Delightfully Baroque
Mon June 4 at 8pm
Trinity-St. Paul’s Centre, 427 Bloor St W
The Tafelmusik Baroque Orchestra and Chamber Choir, with soloists Ann Monoyios, soprano and Peter Harvey, baritone.

Musical Interlude
Sat June 9 at 12pm
Walter Hall, Faculty of Music, U of T, 80 Queen’s Park
A casual noon-hour concert of chamber music performed by members of the TBSI faculty.

The TBSI Orchestras & Choirs
Wed June 13 at 1pm
Walter Hall, Faculty of Music, U of T, 80 Queen’s Park
Directed by Jeanne Lamon and Ivars Taurins and featuring TBSI participants.

Admission to Delightfully Baroque, Musical Interlude, and The TBSI Orchestras & Choirs is on a first-come, first-served basis. No tickets are required. Doors open 15 minutes prior to each concert.

The Grand Finale*
Sat June 16 at 7:30 pm
Grace Church on-the-Hill, 300 Lonsdale Rd
The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir in a baroque extravaganza! Directed by Jeanne Lamon and Ivars Taurins.
Tickets required for June 16. See admission details below.

Free and general admission:
*Tickets for The Grand Finale must be obtained in advance and will be available to the public on June 11 starting at 10 am in person only, at the Tafelmusik Box Office at 427 Bloor Street West. Maximum of 2 tickets per person. (Note: all tickets were given away within minutes last year!)

For more information:
416.964.6337 tafelmusik.org
Schumann & Shostakovich

Wed, June 6 at 8:00pm & Thu, June 7 at 8:00pm
ROY THOMSON HALL
Peter Oundjian, conductor
Jonathan Biss, piano
Takemitsu: *Green* (November Steps No. 2)
Schumann: Piano Concerto
Shostakovich: Symphony No. 11
"The Year 1905"

Mahler Symphony of a Thousand

Wed, June 13 & Thu, June 14 at 8:00pm
ROY THOMSON HALL
Peter Oundjian, conductor
Erin Wall, soprano | Adrianne Pieczonka, soprano
Andriana Chuchman, soprano | Susan Platts, alto
Anita Krause, alto | Richard Margison, tenor
Tyler Duncan, baritone | Robert Pomakov, bass
The Toronto Mendelssohn Choir | Amadeus Choir
Elmer Iseler Singers | Toronto Children’s Chorus
Mahler: Symphony No. 8 “Symphony of a Thousand”

Mendelssohn Italian Symphony

Sun, June 24 at 3:00pm
GEORGE WESTON RECITAL HALL
Bramwell Tovey, conductor
Alison Balsom, trumpet
Berlioz:
*Roman Carnival* Overture
Arutiunian:
Trumpet Concerto
Mendelssohn:
Symphony No. 4 "Italian"
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FOR OPENERS
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13. Early Music I SIMONE DESILETS
15. Classical & Beyond I SHARNA SEARLE
18. In With the New I DAVID PERLMAN
20. World View I ANDREW TIMAR
22. Art of Song I HANS DE GROOT
23. Choral Scene I BENJAMIN STEIN
25. Music Theatre I ROBERT WALLACE
26. Jazz Notes I JIM GALLOWAY
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In This Issue

J.S. BACH
NOUVEAUX “BRANDEBOURGEOIS”
7-12
Bande Montréal Baroque
Eric Milnes

ATMA presents six ‘New’ Concertos inspired by Bach’s highly colourful and creative sequence of orchestrations of the Brandenburgs. This historical reconstruction has been done by scholar and oboist Bruce Haynes.
ONE OR TWO of you will remember that in last month’s For Openers I raked the Glenn Gould Foundation over the coals for cutting the Award’s classical balls off. So you may be surprised (and maybe disappointed) to hear that, only a couple of weeks later, I attended the May 14 Massey Hall gala concert at which Leonard Cohen received the ninth Glenn Gould Foundation Award, stood for every standing ovation, and wiped away more than a couple of tears. You might be less surprised, if no less disappointed, if you had known that in my only slightly more demented university days, I was the individual who could, on a given day, rise up from the audience at a mass meeting in the Great Hall, blast the organizers for irrelevance, and lead a walkout, headed for the cafeteria. And, only a couple of weeks later, storm into the cafeteria, bellow at the chip-and-gravy-eating masses to get up off their apathetic arses, and remained, blessedly, unsung, and the only snippet of torch for” to come do a reading for the young ladies of St. Hilda’s (University of Toronto). Cohen himself did get a Canada Council Grant in those early years, it was explained – a princely $26, the first money anyone ever gave him just to “be a writer.” (In return, he donated his $50,000 prize back to the Canada Council.) Suzanne remained, blessedly, unsung, and the only snippet of Hallelujah came in a little video clip sung and played by the children.

You might be even more forgiving if I explain that I bought my first guitar in 1968 specifically to learn Suzanne, in the hopes of persuading Moira LePage to let me touch her perfect body with anything. And this was half way round the world, long before I even knew, let alone cared, that Leonard Cohen was a Canadian.

It was a wonderful evening, full of nuance and grace, a funny funny story from Cohen himself about the first of his two meetings with Gould himself (as a reporter), and another fine account, from Adrienne Clarkerson, herself, about how she tried unsuccessfully to get a literary travel grant from the Canada Council, back in its infancy, for this hot young Montreal poet she “held a torch for” to come do a reading for the young ladies of St. Hilda’s (University of Toronto). Cohen himself did get a Canada Council Grant in those early years, it was explained – a princely $26, the first money anyone ever gave him just to "be a writer." (In return, he donated his $50,000 prize back to the Canada Council.) Suzanne remained, blessedly, unsung, and the only snippet of Hallelujah came in a little video clip sung and played by the children.
of Sistema Toronto, the organization Cohen chose to receive the City of Toronto Glenn Gould Protégé Prize that goes with the Award. (Oscar Peterson chose Benny Green for his protégé when Peterson won the third GGF award in 1993, and Benny Green has a concert during this year’s Toronto Jazz Festival, June 28 at the Church of the Holy Trinity. But that’s another story.)

Sistema Toronto is an offshoot of El Sistema. Founded in 1975 by Venezuelan economist and musician José Antonio Abreu, El Sistema is a publically financed, voluntary sector music education program in that country, responsible for bringing music lessons to almost half a million children, many of them otherwise at risk. It has also spawned scores of community orchestras, and produced astonishing musical talents, such as the Los Angeles Philharmonic’s current conductor Gustavo Dudamel. Abreu, you may remember, was the previous GGF Award winner, two years ago.

That was one of the teary moments in the evening for me, when two of the children from Parkdale Junior School, where Sistema Toronto is now quietly, and astoundingly, taking root, stepped onto the stage to accept the prize. I’m not sure what was more moving: watching an old man, still full of fire and grace bend to pass the torch, the gift of making music, across one generation to the next; or watching a movement that offers so much musical hope successfully transplanted from statist roots to a tiny patch of individual Toronto soil.

Either way, the torch was passed. Long may it burn.

— David Perlman, publisher@thewholenote.com

Correction
The Choirs
Ontario Leslie Bell Prize for Choral Conducting,
announced on page 55 of last month’s magazine, incorrectly stated the eligibility requirements for candidates and their nominees. A corrected notice can be found under COMPETITIONS on page 44 of the current issue.

— thewholenote.com
When you head down to David Pecaut Square for this year’s Luminato festival you will notice something new—and altogether different. An immense blue ribbon will sweep overhead from one end of the square to the other. Along its course it will wind around the stage and make its way past a group of balletic windsocks.

After the square was renamed last year in memory of the co-founder of the festival, it was officially designated as the festival ub. Thus inspired, Luminato inaugurated a program of architectural installations in the square. The architect Jack Diamond, of Diamond Schmitt Architects, was selected to create this initial design, which is being called Windscape.

Diamond is best known to Toronto-area music lovers as the architect of the Four Seasons Centre for the Performing Arts. It’s been the home of the Canadian Opera Company and the National Ballet since its unveiling in 2006 with Wagner’s Ring cycle. Diamond has designed buildings across Canada, the U.S. and around the world for all sorts of uses, from academic and medical institutions to the Corus Quay building on the Toronto waterfront. But it’s his innovative performing arts centres that I wanted to talk to him about. His New Mariinsky Theatre is about to open in St. Petersburg, Russia, and last fall the Montreal Symphony debuted in their new hall, La Maison Symphonique de Montréal. Then there are the Esplanade Arts and Heritage Centre in Medicine Hat, Alberta, the Burlington Performing Arts Centre in Burlington, Ontario, and Sidney Harman Hall in Washington, D.C., just to name a few of his most recent projects.

Diamond was born in 1932 in Piet Retief, South Africa. After graduating work at Oxford, he studied with the legendary Louis Kahn at the University of Pennsylvania. Diamond came to Toronto in 1964 to direct the new Master of Architecture program at the University of Toronto’s architecture school, started his own firm, then partnered with Donald Schmitt in 1989 to form Diamond Schmitt Architects.

I interviewed Diamond in April at the offices of Diamond Schmitt Architects in the Queen-Spadina area of downtown Toronto. On the outside, the red-brick heritage building looks traditional. Inside, the ultra-contemporary offices are full of light and pulsing with activity, with open work spaces and glass walls. For me, this interview represented a broader approach to the experience of attending a concert or opera than offered by the performers, composers, conductors and directors I usually interview. It turned out to be all the more rewarding since Diamond was so eloquent, passionate about what he was doing, and delightfully candid.

We began by talking about Windscape.

Jack Diamond: The whole idea of Luminato is to have art transform the city emotionally, intellectually and artistically—for people to experience the city in a much more intense and different way. So the idea for Windscape was to transform David Pecaut Square—the nucleus of Luminato—just as Luminato transforms the city.

How do you transform this space without putting up walls or barriers?

The way we’ve done it is to have a great blue banner running through the space. But the banner is not enveloping the space—it’s enhancing it by defining the boundaries of the public space. Our eyes are naturally attracted to movement. Second-hand car dealers know...
that, and that’s why they’ve got whirligigs all over. So it will be animated by wind—natural and artificial. We have some big fans.

How will the banner interact with the concerts that are being presented on the stage?

Because Luminato is offering music, dance, drama, all of that, what we are trying to do here is create a sense of their convergence. To reinforce that, we’ve invited composers and choreographers to control the movement of the banner with light and sound. So architecture will bring them all together here.

Does Windscape represent a new direction for you? Perhaps…

I’m thinking along the lines of Christo’s large-scale installations.

This is not a Christo. What Christo does is to envelop something and use it as an armature for his stuff. This is not enveloping the square—it’s enhancing and illuminating it, making people aware of the space in a way they hadn’t thought about before.

Would you, for instance, design sets for opera?

I would love to design a set. A very long time ago, when I was a student, I designed sets for student productions. It was fun. One was for an annual pantomime the school of architecture put on, and there was also one for an amateur theatrical.

When you talk about the way Windscape illuminates the city, does that relate to the way the huge glass façade of the Four Seasons Centre in Toronto illuminates the city?

That’s somewhat different. When you are inside, you do have a new view of the city. But what we’ve done there is to dissolve the external wall, so the public areas inside are extensions of the city’s public areas. The sidewalk in front of the opera house goes right into the room. We enclose it with glass so that it is climate-controlled, but it is entirely transparent to the street. Then the city offers a different experience—it’s framed. But it’s the opposite of the traditional opera house, which you enter through a door in a very solid wall. In a way that was very elitist. This is easy to enter, and accessible. It’s not intimidating.

With all that going on, how do you keep the focus on what’s on stage—the reason people are there?

Inside, there is an opaque wall, and when you cross through it you are in another world in which the city is excluded. It’s the world of opera and ballet. It’s where disbelief is suspended, where, in fact, you have entered into the realm of the artists’ creations. It’s a very different world, and the architecture is very much a reflection of that. There’s a dramatic contrast between the transparent rectilinear shapes and straight lines of the public spaces and the opaque, curvilinear shapes of the internally-focused building inside.

How does the fact that there is an audience involved affect the basic design of the opera hall?

With an Italian horseshoe-shaped hall [like the Four Seasons Centre] you always have a sense of the audience. People are lining the walls, and containing the building. During the performance you can see and hear them react as you do—it’s enhanced by the sense of community. You are not alone in that room. That’s why the architectural form of the enveloping horseshoes is very good for the audience.

What about the performers?

It’s even better for the performers because they have really close contact. They are being embraced by the audience. And they are conscious of the audience. There is an enveloping—in fact in many concert halls when the choir is not there people sit behind the stage and surround the orchestra.
I noticed that the orchestra sits on risers in your new hall for the Montreal Symphony—was that your decision?

Of course.

Do you think the risers improve the sound?

No question. The first rule of acoustics is that if you can see well you can begin to hear well. You hear with your eyes and you see with your ears. So seeing is good. But risers don’t only give visibility. There’s also an acoustic reason for them—in my view there’s always an acoustic basis that should drive design. So I like to put the timpani and brass on risers because I think it helps dampen the sound slightly. Then when you put the strings on a hard surface in front, you get more reflectivity. So that hall is particularly responsive to strings.

Do you think if the Toronto Symphony sat on risers it would improve the sound in Roy Thomson Hall?

No question.

After hearing the Montreal Symphony in their new hall, I couldn’t help wishing we had a symphony hall in Toronto which sounds like that one. You can draw your own conclusions about this, but when an architect with a romantic view about architecture chooses an arbitrary shape as an artist and then says to the acoustician, “Fix it!”, the best you can get is six out of ten—the best. If, however, the architect works with an acoustician and starts out with the physics of sound, so that the shape of the hall is a derivative, you get an eight or nine. You can touch the outside. Aesthetically you get an egg sitting very gently in its nest. The inside is curvilinear, the outside rectilinear. No sound audibility to the human ear penetrates it. The reason that’s important is that the quieter the room, the more audiences can appreciate the nuances of the sounds generating the music. That whole building is on rubber pads, and it has huge, heavy walls and beams that stop both airborne and structural-borne sounds. How could you do that with a little scribble on a napkin? Those principles shape the design. So that’s what I mean by necessity.

You were put through the wringer during the planning stages of the opera house by some—not primarily opera-lovers, I think—who wanted a landmark signature building by someone like Frank Gehry.

He’s a talented guy. But I imagine you thinking, who do they think I am, a nobody? Exactly.

“So the proverbial sketch on a napkin doesn’t take you very far?”

I recall that Bradshaw was always adamant in his support for your design.

And his people who had been working with me said, “No way.” I have great admiration for Gehry. He has a plastic talent that’s brilliant. The problem is that it’s idiosyncratic. You can’t develop a school out of that, so the works of his disciples, like the new art gallery in Edmonton, are not as good as his. Everybody else who tries to follow that principle is a second class Gehry, because it’s artistic.

Do you consider your work equally artistic, only that you are starting from the inside out?

I hope so, but what drives the aesthetics—it’s structure and foundation—is a rational base. It’s much more satisfying aesthetically than starting from an arbitrary base, where I make any shape that I choose. For me that doesn’t have authenticity, because it’s arbitrary.

While the opera house was being built, Bradshaw always talked about the sound and the sightlines, rather than how striking and beautiful it would look.

That’s right. No question, he knew what the issues were, and I agreed with him absolutely. Those are the fundamentals, otherwise it’s not a good opera house. It’s like the Sydney Opera House—it’s a great symbol for Sydney, but it’s a lousy opera house. The architect chose shapes which are intriguing and beautiful, and it’s a lovely piece of sculpture. But it’s not delivering a great opera house. So what’s the purpose of that building? Its iconic and symbolic aspects, with its location on Sydney harbour, are very important, but they should not be at the expense of its primary purpose, which is an opera house. My point is that a beautiful building and a workable building should not be mutually exclusive.

In fact, this architectural practice that we have here is based upon the resolution of those two—perhaps not a resolution, since that sounds like they are in conflict. It’s that one informs the other. The function is all-important, and it’s expressed in a way that is wonderful. To me that’s the essence of great architecture. Whether it’s Gothic architecture or Greek architecture, it’s really that it works, that its technology is inherently authentic.

continued on page 70
THE OPERATIC HIGHLIGHT of the year arrives this June as part of Luminato. It’s the Canadian premiere of Philip Glass’ Iconoclastic 1976 opera Einstein on the Beach in its first new production in 20 years. The New York-based organization Pomegranate Arts premiered the new production in Montpellier, France, with the express purpose of touring it to places where it had never before been seen. As a seminal creation that redefined what opera is, it is the one work this year that no lover of modern opera can afford to miss.

Einstein on the Beach resulted from the collaboration of composer Philip Glass, director Robert Wilson and choreographer Lucinda Childs. The notion was to create a plotless, image-driven, multimedia exploration of the world-changing ideas of one great man. The title itself combines the name of the subject with the title of Nevil Shute’s 1957 novel On the Beach, about the end of life on earth due to a nuclear holocaust.

Einstein on the Beach breaks all of the rules of conventional opera, including the relationship among the work’s creators. Robert Wilson did not write a traditional libretto but rather created a series of storyboards suggesting structure and designs that inspired Glass’ music. Non-narrative in form, the work uses the development of powerful recurrent images as its main storytelling device in juxtaposition with abstract dance sequences created by Lucinda Childs.

Einstein on the Beach is structured in four acts connected by five danced “knee plays.” The four acts of the opera – Train, Trial 1 & 2 and Field/Spaceship – refer to Einstein’s theories of relativity and his hypothesis of unified field theory, with the “Trials” focussed on the misuse of science as implied in the second half of the title. Instead of a traditional orchestral arrangement, Glass composed the work for his own amplified ensemble consisting of three reed players – flute (doubling piccolo and bass clarinet), soprano saxophone (doubling flutes), tenor saxophone (doubling alto saxophone); solo violin (played by the non-singing character Einstein on stage) and two synthesizers/electronic organs. The cast requires two females, one adult male and one male child in speaking roles with a 16-member chorus with one male and female soloist. Because of its nearly five-hour length, there are no traditional intervals. Instead, the audience is invited to enter and exit at liberty during the performance.

Einstein on the Beach was Glass’ first opera and the first collaboration between Glass and Wilson. For the new production, they are working with a number of their long-time collaborators, including Robert Wilson and Philip Glass.

For all dates: Pre-concert chat at 1:15 p.m., followed by 2 p.m. concert

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Lucinda Childs, who will serve as choreographer, as she did for the original production and for the revivals in 1984 and 1992. All of these artists are now in their 70s, with this production the cornerstone of Glass’ 75th birthday year. Speaking of the new production, Glass has said, “For Bob and me, the 2012-13 revival of Einstein on the Beach will be a most significant event, since in all likelihood, this will be the last time that we will be together and able to work on the piece. For audiences, few of whom have experienced Einstein apart from audio recordings, this tour will be a chance finally to see this seminal work.

“In this production, my composition will remain consistent with the 1976 original. The technology of theatre staging and lighting has improved to such an extent that it will be interesting to see how Bob uses these innovations to realize his original vision.”

Wilson has said, “Philip and I have been always been surprised by the impact that the opera had and has. I am particularly excited about this revival, as we are planning to re-envision Einstein with a new generation of performers, some of whom were not even born when Einstein had its world premiere. Aside from New York, Einstein on the Beach has never been seen in any of the cities currently on our tour, and I am hoping that other cities might still be added. I am very curious to see how, after nearly 40 years, it will be received by a 21st century audience.”

Einstein on the Beach is the first of what later came known as Philip Glass “portrait operas,” each centred on a man who changed the world not through force but through the force of his ideas. Einstein was followed by Satyagraha (1980) about Mahatma Gandhi and Akhnaten (1984) about the Egyptian pharaoh (4th century BC) who was the first man in recorded history to promote monotheism. In all, Glass has written 13 full-scale operas and five chamber operas, of which only one has ever been seen in Toronto—La Belle et la Bête (1995), one of his trilogy of Jean Cocteau film operas.

Glass’ musical style has been called “minimalist,” a term he dislikes, preferring to call it “music with repetitive structures.” Notable features include a prominent steady pulse, consonance (rather than dissonance) and repetition leading to the gradual additive transformation of musical phrases. Glass’ early works like Einstein feature near constant arpeggiation of each note of the melodic line. As Glass explains it, “My main approach throughout has been to link harmonic structure directly to rhythmic structure, using the latter as a base. In doing so, easily perceptible ‘root movement’ (chords or ‘changes’) was chosen in order that the clarity of this relationship could be easily heard. Melodic material is for the most part a function, or result, of the harmony.” Once a minority style in the 1960s, then still dominated by serialism, it has now become the most popular experimental style in classical music as represented by such different composers as Steve Reich, John Adams, Michael Torke, Michael Nyman, and the so-called spiritual minimalists Henryk Górecki, Arvo Pärt, Sofia Gubaidulina and John Tavener. For more information and tickets visit www.luminato.com.

Christopher Holle is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
June is a month of transitions, the waning concert season having mostly drawn to a close, the summer festivals having barely emerged. Fortunately though, there are still several very interesting events happening that showcase the “early” side of music, enough to keep you going throughout the month.

There’s a strong interest in chant at Toronto’s Church of St. Mary Magdalene. In this “oasis in the city for contemplative music,” you can hear chant, or chant-influenced music, throughout the liturgical year. There’s even a chant club, open to anyone, in which participants learn about chant through both singing and instruction in its history, theory and technique. For more about this, go to their website: www.stmarymagdalene.ca.

If chant is of special interest to you, you might want to take advantage of a full day of chant-focused workshops, presentations and rehearsals offered on June 9, with Schola Magdalena and the SMM Ritual Choir. The day is surrounded by concerts: on Friday June 8, Schola Magdalena women’s ensemble for medieval music performs masterpieces of the School of Notre Dame de Paris, including Sederunt by the 13th-century Perotinus; on June 9, workshop participants and singers from SMM present an evening of Gregorian chant, Marian anthems by Lassus, and music by Hildegard von Bingen.

The above two concerts occur also as part of the Concerts Spirituels 2012 series, presented at St. Mary Magdalene on Friday evenings in June (the June 9 Saturday concert being the one exception). Others in order of appearance are: American organist, Rich Spotts, and the SMM Ritual Choir, perform the Gregorian chant-based music of Tournemire, June 1; a program of chamber music including works by Vivaldi, June 15; and the SMM Gallery Choir performs Lasso’s Missa Entre Vous Filles, the Buxtehude Magnificat, and music by Willan, June 22.

One of the joys of working at The WholeNote is discovering connections hidden in the musical kaleidoscope and just waiting to be uncovered. In preparing to write about Philip Fournier’s organ recital at The Oratory, Holy Family Church, I was led back to the 20th issue of our magazine—July/August 1997—where, on page 31, a short lament was written on the destruction by fire of Holy Family Church (did I take the accompanying photo?). Well, in the intervening 15 years this west-end Toronto church has now been rebuilt and the organ replaced with a magnificent Gabriel Kney/Halbert Gober tracker organ which Fournier says “is easily one of the finest instruments in Toronto. The unusually reverberant nave it speaks into further limits its circle of peers.”

The organist, Philip Fournier, has the credentials to be a very good judge of organs. His bio is impressive; organists among us especially will recognize names that figure significantly in his background. For example, he studied Gregorian chant at Solesmes, France, with the famed Dom Saulnier; he was the first Organ Scholar at the College of the Holy Cross, Worcester USA, and was subsequently named a Fenwick Scholar, the highest academic honour given by the College. He won the Historical Organ in America competition in 1992 and performed at Arizona State University on the Paul Fritts organ, and was awarded a recital on the Flemtrop instrument at
Duke University. Now organist and director of music at St. Vincent de Paul in Toronto, he gives recitals regularly at the Oratory. He is also guest organist of the Toronto Tallis Choir, artistic director and continuo player of the St. Vincent’s Tallis Choir Soloists, and is active as a composer.

Fournier’s recital on the Kney/Gober organ is designed to show off the capabilities of this instrument, with music by Sweelinck, Buxtehude, Weckmann and Bach. It takes place at the newly rebuilt Holy Family Church on June 10.

Spadina Museum holds their outdoor concert series, Music in the Orchard, every spring, with four concerts coming up. On June 17, you can hear a concert of “live outdoor audible acoustic music” (by his own affirmation) by Mike Franklin—he’s a versatile multi-instrumentalist and singer who specializes in European medieval, renaissance and traditional music, and I can attest that he always presents a very imaginative program.

And if you happen to be in the vicinity of the Church of the Holy Trinity (behind the Eaton Centre) at noon on Equinox or Solstice days, you can catch Mike creating a sonic landscape, with music by Sweelinck, Buxtehude, Weckmann and Bach. It takes place at the newly rebuilt Holy Family Church on June 10.

The Cardinal Consort of Viols and a special guest perform in the Toronto Early Music Centre’s Musically Speaking series on June 17. “Music for Queen Elizabeth I” pays tribute to not only the first Queen Elizabeth but also the second, in celebration of her majesty’s Diamond Jubilee; and the music of course is English—Byrd, Gibbons, Dowland, Holborne and Bull. As for the special guest—well, he’s an accomplished countertenor whom we don’t get to hear enough these days: Frank Nakashima (who counts eight years as The WholeNote’s Early Music columnist among his many artistic ventures). The concert takes place in a setting that is proving to be just right for intimate music-making: St. David’s Church, Donlands and Danforth.

Surely one of the most exquisite concert settings around is Sharon Temple in the municipality of East Gwillimbury. Music has resounded within the walls of this stunningly beautiful edifice ever since it was built by the Children of Peace in 1831. The concert series Music at Sharon, whose co-artistic directors are Larry Beckwith and Rick Phillips, makes its home there every year in June. Of the four concerts, two involve music of the 18th and 17th centuries (respectively): on June 10, “Zelenka Plays Bach” features three of the Bach solo cello suites (nos. 1, 3 and 6) played by cellist Winona Zelenka—one of the most compelling cellists around, whose recording of Bach’s six suites for unaccompanied cello won her a 2011 JUNO Award nomination in the small ensemble/solo classical category; and on June 17, a concert version of Purcell’s opera Dido and Aeneas will be presented, with soprano Meredith Hall as Dido, baritone Todd Delaney as Aeneas, and the Toronto Masque Theatre.

Publicity for Music at Sharon urges you to “Plan to arrive early to picnic on the beautiful park-like grounds and tour the site’s unique heritage buildings, before moving inside the Sharon Temple for the pre-concert chat at 1:15pm followed by the 2pm concert.” Sounds like a plan for a wonderful afternoon!

Readers may recall June 2011’s Early Music column, which covered Tafelmusik Baroque Summer Institute’s yearly program in some depth in many of its aspects: instrumental, vocal and conductor/director studies; lectures, masterclasses, workshops and more. (You can find this column on The WholeNote’s website at thewholeNote.com—go to “About Us” and click on “Previous Issues.”) It’s a very successful format which is repeated this June at the University of Toronto from the 3rd to the 16th of the month. Four concerts are spawned during its run: June 4, “Delightfully Baroque,” with music performed by the Tafelmusik Baroque Orchestra and Chamber Choir; June 9, “Musical Interlude,” a casual noon-hour concert of baroque chamber music by TBSI faculty; June 13, “The TBSI Orchestras and Choirs,” directed by Jeanne Lamon and Ivars Taurins and featuring Institute participants; and June 16, “The Grand Finale,” a baroque extravaganza in which participants and faculty perform together. A lively baroque experience in a bustling city!

Speaking of “lively baroque experiences” in bustling cities, June 21 to 24 is a festive time to be in Montreal because the tenth anniversary of the Montreal Baroque Festival is happening; and though their theme this year is “The Apocalypse,” this is qualified by the subtext “Transformations, Revelations”—with the implied meaning that wonderful things are about to occur. Of this there can be no doubt: a look at their schedule reveals four days packed with events, from rendez-vous in a café to a “Parade for the Apocalypse,” to many concerts with terrific performers. You can witness a horse ballet presented at Louis XIII’s engagement in 1612, with horses from the Equimagie stables and music later transcribed by Lully. There is a dramatic monologue on the ancient epic story of Beowulf, the young hero slain by a dragon, formidably delivered by Benjamin Bagby (medieval specialist, singer and co-founder of the medieval vocal and instrumental ensemble Sequentia) who accompanies himself on the harp and has presented it to great acclaim over the past 20 years. There’s music by Hildegard von Bingen, Biber, Bach and others, including Telemann’s great sacred oratorio Der Tag des Gerichts (The Last Judgment). Performers include virtuoso natural trumpeters Jean-François Madeuf from France, and Graham Nicholson from Holland, as well as an array of top-notch musicians and ensembles whom audiences, especially in Quebec, are lucky enough to hear regularly. I hope you’ll be able to join them.

Simone Deslêts 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.
Here’s what’s really neat about the classical music scene in June: it seems to me that performers and presenters, alike—having thrown off the heavy mantle of winter and survived their various spring concerts and season finales—are now ready to have some real, summer fun! Given what’s on offer—Green Pages and all—perhaps an apt motto for the month might be, “Go Big or Go Late Night!”

A good day for Goodyear: And when I say “big” I mean BIG, as in having pianist Stewart Goodyear perform all 32 of Beethoven’s piano sonatas in the order in which they were composed—in one day! Let’s see, now. That translates into approximately ten and a half hours of some of the most complex, difficult and profound music ever written, played by one remarkable, strong-minded (and strong-bodied) pianist in a single day over three “concert sittings” starting at 10am and, with two breaks, ending at 11:30pm. Phew!—not for the faint of heart (and I’m talking about both performer and audience, here). Co-presenters Luminato and the Royal Conservatory haven’t billed this “The Beethoven Marathon” for nothing!

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As you may know, this isn’t Goodyear’s first stab at nailing all 32 Beethoven sonatas in one go, so to speak. That first “go,” however, consisted of nine concerts over five days, at the 2010 Ottawa Chamber Music Festival. Here’s what Goodyear told The WholeNote about that event: “I wanted to do it in one day and there was some question of whether the audience would survive. (He laughs.) So we had a little gentle ‘foreplay,’ in retrospect. It was a span of five days. And what was so wonderful about that cycle in Ottawa was that every audience member kept on coming back. They wanted to be on that journey; we were all being transported.”

No doubt he’ll have them “coming back” over the course of his one-day/three-concert sonata extravaganza at Koerner Hall on

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No doubt he’ll have them “coming back” over the course of his one-day/three-concert sonata extravaganza at Koerner Hall on
June 9. Asked what time he thinks they’ll open the bar for the all-day marathon, Goodyear’s response sums up what will be in store for those who brave this journey with him:

“I’m thinking that they will just want to get a glass of water [after the first four hours]...they’ll just want to quench the fire that will be going on at Koerner. It’s going to be full of a lot of emotions: a lot of intensity, a lot of rage; a lot of happiness; a lot of love; a lot of courtship...they’re going to be on a rollercoaster ride!”

Toward the middle of his conversation at The WholeNote, Goodyear makes the comment that “Beethoven was all about never taking the safe way out.” Hmm. In terms of risk-taking, methinks the pianist has taken a page from the composer’s manuscript.

For those who “hang in” for the entirety of Goodyear’s day-long Olympian odyssey, the experience should prove nothing less than transformative. And for those interested in what it takes, physically, to undertake such a marathon, you can also catch Goodyear in a lunchtime chat on the subject, June 15 at the Luminato Lounge.

Late night “snacking” with the TSO: Here’s a thought. In the event that, say, a mere seven and a half hours of Beethoven sonatas is your limit, you can head home after the second concert (which runs from 3pm to 6:30pm), have a nice, leisurely dinner (maybe even a nap) and then head down to Roy Thomson Hall (RTH) that same evening, for yet another epic round of music-making. At 10:30pm, the Toronto Symphony Orchestra, in partnership with Luminato, is sure to keep you wide awake with “TSO Goes Late Night: Shostakovich Symphony 11,” followed by a party in the RTH lobby, featuring live music by a local band.

