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GUILLAUME LEKEU Piano Trio & Quartet
TRIO HOCELAGA GUEST ARTIST : Teng Li VIOLA

Teng Li, the remarkable principal violist of the Toronto Symphony Orchestra, joins Trio Hochelaga on this new recording, which is part of the ongoing Musique française : Découvertes 1890-1939 series. Directed by pianist Stéphane Lemelin, this collection presents rarely recorded French music and sheds light on areas of the musical landscape of France during a pivotal era.
O
one of the oddities of 17 years of seeing The WholeNote safely to bed is a chronic state of never knowing quite what month it is. This may seem odd to the reader, given that the backbone of what we do month in and month out is to break the world of music down into its constituent daily instances. If anyone should know what day it is, you’d think it would be someone who spends half their working life compiling calendars of events.

But therein lies the problem: on June 20, for example, the focus of my work was sifting through concert listings covering the period July 1 to September 7, not just in our usual “GTA” and “Beyond GTA” contexts but over the whole vast canvas of Ontario and beyond, following the music as it runs with the summer sun into every imaginable corner of the region, indoor and out, urban and rural. And every so often I would find myself so taken with the idea of some concert in, say, Stratford in mid-August that I would realize that I have only just missed some great concert, the night before, because I thought it was long gone, having encountered it first a whole month previously, sifting through the listings, waiting to put The WholeNote to bed. “Should have read the blasted magazine,” I grumble to myself, but often I don’t because the one I am “reading” is the one that you, dear reader, will read not this time round but the next.

As I write this, my excuse for July’s concerts vanishing without a trace from my personal concert going calendar is somewhat different. It is June 26 as I write, somewhere high over the Atlantic, about to arc south of Lisbon and then Algiers, to the horn of Africa, and then on again, on one of those “maybe too late” journeys that each of us takes once or twice in a lifetime.

And so it is that instead of saying at this point, as I usually would, that I hope we cross paths during this summer, I say, instead, I hope to see you sometime on its other side, a season of earlier sunsets than this one promises to be.

And a nod to The WholeNote team for getting this magazine safely to bed in my absence, as your reading this proves they have done.

—David Perlman, publisher@thewholenote.com
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Summer’s turning out to be another scorcher, beckoning with promises of endless sun-kissed days filled with music festivals. There’s always an embarrassment of riches on display, but the ones brimming most with energy and enthusiasm, abuzz with imagination and excitement—the most toe-tapping and hum-inducing—seem to be the open-air concerts.

Everyone loves them: families with boisterous young children, courting couples, friends exploring new music, aficionados revisiting old favourites, thrill-seeking tourists seeking out novel experiences. And then there are the homing pigeons, the ones who return season after season, the ones who think they know all the best-kept open secrets, and very often want to share them!

This column is being launched in that spirit of sharing, of shining the spotlight on the obvious, and the not-so-very obvious: on the role that programming plays in the myriad musical discoveries that everyone shares, and the personalities that shape the journeys we all take. These are the people who work tirelessly behind the scenes to create a very public experience. They might even be people with very public personas or, equally, very private ones. What they all share, unequivocally, is a sense of passion, an infectious enthusiasm and the ability to get things done.

This issue, we focus on the artistic directors of three festivals that bask in the sun. Why? Because, as Tamara Bernstein attests, “Artistic Directors, like chefs, have to be adventurous and curious, and at the same time express their own style and passions.” Nor, despite helming festivals that are very different in nature, are they narrowly confined to specific genres. There’s a lot of crossover in their often eclectic programming. The effect is often a dizzying mix of the electric and the electrifying, the familiar and the oddly reminiscent.

The ubiquitous Beaches International Jazz Festival is obviously the grande dame as it nears its 25th anniversary and continues to attract close to a million party-goers. It commandeers six stages at the Kew Gardens, the Boardwalk and Woodbine Park to feature genre-blending and -bending sounds, everything from Big Band, funk and soul, to Latin rhythms, Calypso and World Beat. This year, there’s even home-grown, certified Canadian organic Balkan Klezmer Gypsy Party Punk, courtesy of Lemon Bucket Orkestra. Artistic director Bill King explains: “The audience doesn’t go to see jazz. They want to be entertained, they like it.
to be surprised. If you give them something memor-
able, they keep coming back.”

“The first priority is to make the experience mem-
orabulous because it uniquely revitalizes the whole per-
son,” agrees Roman Borys, artistic director of the
Ottawa Chamberfest, the world’s largest chamber
music festival, which has also booked the self-same
Lemon Bucket for its closing bash.

Begun in 1994, the Chamberfest showcases about
250 local and international musicians playing 100
intimate concerts in three churches and the mauso-
leum of a cemetery, as well as the National Art Gallery
and the National Arts Centre. While all this sounds
impossibly stately, as befitting the national capital, it’s
the Waterway Soundfai re has attracted as many
pedestrians as cyclists, local families as well as tour-
ists. What started as the Musical Breeze Bicycle Parade
in 2008, wends its way from Lansdowne Stadium on
the west bank of the Rideau Canal to sample a de-
lectable array of musical interludes before ending up
under the bridge. It may seem like a splash of whimsy
amidst the heavy hitters of the ensemble world but,
as Borys explains, “There has to be a multi-layered
approach to audience development.”

He is keenly aware of the growing reputation of
the festival not just for tourists across the country
but from further afield. He’s very much hands-on
as he grapples with formidable software to schedule
performances, track audiences, ask for donations,
manage ticketing, conduct marketing campaigns—in
short, to get the Chamberfest message across.

“Technology is a major step in the evolution of an
organization as it’s used to capture and share infor-
mation,” he says. He’s proud that, for the first time
this year, audiences will be able to navigate through
and attend every single performance, if they so
choose, with meal stops and a bus shuttle to boot.
That was a particular flourish inspired by the Finnish
Kuhmo Chamber Music Festival founder and fellow
cellist Seppo Kimanen.

The Music Garden was actually the title of the first
film in a six-part series that inspired cellist Yo-Yo Ma
to work with landscape designer Julie Moir Messervy
to interpret Bach’s Suite No.1 for Unaccompanied
Cello as an actual garden. Although the Music Gar-
den comprises six sections, each corresponding to
a different dance movement of Bach’s suite, it’s the
last movement, the Gigue, transformed into giant
grass steps, that provides the lakeview arena where
the performances take place.

The Music Garden is a relative teenager on the open-air music circuit,
having been officially opened only in 1997, but it already draws a devoted
crowd. Bernstein, who curates the roster of concerts for Harbourfront
Centre, remembers the first year when “audiences—sometimes families
with kids—patiently waited out thunderstorms until artists could per-
form with all their hearts once the sun came out again...One time the
string players of the Gryphon Trio performed in the truck with which
we had transported the sound equipment, because it was too damp
for their instruments outside, and the audience was so hungry to hear
them. It was so exciting and crazy!”

What’s changed in the last baker’s dozen years? “Performers don’t
get wet any more! We are more careful about rain calls! And we have
shade umbrellas for the performers, which protect valuable instru-
m ents,” she’s quick to respond. “Oh! One not so good change is the
noticeable increase in dogs who poop in the Music Garden, and whose
owners don’t clean up after them. ”

For King, what’s changed in the last two and a half decades is technol-
ology. Where he used to have to wade through a mountain of paperwork,
King says, “I don’t need histories or band photos any more.” Youtube
videos now tell him everything he needs to know about how bands

---

The lower price is the last 4 rows of the theatre.
play, how they communicate with their audience and if they have any stage presence at all!

It probably comes as no surprise to anyone that King, Borys and Bernstein are musicians themselves. King is a jazz pianist in his own right, Bernstein trained as one herself and founded the Community Baroque Orchestra of Toronto, while cellist Borys is one-third of the Gryphon Trio, with violinist Annalene Patipatanakoon and pianist Jamie Parker, who both also serve as advisors. They’ve all been where young musicians are, striving to perfect their craft, looking for support, seeking their first appreciative audiences. So if there’s one belief that they all share, it’s the role they play in providing a platform for Canadian performers to shine — and then some!

“Right from the start, we were presenting Canadian artists on the main stage. That’s why, if there’s something good, I’ll find a spot for them,” says King. “So we focus on the best Canadian artists each year, and it’s pretty much been the same every year.”

Borys is particularly excited about seeing so many young musicians actively seeking and committing to careers in chamber music. “Full-time ensembles need festivals and organizations to support them from year to year,” he notes.

As teachers, he, Patipatanakoon and Parker are an integral part of a community that sources as well as provides referrals to an entire corps of students, or friends and acquaintances of former students who find their way to them.

“What’s chamber music but great ensemble playing?” he says about creating opportunities for younger players, and string quartets in particular.

Although Borys is proud of the international roster of performers who play with the Canadian performers, he’s even more adamant about providing a platform for Ottawa musicians.

Like King and Borys, Bernstein’s view reflects her own openness to diverse experiences and her connection to her roots: “At the same time, I learn about new genres, and discover new performers and composers each year, I strongly feel that the series needs to reflect the multiculturalism of the city, within the mandate of classical, traditional and new music.”

What’s more, taking a bird’s eye view of programming has taken on a perspective none would ever have assumed if each had remained a mere performer.

Little did he know when he first took that fateful phone call and biked along the Martin Goodman Trail, looking for a suitable site. “After nearly 25 years,” muses King, “it’s become a part of my history. I never thought about it, but I’m very proud of how thousands of musicians have been given the opportunity to launch or further their careers.” He pauses to consider the likes of Michael Kaeshammer, Tyler Yarema and Carol Welsman, and then points out that the Beaches Jazz Festival is still voted the number one summer event — “because it’s done in such a classy way, people come out and have an amazing time.”

Borys smiles when he admits that practising musicians are notorious for not attending performances. But now that he’s making key decisions about performances, he’s actually attending as many performances as he can and meeting the audiences. “I’m actually enjoying the musical experience, having the critical ear and sharing the collective consciousness. I really feel the shock of the music stopping at the end of a performance!”

As for Bernstein, “I now know for sure that this kind of performance event — free, universally accessible concerts given by fantastic artists — gives a city its soul. I also know for sure that now there is no classical music (from any culture) that the so-called general public won’t “get,” or won’t love. We’ve been packing in the crowds to hear string quartets, musique actuelle, crazy 17th century baroque music. It’s all about the performers’ passion, and their ability to connect with audiences — and their skill, of course!”

And this happens because it’s all about the programmers’ passion, and their ability to connect with audiences — and their skills, of course.

Rebecca Chua is a Toronto-based journalist who writes on culture and the arts.

BEHIND THE SCENES continued from previous page

On the Road

compiled by Ori Dagan

THESE TIMES LAST YEAR, we planted an editorial seed that continues to flourish this summer. We asked Canadian musicians of various genres and levels of experience what they were looking forward to this summer as performers and audience members alike, and what they will be preparing for the upcoming season. Some of last year’s On the Road correspondents are back, and there are others brand new to the feature.

To view their full responses, where you’ll also find some video links, be sure to visit thewholenote.com/ontheroad. The online version of this performers’ garden is expected to flower year-round for everyone to enjoy.

JAN LISIECKI, PIANIST

“I love how Stratford Summer Music works with the Shakespeare Festival, so that the audiences (and I) can attend both. I will attend plays every day after performing concerts there…performances with fabulous orchestras in Sao Paulo, Rio de Janeiro, and Warsaw…Festival de Lanaudiere this July with Yannick Nezet-Seguin, in preparation for a tour in February 2013 with Yannick in Japan.”

WEBSITE: janlisiecki.com
FACEBOOK: facebook.com/LisieckiPiano
TWITTER: @janlisiecki

CHRISTINA PETROWSKA QUILICO, PIANIST

“I attended Stewart Goodyear’s marvelous Beethoven marathon and I finished an extremely busy year performing…also teach full-time and adjudicate so when summer comes I often like silence. If there is a Bach concert or early music concert I will go. Otherwise, I listen to CDs, jazz, Gregorian chant, world music. When my grandchildren come in the summer I usually take them to a big show at the theatre, anything with dance and singing…As for projects: seven new pieces by Constantine Cavassilas need to be recorded in July. New repertoire needs to be learned for future concerts. However, I do take a few weeks off in August to relax and spend time with family.”

WEBSITE: petrowskaquilico.com

SONDRA RADAVOFSKY, SOPRANO

“I can’t even begin to tell you how far ahead we prepare now…working on translating two operas new to me, Maria Stuarda and Roberto Devereux, this past week and will not be singing them for another one or two years. Really looking forward to singing Aida in Barcelona, which will be my house debut! Great cast and a beautiful city and opera house. Summer plans, unfortunately, always change. People cancel a lot in the summer time because they are tired or just want some time off. I am working on taking my summers off so that we can just relax at home here in Toronto and see our friends.”

WEBSITE: sondraradavansouky.com
FACEBOOK: Sondra Radavansky

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July 1 – September 7, 2012
ROSS BURNS, GYPSOPHILIA

Gypsy jazz, klezmer and original sounds. “We are going to be passing through some amazing festivals on our tour — Rochester Jazz Fest, Montréal Jazz Fest, Festival D’été in Québec City, Halifax Jazz Fest — so we’ll get to take some time away from playing and just be fans in some of those joyous crowds. It is hard to beat a big summer festival audience experience — music floating over the streets, checking out wicked acts you don’t usually get to see, sun shining, everyone with a big smile on their face…we are playing a lot, travelling a lot, and having more fun than ever before. It is a pretty good life, eh?”

► WEBSITE: www.gypsophilia.org
► FACEBOOK: Gypsophilia
► TWITTER: @GypsophiliaBand

SUSIE NAPPER, BAROQUE CELLIST AND GAMBIST

“Looking forward to the horse ballet, Le Carrousel du roy, with the four dancing horses of the apocalypse accompanied by the the seven trumpets, flutes, hautboy, cornet, sackbut and drum bands, at the Montreal Baroque Festival…also the incredible grey-haired, bearded blues singer in the streets of Brussels near the Grande Place, whom I could listen to for hours…fantastic musician!…designing a new concept in public musicking and working on how to reduce the separation, in classical music making, between musician and audience. A summer of contemplation and inspiration.”

► WEBSITE: montrealbaroque.com

RON DAVIS, PIANIST

“Planning for the mixing and editing of my Symphronica project (symphronica.com) which fuses my jazz trio and the symphony orchestra into a new sound. And there’s Espresso Manifesto, Daniela Nardi’s fantastic new, re-invented Italian music project that I’m a part of…There’s so much going on in my home city of Toronto—the TD Toronto Jazz Festival, and the roster of artists at the great jazz venues here—The Rex Hotel, Trane Studio, The Old Mill, Winchester Kitchen, and Harlem Restaurant.”

► WEBSITE: rondavismusic.com
► TWITTER: @RonDavisMusic

DANIELA NARDI, SINGER, COMPOSER

“Working on touring plans for fall 2012 as well as promotional plans for the US, for my recent recording Espresso Manifesto – The Songs of Paolo Conte…Really excited about playing shows in Montreal and New York. I also look forward to doing a bigger show in Toronto in the fall and hope to bring back Gabriele Mirabassi…working on getting over to Europe…Italy has a really interesting jazz scene and I’d love the opportunity to tap into that.”

► WEBSITE: espressomanifesto.com
► FACEBOOK: Espresso Manifestow

DO YOU TWEET?
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THERE WAS A TIME, not so very long ago, when Toronto in the summer was a cultural desert and if one wanted to see or hear anything, one had to go to the Shaw Festival at Niagara-on-the-Lake or to Stratford for either the Stratford Shakespeare Festival or Stratford Summer Music. That changed when Soulpepper began its summer season and when the Toronto Summer Music Festival opened. This year the festival will present two outstanding singers: the bass-baritone Gerald Finley and the tenor Colin Ainsworth.

Finley has sung in opera and in concert in many cities: he is especially well known as a Mozart singer, particularly in the role of Count Almaviva in Le Nozze di Figaro and the title role in Don Giovanni, both of which he has performed in many of the world’s leading opera houses. He has also sung the title role in Tchaikovsky’s Eugene Onegin at the Royal Opera House, Covent Garden, and Hans Sachs in Wagner’s Die Meistersinger at Glyndebourne. As a recitalist he is especially well known for his performance of Schumann’s Dichterliebe. In recent years he performed in Toronto twice: in May 2010 he gave a recital with the pianist Julius Drake (Schumann, Ravel, Barber, Ives) and last February he took part in the Aldeburgh Connection’s 30th anniversary gala. Finley’s recital for this year’s Toronto Summer Music is on July 18 at 7:30pm (Koerner Hall, Royal Conservatory) when he and pianist Stephen Ralls will perform a recital that begins with Carl Loewe and ends with Benjamin Britten. Finley will also give a master-class (July 19 at 10am, Walter Hall, U of T Faculty of Music). He will sing baritone arias at Westben in Campbellford on July 22 at 2pm. He has made a number of CDs and DVDs. I would particularly recommend the DVD of the Helsinki production of Kaija Saariaho’s L’amour de loin. This opera was done by the COC last season (the baritone part was taken by Russell Braun). Although musically the Toronto performance was also very good, it was hampered by too busy a production; by contrast the Helsinki production by Peter Sellars was much sparser and that brought out the tragic quality of the story much better. Finley will be back in Toronto in May 2013 to sing in Brahms’ German Requiem with the Toronto Symphony.

Colin Ainsworth is a tenor with a high and remarkably full voice. He is especially known for his performances in French baroque opera; many readers will have heard his stunning performance in Lully’s Armide with Opera Atelier last season. His repertoire is much wider, however, than my introduction suggests: he is a frequent performer at the concerts mounted by the Aldeburgh Connection and there he sings a very different repertoire. I am told that in December 2010 he sang (at very short notice) a wonderful performance of Schubert’s Die Schöne Müllerin at the Arts and Letters Club. On August 2 at 7:30pm Ainsworth will perform, with the Nash Ensemble, Vaughan Williams’ song cycle On Wenlock Edge, a setting of poems by A. E. Housman for piano, tenor and string quartet (Koerner Hall). The WholeNote recently featured Ainsworth as May’s child: I can usually identify these children through the clues provided but Ainsworth was immediately recognizable through his face and expression alone. He looks a little older now but only a little.

As was the case last year, Harbourfront is presenting a series of concerts under the general title Summer Music in the Garden. These in-
include several recitals which feature vocal music: songs and dances from early 19th-century Upper Canada (July 5 at 7pm), a voice and tabla concert of Indian music (July 15 at 4pm), Maryem Hassan Toller (July 27 at 7pm), French-Canadian and Irish traditional music with singer Molly Hebert-Wilson (August 2 at 7pm). All concerts in this series are free.

The Elora Festival begins on July 13 and ends on August 5. Performances include: Mendelssohn’s Elijah (July 13 at 8), Britten’s 1937 radio opera The Company of Heaven (July 15 at 2pm), a program of renaissance music sung by the vocal quartet New York Polyphony (July 26 at 8), Purcell’s Dido and Aeneas (July 29 at 2pm), the Noel Coward Song Book with Shannon Mercer and Lawrence Wiliford (July 29 at 4pm) and an afternoon with Ben Heppner (August 5 at 3pm).

This year’s Festival of the Sound (at Parry Sound) will include a number of vocal concerts: on July 20 at 6pm a concert will be given by Mary Lou Fallis, soprano, and the piano duo Anagnoson and Kinton (this is a fundraiser and the tickets are $150); on July 24 at 7:30pm soprano Patricia O’Callaghan and the Gryphon Trio will perform songs and tangos from North and South America; on July 27 at 7:30pm Kerry-Anne Kutz will sing Elvis Costello’s Juliet Letters for soprano and string quartet; on July 28 at 7:30pm an opera gala will present Leslie Fagan, soprano, Gabrielle Prato, mezzo-soprano, Mark DuBois and David Pomeroy, tenor, and Peter McGillivray, baritone; on July 29 at 7:30pm Krisztina Szabó, mezzo-soprano, and Peter Barrett, baritone, will give a song recital which will include music by Ivor Novello, Noel Coward and others; on July 31 at 12 noon Leslie Fagan will sing J. S. Bach’s “Wedding Cantata”; Fagan is also sing-

ing that evening in a program billed as “an eclectic evening of Music, from the Sublime to the Ridiculous and Back”; on August 1 at 7:30pm she will sing Schubert’s The Shepherd on the Rock, a song with clarinet obbligato, as well as some Spanish songs; on August 3 at 2:30pm Peter DeSotto, violin and tenor, and Alexander Sevastian, accordion, will perform gypsy music; on August 12 at 1pm there will be a closing concert (admission free) which will feature Mary Lou Fallis, Leslie Fagan, Mark DuBois and Russell Braun. (These concerts will all be given at the Charles W. Stockey Centre for the Performing Arts, except for the July 31 noon recital which is in St James United Church.) One of my most treasured musical memories is the performance which Elly Ameling gave of The Shepherd on the Rock on July 2, 1981, as part of Stratford Summer Music. On that occasion the clarinet part was played by James Campbell, also a memorable performance. Guess who is playing it at this summer’s Festival of the Sound?!

SOME OTHER VOCAL HIGHLIGHTS
This summer’s Music Mondays (Church of the Holy Trinity) features Allison Lynn in a program of original songs and gospel classics on July 9; singer-songwriter Jennifer Noble on July 23; Christophe Wilson, bass-baritone, and Tom Chilling, piano, on September 3. These concerts all take place at 12:15pm. Admission is free with a $5 suggested donation.

Justine Butkovich will be the soprano soloist in a concert that includes works by Bach, Delibes and Villa-Lobos (Festival Alexandria, July 15 at 3pm).

This year’s Brott Festival will include a recital of music by Schumann, Britten and Rachmaninoff, followed by modern classics, sung by Rachael Cieland, soprano, and Sabatino Vaccaro, piano (St. John’s Anglican Church, Ancaster, August 12 at 3pm).

Hans de Groot is a concert-goer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
Let me say at the outset that it has been a great pleasure to have had custodianship of this column for the past season, not least because it has drawn me out to a considerably broader range of musical events than I would, by default, have tended toward. I think this is because human nature is both inherently spiritual and very timid. Most of us, individually, hunger musically for some highly personal mixture of continuity and change—enough of the former so that we itch for the latter; enough of the latter to allow us to listen fresh, over and over again, to the tried and true.

I had an interesting chat, June 20, for The WholeNote’s video series, with Josh Grossman, whose own musical practices and pursuits are an interesting amalgam. He is, as you may know, the artistic director of Toronto Downtown Jazz, longtime presenter of the TD Toronto Jazz Festival, and the founder/artistic director of the Toronto Jazz Orchestra. (And the video chat is mostly about these aspects of what he does.) But he has also been for five years or so, involved administratively with Continuum Contemporary Music, one of the city’s most consistently innovative new music ensembles, and as far from his jazz roots, at least at first glance, as you might imagine. In the last five or six minutes of our conversation, he talked a bit about where the two passions intersect. Jazz, his first and abiding musical love, gives him a frame of reference (albeit not necessarily the “right one”) for listening to a genre that for him is less visceral and immediate. But his work in new music has given him a much stronger perspective on where the two musics most clearly intersect, in the realm of improvisation. And, more mundane but no less important, he is better able to see how jazz and new music both must struggle endlessly upward on mainstream music’s relentless down escalator. Consequently, he can see ways for the them to collaborate on a whole range of sensible topics, such as space sharing and building various common resources. Have a listen to the chat. It is one of a number of such conversations with musically interesting people accruing on our YouTube site (youtube.com/thewholenote).

