professionals and auditioned, highly qualified amateurs. The repertoire performed is strictly classical and ranges from Gregorian chant to contemporary works. Rehearsals take place in Oakville in the few days preceding each concert.

The Oakville Ensemble, founded by maestro Stéphane Potvin, includes both a 16-voice chamber choir and a professional orchestra. The ensemble launched its first concert season in September 2012 and is continuing to forge a reputation for quality and exciting performances. The Oakville Chamber Ensemble is a professional-level group in Oakville and the choir recruits both paid professionals and auditioned, highly qualified amateurs. The repertoire performed is strictly classical and ranges from Gregorian chant to contemporary works. Rehearsals take place in Oakville in the few days preceding each concert.

Stéphane Potvin, founder and artistic director 905-823-9740 info@oakville-ensemble.ca

Our lively director, Markus Howard, challenges and delights us weekly with new learnings and varied repertoire as we prepare for our three or four concerts a year. Our skilled accompanist, Matthew Jaskiewicz and our conductor, Todd Cowan, give extra credit. The growing choir membership of over 60 auditioned voices travels from near and far to rehearse on Wednesdays from September to June in Cobourg. For more information or contacts see our website.

Our lively director, Markus Howard, challenges and delights us weekly with new learnings and varied repertoire as we prepare for our three or four concerts a year. Our skilled accompanist, Matthew Jaskiewicz and our conductor, Todd Cowan, give extra credit. The growing choir membership of over 60 auditioned voices travels from near and far to rehearse on Wednesdays from September to June in Cobourg. For more information or contacts see our website.

www.oakvillechoral.com

Expect something different! Founded in 1964, this 60-voice choir aims to offer something to the community. No auditions are required but a love of music and willingness to learn are important. We perform a wide repertoire and are often joined by professional soloists and orchestra. Rehearsals are Tuesdays 7:45pm–10pm at St. Aidan’s Anglican Church, 318 Queen Mary Dr., Oakville, with registration in September and January. We hold two performances annually, in late April/early May and December.

Lynda Sturgeoff, president 905-338-3823 oakvillechoral@gmail.com www.oakvillechoral.com

The Oakville Choral Society, directed by David Bowser, has been part of the Oakville community since 1960, celebrating its 50th anniversary last season. We are a community choir of 60 to 80 members who love music, possess passion for singing and enjoy contributing culturally
Oxford Church Music
After 23 programs in 18 years, Oxford Church Music has become the ultimate summer choral experience in Europe. We offer a two-week singing vacation in Oxford for adults of varying vocal abilities who sing, or have sung, in an amateur choir.

We sing weekday mornings, 9am-noon, in Balliol College Chapel, covering choral music from Gregorian chant to gospel. Three conductors work with participants daily and our stay concludes with a farewell concert in the historic church of St. Michael-at-the-North-Gate. Contact us for details of this year’s program, September 6 to 20. Cost: $2500 (single) or $2000 (per person in twin room). Flight not included.

Tim or Mary Elia 416-961-6136
oxfordchurchoxfordmusic@rogers.com
www.oxfordchurchmusic.ca

Pax Christi Chorale
Entering its 36th season, Pax Christi Chorale is a 90-voice auditioned oratorio choir attracting singers from across the GTA. Artistic director Stephanie Martin is known for programming great works on the fringe of popularity, reviving masterpieces ignored or forgotten by the mainstream of choral practitioners. Concerts feature outstanding soloists and orchestra. Our 2012-13 season includes great works by Bach, Rheinberger, Willan and Handel. Paid positions exist for choral scholars. Rehearsals take place Monday nights at Yonge and Sheppard, with auditions in May and September. All young people are welcomed to grow musically with us in a supportive atmosphere.

Jennifer Collins, general manager
jennifer.collins@paxchristichorale.org
www.paxchristichorale.org

Pentheleia Singers
Pentheleia Singers is a vibrant ensemble of women performing culturally diverse and musically sophisticated choral repertoire. Led by artistic director Alice Malach, the choir is committed to musical excellence and concerts of professional quality. Pentheleia Singers strives to connect with its audience through innovative and accessible programming presented in a variety of venues. In addition to giving two major concerts per season, Pentheleia Singers performs in collaboration with other choirs, at festivals and at community events. Rehearsals are at Rosedale Presbyterian Church, Wednesdays 7:30pm-9:30pm. Membership in this welcoming group is by audition in June, August and January.