What’s unique about performing Shostakovich’s Symphony No. 11 (aside from the late-night context of June 9) is that the four movements of this monumental, Russian Revolution-inspired work (subtitled “The Year 1905”), are played straight through without pause, with the performance time running a little over an hour—itsel itself a “mini-marathon.” TSO music director Peter Oundjian calls it “one of the greatest masterpieces of the 20th century.”

Having recently met Heidi Van Hoesen Gorton, TSO principal harp, I asked her if she was going to do anything specific to get “psych-ed-up” for the late-night event. Van Hoesen Gorton, who admits to being somewhat of a night owl, had some fun by suggesting that she would need to be “extra rested” (with an early dinner and pre-show nap) so she’d be “ready to party with my colleagues and audience members in the lobby following the show!” (A musician with her priorities straight, obviously.) On a more serious note, she offered that the “incredible music is enough to psych me up! Shostakovich is one of my very favorite composers, and I’m excited to learn Maestro Oundjian’s interpretation and to share the music-making experience with my colleagues and, in turn, the audience.

This will be Van Hoesen Gorton’s second late-night concert with the TSO. She believes it is a “fantastic way to present repertoire to the Toronto community...it attracts new audiences and introduces people to classical music.” Having noted the unfortunate stigma often placed on classical music—the perceived, intimidating formality—she adds: “I think that the Late Night series increases the approachability of the concert-going experience.”

The electric combination of the late hour, the sheer power of the piece and what is sure to be a stirring delivery by the TSO, will no doubt make for an unforgettable experience for neophytes and old hands, alike. Worth staying up for!

Stepping up to the plate: None of the above would happen, were it not for the talent and dogged dedication of the young musicians who, as part of their training (and career-launching dues), compete in a variety of music festivals and competitions, en route to landing those prized orchestra jobs or becoming successful soloists. Violist Alyssa Delbaere-Sawchuk is one such musician and she’s getting ready to participate in the Canadian Music Competition’s (CMC’s) Stepping Stone competition—the “Olympics of classical music,” as one press
release puts it. She’s the only violist in the elite pack of 30, country-wide contenders, five of whom are local musicians, all of whom will compete this month in Ottawa, to be named “Canada’s most outstanding up-and-coming classical artist.”

These are pretty exciting times for the 25 year old, Winnipeg-born/Toronto-based Delbaere-Sawchuk who just completed her masters in viola performance (in Switzerland), was a two-time national finalis in the CMC, and who plays in the Métis Fiddler Quartet with her three younger brothers—they just released their fabulous debut album.

And if she wins the Stepping Stone, which comes with a $10,000 prize and a demo produced by Radio-Canada? “I would use the money either to commission a Canadian composer to write a piece for viola [for the demo, of course], with inflections of Canadian fiddle music traditions, and inspired by my Métis fiddle repertoire … or start a concert series with a mixed media and multi music genre theme, showing how classical, folk, jazz and other genres have evolved and influenced each other over time.”

I’m definitely buying a subscription to that series! And if she does win, we may hear this on-the-way-up artist perform some of her Stepping Stone repertoire—“pieces,” she tells me, “which I have learned to really love and enjoy storytelling over time”—at the CMC “Gala Concert,” July 6, at U of T’s MacMillan Theatre.

So, go big, go late night, go to the Green Pages, go to the daily listings, go hear some live classical music in June, whatever the setting. Just Go!

Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is listings editor at The WholeNote. She can be contacted at classicalbeyond@thewholenote.com.
"Sound art" is a performance genre. I think it’s safe to say, that will not ring bells, tuned or otherwise, for the majority of readers of The WholeNote. “We are, as a culture, obsessed with the new,” says blogger John Terauds in a recent entertaining post at musicaltoronto.org, “but it takes only the shallowest scratch on the surface to discover that what we all seek is comfort and continuity—flowers, sunsets, barbequed ribs, cheesecake and a bit of Mozart.”

Most of us, maybe, but all? Two mid-career contemporary composers in our midst, both being honoured with significant awards this month, Darren Copeland and Brian Current, would doubtless disagree.

Composer Copeland is probably best known in the new music community as the inspiration for New Adventures In Sound Art (NAISA). NAISA, as their website explains, is a non-profit organization, based at Toronto’s Wychwood Barns, that “produces performances and installations spanning the entire spectrum of electro acoustic and experimental sound art...to foster awareness and understanding...in the cultural vitality of experimental sound art in its myriad forms of expression...through the exploration of new sound technologies in conjunction with the creation of cultural events and artifacts.”

Mind you, Copeland would probably not object to being told that what he does “isn’t music.” In fact you’ll search long and hard for the M-word on NAISA’s own website (among such other terms as noise art performance, soundscape composition, multi-channel spatialization and layered listening excursion). Copeland is nevertheless an associate composer with the Canadian Music Centre, and just this month was selected to receive the Harry Freedman Recording Award by a national jury. Named for a pioneering Canadian composer, the award contributes towards the creative costs associated with making an audio recording of Canadian composers’ music, and is administered by the Canadian Music Centre. In Copeland’s case the award goes toward the recording of his piece called Bats and Elephants which will be published by empreintes DIGITALes. The award will be presented at a performance of the piece, at Gallery 345 on June 23.

The work has an interesting premise: humans can’t hear the full range of sounds uttered by bats or elephants unless these sounds are transposed within the range of human hearing (at which point they start to take on the identity of other animal species, such as birds). Copeland and his guest Hector Centeno play with this concept, using echo-location, the way bats do, to bounce sounds, from two hyperdirectional speakers, off the Gallery’s walls. It’s a neat variation on the philosophical question posed at the outset of the column: when does a squeak become a song? Or a bellow turn into a bassline? Or noise into music? I suspect that the answer has as much to do with the tuning of the ears of the listener as the tuning of the frequencies from the source. It should make for a fascinating event.

(A brief digression before moving on to talk about our other award winner, Brian Current: it is entirely unsurprising to me that the Copeland concert is taking place at Gallery 345—the “little gallery that could” just keeps chugging away with one playfully provocative event after another: “Composers Play” (including the |Beat by Beat | In With the New

Darren Copeland, 2012 Freedman award winner.

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- Waltz from “Eugene Onegin”, excerpts from “Mozartiana”, Violin Concerto in D
- Tchaikovsky
- Excerpt from “Divertimento” – Stravinsky

AN DIE MUSIK - NOV 24, 8 P.M.
CONDUCTOR: STEPHEN STARIK
ANDREW BURASHKO, PIANO

- Leonora Overture No 3 - Beethoven
- Concerto for Piano & Strings - Schubert
- Symphony No. 3 in E Flat - Schumann

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CONDUCTOR: DENIS MASTROMONACO
KATI GLEISER, PIANO

- Overture to “Cosi fan tutte” - Mozart
- Piano Concerto No 4 in G - Beethoven
- Symphony No. 5 in E flat - Sibelius

THE ROMANTIC CLARINET - MAR 23, 8 P.M.
CONDUCTOR: DANIEL WARREN
PETER SHACKLETON, CLARINET

- “Ruy Blas” - Mendelssohn-Bartholdy
- Clarinet Concerto No. 2 in E flat - Weber
- Symphony No. 1 in Cm - Brahms

SONGS FROM THE AUVERGNE - MAY 11, 8 P.M.
CONDUCTOR: JOHN BARNUM
LESLEY BOUZA, SOPRANO

- Navarra - Albéniz
- “Chants d’Auvergne” - Cantaloube
- “El sombrero de tres picos” - de Falla

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Beat by Beat | In With the New

But Is It Music?
DAVID PERLMAN
Sculptor Valérie Blass; contemporary dancer Nova Bhattacharya; 
Tenney's with which I started this column. (The blog in question was about 
44, for example, for some of the screenings and colloquia that will 
Arts announced that seven “mid-career arts innovators” were be-
Beckwith mentions at least a half-dozen times how he tried to not 
tually quite thrilling to walk.”

It was while doing some research on Current in the context of 
this award that I stumbled across the comment from Terauds’ blog 
Current’s and Anton Piatigorsky’s recently completed chamber 
Airline Icarus).

“...it’s a mantra for most contempo-
rary composers. It’s also something I’ve heard many times from the 
musicians devoted to commissioning and performing new music. 
But there are two prices to pay for this fetish for the new, I think: 
Superficiality on the part of the composer, and alienation on the part 
of a potential audience...So what does a composer do? Either give in 
and write film scores, or concert pieces at which serious critics will 
turn up their noses, or bravely go where their instincts and sense of 
adventure lead them. It’s a crazy tightrope that, most days, is ac-
tually quite thrilling to walk.”

Every living composer must discover his or her own balancing act, 
on this tightrope between superficiality and alienation. Arguably no 
one has done a better job of it than Philip Glass, whose Einstein on 
the Beach is undoubtedly one of the musical talking points of this 
year’s Luminato. One has only to think of the final aria in his life-
of-Ghandi opera Satyagraha where the same eight-note phrase is 
repeated, but where you’d be hard pressed to persuade a mesmerized 
audience that all they had listened to was mi fa so la ti do re mi (in 
the scale of C, no less), 30 times in a row.

One of the truly festive things Luminato does, by the way, is to 
surround a work of art with opportunities to immerse in the context 
in which the work arose. Check out our ETCetera listings, on page 
44, for example, for some of the screenings and colloquia that will 
surround the opera itself. And, perhaps best of all, the final mo-
ment in the festival will be an outdoor performance by the Toronto 
Symphony Orchestra, in David Pecaut Square, featuring a perform-
ance of Tchaikovsky’s 1812 Overture, paired with the premiere of a 
new work by Glass, titled The 2012 Overture.

There’s a shiny intelligence in the idea of it, one has to say. How new 
the adventure in sound art turns out to be, time will surely tell.

David Perlman has been, for this past season, the 
patroler of The WholeNote’s new music beat. He can 
be contacted at publisher@thewholenote.com

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<table>
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<tr>
<th>Date</th>
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| June 4   | Bach to Barber  
Sheng Cai, piano |  
| June 11  | Serenata Española  
Warren Nicholson, guitar |  
| June 18  | A Tribute To Glenn Gould  
Raymond Spasovski, piano |  
| June 25  | Second Thoughts: Brahms Trio, Op. 8  
Mazari Trio (piano, violin, ’cello) |  
| July 2   | Mezzo Mania  
Kristine Dandavino, mezzo-soprano &  
William Schookhoff, piano |  
| July 9   | Infinitely More  
Allison Lynn, vocals &  
Gerald Flemming, guitar and vocals |  
| July 16  | Jazz Piano and Percussion  
Kevin Henkel, jazz piano &  
Sidney Santos, percussion |  
| July 23  | A Journey of the Heart  
Jennifer Noble, vocals & Andre King, bass with Surprise Guest; piano |  
| July 30  | Kathleen Long, cello & Ben Smith, piano |  
| Aug. 6   | Anastasia Rizikov  
(thirteen-year-old rising star), piano |  
| Aug. 13  | Trio Bravo  
(viola, clarinet, piano) |  
| Aug. 20  | Mozart and the King (of Instruments)  
Joy Lee, violin & Paul Jessen, organ |  
| Aug. 27  | Iberia  
Koichi Inoue, piano |  
| Sept. 3  | Songs of Travel  
Christopher Wilson, bass-baritone &  
Tom Chilling, piano |  
| Sept. 10 | Violin Swing  
Ed Vokura, jazz violin, with bass, guitar, piano |  
| Sept. 17 | Rest awhile your cruel cares  
Cardinal Consort of Viols |  
| Sept. 24 | Michael Holt Ensemble  
(Vocals with piano and ensemble) |  

For detailed repertoire and updates, visit  
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Artists and programmes subject to change without notice

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**Beat by Beat | World View**

### Speedy Summer Slide

**ANDREW TIMAR**

**NOT THAT LONG ago,** June in Toronto meant a slow slide into summer, accompanied by an inevitable wind-down of concert activity. Over the last half decade, however, Luminato has enriched this time of the year by infusing the performing arts into the lifeblood of our city, entertaining and inspiring citizens and visitors alike. Luminato has swiftly established itself as one of North America’s preeminent arts festivals, having commissioned over 50 new works, and presented 6,500 artists from over 35 countries. This year “Luminato 6” takes place from June 8 to 17 in various downtown venues. Many performances are free; most are staged at the Luminato venue they’re calling the “Hub,” at David Pecaut Square.

Taking its cue from the rich diversity of the city’s numerous cultural communities, Luminato presents world music as part of its overall programming, its artist mix fostering a healthy, dynamic balance and even interplay between local and international performers. In an interview with The WholeNote, Luminato music curator Derek Andrews revealed that he has been working on some 30 music events this year, many which have world music connections.

Andrews noted that Luminato aims to take risks by programming artists who are new to Toronto audiences, pairing them with local newcomers and favourites. Here are a few concert picks:

World music at Luminato launches on Friday June 8 with the double bill of K’NAAN and Kae Sun. Both are known primarily as hip hop, and sometimes “urban folk” performers, yet both were born on the African continent. They both maintain ties to their homelands. Born in Somalia, the singer, rapper, poet, songwriter and instrumentalist K’NAAN is a Canadian popular music phenomenon. He garnered global attention when his song Wavin’ Flag was adopted as the 2010 FIFA World Cup theme song, in due course becoming an international chart-topper. The singer-songwriter Kae Sun (Kwaku Darko-Mensah Jr.), on the other hand, began his career performing in his native Ghana before immigrating in his teens to Canada, studying multimedia and philosophy at McMaster University in Hamilton. His debut album, Lion on a Leash (2009) blends folk, soul and hip hop idioms, and was followed, after a visit to Ghana for inspiration, by his impressive 2011 EP, Outside the Barcode, which was “recorded on 2-inch tape on a farm in Ontario.”

On the afternoon and evening of Saturday June 9, Luminato’s Hub is the site for a “Caribbean Summit” where veteran Jamaican and Trinidadian musicians celebrate their nations’ 50th anniversary of independence. Here are a few of the headliners: Guitarist Ernest Ranglin was called “the most important musician to emerge from Jamaica” by Island Records’ founder Chris Blackwell. Ranglin is also credited as the founding father of Jamaican ska, which paved the way for reggae music. He fronts the “Jamaica to Toronto” band which includes Jay Douglas and Everton “Pablo” Paul. Calypso Rose, “The Queen of Calypso,” began her singing career at 15 in her native Tobago. She has enjoyed a long string of calypso hits during her five-decade career. Another seasoned singer, the Jamaican-born Michael Rose, began his recording career with the important group Black Uhuru, which in 1985 won the first Grammy for reggae. He has since released more than 20 albums, including Last Chance, which reigned for weeks at number one on the UK reggae charts. Bringing it back home, the Trinidadian-Canadian group Kobo Town takes its name from the Port-of-Spain neighbourhood, the birthplace of calypso. Formed in 2004 by singer-songwriter Drew Gonsalves, the band’s lyrics explore issues such as immigration and war, while its music serves up compelling heart-pumping, booty-shaking reggae-calypso grooves.

The next afternoon, on June 10, the concert titled “Ethiopiquest: The Horn of Africa” offers a double bill exploring the region’s folk, jazz and hybrid musical genres. The Boston-based nine-piece Debo Band mixes horns, strings and accordion along with voices. Their sound...
OTHER PICKS

Contrary to appearances in my column thus far, Luminato is not the only world music game in town this month. On June 1, the Royal Conservatory presents Simon Shaheen at Koerner Hall. Among today’s most significant Arab musicians, performers and composers, Shaheen is a virtuoso oud and violin player, incorporating traditional Arabic, jazz and Western classical idioms. Of interest to fans and students, Shaheen will also lead a public masterclass on Friday June 1 at 10am, at Beit Zatoun, located on Markham St., just south of Bloor.

Also on June 1, Ensemble Polaris presents “Game On!” at the Heliconian Hall. This concert presents traditional Canadian and northern European songs and dance tunes linked thematically with sport and games of skill and chance. Self-described as an “Arctic fusion band” – and why not? – Ensemble Polaris also performs at 2pm on June 7 at the Toronto Public Library’s Orchardview branch.

June 6 at noon the COC’s World Music Series presents a concert of “Authentic Klezmer and Gypsy Swing” at the Richard Bradshaw Amphitheatre. The musicians include the Yiddish Swingtet: Jordan Klapman, piano; Jonno Lightstone, clarinet; Tony Quarrington, guitar and mandolin.

Further afield at the University of Waterloo, the Department of Music presents “Singing: East and West” on June 13 at Renison University College. The University of Waterloo Choir directed by Gerard Yun performs chant and (Tuvan, or Inuit?) throat singing. Guests include Marhee Park, soprano; Waterloo Chinese Philharmonic Choir; and the Bluevale Collegiate Choir.

Back in Toronto, on June 20, the Georgian choir Darbazi performs as part of the glittering lineup at the SING! Festival fundraiser hosted by star tenor Michael Burgess at the Green Door Cabaret on Ossington Ave. Darbazi will also perform sets on July 2, at the Canada Day Celebrations, outdoor SING! tent at Harbourfront Centre.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.

The father of ska, Jamaica’s Ernest Ranglin.

is a tribute to the exciting hybrid Ethiopian music being made by the bands of Haile Selassie’s era. The Debos Band has recently been signed to SubPop’s Next Ambience label. The other ensemble on the card is Abyssinian Roots. Produced by Toronto’s Batuki Music Society, the band features notable expats of Addis Ababa’s nightclub scene. Among the styles presented: “Azmaris” songs accompanied by monochord music with lyrics replete with social commentary, varied regional folk musics, as well as Ethio-jazz standards.

The evening concert on June 12, titled “Buena Vista West Africa,” comes with a world music back-story. The opening act is the Ivory Coast singer Fatoumata Diawara in her North American premiere. After a career as an actress and multi-instrumentalist, she released an album featuring her singing. Diawara also made significant contributions to other high-profile projects, including Herbie Hancock’s Grammy-winning Imagine Project. Now to the back story of the show’s title. In 1996, several of Mali’s finest musicians were scheduled to visit Cuba to record an album with local musicians. The Malians never arrived, however, and the veteran Cubans, not wishing to squander the scheduled studio session, recruited other musicians to partner with. That recording resulted in the global world music hit album Buena Vista Social Club.

Fourteen years later the original Malian invitees, including Bassekou Kouyate, Toumani Diabate, Kassey Mady Diabate and Djelmandy Tounkara, were finally united with the Cuban singer and guitarist Ellades Ochoa and his Grupo Patria. They produced the album AfroCubism. That this remarkable African-Cuban musical ensemble, which rarely performs live, is making its Toronto premiere at a free concert is a good argument for Luminato’s programming.

Then, on June 16 at 8pm, Toronto’s self-described “Balkan-Klezmer-Gypsy-Party-Punk-Superband” Lemon Bucket Orkestra, opens Luminato’s “Balkan Beat Blowout.” According to the festival promo the 13-piece Orkestra “grew out of a conversation between a Breton accordionist and a Ukrainian fiddler in a Vietnamese restaurant” — not an unlikely scenario in contemporary Toronto, I’d say. Even the title of their 2011 EP Cheeky gives away their folk party ways. Lemon Bucket is putting its imprint on the city’s urban-folk scene with their quirky arrangements of traditional Ukrainian, Yugoslavian and Romanian songs. The headline act scheduled at 9pm is the Bucovina Club Orkestar, making its North American premiere.

In addition to these (and many more) concerts, Luminato is also presenting free weekday noon hour discussions and concerts of world music interest at the Luminato Lounge at the festival Hub, under the rubric, “Lunchtime Illuminations and Concerts.” These events feature artists’ conversations, each paired with a custom-tailored musical performance. They look like an unparalleled opportunity to get a deeper peek into the artists’ m.o.

Please check the Luminato website (www.luminato.com), print media and of course The WholeNote listings for more details.
New Kid on the Art Song Block

HANS DE GROOT

In the May 2012 issue of The WholeNote, editor David Perlman announced that this particular beat column was here to stay, and invited contributors. I feel very much like the proverbial “new kid on the block” but I am beginning to find my way and I think I shall enjoy the work.

Few artists have done as much for the art of song and for the development of Canadian talent as Stephen Ralls and Bruce Ubukata, the pianists who direct the Aldeburgh Connection. For many years they have presented an annual program in Toronto and a few years ago they added an annual summer program at Bayfield, on the shores of Lake Huron. This year’s program looks especially enticing: on June 8 at 8pm, Adrienne Pieczonka, soprano, and Laura Tucker, mezzo-soprano, present a recital with works ranging from Alessandro Scarlatti to Richard Strauss; on June 9, also at 8pm, Alexander Dobson, baritone, sings Schumann, Vaughan Williams and Ivor Novello; on June 10 at 2:30pm, a vocal quartet (Andrea Cerswell, soprano; Alexandra Beley, mezzo-soprano; Andrew Hadj, tenor; David Roth, baritone) will celebrate Queen Elizabeth II’s Diamond Jubilee by presenting a varied repertoire ranging from Handel to John Foulds.

Readers who, like me, have a special fondness for the soprano Meredith Hall will have two chances to hear her this month. On June 17 at 2pm, as part of Music at Sharon’s summer series held at Sharon Temple, she will be singing Dido in a concert performance of Henry Purcell’s Dido and Aeneas with the baritone Todd Delaney as Aeneas. They are accompanied by the Toronto Masque Theatre, directed by Larry Beckwith. Hall is especially well known for her performances of early music, from medieval plainchant to the operas of Mozart, and also for her recording of Scottish songs (Robert Burns and others) with the ensemble La Nef. On June 29, however, she and the pianist Brahm Goldhamer will move into different territory with a program consisting entirely of the songs of Franz Schubert, at 8pm at the Heliconian Club, 35 Hazelton Ave.; admission is pay-what-you can. Hall tells us that she has been a lover of Schubert’s songs since her student days, that she and Goldhamer have been singing and playing a large number of Schubert songs during the last year and that the recital on June 29, entitled “Oh, for the love of Schubert,” will give us a selection of these. Hall and Goldhamer will be joined by Bernard Farley, guitar.

Frank Nakashima used to be a counter-tenor; he has sung with the Toronto Consort and with The Gents. I have a reason to know this since, many years ago, he gave me a series of lessons. He is now a tenor and will be performing Elizabethan music (Byrd, Holborne, Dowland, Gibbons, Bull) with the Cardinal Consort of Viols in a concert organized by the Toronto Early Music Centre, St. David’s Anglican Church, 49 Donlands Ave., on June 17 at 2:30pm. Well, voices change: David Daniels moved the other way since he began as a tenor and became a counter-tenor early on; Placido Domingo started out as a baritone, became a world-famous tenor, and is a baritone again, at least part of the time; I myself, to compare great with small (as Milton would have said), started off as a baritone, had a stint as a tenor (a mistake), then a counter-tenor and now I am a baritone once more.

From July 4 to July 15, Music and Beyond will be held in Ottawa. There will be further details in our July issue but here are some details about a concert on July 5 at 8pm: Wallace Giunta, mezzo-soprano, John Brancy, baritone, and Peter Dugan, piano, will perform “A Lover and his Lass,” a concert which will include music by Mozart, Schumann, Britten, Rossini, Vaughan Williams and Bernstein. Giunta is an exciting singer. She is primarily known for her work in opera: she was a member of the COC Ensemble Studio and will sing Annio in the COC production of La Clemenza di Tito in February 2013. The Ottawa concert will give us another chance to hear her in recital (she was at Music Toronto in March) at the Dominion-Chalmers United Church.

Later in July it will be time for the 2012 Toronto Summer Music Festival. The July issue of The Wholenote will provide a detailed account but here is an advance notice: the line-up includes two outstanding singers, Colin Ainsworth, tenor, and Gerald Finley, bass-baritone.
Here are details for some other events taking place in June or early July:

- June 3 at 5pm: Hallie Fischel, soprano, and John Edwards, lute and guitar, will also celebrate Queen Elizabeth II’s Diamond Jubilee with a concert featuring music from the time of Queen Elizabeth I, at St. Olave’s Church, 36 Windermere Ave.

- June 7 at 12:15pm: Marina Tchepel, soprano, and Patricia Wright, piano, will give a recital at Metropolitan United Church, 56 Queen St. E.; admission is free.

- June 8 at 7pm: the Swedish Women’s Educational Association will present Josephine Anderson, mezzo-soprano, and Nigar Dadascheva, piano, in a concert of music by Grieg, Stenhammar, Sibelius, Schumann, Schubert, Mendelssohn and others, at Agricola Lutheran Church, 25 Old York Mills Road.

- June 8 at 7:30pm: Guy Moreau and Pamela Hyatt will present “Cabaret a la Francaise” at The Annex Live, 296 Brunswick Ave.

- June 12 at 12:10pm: the University of Toronto Community will present a program entitled “Music and Dance for Haiti.” Singers include Laura Hare, soprano, and Sam Broverman, baritone. The concert takes place in the Music Room at Hart House, 7 Hart House Circle.

- June 13 at 7:30pm: in a concert presented by the Danish and Swedish Consul Generals and the Icelandic Consul, the Nordic Singers (Randi Giselson and Cecilia Lindwall, sopranos; Magnus Giselson, tenor; Hans Lawaetz, baritone), who last performed in Toronto in 2012, will sing Scandinavian music, Nielsen to ABBA, at the Danish Lutheran Church, 72 Finch Ave. W. Most of the group are members of the Royal Danish Opera.

- June 14 at 12:10pm: Claudia Lemcke, soprano, and Christopher Dawes, piano, will perform at Christ Church Deer Park, 1570 Yonge St.; admission is free and donations are welcome.

- July 2 at 12:15pm: as part of the Musical Mondays series, Kristine Dandavino, mezzo-soprano, and William Schookhoff, piano, will perform a program which will range from Saint-Saëns to Gospel at the Church of the Holy Trinity, 10 Trinity Sq.

Postscript: As I was about to send this off to the publisher, I read the sad news of the death of Dietrich Fischer-Dieskau. It was my good fortune that I heard him twice in concert in the early 60s: once with Elisabeth Schwarzkopf, once in a program that consisted of the complete recordings. I particularly prize his 1955 performance of Schumann’s Liederkreis, both with the incomparable Gerald Moore.

Hans de Groot taught English Literature at the University of Toronto from 1965 until the spring of 2012, and has been a concert-goer and active listener since the early 50s; he also sings and plays recorder. He can be contacted at artofsong@thewholenote.com.

Beat by Beat | Choral Scene

**Gadfly Season?**

**BEN STEIN**

Perhaps it is the beautiful weather outside, but I cannot get my head around a way to thematically link this month’s concerts together in my usual artful, elegant, insightful manner. Forget it, I give up. Here instead are some column topics at various levels of quarrel-picking provocativeness. I invite you to use them as your own argument-starters with family, friends and colleagues. (No amount of bribes or flattery will induce me to reveal which, if any, of the following statements I actually agree with, though readers are certainly welcome to try.)

- Very few choirs should ever attempt to sing Bach.
- Choirs should rarely—actually, never—use a piano in rehearsal when singing a cappella music. Even when pianos are in tune, they’re not in tune. Pianos are to choirs as that big wooden horse was to Troy.
- Music died with Brahms. Pretty much everything composed in the 20th century should be avoided.
- On the other hand, most choral music written before 1700 is completely boring. Program it and watch attendance drop at both concerts and religious services.
- Why bother programming Canadian music? There’s tons of superior American and British stuff out there.
- Choral diction is a contradiction in terms. In this region you may as well stick with German/French/Italian repertoire, because no one understands what you’re singing anyhow. Seriously, what’s the point of drilling consonants on something like “She’s like the swallow that flies so high” when all the audience is going to hear is “cheese bites, etc.”

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**2012-2013 Season**

**Claudio Monteverdi Vespers** of 1610
Saturday, September 22, 7:30 pm

**Piano Music by Chopin and Rachmaninoff**
Saturday, November 24, 7:30 pm

**Music from the French Baroque**, including Couperin Leçons des Ténèbres
Saturday, March 9, 7:30 pm

**Requiem aeternam…Grant them eternal rest**
Good Friday, March 29, 7:30 pm

**NOON AT MET**
Free Thursday recitals, 12:15-12:45pm, beginning September 13.
Donations accepted for the Organ Restoration Project

**OTHER EVENTS**

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**Carol United**, Sunday, December 9, 2 pm
**Candlelight Service of Lessons and Carols**
Sunday, December 16, 7 pm

Details and subscription prices available September 1

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**BEN STEIN**

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The WholeNote
your choral experience is a Toronto-centric one — mine certainly is — with choral music, what this piece is, and how performing it will achieve this goal.

Lysol pie? In the 21st century, the benchmark for a good choir will be how well their scores, clap on the off-beat and sway in rhythm. Kids, please remember — friends don’t let friends clap on one and three.

Choral arrangements of music theatre songs are partially responsible for global warming.

Choral arrangements of rock songs have been proven to cause cancer in rats.

Choral arrangements of jazz standards are like bumper cars — a gag version of the real thing.

The previous three statements are clearly written by a madman. In the 21st century, the benchmark for a good choir will be how well it can execute an accurate version of Queen’s Bohemian Rhapsody.

Schoenberg’s Gurrelieder will be a distant memory. Actually, it sort of is that already.

Choral singing in the Ontario region is not even close to reaching its full potential. The performance of one composition, and one composition alone, can achieve this. Tune in to next month’s column for what this piece is, and how performing it will achieve this goal.

Are you sufficiently provoked or outraged? Excellent. Just keep passing that good vibe on to all you meet, and my work here is done. The WholeNote takes no responsibility for the opinions expressed above, so don’t blame them.

Now, on to the concerts. There are a number of groups listed below that have either flown under my radar, are relatively new, or simply have not previously given their information to The WholeNote listings that are the source for choral news. In any case, my apologies for any former neglect on my part, and welcome to the column.

A number of these ensembles are based outside of Toronto, so if your choral experience is a Toronto-centric one — mine certainly is — time to get out of the city and get to know some of the groups outside your urban comfort zone. Incidentally, some of these choirs have the most awesome names I’ve ever seen.

I was intrigued and mystified by a group called That Choir. Googling that one was an interesting experience. It turns out that That Choir is an a cappella group based in Toronto, founded in 2008 and comprised primarily of actor/singers. Their June 4 concert launches their first CD, and features music by Rachmaninoff, Whitacre and Lauridsen. Information about them can be found at www.thatchoir.com.

Another prize in the naming department goes to the Sound Investment Choir, which sounds like a group of very cool singing accountants. Based out of Collingwood, their mandate is to foster choral music-making in the Georgian Triangle, the group of communities surrounding the south end of Georgian Bay. On June 1 and 2 in Collingwood, the Sound Investment Choir performs “Bernstein & Broadway,” a concert that includes Bernstein’s Chichester Psalms.

Owen Sound’s Shoreline Chorus is another group from the Georgian. They perform hymns and gospel songs for their two “The Gospel Truth” concerts on June 9.

Ancaster’s Harlequin Singers specialize in musical theatre and other popular music. Their “45 Years of Broadway” on June 1 will be presented, cabaret-style, with the ability to buy a drink and listen. This is entirely civilized, and is something other choirs might consider taking up regularly.

Another similar ensemble is Barrie’s Bravado Show Choir, a group that is strongly theatrical in nature. As well as performing two shows per year, they also do community outreach work, and have a youth education component. They perform “Bravado Rocks!” on June 1.

The Ispiravoce Vocal Ensemble is a chamber group of 10 to 12 female voices based out of Mississauga. In the show-choir style that is increasing in popularity, they use movement and costumes to augment their music-making. On June 2, they perform “Voyage!,” music inspired by the tango, flamenco, sacred spaces, secular vices and Lord of the Rings. I confess myself intrigued by the “secular vices” aspect of this program. Further information can be found at www.issipiravoce.ca.

On June 2 another west end youth group, the Mississauga Children’s Choir, perform “City Scapes,” a concert that addresses the experience of the modern city. The concert features a new work by the excellent Toronto choral composer Michael Coghlan.