Still on the topic of intersections is the annual new music festival/event that actually goes by that name. It’s awfully early to be talking about it now (it takes place in and around the September 1 weekend). But if I don’t give it a decent plug now, it will fall through the
cracks of this column. Intersections is an annual event, brainchild of Contact Contemporary Music’s Jerry Pergolesi, that centres, first Saturday of September, on Yonge-Dundas Square, Toronto’s mother of all intersections.

For a venue that thrives on such mass spectacles as rock band singers being crowd-surfed in hamsterballs by screaming fans lined up in the tens of thousands, a new music marathon requiring a certain amount of focused listening seems a bit of a stretch. But in the interplay between people’s usual expectations for the venue, and what Intersections brings to the place, the sparks can fly. Well-supported by Toronto’s New Music presenters and fellow travellers such as The WholeNote, there’s much in the event to see and hear, onstage and in the temporary new music marketplace that will dot the square.

And since we are on the subject of outdoor venues, a tip of the hat to Tamara Bernstein, mentioned also in our cover story, who curates another of Toronto’s signature outdoor series namely Harbourfront’s Summer Music in the Garden, at the foot of Spadina Avenue. “By now you should have received Harbourfront’s media release about this year’s Summer Music in the Garden,” she writes. “I just wanted to follow up with a more focussed list of the new music on this summer’s roster, as it’s a very rich season in that regard, with performances ranging from Rick Sacks’ playful “En Bateau,” to a new work from Linda C. Smith inspired by the baroque tune “La Folia” (“madness”) and music by David Mott inspired by the Toronto skyline, to world premieres by Norbert Palej, and Carina Reeves, and works by Michael Oesterle (two works!), Katia Tuluunick, Eric km Clark (b. 1981), Emily Doolittle (b. 1972) and Kevin Lau.”

What Bernstein has observed, and indeed helped to inspire, is the extent to which the summer itself encourages performers and audiences alike, to modify their usual balance of continuity and change, to indulge the unexpected, to linger longer at unfamiliar intersections of sound. Consult the GTA Listings in this issue (Thursdays and Sundays) for Bernstein’s intriguing take on where the familiar and the new best intersect when summer’s spirit of adventure is in the air.

You may recall that last month I talked about New Adventures in Sound Art as an organization walking a compositional and artistic tightrope, somewhere at the intersection between music and noise. No coincidence that the summer is one of their favourite seasons. Too late for our listings, but too good to overlook came word of this summer’s NAISA activities. So I recommend that you visit www.naisa.ca for a comprehensive overview of their doings, including their annual Toronto Island installation, this year featuring a piece called Synthecycltron by Barry Prophet, their Sound Travels Festival of Sound Art August 4 to 31, 2012, and this year including the Toronto Electroacoustic Symposium (August 13 to 18).

David Perlman has been, for this past season, the patroller of The WholeNote’s new music beat. He can be contacted at publisher@thewholenote.com.
While most of us might appreciate some structure in our lives, there’s certainly something to be said for having a little boundary-defying ambiguity in it, too. Take this column, for example: I’ve been at it for almost a year, and each month I grapple, still, with the “and beyond” part of its name. One of my first questions when I took on the beat was, of course, “beyond what?” The answer has been an ongoing, ever-evolving work in progress.

With that, I thought it would be interesting—and fun—to explore the “beyondness” available at some of the classical-music-based summer festivals and other events, in July and August. The programmers, curators and artistic directors of these events wrestled, no doubt, with the balancing act of staying connected (and true) to the classical music at the core of their mandates, while, at the same time, providing some “outside of the music box” programming, in order to attract festival-goers of all ilks. Looking through our daily and alphabetical festival listings, it’s clear they have triumphed: we have a summer exploding with boundary busting “beyonds.”

**BEYOND THE BASICS: BACH ON THE BANJO, AND TCHAIKOVSKY GETS UKED UP**

Works by J.S. Bach have been heard in practically every setting imaginable, refashioned into musical genres too numerous (and, in some cases, too painful) to mention, and performed on just about every instrument invented. But I bet you haven’t heard much Bach played on the banjo! In its late-July, weekend exploration of the “dramatically different aural landscapes created by string instruments from across the world,” Harbourfront Centre’s “Classical IV: Strings” is giving us a chance to hear a five-string rendition of the Allemande from Bach’s *French Suite No.6 in E Major BWV817*, by Canadian banjo virtuoso Jayme Stone, on July 29, 2pm. This two-time JUNO winner (who recently performed at Luminato), is known for taking his audiences on a “genre-blurring” musical journey, bridging folk, jazz, chamber and world music. So, fasten your seatbelts, and enjoy not only the Bach we attempt to bring as many ukulele players as possible together to play a resounding, uplifting and downright fantastic version of the ‘1812 Overture.’ Haven’t played for years? Have only just started? No worries, brush up sessions will be available on site and projected chording will keep everyone strumming straight. You know you want to!”

I know I do. The ingathering begins at 4pm on July 29.

**BEYOND THE CONCERT HALL: BUNKERS, BARGES AND BARNs, OH MY!**

And the award for the most inspired summer music festival venue goes to...Ottawa’s Music and Beyond. They’ve got an event happening in the Diefenbunker, for heaven’s sake! Not only that: they’ve called it “Beyond the Bomb: Music of the Cold War,” and the Moscow String Quartet will be performing (along with a few others), as you stroll through the entrance tunnel, the decontamination cubicles, the emergency radio broadcast centre and other areas of the complex. Now that’s “beyond the beyond” and I think it’s terrific! Music of the Cold War played by Russian-born musicians, in Canada’s Cold War Museum—surely it’s got to be the hottest ticket at the festival! Gear up for 18:00 hours, July 11.

Before hitting the bunker, you can travel up the Rideau Canal on a barge, along with the London Handel Players and Theatre of Early Music. The Canadian Guitar Quartet.
2012 / 2013
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5 SOLOISTS
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A TOUCH OF TCHAIKOVSKY - OCT 13, 8 P.M.
CONDUCTOR: JUDITH YAN
STANISLAV PRONIN, VIOLIN

- 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 SITARSKI
ANDREW BURASHKO, PIANO

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

BELLS ARE RINGING! - DEC 15, 4 P.M.
CONDUCTOR: MATTHEW JONES
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THE PROFOUND LOGIC - FEB 9, 8 P.M.
CONDUCTOR: DENIS MASTROMONACO
KATI GLEISER, PIANO

- Overture to "Così 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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Music, as they serenade you with Handel’s Water Music, starting at 9:30am on July 8. Indeed, it’s Handel’s masterpiece performed as it was intended to be heard, and just like it was originally performed in July of 1717—on a barge travelling along the River Thames, accompanying King George as he listened from the comfort of the Royal Barge.

Not to be outdone, Stratford Summer Music hosts an entire series on the MusicBarge, a floating stage docked at the bank of the Avon River. Between July 19 and August 26, at 12:30pm and/or 3pm, “BargeMusic” offers up an amazing array of music and musicians, including the Métis Fiddler Quartet (July 19 to 21), the Canadian Guitar Quartet (August 2 to 4) and the Heavyweights Brass Band, who graced our June cover last summer (August 23 to 25). Seating is BYOLCOB: bring your own lawn chair or blanket.

Back to the Canadian Guitar Quartet for a minute. Before they “take up residence” on the barge, the CGQ—currently in residence at the University of Ottawa—will be playing in a barn. On July 7, at 2pm, instead of your standard oinks, moos and baas, The Barn—primary venue for Westben’s Concerts at the Barn series in Campbellford (July 1 to August 5)—will be alive with the sounds of Rossini, Gabrielli, Roux and original compositions performed by the CGQ. (And once they’ve braved the barn and the barge, CGQ members Julien Bisaillon, Philip Candeleria, Bruno Roussel and Louis Trépanier will perform in the relative safety of the Church of St. John the Evangelist, at Ottawa Chamberfest, August 8.)

Additional barn alert: there’ll be Beethoven in The Barn, along with Mozart, on July 17; concerts held at Festival Alexandria’s Festival Barn (July 8, 15 and 22—see Beyond GTA listings) featuring works by Debussy, Gershwin, Corigliano, Delibes and others; and the Music in the Barns Chamber Ensemble performing works by Oesterle, Godin and Mozart at Artscape Wychwood Barns Main Space, July 5.

BEYOND THE BLACKBOARD: NOT YOUR TYPICAL CLASSROOM MUSIC LESSONS

I began by applauding the creativity of the “Classical IV: Strings” curatorial team, and that’s where I’m going to end. This time they’ve moved from the ridiculous—the “good” kind, of Bach-friendly banjos and unifying ukuleles—to the sublime: The Hammer Band—From Violence to Violins (THB).

Renowned Canadian violinist Moshe Hammer, the driving force behind THB, told the Globe and Mail last month that it “started with Toronto’s ‘Summer of the Gun’ in 2005, when it seemed like dozens of
kids were shooting each other almost every day. I was losing sleep thinking about the young teens carrying weapons around. Then I thought of the fact that 'violence' and 'violins' sound almost the same."

And from that "crazy idea," THB was born. Knowing music's power to change lives and develop one's sensitivity, self-esteem, sense of accomplishment, and appreciation of community, Hammer and a dedicated staff have been providing free music lessons to at-risk kids from a diversity of backgrounds since 2007. Starting with two schools and 40 students, THB now teaches about 300 students in 15 Toronto public schools; it also provides the free violins. And while the program initially offered only violin lessons, it now includes cello classes, a summer music program and masterclasses!

We'll have the pleasure and privilege of experiencing the fruits of this extraordinary labour of love and commitment when THB students, joined by Cuban-born violinist Yosvani Castaneda, perform at Harbourfront Centre on July 29 from 4pm to 6pm.

Curators Hollway, Brady and Higgins offer a thoughtful approach to the weekend: "Be prepared to open your ears, drop your misconceptions and discover new and ancient heartwarming resonances." What could be more inviting?

So take time in July and August to explore the mountains of music happening beyond the comfort zone of the concert hall. May you have a truly ear-opening, "Classical and Beyond" summer.

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.
Old King Cole

JIM GALLOWAY

WELL, THE TD Toronto Jazz Festival has come and gone for another year and musicians have had a chance to “strut their stuff” and demonstrate their onstage personas. But one of this year’s daytime features was a series of interviews with some of the featured performers held on the main outdoor stage under the aegis of the Ken Page Memorial Trust.

This column is being written before the fact, but I hope these were well attended because they were an opportunity to learn some things about what makes the musicians tick, something about individual philosophies, likes and dislikes, and get a glimpse into, as the series’ title suggests, The Inside Track.

I shared the hosting of the series with artistic director Josh Grossman and one of my interviews was with veteran tenor player Houston Person.

Less known to the younger generation than say, Joshua Redman, Houston brings a wealth of experience to his music and the same sort of approach as big-toned tenor players like Gene Ammons, Arnett Cobb and Buddy Tate. He has carved a special niche for himself with his distinctive sassy sound and his expressive style. But to hear him put into words the same sort of things he says through his playing is an entertaining education.

I mentioned Arnett Cobb and Buddy Tate as being two of the great big-toned tenor players. They were also visitors to Toronto and both played at Bourbon Street, the Queen St. club, and one of four clubs operated by Doug Cole, who passed away in June at the age of 87.

Doug was an ex-policeman whose love of jazz was one of the best things that ever happened for the jazz community in Toronto. His first foray into the world of the jazz impresario was in 1956 when he opened George’s Spaghetti House in downtown Toronto. Why George’s Spaghetti House? Simple. That was the name of the business place anyway in an Italian restaurant, but generally speaking the food wasn’t bad and sometimes it did hit the spot, as the saying goes. But culinary mishaps can happen and this story does revolve around a steak dinner.

I was playing the club one week and two friends, Alastair and Vivien Lawrie, came in. Alastair’s name will be familiar to those of you who remember his jazz reviews in the Globe and Mail. Anyway, Viv ordered a steak. Now, granted the knives and forks weren’t exactly sterilizing silver, but her fork actually bent on the steak. So, Alastair called the waiter over and politely explained what had happened. The waiter apologized profusely, left the table and came back with another fork!

I’ll close out with one of my favourite anecdotes from George’s. The story isn’t really meant as a reflection on the chef. He may not have been an escoffier, who would have been out of place anyway in an Italian restaurant, but generally speaking the food wasn’t bad and sometimes it did hit the spot, as the saying goes. But culinary mishaps can happen and this story does revolve around a steak dinner.

August 15 to 19 are the dates for the Prince Edward County Jazz Festival with Emillie-Claire Barlow, the Louis Hayes “Cannonball” Legacy Band, Tribute to George Shearing with Don Thompson, Reg Schwager, Neil Swainson, Bernie Senensky and Terry Clarke, and a Boss Brass Reunion concert.

And no, we did not play All That Meat And No Potatoes. This being a two-month issue, I’ll wish you an august summer and see you in September.

Happy Listening!

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
MANY CHOIRS ARE typically on hiatus during the summer. Below are some choral concerts taking place in July and August.

The Elora Festival, built around the Elora Festival Singers, is always a rich source of choral music in the summer. Taking place July 13 to August 5, choral highlights include Mendelssohn’s *Elijah*, Britten’s rare 1937 opera composed for radio performance, *The Company of Heaven*, Paul Halley’s celebrated *Missa Gaia*, and a concert devoted to the music of American composer Eric Whitacre.

The Nathaniel Dett Chorale performs at the Westben Arts Festival Theatre—the Barn—on July 15.

The Toronto Jewish Folk Choir sings at the Ashkenaz Festival, which takes place August 28 to September 3.

The Ontario Youth Choir, a group that has fostered excellent singers over many years, performs in Kingston on August 24 and in Toronto, August 26.

In May, I wrote about a colleague who passed away suddenly, and about the bonds, loyalties and joys of singing that draw the choral community together. This month, I address an aspect of choirs that can be awkward, contentious, even divisive—the issue of singing choral music for money.

As a young singer who fell in love with choral music, I was in awe of the musicians who were part of professional choral ensembles. To get paid to do something that was so much fun seemed astonishing to me. When I began singing for these groups myself, I was gratified to be paid, but I quickly learned that this could not be my only source of income, and that I would have to find other work to put food on the table.

Looking back, what I find odd is that this simple truth—choral singing won’t pay the bills, and you will need more than classical vocal training to generate income through music—was never openly discussed, not by singers, conductors, arts administrators or vocal teachers. The subject remains a delicate one. Why is this the case?

Perhaps in a well-meaning attempt to encourage and foster passion for and commitment to the arts, or perhaps because open discussion about money is often considered taboo, musicians avoid informing their students about the often difficult economic realities of a career in music. Myself, I would never have become anything but a musician—the ability to count to four and a vague awareness of pitch are about the only skills that I possess—but being armed with some hard economic facts about the musician’s life might have led me to make more strategic, or at least more informed, choices.

My own experience has made me stubbornly determined to be open with younger musicians regarding money issues—not to stomp on their dreams, but to help them go into their chosen profession armed with some practical knowledge about the different elements at play.

In the specific case of choral pay, one of the likely reasons for the lack of discussion may be the awkward fact that it lags behind pay for other musicians. The choral ensembles, churches and synagogues in the Southern Ontario region that pay choral singers generally do so at the rate of $20–$30/hr. Most professional ensembles are in the $24–$28/hr range. By contrast, unionized opera choruses pay between $31–$38/hr. The minimum rate of pay for instrumentalists of all kinds, according to the Toronto Musicians’ Association, is $42/hr for a minimum two-hour rehearsal call, and $50/hr for a minimum three-hour performance call.

Whether instrumentalists always get this minimum rate is another question entirely. The point for this discussion is that our most accomplished choral ensembles often pay a significant amount less per hour than the minimum rate of pay for an orchestral instrumentalist or unionized opera chorus singer.

An experienced choral singer performing a two hours-plus *Messiah* concert filled with grueling cho- ruses will get paid half of what the trumpeter and percussionist, fresh out of school, get paid for playing in three or four movements comprising 12 to 14 minutes of music.

Still, is this discrepancy truly a problem? With so many singers ready, willing and eager to sing for free, shouldn’t hired singers be grateful for whatever they can get? There are parts of the world in which the idea of a paid choral singer is unheard of.

My own opinion in this matter—tiresomely obvious to anyone who spends more than ten minutes in my presence—matters less than yours, and anyone else’s involved or interested in choral singing. But since you ask, my belief is that choral
singing in Ontario—so accomplished in so many ways—could certainly stand to take a professional leap forward. Why should choral singing not be a skilled and specialized métier, a viable career choice, rather than a very poor second to soloist work?

Open, public discussion of this question might offer some creative solutions. What follows are a few statements and suggestions for dialogue, debate and possible action for those involved in choral training and performance.

Organizations that hire choral singers have a ethical responsibility to pay them equitably. This is easier said than done, of course—in many cases it would require some groups to extensively revise their business model. But choirs regularly manage to pay market prices for instrumentalists, venue rental, advertising, administrative needs, technical needs and other expenses; should they not do the same with the employees whose work defines the very nature of the organization?

At the same time, singers should become more exacting in the two ways that count most for a professional musician: being at an engagement promptly, and being able to execute music accurately and stylishly in the shortest amount of time. Choral musicians often come up dismaying short in these areas. One cannot demand a professional rate of pay if the service delivered is not up to the best professional standard. And speaking of professional standards, strong choral skills—sight-reading, chiefly—could be much more emphasized in voice training than they are currently, if singers are going to be able to solicit paid chorus work.

Music teachers, universities, colleges and conservatories ought to be very clear about what options and opportunities truly exist for the singers that they graduate every year. Voice students should be learning skills and techniques that will broaden their knowledge base beyond a narrow focus on vocal technique and classical music, to encompass other skills that help them find work in a variety of professional areas.

Grants bodies and unions can raise awareness of this issue, by noting the hourly rate or general compensation parameters of other performers, and by helping to promote and foster the idea of parity for choral singers.

Audience members can raise this issue with arts organizations, grants bodies and governments. Individual and corporate donors can insist that the amount of money given will be dependent on a certain amount of it going directly to singers’ compensation.

More than anything, all parties involved may start talking and sharing information, to begin to come up with their own solutions. Now and then, choral singers have been known to complain about the organizations they work for. For all I know, those who run these organizations are griping about their hired singers as well. Isn’t it time to turn this around?

At the Ottawa Chamberfest (July 26 to August 9) there are further treasures to be found: renowned American lutenist Paul O’Dette presents a program of Anonymous, Bachelor and Dowland (August 9). The internationally recognized Gesualdo Consort Amsterdam presents “Sweelinck and Gesualdo: Masters of the Madrigal from North and South” (August 5). British cellist Colin Carr performs all six of Bach’s unaccompanied cello suites in two concerts (August 1). Les Voix Baroques present “Da Venezia,” a choral celebration on the 400th anniversary of the death of Giovanni Gabrieli (August 3). And on the same day, the Eybler Quartet gives their program “I’m Mozart, Too!”

Other events: sopranos Karina Gauvin and Nancy Argenta, countertenor Daniel Taylor, tenor Charles Daniels and baritone James Westman (also July 8). The internationally recognized Gesualdo Consort Amsterdam presents “Sweelinck and Gesualdo: Masters of the Madrigal from North and South” (August 5). British cellist Colin Carr performs all six of Bach’s unaccompanied cello suites in two concerts (August 1). Les Voix Baroques present “Da Venezia,” a choral celebration on the 400th anniversary of the death of Giovanni Gabrieli (August 3). And on the same day, the Eybler Quartet gives their program “I’m Mozart, Too!” which features quartets by three composers (Bologne, Arriaga, Kraus) whose short lives and colossal talents were often likened to Mozart’s.

In the city of Stratford, Stratford Summer Music (July 16 to August 26) offers a myriad of interesting events, among them a celebration of the organ and a celebration of Bach. From July 26 to 29 there’s a “Young Canadian Organist and Heritage Organ” series (subtitle: “A Salute to Glenn Gould and the Organ”), during which portions of Bach’s The Art of Fugue, and other Bach works, will be

**Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.**
performed by organists Andrew Adair, Sarah Svendsen and Ryan Jackson. The series concludes with an exploration of the hymn tradition as revealed in so many of Bach’s works, with organist Christopher Dawes leading a vocal and instrumental ensemble. On August 1, American pianist Simone Dinnerstein plays a program of Bach keyboard suites and partitas. Dinnerstein has an outstanding international reputation particularly for her Bach playing; she has been described by the New York Times as “an utterly distinctive voice in the forest of Bach interpretation.” On August 15, you can hear another mightily accomplished pianist, Canadian David Jalbert, who performs Bach’s Goldberg Variations. The Tafelmusik Baroque Orchestra, with countertenor Daniel Taylor and baritone Tyler Duncan, give two performances of Bach—cantatas either complete or excerpted, plus other music—on August 18 and 19.

In the township of Uxbridge lies an imposing building: the Thomas Foster Memorial temple was built in 1936 as a family legacy by this former MP and Mayor of Toronto from 1925 to 1927. It was inspired by the Taj Mahal and Byzantine architecture, and features solid bronze doors, hand-painted and fired stained glass windows, and terrazzo and marble floors. Music is performed there every Friday night, and from all reports the acoustics are ideal for early instruments. Two concerts will be of special interest to the early music afficionado: On August 3, The York Consort of Viols—a quartet of musicians from Toronto and Buffalo—presents “Heart’s Ease,” a program of music of the late Renaissance including pieces by Cauroy, Byrd, Farina, Tomkins, Gibbons, Holborne and others. On August 31, the Shimoda Family Ensemble presents a concert of baroque music for recorders and harpsichord. “Perched on the edge of a spectacular gorge and nestled along the banks of the Grand and Irvine Rivers lies the enchanting village of Elora...” begins the promotional blurb for the place that is home each season. Here you can attend two concerts of baroque music on the banks of the Grand and Irvine Rivers lies the enchanting village of Elora...” begins the promotional blurb for the place that is home each summer to the Elora Festival (July 13 to August 5). On July 26, you can hear a cappella music from the Renaissance sung in a church setting, by the men’s vocal quartet New York Polyphony. On July 29, Purcell’s opera “Dido and Aeneas” will be presented in the Gambrel Barn, with the Elora Festival Singers, Festival Baroque Players and Noel Edison, conductor.

The above-mentioned New York Polyphony will go on to Niagara-on-the-Lake’s festival Music Niagara (July 13 to August 11), performing a vocal feast of chant, polyphony and renaissance and modern harmonies on July 28. Another idyllic place to hear music in the summertime is Parry Sound on Geogian Bay, with its Festival of the Sound now in its 33rd season. Here you can attend two concerts of baroque music on the same day, July 31, as Bach and Handelconcertos, sonatas and other pieces are performed by soprano Leslie Fagan, flutist Suzanne Shulman, oboist James Mason, violinist Julie Baumgartel and others.

In Toronto: The Gladstone Hotel on Queen St. W. is the venue for Volcano Theatre/Opera Underground’s production of A Synonym for Love. A detailed description of this opera/cantata can be found in Chris Hoile’s On Opera column this issue; I’ll simply say that it’s based on a forgotten Handel cantata Clori, Tirsi e Filena, composed in 1707 and thought lost until the score was discovered 250 years later. It features three singers and a live baroque orchestra playing period instruments, and runs from August 26 to 31.