Alice Malach 416-579-7464
alice.malach@hotmail.com
www.pentheleia.com

Peterborough Singers
The Peterborough Singers, under the energetic and creative leadership of founder and music director Syd Birrell, is an auditioned 100-voice choir of all ages. The annual five-concert season includes a diverse musical repertoire, from classics by Handel and Bach to commissioned works by Canadian composers, and regularly features emerging solo artists. This award-winning group has a reputation for surprising, delighting and challenging its audiences. The year 2012/13 will be the Peterborough Singers’ 70th anniversary season. Rehearsals are Wednesdays 7:30pm-9:30pm at Murray St. Baptist Church, 175 Murray St., Peterborough.

Peg McCracken, office contact
705-745-4820
singers@peterboroughsingers.com
www.peterboroughsingers.com

Queensmen of Toronto Male Chorus
The Queensmen of Toronto Male Chorus is a dynamic community chorus and musically relevant group in Etobicoke and Mississauga. A vibrant group in need of more singers, especially tenors, and meet Tuesday evenings at 7pm from September through May. Join us at our weekly rehearsals and experience teaching by our outstanding musical director and enjoy our special camaraderie. You will also appreciate our outreach program with schools, encouraging musical development for young students.

Renaissance Singers
The Renaissance Singers were founded in 1972 in Kitchener-Waterloo. Currently under the direction of Gordon Burnett, the choir is an auditioned 30-voice choir whose early reputation was based on its polished performance of renaissance a cappella literature. Today, the choir sings music from the masters of all centuries. The
Renaissance Singers has also commissioned and premiered the works of leading Canadian composers and has produced four CDs. Performances are based in Kitchener-Waterloo and environs. 

Katherine Lees, press and publicity
519-745-9675
kathybob@golden.net
www.renauancesingers.ca

**RICHMOND HILL UNITED CHURCH**

Richmond Hill United Church is an open community congregation in the heart of Richmond Hill. The friendly 30-member adult choir has recorded two CDs. *A Child is Born* was featured frequently on CBC FM radio. The choir sings a varied repertoire of music spanning the Renaissance to the present day. The choir presents two special musical events annually and sings at the weekly worship service on Sundays starting at 10:30am. Rehearsals are Thursday evenings at the Chinese Cultural Centre's PC Ho Theatre. 

Verena von Stritzky
416-722-9577
admin@sing360.ca
www.sing360.org

**SOUND INVESTMENT COMMUNITY CHOIR**

The Sound Investment Community Choir in Collingwood is a mixed choir under the direction of Brian Rae with a membership of over 50 singers bringing quality choral music to the Georgian Triangle. The SICC presents two annual concerts, one in the spring and one at Christmas. A variety of choral styles from classical to contemporary is performed, which has included the *Fantasia on Christmas Carols* by Vaughan Williams and Choral Psalms by Bernstein. Professional musicians are also featured. The choir will be celebrating its 40th anniversary next year. Membership is by audition. Rehearsals are on Monday evenings.

Brian Rae
705-444-9587
sirbrianrae@gmail.com
www.soundinvestmentchoir.ca

**ST. ANNE’S ANGLICAN CHURCH**

St. Anne’s Anglican Church has an SATB choir that provides leadership in worship through music. The choir sings at the 10:30am Holy Eucharist on Sundays and participates in special liturgical occasions throughout the year. The choir repertoire ranges from sacred a cappella renaissance works to romantic music, often in Latin, German or Hungarian. Our 21-voice mixed choir rehearses at St. Elizabeth Church (Bayview and Sheppard) on Monday evenings, September to June. If you know Hungarian and have good sight reading abilities, please phone for an audition.

Adeodata Czink
416-471-9754
tagsag@scolacantorum.ca
www.scolacantorum.ca

**SING360 CHILDREN’S CHOIR**

Sing360 Children’s Choir was founded in 2011 to introduce children 7–17 to choral singing, develop in them a passion for the world’s musical dialogue and to nurture the love of music and the joy of singing through an eclectic mix of Canadian and world music, choral classics, pop and Broadway repertoire. Under the artistic direction of Anne Marie Page, choristers develop vocal, theory and musicianship skills in a supportive atmosphere that encourages confidence, artistry and broadened perspectives, and promotes mentoring and community. Simple placement auditions are held. Rehearsals take place Tuesdays, 4:15pm–5:15pm, September to May, at Bloordale United Church, 4238 Bloor St. W., Etobicoke.