This month it was a pleasure to discover a previously unknown local youth choir, the children’s ensemble from the Oratory of St. Philip Neri. The oratory is located in the west end of Toronto, and has a lively music program. The Oratory Children’s Choir performs music by Legrenzi, Charpentier, Schein, Schutz, Bach and others at a free concert on June 23.

At the other end of the city, the Cantemus Singers are based in Toronto’s east end Beaches region. This choir steps outside its usual focus on early music for “My Spirit Sang All Day!,” a concert of Victorian and Edwardian songs and anthems, including works by Elgar, Willan and Finzi. I confess myself a complete fan of parlour songs from this era — My Old Shako — is a personal mantra — and urge other concert-goers to sample the delights of this beguiling and sometimes quirky repertoire. The group performs on June 16 and 17.

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

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that, through a preposterous technicality, he must remain their ward for 63 more years. Simultaneously, he falls in love with Mabel, the comely daughter of Major-General Stanley. Bound by his sense of duty, he convinces Mabel to wait for him faithfully… until, well, it’s best that you find out what happens for yourself.

McSweeny hews closely to Gilbert’s book and libretto, noting that “I have even gone back to some passages that were in earlier drafts.” Brasz takes more liberties, using new orchestrations (by Michael Starobin) “that are respectful of the core G&S orchestral sound but add new flavours by incorporating Irish whistles, bodhran drum, accordion, mandolin, even banjo.” A few costumed musicians join the actors onstage but, for the most part, the 20-piece orchestra performs from its traditional location under the stage—the orchestra pit. As for the singing, Brasz confesses that “the vocal challenges are, well…operatic. With few book scenes, the cast is singing throughout the show. There is antiphonal chorus writing, layered themes, demanding pattered sections (and not just famously for the I Am the Very Model of a Modern Major-General), coloratura, and cadenzas. The vocal forces are massive and demanding but satisfying to perform; and we’ve assembled an extraordinary cast…”

Indeed, Stratford’s The Pirates of Penzance is a crowd-pleaser that deserves all the accolades it is bound to receive—a show “respectful of tradition but absolutely contemporary at the same time,” to quote McSweeny. Something of the same could be said about 42nd Street, the other musical offering that I saw in preview at Stratford last month, albeit for different reasons. There’s a symmetry between the two shows that becomes especially evident when one views them back-to-back, a connection that suggests a possible reason for their being programmed together in an anniversary season. Each depicts theatre from a back-stage perspective that allows the audience to see the process of making a show. Whereas McSweeny chose the approach to help conceptualize his innovative staging of Pirates, Gary Griffin, the director of 42nd Street, had no choice in the matter: the book for the musical begins and ends on-stage. 42nd Street originated as a novel, written by Bradford Ropes in the early 1930s. Better remembered is the 1933 film version that ushered in the career of Ruby Keeler and introduced choreographer Busby Berkeley to the song-writing talents of Harry Warren (composer) and Al Dubin (lyricist). The stage version of the story that premiered on Broadway in 1980 under the direction of choreographer Gower Champion primarily uses the movie as its source, which possibly accounts for the filminess of the book by Michael Stewart and Mark Bramble. This quintessential back-stage narrative in which an unknown chorine saves the show on opening night after its leading lady breaks an ankle, has inspired so many imitations that its original impact has been lost to cliche—except for the tap dancing.

“There’s an old saying that when the characters in musical theatre can’t speak any more, they sing; and when they can’t sing any more, they dance.”
they dance.” So writes Gary Griffin in his notes for Stratford’s production of *42nd Street*. “There’s a real desperation behind [the characters’] dance; they need to get a job in order to survive.” Indeed, the mood of the Great Depression gives the whole production an ironic, if not bitter, edge. When rehearsing “Pretty Lady,” the show they are about to open, the chorus dresses in various shades of brown. For the show itself, they switch to costumes of black, silver and gold—flashing more lamé and glitter than I would have thought possible outside Las Vegas. Literally dancing on coins in the number We’re in the Money, their tap routines become increasingly frenetic, a performance of urgency in which the sound of synchronized shoes is nerve-wrackingly loud. While the effect highlights the dancers’ polish and precision, it also demystifies the genre: this is an exercise in show business, with tap-dancing its tendentious technology.

Griffin calls *42nd Street* a “noisy” musical, one that has “a certain brash energy that befits its subject matter.” Alex Sanchez, choreographer for the show, explains, “Gary and I were also interested in making it a sexier and grittier production, much like the film.” His biggest concern was the floor of the Festival Theatre which “after the show, is taken apart and replaced by the floor for the next production. I didn’t know what to expect as far as the kind of material they used and how the taps would sound. The staff and crew of the Festival...created a great sounding deck aided by floor microphones.”

Microphones also are on view in the orchestra loft that Griffin has integrated into the set design. “I wanted the audience to see and feel the presence of the musicians,” he explains; “it was important to me to put the musicians into the world of the play.” Michael Barber, musical director for the show, agrees with the decision: “I think it adds an excitement to the show not felt when the band is hidden from view. It’s also important because people see the musicians play—it reminds them that there is a live band—and that’s what it takes to make a show sound great.” The orchestrations by Philip Lang, written for the 1980 version, are reminiscent of the 1930s, he suggests, but “reimagined through the lens of 1980s Broadway. The effect is more glamorous and showy than trying to go period...”

For all its glitz and glamour, this production of *42nd Street* is memorable more for its dancing than anything else. Peppered with popular standards like Lullaby of Broadway, *Shuffle off to Buffalo* and the eponymous *42nd Street*, the score is as familiar as the narrative is known. What feels contemporary, even as it remains traditional, is the sight and sound of tap dancers filling the Festival Stage...and the reasons for their deployment.

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**Beat by Beat | Jazz Notes**

**Planes, Trains and Automobiles**  
**JIM GALLOWAY**

**LAST MONTH** I wrote about three cities, New Orleans, Vienna and London. This month I’ll add two more, Norwich in England and Odessa, Texas, as different as chalk and cheese except for one thing they have in common: a Jazz Party.

Around the 5th century, Anglo Saxons had a settlement on the site of present-day Norwich. By the 11th century, Norwich was the largest city in England after London. This year it was announced that Norwich would become England’s first UNESCO City of Literature. It is also home to the Norwich Jazz Party which was held on the first weekend of May and featured a line-up of prominent mainstream jazz musicians, including Harry Allen, Houston Person, Bucky Pizzarelli, Rossano Sportiello and Warren Vaché.

One of the welcome aspects of the jazz party is that musicians can make suggestions about what they would like to do. For example, Alan Barnes, a wonderful British reed player, presented a set of Ellington compositions arranged for 14 musicians; Ken Peplowski gave us a program of Benny Carter’s music, arranged for four reeds and rhythm; trumpeter Enrico Tomasso organised a tribute to Billy Butterfield; and I acknowledged the music of a lesser-known trumpeter, Al Fairweather, with a set of his original compositions. All of that plus the usual casual jam sessions made for a very special three days of jazz.

By contrast, Odessa, Texas was founded in 1881 as a water stop and cattle shipping point. Right beside it is Midland—which with an airport separating the two towns—originally founded as the midway point between Fort Worth and El Paso on the Texas and Pacific Railroad in 1881. The discovery of oil in the early 1920s transformed the area and Odessa was a boom town. Things turned sour when the price of oil didn’t justify keeping the rigs going and the area fell on hard times.

But that has all changed with the price of oil now around $100 a barrel, bringing with it wealth and a major influx of workers. It has also brought with it a huge shortage of accommodation, so serious that there are even some workers making very good money but sleeping in their cars or trucks! No amount of money can pay for housing that doesn’t exist.

However, for some jazz musicians the raison d’etre for Odessa...
Midland is a Jazz Party. The First Annual Odessa Jazz Party was held in 1967. Then in 1977 a group of Midland jazz enthusiasts formed the Midland Jazz Association and their Jazz Classic was born. In 1998 the two jazz parties merged under the umbrella of the West Texas Jazz Society and this year marks the 46th Annual Jazz Party. Held in May, it is now the longest-running jazz party in the United States and this year featured among others—yes, Harry Allen, Houston Person, Bucky Pizzarelli, Rossano Sportiello and Warren Vache, as well as your resident scribe. Over the years they have presented a veritable Who’s Who of jazz musicians – Vic Dickenson, Herb Ellis, Milt Hinton, Flip Phillips, Ralph Sutton, Joe Venuti, Teddy Wilson, Kai Winding, and on and on.

Incidentally, film buffs might be interested to know that part of the Coen Brothers’ Oscar-winning film No Country For Old Men is set in Odessa. Midland/Odessa is also the home of the Commemorative Air Force, formerly called the Confederate Air Force until it was decided that the word Confederate was politically incorrect. Its home used to be in Harlingen, Texas, and I remember one year when I was playing at the Jazz Party, a couple of friends from Toronto, Joy and Billy Ray Blackwood, talked me into going off to the annual C.A.F. air show, after the party. So we took off, literally, for Harlingen and the air show. Well, as a certain Scottish poet wrote, “The best laid schemes...gang aft agley,”—come unstuck—for when we got there the air show had already started and we couldn’t land! So we saw fragments of the air show, but from above! (I did get to see the planes on the ground another time, and it really is an impressive collection of WWII aircraft, mostly American, but also R.A.F., Japanese and German Luftwaffe craft. And you can find them in Midland/Odessa—as well as a great jazz party.

So there you have it: two somewhat unlikely places 5,000 miles apart in which to find great jazz once a year.

And speaking of planes in general, and WWII aircraft in particular, I have another story or two from the Norwich weekend.

Train travel to London for my trip home had been arranged giving lots of time to make the 6pm flight, the last Air Canada flight of the day. About a half-hour into the journey we stopped at a little town and the celebration goes on until July 1, Canada Day. Lots of pro-
calles Diss—no jokes please about diss and dere—and that’s when the
and support live jazz!

An hour and a half later we were still standing on the platform and I was beginning to worry about that 6pm flight; we were still a two hour train ride from London, never mind Heathrow.

To cut a long story short, what started out as a comfortable train trip from Norwich ended up as a taxi ride from Diss to Heathrow at a cost of the equivalent of $240!

Here’s where the story gets interesting. The driver, whose name is Barry, was very friendly and talkative. He mentioned that he quite often drove a lady who had been Winston Churchill’s secretary. I immediately knew who he was talking about and responded by saying, “Her first name is Chips, isn’t it?” The driver looked at me in the rear mirror with a look of surprise. “And her last name is Bunch,” I continued. “How do you know?” “Because her husband was John Bunch who was a wonderful pianist and he and I were friends.” A small world.

There is another twist to the story, though. During the Second World War, John was a bombardier in B17 bombers. On his 17th mission he was shot down and miraculously survived but spent the remainder of the war as a P.O.W. Fast forward many years. John and Chips inherited their house near Norwich and the first time they used Barry’s taxi service they drove past Duxford Air Museum. John asked Barry if there was a B17 in the collection. In fact they had two of them and he said he’d really like to see them some day. Well, for the next ten years he said the same thing! Finally Barry said, “All these years you keep saying you want to go to Duxford and it never happens. Let’s do it!”

So they got to the base and there sat a B17 in all its glory, with a film crew around it. They were making a documentary about the plane and our faithful taxi driver called one of the crew over and said, “Do you realise that this gentleman with me was a B17 bombardier during the war?” End result?

John was interviewed and included in the documentary. By the way, good old Barry made it to Heathrow by shortly after 4pm, giving ample time to check-in. And that was when I found out that the flight was late and there would be a two hour delay!

Some days it just doesn’t pay to get out of bed. Don’t forget that the TD Toronto Jazz Festival kicks off on June 22 and the celebration goes on until July 1, Canada Day. Lots of programming information can be found in this issue.

Enjoy your jazz and make some of it a live experience. 

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

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Jazz Vespers returns on September 16.

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Beat by Beat | Bandstand

Summer Flood

Jack MacQuarrie

In last month’s column I speculated that many bands in our area would have a wide variety of events for the summer months. Nothing like the way it was, of course, when I started playing in a band many years ago, shortly after the dinosaurs had departed from the local scene. For us back then it was all about band tattoos in towns throughout Southwestern Ontario. There were the boys bands and the company bands (both now almost extinct) and the town bands. I remember well the Pressey Transport Company band, the Chatham Kiltie band and, most impressive of all, the White Rose Oil Company band from Petrolia, Ontario, in their elegant white uniforms. At the end of the summer it was, more often than not, the long bus trip to the Canadian National Exhibition to compete with other bands on the old North Bandstand. Local town band tattoos are now very rare, and the CNE no longer hosts such band events, but I had an inkling it would be a summer of relative plenty. So I sent a brief survey questionnaire to a number of bands located within an hour’s drive of Toronto. Are they travelling far afield for special events or are they hosting concerts on home territory?

Initially there was little response. So little, in fact that I started a “Plan B” column about a couple of events in which I was involved since last month’s column was written. The first of these was the York University Concert Band Festival. A series of individual workshops in the morning was followed by band workshops with coaching from a York University professor. This was followed by a reception where keynote speaker Bobby Herriot regaled the participants in his inimitable style. His very appropriate topic: Benefits of Being Involved in a Community Band. During the evening each of the participating bands performed short concerts with members of the other bands in the audience. The entire event was organized by York University music graduate students. Let’s hope that this will be the first of many such events.

The second event was a concert entitled “The Beat Goes On and on...” by the Toronto New Horizons Bands. Started in September 2010 with one daytime band, the local New Horizons program now has grown to two daytime and two evening bands. For their end of season event they returned to the CBC’s Glenn Gould Studio. In the formative stages I watched many people checking out various instruments to determine which should become their musical soul mate. Now, with over 80 members in the four groups, the spectrum of required instrumentation is well covered. Yes, they even have oboe, bassoon and bass clarinet, but alas the tuba has been neglected. So, you guessed it, yours truly was invited to participate as a guest. What an experience to play with each of the four groups individually, and then with all 80-plus members on stage. I didn’t see an empty seat in the hall. There were a lot of very proud family members in the audience that night.

So, what do our community bands do during the summer months?

Just as I was about to give up, the flood gates opened. From a new band less than a year old to one celebrating 140 continuous years of serving its community, they responded. Rather than risk any suggestion of favouritism, here is a synopsis in alphabetical order.

The Aurora Community Band, still in its first year of operation, has performances slated for the Aurora Farmer’s Market and a more formal concert at Trinity Church, Aurora.

The Brampton Concert Band and their companion Jazz Mechanics group have a host of special events in and around Brampton in addition to their regular Thursday Night Concert Series in Gage Park. As well as the regular concert series, the Jazz Mechanics Big Band will be playing at The Rex in Toronto and at the 24th annual Beaches International Jazz Festival. The Brampton Concert Band will also be hosting the Rocky Mountain Concert Band from Calgary. One of their last concerts will be entitled “O Canada: A Memoir” featuring the Pipes and Drums of the Lorne Scots.

The Clarington Concert Band has announced appearances in Port Hope, Orono and Bowmanville, so far.

The Columbus Centre Concert Band, now completing its second year, will be at Vaughan City Hall for Heritage Month on June 2, and then off to the Waupoos Winery in Prince Edward County for a wine and cheese celebration the following day. In July they will present a series of outdoor concerts at Villa Colombo in Toronto.

The Festival Wind Orchestra will present the final concert of its 15th anniversary season on Sunday, June 17, at the Betty Oliphant Theatre, 404 Jarvis St., Toronto. We have not heard of any other events for the balance of the summer. The program, titled “Then to Now: Celebrating 15 Years of Music,” is a trip back and forth through time, featuring music that was relevant from 1997 and 1998, the orchestra’s first full season, up to the present day.

Grand River New Horizons Music is another New Horizons group serving Kitchener-Waterloo and the surrounding area. They have far too many events to list here, but a few highlights deserve special mention. Saturday, June 23 is the Teddy Bear Parade in Listowel where they will play at the park as the teddy bears are marched up the street toward the park. Everyone is invited to join the parade with their teddy bears. Canada Day sees them at Doon Heritage Village dressed as an 1914 costume band with players wearing straw boater hats. Men will be in long sleeved blue and white striped shirts and baggy trousers. Women will be wearing white middy tops with blue trim and long blue skirts. The band will also be in 1914 costume in Palmerston for that town’s 100th anniversary of its Pedestrian Bridge.

The Markham Concert Band will be going to the Orillia Aqua Theatre once again this summer and also will be traveling to Fenelon Falls for the Queen’s Diamond Jubilee Fest. Last year, this band introduced a series of afternoon concerts on Markham’s Main Street with duties shared by several visiting community bands. This year there will be a similar series but they will shift from the inflatable bandshell on Markham’s Main Street to the Unionville Millennium Bandstand.

The Milton Concert Band is gearing up for a busy June and July with several performances planned for both the concert band and their swing ensemble; then the band will take a rest for the month of August. In addition to their free summer concert series at Victoria Park Gazebo in Milton, they will be appearing in the Burlington Sound of Music Festival at the Burlington Art Centre. On July 5, they play host to the Rocky Mountain Concert Band of Calgary, Alberta.

The Toronto New Horizons Band, after its successful concert at the Glenn Gould Studio will be gearing down somewhat. After one concert at Ryerson University, and a band party, there will be a few sporadic performances at retirement residences with ad hoc rehearsals as required. The band is already receiving calls from potential members wanting to know when the next new band will be starting. The beat does go on.

The Newmarket Citizens’ Band started this season off early with a parade for the opening of the local baseball season. As in past years, it will be participating in a variety parades and festivals and will make their appearance again at the Orillia Aqua Theatre. Early in June the band will be leading a “Stroll” down Newmarket’s Main Street to the town museum to herald the opening of an exhibit featuring the Band’s 140 years in the town. More anniversaries events have yet to be finalized. In the meantime, if you are near Newmarket,
This month’s lesser known musical term is **Tempo Tantrum: what an elementary school band is having when it’s not following the conductor.** We invite submissions from readers. Let’s hear your daffynitions.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at [bandstand@thewholenote.com](mailto:bandstand@thewholenote.com).

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**Midland’s Summer Serenade 2012**

*Artistic Director John French*

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Midland welcomes visitors to the shores of beautiful Georgian Bay in the heart of historic Huronia.

Sunday concerts are at 2pm at the newly opened Midland Cultural Centre.

All other concerts are at 8pm at St. Paul’s United Church.

For tickets call 705-528-0521

More info: [www.brooksidemusic.com](http://www.brooksidemusic.com)
The WholeNote Listings

The WholeNote listings are arranged in five sections for this issue:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7 and 8 on the map below). Starts on page 37.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 39.

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 44.

S. SUMMER FESTIVALS is organized alphabetically by festival name, including festivals in the GTA and beyond. Ontario, Quebec and the Maritimes. 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 our four regular 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.

DOUBLE ISSUE ALERT! The next issue covers the period from July 1, 2012, to September 7, 2012. All listings must be received by 6 pm Friday June 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.

Go to www.thewholenote.com.


**Agincourt, 416-493-1224, $20.** All proceeds go to St. John’s United Church (world) music program.

**7:30:** Dancap Productions. *West Side Story*; See June 1.


**7:30:** Mississauga Children’s Choir. *City Scapes.* Music exploring sounds and sights of 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(st). Reception following concert.

**8:00:** Acoustic Harvest. *The Marigolds.* St. Nicholas Anglican Church, 1512 Kingston Rd. 416-284-2235. $2; $20(st).

**8:00:** Art of Time Ensemble. *Segeant Pepper’s Lonely Hearts Club Band.* See June 1.

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

**8:00:** Jubilate Singers. *A World in Canada.* Music by Canadian composers with various cultural influences. Works by Glick, Raminick, Roboinovich and others. Isabel Bernaus, conductor, Sherry Squires, accompanist. Calvin Presbyterian Church, 26 Delisle Ave. 416-485-1888. $20; $15(st); $10(st).


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**Pre-concert chat.

8:00:** Theatre Sheridan. *Rent.* See June 1.

8:00:** Voices Chamber Choir. *To Love and To Cherish.* Music by Mozart, Rachmaninoff, Rutter, Tallis, Willan and others. Ron K Ming Cheung, conductor; John Stephenson, organ. St. Thomas’s Church, 383 Huron St. 416-519-0528. $20; $15(st).

**Sunday June 03**

See **SECTION S: SUMMER FESTIVALS for:** Brott Music Festival; Music at Sharon


2:00 **City of Toronto Sunday Concert Series. The Juan Tomas Show Band. Light jazz, flamenco, classical guitar and soft rock. Ariel Castillo vocals; Juan Tomas, guitar; guests: Jeanette Ricasio, Tisa Sparks, guitar. Scarborough Civic Centre, 150 Borough Dr. 416-485-2056. Free.

2:00 **Civic Light Opera. *Dear World.* See June 1.

2:00 **Dancap Productions. *West Side Story.* See June 1.

3:00 **Theater Sheridan. *Rent.* See June 1.

3:00 **Green Door Cabaret at the Lower Ossington Theatre. *Gabrielle Prata and Robert Lango.* 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(industry with ID/arts worker).

3:00 **Toronto Jewish Folk Choir. *86th Annual Spring Concert: Sabathing Ben Shek.* Barnes: Dos Naye Lid (The New Song), suite for choir and Klezmer band; Gebirtig: *The Ballad of the 86th Anniversary.*

4:00 **Catholic Church Deer Park. *Jazz Vespers:* Lenny Solomon Trio. Tribute to Stéphane Grappelli. 1570 Yonge St. 416-920-5211. Free, donations welcome.


6:00 **Chinese Artists Society of Toronto (CAST). *Chinese-Canadian Performing Arts Festival Celebration Gala – Opening Concert.* Works by G. Gu, L. Xiang Xiang, Cheyan and others. Yi-ping Chao, soprano; Chun-ji Wang, mezzo-soprano; Mantak Chia, cello; Bruce Houtman, tenor; Herman Rombouts, bass; Daniel O’Neill, tenor; Michael Pimentel, bass; John Stephenson, organ. St. Olave’s Church. 360 Windemere Ave. 416-769-5686. Contributions appreciated.

7:30 **Chinese Artists Society of Toronto (CAST). *Chinese-Canadian Performing Arts Festival Celebration Gala – Opening Concert.* Works by G. Gu, L. Xiang Xiang, Cheyan and others. Yi-ping Chao, soprano; Chun-ji Wang, mezzo-soprano; Mantak Chia, cello; Bruce Houtman, tenor; Herman Rombouts, bass; Daniel O’Neill, tenor; Michael Pimentel, bass; John Stephenson, organ. St. Olave’s Church. 360 Windemere Ave. 416-769-5686. Contributions appreciated.


A. Concerts in the GTA

416-531-4506. $10.


Daniel Foley

60TH BIRTHDAY RECITAL SUNDAY JUNE 3rd at 3PM GALLERY 345 ::::: FREE

• 8:00: Gallery 345. 40 Years of Foley. Featuring chamber works by Daniel Foley composed over the past four decades, in celebration of his 60th birthday. Robert Aitken and Dianne Aitken, flutes; Scott Good, trombone; Joseph Petrici, accordion; Tio Pouliot (violin, cello, piano); Tina Kirk, accordion; Richard Herriott, piano; and others. 345 Sorauren Ave. 416-961-9594. Free.

Monday June 04

See SECTION S: SUMMER FESTIVALS for:
Tafelmusik Baroque Summer Festival


• 8:00: Arraymusic. Array Session #12. Evening of improvisation by both local and out-of-town musicians. Array Studio, Rm218, 60 Atlantic Ave. 416-603-1811. PWYC.


• 8:00: That Choir. Album Release: That Choir Celebrates. Whitacre: When David Heard; Lauder: O Magnum Mystenum; Bruckner: Os Justi; Willam: My Fair One; and other a capella works including MKL by U2. St. Patrick’s Church, 141 McCaul St. 416-419-1756. 120; $15(sen/arts worker); $5(senior).

Tuesday June 05


• 1:00: Cathedral Church of St. James. Music at Midday. Rich Spotts, organ. 65 Church St. 416-364-7985 x231. Freewill offering.


Wednesday June 06


• 7:00: Civic Light Opera. Dear World. See June 1.

• 8:00: Al Green Theatre. Miles Nadal JCC Community Choir – Feel the Choir Spirit. See June 6.

• 8:00: Civic Light Opera. Dear World. See June 1.

• 8:00: Musica Bath Tikvah. Gala Concert: Remembering Srael. Selections from Srael Glick’s inquisitiveness performances, Moshe Hammer, violin; Judy Loman, harp; Valerie Tryon, piano; Anthony Thompson, clarinet; Beth Tikvah Gala String Orchestra. Beth Tikvah Synagogue, 3080 Bayview Ave. 416-221-6661. $275(gold ticket); $225(diamond ticket); $175(silver ticket); $100(bronze ticket).

• 8:00: Toronto Symphony Orchestra. Schumann & Shostakovich. See June 6.

Friday June 08

See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival: Luminato.

• 7:00: Swedish Women’s Educational Association. An evening of Opera. Works by Grieg, Stenhammar, Sibelius, Schumann, Schubert and others. Josephine Andersson, mezzo; Nigar Dadasheva, piano. Agricola Lutheran Church, 25 Old York Mills Rd. 416-530-2414. 43; $20(industry)."
**June 1 – July 7, 2012**

**Festival**

Luminato; Tafelmusik Baroque Summer

See Stratton, conductor. St Lawrence Hall, 157 Credit St., Toronto. Tickets: $25.00-
$69.00. 

- 8:00: Corp. of Massey Hall and Roy Thomson Hall. Dala. Folk duo. Guests: Kevin Fox, vocals. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.

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**Vienna Here & Now**

Music & dance the whole world loves…

**Toronto Concert Orchestra**

Kerry Stratton, conductor

**June 8 // St Lawrence Hall, 8pm**
torontoconcertorchestra.com

- 8:00: Toronto Concert Orchestra. Vienna Here and Now. An evening of Viennese music by the Strauss family (J. Strauss, the Father; J. Strauss II, the Son; and other works. Stephanie Martin, director. 477 Manning Ave. 416-531-7955. PWYC.

- 8:00: Civic Light Opera. Dear World. Also June 1.

- 8:00: Corporation of Massey Hall and Roy Thomson Hall. Dala. Folk duo. Guests: Kevin Fox, vocals. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.

- 10:00am: Royal Conservatory/Luminato. Stewart Goodyear: The Beethoven Marathon. The pianist Stewart Goodyear performs all 32 Beethoven sonatas, in the order they were composed, over three concerts, in one day. Concert 1: Sonatas Nos.1–11, 19 and 20. Koerner Hall, 273 Bloor St. W. 416-495-1885/per concert. Concert 2 at 2:30; Concert 3 at 8:30. **2:00: Civic Light Opera. Dear World. Also June 1.**


- 6:00: Beethoven Society for Pianists, Greater Toronto Chapter. Twentieth Annual Festival. Works by Beethoven, Chopin, Mozart and others. Michael Berkovsky, piano; Andrea Botičici, piano. Richmond Hill United Church, 10201 Yonge St., Richmond Hill. 905-731-5336. 416-872-4255. $25.00.

- 7:30: Green Door Cabaret at the Lower Ossington Theatre. Lindsay Sutherland-Beal, 100A Ossington Ave. 416-915-6747. $30 (reserved); $25 (at the door). 

- 7:30: Opera by Request. Wether. Masenat. Steven Sheerwood, tenor (Werther); Sarah Hicks, mezzo (Charlotte); Julie Ludewig, soprano (Sophie); Marco Petracchi, baritone (Albert); John Holland, baritone (Johann); and others. William Shookholf, piano and conductor. Grace Church on-the-Hill, 300 Lansdowne Rd. 416-455-2365. $20.

- 7:30: Toronto Catholic District School Board Staff Arts Board of Directors. The Sound of Music. See June 1.

- 7:30: VOCA Chorus of Toronto. EARTH, SEA & SKY. P. Winter: Missa Gaia/Earth Mass; and works by Halley, Whitacre, Hatfield, Chilcott and Schickele. Jenny Crober, conductor; Elizabeth Acker, accompaniment; guests: Shawn Grenke, organ; Ray Dillard, percussion; Michael Occhipinti, guitar; Daniel Rubinfeld, soprano sax; and others. Eastminster United Church, 310 Danforth Ave. 416-270-0740. $20; $15 (sr/st); $10 (st).

- 7:00: Wellness Path. GuruGanesha Band Live in Concert. See June 8.


- 8:00: Church of St. Mary Magdalene.

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**Schola Magdalena in Concert**

Gregorian chant ♩ Organum of the 13th-century School of Notre Dame de Paris, featuring the masterpiece “Sed erunt principes” by Pétrotin ♩ Hildegard of Bingen.

Friday, June 8 at 8 p.m.

Church of St. Mary Magdalene

477 Manning Avenue, Toronto

Pay what you can

Part of Chant Festival, June 8 to 10

www.scholamagdalena.ca

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**Sunday June 10**

See SECTION S: SUMMER FESTIVALS for:

Luminato; Tafelmusik Baroque Summer Festival

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**Concerts Spirituels: Corpus Christi Chant Weekend.** An evening of Gregorian chant, including Marian anthems by Lasso and works by von Bingen. 477 Manning Ave. 416-531-7955. PWYC. Preceded by all-day workshop on chant; see listings section D “The ET Ceteras” under workshops.

- 8:00: Civic Light Opera. Dear World. Also June 1.


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**Sunday June 10**

**A MUSICAL TOUR • of EUROPE**

with Jean-Paul Reynolds, guest vocalists, and Austrian pianist, Dr. Richard Heinzle

**Sunday, June 10, 1pm**

Benefit in Aurora for Marylake Shrine at 1:00pm. Benefit for: of the Mill America 1905. Peter Oundjian, conductor. Toronto Catholic District School Board Staff Arts Board of Directors. The Sound of Music. See June 1.


- 2:00: Jean-Paul Reynolds Presents. A Musical Tour of Europe. Music from France, Italy, Austria, Germany, Hungary, Russia, Poland and Holland. Jean-Paul Reynolds, vocals and host; Richard Heinzle, piano. Trinity Anglican Church, 79 Victoria St., Aurora. 905-888-5886. $25; $20 (sr/st). Benefit concert for Marylake Shrine and Monastery.

- 2:00: Peter Margolian and Friends. Chamber Music Concert. Southard: Fanfare Sonata for trumpet and piano; Lyric Sonata for flute and piano; Landry: Quartuer pour deux violons, violoncelle et piano; and folk songs including Un Canadien errant and The Scarborough Settler’s Lament. Peter Margolian, violin; Louis Simão, bass Andy Morris, percussion

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**7:30 pm, Sat., June 9, 2012**

Eastminster United Church, 310 Danforth Ave., Toronto

$20 Reg. $15 Sr. $10 St. www.vocachorus.ca

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**Weckmann: O Lux Beata Trinitas, Quintus Versus Auff 2 Clavier. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2876. Free.**

- 2:00: Toronto Catholic District School Board Staff Arts Board of Directors. The Sound of Music. See June 8.

- 3:00: Green Door Cabaret at the Lower Ossington Theatre. Mary Pitt: Eins, Zwei, Drei Redur. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(industry with ID). 

- 3:00: Moordere Concerts. Moordere Youth Orchestras: Season Conclusion. Beethoven: Symphony No.5; Mozart: Divertimento in G; Avison: Concerto in Strings A Op.9 No.11; Fletcher: Flower Dance. Anthony Austin, conductor; guest: Moordere Junior Youth Orchestra, William Rowson and Clare Carberry, conductors. Rosedale Heights School of the Arts, 711 Bloor St. E. 416-922-3714 x103. $15; $10(st). 


- 4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Adair, organ. 65 Church St. 416-364-7885 x231. Free.