The Toronto Music Garden’s Summer Music in the Garden series is a cornucopia of interesting performers, sometimes by artists we’d rarely have a chance to hear otherwise. I have fond memories of past concerts: the Italian singer of frottola, Viva Bianca Luni Biffi, who sang her tales while accompanying herself on the vielle; also the tenor Kevin Skelton, a Canadian who lives and works mostly in Europe, with his lovely singing of sacred works by Telemann and Schütz. Three upcoming concerts will interest the early music seeker: August 9, Arcadian Visions: Montreal violinist Pemi Paul performs visionary music from the 17th century to the 21st, including music by Biber and others; August 19, Nymphs, Masques and Madness: From Montreal, Les Amusements de la Chambre performs music from 17th-century Italy and England, interspersed with new music inspired by baroque forms by Canadian composers; September 6, “Bach at Dusk”: Baroque cellist Kate Haynes continues her cycle of Bach’s suites for solo cello with the exquisitely dark Suite No.2 in D Minor.

And finally, a delight: The winner of the 2012 Canadian Music Competition’s biennial Stepping Stone competition is Vincent Lauzer, a young recorder player from Quebec, who plays his instrument with amazing virtuosity and style and is already a multi-award winner. You might have heard him as a member of the electrifying recorder ensemble Flûte Alors! His CMC win ensures that he’ll be invited to play at the Gala concert on July 6, at the MacMillan Theatre, U of T Faculty of Music. You might see me there!

And so, whether or not you go “somewhere else” to find it, I wish you all a happy summer full of music.

Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
FOR TORONTO OPERA-GOERS, summer is usually a time to leave town to sample the myriad musical festivals outside Canada. Yet there are a number of intriguing productions to see in Toronto over the next two months and at festivals nearby.

For staged operas with piano accompaniment, Summer Opera Lyric Theatre has been an oasis for opera since 1986. This year SOLT (www.solt.ca) offers an especially interesting program by presenting operas based on all three Figaro plays by Pierre-Augustin Caron de Beaumarchais (1732–99). Everyone knows the first two of the Figaro trilogy. Beaumarchais wrote The Barber of Seville 1773 and it served as the basis of Rossini’s opera in 1816. Beaumarchais wrote the sequel to Barber, The Marriage of Figaro, in 1778, which became the basis of Mozart’s opera in 1786. Other composers used the plays as plots for their own operas such as the Barber by Giovanni Paisiello in 1782 or the Marriage of Figaro by Gaetano Rossi in 1799, but time has crowned Rossini’s and Mozart’s versions as the most successful operatic treatments of their respective sources.

Less known both in the theatre and on the opera stage is the third part of Beaumarchais’s Figaro trilogy, La Mère coupable (The Guilty Mother) written in 1792. If you thought that The Marriage of Figaro revealed the relationship of Count Almaviva and his Rosina as rather less than happy, La Mère coupable goes even further. Set 20 years after the previous play, it appears that the Countess did have a relationship with Cherubino and that the product was a son, Léon. Meanwhile, the Count, although he has had an illegitimate child of his own named Florestine, is intent on punishing the Countess for her betrayal and prevent Léon from inheriting a sou. Figaro and Susanna are still happily married but must solve this problem, especially when they discover that Léon and Florestine have fallen in love with each other.

There are two main contenders for operatic treatments of the third Figaro play. The first is La Mère coupable by Darius Milhaud from 1966. The second is The Ghosts of Versailles by John Corigliano of 1980 which includes a performance of the third play as a part of a larger plot set in the afterlife. SOLT has chosen the Milhaud which has a Canadian connection. It was Louis Quilico who created the role of Milhaud’s Count Almaviva at the world premiere in Geneva.

SOLT is thus offering what is likely the first chance ever in Canada to see operas based on the entire Figaro trilogy in repertory. The Barber of Seville will be performed in English on July 28, 31, August 1 and 4 with Maika’i Nash as music director. The Marriage of Figaro will be performed in English July 27, 29, August 1 and 4 with Jennifer Tung as music director. And La Mère coupable will be performed in French July 28, August 1, 3 and 5 with Nicole Bellamy as music director. All performances take place at the intimate Robert Gill Theatre on the University of Toronto campus.

For another French rarity in concert, Opera by Request (www.operabyrequest.ca) will present Léo Delibes’ Lakmé (1883), famed for its “Flower Duet” and the “Bell Song”, on August 10 at the College Street United Church. Soprano Allison Arends sings the title role, tenor Christopher Mayell is her British lover Gerald, and baritone Michael York is Nilakantha the High Priest who disapproves of their love. William Shookhoff is the pianist and music director.

For fully-staged opera, Torontonians will have to wait until August 20 to 31 when the renowned Volcano Theatre (www.volcano.ca) teams up with music director Ashiq Aziz and his Classical Music Consort (a period instrument band) to present A Synonym for Love at the Gladstone Hotel. Synonym is in reality the 1707 cantata Clori, First e Fileno by George Frederic Handel given a modernized English libretto by Deborah Pearson. Rather than a love triangle of two shepherds and a shepherdess, Pearson has turned it into a triangle among three guests at the hotel and the audience will follow the singers as their drama moves through hallways and bedrooms of the hotel.

The score of the cantata was thought to be lost until 250 years later a single copy was discovered in Germany. This will be the first fully-staged production of the work in Canada. Soprano Emily Atkinson, countertenor Scott Belluz and soprano Tracy Smith Bessette will be the singers, Ross Manson will direct and Ashiq Aziz will conduct.

The Shaw Festival (www.shawfest.com) has presented both musicals and operettas in the past, but this year it is presenting its first opera, the one-acter Trouble in Tahiti by Leonard Bernstein from 1952. The 45-minute opera with a libretto by Bernstein depicts a day in the life of a typical suburban couple who suspect that their perfect life is missing something. Meanwhile, a Greek-style chorus comments on the action. Mark Uhre plays the husband Sam and Elodie Gillett his wife Dinah. Jay Turvey directs and Paul Sportelli conducts. The opera runs as a lunchtime show at the Court House Theatre July 7 to October 7.

Further afield, the Westben Arts Festival (www.westben.ca) in Campbellford opens its season with the world premiere of The Auction with music by John Burge to a libretto by Eugene Benson. Based on the children’s story of the same name, the opera tells of how a grandfather explains to his grandson (and himself) why he has to sell the family farm and why things must change. The seven-member cast includes Bruce Kelly, Kimberly Barber and Keith Klassen. Philip Headlam conducts the Westben Chamber Orchestra and Allison Grant directs. The premiere is June 30 followed by only one more performance on July 1. Let’s hope for a revival in the future.

Just as a reminder, fans of Opera Atelier may wish to head down to Cooperstown, New York, to cheer on the company. OA has been invited to stage its highly acclaimed production of Lully’s Armide as one of the four offerings of music theatre at Glimmerglass Opera (glimmerglass.org) this summer. Armide, with the same cast that played in Toronto last April, runs in repertory with Verdi’s Aida, Weill’s Lost In the Stars and Willson’s The Music Man July 21 to August 23.

Have a great summer!
Canadian Originals

ROBERT WALLACE

SUMMERTIME, AND THE LIVING IS...hot. If you’re looking for a night’s entertainment beneath cooler skies, head east to Millbrook, Ontario, where 4th Line Theatre is presenting a new musical on its Barnyard Stage at Winslow’s Farm. Opening on July 3 for a month’s run, Queen Marie, by Toronto playwright, Shirley Barrie, is a sure bet for engaging entertainment that is, well, cool—in both senses of the word. Chronicling the true story of a Canadian original—Marie Dressler, a beloved star of the silver screen who rose from humble beginnings in Cobourg (where she was born in 1868) to the heights of Hollywood fame—the play is the stuff of legend, certain to delight all ages.

“Many people know Marie Dressler’s name,” says Kim Blackwell, director of the show, “but few know the real story and the obstacles she overcame.” This is exactly the reason that Barrie was attracted to the project. “When Robert Winslow (artistic director of 4th Line Theatre) asked me if I’d be interested in working on a play about [the comic actress], I knew very little about her except for a famous scene with Jean Harlow in [the film] Dinner At Eight.” Barrie soon discovered that Dressler “upended expectations” all through her career. “She was large, and not conventionally attractive, but she used these ”drawbacks” to create a new kind of physical, masculine comedy with heart that won over and delighted audiences. I’ve always been intrigued by women from the past who refused to play by the rules and Marie, who took great chances and rarely backed down from a fight, certainly is one of these.

Queen Marie is scored by 4th Line’s long-time musical director, Justin Wilcox, who integrates songs Dressler performed during her lifetime with music he composed for the production, including solo numbers and chorale works for the ensemble of 20 performers Blackwell has cast. To augment instrumentation for a trio of piano, strings and percussion, Wilcox has members of the chorus play instruments ranging from clarinet to ukulele. After scoring dozens of shows for 4th Line on his own, the Peterborough resi-
Wanderlust, the second new musical to receive its world premiere this summer in Ontario. A collaboration between two Vancouver artists, Marek Norman, a composer and musician, and Morris Panych, one of Canada’s most celebrated playwrights and directors, the show opens on July 11 at the Stratford Shakespeare Festival where it runs through September.

Based on the poetry of Robert Service (the “Bard of the Yukon”) whose poems, along with additional text by Panych, constitute Norman’s lyrics, Wanderlust focuses on Service’s creativity, which might seem ironic in that he spent much of his life working in a bank. But, as Panych points out, even as a ledger-keeper, Service had “a boundless imagination” that allowed him to write most of his Klondike poems long before he travelled north. “A shaper of images and stories, of places he’d never even seen, things he had never done,” Service piques Panych’s own creativity, leading him to explore the man’s life and work in what ultimately becomes a tribute to his passion for poetry. “The story I have written is nothing close to the truth, of course,” Panych adds wryly.

If this project offers a more pertinent irony, it rests with the fact that Service’s best-known poems such as The Shooting of Dan McGrew and The Cremation of Sam McGee, the collection in which the poems were published in 1907, has sold more than three million copies, making it the most commercially successful book of poetry of the 20th century. How Marek Norman uses the poems in his songs is just one reason to check out this innovative musical. Another is to see the poetry becomes a tribute to his passion for poetry. “The story I have written is nothing close to the truth, of course,” Panych adds wryly.

Robert Service emigrated to Canada from England at the age of 21, finally reaching the Yukon in 1904. After his poetry achieved wide publication, he became so successful (and wealthy) that he settled in Paris where he went on to write novels and an autobiography, besides more poetry. Often called the “Canadian Kipling,” he cared little about critical approval. “Verse, not poetry, is what I was after,” he explained late in life, “something the man in the street would take notice of and the sweet old lady would paste in her album; something the schoolboy would spout and the fellow in the pub would quote.” With no desire to become a household name, he nonetheless became one. While Fred Eaglesmith has yet to achieve such fame, he still might, and for much the same reasons. Already, he has accumulated a substantial following for his unique singing voice and song-writing talents that combine to create a sound best described as alternative country-and-western, crossed with folk and bluegrass. Performing with a band known variously as the Flying Squirrels or the Flathead Noodlers (depending on the style of music it plays), Eaglesmith tours his Travelling Show across Canada, the US and Europe. Last month, the Blythe Festival premiered Dear Johnny Deere, a new musical based on his songs, and, if you hurry, you can catch it before it closes on July 7.

Directed by Eric Coates, artistic director of the festival, Dear Johnny Deere is written by Winnipeg playwright Ken Cameron who explains that, like many other “Fred-heads,” he fell so hard for Fred’s music that it now features prominently “in the soundtrack to my life.” Inasmuch as Eaglesmith’s songs frequently concern failing farms and small businesses, and are peopled with characters forced to deal with loss of love, livelihood, or both, they were an obvious choice for Cameron when he decided to write a musical about Johnny and Caroline, a couple struggling to keep their farm and marriage together, even as the bills pile up. Cameron explains that “[When] I set about cataloguing each of the more than 140 songs Fred has recorded, I was drawn to the quirky down-on-their-luck characters and his accessible imagery.” All he had to do was create a play-list, and he had a score. FASHIONING A NARRATIVE AROUND EAGLESMITH’S LYRICS, Cameron discovered that the composer’s songs “are like short stories, each with a twist ending in the final verse.” It was inevitable that he would arrive at a tractor to help resolve John and Caroline’s plight, given that Eaglesmith regularly writes about machines or vehicles such as trains, trucks, cars, and engines. The play-list for Dear Johnny Deere, besides including titles like White Trash, Bench Seat Baby and Yellow Barley Straw, features Freight Train and Old John Deere—which suggests not only its rural emphasis but, as well, the prominence of a tractor in its plot, a perfect ingredient for a festival like Blythe that foregrounds Canadian plays which speak to a rural community. It’s one thing to use Eaglesmith’s songs to score a musical; it’s quite another matter to imitate the sound made by Fred Eaglesmith and the Flying Squirrels. Yet Blythe’s musical director, David Archibald, attempts just that by giving J.D. Nicholson the role of Johnny, and the task of singing like Fred. He’s made a good choice, for Jack, a founding member of the 1991 JUNO Award-winning band, the Leslie Spit Treeo, is a seasoned singer/songwriter, currently a member of the popular Toronto-based the Cameron Family Singers. Archibald, a composer and singer himself, joins Nicholson, along with Matthew Campbell and other seasoned singers, to give Dear Johnny Deere a musical style that has won Eaglesmith’s blessing.

So, take your pick. This summer, pack a hamper and head east or west for big-time theatre in small-town Ontario. Cool originals, guaranteed. *

Based in Toronto, Robert Wallace writes about theatre and performance. He can be contacted at musictheatre@thewholenote.com.
I’ve been a frequent and enthusiastic Harbourfront visitor from its first season, experiencing my first taste of many genres of global music there. I first heard these masters live at relatively intimate Harbourfront spaces: Malian guitarist-singer Ali Farka Touré; Inuit singer-songwriter and guitarist Charlie Panigoniak; the passionate quaewall vocalism of Nusrat Fateh Ali Khan; Thomas Mapfumo “the Lion of Zimbabwe”; the son jarocho of Veracruz, Mexico; Malagasy music of Tarika; and others too numerous to mention. I’ve also been a sometime Harbourfront performer, participating in concerts, parades, community celebrations and WOMAD festivities.

Under the banner of “Discover the World in One Place this Summer” Harbourfront Centre, Toronto’s ten-acre arts and culture lakefront destination, continues its 30-plus year celebration of the hot weather festival season with a range of ethnically diverse community-friendly, eclectic programming. World music has always been part of the mix. In return, it attracts tens of thousands of visitors from a very broad range of backgrounds. Of course the actual visitor mix varies from one event to another, but there’s nowhere else I’ve been that appears to have a richer demographic and better reflects on a continuing basis our city’s multicultural evolution. Harbourfront is a family space. Even though mine has long been independent, judging from the families I see there, it’s still a fun and mostly free place to take the kids.

Harbourfront Centre’s summer really kicks off with the Canada Day weekend subtitled “Going Global.” As far as world music per se is concerned on this weekend, however, it seems to come down to the concert by South African singer, songwriter, dancer and musical activist Johnny Clegg which took place on June 30. (Read about Clegg’s July 7 concert online.)

The next weekend, July 6 to 8, the national focus shifts to Brazil. Artistic director Barbara de la Fuente notes that “Brazil is a fusion of many cultural and ethnic groups. In keeping with Harbourfront Centre’s ‘crossroads’ theme, Expressions of Brazil will showcase some of these cultural intersections.” Among the dozens of events, I can share a few music highlights, including forró artists Maria Bonita and The Band from Brazil’s northeast. Forró is a regional folk dance and music genre with roots in both Africa and Europe, a soulful, infectious mix of voice, accordion, violin, guitar, flute and percussion. Forró has become popular throughout Brazil, inspiring a new generation of musicians like Maria Bonita and The Band and another band, Zé Fua, which performs the energy-packed Pernambuco style of forró.

Toronto-based musicians are well represented, too. The singer and songwriter Bruno Capinan marries samba, bossa nova and tropicalia, while singer Aline Morales has been steadily building her reputation from her Toronto home. Her last release has been touted “the finest Brazilian album ever produced in Canada.” (The Grid).

Tio Chorinho on the other hand is a newly formed local ensemble dedicated to performing Brazilian choro music in the tradition of the mandolin master, Jacob do Bandolim.

And it wouldn’t feel like a Brazilian festival without a characteristic parade animated by a large group of booming drummers, a chorus, and dancers. The Afro-Brazilian troupe Maracatu Mar Alberto playing Maracatu de Baque Virado and other Pernambuco regional rhythms fills the bill rather nicely.

July 13 to 15, the SoundClash Festival appears focused on dance and hip-hop but even here significant world music content crops up. For well over four decades Benin’s Orchestre Poly-Rythmo de Cotonou has performed a blend of Afrobeat, funk, soulkous and other styles, often mixed with indigenous vodun rhythms. Having recorded a remarkable 500 songs, they have toured extensively though their Friday July 13, 9:30pm show is their Canadian debut. I plan to be there.

The weekend of July 27 to 29 loosely explores the themes of what is “classical,” and music made on stringed instruments. “Classical IV: Strings” embraces music made with the aid of cord stretched over a sound box and then plucked or bowed. Highlight concerts include the Masters of Mali featuring world music star Sidi Touré on Friday, July 27. From Bamako, Mali, Touré is the winner of two national awards for best singer. He draws inspiration from his inherited Malian musical milieu but is also informed by western blues and rock. In 2011, Touré released his debut album Sahel Folk for Thrill Jockey and then toured North America for the first time, taking him to prestigious venues and festivals, including New York’s Lincoln Center and the Chicago World Music Festival. The songs on Kolma, his critically-acclaimed second album, are his tribute to his native Songhaï music of northern Mali, the rhythms of which are called holley, shallo, takamba, and gao-gao.

Toronto’s George Sawa, a leading Arabic music scholar, kanun (Arabic zither) player and mentor to several generations of musicians, has been a fixture of the local scene since his arrival from Egypt in 1970. He leads his Traditional Arabic Music Ensemble Saturday, July 28 at 1:30pm with guest Egyptian belly dancer Nada El Masriya, among the city’s foremost exponents of the art.

Another Toronto-based ensemble, much newer on the scene, Minor Empire performs twice that evening. On the heels of its debut album, Second Nature, it has created a buzz in the Canadian world music arena through the forging of an accessible yet still adventurous style. Guitarist/composer/producer Ozan Boz and vocalist Ozgu Ozman co-direct Minor Empire. Based on traditional Turkish tunes, the group’s
As I sit down staring at a blank screen wondering how to begin this final tome before the summer break, I’m faced with a dilemma: should I look back over the past few weeks, or should I look forward. It’s transition time in so many ways. Some bands are winding down their activities for the summer, while others are gearing up for a cornucopia of musical events. Since hindsight is easier to muster up than foresight in this hot weather, hindsight wins the toss.

On this, the longest day of the year, there is still not enough time to reflect thoroughly on the varied musical activity that I have experienced. I could use the expression “from the sublime to the ridiculous” to describe the spectrum, but that would be unfair to the somewhat less than orthodox performances. Let’s go from the smallest to the largest.

The first is a return visit to the Flute Studio in Markham with flutists Leslie Huggett and Flora Lim. In the 1970s the Huggett Family was synonymous with the revival of early music played on period instruments. Leslie Huggett, his wife, Margaret, and their four children were known across Canada for their tasteful interpretations of music from the medieval, renaissance and baroque periods. In more recent years, while operating the flute studio, Leslie Huggett has held a series of Sunday afternoon reminiscences titled “Reflections of a Part-Time Optimist,” where his humorous recounting of past adventures and misadventures are accompanied by elegant music on piano and flute by Flora Lim.

Then from the intimacy of a pristine studio just off the main street to a very large country barn for an evening of “Bluegrass in the Barn.” I know, bluegrass music is quite common, but performed by a chamber choir? That’s different. It was quite a departure for the Uxbridge Chamber Choir to switch from their usual repertoire. They are more accustomed to Bach, Mozart, Mendelssohn and the more modern works of Fauré or Orff. Accompanied by the Foggy Hogtown Boys, a well established true bluegrass ensemble based in Toronto, the choir seemed to be enjoying the music as much as the audience. The barn was filled to capacity with many audience members seated outside enjoying the music streaming through the open barn doors.

Now for the really big one. At the other end of the musical spectrum was Mahler’s monumental Symphony No. 8, better known as the “Symphony of a Thousand.” In its first performance, with Mahler conducting, there were 171 instrumentalists and 858 singers for a total of 1,030 performers. While this recent Toronto performance didn’t have

repertoire is arranged by Boz who aims not so much for a fusion of Turkish and Western music, but “the result of both a collision and confluence of these disparate elements.” The arrangements are abetted by Ozman’s stylish vocals and the accompaniment of outstanding sidemen: Ismail Hakki Fencioglu (oud), Didem Basar (kanun), Debashish Sinha (darbuka, bendir, asma davul) and Sidar Demirer (saz).

Later on the evening’s bill is Irshad Khan, among the leading sitar and surbahar (bass sitar) exponents of his generation. Born into a prominent North Indian musical family he received outstanding traditional instruction from his famous father Imrat Khan and uncle Vilayat Khan in sitar and raga, that all-encompassing rigorous musical concept merging melody, mode, scale, emotion, time and much more. A long-time GTA resident, Irshad Khan has not relied exclusively on exploring the vast possibilities of the Hindustani classical tradition, however. Rather, he has increasingly focussed his virtuoso sitar powers on searching for new ways to communicate with his Western audiences, including performing with musicians and musical forms well outside Hindustani classical tradition.

Tuesday, July 31 from 7:30 to 10:00 pm The Calypso Stars take over Harbourfront Centre. This two-and-a-half hour Caribbean music concert features calypso singers performing original songs from the annual Calypso Tents Music Series (CTMS). Top Canadian soca artists and special guests round out the event, including Macomere Fitz and Structure. Alexander D Great, a calypso master, recording artist, teacher, writer and winner of the Association of British Calypsonian (ABC) calypso monarch title in 2010 and 2011 is the evening’s special guest. Virtuoso steelpannists, carnival characters on stilts called moko jumbies, traditional Caribbean drumming and limbo dancers from Trinidad round out the full program.

So many concerts, so little space. This column continues on our website: thewholenote.com.

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

Beat by Beat | Bandstand

From Maddening to Marvelous

Jack MacQuarrie

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those numbers, with over 500 performers on stage or in the balconies above, it was an amazing musical experience. How often do we get to hear eight French horns, four bassoons and a contrabassoon competing for our attention with the assistance of three adult choirs and a children’s choir? If these events are harbingers of things to come, the dog days of summer should be soothed by the musical events on the horizon.

While on the topic of getting our attention, I had the misfortune to be sitting adjacent to people who can’t stand to be separated from their “personal smart devices” for any significant time. At the Mahler concert the man in front of me was playing a Sudoku game on his device until conductor Peter Oundjian mounted the podium. As for the lady to my left, she didn’t stop texting until the baton was raised. The final chord before intermission, one nanosecond before the applause began, was her cue to start texting again. No, these were not teenagers, they were both in the ranks of the baby boomers. However, these distractions were in some ways more acceptable than those encountered at the bluegrass event. Having selected the seat of my choice, there was one seat vacant to my right. Enter a woman with a child. What better way for the child to clean her dirty boots than on my pants? A move to a vacant seat just outside of the barn doors seemed to be a good choice. The lady and her small boy who occupied the adjacent seat were quiet and well behaved. I was, however, somewhat distracted as this doting mother decided to explore in precise detail the entire precincts of his scalp for lice or other invasive species.

Every once in a while I have the pleasure of reviewing new CD releases for this publication. Last week I was accorded the opportunity to conduct a review of a different sort. How does one review a new transcription for band of an orchestral work by a well-known Canadian composer? Why not take the complete set of parts to the rehearsal and critique? Off to a new transcription for band of an orchestral work by a well-known composer will be revealed in our review.