Eric Osborne, director of music
905-277-0462
organeric@gmail.com
www.stjohnsdixie.com

**ST. MICHAEL’S CHOIR SCHOOL**

St. Michael’s Choir School (SMCS) is Canada’s premiere boys’ choir school. For 73 years, excellence in sacred music has been the school’s enduring legacy. The school’s mission is to provide music for St. Michael’s Cathedral and to train church musicians for the Toronto archdiocese. In addition to singing at St. Michael’s Cathedral, the students share their music with a wider audience through recordings, media appearances and concert tours. SMCS has performed for dignitaries such as His Holiness Pope John Paul II, Her Majesty Queen Elizabeth II and former prime minister Jean Chrétien.

W. Edward McCall, executive director
416-455-9238
choirschool@smcs.on.ca
www.smcs.on.ca

**SUMMER SINGERS**

Looking for a summer choir to join? Look no further! The Summer Singers is a fun and music-filled experience for 7th-12th graders. A weeklong camp which meets Tuesday evenings 6:30pm–8:30pm in June and July (eight weeks) at Trinity-St. Paul’s Church, 477 Bloor St. W., Toronto. Repertoire is a cool mix of folk, pop, standards, classical and more. An informal concert is presented on the last evening. There is no audition, just a nominal participation fee.

Linda Eyman, music director
416-455-9238
linda@theotorontosingingstudio.ca
www.theotorontosingingstudio.ca

**TAFELMUSIK CHAMBER CHOIR**

The Tafelmusik Chamber Choir, directed by Ivars Taurins, is one of Canada’s leading ensembles specializing in historically informed performances of the music of the 17th and 18th centuries. Formed in 1981, it has been praised for its clarity, nuance and brilliance. The choir joins the Tafelmusik Baroque Orchestra for its subscription series at Trinity-St. Paul’s Centre, George Weston Recital Hall and Koerner Hall. Repertoire comprises works particularly suited to a period instrument orchestra. The choir has given premières and special events in October. Singers interested in joining the choir should contact Stephanie Miletic, operations manager:

416-964-9562 x226
smiletic@tafelmusik.org
www.tafelmusik.org

**TALLIS CHOIR**

Founded in 1977, the Tallis Choir, directed by Peter Mahon, specializes in Renaissance chamber music but performs a wide variety of musical styles. Appearances this past season included the Brahms Requiem at the Colours of Music Festival in Barrie and music for Final Fantasy, Distant Worlds before a sold-out Sony Centre in Toronto. Next season features the “Music of Bach and the Baroque” in October, “Christmas at the Tudor Court” in December, the “Music of Gesualdo” in February and “Music for the Grand Concert for the Georgian Triangle. The SICC presents two annual concerts, one in the spring and one at Christmas. A variety of choral styles from classical to contemporary is performed, which has included the *Fantasia on Christmas Carols* by Vaughan Williams and Choral Psalms by Bernstein. Professional musicians are also featured. The choir will be celebrating its 40th anniversary next year. Membership is by audition. Rehearsals are on Monday evenings.
the Battle of York,” with Haydn’s Mass in Time of War in April. Rehearsals are Wednesday evenings at Trinity College, University of Toronto. 416-286-9798 info@tallischoir.com www.tallischoir.com

● TAPESTRY CHAMBER CHOIR
Since 1988 Tapestry Chamber Choir has developed into an exciting cultural gem in York Region. Under the musical direction of Tony Browning, Tapestry enjoys “weaving its song” while exploring the artistry of any composer of any period. Most of the repertoire is a cappella but recent pairings with the York Chamber Ensemble have been most successful and rewarding for our audiences. If interested in joining our choir (basses especially welcome) please contact us in August or early September. Tapestry presents three concerts each December, March and June in the Newmarket/Aurora area.