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**Daniel Rubinoff, soprano sax**

**Michael Occhipinti, guitar**

**Louis Simão, bass**

**Wendy Solomon, cello**

**Roy Dillard, percussion**

**Andy Morris, percussion**

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**June 1 – July 7, 2012**

**The Whole Note**

www.thewholenote.com

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**VOCACHORUS.ca**

featuring Paul Winter’s MISSA GAIA / EARTH MASS

Artistic Director

JENNY CROBER

Accompanist

ELIZABETH ACKER

Daniel Rubinoff, soprano sax

Shawn Grenke, organ

Michael Occhipinti, guitar

Louis Simão, bass

Wendy Solomon, cello

Ray Dillard, percussion

Andy Morris, percussion

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**7:30 pm, Sat., June 9, 2012**

Eastminster United Church, 310 Danforth Ave., Toronto

$20 Reg. $15 Sr. $10 St.

www.vocachorus.ca
Monday June 11

See SECTION S: SUMMER FESTIVALS for:
Luminato


• 7:30: Cantabile Chorale of York Regions. Strawberries and Song. Music from Broadway shows, oldies, pop, audience sing-alongs. Robert Richardson, director; Lona Richardson, accompanist. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-731-8318. $20; $15(child). Includes strawberries and ice cream. Also June 12.

• 8:00: Teastory New Opera. The Enslavement of Oksana; Union of the Spirit. Libretto by C. Murphy; music by A. Gervais. Claire de Sévigné, soprano; Kathryn Klassen, tenor; Chris Enns, tenor; Kristinza Szabó, mezzo. Ernest Balmer Studio (Studio 315), 9 Trinity Ln., Distillery District. 416-537-6086. 7:30. Also June 12.

Tuesday June 12

See SECTION S: SUMMER FESTIVALS for:
Luminato

• 12:10: University of Toronto Community. Music and Dance for Haiti. Music by Brahms, Martinu, Pasculli and others. Henneke Cats, flute; Donald Beere, oboe; Catherine Sulem, violin; Llewelyn You, cello; Peter Hill, piano; and others. Mist, Hart House, 7 Hart House Circle. 416-977-3637. By donation. Proceeds to Doctors Without Borders for Haiti relief.

• 1:00: Metropolitan United Church. Noon of the Word. Andrew Adair, organ. 50 Queen St. E. 416-383-0331 x26. Free.

• 7:30: Toronto Catholic District School Board Staff Arts Board of Directors. The Sound of Music. See June 8.

• 8:00: Gallery C345. Éfrain Dickson, piano, and Ted Guinlan, guitar. Original jazz compositions. 345 Sorauren Ave. 416-822-9781. $25; $10(st студенческий)

• 8:00: Toronto Symphony Orchestra. Mahler Symphony of a Thousand. See June 13.

Wednesday June 13

See SECTION S: SUMMER FESTIVALS for:
Luminato; Tafelmusik Baroque Summer Festival


• 7:30: Danish and Swedish Consul Generals’ Cultural Centre. Nordic Singers. Works by Nielsen, Grieg, Bellmann, Anderson, ABBA and others. Randi Gislason, soprano; Cecilia Lindwall, soprano; Magnus Gislason, tenor; Hans Lauwate, baritone; Knud Rasmussen, piano. Danish Lutheran Church, 72 Finch Ave. W. 416-762-8627. $25. Proceeds to Danish Lutheran Church.

• 8:00: Toronto Symphony Orchestra. Mahler Symphony of a Thousand. Mahler: Symphony of a Thousand. Peter Oundjian, conductor. With nine soloists including Adrienne Pieczonka, soprano; Susan Platts, mezzo; Richard Margison, tenor; Tyler Duncan, baritone; Robert Pomakov, bass; and guest choirs: Amadeus Choir; Ensler Israeli Singers; Toronto Mendelssohn Choir; Toronto Symphony Orchestra. 1035 Yonge St. 416-593-4828 or 416-593-0888(Chi-nese). 494-9179. Also June 14.

Thursday June 14

See SECTION S: SUMMER FESTIVALS for:
Luminato


• 7:30: Toronto Tabla Ensemble. Traditions Alive. Student recital; also performance by Toronto Tabla Ensemble; Chhandam Dance Company; Rinesh Das table; Joanna de Souza; dancer; Bickford Centre Theatre, 777 Bloor W. 416-504-7082. $15; $10(under 12).

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Good Lovelies. Folkroots trio.

Friday June 15

See SECTION S: SUMMER FESTIVALS for:
Brett Music Festival; Luminato

• 7:00: Notre Passion. El Viaje de la Pasión. Piazzolla: Cuatro Estaciones Porteñas (Four Seasons of Buenos Aires) for piano trio; Saratoga: Zugeunerweisen; Obadors: El Vito; Ginastera: Danzas Argentinas. Meher Pawri, soprano; Lucía Rodríguez, violin; Robin Howe, cello; Dorothy Yu, piano; Harriet Chung, dancer and choreographer. Studio Theatre, Toronto Centre for the Performing Arts, 5040 Yonge St. 416-250-3708 or 1-855-985-5000. 12:30; $17.50(st студенческий); 6:20: Pre-concert talk; 9:00: Meet & Greet in lobby.

• 7:30: Aurora Cultural Centre. Blog Samokhin, piano; Liatz: Dante Sonata; Pettrach’s Sonets (two); Ravel: Sonatina; Schri-bin: Sonata No.9; Prokofiev: Sonata No.6. 22 Church St., Aurora. 905-604-6292. $30; $25(st студенческий)

• 7:30: Opera by Request. Die Zauberflöte. Mozart. George Ossipov, baritone (Papageno); Paul Williamson, tenor (Tamino); Lindsay Heyland, soprano (Pamina); Caroline Dennis, soprano (Queen of the Night); William Lewaks, bass-baritone (Sarastro); and others; William Shokhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. $20.

• 7:30: Toronto Catholic District School Board Staff Arts Board of Directors. The Sound of Music. See June 8.

• 8:00: Church of St. Mary Magdalene Baroque Ensemble/Joshua Colucci, violin. Concert Spirituals: An Evening of Chamber Music. Includes works by Vivaldi. 477 Manning Ave. 416-531-7955. PWYC.

• 8:00: Music Gallery. New World Series: David Arcus Ensemble + Benrice. Celebrating progressive Brazilian art and music movement of Tropicália. David Arcus, arrangements and guitar, leads 11-piece band; Benrice (Robin Dann, voice and compositions; Thom Gill, electronics; Colin Fisher, guitarist). 197 John St. 416-204-1080. 130/25 adv.

Saturday June 16

See SECTION S: SUMMER FESTIVALS for:
Luminato; Tafelmusik Baroque Summer Festival


• 7:30: Toronto Tabla Ensemble. Traditions Alive. Student recital; also performance by Toronto Tabla Ensemble; Chhandam Dance Company; Rinesh Das table; Joanna de Souza; dancer; Bickford Centre Theatre, 777 Bloor W. 416-504-7082. $15; $10(under 12).

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Good Lovelies. Folkroots trio.

Sunday June 17

See SECTION S: SUMMER FESTIVALS for:
Luminato; Music at Sharon; Music in the Mountains

• 1:30: Volunteer Committee of the McMichael Gallery of Canadian Art. Roy Patterson Jazz Ensemble. 10365 Islington Ave., Vaughan. 905-833-1121. $15; $9(st студенческий); $25(family).

• 2:00: Festival Wind Orchestra. Then and Now: Celebrating 15 Years of Music. Grainger: Lincolnshire Posy; Rodgers: Sound of Music (selections); Gershwin: Rhapsody in Blue; Harty: An Unlikely Adventure. Thom as Alexander, piano; Keith Reid, conductor. Betty Oliphant Theatre, 404 Jarvis St. 467-287-8877. $20; $15(st студенческий); free(under 12); $50(family of 2 adults, up to 3 children under 13).


• 3:00: Cantemus Singers. My Spirit Sang All Day! Victorian and Edwardian songs and anthems, including works by Elgar, Willan, Finzi and Gilbert & Sullivan. Michael Erdman, director. Church of the Holy Trinity, 10 Trinity Sq. 416-531-7955. PWYC.

• 3:00: KUMF Gallery. Music on Canvas Series: Musical Landscapes. Works by Mozart; Beethoven; C. Schumann; Fiasco, Bruch and Sarasate. Zachary Ebin, violin; Maria Dolynycz,...
noon:

**Tuesday June 19**

- **1:00**: Concerts at Midday: Janice Kerikamp and Dafydd Evans. St. Mary Magdalene Church, 416-364-7862 x231. Free, donations welcome.
- **2:00**: Toronto Symphony Orchestra. Symphony on the Bay. Two performers will use hand-held ultra-directional speakers to create the illusion of movement within the space. 345 The Esplanade Ave. 416-822-9781. 120; 415(s); 110(s).
- **8:00**: Gallery 345/Keita Hopkinson. Mboya Nicholson, piano, and William Sperandei, trumpet. Mardi Gras-inspired blues. 345 Sorauer Ave. 416-822-9781. 20; 115(s); 110(s).

**Wednesday June 20**

- **10:00am**: Kingsway Conservatory of Music with Markus! Concert featuring children’s entertainer Markus. Great Room, Kingsway conservatory of Music, 2484 Bloor St. W., Etobicoke. 416-234-0121. 15.
- **12:00 Noon**: Nine Sparrows Arts Foundation/Christ Church Deer Park. Lunchtime Chamber Music. Allan Puller, flute; Nicolai Tarasov, clarinet. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.
- **7:00 PM**: Proms Chamber Orchestra. The Last Night of the Proms. Also 2:00. See June 19.

**Friday June 21**

- **8:00**: Saturday Night at St. James. Piano Recital. 416-531-7855. PWYC.
- **9:00**: Gallery 345. The Art of the Piano: Dan Tepfer. CD release concert for “Goldberg Variations/Variations.” Bach’s Goldberg Variations in sequence, with additional improvisations. 345 Sorauer Ave. 416-822-9781. 25; 110(s).
A. Concerts in the GTA

Friday June 29

See SECTION S: SUMMER FESTIVALS for: Brott Music Festival; TD Toronto Jazz Festival


Sunday July 01

See SECTION S: SUMMER FESTIVALS for: TD Toronto Jazz Festival


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


Monday July 02

See SECTION S: SUMMER FESTIVALS for: TD Toronto Jazz Festival

12:15: Music Mondays. Mezzo Mania: from classics to spirituals. Saint-Saëns: Mon Coeur s’ouvre a ta voix; Traditional: He’s Got the Whole World in His Hands; and other works. Kristine Dandavino, mezzo; William Shokhoff, piano. Church of the Holy Trinity, 10 Trinity Sq. 416-598-4521 x304. $5 suggested donation.

Tuesday July 03

1:00: Cathedral Church of St. James. Music at Midday: Ruaraidh Sutherland, organ. 65 Church St. 416-364-7865 x231. Freewill offering.

8:00: Dancap Productions. Disney’s Beauty and the Beast. Music by Menken and Ashman; additional music by Menken and Rice; book by Woolverton. Performed by Emily Behny (Belle); Dane Agostinis (Beast); Logan Denninghoff (Gaston); and others; Rob Roth, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-644-3665 or 1-866-950-7468. $42–$1150(mat). Also July 4–7, start times vary. Runs to July 22.

Wednesday July 04


2:00: Dancap Productions. Disney’s Beauty and the Beast. Also 7:30. See July 3.

7:30: Dancap Productions. Disney’s Beauty and the Beast. See July 3.

Thursday July 05


7:30: Dancap Productions. Disney’s Beauty and the Beast. See July 3.

Friday July 06


7:30: Dancap Productions. Disney’s Beauty and the Beast. See July 3.


Saturday July 07

2:00: Dancap Productions. Disney’s Beauty and the Beast. Also 7:30. See July 3.

7:30: Dancap Productions. Disney’s Beauty and the Beast. See July 3.


Oh, for the love of Schubert!

• Meredith Hall, soprano
• Brahm Goldhamer, piano
• Bernard Farley, guitar
Friday June 29, 8pm
Toronto Heliconian Club

8:00: Meredith Hall and Brahm Goldhamer. Oh, for the love of Schubert! Lieder and works for piano by Schubert. Meredith Hall, soprano; Brahm Goldhamer, piano; guest: Bernard Farley, guitar. Heliconian Club, 35 Hazelton Ave. 416-964-7903. PWYC.


Saturday June 30

See SECTION S: SUMMER FESTIVALS for: TD Toronto Jazz Festival

DEBUT ALBUM RELEASE PARTY

CONRAD CHOW
“PREMIERS”

Thursday, June 28, 2012 at 7:30PM
Gallery 345: 345 Sorauren Avenue, Toronto
Reservations can be made by calling 416 822 9781
or via email info@gallery345.com
Tickets: $30 regular; $25 Students/Seniors/Arts Workers
www.conradchow.com
B. Concerts Beyond the GTA


Friday June 01
• 11:30am: Shaw Festival. Trouble in Tahiti. Music and libretto by Bernstein. Elodie Gillert (Dinaah); Mark Ure (Sam) and others; Paul Sportelli, music director; Jay Turvey, stage director. Court House Theatre, 26 Queen St., Niagara-on-the-Lake. 1-800-511-7429. $33.10–$32.15. Also June 3, 6, 8, 9, 13, 15, 17, 20, 21, 23, 24, 26–30, July 1, 3–6, times vary.
• 8:00am: Stratford Shakespeare Festival. Pirates of Penzance. Sean Aruckle (Pirate King); Kyle Blair (Fredric); Amy Wallis (Mabel Stanley); and others; Franklin Brasz, music director; Ethan McSweeney, stage director. Avon Theatre, 99 Downie St., Stratford. 1-800-567-1600. $149–$495. Also June 2, 6, 8, 10, 12, 14, 16, 17, 19, 21, 22, 23, 26, 27, 30, July 4, 7; runs to October 23; start times vary.

Saturday June 02
See SECTION S: SUMMER FESTIVALS for:
• 1:00: New Hamburg Live! Festival of the Arts. The Factory Arts String Quartet. St. George’s Anglican Church, 3 Byron St., New Hamburg. 519-662-6757. $15.
• 7:30: Greenfield Village Gospel Concert. Gypsy flamenco guitar. Michael Draper, percussion; Laura Pin, accompanist. Trinity United Church, 140 Suffolk St. W., Kitchener. 519-578-7666. $25. Also 7:30.
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. 42nd Street. Music by H. Warren; lyrics by A. Dubin; book by M. Stewart and M. Bramble; based on the novel by B. Rogers. With Sean Aruckle (Julian Marsh); Kyle Blair (Billy Lawlor); Cynthia Dale (Dorothy Brock); Jennifer Rider Shaw (Peggy Sawyer); Naomi Costain (Amanda Jones). Michael Draper, Michael Barber, music director; Gary Griffin, stage director. Festival Theatre, 55 Queen St., Stratford. 1-800-567-1600. $149–$496; $136(18 and under). Also June 7, 9, 14, 16, 20, 23, 27, 30, July 4, 6; runs to October 12; start times vary.
• 2:00: Stratford Shakespeare Festival/ Schulich Children’s Plays. You’re a Good Man, Charlie Brown. Music and lyrics by C. Gesner. Stephen Patterson (Snoopy); Erica Peck (Lucy); Ken Jamieson (Charlie Brown); Andrew Broderick ( Schroeder); Amy Wallis (Sally); Kevin Yee (Linus); and others; Donna Feore, director and choreographer. Avon Theatre, 99 Downie St., Stratford. 519-567-1600. $49–$99; $36(18 and under). Also June 5, 8, 9, 13, 15, 16, 21, 22(eve), 24, 28, 29, July 5, 1; runs to October 12; start times vary.
• 7:30: Chorus Niagara. Deep in My Heart. Operetta arias and highlights. Works by Lehar, Herbert, Rumberg, Finzi and Porter. Leslie Ann Bradley, soprano, Christopher Enns, tenor; Ben Jackson, baritone; Choral Niagara; Niagara Symphony; Virginia Reh, conductor. Avon Theatre, 99 Downie St., Stratford. 519-567-1600. $49–$99; $36(18 and under). Also June 5, 8, 9, 13, 15, 16, 21, 22(eve), 24, 28, 29, July 5, 1; runs to October 12; start times vary.
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Wednesday June 06
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 12:00 noon: Midday Music with Shigeru. Hungarian Showcase. Music by Lizst, Kodály and Rota. Mary Kenedi, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.
• 8:00: Kitchener-Waterloo Chamber Music Society. Boris Krajny, piano. Haydn: Sonata No.50 in D; Beethoven: Sonata in E Op.90; Chopin: Polonaise Op.61; Grieg: Seven Lyric Pieces; Janácek: On the Overgrown Path. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(st); $8(st).
• 8:00: Shaw Festival. Ragtime. See June 1.

Thursday June 07
See SECTION S: SUMMER FESTIVALS for:
• 2:00: Stratford Shakespeare Festival. 42nd Street. See June 2.

Friday June 08
See SECTION S: SUMMER FESTIVALS for:
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival/ Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 8:00: Caskey School of Music. A Team of Two Talented Titans. Works by Mozart, Ravel and Rachmaninoff. Valerie Troy and Alexei Gurov, pianos. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(st); $8(st).
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Saturday June 09
See SECTION S: SUMMER FESTIVALS for:
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. 42nd Street. See June 2.
• 2:00: Stratford Shakespeare Festival/ Schulich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 8:00: Peterborough Symphony Orchestra/Peterborough Pops Ensemble/Jeans n’ Classics. Sgt. Pepper’s Lonely Hearts Club Band. Fundraising concert, featuring music by the Beatles. 290 George St. N., Peterborough. 705-742-1892. $45. Proceeds to Peterborough Symphony Orchestra.
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.
See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.
• 6:00: Kitchener-Waterloo Chamber Music Society. THIN EDGE: New Music Collective. 5 new works by emerging Canadian composers, M. Ashburner, A. Giles, T. Kardonene, A. Murphy-King and N. Storing. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15(sr); $10(st).

Tuesday June 12

• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.
• 8:00: Kitchener-Waterloo Chamber Music Society. The Talbot Duo: Cameron Czuman, cello, and Jannelle Timmermans, piano. Mozart: Sonata in Bb K454; Schubert: Rondo Brilliant in B; Arcuri: Les Torrents des Etoiles. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 8:00; $25(sr); $20(st).

• 8:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Sunday June 17

• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Monday June 18

• 12:00 noon: Music at St. Andrews. Simon Walker, organ. 47 Owen St., Barrie. 705-726-1181. Free.
• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Tuesday June 19

See SECTION S: SUMMER FESTIVALS for: Montreal Baroque Festival
• 11:30: Shaw Festival. Trouble in Tahi- ti. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Wednesday June 20

• 7:30: University of Waterloo Department of Music. Singing: East and West. Choral music, chant, throat singing and more. Gerard Yun, director; guests: Marhee Park, soprano; Waterloo Chinese Philharmonic Choir; University of Waterloo Choir; Bluevale Collegiate High School Choir. Great Hall, R bonuses University College, 240 Westmount Rd. N., Waterloo. 519-885-0220 x42226. Free.
• 8:00: Kitchener-Waterloo Chamber Music Society. Members of the K-W Community Or- chestra. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15(sr); $10(st).
• 8:00: Shaw Festival. Ragtime. See June 1.

Thursday June 21

See SECTION S: SUMMER FESTIVALS for: Montreal Baroque Festival
• 11:30: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. Schuh- lich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Friday June 22

See SECTION S: SUMMER FESTIVALS for: Domaine Forget; Montreal Baroque Festival
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. Schuhlch Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.

Saturday June 23

See SECTION S: SUMMER FESTIVALS for: Brett Music Festival; Domaine Forget; Montreal Baroque Festival
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. Schuhlich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 7:30: Canadian International Military Tournament. 21st Annual Tattoo commemorating 200th anniversary of the War of 1812 and 150th anniversary of the Royal Ham-ilton Light Infantry. Over 400 performers including the Pioneers of Canterbury Marching Team (New Zealand); Liam McGlashon, fidd- le; John McDermott, tenor. Copps Coliseum, York Blvd., Hamilton. 1-905-523-1763; 523-1765. 48(5); 137(15)(sr); 25(5)(under 13); 17(67)(in uniform); 114.70; (family 2 adults/2 children). Also June 24.
• 7:30: Guelph Chamber Choir. Farwell (Fare- well) Concert Before UK Olympic Tour. Har- court Memorial United Church, 87 Dean Ave., Guelph. 519-836-5103; 45; 110(under 13); 30(45); 45(65). In preparation for choir’s par- ticipation in the Llangollen International Eisteddfod choral competition in Wales.
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Sunday June 24

See SECTION S: SUMMER FESTIVALS for: Montreal Baroque Festival; Musique Royale
• 2:00: Festival Alexandria. Twenty Fingers, Eighty-Eight Keys. Works by Mozart, Schubert and Moszkowski. Daniella Bernstein and Laurie Altman, piano, Festival Barn, 3689 County Rd. 45, Alexandria. 613-525-4141 or 613-438-0076. $20; $10(sr); free(12 and under).
• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival/ Schuhlich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 2:00: Canadian International Military Tattoo. 21st Annual Tattoo. See June 23.

Tuesday June 26

• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Wednesday June 27

• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival.

Pirates of Penzance. See June 1.
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. 42nd Street. See June 2.

Thursday June 28

• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival/ Schuhlich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.

Friday June 29

See SECTION S: SUMMER FESTIVALS for: Brett Music Festival; Domaine Forget; Westben – Concerts in the Barn
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. See June 2.
• 8:00: Shaw Festival. Ragtime. See June 1.

Saturday June 30

See SECTION S: SUMMER FESTIVALS for: Domaine Forget; Leith Summer Festival; Westben – Concerts in the Barn
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Shaw Festival. Ragtime. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.

Sunday July 01

See SECTION S: SUMMER FESTIVALS for: Westben – Concerts in the Barn
• 2:00: Festival Alexandria. Oh Canada! A Journey to Freedom. The Imani Gospel Singers, Marcia Bailey, director. Festival Barn, 3889 County Rd. 45, Alexandria. 613-525-4141 or 613-438-0076. $20; $10(sr); free(12 and under).
• 2:00: Stratford Shakespeare Festival/ Schuhlich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 8:00: Shaw Festival. Ragtime. See June 1.

Tuesday July 03

See SECTION S: SUMMER FESTIVALS for: Domaine Forget
• 2:00: Festival Alexandria. See June 1.

Wednesday July 04

See SECTION S: SUMMER FESTIVALS for: Music and Beyond
• 11:30am: Shaw Festival. Trouble in Tahiti. See June 1.
• 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See June 1.
• 8:00: Shaw Festival. Ragtime. See June 1.
• 8:00: Stratford Shakespeare Festival. 42nd Street. See June 2.

Thursday July 05

See SECTION S: SUMMER FESTIVALS for: Brett Music Festival; Music and Beyond; Music in Summer; TD Sunfest
• 2:00: Stratford Shakespeare Festival/ Schuhlich Children’s Plays. You’re a Good Man, Charlie Brown. See June 2.
• 8:00: Shaw Festival. Ragtime. See June 1.

Friday July 06

See SECTION S: SUMMER FESTIVALS for: Domaine Forget; Huntsville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Music in Summer; TD Sunfest
• 2:00: Stratford Shakespeare Festival. 42nd Street. See June 2.
• 8:00: Shaw Festival. Ragtime. See June 1.
C. In the Clubs (Mostly Jazz)

- 11:30am: Shaw Festival, Trouble in Tahiti. See June 1.
- 2:00: Stratford Shakespeare Festival, 42nd Street. See June 2.
- 6:00: Stratford Shakespeare Festival, Pirates of Penzance. See June 1.

C’est What*
67 Front St. E. 416-867-9499 www.cestwhat.com (full schedule)

Central, The*
803 Markham St. 416-913-4586 www.thecentralbar.ca

Chalkers Pub, Billiards & Bistro*
247 Marlee Ave. 416-789-2531 www.chalkerspub.com (full schedule)
Jun 3 2-5pm Meridian Music Recital. No Cover. Jun 4 2-3pm Fem Lindzon: Jewish with a Twist. No Cover. Jun 9 5-6pm Dinner Jazz: Richard Whiteman (piano); Kurt Nielsen (bass); Morgan Childs (drums) 10; 9:30pm—2am Soul Stew. No Cover. Jun 10 7-10pm Rob Tardif (guitar) 10. Jun 18 6-9pm David Occhipinti (guitar); Mike Morley (saxophone); Andrew Downing (bass); Nick Fraser (drums). Jun 17 7-10pm Matthew Ratliff Trio 11. Jun 23 8-9pm Lorne Lofady (guitar); Kenyon Ovsey (bass); Barry Romberg (drums) 10. Jun 24 6-9pm Fem Lindzon (piano); Mike Clennan (bass); David Franch (sax) 10. Jun 30 6-9pm Dave Young (bass); John MacDonald (trumpet); Robi Botos (piano); Frank Botos (drums) 10. Jul 1 7-10pm Lisa Peticelli’s GNO Jazz All-Star Vocalist Showcase 10.

Cherry Street Restaurant, The*
275 Cherry St. 416-461-5111 All shows: 7:30-10:30pm. 110 Cover. www.cherryst.ca

Classico Pizza & Pasta*
2457 Bloor St. W. 416-783-1313 Every Thu 7:30pm Jazz Guitarist Nate Renner No Cover.

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

Coco Rogue Chocolate Lounge, The
2087 Yonge St. 416-901-2626 www.coco-rogue.com

Saturday July 07
See SECTION S: SUMMER FESTIVALS for: Brett Music Festival; Domaine Forget; Huntsville Festival of the Arts; Music and Beyond; Music in Summer; TD Sunfest; Weston – Concerts in the Barn

Dear Reader:
Please note that in this section, venues marked with an asterisk are participating in the Club Series of TD Toronto Jazz Festival, June 22–July 1. From Gate 403 to The Rex, some of these provide a year-round festival for Toronto’s jazz community. In other cases, TD Jazz gives restaurants such as Cherry Street, Mezzetta and the NOW Lounge a perfect excuse to switch up live music’s role from weekly treat to daily special. And then there are ones like Lolita’s Lust, Boston Pizza, The Hoxton and Williams Landing which appear here for the first time, but hopefully not the last!

Speaking of the future, please don’t hesitate to get in touch. Send the details to jazz@thewholenote.com by our deadline, the 15th of the month prior to publication. We list all jazz and happily consider other genres, as long as it is live music.

—Dru Dagan, Associate Editor. Jazz Listings and The ET Ceteras
Beat by Beat | In the Clubs

Shine On!
The Jivebombers. Tight arrangements, impassioned solos, Hawaiian shirts and contagious laughter. See page 43.

ORI DAGAN

DON’T GET ME WRONG: I love a Gershwin tune and know nearly every verse by Hart. But it’s refreshing to hear more modern composers receiving the jazz treatment.

The John Lennon songbook receives an all-star Canadian jazz salute on June 13 at Hugh’s Room, with the CD release of Shine On, led by guitarist/varranger Michael Occhipinti, with vocalists Elizabeth Shepherd, Yvette Tollar, Dominic Mancuso and Denzal Sinclaire, Kevin Turcotte on trumpet, Roberto Occhipinti on bass and Mark Kelso on drums.

“It was nice to be reminded of how creative John Lennon was, not just as a writer but as a guitarist also,” says Occhipinti. “He was the first to intentionally use guitar feedback or backwards guitar. Also, as much as I heard albums like Rubber Soul or Revolver when I was young, when I listened with this project in mind I was really knocked out by how the song structures changed and all the songs start and end in different ways. This was very inspiring to me as an arranger.”

Interestingly, one of the brightest stars in the jazz guitar galaxy, American Bill Frisell, will also perform a jazz program of Lennon songs, “All We Are Saying,” on June 26 at the Enwave Theatre, as part of the TD Toronto Jazz Festival. In contrast to Occhipinti’s generous offering of vocal chords, Frisell’s arrangements offer strictly instrumental explorations of the icon’s music, featuring himself and Greg Leisz on guitars, Tony Scherr on bass and Kenny Wollesen on drums.

Harmonically sophisticated beyond measure, Frisell is just one of the many artists who have influenced Hobson’s Choice, a unique quartet that has been making waves on the local scene, somewhere between jazz and folk, new music and chamber music. The group consists of Rebecca Hennessy on trumpet, Harley Card on guitar and vocals, Felicity Williams on vocals and Michael Davidson on vibraphone and marimba.

Besides Frisell, additional influences include Bruce Cockburn, Kenny Wheeler, Steve Reich, David Friedman, Joni Mitchell, Ron Sexsmith and Wayne Shorter, to name a few. Significantly, Hobson’s Choice does not choose covers: all four members contribute original material, leading one to wonder who the leader is.

“The group started when the four of us decided to get together and learn a bunch of Bruce Cockburn’s music,” says Harley Card. “We eventually did some shows and then decided to continue working on music for the ensemble, but to focus on our own writing instead. Although the impetus for most songs is by one of us, we continue to develop as a group. The songs don’t really come to life until they’ve been filtered through the band’s process.”

Hobson’s Choice will be releasing its third recording, Of the Waves, at the Music Gallery on June 30 at 8pm, as part of the TD Toronto Jazz Festival.

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C. In the Clubs (Mostly Jazz)

Every Thu John Campbell/No Cover. Every Fri and Sat Alex James No Cover.

Communist’s Daughter, The
1149 Dundas St. W. 416-435-0103
Every Sat 4–7pm Gypsy Jazz w Michael John-son & Red Rhythm; Michael Louis Johnson (trumpet/vocals) Roberto Rosenman (guitar) Terry Wilkins (bass).

DeSotos
1078 St. Clair Ave. W. 416-651-2109
Every Thu 9pm–midnight Open Mic Jazz Jam, hosted by Double A Jazz. Every Sun 11am–2pm Brunch w Double A Jazz and Guest.

Dominion on Queen*
500 Queen St. E. 416-388-6893
www.dominiononqueen.com
Every Sun 11am–3pm Rockabilly Brunch. Every Tue 8:30pm Corktown Ojanga Jam w host Wayne Nakamura PWYC. Every Wed Corktown Uke Jam 8pm. Every Sat Rockabilly Brunch w Alastair Christ 11am; 3pm, Ronnie Hayward 4:00–7:30pm. Jun 1 9:30pm Swingin’ Backlogs 17. Jun 3 4pm Jazz Jam w Noah Leibel. Jun 8 9pm East End Rockabilly Riot 112. Jun 9 9pm CATL w Sean Pinchin opening 110. Jun 10 5pm Sabiki Music. Jun 15 9pm White Buffalo 15. Jun 22 9pm Havana to Toronto w host Joaquin Nuñez Hidalgo 110. Jun 23 1pm Sean Pinchin. No Cover; 5pm Rock Jazz Ensemble w George Westerholm & Beverly Tar 10 9pm Our Issq? Jun 24 11am 3pm Rockabilly Brunch w Alastair Christ: 4:30pm Beverly Tar’s Bossa Nova Project 110; Donna Granits Grant Electric Band 110. Jun 25 8:30pm Oxford University Jazz Orchestra 111A. Jun 25 8:30pm Hot Club of Corktown Ojanga Jam. PWYC. Jun 26 8:30pm Ron Heffner & Friends. Jun 27 1pm 5pm Fatty’s 4tet. Jun 28 2:30pm Alaiat 4tet 110. Jun 29 9:30pm Rob Christian and Quincy Bullen 110. Jun 30 5pm Brian Rose Little Big Band 110; 9pm Bruce Cassidy’s Hotfoot Orchestra 110; 1am 4pm Ronnie Hayward’s After-hours Birthday Jam. Jul 1 11am–3pm Rockabilly Brunch w Alastair Christ: 4:30pm Boll-Ages Jazz Jam w Noah Leibel 9:30pm Marata, Dauntiung & Tar w guest Neil Swainson (bass).