If you live in that area and have that same desire to make music, the new group is slated to begin in September. For information phone 905-637-4992.

While on the subject of new groups, I had the pleasure of attending the end-of-year concert of Resa’s Pieces Strings. As with the other groups which started last year, they have progressed. This year’s performance included a violin duet and a guest trumpet soloist performing Leroy Anderson’s ‘Trumpeter’s Lullaby’. Congratulations on their second season.

If the former town of Markham (it officially becomes a city July 1) is any indicator there will be lots of outdoor music. At the Unionville Millennium Bandstand, no fewer than seven community bands will be performing at 7 pm on Sundays over the summer. We can expect similar offerings at the Orillia Aqua Theatre, Mel Lastman Square, Earl Bales park and a host of other venues too numerous to mention. Please check the listings section for details.

As for what lies ahead on the personal agenda, if the coming Sunday offers any clue, there won’t be much time for relaxation. That day begins with a “Decoration Day” service in a cemetery and ends with a concert in a park. Sandwiched in between those two performances are two end-of-season parties for groups which are knocking off for the summer. Otherwise, there isn’t much to do that day. Last month I stated my intention to explore The Breathing Gym program of exercises for wind musicians. With a weather forecast calling for a humidex of 40°C or 104°F, those exercises will have to wait.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is: **Trouble Clef**: any clef that one can’t read: e.g. alto clef for most trombonists. We invite submissions from readers. Let’s hear your daffy nitions.

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

The WholeNote listings are arranged in four sections:

A. GTAs (GREAT 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 36.

C. SUMMER FESTIVALS is organized alphabetically by festival name, including festivals in the GTA and beyond: Ontario, Quebec and the Maritimes. Starts on page 38.

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 52.

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

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

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

LISTINGS DEADLINE The next issue covers the period from September 1, 2012, to October 7, 2012. All listings must be received by 6 pm Wednesday August 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.

MUSICALS AND FRINGE FESTIVAL SHOWS NOT LISTED DAILY All Musicals, including Fringe Festival shows of a musical nature, appear only once and in detail in our daily concert listings (GTA/Beyond GTA), on the date of the first performance falling within the date range covered in this issue.

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

Sunday July 01

See SECTION S: SUMMER FESTIVALS for:

• Jazz Festival


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


Monday July 02

See SECTION S: SUMMER FESTIVALS for:

• TD Jazz Festival


1:00: Concert Series. Canada Day Twilight Recitals. Pauper’s Pub (2nd floor), 539 Bloor St. W. 416-487-0705. $10.


8:30: Toronto Fringe Festival/Poprah Productions. Meet my New Boyfriend FAME. One-man, musical comedy cabaret featuring jazz and musical theatre songs. Written and performed by Andrew Mortisey. The Solo Room, 30 Bridge Ave. 416-866-1082. $10(11) adv. Also July 5–12, 18–24; start times vary.


8:15: Toronto Fringe Festival/Nutmeg is the Spice of Life. Breaking Velocity. The story of how an ordinary day changed in a split second, showing that one moment can shape our lives and who we become. Written and performed by Megan Phillips; music by G. Hamilton and J. Nicholson; Ernest Johns, director. The Solo Room, 30 Bridge Ave. 416-866-1082. $10(11) adv. Also July 6, 7, 9, 10, 12, 13, 15; start times vary.

10:00: Toronto Fringe Festival/It’s My Show. It’s My Show! I Don’t Care. Musical comedy. Written and performed by George Westerholm; written and directed by Patrick McKenna. Theatre Pasie Muraille Backspace, 16 Ryerson Ave. 416-866-1082. $10(11) adv.

A. Concerts in the GTA

MUSICALS AND FRINGE FESTIVAL SHOWS NOT LISTED DAILY All Musicals, including Fringe Festival shows of a musical nature, appear only once and in detail in our daily concert listings (GTA/Beyond GTA), on the date of the first performance falling within the date range covered in this issue.

Monday July 02


Tuesday July 03

1:00: Cathedral Church of St. James. Music at Midday. Ruairidh Sutherland, organ, 35 Church St. 416-364-7865 x231. Freemually offering.

7:00: Metropolitan United Church. Carolin Recital: Toni Raats. 56 Queen St. E. 416-363-0331. Free.


Woolforton. Performed by Emily Behny (Belle); Dane Agostinis (Beast); Logan Demingoff (Gaston); and others; Rob Roth, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-966-6850 or 1-866-966-7469. $42–$150; $37–$120(mat). Also July 4–7, 8, 10–15, 17–22; start times vary.

Wednesday July 04


Thursday July 05


• 2:30: Toronto Fringe Festival/Little Fingers Music. ROCKgarden Party – An Interactive Children’s Musical. A fun and educational family musical about changing our environments. Written by Charlie Kert, choreographer and cast member; also with Megan Nadain, choreographer and cast member, and Justin Ross. Palmerston Library Theatre, 560 Palmerston Ave. 416-966-1062. $10/$11(adv). Also July 6, 8–10, 12–14; start times vary.


• 9:00: St. Lawrence Market Neighbourhood BIA. Music in St. James Park: Cuban Rhapsody. Jane Burnett, flute; Hilario Durán, piano. 65 Church St. 416-461-7744. Free.

• 9:00: Toronto Fringe Festival/The Beast Manemie Productions. We Thought We Could Act. Musical comedy with nine original songs. Written and performed by Rena Hundert and from Old Ontario. Song and dance tunes from 19th century Ontario, performed by Muddy York and friends. Toronto Music Garden, 475 Queen’s Quay W. 416-975-4000. Free.

• 5:15: Toronto Fringe Festival/Fbfn Teo. The Blind Seal/An Rón Dall. A visual, bilingual (Gaelic/English) family musical recounting the fate of a domesticated seal on the west coast of Ireland. Written by W.H. Maxwell; written and performed by Cian Óg O’Connor, Daniel Burke, and Alex Fallis, director. St. Vladimir’s Theatre, 620 Spadina Ave. 416-966-1062. 10/11(adv). Also July 7, 8, 10–12, 10; start times vary.


Music Mondays 2012
Church of the Holy Trinity
10 Trinity Square, at 12:15 p.m. 416-598-4521 ext 304
www.musicmondays.ca
Admission is a suggested donation of $5

July 2
André Roy Trio
André Roy, jazz guitar
George Koller, bass, Vito Rezza, drums
July 9
Infinitely More ~ Allison Lynn, vocals & Gerald Fleming, guitar and vocals
July 16
Jazz Piano and Percussion
Kevin Henkel, piano & Sidnei Santos, percussion
July 23
A Journey of the Heart
Jennifer Noble, vocals & André King, bass
Kathleen Long, cello & Ben Smith, piano
July 30
Anastasia Rizikov (13-year-old rising pianist)
Aug. 6
Trio Bravo (viola, clarinet, piano)
Aug. 13
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 Volkura, jazz violin, viola, 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 www.musicmondays.ca

Church of the Holy Trinity
(behind Eaton Centre)

Artists and programmes subject to change without notice
A. Concerts in the GTA

Sunday July 08

• 2:00: Pickering Community Concert Band.

Monday July 08


Tuesday July 10


Wednesday July 11


Thursday July 12


Friday July 13


Saturday July 14


Sunday July 15

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

Monday July 16

• 12:15: Music Mondays. Jazz Piano and...
Tuesday July 17

See Section S: Summer Festivals for:
Toronto Summer Music Festival
- 7:00 St. Lawrence Market Neighbourhood BIA. Music in St. James Park; Jazz & Bossa Nova. Kevin Barrett Group, 65 Church St. 416-461-7744. Free.

Friday July 20

See Section S: Summer Festivals for:
Toronto Summer Music Festival
- 8:00: Mirvish Productions. Backbeat. Written by I. Softely and S. Jeffreys. The story of how the Beatles became the Beatles. David Mott, baritone saxophone; Joseph Patrici, accordion; Maureen and Bill Johnson, guitar; The Toronto Singing Studio, Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-455-9239. PWYC; donations welcome.

Saturday July 21

See Section S: Summer Festivals for:
Toronto Summer Music Festival
- 12:00 noon to 9:30: Beaches Jazz Festival. Amy Hart, Kevin McLeod, Taliu, Holland Street Band, Alex Pangman, Treasa Levesque; Brass Transit; and many others. Woodbine Park (various stages). Northern Dancer Blvd. and Lake Shore Blvd. E. 416-689-2152. Free.

Sunday July 22

See Section S: Summer Festivals for:
Toronto Summer Music Festival
- 11:00 to 9:00: Beaches Jazz Festival. Amy Hart, Kevin McLeod, Taliu, Holland Street Band, Alex Pangman, Treasa Levesque; Brass Transit; and many others. Woodbine Park (various stages). Northern Dancer Blvd. and Lake Shore Blvd. E. 416-689-2152. Free.

No Strings Theatre PRESENTS
CURTAIN'S PREMIERE!
Book by: RUPERT HOLMES 
Music by: JOHN KANDER 
Lyrics by: FRED EBB

A TORONTO PREMIERE!
Show Dates:
July 26 - 7:30 pm
July 27 - 7:30 pm
July 28 - 7:30 pm
July 29 - 2:00 pm

A production of No Strings Theatre, directed by Timothy Askew.

Ticket Prices:
Adults: $30
Students and Seniors: $22.50

Tickets are on sale now at www.algreentheatre.ca.

Venue: The Miles Nadal JCC, 750 Spadina Ave.
A. Concerts in the GTA

416-924-6211 x0. 330; $22.50/3rst. Also July 27, 28, 28(tmat).

• 8:00: RBAL Productions Inc. Lyfe Lovett and his Acoustic Group. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 55$75.

Friday July 27

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


• 7:00: Summer Opera Lyric Theatre. La Marriage of Figaro. See July 27.

Saturday July 29

11:00am to 6:00: Beaches Jazz Festival. Lou Pomanti. Lemon Bucket Orchestra; Bill King Trio with guests; Johnny Rawles. LMT Connection; and many others. KEW Gardens (various stages). Queen St. E. and the Boardwalk. 416-698-2152. Free.

• 2:00: No Strings Theatre. Curtains. See July 26.


Sunday July 30

11:00: Eastern. Mississauga.

July 30

• 7:30: Summer Opera Lyric Theatre. La Mire Coupable. See July 28.

Monday July 30


Tuesday July 31

• 10:00 to 6:00: Beaches Jazz Festival. Julia Cleveland Quintet; Robert Scott Trio; Heavyweights Brass Band; Liona Boyd; Sharrie Julia Cleveland Quintet; Robert Scott Trio; Heavyweights Brass Band; Liona Boyd; Sharrie

Wednesday August 1


Thursday August 2


Friday August 3

10:00: University of Toronto. Summer Music Festival

Saturday August 4


Sunday August 5

1:10: Barber of Seville. Toronto Summer Music Festival

Tuesday August 7

11:00: Brandon Folk Club. Thursday Lunchtime Concert Series. Al Parrish, singer/sto- ryteller.

Wednesday August 8


• 5:00: University of Toronto. Summer Music Festival

Thursday August 9

• 12:05: Summer Opera Lyric Theatre. La Mire Coupable. See July 28.

Friday August 10

• 12:00: Toronto Summer Music Festival

Saturday August 11


Sunday August 12


Monday August 13

• 18:00: Harbourfront Centre. Summer Music in the Garden: From L’Acadien to the Land of Faëre. Dance tunes and airs drawing from Celtic and French-Canadian roots. Donna Hébert, fiddler; Max Cohen, guitar; Molly Hébert-Wilson, vocals; Chris MacDonald, drums. Artists’ Garden Cooperative. 235 Queen’s Quay W. 416-973-4000. Free.

Tuesday August 14

• 19:00: Summer Opera Lyric Theatre. The Barber of Seville. See July 25.

Friday August 17


• 7:00: Northdale Concert Band. In Concert. Graziano Brescacin, conductor. Unionville Millennium Bandstand, 100 Main St., Unionville. 416-652-2077. Free.

• 8:00: Harbourfront Centre. Island Soul: Duane Stephenson. 235 Queen’s Quay W. 416-973-4000. Free.


Wednesday August 15


Thursday August 16

• 1:00: National Arts Centre. Jazz in the Plaza. Stephanie Roby, vocals. 1028 Yonge St. 905-787-8881. Free.

Friday August 17

• 11:00: University of Toronto. Summer Music Festival

Saturday August 18

• 2:00: Summer Opera Lyric Theatre. The Barber of Seville. See July 25.

Tuesday August 21


Wednesday August 22

• 5:00: University of Toronto. Summer Music Festival

Thursday August 23


• 5:00: University of Toronto. Summer Music Festival

Friday August 24

• 11:00: University of Toronto. Summer Music Festival

Saturday August 25


• 5:00: University of Toronto. Summer Music Festival
**Saturday August 11**

See SECTION S: SUMMER FESTIVALS for: Brampton Global Jazz & Blues Festival; Scarborough World-Jazz Festival

- 2:00 to 5:00: Harbourfront Centre, Planet IndigenousUS: CerAmong, Hangayi and Pacific Curls. 235 Queen’s Quay W. 416-973-4000. Free.

**Sunday August 12**

See SECTION S: SUMMER FESTIVALS for: Brampton Global Jazz & Blues Festival; Brott Music Festival; Scarborough Town Jazz Festival

- 1:00: Harbourfront Centre. Planet IndigenousUS: Afro Fusion, Mother Tongue. 65 Queen St. Church of the Holy Trinity, 10 Trinity Sq. 416-461-7744. Free.
- 7:00: Thornhill Chamber Music Institute. Faculty Concert. Chamber works for guitar quintet, piano and vocal works. 8010 Yonge St. 905-770-9059. $10; $5(st).

**Friday August 17**

See SECTION S: SUMMER FESTIVALS for: Markham Jazz Festival

- 7:00: Friends of the Museums of St. Lawrence Market Neighbourhood. World-influenced music – particularly music from the Middle Ages and the Renaissance – with ambient pop and worldbeat flourishes. Their songs are of lost beauty, regret and sorrow, inspiration and nobility, and of the everlasting human goal of attaining a meaningful existence.

**Saturday August 23**


- 7:00: Volcano Theatre/Underground Opera. A Synonym for Love. See Aug 19.

**August 23, 2012 • 8 PM**

SONY CENTRE FOR THE PERFORMING ARTS
1 FRONT STREET EAST, TORONTO
1-855-872-SONY (7669) | sonycentre.ca

DEAD CAN DANCE

DEAD CAN DANCE combine elements of European folk music – particularly music from the Middle Ages and the Renaissance – with ambient pop and worldbeat flourishes. Their songs are of lost beauty, regret and sorrow, inspiration and nobility, and of the everlasting human goal of attaining a meaningful existence.

AUGUST 23, 2012 • 8 PM

SONY CENTRE FOR THE PERFORMING ARTS
1 FRONT STREET EAST, TORONTO
1-855-872-SONY (7669) | sonycentre.ca
A. Concerts in the GTA


Sunday August 28

• 3:00: Ontario Youth Choir. What is Life. Featuring works composed for the choir. Michael Zaug, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-823-1144. $15; $12(st)s.
• 4:30: Cathedral Church of St. James. Twilight Recitals. Andrew Ardar, organ. 65 Church St. 416-364-785x231. Free.

Monday August 27


Wednesday August 29

• 4:00: Volcano Theatre/Underground Opera. A Synonym for Love. See Aug 19.

Thursday August 30

• 12:00 noon: Brampton Folk Club. Thursday Lunchtime Concert Series. Bruce Ale (Celtic) East Coast Duo. Outdoor stage, Rose Theatre, 1 Theatre Ln., Brampton. 647-223-3655. Free.

B. Concerts Beyond the GTA


Sunday July 01

See SECTION S: SUMMER FESTIVALS for:

- Festival of the Sound;
- Westben – Concerts in the Barn
- Blue Heron Arts Festival

4:00: Blyth Festival. Dear Johnny Deere. See July 3.
- 2:00: Stratford Shakespeare Festival. Pirates of Penzance. See July 3.

Wednesday July 04

See SECTION S: SUMMER FESTIVALS for:

- Music and Beyond
- 11:30am: Shaw Festival. Trouble in Tahiti. Music and libretto by Bernstein. Eldine Gilliet (Dinaah); Mark Uher (Sam); and others; Paul Sportell, music director. John Turvey, stage director. Court House Theatre, 25 Queen St., Niagara-on-the-Lake. 905-611-7429.
- 11:00am: Middle Music with Shigeru. Lous Leafe, piano; Shane Leafe, bass; Rick Pesonen, drums.
- 1:00pm: St. Lawrence Market Neighbourhood. Friends of the Museums of Ontario.Ladies of the Past Performance. 121 St. Lawrence Market Neighbourhood. See Aug 19.

Thursday July 05

See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Music and Beyond;
Music in Summer; TD Sunfest
• 8:00: Blyth Festival. Dear Johnny Deece. See July 3.

Friday July 06
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Westben – Concerts in the Barn
• 8:00: Adrian Raso & the Travelling Bohemians. Live in Concert. See July 12.

Saturday July 07
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Westben – Concerts in the Barn
• 2:00: Blyth Festival. Dear Johnny Deece. See July 3.
• 8:00: Blyth Festival. Dear Johnny Deece. See July 3.

Sunday July 08
See SECTION S: SUMMER FESTIVALS for:
Music and Beyond; Westben – Concerts in the Barn.
• 3:00: Festival Alexandria. Opéret-Loban
Duo. Works by Gerschwin, Debussy and Coriglino. Festival Barn, 3889 Country Rd. 45, Alexandria. 613 625-4114 or 514-484-9076. $20; $15(ri/rt); free(12 and under).
• 7:00: Guelph Concert Band. Summer Concerts in the Park. Westben Concert Band. Riverside Park bandstand, Woolwich St., Guelph. 519 835-8531. Free, donations welcome.
• 7:00: Mississauga Pops. Orilla Summer Concert Series. Couchiching Beach Park, Bay St. at Jarvis St., Orillia. 905-615-4720. Free, donations welcome.

Monday July 09
See SECTION S: SUMMER FESTIVALS for:
Music and Beyond

Tuesday July 10
See SECTION S: SUMMER FESTIVALS for:
Music and Beyond; Westben – Concerts in the Barn

Wednesday July 11
See SECTION S: SUMMER FESTIVALS for:
Huntsville Festival of the Arts; Music and Beyond
• 2:30: Seniors Serenade. Down Memory Lane. Kim Salkeld, piano; Floyd Hall, saxophone; Bruce Rumble, double bass. Central United Church, 54 Ross St., Barrie. 705-726-1181. Free.

Thursday July 12
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Hunstville Festival of the Arts; Music and Beyond
• 8:00: Adrian Raso & the Travelling Bohemians. Live in Concert. Adrian Raso, guitar and compositor; Lore Bortol, guitar; Kristin Raso, drums and percussion; Juneyt, flamen-cco: guitar; Arnaold Friere, guitar (Brazi). Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519 837-3729. 20. Also July 13.

Friday July 13
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Elora Festival; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Westben – Concerts in the Barn
• 8:00: Adrian Raso & the Travelling Bohemians. Live in Concert. See July 12.

Saturday July 14
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Leith Summer Festival; Music and Beyond

Sunday July 15
See SECTION S: SUMMER FESTIVALS for:
Elora Festival; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Westben – Concerts in the Barn
• 3:00: Festival Alexandria. A Summertime Recital. Works by Bach, Debuss, Villa-Lobos and others. Justine Burckoh, soprano; Thérèse Motard, cello; Laurie Altman, piano. Festival Barn, 3889 Country Rd. 45, Alexandria. 613-525-4114 or 514-484-9076. $20; $15(ri/rt); free(12 and under).

Monday July 16
See SECTION S: SUMMER FESTIVALS for:
Muzique Royale; Stratford Summer Music

Tuesday July 17
See SECTION S: SUMMER FESTIVALS for:
Huntsville Festival of the Arts; Muzique Royale; Westben – Concerts in the Barn

Wednesday July 18
See SECTION S: SUMMER FESTIVALS for:
Elora Festival; Festival of the Sound; Muzique Royale
• 12:00 noon: Music at St. Andrews. Conrad Gold, organ. St. Andrews Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. 10; free(st).

Thursday July 19
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Elora Festival; Festival of the Sound; Hunstville Festival of the Arts; Muzique Royale; Stratford Summer Music; Westben – Concerts in the Barn

Friday July 20
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Elora Festival; Festival of the Sound; Midland’s Summer Serenade; Music at Port Milford; Muzique Royale; Stratford Summer Music; Westben – Concerts in the Barn

Saturday July 21
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Elora Festival; Festival of the Sound; Hunstville Festival of the Arts; Muzique Royale; Stratford Summer Music; Westben – Concerts in the Barn

Sunday July 22
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Festival of the Sound; Midland’s Summer Serenade; Stratford Summer Music; Westben – Concerts in the Barn
• 3:00: Festival Alexandria. La Fanfare

Monday July 23
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound

Tuesday July 24
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Westben – Concerts in the Barn

Wednesday July 25
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Hunstville Festival of the Arts

Thursday July 26
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Festival of the Sound; Hunstville Festival of the Arts; Midland’s Summer Serenade; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Friday July 27
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Festival of the Sound; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music at Port Milford; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Saturday July 28
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Festival of the Sound; Leith Summer Festival; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn
• 7:30: Music Niagara. The New York Polyphony. Classical male vocal quartet performing chant, polyphony, renaissance and contemporary works. St. Mark’s Anglican Church, 41 Byron St., Niagara-on-the-Lake. 1-800 511-7429. $45.

Sunday July 29
See SECTION S: SUMMER FESTIVALS for:
Elora Festival; Festival of the Sound; Midland’s Summer Serenade; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Monday July 30
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Muzique Royale; Ottawa Chamberfest

Tuesday July 31
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Muzique Royale; Ottawa Chamberfest

Wednesday August 01
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Hunstville Festival of the Arts; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music
• 12:00 noon: Midday Music with Shigeru. Toronto Summer Music Festival. Wellington Church, 50 Anne St. N., Barrie. 705-726-1181. 45; free(st).

Thursday August 02
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget; Elora Festival; Festival of the Sound; Highlands Opera Studio; Hunstville Festival of the Arts; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music
• 8:00: Acoustic Muse Concerts. The Aeolian. Niemi N Chiaro, vocals, fiddle and concertina. Aeolian Hall, 795 Dundas St. E., London. 519 872-1967. 152(4222(9)).

Friday August 03
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Elora Festival; Festival of the Sound; Highlands Opera Studio; Hunstville Festival of the Arts; Midland’s Summer Serenade; Music at Port Milford; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Saturday August 04
See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Elora Festival; Festival of the Sound; Highlands Opera Studio; Hunstville Festival of the Arts; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Sunday August 05
See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Festival of the Sound; Kincardine Summer Music Festival; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Monday August 06
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Kincardine Summer Music Festival; Muzique Royale; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts in the Barn

Tuesday August 07
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Kincardine Summer Music Festival; Ottawa Chamberfest

Wednesday August 08
See SECTION S: SUMMER FESTIVALS for:
Festival of the Sound; Kincardine Summer Music Festival; Ottawa Chamberfest
• 2:30: Seniors Serenade. Fantasia on Gershwin’s Porgy and Bess. James Wells, piano.

July 1 – September 7, 2012
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B. Concerts Beyond the GTA

Central United Church, 54 Ross St., Barrie. 705-726-1181. Free.