Catherine Brydon, business manager 905-836-8589 tapestrychoir@sympatico.ca www.tapestrychoir.ca

● TIMOTHY EATON MEMORIAL CHURCH CHOIR SCHOOL
Founded in 1976 by David Ouchterlony, the TEMC Choir School introduces young singers 6-18 to the joy of making music together. Under the enthusiastic direction of Elaine Choi, choristers perform music from classical to gospel to jazz. Choirs perform at two Sunday services per month, September through May. The Choir School also competes in the Kiwanis Music Festival and sings in Christmas events and at a Spring Celebration concert. Rehearsals are Wednesday at Timothy Eaton Memorial Church, 5:30pm-6:30pm for Juniors and 6:30pm-7:30pm for Youths. Our new season begins in September with an information session and first rehearsal open to all interested–come join us!

Elaine Choi, choir school conductor 416-925-8454 x227 elainechoi@temc.net www.temc.net

● TORONTO BEACHES CHILDMEN’S CHOIR
Do you love to sing? Do you enjoy drama? Then the Toronto Beaches Children’s Chorus is for you! The TBCC was founded by music director and singer Bronwen Low in 2006. The choir provides both vocal and dramatic training in a fun and supportive environment. The children learn and perform with their peers in a variety of genres and enjoy bi-weekly drama classes with actor Joanne Mitchell. The choir has four levels of instruction for kids aged 4-15. We perform at least three of our own concerts each year, including a staged production at the end of the year. We are continuously invited to sing for different engagements in the GTA.

Bronwen Low 416-698-9864

www.torontobeacheschildrenschorus.com

● TORONTO CHAMBER CHOIR
Toronto Chamber Choir, one of Canada’s leading early music choirs, specializes in renaissance and baroque music, as well as works from other eras related to our programming. Our 2012/13 season of four concerts with music director Mark Vuorinen includes motets and chansons from the collections of Pierre Alamire, a Christmas concert featuring the beloved Ceremony of Carols, Bach’s splendid Cantata 131 and a performance featuring the challenging Spem in Alium and Media Vita. Rehearsals are at St. Patrick’s church hall Wednesday evenings. We are auditioning for all voices in mid-June.

Mark Vuorinen, conductor markvuorinen@torontochamberchoir.ca www.torontochamberchoir.ca

● TORONTO CHILDREN’S CHOIR
The Toronto Children’s Chorus, under the leadership of artistic director Elise Bradley, is recognized as one of the world’s leading choral ensembles for children. With training choirs ranging from Kindercor up to the Main Choir, the chorus provides exceptional musical education and performance opportunities to over 900 children aged 4-17 in the Toronto area. Weekly rehearsals are held in mid-town Toronto (Yonge and St. Clair) and include instruction in theory, sight-singing and ear-training, as well as workshops with guest clinicians. The chorus is now accepting applications for the 2012/13 season.

Carol Stairs, program manager 416-932-8666 x231
carlo@torontochildrenschorus.com

www.torontochildrenschorus.com

● TORONTO CHORAL ARTISTS
The Toronto Choral Artists, founded in 2008 by Mark Vuorinen, are on their way to establishing themselves as one of Toronto’s finest chamber choirs. Consisting of accomplished, auditioned singers from a variety of backgrounds, the TCA are a project-based ensemble devoted to professional-calibre performances with an emphasis on championing new Canadian works. They have given multiple world premiere performances and their skill interpreting a variety of styles has led them to amass a diverse repertoire to complement their works. Behind all of the Toronto Choral Artists’ performances is the shared belief that music can unite performers and audiences for social change.

Mark Vuorinen, conductor torontochoralartists@gmail.com

● TORONTO CHORAL SOCIETY
The Toronto Choral Society is Toronto’s oldest community choir. It was founded in 1845 to present concerts and foster the development of the local musical community. Today the 130-voice TCS choir continues to present great works of the choral repertoire as well as innovative concerts celebrating this city’s history and diversity. It produces at least two major concerts each season, collaborates in other artistic productions and participates in special community events. Artistic director Geoffrey Butler, accompanied William O’Meara and assistant conductor Jenny Crober provide musical leadership. Rehearsals are Wednesdays at 7:30pm at Eastminster United Church, 310 Danforth Ave.