Dovercourt House
805 Dovercourt Rd. 416-537-3337
www.dod-socks.org (full schedule)

EDO Sushi
484 Eglington Ave. W. 416-322-3033
All shows: 7:30–10:30pm. No Cover.
Every Thu Jazz w Tony Quarrington (gui-tar) w guests: Jun 7 Sharon Smith (vocals); Shelley Miller (bass). Jun 14 TBA. Jun 21 Joel Hart (vocals); Neil Swainson (bass). Jun 28 Piggy Mahon (vocals); Dave Field (bass).

Emmet Ray, The
924 College St. 416-792-4497
All shows: 5pm. PWYC.
www.therayetray.com (full schedule)

Flying Beaver Pubaret, The
488 Parliament St. 416-347-6567
www.pubaret.com (full schedule)
Jun 1, 2 7:30pm David Gale & Randy Vancour $25/30(adv); Jun 7 7:30pm Tabby Johnson $20/15(adv). Jun 8, 9 7:30pm Broadway: Heather Butson, Nicole Mi-chelle $25/20(adv). Jun 28 7:30pm Julie Michaels $20/15(adv).

Gallery Studio, The
287 Lake Shore Blvd., Etobicoke.
416-523-0285
www.thegallerystudio.ca

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

In the Clubs (Mostly Jazz)
**Manhattan's Music Club**
951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca

**Mezzetta Restaurant**
681 St. Clair Ave. W. 416-658-5687
www.mezzettarestaurant.com

**Every Wed Jazz Series:**
- Jun 28 5pm Jake Wilton (sax); Jun 29 8pm Anthony D'Amico (vocals); Jun 30 10pm Bruce Marshall (cello); Jun 30 11pm Dan K haunting vor (piano)

**Monarch's Pub**
At the Delta Chelsea Hotel
33 Gerrard St. W. 416-585-4352
www.monarchspub.ca

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

**Musicium**
401 Richmond St. W. 416-599-7323
All shows: $15 Cover

**N'awins Jazz Bar & Dining**
299 King St. W. 416-595-1958
www.nawins.ca
Every Thu Stacie McGreg ofor; Every Wed Jim Heineman Trio; Every Thu Blues Night w/ Guest Vocalists; Every Fri/Sat All 500 90th St. Band; Every Sun Freddie Brook.

**Nice Bistro, The**
117 Brock St. N., Whitby
905-668-8839
Jun 18 Le Jazz Hot $39.99 includes dinner.

**NOW Lounge, The**
189 Church St. 416-364-1301
Every Sat (except during jazz fest) 9pm Ken Skinner (piano); Lee Hutchinson (bass); Grant Lyle (guitar); Owen Tennyson (drums) and guests 110. Every Sunday (except during jazz fest) 2pm Jazz Brunch with Ken Skinner & Friends. Jun 22 – Jun 30 TD Jazz Festiva-Val All Star After Hours Jazz Jam 2am–5am. Jun 26 6pm Ken Skinner; 10pm John Wil-kinson Quartet. Jun 23 6pm Ken Skinner; 10pm Rob Christian. 2015. Jun 24 6pm and 10pm Eddie Buell & Quinty Buell. Jun 25 3pm Duncan Hopkins Duo; 10pm Shown Nykjaer; 7pm Henry Lowe & Artie Roth; 10pm Rita de Ghert 15. Jun 27 6pm Joe Mavety Group; 10pm New and Used Quartet. Jun 28 6pm Ken Skinner; 50th Birthday Bash. Jun 29 6pm Ken Skinner- Trio; 10pm Chantal Aston Trio 15. Jun 30 6pm Sonya Cote; 10pm Digi Dana Trio 15. Jul 1 10:30pm Open Stage Branch.

**Orbit Room**
580A College St. 416-535-0613
www.orbitroom.ca
Jun 28, 30 10:30pm Donna Grantis Elect-ric Band w/ Special guests 110.

**Old Mill, The**
21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com
Jun 15 7pm Mike Downes, An-dersen; Jun 16 3pm Summer Suite; 7pm John Allin-son & Dave Restivo.

**Pantages Martini Bar & Lounge**
200 Virginia St. 416-382-1777
Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

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

**Poetry Jazz Cafe**
224 Augusta Ave. 416-599-5209
www.poetryjazzcafe.com
All shows: 9:30pm. 15 Cover.

**Quotes**
220 King St. W. 416-979-7679
Every Fri (excluding Jun 29) see added dates below, during jazz fest) Fridays at Five w Can-adian Jazzian: Gary Ryan (bass), Grant Kirt (guitar), Frank Whight (vibes), Duncan Hopkins (bass) Don Vicky (drums and featured guest: Jun 1 Alex Dear (sax), No Cover. Jun 8 Laurie Bower (trump) No Cover. Jun 15 Fred Ouligal (sax), Jun 22 Byron Stripling (trumpet) 130. Jun 23 Houston Person 135. Jun 26 Ian Mc Dougall 130. Jun 27 Ken Peploski (clarinet) 130.

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

**Reservoir Lounge, The**
52 Wellington St. E. 416-955-0987
www.reservoirelounge.com
Every Mon Sophia Perlman and the Vipers (off for the summer); Every Tue Tyler Yarama and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Aysa and the Billi-tone; Every Fri Dee Dee & the Dirty Martians; Every Sat Tyler Yarama and his Rhythm. Early shows: Tuesday, Wednesday, Thursday 7-9pm including Jun 26 Coleman Tinsley. Jun 27 El-ena Capetisler. Jun 28 Beverly Taft.

**Rex Hotel Jazz & Blues Bar, The**
194 Queen St. W. 416-588-2475
www.therex.ca (many shows FWYC, cov- er charges applies to selected evening shows, call ahead)
Jun 1 4pm Hightown Syndicats: 6:30pm The Jivebombers; 9:45pm Jeff King’s Catalyst. Jun 2 12pm Sara Dell; 3:30pm Bob Cary Orchestra; 7pm Kite Trio; 8:45pm Kollage. Jun 3 11am- 6pm Humor Community Music School Stu-dents Jam; 9pm Paul Bley; 9:30pm Julie Cleveland. Jun 4 6:30pm Ted Warren’s Broadview; 9:30pm O.J.O.’s Sam Reivers Tribute. Jun 5 6:30pm Ernesto Cervini Quartet: 9:30pm Classic Rex Jam. Jun 6 6:30pm Carissa Neufeld; 8:30pm Shaloo Ateru. Jun 7 6pm Ross Woodring; 9:30pm Hugue and the Rhythm. Jun 8 4pm Hightown Syncope-tors: 6:30pm The Jivebombers; 9:45pm Chuck Jackson (Blues). Jun 16 12pm Layla Zoe (Blues); 3:30pm Jerome Godboo (Blues); 7pm Sara Dell; 9:45pm Ted Quinnan Quartet. Jun 17 12pm Excelsior Dinle Jazz; 3:30pm Club DJ’s; 7pm James Ruben; 9:30pm Hildegunde Gjedron. Jun 18 6pm Ted War-ren’s Broadway; 9:30pm Mike Malone Jazz Orchestra. Jun 19 6:30pm Ernesto Cervini Quartet; 9:30pm Classic Rex Jam. Jun 20 6:30pm Griffith/fff Trio; 9:30pm Rex Annul-er Player’s Party (closed to the public). Jun 21 5pm Eric Stewart; 200mm; 5:30pm Joel Miller and the Rhythm; 11pm Brian Rice; 12:30pm Rinselweg-the- rium. Jun 23 2pm Sara Dell: 5pm The Jive- bombers; 8pm Nadje Noordhuis; 11pm Jeremy Pelt. Jun 23 12pm Danny Marks & Friends; 3:30pm Swing Shift Big Band; 8pm Jeremy Pelt Quintet; 11pm Cory Henry. Jun 24 12pm Excelsior Dixieland Jazz Band; 3:30pm Free- day: 7pm James Ruben; 9:30pm Henry/Legue/Thomas. Jun 25 6:30pm Per- ipheral Vision; 9:30pm John MacLeod’s Rex Hotel Orchestra. Jun 26 5pm Ernesto Cervini w/ Quinnin Nachoyf; 8pm Ben Mander & Theo Blokkema; 11pm Snappy Papoy. Jun 27 7pm Mario Castro Quartet: 8pm David Braids Sextet; 11pm Tj Hooten. Jun 28 7pm Hoo- town Syndicats; 8pm David Braids Sextet; 9:45pm Assaf Kehati w/ Victor Lewis. Jun 29 6pm Hog-town Syndicats: 8pm David Braids Sextet; 9:45pm Assaf Kehati w/ Victor Lewis. Jun 30 12pm Humber Community Music; 3:30pm Laura Hubert; 8pm Vita Rezza’s 5 after 4; 11pm Mike Mayser-Spetz. Jun 30 7pm James’ Red Hot Ram- ble; 7:30pm Club DJ’s; 7:30pm Double Bill; Radiohead Jazz Project w/ Josh Grossman’s To- ronto Jazz Orchestra and Idioteque.

**Ristorante Roma**
1090 Bloor St. W. 416-531-4000
All shows. 9pm. No Cover.
- Every Thu Every Fri Live Jazz Jun 26.
IN THE CLUBS

TORONTO JAZZ FESTIVAL QUICK PICKS

1. HIROMI – THE TRIO PROJECT: One woman’s true musical wonders. Though the term “virtuoso” might be an understatement for this 33 year old, beyond her dazzling chops are highly emotional motivations. Recently she has been a soloist, but as on her new album, Voice, for this performance she summons two sensational sidemen: bassist Anthony Jackson and drummer Simon Phillips. Bound to be unforgettable. Opening act: the acclaimed, rebellious trio The Bad Plus, with special guest Joshua Redman. June 24 at 8pm, Mainstage, Nathan Philips Square, $42.50.

2. ESPERANZA SPALDING RADIO MUSIC SOCIETY: Supremely talented bassist, composer and vocalist Esperanza recently became the first jazz artist in history to win the Best New Artist Grammy award, beating out Bieber and Drake, and giving us all hope (incidentally, the meaning of her name)!

3. JACKIE RICHARDSON & RUS LITTLE TRIO WITH GUESTS: This woman is a national treasure: a larger-than-life entertainer whose magical voice, depth of feeling and incomparable stage presence belie her genuine modesty. Show, each with a special guest: June 22 with daughter, vocalist Kim Richardson; June 23 with saxophonist Colleen Allen; June 29 with saxophonist Alex Dean; June 30 with vocalist Heather Bambrick. All shows at The Old Mill’s Home Smith Bar, 7:30-10:30pm, $20 Cover, no reservations.

4. THE JIVEBOMBERS: Tight arrangements, impassioned solos, Hawaiian shirts and contagious laughter – I can’t think of a group that has more fun on stage than this nine-piece all-star outfit, led by trombonist John Karpenko, with Alex Dean, Bob Brough and Johnny Johnson, saxophones, Brigham Phillips, trumpet, Del Dakota, vibes, Gord Sheard, piano, Al Henderson, bass, Curtis Smith, drums, and special guest vocalists. The Rex, June 22, 5pm.

5. JIM GALLOWAY TRIO: Born in Scotland and a Torontonian since 1964, world famous soprano saxophonist Jim Galloway is also the festival’s recently retired founding artistic director and of course, The WholeNote’s own Jazz Notes columnist. Old-school swing that’s infectious in the best possible way. June 30 at 2pm, Distillery District, Trinity Stage, Free. (Note: Galloway will also interview several artists as part of the “Inside Track,” presented by the Ken Page Memorial Trust. See listings section D.)

For more information visit www.torontojazz.com and for an expanded version of this column, visit our website thewholenote.com.
This 10 month professional certification program includes weekly lessons with a mentor, listening in on other lessons, workshops with a speech pathologist, psychologist, piano and acting coaches, master classes, discussions, and more. Course runs September 10, 2012 – June 22, 2013 Application Deadline: July 15, 2012 For complete program outline, tuition, and application visit www.cyvstudio.ca or telephone Sue Crowe Connolly at 416-523-1154 (Toronto Studio) or 905-544-1302 (Hamilton).
No Strings Theatre presents

Fundraising Concert & Silent Auction Saturday June 16, 8pm

Toronto’s finest music theatre professionals, alongside No String Theatre’s star alumni, will entertain you with selections from Into the Woods, Once on the Island, Les Miserables, Sweeney Todd, Phantom of the Opera, Chicago, Cabaret, Rent, Ragtime, Songs for a New World and our upcoming production Curtains!

No Strings Theatre Productions is a non-profit music theatre summer program providing professional calibre experience for young performers aged 13 and 21.

WWW.NOSTRINGSTHEATRE.COM
Children's Piano Lessons
Friendly, approachable - and strict!
Liz Parker
416.544.1903
liz.parker@rogers.com
Queen/Bathurst
Who is July/August’s Child?

His childhood rhythm band gig led to five decades of great vibes and playing well with others, live and on tv: Benny Goodman, Frank Sinatra, Ella Fitzgerald, Tony Bennett, Duke Ellington, Mel Tormé, Dick Hyman, Rob McComb, Hagoord Hardy, Guido Bass, Diana Krall, Anne Murray and Oscar Peterson.

1992 - Officer of the Order of Canada

Has a June date with some sophisticated ladies at Koerner Hall.

Send our Mystery Child’s name to musicianschildren@thewholenote.com by midnight on May 20, 2012.


Vancover-born Josh Grossman came to Toronto at the age of eight. He attended Lawrence Park Collegiate Institute, and then moved on to the University of Toronto Jazz Performance programme.

What’s coming up? The TD Toronto Jazz Festival runs June 22 to July 1. This is my third festival as artistic director and I’ve had so much fun so far! As artistic director I get to see a bit of every show, meet all kinds of great people, introduce performances, and interview artists.

During the festival my big band, the Toronto Jazz Orchestra is presenting the Radiohead Jazz Project 2, (July 1 at The Rex Hotel, 7:30pm). We’re playing two sets: arrangements of Radiohead tunes and a bunch of new music too. The first incarnation of The Project sold out!

I play (trumpet, flugelhorn) in the Chris Hunt Tentet, which has shows coming up in July and August at The Rex. I’ve played in the band for almost ten years and it’s always a blast. The repertoire is an interesting mix of jazz standards and pop tunes. I get to do a bit of writing for the band, and the other musicians are fantastic.

I’m looking forward to my 15th season as artistic director and conductor of the TJO. I get to work with outstanding musicians, perform interesting music, and enjoy the challenge of keeping things fresh each year. The TJO is good for my soul.

I’m also looking forward to a sixth season as administrator for Continuum Contemporary Music. With Continuum, my mind is constantly expanded. There are no boundaries to contemporary music, and co-artistic directors Jennifer Waring and Ryan Scott are always coming up with outlandish new plans. I get a lot out of helping to make them happen, working with some of the top classical musicians in the city. I feel so lucky to be involved with these organizations—they provide me with such rich and varied musical experience.

Early musical memories? My parents played records all the time at home. I have fond memories of going through the 45s and picking out what I wanted to hear. When visiting my dad’s parents, my grandfather would always have music playing (usually opera, usually not to my liking at that time) but also was a big Victor Borge fan.

Musicians in your family? My mom is very musical—she took piano for many years and still sings in a choir. My dad can play the radio. He has a story about a clarinet teacher asking him to stop coming for lessons. My brothers (one older, one younger) were both good saxophonists through high school and university (extra-curricular).

Early experiences playing music with other kids? Piano, and then later on, trumpet. I did the Suzuki Method, and I’m sure there were piano recitals, but I remember Pine River best—I attended a two-week arts program there in the summer after grade 6 which made a lasting and good impression. My first memory of performing solo is at Pine River. It’s where I learned trumpet and at the end of the two weeks we performed for our parents...

✓ A full-length version of Josh Grossman’s interview continues at thewholenote.com.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

The TD Toronto Jazz Festival and Barnyard Records present Hobson’s Choice, whose new recording Of The Waves will be released in concert Saturday June 30 at the Music Gallery. This Toronto-based quartet creates original music informed by jazz, new chamber music and the singer-songwriter tradition: Michael Davidson, vibraphone; Rebecca Hennessy, trumpet; Felicity Williams, voice; and Harley Card, voice and acoustic guitar. Nadi Scribner, Katherine Zipp, and their guests, will be there. Formed in 1998 by conductor Josh Grossman the Toronto Jazz Orchestra is an 18-piece big band made up of some of Toronto’s best young jazz musicians. Performing classic big band tunes from the past as well as leading edge contemporary compositions The Path is the TJO’s third recording. Grossman says this album shows off “the most musically mature version of the Toronto Jazz Orchestra so far...and half of the tunes are my compositions or arrangements!” George Katz and Phoebe Westervain each win a copy.

Music’s Children gratefully acknowledges Sophia, Aileen, Sharon and Larry, Lesley and Terry, and Suzie.

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thewholenote.com

June 1 – July 7, 2012
Welcome to The WholeNote’s 11th annual Green Pages presenting summer festivals across the musical map—classical, jazz, opera, folk, world music and much more—in unique and beautiful settings across the country!

First up, you’ll find profiles of 39 widely diverse summer festivals. Next you’ll find detailed listings for those of the 39 who have events between June 1 and July 7. (Look out for events hosted by these festivals between July 1 and September 7 in our upcoming July/August double issue!)

Finally, as a reminder that the summer music scene is virtually unlimited, we offer an alphabetical cross-section of more than a hundred festivals this summer in our festival digest.

We wish you a summer to remember.

ASHKENAZ FESTIVAL
► August 28 to September 3
Harbourfront Centre, 235 Queens Quay W., Toronto, ON
North America’s premier festival of Jewish and Yiddish culture returns, featuring the best of the global Jewish cultural scene, with music, theatre, film, visual arts, literature, kids/family programs and the signature Ashkenaz Parades! Most events are free, with over 80 acts from a dozen countries, including Israeli world music sensation Yemen Blues; Russian klezmer-ska-punk party band Opal; Italian-Jewish renaissance music with Lucidarium Ensemble; Bukharan Jewish music with Shashmaqam (Central Asia/NY); Latin American-klezmer mashup with Mexico’s Klezmer; Ugandan-Jewish music from Abayudaya; 50th anniversary reunion of Canada’s first klezmer-revival band, Finjan (Winnipeg); Theatre Panik’s innovative take on the classic Jewish folk tale “The Corpse Bride”; and much more!
416-979-9901
www.ashkenazfestival.com

AURORA JAZZ+ FESTIVAL
► August 3 to August 5
Aurora Town Park, Aurora, ON
The Aurora jazz+ Festival highlights the multi-cultural fabric of Canada! Jazz+ means the festival includes all possible arts and music genres from reggae to rock, First Nations music to world music, Canadian funk to blues and jazz. Local visual artists display and perform live painting in the park, while diverse vendors prepare and serve foods of the world. Enjoy great music, art, culture, food, beer/wine, kids’ crafts, shopping and the ambiance of the beautiful, heritage Town Park setting located in the cultural core of Aurora, in the centre of York Region.
905-841-6893
www.aurorajazzfest.com

BAYFIELD FESTIVAL OF SONG
► June 2 to June 10
Bayfield, ON
Celebrate the art of song in the historic town hall of the beautiful village of Bayfield on Lake Huron, west of Stratford, renowned for its beaches, its sunsets and its restaurants! Adrienne Pieczonka and Laura Tucker present a “Celebrity Recital.” Alexander Dobson sings Dichterliebe and Songs of Travel. Virginia Hatfield, Megan Latham and Geoffrey Sirett are “Upstairs/Downstairs.” Brilliant young singers Andrea Cerswell, Alexandra Beley, Andrew Hajii and David Roth honour the royal Diamond Jubilee. “Schubert in the Morning” includes piano duets from Stephen Ralls and Bruce Ubukata, the pianists in all our concerts.
416-735-7982 or 519-565-5600
www.aldeboroughconnection.org

BROTT MUSIC FESTIVAL
► June 3 to August 16
Hamilton, ON
25 years of bringing the world’s greatest music to you! We have a truly celebratory season for you, a panoply of musical experiences for people of all ages and musical tastes. Jazz, classical rock, Brahms, exuberant high teas and the greatest moments of Puccini’s opera masterpieces all culminate in our grand finale, a tribute to Giuseppi Verdi. All this is performed by our brilliant National Academy Orchestra, the cream of the crop of Canadian musical talent, and featuring virtuoso soloists who will bring you to your feet in standing ovations. The sound of excellence is about to unfold.
905-525-SONG (7664)
www.brottmusic.com

CLEAR LAKE CHAMBER MUSIC FESTIVAL
► August 11, August 21 to August 26
Onanole Community Centre, Riding Mountain National Park, MB
The Clear Lake Chamber Music Festival, under the artistic direction of one of Canada’s leading concert pianists, Alexander Tsylyakov, has become an important part of Canada’s cultural calendar, the most exciting and first event of its kind that Manitoba has to offer. Come enjoy a celebration of summer with classical music, jazz and outstanding musicians in the natural beauty of Riding Mountain National Park, Manitoba. The festival will take place on August 11, and then from August 21 to August 26. For more details, please see our website.
204-571-6547 or 204-727-9631
www.clearlakefestival.ca

COLOURS OF MUSIC
► September 21 to September 30
Various Locations, Barrie, ON
Colours of Music comprises 29 performances held noon, 2:30pm and 7:30pm in churches throughout Barrie, featuring choirs, orchestras, quartets and pianists from across Canada and around the world. Pianist in residence Mauro Bertoli will perform solo and in collaboration with violinist Pemi Paull, cellist...
Winona Zelenka and the Penderecki String Quartet. Also featured will be Baroque Music by the Grange, and dancers from Opera Atelier performing music and dance from the English Baroque, flutist Susan Hoeppner, percussionist Beverley Johnston and fiddler Anne Lindsay. Festival highlights include three new Stephanie Martin compositions commissioned by Colours of Music, including one to be performed by the Gallery Choir of the Church of Saint Mary Magdalene.
705-726-1181  www.coloursofmusic.ca

**LE DOMAINE FORGET INTERNATIONAL FESTIVAL**

**June 16 to September 2**

5 Rang Saint-Antoine, C.P. 672, Saint-Tréinée, QC

This summer, the Le Domaine Forget International Festival welcomes famous artists including Les Violons du Roy, the Orchestre symphonique de Québec, the Borodin Quartet, the London Haydn Quartet, flutist Emmanuel Pahud, cellist Lynn Harrell, the charismatic John Pizzarelli Quartet, jazzman Oliver Jones and legendary vocal ensemble the Manhattan Transfer.

The festival will honour various composers in 2012, including Debussy (his 150th anniversary), Beethoven and Tchaikovsky. The Festival of the Sound welcomes visitors to Parry Sound, ON! July 18 to August 12


1-866-364-0061  www.festivalofthesound.ca

**GODERICH CELTIC ROOTS FESTIVAL AND COLLEGE**

**August 10 to August 12**

Lions’ Harbour Park, Goderich, ON

The Celtic Roots Festival is an annual celebration of all things Celtic! Fiddle tunes drive the feet while songs touch the heart. Enjoy the best of the Celtic world and world-famous sunsets, all in beautiful Lions’ Harbour overlooking Lake Huron. Enjoy fresh local food, a children’s area and over 60 hours of music on five stages. Day and weekend passes are available. Also be sure to check out our Celtic College and Celtic Kids Day Camp – experience the best of Celtic culture for all ages!

519-524-8221  www.celticfestival.ca

**HIGHLANDS OPERA STUDIO**

**August 2 to August 30**

Haliburton, ON

Each August, young opera professionals from across Canada and beyond gather in Haliburton for an intensive four weeks of training in aspects of the art. Under co-artistic directors Richard Margison and Valerie Kuinka as well as many seasoned professionals, the participants attend classes, receive one-on-one mentoring and participate in public performances. The presentations include masterclasses and excerpts concerts, one of which will be presented on an outdoor stage at the Bone Lake Amphitheatre in the Haliburton Forest and Wildlife Reserve. This year the ensemble will also present La Tragedie de Carmen by Peter Brook and Mozart’s The Magic Flute.

705-457-9933  www.highlandsoperastudio.com

**HUNTSVILLE FESTIVAL OF THE ARTS**

**July 4 to August 21**

37 Main St. E., Huntsville, ON

The Huntsville Festival of the Arts is a year-round celebration of the performing arts with an emphasis in the summer months of July and August. 2012 celebrates the festival’s 20th season and will once again feature an eclectic lineup including iconic Canadian roots/rocker Jim Cuddy, jazz phenom Nikki Yanovsky, Chantal Kreviazuk, country superstar George Canyon, “The Phantom” Colm Wilkinson, singer/songwriter Martha Wainwright, CBC celebrity Ian Gomeshi and jazz singer Molly Johnson among many others. On July 14 a full evening of activities will take place in the downtown core featuring buskers, street performers and the festival’s second annual Nuit Blanche North.

705-789-4975  www.huntsvillefestival.on.ca

**JAZZ IN JULY SUMMER MUSIC**

**July 9 to July 20**

Amherst, MA, USA

Jazz in July is a concentrated two-week program allowing participants to study jazz improvisation with some of the nation’s best jazz educators and artists. Located on the scenic UMass Amherst campus, Jazz in July offers jazz vocalists and instrumentalists a course of study that is challenging and enriching. The Jazz in July program involves one-on-one sessions, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions, style explorations, combined lectures and public performances by participants and faculty members alike. For a full list of performances, please see our website closer to the end of June.

416-545-3530  www.jazzinjuly.com

**JVL SUMMER SCHOOL FOR PERFORMING ARTS “MUSIC IN THE SUMMER” INTERNATIONAL FESTIVAL**

**July 5 to July 15**

North Bay, ON

The JVL Summer School for Performing Arts showcases young and aspiring musicians participating in its unique course. The course offers its participants a wonderful opportunity to combine their intensive music studies and concert performances with recreational activities. The JVL SSPA is committed to the artistic development of young musicians of all ages by providing students with intensive, highly professional training under the tutelage of a distinguished faculty. Concerts take place in North Bay. For a full list of performances, please see our website closer to the end of June.

416-735-7499 or 905-882-7499  www.MusicinSummer.com

**KINCARDINE SUMMER MUSIC FESTIVAL**

**August 5 to August 18**

Kincardine, ON

Now in its 21st year, this professional concert series features jazz, blues, classical, world and chamber music. Performers for August 5 to 10: Denzial Sinclaire, Sophia Perlman with Adrean Farrugia and Jason Hunter. Al Kay with the Jazz FM91 Youth Big Band. Robin Banks, the Antler River Project and the KSMF Jazz All-Stars (Jules Estrin, Amy Peck, Brian O’Kane, Earl MacDonald, Mike Downes, Geoff Young, Joel Haynes).

Performers for August 12 to 17: Ensemble Vivant piano trio, Marc Djokic. Katie Gleiser, Caroline Leonardelli with Matthew Larkin,

519-846-0331 or 888-747-7550  www.elorafestival.com

**JULY 13 to August 5**

Elora, ON

The Elora Festival opens the 2012 season with Mendelssohn’s epic Elijah, with British bass Peter Savidge in the title role. Other featured performers include Peter Appleyard, John McDermott, the Barra MacNeils, the Vienna Piano Trio, New York Polyphony and the duo piano artistry of James Anagnoson and Leslie Kinon. The festival will feature our own Grammy nominated Elora Festival Singers in ten performances this year, including concerts featuring the music of Francis Poulenc, Eric Whitacre and Benjamin Britten. The Festival Singers will also take part in “A Summer’s Evening on Broadway” and the final performance of the 2012 festival, “An Afternoon with Peter Appleyard.”

705-726-1181  www.coloursofmusic.ca
LEITH SUMMER FESTIVAL
► June 30 to August 25
Leith Church,
491934 Tom Thomson Lane, Leith, ON
Leith Summer Festival concerts are presented in Georgian Bay’s historic Leith Church. This season includes: “The Book of Love,” June 30 (sopranos Patricia O’Callaghan and Monica Whicher, pianist Robert Kortgaard and bassist Andrew Downing); “L’Accordéoniste: Latin Heat,” July 14 (Kimberly Barber, mezzo-soprano; Mary-Lou Vetere, accordion; Peter Tiefenbach, piano; and Carol Bauman, percussion); “Jayne Stone’s Room of Wonders,” July 28 (banjoist Jayne Stone and friends playing music inspired by folk traditions); “Evening Enchantment: Chopin’s Nocturnes,” August 11 (Italian pianist Robert Prosseda); and “The Donna Steinach Bursary Stars,” August 25 (a gala by four emerging young artists). All concerts start 7:30pm. Tickets are $25 and season passes $120.
1-888-446-7699 or 519-371-2833
www.leithchurch.ca or
www.ticketscene.ca/roxy

LIVE FROM THE ROCK FESTIVAL
► August 10 to August 12
Pull-A-Log Park, Red Rock, ON
Come to Red Rock, one hour east of Thunder Bay, to enjoy a weekend full of music, family activities, food, artisans, camping and friendship along the shores of beautiful Lake Superior. Celebrate our tenth anniversary along with Rita Chiarelli, Jack de Keyzer, Fred Eaglesmith, Dala and Jory Nash. The festival also offers another 25 artists representing folk and roots, blues, bluegrass and country! Take a trip on the lake in a 16-seat voyageur canoe, greet the day with morning yoga and take a turn on the open mic stage.
www.livefromtherock.com

LUMINATO
► June 6 to June 17
Festival Hub at David Pecaut Square, 55 John St., Toronto, ON
(Other events across the city)
Luminato’s free concerts at David Pecaut Square provide a blend of world music, singer-songwriters and hip-hop, plus the Toronto Symphony Orchestra playing its first outdoor concert in nearly a decade. This year brings free performances from KNAA, Michael Franti, Loreena McKennitt, AfroCubism and many more. In addition to an engaging array of free concerts, Luminato offers a diverse mix of ticketed concerts by some of music’s most celebrated performers, including Stewart Goodyear performing all 32 Beethoven sonatas in one day and a tribute to the late Kate McGarrigle with Rufus and Martha Wainwright, Emmylou Harris, Bruce Cockburn and Mary Margaret O’Hara, among others.
416-368-3100
www.luminato.com

MARKHAM JAZZ FESTIVAL
► August 16 to August 19
Main St. Unionville, Unionville, ON
The Markham Jazz Festival offers a diverse mix of jazz entertainment for music lovers of all ages. This year’s festival takes place in the historic village of Unionville. The opening “15th Birthday Blues Bash” takes place Thursday, August 16, at Markham Theatre, featuring an incredible blues line-up including Shakura S’Aida, Monkey Junk, Fathead, Harrison Kennedy and Treasa Levasseur! The weekend also features fantastic free outdoor acts Friday, Saturday and Sunday, with artists Tony Monaco, Marc Jordan and many more. In addition to more than 20 stage acts on three stages, there are street performances as well as “Hot Spots” (bars and restaurants) featuring jazz all around town.
905-471-5299
www.markhamjazzfestival.com

MIDLAND’S SUMMER SERENADE
► July 6 to August 10
St. Paul’s United Church, 308 King St., Midland, ON
Brookside Music Association is pleased to present the second season of Midland’s Summer Serenade. The gateway to the 30,000 islands, Midland is a vibrant community in historic Huronia by Georgian Bay. The 2012 season now includes ten concerts, to be held Friday evenings in St. Paul’s United Church and Sunday afternoons in the new Midland Cultural Centre. The line-up this summer includes Sinfonia Toronto, Thompson and French, Buzz Brass, David Jalbert, Wolak and Donnelly, Bax and Chung, Vesuvius, Zodiac Trio, Anton Kuerti and Afifara String Quartet, and the Cecilia String Quartet. This is a season that is sure to thrill the local community, cottagers, boaters and visitors alike.
705-528-0521
www.brooksidemusic.com

MONTREAL BAROQUE FESTIVAL
► June 21 to June 24
Various locations, Old Montreal, QC
The Montreal Baroque Festival is a unique early music festival that takes place in historic Old Montreal, in dusty 17th century attics, gardens, crypts, chapels, chateaux, museums and banks! Along with the dozen concerts, you can join a grand parade through the streets of the Old City and come to the late-night musical café! The 2012 edition, APOCALYPSE, will include a stunning equestrian ballet dating back to Louis XIII’s engagement in 1612, a concert of natural trumpets with virtuosi Jean-François Madeuf (France) and Graham Nicholson (Holland), Benjamin Bagby’s brilliant rendering of Beowulf and Telemann’s Last Judgement with Ensemble Caprice.
514-845-7171
www.montrealbaroque.com

MUSIC AND BEYOND
► July 4 to July 15
Ottawa, ON
Music and Beyond is a classical music and multi-disciplinary arts festival. Classical music is presented in all formations including orchestras, choirs, bands, wind ensembles, recitals and small ensembles. The festival pursues links with other art forms and cultural disciplines and music including visual art, drama, poetry, dance, architecture, science, dining and even yoga. Music and Beyond is virtually unique in the international field of music festivals. 2012 highlights include the Borodin Quartet, Vikram Seth, “Music of the Cold War in the Diefenbunker,” heavy metal violin and baroque opera with Megan Folks.