**Thursday August 09**

See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget;
Festival of the Sound; Huntsville Festival of the Arts; Kincardine Summer Music Festival; Ottawa Chamberfest; Stratford Summer Music

**Thursday August 10**

See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Festival of the Sound;
Goderich Celtic Roots Festival; Kincardine Summer Music Festival; Live from the Rock Folk Festival; Midland’s Summer Serenade; Music at Port Milford; Stratford Summer Music

**Saturday August 11**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Domaine Forget; Festival of the Sound;
Goderich Celtic Roots Festival; Highlands Opera Studio; Stratford Summer Music

**Sunday August 12**

See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Domaine Forget;
Festival of the Sound; Goderich Celtic Roots Festival; Highlands Opera Studio; Stratford Summer Music; Live from the Rock Folk Festival; Stratford Summer Music

**Monday August 13**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Domaine Forget; Festival of the Sound;
Goderich Celtic Roots Festival; Highlands Opera Studio; Stratford Summer Music

**Tuesday August 14**

See SECTION S: SUMMER FESTIVALS for:
Kincardine Summer Music Festival; Prince Edward County Jazz Festival

**Wednesday August 15**

See SECTION S: SUMMER FESTIVALS for:
Brott Music Festival; Highlands Opera Studio; Kincardine Summer Music Festival; Prince Edward County Jazz Festival; Stratford Summer Music;

● 12:00 noon: **Music at St. Andrews.** Organist Thomas Schad and Vocalist Richard Davidson, St. Andrews Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $5; free(st).

**Thursday August 16**

See SECTION S: SUMMER FESTIVALS for:
Kincardine Summer Music Festival; Prince Edward County Jazz Festival; Stratford Summer Music

**Friday August 17**

See SECTION S: SUMMER FESTIVALS for:
Highlands Opera Studio; Huntsville Festival of the Arts; Kincardine Summer Music Festival; Prince Edward County Jazz Festival; Stratford Summer Music


**Saturday August 18**

See SECTION S: SUMMER FESTIVALS for:
Domaine Forget; Kincardine Summer Music Festival; Prince Edward County Jazz Festival; Stratford Summer Music

**Sunday August 19**

See SECTION S: SUMMER FESTIVALS for:
Highlands Opera Studio; Huntsville Festival of the Arts; Prince Edward County Jazz Festival; Stratford Summer Music

● 7:30: **Northdale Concert Band.** In Concert. Graziano Brescain, conductor. Upper Queen’s Park Bandshell (intersection of Parkview Dr. and Queen’s Park Dr.), Stratford. 416-852-2077. Free.

**Tuesday August 21**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Highlands Opera Studio

**Wednesday August 22**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Huntsville Festival of the Arts; Stratford Summer Music

● 7:30: **Old Town Hall Summer Concert Series.** Alex Pangman, jazz vocalist. Hilton Beach Community Hall, 3080 Hilton Rd., Hilton Beach. 705-246-0055. $35.

**Thursday August 23**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Stratford Summer Music

**Friday August 24**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Domaine Forget; Stratford Summer Music

**Saturday August 25**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Domaine Forget; Stratford Summer Music

**Sunday August 26**

See SECTION S: SUMMER FESTIVALS for:
Clear Lake Chamber Music Festival;
Domaine Forget; Stratford Summer Music

**Tuesday August 28**

See SECTION S: SUMMER FESTIVALS for:
Highlands Opera Studio

**Thursday August 30**

See SECTION S: SUMMER FESTIVALS for:
Highlands Opera Studio

**Saturday September 01**

See SECTION S: SUMMER FESTIVALS for:
Domaine Forget

**Wednesday September 05**

● 12:00 noon: **Midday Music with Shirigeru.** A Tribute to Fred Astaire. Mike Lewis, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).

**Friday September 07**

● 7:30: **Cuckoo’s Nest Folk Club.** Hungrytown. American roots duo. 450 High St. London. 519-472-2089. 418119(adv).
ON THE ROAD continued from page 11

WALLIS GIUNTA, MEZZO-SOPRANO

“My boyfriend, baritone John Brancy, and I are crashing Itzhak Perlman’s summer music camp in Long Island, to rehearse with our pianist, on the faculty there, for an upcoming duet recital, A Lover and His Lass, for the Music & Beyond Festival...Next season: Dorabella, in the Met’s Lindemann Program production of Cosi Fan Tutte...following that, Annio in La Clemenza di Tito at the Canadian Opera Company...”

WEBSITE: wallisgiunta.com
FACEBOOK: WallisGiuntaMezzoSoprano

LAILA BIALI, JAZZ VOCALIST/PIANIST/COMPOSER

“My debut US west coast tour with an all-female, new-music classical folk jazz crossover quartet that works out of NYC and is led by cellist/singer/composer, Jody Redhage. I have three big personal projects on the docket: 1) the release of a new record, Live in Concert, 2) finishing up a singer-songwriter project I’m co-producing with my husband, Ben Wittman, and 3) writing for and planning my next jazz record, slated to be released in the spring of 2013.”

WEBSITE: lailabiali.com
FACEBOOK: Laila Biali
TWITTER: @LailaBiali

MARION NEWMAN, MEZZO-SOPRANO

“Excited to be working on a recording project of new works by Toronto composer Dustin Peters. Dustin and I have collaborated on a few pieces in Kwakwala, the language of my father’s Kwagiulth side of the family, including Thunderbird, which I performed with the Aradia Ensemble in 2010...we are set to record in early August...the remount of Vancouver Opera’s Magic Flute, which includes some text in Halkomelem, one of the Native languages of the West Coast...”

WEBSITE: www.marionnewman.com

continued on next page

Check for updated Summer Festivals online at thewholenote.com
ON THE ROAD continued from previous page

ALEX PANGMAN, JAZZ VOCALIST

“My quintet is playing a very special concert for the Brott Music Festival, July 27 at the Royal Botanical Gardens in Burlington. I’m also looking forward to playing at the Old Town Hall concert venue August 22…finishing up and mastering my next record, due out in March 2013, featuring Bucky Pizzarelli on guitar, my own Alleycats quintet and even some original tunes in the 1930s style!”

WEBSITE: www.alexpangman.com
FACEBOOK: Alex Pangman
TWITTER: @AlexPangman

JAYME STONE, BANJOIST

“Excited, as always, to see Ladysmith Black Mambazo at the Edmonton Folk Festival in August! I’ll be playing several classical music festivals and my ensemble is working up a program of Bach fugues, inventions and can- tatas…Canadian composer Andrew Downing was commissioned to write a banjo concerto for me, which debuts at the Home County Folk Festival on July 22. It’ll be the centrepiece of my forthcoming album, which will feature my band with chamber orchestra…”

WEBSITE: jaymestone.com
FACEBOOK: Jayme Stone Music
TWITTER: @jaymestone

LENKA LICHTENBERG, VOCALIST, ARRANGER, PRODUCER AND BANDLEADER

“Getting ready for the culmination of a three-year project Songs for the Breathing Walls...It consists of 17 recordings carried out over a year and a half in 12 Czech and Moravian syna- togues, mostly in small towns, with various groups of instrumentalists from 6 coun- tries...The music, while based on biblical texts that would have been chanted there, is mostly current, with three of my compositions, and six by other Toronto composers. I arranged, produced and financed (don’t ask) the whole thing, so you can say I am a bit invested in this! :-(

WEBSITE: lenkalichtenberg.com
FACEBOOK: Lenka Lichtenberg
TWITTER: @LenkaLichtenberg

KERRY STRATTON, CONDUCTOR AND CONCERT PRESENTER

“The first concert for our orchestra is September 29 at Glenn Gould with Patsy Gallant in an Edith Piaf tribute...”

WEBSITE: www.kerrystratton.com

continued on page 43

S. Summer Festivals

STEVE PAYNE

VANESSA HEINS

LIMUR-HLUDIK

MARIA MORGOUNOVA

Domaine Forget, Le

May 19 to September 1
Domaine Forget, 5 Saint-Antoine St., Saint- Irénée, QC
418-542-3535
www.domaineforget.com
All concerts at François-Bernier Concert Hall, Domaine Forget campus, 5 Saint-Antoine St., Saint-Édouard, QC.

July 6 8:00: AV Input/Output, RUBBERBAND Dance Group. Hip-hop, modern and classical dance fusion. $30.
Manuel Ricci,unless otherwise indicated in list-


July 13 8:00: A Russian Evening with Borodin
**Elora Festival**

**Elora Festival Singers, Noel Edison, conductor.**

**Juke 21 3:00: Vienna Piano Trio, Haydn:** Piano Trio in A Hob XV/16; Ravel: Piano Trio; Schubert: Piano Trio D898. Wolfgang Redlik, violin; Matthias Gerdel, piano; Stefan Mendi, piano. **SACJ** 35; 8:00: Kaguta Shuise, Japanese music and talk drumming. GB. 40. **Juke 22 2:00: Marvillois Mendelssohn:** Mendelssohn: works for choir and organ; organ sonatas. **Elora Festival Singers, Noel Edison, conductor; Paul Halley, organ.** SACJ 35; 4:00: Anagnoson and Kinton. Works for two pianos and piano four hands by Schubert, Arensky, Infante, Benjamin and Millau. **Juke 23 2:00:** Mozart: Symphony No. 35, piano. GB. 35.

**Juke 26 8:00:** New York Polyphony. Renaissance vocal music. **Geoffrey Williams,** countertenor; **Steven Callcott Wilson,** tenor; **Christopher Dykes,** baritone; **Craig Phillips,** bass. **SACJ** 35.

**Juke 27 2:00:** Peter Appleby and Friends. Music for jazz vibraphone. GB. 40.

**Juke 28 3:00:** Organ and Harp. Grandjany; Aria in Classical Style Op19; Giler: Harp Concerto Op.74 “Theme and Variations”; **Mahler:** Adagietto from Symphony No.5; **Duruflé:** Prélude et Fugue sur le nom d’Alain Op.7; and other works. **Caroline Leonardelli,** harp; **Matthew Larkin,** organ. **SACJ** 35; 8:00: John McDermott. Celtic songs. GB. 40.

**Juke 29 2:00:** Dido and Aneas. **Purcell.** **Elora Festival Singers; Festival Baroque Players; Noel Edison, conductor.** GB. 35; 4:00: Mad Dogs and Englishmen: The Noel Coward Songbook. **Sharon Morgan,** soprano; **Jim Wilberd,** tenor; **Talisker Players.** SACJ. 35; tenor. **Talisker Players.** SACJ. 35.

**Juke 28 8:00:** The Music of Eric Whitacre.
S. Summer Festivals

Festival of the Sound

July 18 to August 12
Parry Sound, ON
1-866-364-0061
www.festivalofthesound.on.ca

CWSC – Charles W. Stockey Centre for the Performing Arts, 2 Bay Street
PSTD – Parry Sound Town Dock, 9 Bay Street
Island Queen Cruise Ship

SUJC – St. James United Church, 24 Mary Street

• July 1 7:00: Canada Day Cruise. Music of the Maritimes and Newfoundland. With End of the Road, east-coast band; guest Glenn Greene, vocalist/instrumentalist (from Shores of Newfoundland). PSTD. $37; $15 (ages 5 to 12).

• July 7 7:30: Gala Opening Concert. Dailey: Paradiso; Gershwin: I Got Rhythm; Georgian Bay; works by Bach, Mendelssohn, Tchaikovsky, Pärt and others. Choir of Trinity College; Stephen Layton, conductor.

• July 8 7:00: Toronto Symphony Orchestra. Alan Stein. CWSC. Free; Lou Fallis, soprano; James Anagnoson and Leslie Kinton, piano duet. CWSC. $28–$36; $23–$33(s/r/t).

• July 8 7:30: Piano Gala. Schubert: March Militaire No.1 in D D733; Arensky: Suite No.3 in C P33. Benjamin: Jamaican Rhumba; Milhaud: Scaramouche; Arensky: Suite No.3 in C Op.33; Benjamin: Paradise: A Song of Georgian Bay; works by Canadian Dean of Jazz

• July 12 6:00: Gala Fundraising Dinner. Mary Lou Fallis, soprano; James Anagnoson and Leslie Kinton, piano duo. CWSC. $150.

• July 12 12:00: Family Concert. Fiddling by students of the Jammin’ Strings Academy; Acousmic Bay; works by Tchaikovsky, Satie, Glazunov, from Northern Canada. Andrea Hansson, director.


• August 1 12:00: Music for a Summer Noon. Music inspired by Greek myth. Mozart: Songs and tangos by Cohen, Anderson, Costello, Music for a Summer Noon.

• August 3 12:00: Music for a Summer Noon. Guv Mexic Mariachi Band; Drew Jurecka, bandleader. CWSC. $22; $19(s/r/t); 2:30: Music for a Summer Afternoon. Gypsy pieces. Peter De Sotto, violin; Alexander Sebastian, accordion. CWSC. $22; $19(s/r/t); 7:30: Music for a Summer Afternoon. L’isle joyeuse for piano L106; Rachmaninoff: Vocalise. CWSC. $22–$30; $18–$25(s/r/t).

• August 4 12:00: Jazz for Families. Graham Campbell, Roberto Roseneman and Chris Bezan, guitar; Chris Kettlemell, bass. CWSC. Free; 7:30: Peter Appleyard: Canada’s Wizard of the Vibraphone. Peter Appleyard, jazz vibist; 9:30: Latin Groovin; Frank and Beans. CWSC. $22; $19(s/r/t); 2:30: Music for a Summer Afternoon. Rachmaninoff: Trio élégie; Schubert: Piano Trio in D flat D939.

• August 6 7:00: Sunset on the Bay. Brazilian All Star Trio: William Luxton, accordion; Bill Sheard, piano; Dave Young, bass; Terry Clarke, drums. Island Queen Cruise Ship. PSTD. $40.

• August 7 12:00: Music for a Summer Noon. Festival Winds; Partita No.3 in E BWV1008; Debussy: L’isle joyeuse for piano L106; Rachmaninoff: Cello Sonata in g Op.19; Yehonatan Berick, violin; Sharon Wei, viola; Rachel Mercer, cello; Mark Fewer, violin; Robby Johnson, piano; Sharon Wei, viola; Rachel Mercer, cello; Mark Fewer, violin; Rachel Mercer, cello.

• August 7 7:30: Gala Summer Evening. Bach: Partita No.3 in E BWV1008; Debussy: L’isle joyeuse for piano L106; Rachmaninoff: Cello Sonata in g Op.19; Yehonatan Berick, violin; Sharon Wei, viola; Rachel Mercer, cello; Mark Fewer, violin; Robby Johnson, piano; Sharon Wei, viola; Rachel Mercer, cello; Mark Fewer, violin; Rachel Mercer, cello; James Campbell, clarinet; Mark Fewer, violin; Joel Quantinot, double bass. CWSC. $24–$28; $21–$25(s/r/t); 7:30: Swing, Swing, Swing. Music of the 1930s and 1940s. Toronto All Star Band. CWSC. $28–$36; $23–$33(s/r/t).

• August 7 8:00: Concerts with Keith. See section D, “The ETCeteras,” under Lectures & Symposia; 7:30: Music for a Summer Evening.

• August 11 12:00: Family Concert. Short piano recital suitable for a family audience. Gordon Mok and Stephen Nguyen, piano; Robert Robertson and Sharlene Wallace; Raz de Maree.

Guelph Jazz Festival
September 5 to September 9 Guelph, ON 519-765-6652 www.guelphjazzfestival.com

Harbourfront Centre Festivals
June 22 to October 8 Toronto, ON 416-873-4000 www.harbourfrontcentre.com

See daily listings, section A: Concerts in the GTA.

Highlands Opera Studio
August 2 to August 30 Haliburton, ON 705-457-9933 www.highlandsoperastudio.com

SGAC – St. George’s Anglican Church Haliburton, 122 Highland Street

NLPAP – Northern Lights Performing Arts Pavilion, 5358 County Road 21.

• August 2 8:00: Operatic Excerpts Concert 1: The Passion of Italian Opera. SGAC, $25.

• August 11 8:30: Fundraising Concert: Richard Margison and friends. Richard Margison, tenor. NLPAP. $75.

• August 13 8:00: Operatic Excerpts Concert 2: Selections from the Vocal Repertoire. SGAC, $25.

• August 15 8:00: Operatic Excerpts Concert 3. Location TBA. $25.

• August 17 8:00: Carmen. Kruger Brothers; Dave McKeen (Rustavo); Nathan Keoughan, bass (Escamillio). NLPAP. By donation.

• August 20 8:00: The Magic Flute. Lisa Di Maria, soprano (Pamina); Rob Clark, tenor (Tamarino); Teiya Kasahara, soprano (Queen of the Night); Andrew Love, baritone (Papageno); Lesley Bouza, soprano (Papagena); and others. NLPAF. $30. Also Aug 21 (eve) and 24 (eve).


• August 30 8:00: The Magic Flute. See Aug 26.

Home County Music & Art Festival
July 20 to July 22 Victoria Park, London, ON 519-432-4310 www.homecounty.ca

Huntsville Festival of the Arts
July 6 to August 22 Huntsville, ON 705-789-4975 www.huntsvillefestival.on.ca

All concerts at 8pm, at the Algonquin Theatre.

RUNA: 7:15: Capolino; 8:00: Niamh Ni Charran; 8:45: Brian McKeen; 9:30: Closing Ceremonies.

• August 12 – Mainstage I: 11:00: Tony Dolhery and Friends; 12:00 noon: Sidelines; 12:45: Genticorum; 1:30: Solid Clarity; 2:15: Christina Smith and Jean Hewson; 3:00: Tannahill Weavers; 3:45: Hilary James and Simon Mayor; 4:30: Eileen McGann; 5:15: Comas; 6:00: Ray de Maree; 6:45: The Once.

Ontario Festival for the Performing Arts

The Loeb, 155 Wellington St W, Toronto, ON M5V 1M6

ON THE ROAD continued from page 40

BEATRIZ BOIZÁN, PIANIST

“Arduously preparing for my debut recital in London (UK) at St. James Piccadilly this October, I will be performing a recital of entirely Spanish and Latin American music. I am passionate about showcasing the range of this music: its fire, its elegance, its architecture, its lyricism, its passion, its longing, its introspection and its pain, which all together add up to great depth, a word Spanish and Latin American music is not generally related to. I am trying to change that, same way Glenn Gould changed how people thought about Bach.”

• WEBSITE: beatrigboizan.com

LAURIE EVAN FRASER, ARTISTIC DIRECTOR

Founding artistic director of the Upper Canada Choristers.

“I love attending concerts at the Festival of the Sound. One that I am especially looking forward to features the New Zealand String Quartet and James Campbell playing a wonderful, evocative work entitled Ruwen and the First Men, by British Columbia composer Timothy Corlis...finishing work on a Christmas CD (El Nacimiento) we started recording last summer. We’re in fairly intense rehearsals right now leading up to our recording date, and I love the whole process!”

• WEBSITE: uppercanadachoristers.org

FACEBOOK: Upper Canada Choristers

SHANNON MERCER, SOPRANO

“Soprano soloist in Bach’s B Minor Mass with the Orquesta Sinfonica Nacional at the beautiful Palacio de Bellas Artes in Mexico City...Toronto for July...looking forward to trying to go to the Rex on Queen and listen to some jazz. I’ll also try to catch a production of a premier-contemporary opera in Postdam, Germany while I’m there doing a concert...performing in the Musikfestspiele Potsdam Sanssouci in Germany with Ensemble Caprice from Montreal..."

• WEBSITE: shannonmercer.com

PATRICIA WRIGHT, DIRECTOR OF MUSIC

Director of music and organist of Metropolitan United Church, Toronto, U of T Faculty of Music, RCCO.

“Packing for our two-week study tour of organs of Southern Germany, Austria and Prague...a group of 18 will visit and play 15 organs from Munich through Southern Germany, to Salzburg, Vienna, Prague, Dresden and then Leipzig. Besides visiting Bach’s church (St. Thomas in Leipzig), we will play an organ in Naumburg and its pain, which all together add up to great depth, a word Spanish and Latin American music is not generally related to. I am trying to change that, same way Glenn Gould changed how people thought about Bach.”

• follow us @thewholenote and share your summer music festival experience by using the hashtag #WNontheroad.
37 Main Street East, Huntsville.

- **July 6:** Anagnoos and Kinton; $33; $30(youth); $20(youth); 
- **July 7:** Harry Marx’s World Air; $35; $35(youth); $20(youth); 
- **July 11:** LIGHTS; $33; $30(youth); 
- **July 12:** Martha Wainwright; $42; $36(youth); $30(youth); 
- **July 13:** Calm Wilkinson; $48; $45(youth); $30(youth); 
- **July 15:** George Canyon; $48; $45(youth); $30(youth); 
- **July 17:** Jim Cuddy Trio; $48; $45(youth); $30(youth); 
- **July 19:** Molly Johnson; $35; $35(youth); $20(youth); 
- **July 21:** Jann Ghanesh; $33; $30(youth); 
- **July 25:** John McDermott; $48; $45(youth); $30(youth); 
- **July 26:** Joel Plaskett Emergency; $33; $30(youth); 
- **July 27:** Martha Wainwright; $42; $36(youth); 
- **August 1:** Arvin Bird; $35; $35(youth); $20(youth); 
- **August 2:** Northern Jazz Revue; $25(youth); $30(youth); 
- **August 3:** Jenni Meece Artie; $35; $30(youth); $20(youth); 
- **August 4:** Nikki Yanovsky; $33; $30(youth); 
- **August 8:** Colin James. $48; $45(youth); $30(youth); 
- **August 9:** MacLeod; $33; $33(youth); $20(youth); 
- **August 11:** Saaraon; $30(youth); $20(youth); 
- **August 12:** Matt Anderson; $33; $30(youth); $20(youth); 
- **August 18:** Chantal Kreviazuk; $35; $35(youth); $20(youth); 
- **August 20:** Spinney Brothers; $33; $30(youth); $20(youth); 
- **August 21:** 4 O’Clock in the Park: The Smokin’ Band at the Festival. For details see website. 
- **August 22:** 4 O’Clock in the Park: Marc Johnson. 
- **August 25:** 4 O’Clock in the Park: The Hecks. 
- **August 27:** 4 O’Clock in the Park: The Creative Jazz Ensemble. 
- **August 28:** 4 O’Clock in the Park: The Family Band at the Festival. For details see website. 
- **September 1:** 4 O’Clock in the Park: The National Jazz Band at the Festival. For details see website. 

**Visit “The County” and experience world class chamber music in a location known for exquisite beaches, historic homes, bike tours, antiqués, vineyards & local artists.**

**July 20 Music & Dance**

Linden String Quartet with dancer, Lise-Marie Jourdain from The National Ballet of Canada

**July 27 Classics**

Tokai String Quartet String Quartet with guest artist, soprano, Becca Kenneally

**August 3 Music & Painting**

Tokai String Quartet with pianist Peter Longworth, singer Melanie Conly & painter Celia Sage

**August 10 Finale**

Port Milford Faculty Artists with Marie Berard & Peter Longworth

Friday Evenings at 7:30pm
St Mary Magdalene Church, Picton Ontario

Tickets available online and at door [www.mpymacamp.org](http://www.mpymacamp.org)
August 3 8:30: Festival Pass; $100; $60 (students at the University of Toronto); $300 (includes priority seating to the University of Ottawa). July 4 to July 15

August 3 8:30: Zodiac Trio. Music for clarinet, violin, and piano. SPUC.

August 6 2:00: Anton Kuerti and the Ailerra String Quartet. SPUC.

August 10 8:00: Cecilia String Quartet. SPUC.