Geoffrey Butler, artistic director
**TORONTO CHORISTERS**
The Toronto Choristers is a non-auditioned mixed choir celebrating its 20th anniversary. Our repertoire is varied, from the classical to modern, including contemporary music, spirituals, folksongs and Broadway. Rehearsals are Thursday afternoons, mid-September through May. Our members are mostly retired teachers from Toronto, although some travel into the city for rehearsals. Our membership numbers 100 and women wishing to join may be waitlisted. Applicants from the general community are welcome, with a few vacancies for male voices. Join us at this year’s 20th Anniversary Spring Concert, May 23, 7:30pm at Sir John A. Macdonald Collegiate, 2300 Pharmacy Ave. (between Sheppard and Finch). Our director is Ralph Peters.

Bill Smyke
416-596-8286
bill.smyke@sympatico.ca

**TORONTO CLASSICAL SINGERS**
Under the direction of Jurgen Petrenko, the Toronto Classical Singers produce three performances each year, enthralling audiences with their versatility and tenacity, tackling the works of composers who have earned a place in music history for both their notorious lives and their wonderful music. Mark your calendars for December 2, March 3 and May 5 as we celebrate our 2012/13 season with concerts held at 4pm at Christ Church Deer Park, 1570 Yonge St. Auditions are held in September. Season tickets are $80 (adults) or $65 (seniors/students), with single tickets for $30 (adult) or $25 (seniors/students). 416-443-1499 info@torontoclassicalsingers.ca www.torontoclassicalsingers.ca

**TORONTO JEWISH FOLK CHOIR**
The Toronto Jewish Folk Choir is conducted by Alexander Veptrinsky and accompanied by Lina Zemelam. Founded in 1945 by immigrant needledivide workers, this SATB choir sings folk-songs, classics and original works in Yiddish and other languages. Our 86th annual Spring Concert, June 3, 3pm at Temple Sinai, 210 Wilson Ave., commemorates our long time leader Ben Shek and composer Milton Barnes’ 80th anniversary, with Barnes’ choral/klezmer suite (Dos Naye Lid) and other songs in Yiddish, Hebrew, Ladino, Russian and English. New members are welcome to sing Dos Naye Lid with us at this summer’s Ashkenaz Festival. Luba 905-569-5906 folkchoir@hotmail.com www.winchestercentre.org/ institutions/choir.html

**TORONTO MENDELSSOHN CHOIR**
Grand symphonic sound has been the Toronto Mendelssohn Choir’s trademark for over 100 years. Performing sacred and secular repertoire, the TMC offers audiences authentic interpretation of some of the greatest music ever composed. The 150-voice choir includes a professional core, auditioned volunteers and apprentices aged 17-22. The TMC performs over 20 concerts annually, including Messiah with the TSO, “Festival of Carols” at Yorkminster Park Baptist Church, “Sacred Music for a Sacred Space” on Good Friday at St. Paul’s Basilica and two concerts of major choral works with orchestras at Koerner Hall. Rehearsals are held Mondays at Yorkminster Park Baptist Church, with auditions in spring and September.

Noel Edison, artistic director
Kimber Jonah 416-598-0423 x24
admin@tmchoir.org www.tmchoir.org

**TORONTO SWEDISH SINGERS**
The Toronto Swedish Singers perform in Swedish and English under director Brigitte Bogar. The choir presents annual spring and Christmas concerts and performs at local Swedish cultural events and in the Swedish Lutheran Church in Toronto at major church celebrations. Short tours are also arranged periodically. Familiarity with the Swedish language, interest in Swedish culture and ability to read music are desirable, but everyone is welcome. We have weekly rehearsals and members also have the opportunity to learn/perform Swedish folk dances.

Solveig Lalla
416-483-3921
solan_46@hotmail.com www.tfsj.ca

**TORONTO WELSH MALE VOICE CHOIR**
The Toronto Welsh Male Voice Choir enters another robust performance season under artistic director William Woloschuk and accompanist Julia Sankey. Founded in 1995 by Gwyn Roberts, TWMVC shares songs that lift the human spirit. TWMVC repertoire supports choral traditions that have enriched the human experience through the ages. The vibrant blend of tradition and contemporary works from around the globe is exhibited in unique, Welsh, four-part harmony. Notable performances include the CD launch titled “TWMVC repertoire supports choral traditions that have enriched the human experience through the ages. The Toronto World Unity Choir is an auditioned mixed choir open to the general public in addition to students, staff and faculty of the U of T Scarborough campus. Lenard Whiting, conductor, auditions singers the first week of classes in both fall (September) and winter (January) semesters. Performances include university special events and concerts within the arts and events programming division, including the end of term concert. The choir rehearses Monday evenings 5pm–8pm in the Arts and Administration Building (Room AA303), located at 1265 Military Trail. Collaborative programming with Opera By Request, Tryptych and the Catholic Student Ministry on campus is also scheduled. lenard.whiting@utoronto.ca www.tsc.utoronto.ca