HUNTSVILLE FESTIVAL OF THE ARTS
Huntsville, ON

THE WHOLENOTE 2012 SUMMER MUSIC GUIDE
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www.ksnf.ca
Brass Roots, Jasmine Schnarr and Thomas Beard.
Sundays to Fridays enjoy free “4 O’Clock in the Park” concerts in Kincardine’s Victoria Park.
519-396-9716
www.ksnf.ca
SUMMER MUSIC GUIDE

MUSIC AT PORT MILFORD
▶ July 14 to August 11
Prince Edward County, ON
Music at Port Milford celebrates its 26th season this year with Friday evening performances at St. Mary Magdalene Church, Picton, featuring the Linden String Quartet, Tokai String Quartet and Port Milford faculty artists with Marie Berard, violin; Peter Longworth, piano; and Melanie Conly, soprano. Purchase a four concert season pass for $75 or single tickets for $25. This year’s special event is “Piano Men – The Music of Elton and Billy” at the Regent Theatre, Picton, Saturday, August 4, at 8pm ($30). Visit “The County” and experience world-class music in a location known for its exquisite beaches, bike tours and vineyards.
613-476-8416 x28 or 1-877-411-4761
www.pecjazz.org

MUSIC AT SHARON
▶ June 3 to June 24
Sharon Temple, 18974 Leslie St., Sharon, ON
Come and hear some of Canada’s brightest classical music stars this June at the stunning Sharon Temple just north of Toronto. Led by artistic directors Larry Beckwith and Rick Phillips, this year’s series highlights artists including Daniel Lichtl, Pentadrea Wind Ensemble, Joseph Petric, Winona Zelenka, Meredith Hall, Todd Delaney, Toronto Masque Theatre and Serouj Kradjian. Our program this year features the music of Schubert, Bach, Purcell and Debussy, among others. Concerts are held June 3, 10, 17 and 24 at Historic Sharon Temple. Visit our website for tickets and information.
905-830-4529
www.musicatsharon.ca

MUSIC AT STRATFORD
▶ August 15 to August 19
Various Locations, Picton, ON
Jazz up your summer in beautiful Prince Edward County at a true jazz festival now in its 12th year. Top jazz artists such as Emillie Claire Barlow, Louis Hayes “Cannonball” Legacy Quintet, an all Canadian tribute to pianist George Shearing and a Boss Brass reunion will perform in the historic renovated Regent Theatre. Guido Basso and Russ Little will perform at the popular Barley Days jazz barbecue and wine tasting. Enjoy concerts, after-hours jam sessions, free jazz van stops at wineries and much more! Come for the jazz and stay for the restaurants, inns, vibrant arts scene, beaches and shops. TD supports our spotlight on emerging young talent.
613-476-8416 x28 or 1-877-411-4761
www.pecjazz.org

MUSIQUE ROYALE
▶ June 24 to September 24
Venues throughout Nova Scotia
Musique Royale is a summertime celebration of Nova Scotia’s musical heritage. A cross-province festival now in its 27th season, Musique Royale brings performances of early and traditional music to settings of historic and cultural significance in communities ranging from the small fishing towns to the magnificent highlands. Artists this year include: Halifax Camerata Singers; John Grew, organ; Norman/Greenberg Duo; La Tour Baroque Duo featuring Michel Cardin and Tim Blackmore; traditional Maritime Boxwood artists led by Chris Norman; Ensemble Caprice featuring Matthias Maute, Sophie Larivière and David Jacques; Robert Quinney, organ; True North featuring Peter Togni, piano/organ; and Nick Newbery, photographer.
902-634-9994
www.musiqueroyale.com

NO STRINGS THEATRE, SUMMER MUSIC INTENSIVE
▶ July 2 to July 29
Toronto, ON
No Strings presents a summer music theatre intensive designed to develop singing, acting and dancing skills for youths aged 13 to 21 through working with professionals in the field. The program includes vocal, drama and dance classes and culminates in a public performance of a music theatre show. This season’s show, comedy murder mystery Curtains, is brought to you by the makers of Cabaret and Chicago. Kander and Ebb! The show will run from July 26th to July 29th; please see our website for details.
416-588-5845
www.nostringstheatre.com

OTTAWA CHAMBERFEST
▶ July 26 to August 9
Ottawa, ON
Ottawa Chamberfest 2012 brings together the boldest names in ensemble and solo performance for two weeks of musical celebration in Canada’s capital. Nash Ensemble of London, Newbery, photographer.
613-241-0777
www.musicandbeyond.ca

PRINCE EDWARD COUNTY MUSIC FESTIVAL
▶ September 14 to September 22
Various Locations, Picton, Bloomfield, ON
Experience the thrill of live chamber music in beautiful Prince Edward County venues under the artistic direction of celebrated pianist Stéphane Lemelin. Eric Friesen hosts the season opener, presenting music of award-winning composer in residence Marjan Mozetich and the New Orford String Quartet at Books & Company. See the Penderacki String Quartet at the stylish Oeno Gallery! Four concerts at the acoustically superb Church of St. Mary Magdalene include “Searching for Beauty” with New Orford String Quartet, the Sunday afternoon “Chamber Music Essentials,” Mozart’s Cost fahuttle performed by Jeunesses Musicales and our grand finale, “Consummate Beauty.”
613-471-1991 or 1-866-584-1991
www.pecmusicfestival.com

SCARBOROUGH TOWN JAZZ FESTIVAL
▶ August 9 to August 12
Scarborough, ON
The first of its kind in the District of Scarborough, the four day Scarborough Town Jazz Festival will take place at the Burrows Hall Community Centre Park, Rosebank Park and the Chinese Cultural Centre of Greater Toronto. A highlight of this event is its cultural fusion, reflecting the multicultural face of Scarborough with a talented and diverse lineup of artists. Be prepared for a global musical journey! There will be food, drink and activities for the whole family and community to enjoy.
LMP (the organizers) is planning a music scholarship and projects with young talent in Scarborough to encourage them to reach out and take their talent further still.
647-427-8675 or 647-427-1403
www.latimusicprod.com

STRATFORD SUMMER MUSIC
▶ July 16 to August 26
25 Ontario St., Stratford, ON
Stratford Summer Music presents over 100 events, including celebrations of the 80th anniversary of Glenn Gould’s birth with international and Canadian pianists Jean-Efflam Bavouzet, Simone Dinnerstein, David Jalbert,
Jan Lischecki and Gabriela Montero, and special performances from 2 Pianos 4 Hands and Tafelmusik Baroque Orchestra. The Music at Rundles luncheon series presents Canadian musician George Meanwell and the annual BargeMusic series continues to present noon-hour concerts of different musical genres by a range of Canadian and international ensembles. Robert Harris hosts “Music that Changed the World” (illustrated music lectures), and three young Canadian organists perform during Organ Week.

www.stratfordsummermusic.ca

SUNDAY AFTERNOON CONCERTS AT TORONTO’S HISTORIC SITES

- June 10 to June 24
Spadina Museum, 285 Spadina Rd.,
TORONTO
Visit Spadina Museum on Sundays in June for the Music in the Orchard concert series featuring the Taffanel Wind Ensemble on June 10, Michael Franklin on June 17 and VentElation on June 24. All concerts start at 1:30pm and are pay-what-you-can. Bring a blanket and your favourite people and enjoy a great afternoon of music. Or, go to Etobicoke for Musical Matinees at Montgomery’s Inn, from 2pm to 4pm. On June 17 enjoy “Vocal Art Song” with soprano Christina Campsall. The concert on June 24 features Duo Primo (pianist Ronée Boyce and cellist Mahsa Madahian). For tickets see our website.
416-392-6910
www.toronto.ca/museum-events

SWEETWATER MUSIC FESTIVAL

- September 21 to September 23
Owen Sound and Leith, ON
Join us for the ninth annual SweetWater Music Festival, being held this year from September 21 to 23 in Owen Sound and Leith, Ontario. This year’s festival will highlight both early music and jazz, and feature programs led by artistic director and recent Juno award-winner Mark Fewer, along with co-artistic directors Phil Dwyer and Kenneth Slowik. This year’s program will include works by Barber, Telemann and David Braid, and a world premiere of a work by Phil Dwyer! Check our website for more information.
519-371-2833
www.sweetwaterfestival.ca

TAFELMUSIK BAROQUE SUMMER FESTIVAL

- June 4 to June 16
Trinity-St Paul’s Centre, Walter Hall (U of T) and Grace Church on-the-Hill, Toronto, ON
Musicians from around the world gather in Toronto for the annual Tafelmusik Baroque Summer Institute. An intensive 14-day residency in instrumental and vocal baroque performance, the Institute features four free concerts open to the public. See our website or call us for more details.
416-964-9562 x241
www.tafelmusik.org

TD SUNFEST

- July 5 to July 8
Victoria Park, London, ON
Spread a blanket in London’s beautiful tree-lined Victoria Park and discover why TD Sunfest has been voted one of the American Bus Association’s TOP 100 destinations in North America. The 2012 edition of “Canada’s Premier Celebration of World Cultures” will feature over 275 unique food, craft and visual art exhibitors and more than 35 red-hot world music and jazz ensembles, ranging from Calypso Rose (Trinidad) to Locos Por Juana (USA). And, this summer, savour “Suntropolis ‘12,” your passport to the electrifying new sounds of Cuba and Brazil. Returning audience favorites include the Jazz Stage and Sunday afternoon’s Le village québécois.
519-672-1522
www.sunfest.on.ca

TD TORONTO JAZZ FESTIVAL

- June 22 to July 1
Nathan Phillips Square,
100 Queen St. W., Toronto, ON
The TD Toronto Jazz Festival is an annual celebration of straight-ahead jazz, jazz-influenced music and jazz off-shoots and experimental projects. New artists are also featured, expanding and enriching the Canadian and international jazz genre.
This year, the festival hosts a variety of established jazz-icians such as Natalie Cole and George Benson and introduces hot young artists such as the wildly talented Esperanza Spalding and Janelle Monae. The festival runs June 22 to July 1, 2012, with its main stage at Nathan Phillips Square, so the sound of jazz will resound throughout Toronto, with over 1,500 musicians entertaining more than 500,000 music lovers.
1-855-985-5000
www.torontojazz.com

TORONTO SUMMER MUSIC FESTIVAL

- July 17 to August 4
90 Wellesley St. W., Suite 212, Toronto, ON
The 2012 TSMF is three weeks jam-packed with world-class classical music at three venues: Koerner Hall (Royal Conservatory of Music), Walter Hall (University of Toronto) and Hart House (University of Toronto). This year’s programming follows the spirit of the romantic era as it spread across Europe from its birthplace in Germany and Austria. To help us on this musical journey, we have a stellar line-up of world-renowned artists, including pianist André Laplante, bass-baritone Gerald Finley, the Vienna Piano Trio and the Gryphon Trio. These artists, together with the gifted participants of the TSMF Academy, will fill the summer air with glorious music, creating magical experiences you won’t want to miss!
647-430-5999
www.torontosummermusic.com

WESTBEN: CONCERTS AT THE BARN

- June 29 to August 5
6898 Country Rd. 30, Campbellford, ON
Westben presents the world premiere of The Auction, a Canadian folk opera by John Burge and Eugene Benson; “Mozart in Vienna,” commemorating the 200th anniversary of the death of Mozart’s librettist Emanuel Schikaneder; bass-baritone Gerald Finley; “Winds at Westben,” featuring chamber music of Mozart and Beethoven; “Julie and Friends on Broadway,” a glittering review of shows made famous by Julie Andrews and friends; and performances by the Canadian Guitar Quartet, Quartetto Gelato, Nathaniel Dett Chorale, Cadence, Robert Michaels, Joel Quarrington, Georgy Tchaidze and Oliver Jones. The season concludes with “The Big Band Theory,” a fundraiser featuring the Brian Barlow Band and commemorating the 75th anniversary of the death of Gershwin.
1-705-653-5508 or 1-877-883-5777
www.westben.ca

www.toronto.ca/museum-events
**Bayfield Festival of Song**

June 2 to June 10
Bayfield, ON
416-736-7892 or 519-565-5600
www.aldeburghconnection.org

All concerts at Town Hall, on the south side of Clangor Square, Bayfield.

- **June 2 11:00am:** Coffee Concert: Schubert in the Morning. Andrea Cerswell, soprano; Alexandra Beley, mezzo; Andrew Haji, tenor; David Roth, baritone; Stephen Ralls and Bruce Ubukata, piano. $25; $10(st).
- **June 2 8:00:** Upstairs/Downstairs. Virginia Hatfield, soprano; Lauren Tucker, mezzo; Geoffrey Siret, baritone; Stephen and Bruce Ubukata, piano. $35.
- **June 3 1:30:** Diamonds for a Queen. Andrea Cerswell, soprano; Alexandra Beley, mezzo; Andrew Haji, tenor; David Roth, baritone; Stephen Ralls and Bruce Ubukata, piano. $25; $10(st).
- **June 7 4:00:** Singers' Masterclass with soprano Adrienne Pieczonka. $15.
- **June 8 8:00:** Celebrity Recital. Adrienne Pieczonka, soprano; Laura Tucker, mezzo; Stephen Ralls, piano. $35; $10(st).
- **June 9 11:00am:** Coffee Concert: Wish you were here. Andrea Cerswell, soprano; Alexandra Beley, mezzo; Andrew Haji, tenor; David Roth, baritone; Stephen Ralls and Bruce Ubukata, piano. $25; $10(st).
- **June 9 8:00:** Celebrity Recital. Alexander Dobson, baritone; Stephen Ralls, piano. $35.
- **June 10 2:30:** Diamonds for a Queen. Andrea Cerswell, soprano; Alexandra Beley, mezzo; Andrew Haji, tenor; David Roth, baritone; Stephen Ralls and Bruce Ubukata, piano. $35; $10(st).

**Brott Music Festival**

June 3 to August 16
Burlington, Hamilton and Ancaster, ON
905-525-7664
www.brottmusic.com

SCAC – St. Christopher’s Anglican Church, 682 Guelfe Lane, Burlington
MCMPPAC – Mohawk College, McIntyre Performing Arts Centre, 135 Fennell Avenue West, Hamilton

SJAC – St. John’s Anglican Church, 272 Wilson Street East, Ancaster
RBG – Royal Botanical Gardens, 680 Plains Road West, Burlington

RG – Reeder College, 777 Garner Road East, Ancaster

For reserved seating, add $6 to the ticket price.

- **June 3 7:30p:** The Beauty of Brahms in Burlington Series 1 of 5: Martin Plays Mendelssohn. Mendelssohn: Violin Concerto in e; Scottish Symphony No.3. Martin Beaver, violin; National Academy Orchestra, Boris Brott, conductor. SCAC. $32; $27(st); $15(st).
- **June 8 7:30p:** The Beauty of Brahms in Burlington Series 2 of 5: A Double of Brahms. Brahms: Double Concerto in a; Symphony No.4 in e; Beethoven: Fidelio Overture. Yehonatan Berik, violin; Rachel Mercer, cello; National Academy Orchestra, Boris Brott, conductor. SCAC. $32; $27(st); $15(st).
- **June 23 7:30:** The Beauty of Brahms in Burlington Series 4 of 5: Serenade by Strauss. Strauss: Four Last Songs; Symphony No.1. Leslie Ann Bradley, soprano; National Academy Orchestra, Boris Brott, conductor. SCAC. $32; $27(st); $15(st).
**Midland’s Summer Serenade**

**July 6 to August 10**

Midland, ON 705-528-0521

www.brooksidsmusic.com

- **July 6 8:00:** Sinfonia Toronto, Nurhan Arman, director. St. Paul’s United Church, 308 King St., Midland. $25; $20(st), (1)under 13.
- **July 6 Festival continues:** listings for July 13 to August 10 will appear in our combined July/August issue.

**Montreal Baroque Festival**

June 21 to June 24

Montreal, QC 514-845-7171 or 1-866-845-7171

www.montrealbaroque.com

AGB – Auberge Saint-Gabriel, 426 St-Gabriel Street

DF – Darling Foundry, 745 Ottawa Street

ECB – Ernest-Cormier Building, 100 Notre-Dame Street

IH – Intercontinental Hotel, 360 St-Antoine Street West

MB – Marché Bonsecours, 300 St-Paul Street East

NDdBS – Notre-Dame-de-Bon-Secours Chapel, 400 St-Paul Street East

PdV – Place des Festivités, 333 de la Commune Street

- **June 21 7:30:** Grand Opening Gala. Studio de musique ancienne de Montréal; Ensemble Masques & Andréanne Brison Paquin; Les Boréades & les Jardins Chorégraphiques; Ensemble Proemio & Joel Gonzales. DF. $25–$45.
- **June 22 9:30pm:** Trumpets of the Apocalypse. Works by Biber, Schmelzer and Vejannevy. Jean-François Madeuf and Graham Nicholson, trumpets; Les Voix Humaines Consort. ECB. $20–$35.
- **June 22 9:30pm:** Beowulf. Voice and harp. ASG. $10–$25.
- **June 23 10:00am:** Bach: Trio BWV527; Sonata for Viola; Zimbalist: Quartet. DCUC. $10–$20; Quartet Op.74 No.2; Dohnanyi: Quartet No.2 Op.15; Zimbalist: Quartet. DCUC. $10–$20; $20–$40 with Festival Passport.
- **June 23 7:30:** Haydn: Last Words of the Priest; Korngold: Glück, das mir verlieh; Bizet: Teoreador Song; Verdi: O patria mia; Lehár: Meine Lippen sin küssen so heis; and other works. Yannick-Muriel Noah, soprano; James Westman, tenor; Alexandre da Costa, violin; Stéphane Lemelin, piano; Menahem Pressler, pianist; Theatre of Early Music; and others. Daniel Taylor, conductor. DCUC. Festival Plus Concert: $40–$60; $20–$40 with Festival Passport.
- **July 5 8:45am:** With Verdi on the Cross. DCUC. $10–$20; free with Festival Passport.
- **July 5 10:00am:** Coffee Concert: Four Centuries of Bach. Bach: Trio BWV527; Sonata for Violin in E; Three Chorale Preludes; Sonata for Oboe BWV1030a. John Abberger, oboe; Adrian Butlerfield, violin; Amanda Keesmaat, cello; Luc Beausejour, harpsichord. TH. $10–$20; free with Festival Passport.
- **July 5 12:00:** Catastrophic Songs. Ensemble Eya. IH. $10–$20.
- **July 5 2:30pm:** Carousel Du Roy. Lully. Horses from the Equimagine stables; dancers of Les Jardins chorégraphiques; Jean-François Madeuf and Graham Nicholson, trumpets; the Bande des vents Montréal Baroque. PdV. $25–$45.
- **June 23 9:30pm:** Amor Y Guerra. Alkemia Ensemble. IH. $10–$20.
- **June 24 7:00am:** Haydn: Last Words of Christ. DuoArtu Franz-Heppich. NDdBS. $10–$25.
- **June 24 2:00:** Six Visions of the Apocalypse. Works by Bach, Correlli, Palestina and Satie. Flûte Alors! MB. $10–$20.
- **June 24 4:00pm:** Apocalypse & Revelations. Beethoven: Pathétique, Moonlight and Temppest Sonatas. Tom Beghin, fortepiano. MB. $10–$20.
- **June 24 7:30:** Der Tag des Gerichts: The Day of Judgement. Telemann. Ensemble Caprice and chorus. NDdBS. $20–$35.

**Music and Beyond**

- **July 4 to July 15**
  - **Ottawa, ON**
  - **613-241-0777**
  - [www.musicbeyond.ca](http://www.musicbeyond.ca)
  - **Diamond Pass – $300 includes priority seating to all events, excluding “Music and Dining,” July 13**
  - Festival Passport – $110; $60(st); does not include entry into Festival Plus Concerts
  - 3-Day Pass – $50, $30(st); does not include entry into Festival Plus Concerts
  - Festival Plus Concert – prices as indicated; discounted price with Festival Passport.

CASM – Canadian Aviation and Space Museum, 11 Aviation Parkway

DCUC – Dominion Chalmers United Church, 344 Cooper Street

KPC – Knox Presbyterian Church, 120 Lisgar Street

MKUC – MacKay United Church, 39 Dufferin Road

NAC – National Arts Centre, Southam Hall, 53 Elgin Street

OTHSA – Ottawa Technical High School Auditorium, 440 Albert Street

SAC – St. Andrew’s Church, 82 Kent Street

SBC – St. Barnabas Church, 70 James Street

TH – Tabaret Hall, Ottawa University, 550 Cumberland Street

- **July 4 8:00:** Opening Gala. Handel: Zadok the Priest; Korngold: Glück, das mir verlieh; Bizet: Teoreador Song; Verdi: O patria mia; Lehár: Meine Lippen sin küssen so heis; and other works. Yannick-Muriel Noah, soprano; James Westman, tenor; Alexandre da Costa, violin; Stéphane Lemelin, piano; Menahem Pressler, pianist; Theatre of Early Music; and others. Daniel Taylor, conductor. DCUC. Festival Plus Concert: $40–$60; $20–$40 with Festival Passport.
- **July 5 8:45am:** Pre-Concert Yoga. With Verdi on the Cross. DCUC. $10–$20; free with Festival Passport.
- **July 5 10:00am:** Coffee Concert: Four Centuries of Bach. Bach: Trio BWV527; Sonata for Violin in E; Three Chorale Preludes; Sonata for Oboe BWV1030a. John Abberger, oboe; Adrian Butlerfield, violin; Amanda Keesmaat, cello; Luc Beausejour, harpsichord. TH. $10–$20; free with Festival Passport.
- **July 5 12:00:** Fine Arts Quartet. Haydn: Quartet Op.74 No.2; Dohnanyi: Quartet No.2 Op.15; Zimbalist: Quartet. DCUC. $10–$20; free with Festival Passport.
- **July 5 8:00:** A Lover and His Lass. Works by Mozart, Schumann, Britten, Rossini, Vaughan Williams and Bernstein. Wallis Giunta, mezzo; John Brancy, baritone; Peter Dugan, piano. DCUC. $10–$20; free with Festival Passport.
- **July 5 8:00:** Music and Dance. Exploration of the link between music and dance, from the Baroque to present time. Sonia Rodriguez, Piotr Stanczyk, Marie-Nathalie Lacoursière and Mickael Bouffart, dancers; Yehonatan Berick, composer; John Brancy, baritone; Peter Dugan, piano. TH. $10–$20; free with Festival Passport.
- **July 5 8:00:** The Lord of the Rings: The Fellowship of the Ring in Concert. Howard Shore’s score performed by the National Arts Centre Orchestra. NAC. $26–$125 (available only at NAC Box Office: 613-947-7000 x620); Festival pass holders receive 10% discount. Presented by the NAC July 5 11:00pm: Rachmaninoff Piano Trios. Rachmaninoff. Trio Éliégie No.1 in g; Trio Éliégie No.2 in d. Arianna Williams and Bernstein. Wallis Giunta, mezzo; John Brancy, baritone; Peter Dugan, piano. DCUC. $10–$20; free with Festival Passport.
Summer Festivals

Warsaw-Fan, violin; Julian Armour, cello; Matthew Larkin, harmonium; Andrew Tunnis, piano. DCUC. $10–$20; free with Festival Passport.

• July 6 12:00: Menahem Pressler and The Principal Winds of the National Arts Centre Orchestra. Mozart: Quintet for Piano and Winds; Beethoven: Quintet for Piano and Winds. Menahem Pressler, piano; Charles Hamman, oboe; Kimball Sykes, clarinet; Lawrence Vine, horn; Christopher Millard, bassoon. DCUC. $10–$20; free with Festival Passport.

• July 6 2:00: Jewish Composers Through the Ages. Copland: Quiet City; Meyerbeer: Quintet for Clarinet and Strings; Gershwin: Lullaby; Kern: Suite for Two Violins, Cello and Piano; Rossin: Sonata Settima sopra l’Aria d’un Ballietto; Glck: Old Toronto Klezmer Suite. Marie Bérard and Arianna Warsaw-Fan, violins; Guylane Lemaire, viola; Julian Armour and Paul Marley, cellos; and others. DCUC. $10–$20; free with Festival Passport.

• July 6 5:00: Yehezkin Berdik – Solos. Works by Bartók, Albéniz, Yasaye and others. Yehezkin Berdik, violin. SBC. $10–$20; free with Festival Passport.

• July 6 8:00: Borodin Quartet – Brahms & Tchaikovsky. Tchakovsky: Quartet Movement in B-flat; Quartet No.1 in D Op.11; Brahms: Quartet No.1 in C Op.51. DCUC. Festival Plus Concert: $40–$60; $20–$40 with Festival Passport.

• July 7 2:00: Zelenka Plays Bach. An accompanied Suites for Cello (Nos. 1, 3, 6). Winona Zelenka, cello. $15–$20; free with Festival Passport.

• June 10 2:00: Zelenka Plays Bach. Bach: An Unaccompanied Suites for Cello (Nos. 1, 3, 6). Winona Zelenka, cello. $15–$20; free with Festival Passport.

Music in Summer

JVL Summer School for Performing Arts July 5 to July 15
Northern College, North Bay. JVL Summer School for Performing Arts invites young musicians to the 11th Music in Summer festival where they will have the unique opportunity to combine their intensive music studies and concert performances with recreational activities.

Music in the Orchard

June 10 to June 24
Toronto, ON 416-392-9010
www.musicsummer.com
All concerts at Canadore College, North Bay. JVL Summer School for Performing Arts invites young musicians to the 11th Music in Summer festival where they will have the unique opportunity to combine their intensive music studies and concert performances with recreational activities.

Music in Summer listings, section A: Concerts in the GTA, of our combined July/August issue.

Music at Sharon

June 3 to June 24
Sharon, ON 905-830-4529
www.musicats Sharon.ca
All concerts at Sharon Temple National Historic Site and Museum, 1897 Leslie Street, Sharon. All tickets: $45/adv (adult); $20/student with ID. $20–$30 with Festival Passport.

• June 2 3:00: Schubert’s Winterreise. Daniel Licht, bass-baritone; Penthèdre Wind Ensemble; Joseph Petric, accordion. 1:15: Pre-concert chat.

• June 10 2:00: Zelenka Plays Bach. Bach: An Unaccompanied Suites for Cello (Nos. 1, 3, 6). Winona Zelenka, cello. $15–$20; free with Festival Passport.


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**June 20 5:00:** Retrocity; GS; Free; 6:00: Mary Kay Trio; PSP; Free; Gord Sheard’s Brazilian Jazz Experience; TS; Free; 8:00: Karl Jannuska featuring Steve Dahlem; MG; 115; The Vipers; SDM. Free; June 21 8:00: Tedeschi Trucks Band; NPS; 172.50; Radio Deluxe with the John Pizzarelli Quartet featuring Jessica Molaskey and Special Guest Emilie-Claire Barlow; KX; 416-408-0208; $50.50–$55.50; 9:00: Kneebody; RIV; $25.

**June 30 12:00:** George Grussman Trio; PSP; Free; 2:00; Jim Galloway Trio; TS; Free; Lester McLean Quartet; SDM; Free; 3:00; Shohei Yamaki; PSP; Free; 5:00; Crusader Rabbit; SDM; Free; Eric St. Laurent Trio; PSP; Free; Gord Sheard’s Brazilian Jazz Experience; OS; Free; 7:00: Ted Warren Trio; TS; Free; 8:00: Joan Osborne Duo / Matt Anderson; NPS; $42.50; Hobson’s Choice; MG; $15; Planet Earth; SDM. Free; 10:00: Becca Stevens Band / Nelli McKay; KX; $20.

**July 1 12:00:** Jazz FM91 Youth Big Band; TS; Free; Pat Collins Accordion Trio; Free; 3:00; Griffin Hiltz Trio; PSP; Free; Lemon Bucket Orchestra; SDM; Free; Norman Marshall Villeneuve’s Jazz Message Quartet; TS; Free; 5:00; Diana Salvatore; OS; Free; 8:00: Tower of Power (Opening: Sierra Leon’s Refugee All-Stars); NPS; $45.

**July 2 12:00:** Ross Wouldridge Trio; TS; Free; 3:00; Ecclesior Jazz Band; TS; Free

**Westben – Concerts at the Barn**

June 29 to August 5

June 2 – July 7, 2012

All concerts at Westben Barn, 6698 County Road 30 North, 3km northwest of Campbellford.

**June 29 12:00:** The Auction – A World Premiere (live performance). Music by J. Burge, libretto by E. Benson; based on the book by J. Andrews with illustrations by K. Reuzich. Allison Grant, stage director. Kimberly Barber, mezzo; Donna Bennett, soprano; Bruce Kelly, baritone; Keith Klassen, tenor; Matthew Zadow, baritone; and others; Westben Chamber Orchestra, Philip Headlam, conductor.