Mill Race Festival
August 3 to August 5
Cambridge, ON
519-621-7135
www.millracefolksociety.com

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

Music and Beyond
July 4 to July 15
Ottawa, ON
613-722-4300
www.musicandbeyondevents.com

Diamond Pass: $300 includes priority seating to all events, excluding Music and Dining! Festival Pass: $100; $50 (students); does not include entry into Festival Plus Concerts 3-Day Pass: $150, $75; does not include entry into Festival Plus Concerts Festival Plus Concerts; prices as indicated; discounted price with Festival Pass. CAMS – Canadian Aviation and Space Museum, 11 Aviation Parkway CM–Cumberland Museum – 2940 Old Montreal Road CCA – Christ Church Cathedral – 439 Queen Street DCUC – Dominion Chalmers United Church, 344 Cooper Street DCCWM – Diefenbunker: Canada’s Cold War Museum – 3911 Carp Road KPC – Knox Presbyterian Church, 120 Lisgar Street MKUC – MacKay United Church, 39 Dufferin Road NAC – National Arts Centre, Southam Hall, 53 Elgin Street NDCB – Notre Dame Basilica Cathe drale, 375 Sussex Drive OTSHA – Ottawa Technical High School Auditorium, 440 Albert Street RC – Rideau Canal SAC – St. Andrew’s Church, 82 Kent Street SBCA – St. Brigid’s Centre for the Arts, 310 St. Patrick Street SF – Saunders’ Farm, 7893 Bleeks Road, Manotick

TH – Tabaret Hall, Ottawa University, 550 Cumberland Street

Festival Pass: $100; $60 (students at the University of Toronto); $300 (includes priority seating to the University of Ottawa). July 4 to July 15

Festival Plus Concert: $100–$150; $60 (students); includes priority seating to the University of Ottawa. July 4 to July 15

Ottawa, ON
718-354
www.millracefolksociety.com

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Music in Summer

JVL Summer School for Performing Arts
July 5 to July 15
North Bay, ON

JULY 14 10:00: Coffee Concert: Alexander and Daniel Tesarovsky, pianos. Works by Mozart, Debussy and Grainger. TH. $10–$20; free with Festival Pass.

JVL Summer School for Performing Arts offers young musicians with unique opportunities to combine their intensive music studies and concert performances with recreational activities.

• All students are encouraged to perform in a variety of ensembles and recitals held in the evening after dinner. Students and faculty perform in usually three or four concerts. The concerts are open format and will usually include a mix of solos, duets, trios, ensembles and orchestras. Students will also have the opportunity to perform a featured solo with an orchestra. Through the regular concerts, students are exposed to a wide range of musical repertoire in different genres.

Music Mondays

JULY 22 7:30: Nova Brilliante. Patricia Creighton, flute; Karen Rokol, harp. St. John’s Anglican Church, Lunenburg.

JULY 22 8:00: Seth Jones. Baroque management: A night of Baroque management: A night of Baroque and dance. Inspiration Church, Lunenburg.

JULY 23 7:00: Lumen. St. George’s Church, Georgeville.

JULY 24 7:00: Händel Messe in G der Vereine. St. John’s Anglican Church, Lunenburg.

JULY 24 7:00: Baroque programme: An Evening with Benjamin Britten. St. John’s Anglican Church, Lunenburg.

Music Niagara

JULY 13 to August 11
Niagara-on-the-Lake, ON

Music and Painting: Mussorgsky and Pictures at an Exhibition: Chausson: Perpetual for piano, strings and soprano; Wolf: Italian Serenade; Dohnányi: Piano Quintet. Peter Longworth, piano; Tokai String Quartet; guests: Melissa Corey, soprano; Celia Sage, mezzo-soprano.

JULY 13: La Tour Barque Duo. See July 16.

JULY 16: The Church of St. John the Evangelist, Truro.

JULY 17: La Tour Barque Duo. See July 16.

JULY 19: No Strings presents a summer music theatre intensive designed to develop singing, acting and dancing skills for youth aged 13 to 21. The program culminates in a public performance of a music theatre show.

• Listings for this season’s show, “Curtains,” a contemporary murder mystery, running July 26 to 28, appear in this week’s daily listings, section A: Concerts in the GTA.

Northern Lights Festival Boréal

July 6 to July 8
Bell Park Rd., Sudbury, ON 705-674-4000

No Strings Theatre

July 2 to July 29
Toronto, ON

Hot September 24.

Northern Lights Festival Boréal

July 6 to August 29
Ottawa, ON
613-234-8306
WWW.OTTAWACHAMBERFEST.COM

Ottawa Chamberfest

See website for Festival Pass options.

BNC – Beechwood, the National Cemetery of Canada, 202 Beechwood Avenue
DC – Dominion-Chalmers United Church, 355 Cooper Street
NC – National Arts Centre of Canada, 53 Elgin Street
NEG – National Gallery of Canada, 380 Sussex Drive
SB – Saint Brigid’s Centre for the Arts, 310 Patrick Street
SJ – The Church of St. John the Evangelist, 154 Somerset Street

Music by P.Togni; trumpet; Chris Norman and David Greenberg Duo. Memory Lane Heritage Village, Lake Charlotte.

JULY 24 7:00: Greenberg Duo. St. John the Evangelist Church, Truro.

JULY 24 7:00: Church of St. John the Evangelist, Truro.

JULY 24 7:00: Featuring Baroque music by P.Togni; trumpet; Chris Norman and David Greenberg Duo. Memory Lane Heritage Village, Lake Charlotte.

JULY 25 7:30: Ensemble Caprice. Matthias Maute, recorder; Sophie Larivière, recorder; Lesley Tischler, viola; Yarmouth North Baptist Church, Yarmouth. Also July 31 and Aug 1–3 at different venues.

JULY 26 7:30: Ensemble Caprice. See July 29.

JULY 29 3:00: Ensemble Caprice. Matthias Maute, recorder; Sophie Larivière, recorder; Lesley Tischler, viola; Yarmouth North Baptist Church, Yarmouth. Also July 31 and Aug 1–3 at different venues.

JULY 29 7:30: Ensemble Caprice. See July 29.

JULY 30 7:30: Best of Boxwood 2012. See July 29.

JULY 30 7:30: Best of Boxwood 2012. See July 29.

JULY 30 7:30: Best of Boxwood 2012. See July 29.

JULY 30 7:30: Best of Boxwood 2012. See July 29.

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JULY 30 7:30: Best of Boxwood 2012. See July 29.
Linden String Quartet
lo. BNC. $25; July 1 – September 7, 2012
Cosbey, violin; Eric Wong, viola; Felix Umansky, cello. BNC. $25.

Robert Kapilow, host. DC. $30; No.3 in c Op.60. DC. $30;
Sonata for Two Violins in C Op.56; Golijov: Sympho-
yes. Sarah McElravy and Catherine Stéphanie Bozzini, viola; Isabelle Bozzini, cello.

Gryphon Trio; Phil Dwyer, saxophone; Harry van der Kamp, violin;
and jazz. Mark Fewer, violin; Hank Knox, harpsichord; James Campbell,
the Evergreen Gamelan Club. SB. Free; Gamelan and shadow puppets. Kid-friendly story

Sonata for Two Violins in C Op.87. Angela Golubeva, violin; Sébastien Schweizer: Lament for 2

7:00 pm, Regent Theatre, Picton

August 16
Emilie-Claire Barlow

August 17
Luis Hayes & Luan Lebeau

August 18
George Shearing Tribute

August 19
Boss Brass Reunion

8:00 pm, Regent Theatre, Picton
Tickets, $38 each – 1.877.411.4761
Check out other great Jazz Festival events, with 75 top jazz artists at 15 venues!
August 14 - 19
www.pecnjazz.org

Jazz up your summer!

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July 1 – September 7, 2012
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**S. Summer Festivals**

Caroline Lizotte, harp. BNC. $25; 1:00; Chamber Elements by Scott Thompson; See August 4, 1:00; 3:00; Beethoven String Quartets 7, Panderer/Beethoven String Quartet. Beethoven: String Quartet No. 13 in B-flat Op. 130/133; String Quartet No. 12 in E-flat Op. 127. Jeremy Bell and Jerzy Kaplanek, violin; Christine Vlajk, viola; Jacob Braun, cello. DC. 3:30; 7:00: Sweelinck and Gesualdo: Masters of the Madrigal from North and South. 16th and 17th century madrigal. Gesualdo Consort Amsterdam Alexander Weimann, harpsichord; Harry van der Kamp, director. DC. $35; 3:30: Trio Hochgelacht. Schubert Piano Trio No. 1 in B-flat D950; Rachmaninoff: Triolégique No. 1 in g TN n.34. Anne Robert, violin; Paul Marleyn, cello; Stéphane Lemelin. DC. $35.

**August 6 12:00; New Music Now I, Reich: Vermont Countypoint: Viver: Piece for Violin and Clarinet. and Clarinet: Sanchez: New Work: Strobeak: New Work: Palej: String Quartet “De Profundis.” Claire Marchard, flute; David Perrault and Rebecca Danard, clarinet; Clarissa Klopoushak, violin; Fredric Lacroix, piano; Penderer/ string quartet and others. NGC. $25 for three concerts (NMN III–I): 3:00; New Music Now III; Makrokosmos Book 1 Part 2; Hostman: Ghosts of Swallow’s Rocks; Rollie: rw; Ardin: Est Es Cor Meum; Current: Strata. Fredric Lacroix, piano; Continuum Ensemble; Rebecca Danard, clarinet; Aura Giles, flute; Brain Current, conductor. NGC. $25 for three concerts (NMN IV–VI): 3:00; New Music Now VI; Cumb: Makrokosmos Book 1 Part 3: Vieivir: Pulau Dewata; Gesterler: Looking Glass; Boulez: Dérive 1; Ades: 99 through NGN. $25 for three concerts (NMN IV–VII): 7:00; Festival Gala: Louis Lortie and Augustine Dallas. Debussy: No. 11 in f Op. 95 “Serioso.” Matt Haimovitz, violin; Mathieu Herzog, viola; Raphaël Merlin, violon. SB. $25.

**August 7 12:00; New Music Now IV, Crumb: Makrokosmos Book 1 Part 1; Bouchard: Sept Couleurs; Harman: Incipits; Gellman: Piano Quartet. Fredric Lacroix, piano; Continuum Ensemble; Carissa Klopoushak, violin; Pami Paul, violin; Chloé Dominguez, harp; Lawrence Wiliford, tenor; Robert Kortgaard, pianist. DG. $35–$55; 10:30: American Guitar Ensemble: Concert for a While. Tibi Cziger, clarinet; Clayton Kennedy, baritone; Aura Giles, flute; Brain Current, conductor. NB. $25; 8:00; Royal Chamber Project. Brahmns: Piano Trio No. 3 in c Op. 101; De Falla: Spanish Songs; Cohen: Trio for a Spray Clarinet, Weeping Cello and Ruminating Harp. Tibi Cziger, clarinet; Aura Giles, flute; Brian Current, conductor. NGC. $35; 9:30: Chamber Opera: Did I Escape, I Wonder... Music by S. Hutchings and lietrette by S. Hutchings and his Albu. Sarah Albu, soprano; Clayton Kennedy, baritone; Aura Giles, flute; Karen Ages, oboe; and others; Madeleine Palmer, narrator. DC. 3:30; 10:30: Eine Kleine Nachtmusik. Lecture and performance of Mozart’s Eine Kleine Nachtmusik. Robert Kapilove, conductor; Pamela Frank and Andy Simmsenus, violin; Nokuthula Ngwycwa, violin; Matt Haimovitz, cellist. SB. $25.

**August 8 12:00; Lawrence Wiliford: Music for a While. Croft: Divine Music; Purcell: Music for a While from Dido 2,583 No. 2; Handel: Canticle No. 1 Op. 4 “My Beloved is Mine”; and others. By_pkinkn, Barney, and Holman. Lawrence Wiliford, tenor; Robert Kortgaard, pianist. DC. 3:30; 3:00: Canadian Guitar Quartet: Four Centuries of Masterworks. Works by Viadana, Gabbrieli, Rossini and others. Julie Bicic: Guitar; Candelaia: Bruce Rollins; and Louis Trapanier, guitar. SJ. 7:30; 7:20: Matt Haimovitz with Pamela Franck and Friends. Haydn: String Quartet No. 27 in D Hob III:34 Op. 20 No. 4; Klein: String Trio; Pop: Tizitori for Violin and Cello; Beethoven: String Quartet No. 1 in g Op. 95. “Serioso.” Matt Haimovitz, cellist; Pamela Frank and Andy Simmsenus, violin; Nokuthula Ngwycwa, violin; Matt Haimovitz, cellist. SB. $25.

**August 9 11:00; Less is More? Discussion of 20th-century rejection of complexity in art and music. Section D. “The ETCeteras,” under Lectures & Symposia. Also at 3:30 and 6:00. 12:00; The Chameleon Jazz Band. All day. BHP. Free.

**August 9 11:00; Less is More? Discussion of 20th-century rejection of complexity in art and music. Section D. “The ETCeteras,” under Lectures & Symposia. Also at 3:30 and 6:00. 12:00; The Chameleon Jazz Band. All day. BHP. Free.
**BargeMusic: Home Cookin’ Dixieland Band.**

**12:30:**

**Concert #3.**

**Organ Week: Salute to Glenn Gould & the Organ:**
$55.95 (includes lunch). Also July 29;
- **Cookin’ Dixieland Band.**
- **12:30**
- **Sarah organ concerts);**
- **Glenn Gould & the Organ: Concert #1.**

**Andrew Cookin’ Dixieland Band.**

**Dykstra and Richard Greenblatt. CHA. $50.**

**Ouzo Power.**

**Ouzo Power.**

**RR. $55.95 (includes lunch);**

**12:30:**

**George Meanwell: Songs of Travel: Departure**
($160 for series of 4 piano concerts).

**Hymn Book of J.S. Bach.**

**March 15 11:15am:**

**Lecture: Music & the Brain.** See listings selection D, “The ETCeteras,” under Lectures & Symposia; **Symposium;** **12:30:**

**BargeMusic: Canadian Guitar Quartet. MB. Free;**

**3:00:**

**BargeMusic: Canadian Guitar Quartet. MB. Free.**

**Canadian Guitar Quartet. MB. Free.**

**August 4 10:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #3 with George Meanwell: Songs of Travel:**

**RR. 55.95 (includes lunch). Also Aug 5; 11:15am:**

**Lecture: Wagner, Tristan and Isolde; The Music of Tenderness; the Music of Power. See listings section D, “The ETCeteras,” under Lectures & Symposia;**

**12:30:**

**BargeMusic: Canadian Guitar Quartet. MB. Free;**

**3:00:**

**BargeMusic: Canadian Guitar Quartet. MB.**

**August 5 10:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #3 with George Meanwell: Songs of Travel:**

**RR. 55.95 (includes lunch). Also Aug 5; 11:15am:**

**Lecture: Wagner, Tristan and Isolde; The Music of Tenderness; the Music of Power. See listings section D, “The ETCeteras,” under Lectures & Symposia;**

**12:30:**

**BargeMusic: Canadian Guitar Quartet. MB. Free;**

**3:00:**

**BargeMusic: Canadian Guitar Quartet. MB.**

**August 6 10:00am:**

**Street Music. CC. Free;**

**12:30:**

**The Divorcees. MB. Free.**

**August 10 10:00am:**

**Street Music. CC. Free;**

**12:30:**

**The Divorcees. MB. Free.**

**August 11 10:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #4 with George Meanwell: Songs of Travel: Restlessness. RR. 55.95 (includes lunch). Also Aug 12; 11:15am:**

**Lloyd Robertson Interviews Phil Richards. See listings section D, “The ETCeteras,” under Interviews. 12:30:**

**The Divorcees. MB. Free;**

**3:00:**

**The Divorcees. MB.**

**August 12 10:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #4 with George Meanwell: Songs of Travel: Restlessness. RR. 55.95 (includes lunch);**

**12:30:**

**BargeMusic: Lenka Lichtenberg. MB Free;**

**2:00:**

**Music of the Coronation. Tactus Vocal Ensemble, musical instruments and video archives. SJAC. 25; 3:30:**

**BargeMusic: Lenka Lichtenberg. MB Free;**

**4:00:**

**Peeling of the Bells. A salute to Queen Elizabeth II. SJAC. Free.**

**August 15 10:00am:**

**Street Music. CC. Free;**

**11:15am:**

**Lecture: Music & the Brain. See listings section D, “The ETCeteras,” under Lectures & Symposia;**

**2:00:**

**International Piano Series Concert #3: David Jalbert. Bach: Goldberg Variations; 4:00:**


**August 16 10:00am:**

**Street Music. CC. Free;**

**11:15am:**

**The Culture Kids of Trinidad & Tobago: CHA. Free;**

**12:30:**

**BargeMusic: Paul McKenna Band. MB. Free.**

**August 17 10:00am:**

**Street Music. CC. Free;**

**11:15am:**

**The Culture Kids of Trinidad & Tobago: CHA. Free;**

**12:30:**

**BargeMusic: Paul McKenna Band. MB. Free.**

**August 18 11:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #5 with George Meanwell: Songs of Travel: Mixed Connections. RR. 55.95 (includes lunch). Also Aug 19; 11:15am:**

**Tafelmusique Baroque Orchestra: Program #1, Bach Cantatas. Tyler Duncan, baritone. SAC. 150 ($55 for series of 2 Tafelmusik concerts);**

**12:30:**

**The Culture Kids of Trinidad & Tobago. MB. Free.**

**3:00:**

**The Culture Kids of Trinidad & Tobago. MB. Free.**

**August 19 11:00am:**

**Street Music. CC. Free;**

**11:00am:**

**Music at Rundles #5 with George Meanwell: Songs of Travel: Mixed Connections. RR. 55.95 (includes lunch);**

**12:30:**

**BargeMusic: Speed Controls: From Rags to Rock. MB. Free;**

**2:00:**

**Tafelmusique Baroque Orchestra: Program #2, Bach: Cantatas 54, 92(complete); Cantatas 95, 170, 197(excerpts); Daniel Taylor,**

**Ottawa Arts Council. Conseil des Arts de l’Ontario.**

**sweetwatermusicfestival.ca**

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**SEPTEMBER 21 – 23, 2012**

**OWEN SOUND & LEITH, ON**

**Mark Fewer, Artistic Director**

**with Phil Dwyer and Kenneth Slowik, Guest Artistic Directors**

**2012 GUEST ARTISTS:**

- Virginia Barron, viola | David Braid, piano
- Adrian Butterfield, violin | Phil Dwyer, saxophone and piano
- Mark Fewer, violin | Myron Lutzke, cello | Joseph Phillips, bass
- Kenneth Slowik, cello | Philippe Sly, bass-baritone

**FRIDAY SEPTEMBER 21**

**Concert 1 – Early Music**

**8:00pm @ Leith Church**

Works by Biber, Barber, Telemann and others.

Tickets: $45

**SATURDAY SEPTEMBER 22**

**Concert 2 – Jazz Crossover**

**8:00pm @ Georgian Shores United Church**

A Jazz/Classical cross-over concert featuring 2012 JUNO Award Winners Phil Dwyer and Mark Fewer.

Tickets: $40 Adult  $10 Student (with valid ID)

**SUNDAY SEPTEMBER 23**

**Concert 3 – Jazz Brunch**

**12:00pm @ Best Western Inn on the Bay**

Enjoy brunch overlooking beautiful Georgian Bay while hearing Juno-awarding winning jazz musicians do what they do best!

Tickets: $50 (includes brunch)

**FOR TICKETS CALL ROXY THEATRE AT 519-371-2833**
**S. Summer Festivals**

**counterenore; Tyler Duncan, baritone. SAC. 150 ($188 for series of 2 Tafelmusik concerts); 3:00: BargéMusic: Speed Control From Raags to Rock. MB. Free.**

**August 22 20:00: International Piano Series Concert #4: Gabriela Montero. $150 ($160 for series of 4 piano concerts).**


**August 25 11:00am: Music at Rundles #6 with George Meanwell: Songs of Travel: Arrival Eugene Smith. Saturday Coffee House Special: John Till & Bombolesse; CaboCuba Jazz; Cristal; Dehli 2 Gins; with George Meanwell: Songs of Travel: Arrival $35; $80(dinner and show).**

**July 5 line-up:**

- Keyboard Canadians in Recital: Lucas Porter. SAC. 120; 12:30: BargéMusic: Heavyweights Brass Band. MB. Free; 9:00: Jane Bunnett & The Spirits of Havana with the Heavyweights Brass Band. CR. $35; 180(dinner and show).

**July 6 line-up:**

- Keyboard Canadians in Recital: Lucas Porter. SAC. 120; 12:30: BargéMusic: Heavyweights Brass Band. MB. Free; 9:00: Jane Bunnett & The Spirits of Havana with the Heavyweights Brass Band. CR. $35; 180(dinner and show).
Sweet Streams!

Ori Dagan

For this issue, this column is being composed “on the road,” for in a few hours from this writing, I will be performing at the Upstairs Jazz Club in Montreal. I’m excited! This place is a real gem: a strict quiet policy, excellent sound, recommendable menu, and now they offer live streaming of their concerts—most shows can be viewed live, online at www.upstairsjazz.com, and certain ones are archived on the website as well. As far as I know, Upstairs is the very first jazz club in Canada to be streaming; New York’s Smalls has been doing it famously for years and only recently has started to charge a nominal fee for viewing shows (though the audio is still free).

If you ask me, the concept of live streaming is undoubtedly the future of live jazz, expanding a performer’s audience from mere dozens to literally thousands, and potentially millions. In keeping with the genre’s insistence of reacting to the given moment, this technological adaptation transports jazz into the 21st century. According to Upstairs owner Joel Giberovitch, “The exposure streaming gives the club and the musicians is truly remarkable...it has truly made Upstairs an international club.” Now, my question is, which music venue in Toronto will be the first one to hop on the live streaming bandwagon?

Back to Montreal for just a moment. In a few days from this writing, the Festival International de Jazz de Montreal (FJM) is set to make a splash around these parts. Known as one of the world’s leading jazz fests, it truly is a unique event in which the entire city becomes a jazz mecca with ten outdoor stages, hundreds of visiting artists and...drinking on the streets! Another admirable element is the presentation of festival awards. Given annually, four prestigious awards are named after Ella Fitzgerald, Miles Davis, Oscar Peterson and Antonio Carlos Jobim, with a fifth one, the Montreal Jazz Festival Spirit Award, recently added to “underline a popular artist’s extra-ordinary contribution to the musical world.” Congratulations to this year’s winners: Liza Minnelli (Ella); Ron Carter (Miles); Peter Appleyard (Oscar); Emir Kusturica (Jobim) and James Taylor (Spirit).

In addition to these awards, the festival yearly nominates ten Canadian up- and-coming artists who play the festival for the Grand Prix de Jazz. This year Toronto has done formidably well, with four nominees in the running: quartet Peripheral Vision, pianist Robi Botos, and drummers-composers Julia Cleveland and Ernesto Cervini. The winner, to be announced on July 5, receives a $5,000 grant; another concert at the festival on July 7; 50 hours of studio time and mastering at Karisma Studio; a licensing deal for the manufacturing and distribution of an album on the Effendi Records label; an invitation to perform at the Festival International Jazz & Blues of Zacatecas, Mexico; and an invitation to perform at next year’s Fest Jazz International de Rimouski (2013). Good luck to all!