**UNIVOX CHOIR TORONTO**
Univox is a mixed-voice community choir for young adults, with singers in their twenties and thirties. The organization holds relationship building, social responsibility and musical excellence as its core principles. Most new choristers have previous choral experience or have a desire for musical proficiency. Regular attendance and ticket selling are expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Gabriel Fauré to Daft Punk. Potential choristers are invited to observe a rehearsal after initial contact. Rehearsals take place Tuesdays 5:45pm–8pm at New Horizons/ Dufferin Baptist, 2602 Dufferin St. Our season runs September to June.

Dallas Bergen, artistic director
416-697-9561
membership@univoxchoir.org www.univoxchoir.org

**UPPER CANADA CHORISTERS**
The Upper Canada Choristers is a non-auditioned mixed-voice choir with a history of musical excellence and community service. The program features collaborations with international choirs, local children’s choirs and professional guest artists. Cantemors is the auditioned Latin ensemble under the umbrella of UCC. Under the artistic direction of Laurie Evan Fraser, the choirs perform two diverse choral programs annually. Weekly rehearsals for the larger choir are Monday evenings from 7:30pm–9:30pm at Grace Church on-the-Hill, 300 Lonsdale Rd. Cantemors rehearses on Thursday evenings from 7pm–9pm at 2 Romar Cres. The choir sings up to 20 concerts annually in a variety of community venues. Laurie Evan Fraser, conductor/ artistic director
416-256-0510
laurieevanfraser@gmail.com www.uppercanadachoristers.org

**UXBRIDGE CHAMBER CHOIR**
The Uxbridge Chamber Choir was formed in 1983 to bring quality performances of sacred and
secular music to the local community. The choir offers accomplished singers a venue to express and develop their musical talents. With a primary focus on the classical repertoire, programs have also featured modern composers such as Orff and Jenkins—and even the Beatles—as well as special programming for the Christmas season. Performance standards are maintained by a non-threatening screening process during early rehearsals. For a good choral atmosphere under the inspired direction of our founder Tom Baker, come join the UCC.

John Jackson, president
905-852-7993
info@uxbridgechamberchoir.ca
www.uxbridgechamberchoir.ca

VESNIVKA CHOIR

Founding artistic director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir presents three major concerts each season. Vesnivka, together with its partner the Toronto Ukrainian Male Chamber Choir (“TUMCC”), is often accompanied by professional soloists and chamber ensembles of area musicians. Vesnivka also sings at Christmas and Easter liturgies. Rehearsals are held Tuesdays, 7:30pm–9:30pm (4 Bellwoods Ave. Toronto). Male singers are welcome to join TUMCC, with rehearsals held Mondays, 7–9pm (Ukrainian Canadian Social Services, 2445 Bloor St. W. at Jane).

Lesia Komorowsky
416-236-8278
nykola@vesnivka.com
www.vesnivka.com

VESPERA ENSEMBLE

The Vespera Ensemble is an auditioned group of exceptional singers dedicated to performing new music. Along with its classical focus, Vespera embraces popular genres of music from the 20th century, including jazz, gospel and beyond. We are very fortunate to have a unique blend of both excellent choral singers and soloists of many styles. Now in its seventh season, Vespera has shown its continued commitment to performing new works, especially those by Canadian composers. Since 2009 the choir has dedicated its spring concerts to works by only Canadian composers. Along with their annual three-concert series in Toronto, they have released three recordings, toured nationally and internationally, and performed with a number of international vocal soloists and arts organizations. If you are an experienced musician with excellent sight reading abilities and would like to join the Scholars for their upcoming season, please contact us today.