**June 30 2:00:** The Auction – A World Premiere. $24.78; $23.01(sr); $15(st); $45(youth).

**June 30 2:00:** The Auction – A World Premiere. $44.25; $42.48(sr); $13.27(st); $4.42(youth). See June 29.

**June 1 – July 7, 2012**

**Visit THEWHOLENOTE.COM for an updated interactive map of summer festivals near you.**

**LISTINGS WITH AN ASTERISK ARE FULLY DESCRIBED STARTING ON PAGE 49.**
FESTIVAL DIGEST

- Jewish Music Week in Toronto: from Bible to Broadway
  June 3 to June 10
  Various locations, Toronto, ON
  416-639-4492
  www.jewishmusicweek.com

- JVL Summer School for the Performing Arts and Festival: Music in Summer
  July 5 to July 15
  North Bay, ON
  416-735-7499 or 905-882-7499
  www.MusicinSummer.com

- Kincardine Summer Music Festival
  August 5 to August 18
  Kincardine, ON
  519-396-9716
  www.jsmf.ca

- KOOL FM Barrie Jagg and Blues Festival XVII
  June 7 to June 18
  Various locations, Barrie, Simcoe County, ON
  1-800-668-9100
  www.barriejazzbluesfest.com

- Leith Summer Festival
  June 30 to August 25
  Leith Church, Leith, ON
  1-888-446-7699 or 519-371-2833
  www.lichurch.ca, www.ticketscene.ca/roxy

- Live from the Rock Folk Festival
  August 10 to August 12
  Red Rock, ON
  www.liverockfromthecrock.com

- Lumino
to
  June 8 to June 17
  Festival Hub, David Pecaut Square, Toronto, ON
  416-368-3100
  www.lumiano.com

- Markham Jagg Festival
  August 18 to August 19
  Unionville, ON
  905-471-5299
  www.markhamjazzfestival.com

- Markham Village Music Festival
  June 15 and June 16
  Various locations, Markham, ON
  647-931-8899
  www.markhamfestival.org

- Midland’s Summer Serenade
  July 6 to August 10
  Midland, ON
  705-528-0521
  www.brookside PMC www.midlandfolkfestival.com

- Mill Race Festival
  August 3 to August 9
  Cambridge, ON
  519-821-7135
  www.millracefestival.com

- Miramichi Folk Song Festival
  August 5 to August 10
  Miramichi, NB
  506-622-1780
  www.miramichifolk.com

- Montreal Baroque Festival
  June 21 to June 24
  Various locations, Old Montreal, QC
  514-845-8711
  www.montrealbaroque.com

- Muhbadi International Drumming Festival
  June 9 and June 10
  Woodbine Park, Toronto, ON
  416-848-3838
  www.muhbadi.com

- Music and Beyond
  July 4 to July 15
  Ottawa, ON
  613-241-0777
  www.musicandbeyond.ca

- Music at Port Milford
  July 14 to August 11
  Prince Edward County, ON
  613-476-7735 or 914-439-5039
  www.mpmcamp.org

- Music at Sharon
  June 3 to June 24
  Sharon, ON
  905-930-4529
  www.musicatsharon.ca

- Music by the Sea at Bambfield
  July 7 to July 15
  Bambfield, ON
  250-728-3887 or 250-888-7772
  www.musicbythesea.ca

- Music in the Orchard
  June 10 to June 24
  Spadina Museum, Toronto, ON
  416-392-6910
  www.toronto.ca/museum-events

- Music Mondays
  June 4 to September 24
  Trinity Square, Toronto, ON
  416-588-4521 x304
  www.musicmondays.ca

- Music Niagara
  July 13 to August 11
  Niagara-on-the-Lake, ON
  905-468-5568
  www.musicniagara.org

- Musical Matinées at the
tours of Nova Scotia
  June 17 and June 24
  Montgomery’s Inn, Toronto, ON
  416-394-8112

- Musique Royale
  June 24 to September 24
  Venues throughout Nova Scotia
  902-634-9994
  www.musique Royale.com

- Musuko Opera Festival
  August 20 to August 24
  Brantford, ON
  705-645-8400

- National Youth Orchestra of Canada
  July 6 to August 9
  Summer tour
  416-532-4470
  www.nyc.org

- No Strings Theatre, Summer Music Theatre Intensive
  July 2 to July 29
  Toronto, ON
  416-593-5845
  www.norstringstheatre.com

- Northern Lights Festival Boréal
  July 6 to July 8
  Bell Park Rd., Sudbury, ON
  705-674-5512
  www.mlbassudbury.ca

- Ode’min Gilgis Festival
  June 20 to June 24
  Peterborough, ON
  705-745-1788
  www.okw-arts.ca/festival

- Ottawa Folk Festival
  September 6 to September 10
  Hog’s Back Park, Ottawa, ON
  613-230-9234
  www.ottawafolk.com

- Ottawa International Chamber Music Festival
  July 26 to August 9
  Ottawa, ON
  613-234-6306
  www.ottawachamberfest.com

- Pender Harbour Jazz Festival
  September 14 to September 16
  Pender Harbour, BC
  www.phjazz.ca

- Prince Edward County Jazz Festival
  August 15 to August 19
  Various locations, Picton, ON
  613-476-8416 x28 or 1-877-411-4761
  www.pejazz.org

- Prince Edward County Music Festival
  September 14 to September 22
  Various locations, Picton, Bloomfield, ON
  613-471-1991 or 1-866-584-1991
  www.pecmusicfestival.com

- RBC Royal Bank Bluesfest
  July 4 to July 15
  LeBreton Flats, Ottawa, ON
  1-888-258-3748
  www.ottawabluesfest.ca

- Salmon Arm Roots and Blues Festival
  August 9 to August 19
  Salmon Arm, BC
  250-833-4096
  www.rootsandblues.ca, www.routesandblues.ca

- Savannah Festival of Rhythms
  July 22
  Rose Theatre, Brampton, ON
  416-461-5295
  www.savannahrhythms.ca

- Scarborough Town Jazz Festival
  August 9 to August 12
  Scarborough, ON
  416-427-8675 or 416-427-1403
  www.musicinallsca.org

- S.C.E.N.E. Music Festival
  June 24
  Various locations, St. Catharines, ON
  www.scene smusicfestival.com

- Stratford Summer Music
  July 16 to August 26
  25 Ontario St., Stratford, ON
  www.stratfordsummerscena.ca

- Summer Sintings – Jamaica 50
  July 5 to July 26
  Various locations, Toronto, ON
  416-346-4103
  www.jamaica50.ca

- Summerfolk Music and
crafter Festivals
  August 17 to August 19
  Kelsa Beach Park, Owen Sound, ON
  519-371-2995
  www.summerfolk.org

- Sunday Afternoon Concerts
  at Toronto’s Historic Sites
  June 10 to June 24
  Spadina Museum, Toronto, ON
  416-392-8910
  www.toronto.ca/museum-events

- SweetWater Music Festival
  September 21 to September 23
  Ottawa, ON
  613-230-9234
  www.sweetwaterfest.ca

- Tafelmusik Baroque
  Summer Festival
  June 4 to June 16
  Various locations, Toronto, ON
  416-964-9562 x241
  www.tafelmusik.org

- TD Sunfest
  July 5 to July 8
  Victoria Park, London, ON
  519-672-1522
  www.sunfest.ca

- TD Toronto Jazz Festival
  June 22 to July 1
  Various locations, Toronto, ON
  1-855-985-5000
  www.torontojazz.com

- Toronto Summer Music Festival
  July 17 to August 4
  Various locations, Toronto, ON
  647-430-5699
  www.torontosummermusic.com

- Tottenham Bluegrass Festival
  June 15 to June 17
  Tottenham, ON
  905-936-4100
  www.tottenhambluegrass.ca

- Uxbridge Folk ‘N Blues Fest
  June 7 to June 9
  Uxbridge Music Hall, Uxbridge, ON
  905-473-8591
  www.folkblues.ca

- Vancouver Early Music Festival
  July 29 to August 17
  Vancouver, BC
  604-498-1610
  www.earlymusic.bc.ca

- Waterfront Blues
  June 1 to June 3
  Woodbine Park, Toronto, ON
  416-938-2152
  www.waterfrontblues.ca

- Westben – Concerts at the Barn
  June 29 to August 5
  Campbellford, ON
  1-705-853-5508 or 1-877-883-5777
  www.westben.ca

27TH SEASON 2012
Season Opener
Halifax Camerata Singers
conducted by Jeff Joudrey,
organist John Grew
Chris Norman/David Greenberg Duo
Sunday, June 24 at 4:00 pm
St. John’s Church, Lunenburg
Wherever you are in Nova Scotia this summer, Musique Royale has a concert for you!
A province-wide festival celebrating music of our roots from the Baroque to Maritime Traditional.
www.musiqueroyale.com
In 1944 British warplanes bombed the Berlin Philharmonic’s home, destroying instruments, archives and music along with their beautiful concert hall. But still they managed to keep performing and even touring—right up until the day when, as Misha Aster writes, “The Third Reich’s demise cut the 1944–1945 Philharmonische Konzerte series drastically short.”

There were many factors involved in the orchestra’s remarkable survival under the Third Reich, not least the determination of the musicians themselves. But in this study of the orchestra during that period Aster pinpoints the main reason right in his title—it became the Reich’s orchestra.

With his exhaustive research in archives and obscure private collections, Aster traces how the orchestra, facing bankruptcy in 1933, went from being a self-governing, independent collective to a symbol of the Nazi regime. It was clearly a matter of compromise rather than political commitment. Its principal conductor at the time of the deal, the celebrated Wilhelm Furtwängler, never joined the Nazi party (unlike their long-serving post-war chief conductor, Herbert von Karajan). But once it was run directly by the Nazis, with Joseph Goebbels, Hitler’s propaganda minister, as boss, it now functioned as an “instrument of cultural propaganda.” Duties included performing for Hitler’s birthday celebrations.

Soon enough, the orchestra was purged of Jewish performers, including its prized concertmaster Szymon Goldberg. Jewish patrons were prohibited from attending concerts, and Jewish composers like Mendelssohn and Mahler were removed from the repertoire. But Furtwängler’s indignant resignation from the orchestra in 1934—temporarily, as it turned out—was sparked by the Nazis’ political interference in artistic affairs, in this case a choice of repertoire, rather than direct opposition to their policies.

Aster is a Canadian historian living in Berlin. His book was originally published in German, and too many traces of that still remain. Terms and concepts are left in their original German, and translated only on their initial mention, if at all. Nor are they included in the sparse index, or provided with a separate glossary. Similarly with the numerous acronyms—I couldn’t keep them straight. And many passages quoted in the text and the comprehensive footnotes are left untranslated from their original German and French.

But Aster’s thorough, systematic research pays off again and again throughout this book. His straightforward style proves ideal for uncovering the ambiguities of the orchestra’s situation, especially when, in the final chapter, he analyzes how it all adds up. After the war, the orchestra had to answer for its recent past and redesign itself. It did so by building on its strongest assets, “its collective combative spirit and the group’s shrewd political judgement.” These were the very qualities that had ensured its survival during the Third Reich, as Aster shows so well.

**Concert Note** (for 2012/13 season): The Philharmonia Quartett Berlin, made up of members of the Berlin Philharmonic, performs at the St. Lawrence Centre on October 11, 2012, at 8pm, for Music Toronto.

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**CONTEST: HOT SUMMER PICKS**

Your best friend is taking a holiday: which wonderful music-related book would you give them to bring along?

The July/August double issue will feature a list of favourite titles, of any vintage, compiled by you, our readers.

Email the title of the book and the author’s name to contests@thewholenote.com, with the subject line BOOK CONTEST, for a chance to win wonderful book prizes from *The WholeNote.*
Editor’s Corner

DAVID OLDS

Well once again in my zealous desire to make a dent in the backlog of wonderful new releases received I have assigned too many titles to our reviewers and left insufficient space for my own musings. So I will simply take this opportunity to welcome jazz columnist Stuart Broomer to these pages. Since Geoff Chapman’s retirement from “It’s Our Jazz” some months ago we have been falling behind on news from the local scene and I am very pleased that Broomer has agreed to come on board to address the issue. He’s written about music for The Globe and Mail, Toronto Life and numerous specialist publications, among them Cadence, DownBeat, Musicworks, New York City Jazz Record, Paris Transatlantic and Signal to Noise. Broomer’s book Time and Anthony Braxton appeared in 2009 from Mercury Press and his column “Ezz-hetics” appears regularly at www.pointofdeparture.org. His liner essays have appeared on CDs by musicians from over 20 countries and he is a former editor of Coda: The Journal of Jazz and Improvised Music. This month marks the inauguration of his WholeNote column “Jazz, eh?” and I think you will agree that it is a welcome addition.

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

–David Olds, DISCoveries Editor, discoveries@thewholenote.com

VOCAL

Purcell – Love’s Madness
Dorothee Mields; Lautten Compagney Berlin; Wolfgang Katschner
Carus 83.371

Welcome to the antidote for those who believe that Purcell’s works comprise ornate, highly theatrical operas. There was another side to Purcell suppressed for many (notably Victorian) years.

This is no compilation of songs for lovesick swains snubbed by ice-cold maidens. It gives ample examples of the “mad songs” that emerged in 17th century England, as musicians were inspired by the sometimes tenuous division between sane and insane. This is demonstrated by Dorothee Mields’ strident performance of Purcell’s Bess of Bedlam and “Tis women makes us love, two of several such songs in this anthology. Her interpretations leave no one in any doubt as to the amount of insanity these songs express!

Then there are the more conventional pieces by Purcell: the songs from Dido and Aeneas and from the musical theatre productions he made his own, the expertly-played consort pieces, e.g. the Fantazia of 1680, and O, Solitude sung with a purity reminiscent of Alfred Deller’s countertenor version.

Finally, traditional and often anonymous songs complete this highly varied 31-track(!) selection. Thomas Ravenscroft’s The Three Ravens comes with imaginative recorder playing which conveys just how touching and moving this ballad is.

Yes, an introduction to Purcell’s unknown side and to the “mad song” but a not inaccurate appetizer of English 17th century music.

–Michael Schwartz

Cavalli – La virtù de’strali d’Amore
Europa Galante; Fabio Biondi
Naxos 2.110614-15

Cavalli is still underestimated as an opera composer. He was supremely lucky in his librettists and achieved new heights with Giovanni Faustini and his family.

This was the first of ten operas which included Calisto, Ormindo and greatest of all L’Egisto. Faustini took elements of Greek and Roman mythology and wove them into original allegorical dramas. Here the basic plot involves stealing Cupid’s (Amore’s) arrows to humble him and teach him to use his powers more responsibly. This plot involves Venus, Mars, Mercury, Jupiter and Saturn but soon intertwines with good and bad magic, and a confused pair of royal lovers. As in the original staging, there is a lot of doubling and tripling of parts except for the excellent main voices: Pallante (Juan Sancho), Meonte (Filippo Adami) and Erabena (Cristiana Arcari) who is disguised for most of the opera as a squire, Eumete. Roberta Invernizzi plays both Cleria, the object of love for several characters, but also appropriately, the goddess Venus.

This performance was filmed at the Teatro Malibran in Venice, October 14, 2008. The already complex plot is not helped by the cuts of several scenes—even so it still clocks in at 150 minutes and is on 2 DVDs. The sets vary from timeless to odd; the magic urn to be destroyed (see Alcina) is represented by a few large green balloons; the nymphs who hunt with Cleria appear to be flappers from the ‘20s, not exactly helpful in the forests of Cyprus! There is also stripping as an expression of intense desire, crudely at odds with the glorious music. It is good to hear the duet “Al baci, al letto” in its original context: when Cavalli was being “Leppardized” for Glyndebourne and everything had to be altered to a two-act format, this piece was sung by Ormindo and Erisbe as they embarked on their getaway ship just before the picnic break! Beautiful, sensuous, but not the thing to speed one across the seas.

Even with a less than stellar staging, this is an important addition to the repertoire and improves with repeated hearings.

–Duncan Chisholm

Handel – Il Pastor Fido
La Nuova Musica; David Bates
Harmonia Mundi HMC 907585.86

Unlike many baroque composers, Handel thought in acts, not scenes, and was singular in his pursuit of dramatic balance and pace. He worked on three complete versions of Il Pastor Fido, the other two printed as “the second” and “the third edition.” This welcome recording is of the first setting which premiered on St. Cecilia’s Day, November 22, 1712. The plot derives from a famous pastoral play by Guarini, but the libretto (like many of Handel’s early operas for London) probably was adapted by Rossi from a French source; there is a scene with a garland not in Guarini, but occurring in contemporary French pastorals. The chopped three-act version (from Guarini’s five acts) needs some explanation. This was given in a page-long “Argument” only a third of which is given with this recording. Similarly the detailed stage directions are absent. Why? Add to this some bad translations. When the hunter Silvio cries out “Lancio il mio dardo” and wounds Dorinda, he is throwing his spear, not shooting an arrow. The boast is that this is a “world premiere recording.” It is not. That was done by Cetra with Il Quartetto di Milano directed by Ennio Gerelli long ago and amazingly with all the voices at the right pitch!
The cast is excellent. They have chosen stylish ornaments for the da capos with real trills not just extended vibrato. Lucy Crowe is especially clear and moving as the long-suffering Amarilli and Anna Dennis as the lovesick self-sacrificing Mirtillo, revealed as the faithful shepherd of the title. Lisandro Abadie, a resonant bass-baritone makes an all too brief third act appearance as the priest Tirenio pronouncing Diana’s divine plan. Katherine Manley is lively and devious as the scheming Eurilla.

The tempi are uneven: surely the final chorus is not a dirge! Nonetheless, when he gets it right, David Bates can be magical. The box is worth having for an aria in Act 1 of orchestral players: this is one of the few recordings that gets it about right but is still light on the strings.

—Duncan Chisholm

Schubert – Schwanengesang
Matthias Goerne; Christoph Eschenbach
Harmonia Mundi HMC 902139.40

This posthumous collection of Schubert lieder is a favourite for singers who want the expressive variety that a cycle of themed poetic texts from a single pen might not offer. The creative outpouring of Schubert’s final year included numerous songs that his brother assembled for publication. Unlike Winterreise or Die schöne Müllerin whose texts by Müller are more focused around a specific story, Schwanengesang represents texts by three different poets on a richly diverse set of ideas.

The real surprise in this recording is not that baritone Matthias Goerne presents another flawless performance with pianist Christoph Eschenbach; or that he shows impeccable mastery over the emotive range of material, or that with his enormous voice he never over-sings the intimate requirements of the salon. The real surprise lies in the companion disc with Eschenbach’s performance of the Sonata D960.

Serious Schubertiads love this work for its tenderness, harmonic depth and melodic simplicity. This sonata is free of studied complexity or artifice. The writing is direct and aims at some target deep within the soul. Was Schubert conscious of his end? Is the sweet melancholy the lingering pain over Beethoven’s death only months earlier? Eschenbach seems to know the answer, playing unashamedly with full conviction, drawing from these pages a unique statement unlike any you have heard before. He is interpretively wise to Schubert’s phrasing needs, his clever switchbacks over only partial restatements of his principle themes. He is no less clever and wise than the composer himself. This powerful combination creates a rare masterpiece performance you simply must own.

—Alex Baran

Verdi – Les Vêpres Sicilienes
Barbara Haveman; Burkhardt Fritz; Alejandro Marco-Burmester; Balint Szabo; Netherlands Philharmonic Orchestra and Choir; Paolo Carignani
Opus Arte OA 1060 D; OA BD7092D

This fine new release in digital splendour is a perfect example of how under the hand of a talented director an opera can be updated and even improved with a revolutionary concept. Revolutionary indeed. The opera is all about revolution, in this case the uprising of the Siciliani against French oppressors in 1282. How ironic and daring that Verdi prepared this French version for a Paris audience in 1855. But of course his mind was on Italy’s fight for freedom and unification.

The Grand Opera tradition that Verdi laid his hands on with variable success must include a ballet and so this version does, making the opera almost five hours long. What Christof Loy of Salzburg fame does with it is a re-enactment of the protagonists’ childhoods which enlightens the rather confusing plot and keeps the action moving. Minimalistic but strong sets, simple props like chairs scattered around, modern costumes used as a dramatic device (the French in dinner jackets, the natives in jeans and loose shirts, Hélène the heroine in a man’s suit and tie) and an overall grey colour scheme all form an artistically unified concept.

Add to this a group of dedicated, enthusiastic singers, Barbara Haveman’s glorious soprano, Burkhard Fritz (the tenor’s vocal acrobatics stand out), a fine chorus always so important in Verdi’s operas and a young, admirably talented and dynamic conductor, Paolo Carignani, who brought the house down in COC’s Tosca this February. It’s a win-win situation with the immortal Verdi emerging as triumphant even with one of his less successful but, in this production, very soul-fulfilling operas.

—Dianne Wells

Tune thy Musick to thy Hart
Stile antico; Fretwork
Harmonia Mundi HMU 807554

Tudor and Jacobean music for private devotion has long been neglected by early music performers. Here is a selection of composers in this strikingly beautiful recording. Four of the selections on this disc were composed expressly for this choir, and
ers who reveal why that neglect cannot be justified.

Stile antico rises to the sumptuous demands of Thomas Tomkins’ O praise the Lord with its 12-part texture reminding us of polyphony’s own past glories. Immediately afterwards Fretwork makes its instrumental presence felt through its experienced violin-playing in O ye little flock by the all-but-forgotten John Amner. Indeed, on occasions the deep, hollow resonance of Fretwork’s playing makes one almost forget that viols are the only instruments involved—listen to Robert Parsons’ second In Nomine.

Then there are the hymns that give the lie to the myth that England was a Protestant country at ease with its spirituality. Thomas Campion’s Never weather-beaten sail may indeed be a prayer of relief for those surviving a voyage. It may also be a prayer of relief by the Catholic Campion for his own survival in an age when his namesake Saint Edmund Campion died a cruel death for his faith. That death, in fact, is the subject of a song by William Byrd on this very CD.

Although some might say this collection is melancholic, divine and spiritually uplifting are the fitting adjectives.

—Michael Schwartz

Lawes – The Royal Consorts
Les Voix Humaines
ATMA ACD2 2373

► England’s Civil War claimed the life of William Lawes in 1645. Charles I, to whom Lawes was extremely loyal, described him as “the Father of Music.” The ten Royall Consorts date from the early 1630s, but were still being played from hand-written scores in 1680.

All ten are performed here by the seemingly limited combination of violin, viola da gamba and theorbo. And yet from the first notes it is clear that we are to be treated to compositions that display the versatile capabilities of these same instruments. The two Fantazies alone prove this.

In fact, the clear majority of the movements in the Consorts are named after the stylized dance movements of the Baroque. The pieces here would hold their own among any contemporary baroque entertainment. Take, for example, the spirited violin playing in the Alman, Corant and Saraband that conclude Consort 10.

Lawes even includes a galliard and six pavans in the Royall Consorts; perhaps he or his clients felt nostalgia for the best-known renaissance dances. The delicate pavans at the start of Consort 9 tests all the musicians.

Overall, Lawes’ music challenges the idea that England’s Golden Age of Music ended in 1620; surely he would have greatly influenced the course of 17th century English music had he lived?

—Michael Schwartz

CLASSICAL & BEYOND

Rachmaninov – Piano Concerto No.4
Alain Lefèvre; Orchestre symphonique de Montréal; Kent Nagano
Analekta AN 2 9288

► This concerto is at once a reminder of Rachmaninov’s consistent and recognizable musical language. The style of lush orchestral washes led by strings against broad piano chords reminds the listener of familiar passages in the previous concertos. There is, however, a new element of modernity in this work that for Rachmaninov seems to have been a long time in coming.

Pianist Alain Lefèvre is a powerful player. At the keyboard he creates the kind of Lisztian fear that instruments must surely have when they’re about to be shaken to the core. He is an exemplar of the player that the Rachmaninov Fourth needs. Nothing less will do. Lefèvre and Nagano explode out of the starting gate with so much energy that it’s tempting to think your CD player has started the final movement by mistake. They make the perfect team required to navigate Rachmaninov’s new polyrhythms strewn throughout the work. They embrace the numerous harmonic collisions without reservation and offer a highly charged performance that sets the heart racing. In all, this performance can actually be a little disturbing for anyone unaccustomed to hearing Rachmaninov’s dark side so eloquently referenced here by Lefèvre and Nagano.

By contrast, and a well-programmed one it is, Scriabin’s Prometheus draws the OSM into repertoire it does so well. While of the same generation, Scriabin turns Rachmaninov’s flirtations with modernism into a full nuptial embrace. It’s all here, the French school of the early 20th century excited with rich colours on broad canvas and using every potential offered by the piano to gild the orchestral palette.

—Alex Baran

Music is the Language of the Heart and Soul: Mahler – Symphony No.2
Ricarda Merbeth; Bernarda Fink; Netherlands Radio Choir; Royal Concertgebouw Orchestra; Mariss Jansons
CMajor 709708

Mahler – Symphony No.2
Christiane Oelze; Sarah Connolly; MDR Rundfunkchor; Berliner Rundfunkchor; GewandhausChor; Gewandhaus Orchestra, Leipzig; Riccardo Chailly
Accentus Music ACC10238

► The above Blu-ray sets enter a well-populated community of commendable recorded performances that stretch back to c.1923 when Oskar Fried, who had conducted the premier performance in 1905 and to whom Mahler had conveyed all he should know about the work, conducted it for Polydor.
Balancing orchestra, soloists and choir was a monumental undertaking in the acoustic era and one wonders how many sets they had hoped to sell, particularly when Mahler’s works were not as deeply admired then. That Polydor not-for-audiophiles recording is available on a 2-CD set from Pearl (CDS 9292).

Each of these new videos presents a performance that will satisfy the most ardent and jaded critic. Both orchestras are at home with the score and the soloists in each are well-matched. Of course, the vocal mavens may have their personal opinions about the choice of soloists but, to these ears, there are no good reasons for any petty or insignificant objections. There are no complaints about the state-of-the-art video production in either version and the audio is equally matched in presence and detail.

I watched the Jansons first and heard a very romantic performance, indicating that the conductor is comfortable with the score and views the work as belonging to its past and not as a portent of things to come.

I may not have felt this so acutely had I not, soon after, played the Chaillly version. There is a real sense of hearing something new and exciting—from unexpected, subtle instrumental inflections and phrasing to the just perceptible spaces between phrases. The musicians are caught up in the excitement and significance of their parts, often playing like they have their feet in ice-water. The last movement and the closing pages are devastating. Repeated viewings have not dampened my enthusiasm for the Chaillly in any way.

The Concertgebouw disc includes a 50-minute videography of Jansons entitled Music is the Language of the Heart and Soul. There is a companion Blu-ray disc of the Eighth Symphony from the 2011 Mahler Festival in Leipzig that I have put off playing until the “right” time.

—Bruce Surtees

Strings Attached

TERRY ROBBINS

T
ime Transcending (Oehms Classics OC 832) is the first solo recital disc of the Australian-born violinist Daniel Dodds, and it’s quite stunning. The works range from Bach through Paganini, Ysaïe and Ernst to 20th century works by Rochberg, Berio, Bram and Messiaen. You’ll find better—or, at least, more nuanced—versions of the great Chaconne from Bach’s Partita in D Minor, but you’d be hard pushed to find anything anywhere to match the playing on the rest of the CD. There are terrific performances of Ysaïe’s Sonata No. 3, Ballade, and Luciano Berio’s Sequenza VIII from 1976, followed by a stunning Caprice No. 24 from the Paganini Op. 1. The American composer George Rochberg published 50 Caprice Variations on this particular piece in 1970, and 12 of them are here, played with a quite startling range of tone, colour and special effects. The Etude VI by H. W. Ernst is his famous 1864 set of variations on The Last Rose of Summer, and a work of almost ludicrous technical difficulty—but apparently not for Daniel Dodds.

The phenomenal playing continues in Swiss composer Thuring Brum’s Uhrwerk (Clockwork), written in 1976. Dodds is called on to play a dazzling array of effects—thumps, harmonics, bow scrapings, left-hand pizzicato and more—in an engaging piece that treats the violin, in the composer’s words, as “a sophisticated percussion instrument.”

Dodds is joined by pianist Tomasz Trzebiatowski for the final track, Messiaen’s Louange a l’immortalité de Jesus, the final movement from his Quatuor pour le fin du temps. The beautifully sustained long, high melodic line brings a breathtaking CD to a serene close.

We’re not exactly overwhelmed with viola concertos, so I was delighted to receive the latest CD by the marvellous young American violinist David Aaron Carpenter, which features world premiere recordings of three Viola Concertos by Joseph Martin Kraus (ONDINE ODE 1193-2). Kraus, a German composer who spent most of his working life in Sweden, was an exact contemporary of Mozart, born in the same year and dying just 12 months after Mozart’s death. Until just a few years ago, however, these works were mistakenly attributed to his friend and compatriot, Roman Hoffstetter.

There are two solo concertos, in e-flat major and c major, and a double concerto for viola and cello (although really viola with cello obbligato) in which Carpenter is joined by Riitta Pesola. All three works were probably written around the time that Kraus moved to Sweden in 1778; not surprisingly, there are stylistic similarities with both Mozart and Haydn—who, apparently, named Mozart and Kraus as the only two geniuses he knew—but all three works are full of melodic and harmonic surprises.

Carpenter’s playing is superb: warm and rich across the entire range, and wonderfully expressive. He also directs the Tapiola Sinfonietta, an orchestra which has the Viennese music of this period as part of its core repertoire as is clear from their perfectly-judged accompaniment.

The Chinese guitarist Xuefei Yang, who is currently based in the UK, presents her own transcriptions and arrangements of
Three Bach Concertos on her latest CD (EMI Classics 6 79018 2) with the Elias String Quartet. The two solo Violin Concertos, in a minor and e major, are here, as well as the Harpsichord Concerto in D Minor BWV1052, which is believed to be based on a now-lost violin concerto.

Yang found the solo parts in the violin concertos to be perfectly playable on the guitar, but the real masterstroke here is her arrangement of the orchestral accompaniment for string quartet, thus ensuring that the guitar’s softer voice can always be heard. Her playing is clean, precise and beautifully shaped, and the balance with the quartet is excellent throughout.

Yang was drawn to the violin concertos by the guitar transcriptions of Bach’s solo violin sonatas and partitas, and this disc includes the Sonata in G Minor, transcribed by her to a minor. Nothing seems to be lost in the translation. Indeed, many sections sound smoother than in the violin original. The Prelude in C Major from the Well-Tempered Clavier, again transcribed by Yang to a major, and played on a seven-string guitar, and the Air on the G String complete an excellent and generous—almost 80 minutes—CD.

Strings Attached continues at thewholenote.com with works for baroque guitar performed by David Russell, violin and piano by Stravinsky performed by Carolyn Huebl and Mark Wait, early violin concertos of Vieuxtemps featuring Chloé Hanslip, Cuban-inspired concertos composed and performed by Israeli violinist Ittai Shapira and some jazzy offerings from Marin Alsop’s all-star ensemble String Fever.

MODERN & CONTEMPORARY

Ruggles – The Complete Music of Carl Ruggles
Buffalo Philharmonic;
Michael Tilson Thomas
Other Minds OM 1020/21-2

Long out of print, this double CD reissue of the 1980 Columbia vinyl LPs of the complete music of the American iconoclast Carl Ruggles (1876–1971) makes a welcome return to the fold thanks to the efforts of the San Francisco Symphony’s Other Minds project. Michael Tilson Thomas, long-time conductor of that admirable ensemble, was also music director of the Buffalo Philharmonic from 1971–79, continuing a golden age for contemporary music in Buffalo dating back to the tenure of his predecessor, the composer-conductor Lukas Foss (1963–71).

Ruggles struggled mightily with his compositions, publishing only a dozen complete works from 1918 to 1944, amounting to a mere 90 minutes of music. Strident, granitic and densely chromatic, Ruggles’ powerful music attracted the attention of the avant-garde of the time who greatly admired his uncompromising vision. Edgard Varèse (none too prolific himself) was a major enthusiast, and used his influence to arrange high-profile performances and solicit new commissions for him. Alas, the cantankerous Ruggles was more fascinated with the process of composition than its termination and left the majority of his projects unfinished. His colleague Henry Cowell recalled overhearing Ruggles pounding out the same crystalline sonority relentlessly for hours on end, and when he gently questioned him about it Ruggles bellowed, “I’m giving it the test of time!”

Ruggles’ distinctive music has indeed passed that test with flying colours, and 32 years after their initial release these performances remain compelling despite the comparatively dated sonics. The voicing of the glowing, closely-packed harmonies in the isolated moments of quiet repose are expertly balanced and the orchestra projects the stentorian passages with chilling conviction. Excellent documentation is included. This is a landmark collection that should not be missed.

—Daniel Foley

Schulhoff – Piano Works 1
Caroline Weichert
Grand Piano GP604

Weinberg – Complete Piano Works 1
Allison Brewster Franzetti
Grand Piano GP603

Music of Erwin Schulhoff (1894–1942) and Mieczyslaw Weinberg (1919–1996) raises consideration of totalitarianism’s effects. Jewish composers escaping the Nazi terror transformed and elevated our western musical world, but what about the ones who looked eastward? New discs enhance our awareness of these wonderful artists. Born in Prague, Erwin Schulhoff developed early as a significant pianist and composer. Attempted emigration to the Soviet Union was overtaken in 1939 by Germany’s occupation of Czechoslovakia and his arrest; he died in a concentration camp. Weinberg grew up between the wars in Poland, barely escaping the Nazi invasion while the rest of his family perished in the Holocaust. He settled successively in Minsk, Tashkent and Moscow in 1943, adapting as best he could to the Soviet regime.