In case you’re not able to make FJM this year, you’ll be able to catch all of the nominees performing in Toronto in July: Peripheral Vision (guitarist Don Ross, bassist Michael Herring, saxophonist Trevor Hogg and drummer Nick Fraser) will play at the Tranzac on July 3 at 10pm; Robi Botos, along with Andrew Stewart on bass, Larnell Lewis on drums and Louis Botos on vocals, will be performing a special funk/gospel/R&B show at the Trane Studio on July 15 at 8pm; the Julia Cleveland Quintet will appear at the Toronto Beaches International Jazz Festival on July 28 at 11am; and Ernesto Cervini will be performing with numerous groups this summer as well as his quartet at the Guelph Jazz Festival in September.

Just to set the record straight: live streaming should not be a replacement for attending live performances! For updated August listings please visit our website next month: thewholenote.com/jazzlistings.

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com.
Quartet. www.cherryst.ca
All shows: 7:30-10:30pm. $10 Cover.

7:30pm:
Tom Altobelli (bass)
Jul 14
PVYC.

3:00pm:
Christina di Franco and Phunktown5: GNOJAZZ All-Star Vocal Showcase.

5:00pm:
Abigail Neale (alto sax)
Jul 13
$5.

7:00pm:
John Campbell, No Cover. Every Fri and Sat.

7:00pm:
Joel Hartt & Mark Kieswetter Duo;
Jul 11
9pm.

6:30pm:
Tara Davidson (piano);
Jul 20
Sonice Blues: Jon Knight’s Soulstack.

8:30pm:
Carol Oya Jazz Band;
Jul 30
$20/$15(adv).

11:00pm:
Jeff LaRochelle Quartet;
Jul 23
No Cover.

3:00pm:
Blakeley Walker Trio.

5:00pm:
Bartek Kozminski El Mosaico Flamenco

7:00pm:
Bonne Brett

9:00pm:
Bobby Hsu Jazz String Quartet.

11:00pm:
Kevin Laliberté Jazz & Flamenco Trio.

1:30pm:
Joel Hartt & Mark Kieswetter Duo;
Jul 22
9pm.

3:00pm:
Kevin Laliberté

5:00pm:
Bartek Kozminski El Mosaico Flamenco

7:00pm:
Bonne Brett

9:00pm:
Bobby Hsu Jazz String Quartet.

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Kevin Laliberté Jazz & Flamenco Trio.

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Jul 29
9pm.

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Bonne Brett

9:00pm:
Bobby Hsu Jazz String Quartet.

11:00pm:
Kevin Laliberté Jazz & Flamenco Trio.

1:30pm:
Joel Hartt & Mark Kieswetter Duo;
Jul 29
9pm.
Singer’s Jazz Series with Laura Fernandez, Jul 14
Suzie Vinnick CD Release, 11 Jul 28
Canalli Duetti.

July 1 – September 7, 2012

Every Wed
Every Tue
Every Fri/Sat

1185 Dundas St. W. 416-598-2037
www.armsandhammers.ca

Jazz Wednesdays.
Every Thu Blues Nights w Guest Vocalists; Every Fri/Sat All Star Bourbon St. Band, Every Sun Brooke Balanced.

Nawlin’s Jazz Bar & Dining
299 King St. W. 416-595-1985
www.nawlin.ca

Every Wed Jazz Series: Resumes in September. Jul 1 Mike Murray (sax); Doc Occipinti (guitar), $10.

Monarchs Pub
At the Delta Chelsea Hotel
33 Gerrard W. 416-508-4352
www.monarchspub.ca

Every Tue Acoustic Open Mic Night, Every Wed Jazz Wednesdays. Every Thu Blues Thursdays.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5867
www.mezzettarestaurant.com

Every Wed Jazz Series; Notes. Jul 6 Mike Dime (guitar); Aug 3 Adrella Farragou (guitar); Kelly Jefferson (saxophone); Pat Collins (guitar). Jul 25 Richard Underhill (saxophone), Artlo Fias (guitar), Arie Roth (bass). Aug 31 David Warrack (guitar), Tom Hazfit (bass), Lorne Gnosman (drums).

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

Pilot Tavern, The
22 Cumberland Ave. 416-623-5716
www.thepilot.ca (full schedule)
Jazz Saturdays 3:30pm–8:30pm. No Cover.

RESERVOIR LOUNGE
52 Wellington St. E. 416-955-0887
www.reserviorlounge.com

Every Mon Sophia Perlman and the Vipers (off for the summer); Every Tue Tyler Yarema and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Alysha and the Brillatones. Every Fri One Eighty One and the Dirty Martians; Every Sat Tyler Yarema and his Rhythm. Early shows: Tuesday, Wednesday – Thursday 7-9pm including Jul 5, Aug 2 Alex Pangeman & Her Alleycats.

REX HOTEL JAZZ & BLUES BAR
194 Queen St. W. 416-589-2475
www.therex.ca (many shows PWYC; cover charge applies to selected evening shows, call ahead)

July 1 12pm Red Hot Ramble; 3:30 Club Django; 7:30pm Toronto Jazz Orchestra; Radiohead Jazz Project; Idiocrac. Jul 2 6:30pm Brilliant Corners; 9:30pm Mongus Monday. Jul 3 6:30pm Jim Gekle Trio; 9:30pm Classic Rex Jazz Jam.

July 4 6:30pm Elena Kapelion; 9:30pm Roland Hunter Group. Jul 5 6:30pm Kevin Quin; 9:30pm Jack Zarowski Quartet. Jul 6 4pm Hugotyn Syncopators; 6:30pm Artie Roth Four; 9:45pm Dunlop. Jul 7 12pm Danny Marks & Friends; 9:45pm Dunlop. Jul 9 8pm Otis Spann Octet; 9:30pm Alex Mitchell Group. Jul 10 8pm Jordan Lawlor; 11pm Alex Mitchell Group.

July 11 9:30pm Elena Kapelion; 9:30pm Shafton Thomas Group. Jul 12 6:30pm Kevin Quin; 9:30pm Lord Bobba.

July 13 4pm Hugotyn Syncopators; 6:30pm Ari Roth Four; 9:45pm Vaughan Misner Trio. Jul 14 12pm Laura Marks; 3:30pm Laura Hubert Band; 7pm Justin Bacic; 9:45pm Benny Goodman Tribute. Jul 15 6pm Excelsior Dixieland Band; 3:30pm Dixie Haitia Benefit; 7pm Bernardo Pedros; 9:30pm Mike Field Quintet. Jul 9 6:30pm Brilliant Corners; 9:30pm Dave Young Quartet. Jul 10 6:30pm Jim Gekle Trio; 9:30pm Alex Mitchell Group. Jul 11 8:30pm Elena Kapelion; 9:30pm Shafton Thomas Group. Jul 12 6:30pm Kevin Quin; 9:30pm Lord Bobba.

July 13 4pm Hugotyn Syncopators; 6:30pm Ari Roth Four; 9:45pm Vaughan Misner Trio. Jul 14 12pm Laura Marks; 3:30pm Laura Hubert Band; 7pm Justin Bacic; 9:45pm Nick Teehan Group. Jul 15 12pm Excelsior Dixieland Band; 3:30pm Dr. Nick & the

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COMPEITONS
• Applications now accepted: Toronto Chapter of the American Harp Society. 2012 Harp Competition Contest for Composers. For more info visit www.torontoharp.org.

SCREENINGS
• Jul 08 4:05: Music and Beyond. Film Screening: The Iron Curtain. See July 7.
• Jul 09 9:05: Music and Beyond. Film Screening: The Iron Curtain. See July 7.

INTERVIEWS & CONVERSATIONS
• Jul 11 2:00: Music and Beyond. The Friessen Interviews: Music and film Program 1: Bruno Monsaingeon, the Glenn Gould filmographer. Eric Friessen interviews Bruno Monsaingeon, discussing Bruno’s first encounters with Gould. The event will feature a range of film clips. Freeman Hall, University of Ottawa, 610 Cumberland Street, Ottawa, 613-241-0777. $40.
• Jul 12 2:00: Music and Beyond. The Friessen Interviews: Music and film Program 2: Bruno Monsaingeon, the Glenn Gould filmographer. Eric Friessen interviews Bruno Monsaingeon, discussing some “opuses” in Monsaingeon’s film career. Freeman Hall, University of Ottawa, 610 Cumberland Street, Ottawa, 613-241-0777. $40.
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ANNOUNCEMENTS


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- Jul 10 8:00: Toronto2015. Launch event: yay Me, I’m Yours. Canadian premiere. Painted pianos are placed across the city core where the public is encouraged to break out and play a tune. David Pecaut Square, 55 John St. pianos will be on display across Toronto from July 11–July 31. 416-435-9758. streetpianos.ca

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Who is September’s Child?
Which intelligent, playful, migratory bird, whose distinctive voice is heard all over the continent, sports a handsome black suit, and is fascinating to observe alone, in small groups (often fours), and in large groups? Sightings countrywide include Toronto Symphony Orchestra (ongoing), Victoria Summer Music Festival, Mountain View Summer Festival, Prince Edward County Music Festival, Toronto Summer Music Festival and Mooredale Concerts’ season opener (September 30).
Know our Mystery Child’s name? Send your best guess to music’schildren@thewholenote.com by August 20. Win concert tickets and recordings!

April 1984, Prince George, BC.

Peter Appleyard lives in Rockwood, near Milton, Ontario, with his wife, Elfriede, and an extended collection of dogs, cats and horses. His other passions and pastimes include collecting telescopes, percussion instruments and old cars—including a ’60 Rolls Cloud, an ’87 Rolls Spirit and an ’85 380SEL Mercedes.

When you look at your childhood photo today, what do you think about? Those were happy innocent times, prior to WWII, when the whole world, it seems, changed forever.

Your absolute earliest memories of hearing music? I was taken to see at a circus called Bertram and Mills. One of the acts was a guy with about 20 cigarettes in his mouth: the music they were playing was Smoke Gets In Your Eyes. There was radio, and records, I remember hearing Paul Robeson’s Old Man River, Crosby, later Sinatra—the first record I ever bought myself was Nat Cole singing Sweet Lorraine.

What about making music? I remember messing about with the piano and drums at Clee Pier whilst father decorated the stage—the drummer was not around. And I played bugle and snare drum in the Boys Brigade.

Do you remember a time when you thought you would do something else? In those days to have a secondary education in high school, you had to pay for it, which my parents who were victims of the recession could not afford. So they obtained an apprenticeship for me, as a navigational instrument maker. The main work I did was as a compass adjuster—this had to be done routinely as they were not electronic compasses. But one day I was sent on an errand, picking up some naval charts and I stopped off at a record store. In those days you could listen to records you were thinking of buying, so I was listening to a record and tapping away along with the drums and this fellow stuck his head around a corner and said “Hey...are you a drummer?” And I said “well...yes, I am!” And he said he was the bandleader of Felix Mendelssohn’s Hawaiian Serenaders and he offered me a job. Seems their drummer had been caught with another woman by his wife, who took a hatchet to his drums... I’d been earning 7/6 a week as a compass adjuster and they were offering me £17 pounds a week to play the drums. We worked the vaudeville/variety circuit—these shows would have a comedian, and maybe some jugglers, but the main attraction was a band. Ours was a kind of Hawaiian-flavoured. We had a couple of dancers: hula girls. We were the first band ever to appear on British television, in 1946...

A longer version of Peter Appleyard’s interview continues at thewholenote.com.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

- Peter Appleyard & the Sophisticated Ladies! Jill Barber, Jackie Richardson, Heather Bambrick, Emilie-Claire Barlow, Carol McCartney, Diana Panton, Elizabeth Shepherd, Lily Frost and Ranee Lee took the stage at Koerner Hall on Tuesday, June 26, with John Sherwood, Reg Schwager, Neil Swainson, Terry Clarke and Peter Appleyard, presented by the TD Toronto Jazz Festival. Joan Rosenfield, Frances Giles and Robert Lescoe each won a pair of tickets!
- Peter Appleyard and Friends returns to the Elora Festival for an 8pm concert in the Gambrel Barn on July 27. Catherine McWhinnie and Paul Sayer will be there too, with their friends! 
- Bilgi Chapman has won Appleyard’s brand new CD Sophisticated Ladies featuring classics like Georgia on My Mind and Love For Sale sung by ten great jazz vocalists with Appleyard and the same matched band who gave the June 26 concert. (Linus 270151)
- Caroline Bonner has won The Lost 1974 Sessions featuring Peter Appleyard and the Jazz Giants. Also just released, this record is literally a recently recovered live recording session with one of Benny Goodman’s best bands, made late one night at RCA “…a fleeting moment in time when a group of musicians gathered together to celebrate each other as well as their music…” (Linus 270135)

Music’s Children gratefully acknowledges Lesley and Terry, Susan, Aileen, Linda, John and Barbara, and Elfrieda.
Once again, Charles Rosen has drawn on his talents as a pianist, scholar and essayist to produce a singularly thought-provoking collection of articles and reviews. Most were first published in the New York Review of Books—the title paper, Freedom and Art, appeared just this past May. At 85 Rosen is as brilliant as ever, if a touch more curmudgeonly than in previous collections. He has also become noticeably more nostalgic for the days when directors were not expected to “spruce up” operas to attract audiences; young composers did not feel compelled to write easily accessible music, and audiences read essays for pleasure.

Rosen’s ongoing tiffs with fellow journalist-musicologist Richard Taruskin run through these pages. In Western Music: The View From California, a detailed review of Taruskin’s six-volume Oxford History of Western Music, Rosen challenges Taruskin’s more sociologically-based approach to music history. He even goes so far as to accuse Taruskin of gearing his writing to appeal to the lucrative textbook market. In a postscript, Modernism and the Cold War, Rosen attacks Taruskin’s response to this review, in which Taruskin had written that he “regards Rosen’s literary output—all of it—as Cold War propaganda.” And so it goes. While this is all very entertaining—and edifying—the irony is that as outspoken as these two are, they are often not that far apart, especially on controversial issues like early music.

In a heartfelt tribute to Elliott Carter on his 100th birthday, Rosen writes eloquently in defence of Carter’s complex music, “Since Beethoven, it is the difficult music that has survived most easily; the originally unintelligible Wagner, Strauss, Debussy, Stravinsky and all the others that were so shocking are now an essential part of the concert scene.” Recalling a critical comment about a lack of emotion in Carter’s Night Fantasies after he performed this gorgeous work in Toronto 30 years ago, he adds, “Only when one understands how the music works (that is, consciously or unconsciously, feels at ease with the music) can one perceive the emotion.”

He offers plenty to argue with, such as when he dismisses composers who reject what he calls the “triumphs of modernism” and produce tonally based works with regular pulses and measurable rhythmic patterns. “All the modern tonal music I have heard,” he writes, “is loosely and simply organized, incapable of the subtle articulations and complex significance we find in Haydn or Beethoven.”

Rosen is especially attuned to nuances and outright contradictions in matters of interpretation, above all when it comes to the significance of style in understanding music. “Musical style,” he writes, “is not a passive material that can be molded at will, but a system that both resists and inspires change.” So I find it surprising that throughout this collection Rosen fails to recognize that an interpretation of musical style is fundamental to period instrument performances, and is responsible for their refined techniques, ever-expanding repertoires, and ever-increasing influence on mainstream performers and conductors. Yet Rosen writes, in Culture on the Market, “Concerts of music by Locatelli, Albinoni or Graun are bearable only for those music lovers for whom period style is more important than quality.”

The point of these essays is not to convince us, but to enhance our experiences of the music. More than anything, it’s the surprising and delightful connections, not just in music but also in related philosophy, art and literature, that make them so delightful to read. Rosen’s scope is so broad that it’s a challenge to keep up to him, especially when he writes that “the history of art can only be understood if the most extreme and eccentric phenomena can be integrated into our view of the whole picture.” What we can do is keep reading and listening—and enjoying.

**The Mastersinger from Minsk**

by Morley Torgov

Dundurn Press

264 pages; $17.99

The plot of Morley Torgov’s latest mystery novel, like his previous Murder in A-Major, revolves around real figures from the world of classical music—in this case Richard Wagner and his young wife-to-be, Cosima von Bülow, daughter of his friend Franz Liszt. Cosima’s current husband Hans von Bülow is on hand as well, since he is conducting the premiere of Wagner’s new opera, Die Meistersinger von Nürnberg.

Rehearsal is underway in Munich when Chief Inspector Hermann Preiss, who narrates, is called in to investigate a disturbing message Wagner has received. It says, “June 21 will be the day of your ruination.” Dead bodies keep appearing, including that of the star heldentenor Wolfgang Grilling, who had been the main suspect in the threat against Wagner. Grilling was furious because Wagner had given the lead tenor role in his new opera to an unknown singer who had shown up at auditions, and saddled Grilling with the apparently demeaning buffo role of Beckmesser. But what Torgov doesn’t seem to realize is that Grilling would undoubtedly have been especially vexed because he, a heldentenor, had been given a role written for a light baritone—a different range, colour and weight of voice altogether.

This setting allows Torgov to paint a vivid picture of Wagner rehearsing his opera. When Father Owen Lee gave one of his insightful books on Wagner the title The Terrible Man and His Truthful Art, he summed up what Torgov manages to capture in his plot, which revolves around the horridness of the man and the glory of his music. To add authenticity, Torgov wisely consulted the journals that Wagner’s ballet-master Richard Fricke kept while working with the composer on the premiere of the Ring Cycle.

Because this story is set in 1868 Torgov gets away with referring to Preiss as “the only policeman in Europe who takes an interest in opera.” Books featuring opera-loving detectives like Sherlock Holmes, Inspector Morse and Kurt Wallander may have been written earlier, but they all take place later.

With his imaginative plotting, Torgov has found an effective way to present the complicated questions surrounding Wagner’s—and Cosima’s—deep-seated anti-Semitism.

Whether Wagner intended Beckmesser to be the anti-Semitic figure of fun that Torgov paints him is open to debate. In any case, Torgov deftly conveys the transcendent power of Wagner’s music through his novel, if far-fetched, twist to the convoluted plot. It’s worthy of Hitchcock in the way it uses the interpretation of a song as a plot device—rather like Die Meistersinger itself, for that matter.

But it’s the characters, fictional like Preiss, real like Wagner, that kept me reading so eagerly. Torgov is at his best creating characters, and Preiss is at his most sardonic and colourful describing them. Preiss seems to be aware of this, since part way through the case he comments, “I was a curator, not of a collection of tangible evidence, but of a collection of people—living curiosities, flesh and blood to the eye yet unfathomable, untrustworthy, conviving, everyone seemingly filing onto my stage carrying his or her own bundle of plots and lies, and at the centre of the stage, Richard Wagner himself, principal plotter and liar.”

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

DAVID OLDS

Forcing Utopia (CMCCD 17612) features four powerful orchestral works by Vancouver composer John Oliver, also know for his electroacoustic compositions and as an accomplished guitarist. The works presented here span more than a decade and are performed by orchestras from Vancouver, Windsor and Ottawa. The title track was commissioned by the National Arts Centre Orchestra’s Generation XYZ festival in 1998 and reflects Oliver’s thoughts and feelings about the world at the turn of the new millennium, striving to “forge a future for music, rather than dwell too much on the past.” The CBC commission Unseen Rain, which takes the mystical writings of the Sufi poet Rumi for its inspiration and texts, features renowned opera mezzo Judith Forst in full voice and splendour. The settings are mostly meditative yet manage to convey the dense textures of the poetry, Face in the Abstract, which takes as its premise the multi-layered, quasi-narrative visual art of Johannes Deutsche and Anselm Keffer, seems a convincing aural representation of a similar approach to art. The most extended work, Raven Steals the Light, is an effective tone poem wordlessly re-telling the dramatic Native American story of the same name as told and illustrated by Bill Reid and Robert Bringhurst. All in all this is an important addition to the Canadian orchestral discography and a timely reminder that there are a number of composers in this country who have created a significant body of large scale works.

A third disc devoted to the music of a single Canadian composer, in this case Barbara Monk Feldman, also captured my attention this past month. Released on the American contemporary music label Mode Records (mode 244), it features performances by Aki Takahashi and the Sabat/Clarke duo with percussionist Dirk Rothbrust. Deeply rooted in the sensibility of her teacher/mentor/late husband Morton Feldman, the music is delicate, pristine and precise. I have found it takes a special mood and patience to appreciate this school of composition, but when that state can be achieved the music takes on a wonderful trancelike and even transcendental quality. The first piece, The Northern Shore, is scored for violin, piano and various percussion instruments. As it unfolds slowly over nearly half an hour with lush piano textures and mostly resonant mallet percussion instruments with chimes and bell sounds, I am left confused by the choice of such a dry timbre for the violin. While the use of pure, vibrato-less pitch is understandable, I believe it is still possible to achieve a fuller tone that would better complement the other members of the trio, but here Marc Sabat, and presumably the composer, have opted for a thin and reedy sound. My other hesitancy from fully embracing the piece is that, sparse and slow though it is, once I have suspended my usual expectations and relaxed to the point of immersion in this near timeless state, I feel that the piece would actually be more effective and convincing at half the pace, giving more time for each group of notes to fully decay before proceeding to the next.

I have no such concern about Takahashi’s performance of In the Small Time of a Desert Flower, perhaps because of the monochromatic, though again very lush, texture of the solo piano. Once again taking nearly half an hour to develop, the immaculate pacing and balance of the piece make it a crystalline gem.

Mussorgsky’s Pictures at an Exhibition has been orchestrated so often and effectively that it is easy to forget its origin as a solo piano composition. As I was listening to J. Scott Irvine’s version for brass quintet and organ as recorded by the True North Brass and Eric Robertson (TNBo05 www.truenorthbrass.com) I found myself wondering if I missed the strings of the original version. It took me a minute to realize that my memory was being tricked into believing Pictures to have been conceived as an orchestral piece.

Ravel’s orchestration (commissioned by Serge Koussevitzky in 1922) has become the most familiar, but there have been literally dozens of different orchestrations of Mussorgsky’s remembrance of his friend, artist Viktor Hartmann, since it was composed in 1874. For comparison’s sake I went back to the 1996 recording by the Toronto Symphony Orchestra using Jukka-Pekka Saraste’s performing edition (Finlandia 2.1491) which drew on the orchestrations of Sergei Gortschakov (1920s) and Leo Funtek (1950s). While there is a bit less lullishness in Irvine’s “orchestra” — the Casavant organ at All Saints’ Kingsway Anglican Church — the instrument brings its own fullness and vast range of colour to the mix in a very effective way. And due to the acoustic properties of the church, the engineering skills of Anton Kwiatkowski, Irvine’s arrangement and the excellence of the players, the brass quintet is positively convincing in its orchestral range. Congratulations to all concerned!

The next disc also involves arrangements, but this time in a more idiomatic way. The Métis Fiddler Quartet is comprised of four siblings who appear to be in their teenage

If I keep it brief, I’ll have room for all seven of the discs that have been in rotation on my player over the past month...

First there were a couple of hot-off-the-press releases from the Canadian Music Centre. My Life in Widening Circles (Centrediscs CMCCD 17712) features music of R. Murray Schafer, both new and old, performed by Land’s End Chamber Ensemble. The disc begins with a string trio written in 2006. Quasi tonal and dramatic, with echoes of previous Schafer (and Mahler) motifs, it is a beautiful addition to the repertoire of this neglected combination of instruments (violin, viola, cello). The ensemble playing is immaculate and the blending of sound is enhanced by the fact that all three instruments were constructed by the same luthier, Christopher Sandvoss, who was also the producer of the recording session. Book-ending this collection is another 2006 composition written for guest soprano Stacie Dunlop, Six Songs from Rilke’s Book of Hours. I find the juxtaposition of purely instrumental sounds and the powerful voice of Dunlop quite jarring, but as both works were written for Land’s End I understand why they wanted to showcase them together. In between, we hear Dunlop in a set of songs from very early in Schafer’s career, Kinderlieder from 1958, and core member John Lowry in two works for violin and piano: Wild Bird, originally for violin and harp, which was written for Jacques Israelievitch’s 50th birthday celebrations, and Duo for Violin and Piano from 2008. Curiously there are three pianists listed in the credits, but I have been unable to discern who actually plays on which cuts. The duo received a 2011 Juno Award for Classical Composition of the year in its recording by Duo Concertante for whom it was written. It is an all too rare opportunity to have a second recording to compare with the first, but a little surprising to find them both on Centrediscs in such close proximity.