Dr. Jerzy Cichocki
416-788-8482
info@vivayouthsingers.com
www.vivayouthsingers.com

Viva! Youth Singers of Toronto

VIVA! Youth Singers of Toronto is a vibrant, innovative choral organization for over 130 children and youth aged 4-25. 2011/12 marked VIVA!’s 12th season as a downtown group of choirs whose mission is to provide youth with artistically excellent musical opportunities in a supportive, inclusive environment. VIVA!’s Mentoring and Leadership Program offers individualized support for youth with disabilities. Highlights from our past season include National Ballet’s The Nutcracker, a MUCHMusic video shoot and our Greece tour. Opera performances will be featured throughout the next three seasons.

905-471-3173
info@villagevoices.ca
www.villagevoices.ca

VILLAGE VOICES

Village Voices is a Markham-based, mixed-voice community choir of about 65 members, which presents two major public concerts a year, as well as concerts at seniors’ residences, special community events and festivals. Under the direction of Joan Andrews, the choir performs a wide variety of choral repertoire, from classical to contemporary, in many different styles. The choir has performed with other choirs in Ontario and has collaborated with the Cathedral Bluffs Orchestra, the Markham Concert Band and the Kindred Spirits Orchestra, with whom it will perform the Messiah once again on December 15, 2012. Rehearsals are on Wednesday evenings in Unionville. New members are welcome.

905-471-3172
info@villagevoices.ca
www.villagevoices.ca

VOCA CHORUS OF TORONTO

Voca Chorus of Toronto, formerly the East York Choir, is an auditioned ensemble that performs selections from several genres (including professional arrangements by our artistic director Jenny Crober) in collaboration with artists from many musical traditions, including...
accompanist Elizabeth Acker. Our season consists of two concerts, and performances at community events. On Saturday, June 9, 7:30pm at Eastminster United Church, we will present “EARTH, SEA and SKY,” featuring the stunning Missa Gaia/Earth Mass. Guests include Shawn Grenke, organ; Daniel Rubinoff, soprano saxophone; Michael Occhipinti, guitar; Louis Simao, bass; Ray Dillard and Andrew Morris, percussion. Rehearsals are held Monday evenings at Eastminster (310 Danforth Ave.).

Jenny Crober
416-499-8225
info@vocalchorus.ca
www.vocalchorus.ca

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VOCAL HORIZONS CHAMBER CHOIR
Join the award-winning Vocal Horizons Chamber Choir for our 2012/13 season!
One of Canada’s most versatile choirs, Vocal Horizons performs repertoire from sacred to secular, from 17th century works to popular film soundtracks arranged for choir. Under leadership of founder/director Vincent Cheng, the experienced singers of Vocal Horizons have performed for the Toronto Raptors’ Opening Game and the Olympic Torch Ceremony, and have been gold medal winners in national choir competitions. Based in Thornhill, Vocal Horizons also performs community concerts in hospitals and senior homes.
Audition now by visiting www.vocalhorizons.com and clicking the “Audition” icon. Singers are expected to perform concerts with three or four rehearsals prior.

Vincent Cheng, artistic director
Hazel Hetmier, executive director
416-725-7973
info@vocalhorizons.com
www.vocalhorizons.com

VOCAL MOSAIC
Founded in 2007, this 65-voice non-auditioned adult choir is characterized by a vibrant mosaic of vocal styles and repertoire. Choristers enjoy singing madrigals, spirituals, popular standards, musical theatre, classical pieces and folk songs. Two formal concerts are presented each season along with community outreach concerts when possible. Vocal Mosaic is part of The Toronto Singing Studio and rehearses Monday evenings from 7pm–9pm from September to May at Bloor Street United Church, 310 Bloor St. W., Toronto. Rehearsals are lively and sociable (camaraderie and laughter create good singing)! Vocal Mosaic is directed by Linda Eyman. A season membership is paid.

Linda Eyman, music director
416-455-9238
linda@thetorontosingstudio.ca
www.thetorontosingstudio.ca

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VOCAL MUSIC ACADEMY AT RYERSON COMMUNITY SCHOOL
Introducing the Toronto District School Board’s full day school program delivering the Ontario curriculum with a focus on integrated vocal music! The school will open in September 2012 for students in Grades 4, 5, and 6 and will add grades 7 and 8 in subsequent years. Numerous performance opportunities will be offered in the school and in the community through glee clubs, large and small singing groups, choirs, musical theatre, chamber ensembles and solo performances. Registration is ongoing. No audition is required.