Schulhoff has received considerable attention in recent years; his piano works show a tasteful master integrating musical influences into original and deeply felt works. The affecting Variations and Fugue on an Original Dorian Theme (1913) reveals an already-mature composer commanding compositional forms and devices towards his expressive ends. Carolyn Weichert brilliantly captures the idioms of both modernism and jazz in Partita (1922) where 1920s dance rhythms replace Bach-era ones. Transcending clichés of decadent Weimar Germany, the depth and seriousness of its jazz scene during the 1920s and ’30s are evident; I love the charm, quirky humour, fleeting pensive moments and glimpses beyond the ordinary in the Tango-Rag. Schulhoff’s harmony is never just “bi-tonal” or “wrong note.” Weichert balances chords and brings out subtle voice-leads in music evocative of the era and more. The Third Suite for the left hand is a work of pianistic genius. Weichert’s fingers crawl “multi-legged” over the keyboard; as her thumb sings out one of Schulhoff’s exquisite long melodies in the Air, fingers carry on a canonic invention below! After the harmonically-venturous Improvisazione, she delivers the mixed-metres perpetual-motion Finale with flair but without bombast.

Mieczyslaw Weinberg’s major piano works are ably performed by Allison Brewster Franzetti, some in premiere recordings. Weinberg was an excellent pianist whose creative leanings showed in his Lullaby composed at 16, which carries the genre to remarkable heights. Nazi totalitarianism forced him towards the Soviet sphere and he was strongly affected upon hearing Shostakovich’s Symphony No. 5. His First Sonata (1940) retains adventurous musical possibilities: bi-tonal passages, extreme registers, stark and dissonant sonorities. Franzetti’s performance of the magical close of the Andantino is touching, seemingly wandering into the distance before the fearsome Finale emerges. Official pressure against Shostakovich’s experimentalism forced him towards the Symphony No.5’s more “positive” idiom; comparing Weinberg’s Second Sonata (1942) to the first shows similar movement. Harmony is organized around familiar scales, the music lilt and sings. Franzetti builds perfectly towards the slow movement’s climax, and the quiet return of the opening mood is breathtaking. Again in 1948 Stalinism reared up, demanding folk-like themes and simple forms. In the Sonatina (1951) Weinberg incorporated some of these changes; unsatisfied, he revised it in 1978 as Sonata Op. 49A. The effects of totalitarianism can be long-lasting.

—Roger Knox
Overheard – Music for Oboe and English Horn
Michele Fiala; William Averill; Martin Schuring; Donald Speer
MSR Classics MS 1403
www.msrcd.com

– Overheard is a refreshing disc of contemporary music for oboe and English horn, by composers born between 1952 and 1986. A professor of oboe at Ohio University who has performed internationally, Michele Fiala’s playing on this, her second recording, is certainly “world class,” in both display of solid technical facility and musical expression, with equally able piano accompaniment provided by William Averill and Donald Speer; but congratulations are also in order on the choice of repertoire which covers a gamut of styles from jazz to the incorporation of electronics.

One of three commissioned works on this disc is by Toronto composer Beverly Lewis – her Fundy Temperaments for English horn and piano is a dramatic work evoking the landscape of the Bay of Fundy, including a foghorn depicted through the use of multiphonics. Another commission, Peaches at Midnight, is a delightful work by Theresa Martin evoking the playfulness of childhood. Sheer technical brilliance is displayed in Gilles Silverstrini’s Three Duos for Two Oboes, in which Fiala is joined by Martin Schuring; the movements are named for works by French impressionist painters.

The concluding work on the disc is a personal favourite – Mark Phillips’ Elegy and Honk for English horn and electroacoustic music uses only processed English horn sounds for the background soundtrack of the slow and moody first segment, while Honk employs manipulated sounds of geese, ducks and a bicycle horn as a rhythmic backdrop to the live instrument. I found myself chuckling along with this last track on what is a thoroughly enjoyable and important contribution to the recorded repertoire for oboe and English horn.

–Karen Ages

After You, Mr. Gershwin
André Moisan; Jean Saulnier
ATMA ACD 2517

– I used to like jazz. Then something happened. Perhaps I’ve heard too many similar versions of the standards. Maybe I just realized that none of it was necessary after Monk. I also used to enjoy clarinet music but now too often I just curl up from over-exposure.

Nevertheless, there is hope for others, and it comes in the form of this wildly impressive collection of jazz-influenced repertoire performed by the estimable clarinetist André Moisan together with his frequent collaborator Jean Saulnier. Good lord these two can play, and have fun while at it too! Odd that the disc opens with a recital encore, one of Béla Kovács’s Homages series. It is of course the title track, but in its sparkling brevity it delivers what might be the final word for the whole compilation. The next cut is the highly effective Cape Cod Files, a sonata by Paquito D’Rivera, the most substantial selection. For the first while my jaded ear was persuaded to attend, especially during the beautiful unaccompanied third movement. The conventional finale suggests the composer wanted to get on with other things.

The rest of the material ranges from heart-on-the-sleeve sentimentality (Daniel Mercure’s Pour mon ami Leon) to the clear and incisive Time Pieces by Robert Muczynski. This one is probably the least overtly jazz-inspired, but it’s got that crazy syncopated rhythm goin’ on. Joseph Horowitz’ Sonata starts off sounding like watery British recital literature until the flashy third movement makes its argument for inclusion.

The playing is fine to fantastic. On occasion Moisan allows his tone to get thin and reedy, edging sharp in the higher range, but generally his sound is lovely, warm and expressive when it needs to be, and fluid and free for the assured passage work. I was glad to hear the clicking of his keys on some of the tracks, an effect as charming as close-miked guitar.

–Max Christie

Terrestre
Claire Chase
Focus Recordings, FCR 122 DDD

– Despite the cover image – Claire Chase, flute on her shoulder, staring directly into the camera – this CD is not all about Chase. It is an exhilarating ride through the music of five “modernist” composers; it is all about the music, which the high-voltage interpretations of Chase and her five equally capable collaborators render incandescent.

The title track, Terrestre by Kaija Saariaho, moves from twitchy virtuosic bird songs in the opening movement, L’oiseau dansant, to luminous dreaminess in the second, Oiseau, un satellite infime. In both, the contribution of percussionist Nathan Davis must be mentioned.

Franco Donatoni’s Fili (Threads) and Elliott Carter’s Esprit Rude; Esprit Doux are both series of rhythmically erratic conversations, the first between the flute and the piano, played by Jacob Greenberg, the second between flute and clarinet, played by Joshua Rubin, with effortless ease and rhythmic agility equal to Chase’s.

Chase and Greenberg navigate Pierre Boulez’s now classic (ground-breaking at the time—1946) Sonatine Op.1 with aplomb: it sounds as new as if it had been composed yesterday.

Kai Fujikara’s Glacier for bass flute concludes the CD. Chase plays the bass with exceptional fluidity and a lovely shakuhachi-like sound. The ending, a haunting figure repeated more and more quietly until it disappears, is exquisite.

The superb technique of the performers and their commitment to the “modernist” musical genre give us the opportunity to hear this very difficult music as (I imagine) the composers would want it to sound.

–Allan Pulker

Kagel – Das Konzert; Phantastiestück; Pan
Michael Faust; Sinfonia Finlandia; Patrick Gallois
Naxos 8.572635

– Throughout his life the Argentinean-German composer Mauricio Kagel (1931–2008) explored every aspect of the evolving musical language of his time, including free improvisation, open form, electronic music, music theatre and purely instrumental music. He taught and organized forums for new music and was a masterful conductor of his own works. He also held an exceptional interest in broadcast media, completing several thought-provoking films in the 1960s for German television and producing radio programs of new music. His appearances in Toronto with New Music Concerts are fondly remembered by all who experienced them.

In his later years Kagel’s music took on an aspect one might call “post-modern,” freely incorporating the extended instrumental techniques of the 20th century in a frequently ironic dialogue with traditional musical conventions. These shadows of the hallowed past occur frequently in the late period works on this disc. Kagel’s 1988 Phantastiestück, a quasi-Schumannesque work that devolves from an atonal to a purely diatonic realm, appears in two versions, one for flute and piano with pianist Paulo Alvares and an expanded version with string quartet and two clarinets performed by Michael Faust’s own Ensemble Contrasts conducted by Robert HP Platz. The brief and delightful Pan for piccolo and string quartet (1985) is a pastiche on Papageno’s pan-flute solo from Mozart’s Die Zauberflöte. Das Konzert is a theatrical work that was written at the request of Michael Faust and premiered by the Deutsche Oper am Rhein in 2003 with a dozen performances in Duisburg.
and Düsseldorf. It is a schizophrenic “anti-concerto” for flute and chamber orchestra expertly performed here by the Sinfonia Finlandia Jyväskylä, sympathetically led by fellow flutist turned conductor Patrick Gallois. This is an entertaining yet thought-provoking disc that repays repeated listening.

—Daniel Foley

Editor’s Note: As a long standing friend of the composer, Canadian flutist Robert Aitken was invited to share the soloist’s role in the creation of Kagel’s Das Konzert, alternating the first performances with Michael Faust and giving the Düsseldorf premiere. Aitken went on to give the world premiere performance of the concert version of the work with Esprit Orchestra in Toronto in January 2004.

Saariaho – Works for Orchestra Various Orchestras Ondine ODE1113-2Q

There must be something in the water in Helsinki. For a country of just over five million people, Finland seems to produce a disproportionate amount of musical talents—instrumentalists, vocalists, conductors and composers. Kaija Saariaho is no stranger to Toronto audiences: the COC produced the hauntingly beautiful L’amour de loin this season, along with notable performances by the TSO and Soundstreams.

In a sparsely populated Nordic country, an artist feels connected to nature and light (or the lack thereof). Many of the works on this compilation—Lichtbogen, Solar, Orion, Notes on Light—look to the cosmos, and Saariaho’s writing is starkly beautiful. Her use of electronics is meticulously inter-twined and delicately masterful—undoubtedly the result of her time at IRCAM in Paris, and the influence of spectralism pioneers Tristan Murail and Gérard Grisey. But it is the diptych Du cristal and...à la fumée that confirms this composer’s inimitability: as in a crystal, macroscopically the structure seems complete, but upon closer inspection, we see not only detail, but growth. Her polymorphic textures progress like an ethereal sublimation.

Saariaho’s connection to the voice is mesmerizing: she integrates text into her orchestrations in a strikingly unique way. Cinq reflets de “L’amour de loin” revisits the music from the opera, but in her process, she has created a completely new work. Grammaire des rêves sets poems of French Surrealist Paul Éluard (not to be confused with her other great vocal work, From the Grammar of Dreams). The voice is treated as instrument, and the ensemble as voices in a texture that rivals (and perhaps surpasses) the great vocal works of Berio. Of all the fantastic singing, I would be remiss not to mention Mirage, featuring the powerful lyric soprano Karita Mattila, whose luminous sound is more often heard in the world’s leading opera houses.

For me, the highlight of the set is undoubtedly cellist Anssi Karttunen, who lends his acrobatic and nuanced virtuosity to four substantial works. But it is difficult to single out a star player on this Finnish powerhouse team that includes conductors Esa-Pekka Salonen (with the Los Angeles Philharmonic), Jukka-Pekka Saraste (with the Finnish Radio Symphony Orchestra) and Hannu Lintu (leading the superb Avanti! Chamber Orchestra).

I could say that Saariaho’s orchestral writing fuses the stark grandeur of compatriot Sibelius, with the stratified texture of Stravinsky, with the slowness of process heard in Ligeti—but it would not do her justice. Over 20 years of music on four discs reveals a distinguished voice in contemporary orchestral writing; I look forward to hearing the next 20. And she is welcome back to Toronto anytime.

—Wallace Halladay

JAZZ & IMPROVISED

Espresso Manifesto – The Songs of Paolo Conte Daniela Nardi Independent MIN004 www.espressomanifesto.com

Paolo Conte is an iconic Italian singer-songwriter whose work epitomizes a certain style and era in European pop culture. Daniela Nardi is a Toronto-based singer who, when searching for a way to pay musical homage to her Italian roots, landed on putting together a collection of Conte’s songs. Covering work by a singer with such a strong male presence as Conte—he’s a little like the Leonard Cohen of Italy—is a challenge for a female singer and Nardi rises to that challenge by finding the universal themes of longing and loss (and gelato!) in his songs. Also, Nardi travelled to Umbria to record the disc with a handful of Italian musicians, which lends an authentic feel. Espresso Manifesto opens with the most well-known of Conte’s tunes Via Con Me (Come Away with Me), a light-hearted plea about giving oneself over to adventure, then moves through a charming but sometimes dark exploration of life and love.

Like the drink manifested here, Nardi’s voice is deep and earthy and singing in Italian brings out her expressiveness. Lyrics and liner notes explaining the songs for the non-Italian speakers are not included with the CD but available on danielanardi.com. So you can read up on each song to understand what it’s all about or you can just let the album wash over you like a seductive Mediterranean wave.

—Cathy Riches

All the Way Susie Arioli Spectra Musique SPECD7832 www.susiearioli.com

Susie Arioli and her partner guitarist Jordan Officer have put out another fine collection of songs true to their easy swinging style. Although All The Way opens sombrely with a soulful, slowed down My Funny Valentine it ramps up a bit from there with an ironic, sax-laden Here’s to the Losers and a nod to Ol’ Blue Eyes with the title track and then the subtle emotional roller–coaster continues with the melancholic Forgetful and There’s a Lull in My Life.

Arioli has an understated delivery that’s a refreshing change from the showboating singing we hear so much of. Yet she still convincingly conveys the sentiment of the song and the listener able to focus on the lyrics rather than on how awesome her voice is, or whatever. With the majority of the songs from the 50s and 60s the record is imbued with a Mad Men-esque mood that makes All the Way the ideal soundtrack for the end of a day filled with two-martini meetings, a pack-and–a-half of smokes and bitter disappointment.

—Cathy Riches

One Sunday Ken Aldcroft; William Parker Trio Records and Productions TRP-DS01-014 www.kenaldcroft.com

The performances of prolific Toronto improviser/guitarist/composer Ken Aldcroft and New York City’s double bass great William Parker here leave me speechless. The two improvisers weave a sonic journey through rhythm, colour, melody and ideas that just gets better with each listening.

Both performers utilize their strong jazz roots to foray into spirited uncharted territories. Sweet Beverley, one of two twenty-minute offerings, is a doll of a piece. Its laid back nature sets the mood for a musical conversation on diverse topics. The phrasing is clear and subtle, allowing each intricate idea, whether long or short, to grasp one’s attention. There is a sound surprise around
Cut a Caper
Ig Henneman Sextet Wig 19
www.stichtingwig.com

—Tiina Kilk

With A Meadow in December (www.larasolnicki.com) Toronto singer Lara Solnicki has crafted an unusually compelling debut, avoiding all of the usual pitfalls. Solnicki isn’t an aggressive improviser—there’s no scatting here and she doesn’t take great liberties with melodies. What she does do is focus on lyric, sound and rhythm insinuation, investing 11 jewels from the Great American Songbook with her own personality. Her classical training is immediately evident and she has a poet’s ear for nuance. She’s fine at up-tempos, but it’s the ballads that are most memorable, as Solnicki tackles challenging fare like Lazy Afternoon, creating a dream-like state with subtle shifts in pitch, all aided by the haze of Michael Davidson’s vibraphone and Ted Quinlan’s guitar. The concluding Softly as in a Morning Sunrise is almost as good—it may be the first time I ever noticed the lyrics. Solnicki is aided throughout by a stellar cast, including Pat LaBarbera, a tenor saxophonist of great lyricism.

Montreal-based saxophonist Joel Miller doesn’t over-record. After a flurry of CDs early in his career, Swim (Origin 82613) is just his second recording as leader since 2004’s superb Mandala. It’s well worth the wait, for Miller is an outstanding tenor player, gracing the modern mainstream with a light touch, fleetly evanescent lines, and a shimmering, metallic sound that can hint at Stan Getz, John Coltrane or Charles Lloyd. That playing is strongly foregrounded here, with Miller backed by the sturdy rhythm team of bassist Fraser Hollins and drummer Greg Ritchie. Geoffrey Keezer, though, provides far more than solid support. He’s an explosive, virtuoso pianist—his solos sometimes burst into two-handed inventions—who matches Miller’s playful precision at very fast tempos, as on the brief Step into My Office.

Another Montreal reed player, Jean Derome is best known for more experimental projects, but his explorations of jazz traditions are imbued with both passion and joy. Trio Derome Guilbeault Tanguay with bassist Normand Guilbeault and drummer Pierre Tanguay is a stripped-down machine for maximum propulsion. On Danse à l’Anvers (Ambiance Magnétiques AM 205 CD) they mix Derome originals with a series of tunes by iconic jazz figures—among them Duke Ellington and Roland Kirk. Derome is fluent and forceful everywhere here, whether he’s playing funky baritone saxophone on his own Half-way House, flying brilliantly on flute and alto respectively on Eric Dolphy’s demanding 17 West and Straight Up and Down, or singing enthusiastically on Billy Strayhorn’s I’m Checkin’ Out, Goom-Bye. Veterans of this minimalist format, Guilbeault and Tanguay are forceful, inventive presences, creating waves of energy as well as distinguished solos.

Recently emerging on the vigorous Latin jazz scene in Toronto’s West-end, Roland Hunter is a guitarist of taste and rhythmic acumen. On Torontoros (www.rolandhunter.com) he immediately invokes the great Jim Hall, with whom he’s studied, showing something of the same warm sound, harmonic insight and melodic reserve. It’s a spare style that dances readily over Latin rhythms. You catch the effect especially in the truncated phrases and use of harmonics on the title track, while Hunter’s melodic invention shines on Wayne Shorter’s Infant Eyes. Pianist Ali Berkok is a consistent complement, soloing as well with aplomb, while bassist Paco Luviano, drummer Mario Allende and conguero Jalidan Ruiz create a dense polyrhythmic foundation. While it’s often a relief to hear a CD that settles for the old 40-minute LP length, Torontoros presses the virtue of brevity, coming in at a shade under 30 minutes.

Guitarist Avi Granite, originally from Toronto, has been resident in New York since...
2009, becoming a significant member of the intensely creative current Brooklyn scene. His group Avi Granite’s Verse is heard to fine effect on Snow Umbrellas (Pet Mantis Records PMR008), with Granite’s compositions ranging from song-like effusion to knotty kernels of possibility. The group—trumpeter Ralph Alessi, bassist Jerry Devore and drummer Owen Howard—has a distinct personality, a transparency in which bass and drums are as prominent in the mix as guitar and trumpet, and there’s a sense of group dialogue around rhythm, a constant weave of ricocheting short phrases. It’s a genuinely contemporary sound, moving from pensive introspection to moments of wonder, whether it’s Granite’s glassy, sparkling lines bubbling up through the mix or Alessi’s sudden spears of sonic colour.

Ottawa trumpeter Craig Pedersen openly acknowledges the inspirations for his quartet, mentioning John Zorn, the AACM, Ornette Coleman and Duke Ellington. Listening to Days Like Today (www.craigpedersen.com), I’d opt for the original Coleman group. Pedersen’s band of trumpet, alto saxophone, bass and drums favouring expressive intensity and strong rhythms. The parallel is clearest on pieces like Little Bird, which sways to a Tex-Mex rhythm, but there’s more to Pedersen than just influences. The Baron (an allusion to Charles Mingus?) has a muted trumpet sound that harkens all the way back to the 1920s, while Points from Centre is a blast of overblown trumpet and drum thrashing that dramatically pushes the envelope. They’re all part of Pedersen’s methodological spectrum. The group empathy and first-rate performances by saxophonist Linsey Wellman, bassist Joel Kerr and drummer Mike Essoudry testify to the quality of the Ottawa free-jazz community.

something in the Air | Solo Strategies

Solo playing has always been the make-or-break yardstick for pianists of any genre. That’s solo playing not playing solo, an important distinction which differentiates between exhibiting showy breaks and having an overall musical plan for the mini-orchestra that is at his or her fingertips. The solo challenge is more pronounced for improvisers since even if they’re interpreting compositions, originality is the paramount concern. These challenges don’t prevent pianists from trying their hands at solo sessions. But it’s instructive to note that the memorable ones, such as the piano dates here by an American, a Canadian, a Catalan and a Russian, use different strategies to attain matchless quality.

Agustí Fernández’s El laberint de la memòria (Mbari Musica MBARI 04 www.mbarimusica.com) is the closest to what many expect from a solo recital. That’s because the Barcelona-based pianist, best-known for his improvisational work with experimenters such as bassist Barry Guy, based the 14 ruminations which make up this program on 20th century Spanish so-called classical music. The originality results because Fernández doesn’t play any of that music but instead offers interpretations birthed from careful, repeated listening to many of those compositions. Fernández’s magisterial elucidations include such chamber music staples as subtle dynamic shifts and exposing waterfalls of carefully positioned notes, but he isn’t limited to flourishes. A kinetic piece such as Catedral for instance may have metronomic theme elaboration, but his touch is such that soundboard echoes continue to ring long after syncopated octaves flash and flow. More moderated tunes such as Tonada which melodically echo both Hatikvah and Sometimes I Feel Like a Motherless Child use both strains to never slip into bathos while sustaining a delicate interface. Balanced precisely, L’emoldor not only proffers a baroque-like series of gentle key strokes, but contrasts them with kalimba-like string strokes. Also for every bouncing theme exposition or instance of breezy swing, Fernández brings a tougher stance to other tracks—or as contrast on the same ones. For instance his measured, mandolin-like strums on unwound treble strings during Pluja Sorda are coupled with repeated key slaps, with the narrative becoming more staccato as sympathetic rattles and rumbles move past the strings and soundboard and begin reflecting the timbres from key-frame wood.

To see how Canadian Kris Davis, American Denman Maroney and Russian-American Simon Nabatov overcome similar challenges see the continuation of this review at thewholenote.com.

anne akiko meyers

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BRUCE SURTEES

For some time now, Toshiba EMI has been remastering existing stereo recordings from EMI into SACD’s that have been the buzz in audiophile circles around the world, in spite of the very high price tag. More expensive yet are the SACD remasters processed and marketed by Esoteric, selling for around $75 a disc. Both companies do their conversions in Japan from the “master tapes” owned by EMI, Decca and Sony. EMI has the real masters in its Abbey Road Studios in London and utilizes EMI technology for the High Definition Sound reissue series. The process consists of painstakingly comparing the original analog productions to determine the correct equalization and play-back curves to ensure a truthful realization of the original sound of the analog originals. This multi-step process is described in the notes that are bound into individual hard cover art books into which the discs and original production documents, in full colour, are reproduced. They are distributed by EMI Canada and sell for domestic prices. So far, there is no duplication of albums. With one exception the discs are stereo hybrid SACD/CDs. I was intrigued by the concept of an SACD version of an original monaural recording, in this case the famous Debussy’s Complete Piano Works played by Walter Gieseking (509999 559172, 4 discs). Although it should not have been, what I heard was a complete surprise. From between the speakers came the familiar sound of Gieseking’s piano, as fresh as it was when he recorded these works in Abbey Road’s Studio 3 between 1951 and 1954 when he was acknowledged as the supreme pianist eclipsed their own as the great Debussy interpreter. How appropriate that these treasured performances are included in this first release of the new reissues.

Bruckner’s Eighth and Ninth Symphonies are heard in recordings from 1963 and 1961 with Carl Schuricht conducting the Vienna Philharmonic, recorded in the Musikverein (509999 559842, 2 discs). Schuricht was a consummate Bruckner conductor long before the composer became fashionable, amply demonstrated in these two powerful readings.

It has been a few years since I heard the following symphonies under the baton of Otto Klemperer and I had remembered them as, well, a little stodgy. Mozart: The Last Six Symphonies with the Philadelphia and the New Philharmonia (509999 559322, 3 discs) and Mendelssohn’s Third and Fourth Symphonies plus Schumann’s Fourth Symphony with the Philharmonia (509999 559102, 2 discs). Mozart’s scores might seem to be weighed down by a modern orchestra but that was the fashion until recently. Klemperer hears it the “old” way and, in fact, makes a reasonably good case for the practice. The Mendelssohns are well sprung and the Schumann is quite convincing. The recorded sound is true to the originals...only cleaner.

Hungarian Rhapsodies, in addition to The Mephisto Waltz No.1 and Gnomesreigen. Recorded between 1957 and 1975 in the Salle Wagram, Paris, assembling and issuing them in this series was a stroke of genius (509999 55962 2, 3 discs).

Giuseppe di Stefano sounds very fresh singing 33 Neapolitan Songs, recorded in Milan in 1953 and 1961 (509999 55926 2, 2 discs).

In his early years, could any singer top the late Dietrich Fischer-Dieskau in Schubert Lieder? Every month, music lovers everywhere looked for new releases. He was incomparable. Selected recordings from 1955 through 1959 appear on an invaluable collection, newly prepared for this series (509999 559692, 4 discs).

And one more: the Beethoven Triple Concerto with David Oistrakh, Mitsislav Rostropovich and Sviatoslav Richter conducted by von Karajan in Berlin plus, from Cleveland, George Szell conducting Oistrakh and Rostropovich in the Brahms Violin Concerto and Double Concerto (509999 55978 2, 2 discs).

These reissues are a perfect example of the art that conceals the art, as there is absolutely no evidence that there have been adjustments in the sound of the originals. Maybe their motto is Do No Harm.

Complete recordings of Gotterdammerung on LP date back to a special performance centred around the renowned, now legendary, soprano Kirsten Flagstad who had been the Wagnerian soprano, recognized in opera houses around the globe. This was a concert production intended as a farewell performance recorded in the studios of Norwegian Radio, the missing passages being recorded two months later and a virtually complete version prepared for commercial release by Decca. Set Svanholm is the Siegfried with an impressive Egil Nordsjø as Hagen, supported by a first class cast with the Oslo Philharmonic Orchestra, the Norwegian State Radio Orchestra and a studio chorus all conducted by Bivin Fjelstad. Naxos has thankfully returned it to the catalogue in a newly restored four CD set (8.112066-69). This is a full-scale production with much to offer and little or nothing to complain about. In crystal-clear, distortion-free monaural sound with fine presence and ample dynamics, this is a full-blooded realization of the closing chapter of Wagner’s ultimate music drama, the ever fascinating, incomparable Ring cycle.
You mentioned making people aware of a space in ways they hadn’t thought about before—what are some special details in the Four Seasons Centre that people might not be aware of?

There are so many details in that building, there really are. The glass staircase—when people are moving on it, it is like an animated choreography. Then there’s the huge skylight—it’s not an indulgence. It brings enough light into the hall so that it becomes transparent, because glass is not transparent during the day, and it lights the back of the hall. We have aisles where people can socialize—but for the top rows we have continental seating, because an aisle in the middle would be too steep. With the aisles along the walls, people can hold on safely. [And there’s] the sweep of the floor—the floor actually changes elevation around the corners to provide good sightlines.

I enjoyed Valery Gergiev’s remark when he first saw the open performing space on the second floor, “They’ve made an auditorium out of the lobby—which is great!”

When the chief architect from St. Petersburg was here to review the Mariinsky designs, we were sitting in a lunch-time concert there, and he turned to me and said, “You know, the music here is the backdrop. The real show is the city when you are sitting in the lobby.” I thought that was an interesting reversal, that while he was listening to the music he was looking through the glass sand seeing people in streetcars and automobiles and trucks going by, and the clouds changing, and so on.

I’m not so sure the performers would be happy about that.

It was interesting, though. (He laughs.)

How is the Mariinsky different from the Four Seasons?

It’s not different in the sense that it has same DNA, the same horse-shoe plan, the same focus. It’s in St. Petersburg and not Toronto. The context is hugely important for me, responding architecturally to the principles of the tradition and not violating the continuity of the streetscape. It’s very important not to disrupt the long and powerful history, but to reinforce it.

Was it a problem for you that the historic old Mariinsky Theatre is right beside your new opera house?

No, on the contrary, that’s what I’m saying—the continuity is very important, of the streetscape, the height, the scale, the materials of the surrounding buildings in St. Petersburg.

Do you refer to them architecturally?

I do, absolutely. (He shows me some designs for the new Mariinsky.) The colours, the masonry, the porticos, the columns, the vertical windows... all the elements are there, but with a contemporary expression.

There wasn’t much space for landscaping in Toronto—will there be more there?

It is a huge site, a whole city block, and the opera house is the same size, 2000 seats. But [unlike Toronto] all the production facilities for both houses are there as well. I’ve done a master plan for the whole precinct. I’m changing the present square and making a new boulevard and bridge over the canal connecting to the Conservatory and the old Mariinsky and the little concert hall that Valery has already done. This becomes one of the premier performing arts districts in the world. (He points to the drawings.) Here is a statue of Rachmaninoff, and that’s Glinka—they were both directors of this opera house. Russia has this extraordinary heritage. I think Gergiev’s clear ambition is to rival Lincoln Center and the Southbank and all those.

Russia has a great advantage—it has the music.

It has the music and it has Gergiev. He’s amazing, an astonishing guy. When you were designing the Maison Symphonique did you work with Kent Nagano [the music director of the Montreal Symphony] on the design?

I didn’t work with Nagano. It was a peculiarity of this design competition. They were terrified about us getting some advantage over our competitors, so it was done without the orchestra.

Was the situation different with Richard Bradshaw [the artistic director of the Canadian Opera Company at the time]?

Very different. We were very close—he was great. But the strongest input Richard had was regarding the orchestra pit. The pit was his focus, and correctly so. Of course that’s not surprising, since he was a conductor.

And we really were much influenced by him on the design of the pit. The rest came from the acoustician and myself. But he was a good client in the sense that he knew when to intervene and when not to intervene. Without Richard that building would never have got done.

With your design?

It wouldn’t have got done, period. In your recent book of sketches and writings, you make it clear that the music itself is important to you. Absolutely. Next to architecture music is my love. In fact my thesis for my bachelor degree was a concert hall design.

I noticed a drawing of Tafelmusik performing at Trinity-St. Paul’s in the book. What kinds of concerts would I be most likely to see you at?

At the top of my list are chamber music and choral music, baroque music, the voice—I’ve come to almost enjoy Wagner, but I did it through Mahler, the wrong way around. And it’s very hard to beat Bach, Handel and Mozart. Then, going earlier, Cherubini and Charpentier. People like Philip Glass intrigue me, and Arvo Pärt, I think he’s fantastic. His Für Alina really gets to me. Gorecki I like a lot. His Symphony of Sorrowful Songs is amazing. There’s a lot of good contemporary stuff, better now because it’s melodic. That period between Shostakovich and Glass left me cold, I have to say—the atonal crashing and banging.

What projects are you working on right now?

There’s the renovation of the whole Banff Centre. We’ve already accomplished quite a bit, the master plan and two buildings. Now I’m working on the old theatres and the art gallery.

You’ve influenced the whole experience of going to a concert or opera in Canada—and around the world.

Not enough, not enough. (He laughs.)

What would you do next, if you could choose anything?

Don’t get me started on that—there’s lots to be done...

► Windscape at Luminato.

Windscape is open from 11am to 11pm at David Pecaut Square during Luminato, which runs from June 8 until June 17.

The free concert programming on stage at David Pecaut Square is listed on the Luminato website: www.luminato.com.

► Diamond Schmitt Architects have a detailed website: www.dsa1.ca.

► Here are two books, one by Diamond and one about the work of his firm, Diamond Schmitt Architects:

– Sketches from Here and there: Words and Watercolours by A. J. Diamond (Douglas & McIntyre)

– Insight and On Site: The Architecture of Diamond and Schmitt (Douglas & McIntyre). This contains an extensive bibliography on Diamond.

This interview has been edited and condensed.

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