Craig Tsuji, principal
Mark Bell, vice principal
416-393-1340
ryerson@tdsb.on.ca

VOICES CHORI
Voices, a 20-member mixed-voice choir, is entering its 17th season under the leadership of its founder and current music director Ron Ka Ming Cheung. With a repertoire spanning 12 centuries and a musical philosophy that spotlights lesser-known works, the choir performs a diverse range of vocal styles and repertoire. Voices has established a reputation for choral excellence and has won numerous awards in various competitions. For those interested in becoming a part of this dynamic group, we have openings in all sections. Please call or e-mail for an appointment to audition.

Ron Ka Ming Cheung, director
416-519-0528
voiceschamberchoir@yahoo.ca
www.voiceschoir.com

WAYNE GILPIN SINGERS
Beautiful melodies, rocking sax solos, edgy new jazz arrangements of Handel’s Messiah—if any of this appeals to you, read on. The Waterloobased Wayne Gilpin Singers is an auditioned (a singer-friendly audition, we promise!) chamber choir that sings a wide variety of music, including contemporary Christian, gospel, show tunes, spirituals and more. Resident composer/collaborator Ming Cheung provides unique arrangements for an ever-expanding Jazz Messiah, an annual event that twins Handel’s beautiful melodies with modern rhythms and musical styles. Also featured in concert are talented guest artists on bass, drums and saxophone, providing an unforgettable musical experience for both audience and choir.

Wayne Gilpin
1-800-867-3281
wayne@gilpin.ca

WINDSOR CLASSIC CHORALE
Windsor Classic Chorale draws members primarily from Essex County. We are the only auditioned chamber choir south of London, providing quality Canadian chamber choral music to a population of over 600,000. Our season feature is an annual “In Remembrance” concert for November 11. We have collaborated with the Windsor Art Gallery, the Walkerville Highschool Centre for the Creative Arts, the Windsor Essex Youth Choir, the Art Gallery of Windsor and the Windsor Women Working with Immigrant Women Newcomer Arts Project. A member of the Arts Council of the Windsor Region and the Windsor Endowment for the Arts, WCC is considered a core component of Windsor’s arts community.

info@windsorclassicchorale.org
www.windsorclassicchorale.org

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YORK UNIVERSITY DEPARTMENT OF MUSIC CHOIRS
York University’s Department of Music is home to nine choral ensembles. Dr. Lisette Canton conducts the York University Chamber Choir, Men’s Choir and 70-voice Concert Choir, all performing western classical repertoire. The 100-voice York University Gospel Choir is directed by Professor Karen Burke. York’s four jazz choirs are led by Bob Hamper and Mim Adams. The World Music Chorus, presenting traditional songs from around the globe, is directed by Judith Cohen. Each ensemble gives several public concerts in the year. On Saturday, June 9, 7:30–10:30pm at Cummer Lodge, North York, September through June. Openings are available in the tenor and baritone sections. Please perform off-book and a simple audition is required. If you love to sing, please join us!

Sandi Horwitz
416-229-9333
horwitz@rogers.com
www.yorkminstrels.com

YORKMINSTRELS SHOW CHOIR
The Yorkminstrels Show Choir, directed by Cathy Whiteside, is a mixed-voice community choir founded in 1974 as a spin-off of the Yorkminstrels musical theatre company. With our most-likely Broadway repertoire, costumes and choreography, the choir has evolved into a unique group, performing 15 to 18 concerts annually (seniors residences, private/corporate/community events). Rehearsals are held on Wednesdays from 7:30-10:30pm at Cummer Lodge, North York, September through June. Openings are available in all sections. We perform off-book and a simple audition is required. If you love to sing, please join us!

905-686-9821
www.yorkminstrels.com

young singers
Experience the magic of music and release your child’s musical artistry through choral music! Young Singers is composed of four distinct choirs in programs between September and June. A unique musical education is offered in a supportive and challenging environment. Young Singers, for ages 6-8, rehearses Mondays, 5:45pm-6:45pm. Treble Notes, for ages 8-14, rehearses Mondays, 7pm-8pm. Director’s Choir is an auditioned treble choir for children aged 10-15, which rehearse Tuesdays, 7pm-8:45pm, and alternate Saturdays, 10am-12pm. Random Notes is an auditioned SATB choir for ages 14 and older, which rehearse Wednesdays, 7pm–9pm.

905-686-9821
www.youngsingers.ca

www.yorkminstrels.com