The other new Centrediscs release is very different in nature. Forging Utopia (CMCCD 17612) features four powerful orchestral works by Vancouver composer John Oliver, also know for his electroacoustic compositions and as an accomplished guitarist. The works presented here span more than a decade and are performed by orchestras from Vancouver, Windsor and Ottawa. The title
**VOCAL**

A Poet’s Love through the eyes of Heine, Schumann & Lysenko

Laura McAlpine; David Ellakis

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lauramcalpine@mac.com

Two song cycles based on selected texts from Heinrich Heine’s *Buch der Lieder* are offered on this recording, the first being Robert Schumann’s famed and well-loved *Dichterliebe*. This cycle is most often performed by male voice, yet, lest we be mistaken that Laura McAlpine’s fine performance is without precedent, this was actually first dedicated to a woman, German soprano Wilhelmine Schröder-Devrient.

McAlpine’s clear, expressive voice does justice to the light-hearted as well as the more dramatic songs. While I sometimes feel she could achieve even more expressiveness by taking more liberties with the rhythm “as written,” pianist David Ellakis provides an excellent foil by use of measured rubato that, nonetheless, stays perfectly in sync with the singer.

The second part of the recording is a cycle of texts by Heine set by Ukrainian composer Mykola Lysenko (1842–1912). Despite pressure to embrace “Great Russian” culture from the Russian Imperial Music Society which had funded his studies abroad, Lysenko devoted himself to Ukrainian music, setting all his vocal compositions, including this, in his native language. A challenge for many singers, but McAlpine has clearly done her research, mining her resources as well as her family heritage to deliver these texts naturally and with fine artistic sensibility.

—Dianne Wells

Janáček – The Makropulos Affair

Angela Denoke; Raymond Very;
Peter Hoare; Jurgita Adamonyte;
Johan Reuter; Wiener Philharmoniker;
Esa-Pekka Salonen

Cmajor 709508

Success came late to Leoš Janáček (1854–1928) and his best, most deeply felt operas were written in his 70s. The idea of eternal life comes naturally to any person at that age and when he came across Karel Capek’s play on this subject he eagerly accepted it for his new opera in 1926. His heroine, Emilia Marty (née Makropulos), a beautiful woman who managed to live over 300 years with a miracle drug invented by her father, a Greek alchem-

ist in the court of Rudolf II in 1585, was in fact a personification of Janáček’s unrequited but very passionate love for a much younger woman. The opera’s strong emotional drive and beautiful music can be attributed to this “happy” coincidence.

One can rest assured that anything coming out of the Salzburg Festival is a world-class, extraordinary event. Director Christoph Marthaler takes full advantage of the Grossfestspielhaus’ wide stage with a tripartite arrangement. The centre is made out to be a courtroom, as the opera centres on a lawsuit and most of the action takes place here. On the left is a glass soundproof box where two women cleaners discuss eternal life while chain-smoking themselves to death, but the dialogue cannot be heard.

Acting, even more than the singing, is crucial here. All of the cast is perfect in both respects, but Angela Denoke, one of today’s best with credits too numerous to mention, a stunning German singer/actress (following a tradition carried by Elizabeth Soderstrom and Anja Silja) towers above the others and it seems as if the opera has been written for her. A great coup for the Festival in securing Esa-Pekka Salonen as conductor, whose interpretative skill, depth of musical understanding and inspirational leadership is almost unequalled in today’s shallow, sensation-and-cheap-thrill-seeking world.

—Janos Gardonyi

Jake Heggie – Dead Man Walking

Joyce DiDonato; Philip Cutlip; Frederica von Stade; Measha Brueggergosman;
Houston Grand Opera; Patrick Summers

Virgin Classics 50999 6024632 5

In the last few years, Broadway producers looking for a sure-fire success embraced the idea of making popular movies into musicals. The Producers, Spiderman, How to Succeed in Business, Sister Act, Once, Priscilla Queen of the Desert—this list could go on. Not nearly as often, a modestly successful and thoughtfull film becomes an opera. Dead Man Walking— the movie—may still be remembered because of Susan Sarandon’s portrayal of the anti-death penalty crusader, Sister Helen Prejean. Unlike many films, this is a great subject for an opera. The themes of life and death, crime and redemption, desperation and grace play well on the grand stage. They would not, however, play half as well were it not for the music of Jake Heggie, an American composer whose personal love of the operatic genre is showcased in the inspired use of the negro-spiritual and pop-music idioms.

Just over a decade after its premiere, this opera shows a lot of staying power. The performances are impressive—Joyce DiDonato, repping the role originated by Frederica von...
Stade, layers the performance with nuances of conviction, weakness, doubt and anger. Measha Brueggergosman delivers a powerful performance in the small role of Sister Rose. Finally, von Stade this time appears as the murderer’s mother, rounding off this stellar cast of mezzos and dramatic sopranos. This is so much more than just an opera of a film—this is by now a part of American standard repertoire.

—Robert Tomas

I had better not say that too loud. “Propriety” is a word like “pasticcio” that seems to have fallen into disrepute.

—Duncan Chisholm

Bach — Flute Works
Daniel Pailthorpe; London Conchord Ensemble; Julian Milford Champs Hill Records CHRCD031

◼ Upon first seeing this disc, one might well ask if we really need another recording of J.S. Bach’s flute music. However upon listening to it there is much to recommend this CD, a much-cherished project of BBC Symphony co-principal flutist Daniel Pailthorpe. Playing on a modern wooden instrument, a rarity in the contemporary flute world, Pailthorpe’s warm and unforced sound is most pleasant, and he and his colleagues play with complete engagement. The Sonata in B Minor for flute and obbligato keyboard is very well considered, beautifully balanced, and the teamwork between Pailthorpe and pianist Julian Milford is impeccable. Also on the program is the Sonata in A Major, the outer movements of which are performed with wit and ingenuity. In his rendition of the sonata for solo flute, Pailthorpe’s deft phrasing, wise appreciation of the underlying harmony and intimate sensibility are much appreciated.

The Second Orchestral Suite ends the disc and receives the same focused treatment, though this particular modern string sound is a bit of a vague throwback to the 1960s. While some will still prefer to hear this repertoire played on baroque instruments, this is a very fine CD carried by the players’ obvious affection for Bach’s music and their exemplary playing in the style of their choice.

—Alison Melville

Mozart – Piano Concertos 20 & 21
Jan Lisiecki; Bayerischen RSO; Christian Zacharias Deutsche Grammophon 4790061

◼ Canadian Jan Lisiecki is an incredible young artist who has recorded the Mozart piano concertos Nos. 20 and 21 at the age of 16. I enjoyed his performance of the D Minor concerto for its dynamic contrasts and the dramatic intensity of the cadenza. His playing is clear, structured and without pretense. The emotions within the music were expressed honestly and not coated in pretty or exaggerated style. His technique is virtuosic with articulate scales and arpeggios cascading up and down the keyboard in a refined tonal palette. The interpretations are artistically thought through and mature enough to defy his age. His touch was lovely in a pure Mozart style. The second movement, Romance did not melt my heart as some other performances (Perahia, Uchida, etc.) but he captured the natural flow of the music and his phrasing was impeccable. The Rondo: Allegro Assai with the cadenza by Beethoven was brilliantly played with crisp trills and ornaments and the “dark energy” Lisiecki speaks of in the program notes is evident in the intensity of his playing.

Conductor Christian Zacharias is most sympathetic and supportive. A well-respected pianist himself he responds to every nuance of the soloist. The orchestra is brought into the performance with spontaneous conversational zest. I always think of Mozart’s piano works, solo, chamber or concerto, as opera for the keyboard. It is a singing conversation and I was pleased to read in Lisiecki’s notes that this was what he also thought of as a key to Mozart’s music. “With almost all the composers I play, I think of a human voice. If you play as you speak and sing, you will produce the most natural phrasing. Mozart’s piano concertos sometimes have positively operatic qualities. In the third movement, Allegro vivace assai of the C Major concerto, for example, one can imagine having different characters speaking with one another onstage.”

In the Piano Concerto No. 21 in C Major K.467, Lisiecki performs impeccably, light as air in touch, texture and mood but intense and deep in contrasting sections. Lisiecki wrote his own cadenza which was short but well-written and it fit into the concerto stylistically. The famous Andante was crystal clear and moved me with the singing line. Maturity will season this movement in time. Lisiecki has found the key to successful Mozart playing and seems to channel Mozart’s exuberance, humour and singing voice.

—Christina Petrowska Quilico

Schumann – Piano Concerto in A minor
Angela Hewitt; Deutsches Symphonie-Orchester Berlin; Hannu Lintu Hyperion CDA67885

Schumann – Chamber Music
Nash Ensemble Hyperion CDA67923

Schumann – Piano Quintet; Piano Quartet
Alexander Melnikov; Jerusalem Quartet Harmonia Mundi HMC 902122

◼ Robert Schumann once wrote: “In order to compose, all you need to do is remember a tune that nobody else has thought of.” If only it were as simple as that! Whatever mental afflictions Schumann may have suffered over the course of his lifetime, there is no denying his place among the great Romantic period composers, and three recent discs will surely please all those who delight in...
music by the master from Zwickau.

When Ottawa-born pianist Angela Hewitt made the world take notice back in 1985, it was for her interpretation of Bach. Since then, she has proven her talents extend much further, and this Hyperion CD featuring the Schumann Piano Concerto Op.54 plus two lesser-known works for piano and orchestra with the Deutsches Symphonie-Orchester Berlin under the direction of Finnish conductor Hannu Lintu is a case in point. The concerto was completed in 1845 as a gift for Schumann’s wife, concert pianist Clara. It proved to be an instant success, with one critic noting the “beautiful alliance” between orchestra and soloist. Here, Hewitt and the DSO comprise a formidable partnership, her technical brilliance pairing splendidly with the warmth of the orchestra’s strings and woodwinds. The inclusion of the Introduction and Allegro appassionato Op.92 and the Introduction and Concert-Allegro Op.134 are added bonuses, rounding out this most satisfying recording.

I’ve long been a huge fan of the London-based Nash Ensemble. As resident chamber ensemble of Wigmore Hall, it has rightfully earned a reputation for musical excellence, and this latest offering (also on Hyperion) featuring Schumann’s smaller chamber music, is no exception. All the music here was composed between 1839 and 1853, and includes the Märchenbilder Op.113 for viola and piano, the Märchenerzählungen Op.132 for clarinet, viola and piano and the Violin Sonata No.1 Op.105. The playing is elegant and intelligent, whether it be the elegiac opening to the Adagio and Allegro Op.70 for horn and piano or the cheerful optimism of the finale from the clarinet and piano Fantasiestücke Op.73.

Schumann had scarcely written any chamber music before 1842, but before that year was out, he had produced three string quartets, a piano quartet and a piano quintet. Both the piano quartet and quintet are presented on a recent Harmonia Mundi recording featuring the Jerusalem Quartet with pianist Alexander Melnikov. Now a major player amongst chamber ensembles, the Jerusalem recently won its third BBC Music Magazine award and together with Melnikov, has produced an exemplary recording. The playing is confident and exuberant without being bombastic (as is often the case in other recordings of these pieces), with Melnikov displaying a particular sensitivity to the demands of the score. Do I foresee another award for this ensemble in the near future? With this level of quality, it wouldn’t be surprising.

In all, these are three fine additions to the catalogue—great music, superbly performed. We can hardly ask for more.

—Richard Haskell

Liszt – The Concertos
Daniel Barenboim; Staatskapelle Berlin; Pierre Boulez
Deutsche Gramophon 477 9521

□ This live performance of the Liszt piano concertos is an interesting listening experience. The first revelation for me is Boulez conducting music that he had once thought of as empty, virtuosic fluff. The second is Barenboim’s deep, dark, dramatic, yet poetic interpretation. He brings an operatic and devilish Faustian edge to the music.

Boulez is known as one of the 20th century giants in contemporary music as both composer and conductor. Barenboim is acclaimed for his fine Beethoven and Mozart playing. Together the two masters have created a palette of astounding orchestral and pianistic colors emulating a wide range of conflicting emotions. These performances are not simply a showcase for virtuoso technique. I admire the control and attention to the structure of the music. Every detail is carefully nuanced and articulated in both piano and orchestra. We have to remember that Franz Liszt was not only a great pianist, a rock star in his time who had an immense technique and repertoire, but also a successful conductor and a prolific composer.

Alan Walker In his biographies of Liszt has called his piano piece Nuage Gris the gateway to modern music. Liszt pushed chromaticism to the limit in his orchestral tone poems and used the piano pedals to create exotic soundscapes. He was the new music composer of his time. In this performance I found myself listening to the orchestra as much as the piano. Boulez has always been known for his keen ears and his remarkable ability to clarify complex orchestral sounds. He doesn’t disappoint here. I heard lines and details in the orchestra that sounded very fresh and convincing. Barenboim plays the piano with an edge that is aggressive at times but so focused and intense that it became hypnotic. He also articulates the melodic line with passion but tenderness as well.

These are very personal and unique interpretations and maybe not for everyone. The tone of the piano is sometimes too harsh and the tempos are slower than in other performances. The ensemble in the first movement could be tighter. However, I find these performances masterful and exciting, brimming with new ideas and swirling emotions. The

encores, Consolation No.3 and Valse oubliée No.1 are a real bonus, exquisitely performed with a deep sensitivity that will melt your heart.

—Christina Petrowska Quilico

Mahler – Symphony No.1
SWR Sinfonieorchester Baden-Baden and Freiburg; Francois-Xavier Roth
Hänssler Classic CD 93.294

Mahler – Symphony No.7
Bamberger Symphoniker; Jonathan Nott
Tudor 7176

Mahler – Symphony No.3
Michaela Schuster; Gurzenich-Orchester Köln; Markus Stenz
Oehms Classics OC 648

□ Though the double anniversaries of Gustav Mahler’s birth (1860) and death (1911) have now drawn to a close the hits keep on coming. A new Hänssler disc of the First Symphony commemorates the inaugural concert of French conductor François-Xavier Roth, recently appointed chief conductor of the Baden-Baden based radio orchestra, a highly accomplished ensemble well known for its expertise in contemporary music. Roth’s approach to Mahler is typically rigorous and hard-driven, a strategy well suited to the bucolic Scherzo and sure-fire finale but one which gives short shrift to the emotive plasticity and elegant phraseology a true Mahlerian such as the late Rafael Kubelik brought to the other movements. The album includes a bonus performance of a rarely-heard early work by Anton Webern, In Sommerwind (1904), notable for its surprising French influences and sprawling episodic structure.

Sad to say, there is some question as to whether this radio orchestra will survive much longer in light of austerity measures recently proposed by the state broadcasting authority. Petitions are flying to ensure its continuation and contemporary German composers are in a panic. Let us hope they have more of an impact than we observed here in Canada some years ago.

Though we have not received their discs at The WholeNote, I feel compelled to mention the ongoing Mahler cycle by another financially challenged orchestra, the Pittsburgh
The Danish composer Rued Langgaard (1893–1952) is a new name to me, but if the music on *String Quartets Vol.1* (DACapo 6.220575) is anything to go by then I’ve really been missing something. Denmark’s *Nightingale String Quartet* is simply superb in this first volume of a series of all nine quartets by a composer described in the excellent booklet notes as an eccentric outsider who was virtually ignored by the Danish musical establishment in his lifetime. The works are essentially in the late romantic style, but mixed with a startling modernity: listen to Train Passing By, the short second movement of *String Quartet No.2*, written in 1918 and revised in 1931, and you could swear you were listening to two minutes of Philip Glass or Steve Reich; the following slow movement, *Landscape in Twilight*, is a simply beautiful pastoral episode. The *String Quartet No.3* from 1924, the quite lovely single-movement *String Quartet No.6* from 1918 (Langgaard’s numbering system is quite confusing!) and the variations on the chorale melody *Mig hjertelig nu længes* complete a revelatory CD.

Beautifully recorded at the Royal Danish Academy of Music and issued on Denmark’s national record label, these performances are as close to definitive as you can get. Wonderful stuff, and I can’t wait to hear the rest of the series.

The chamber music of the Irish composer Sir Herbert Hamilton Hart (1879–1941) is featured on the 2-CD set *Hamilton Hart: String Quartets & Piano Quintet*, performed by Australia’s Goldner String Quartet and pianist Piers Lane (Hyperion CDA67927). Dating from the opening years of the 20th century, all three works—the *String Quartets In F Major* (1900) and *A Minor* (1902) and the *Piano Quintet In F Major* (1904, revised 1906)—are virtually unknown today, the second string quartet and the piano quintet apparently remaining unheard from the year of their premieres until the present recording. Like so much British music of the period, these are highly competent and really lovely works, given absolutely beautiful performances here. There are the expected hints of Mendelssohn and Brahms, but it’s Hart’s love of Russian music that seems to pre-dominate, particularly with the echoes of Borodin in the quartets. The faultless recording quality and the excellent booklet notes make this a very attractive set.

The *Jasper String Quartet* is back with another volume in their excellent series of string quartets by the American composer Aaron Jay Kernis, this time pairing Kernis’ *String Quartet No. 1 “Musica Celestis”* from 1990 with Schubert’s “Death and the Maiden” quartet in The Kernis Project: Schubert (Sono Luminus DSL-92152). I enthusiastically reviewed the earlier volume pairing a Kernis quartet with a Beethoven quartet some time ago, and have no hesitation in being just as enthusiastic this time around.

The performances are top-notch, and the recording quality is equally good. If you don’t know this series, then you’re really missing something; apart from anything else, it is all the proof you could ever need that there are contemporary composers adding magnificent and significant works to the string quartet repertoire.

The *Brilliant Classics* label lives up to its name once again with a 2-CD reissue of the excellent 1990 recordings by The Britten Quartet of the *String Quartets Nos. 1-4* by the English composer Sir Michael Tippett (aCD 9257). Tippett’s life (1905–1998) spanned almost the entire 20th century, and his quartets come from both ends of his creative career: Quartets Nos.1-3 are from 1934–1946; Quartet No.4 was written in 1977–78. The composer’s early obsession with Beethoven’s quartets can be discerned, but it is Tippett’s characteristic emphasis on line and counterpoint—especially in the earlier quartets—that stands out.

The six string quartets of Bela Bartók comprise arguably the most significant series in that genre since the Beethoven quartets, and the Dutch mid-price label *Newton Classics*, distributed here by Naxos, has reissued a 2-CD set of *Bartók: String Quartets Nos.1-6* in the 1975 recordings by the Guarneri Quartet originally issued by Sony (8802111). The Guarneri Quartet was in top form in these performances of works which span Bartók’s entire career, and the set—especially at the price—can be recommended without reservation. The original recording and transfers are all excellent.
The concept of this project is new works that are inspired by earlier musical styles. Bruce Broughton’s Triptych: Three Incongruities for violin and chamber orchestra (in this case 15 solo instruments) is essentially a type of concerto, with each movement written in a different style. Thus, we hear influences of J.S. Bach’s violin music in the first movement, Prokofiev and more romantic expressions in the second and rhythmic, dance-like elements of Scottish fiddle music in the third. Another composition by Broughton, Gold Rush Songs, is based on three American songs associated with the California Gold Rush.

Ronald Royer’s Rhapsody displays influences of French impressionism and Spanish violin music, among others, with mysterious elements in the first movement and more rhythmic expressions in the second. Royer’s In Memoriam J.S. Bach is based on different motifs from Bach’s works. Sarabande is expressive, even romantic at times, while Capriccio carries playfulness coupled with recognizable Bach rhythms.

Joy for solo violin and string orchestra by Kevin Lau is a lyrical, meditative piece that lets the soloist explore different colours and textures. Conrad Chow’s tone has a wonderful quality of sweetness, which is most prominent in Chopin’s Nocturne in C-Sharp Minor, No.20 Op. posth., the encore piece on the album. His playing is rhythmical and precise, and he easily traverses the variety and depth of expression in each piece.

Some may argue that contemporary classical music should be forward-looking and not an evasion of the styles and musical tastes of the past. This, however, should not limit the scope of creativity and inspiration, which can spring from all objects and times. If your musical tastes enjoy revisiting compositional styles of the previous centuries while using contemporary expressions and techniques, this recording is a wonderful opportunity to hear Toronto composers in collaboration with Toronto musicians.

—Ivana Popović

Premieres: Music by Bruce Broughton, Ronald Royer and Kevin Lau
Conrad Chow; Sinfonia Toronto; Ronald Royer; Bruce Broughton
Cambria Master Recordings CD-1204
www.cambriamus.com

English Recorder Concertos
Michala Petri; City Chamber Orchestra
Hong Kong; Jean Thorel
OUR Recordings 6.220606

Of the many works written for the recorder over the last century, few of the neo-classical or neo-impressionist examples ever make it onto concert programs or CDs, so it’s good to see the release of this recording. Opening the program is Richard Harvey’s Concerto Incantato, written for alto (and sopranino) recorder and strings. The Allegro, Op.20 is a very early work for classical accordion. The 1958 piece draws its inspiration from Bartók and Stravinsky. Its rhythmic pulse cries out for a modern dance interpretation. Per Nørgård’s Recall (1968/1977) is a happy rhapsodic work with its many popular music harmonic and groove references.

The remaining two concertos were composed for Mogensen. The underlying “tick tock” idea in Anders Koppel’s Concerto Piccolo (2009) sets the mood in a work clearly rooted in the film score idiom. Martin Lohse’s In Liquid (2008/2010) is one of the most original works for accordion I have ever heard. Mogensen makes his brutal technical part sound so easy in this quasi minimalistic exercise in shifting fluid breathtaking sounds.

Mogensen’s strength lies in his great independence of line in the contrapuntal sections. Occasionally the higher pitches could use some added bellows support to create a fuller colour but this is a moot point. Mogensen is an artist to experience!

—Tiina Kilk

Accordion Concertos
Bjarke Mogensen; Danish Chamber Orchestra; Rolf Gupta
Dacapo 6.220592

Danish accordionist Bjarke Mogensen is the rising young star in the accordion world. Here he performs concerto works representing four decades of composition. This is really a “coming of age” release for both the performer and the instrument. Mogensen and the colourful Danish National Chamber Orchestra under the direction of Rolf Gupta are brilliant both in their interpretations and tight ensemble nuances.

Any serious student/performer of accordion will have tackled the accordion works of the late Ole Schmidt. Symphonic Fantasy and Allegro, Op.20 is a very early work for classical accordion. The 1958 piece draws its inspiration from Bartók and Stravinsky. Its rhythmic pulse cries out for a modern dance interpretation. Per Nørgård’s Recall (1968/1977) is a happy rhapsodic work with its many popular music harmonic and groove references.

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—Tiina Kilk

Games and Improvisations
Katharina Weber; Barry Guy; Balts Nill
Intakt CD 203
www.intakrec.ch

More than mere child’s play, this significant CD expands some of Hungarian composer György Kurtág’s performance pieces to evocative chamber improvisations.

Taking 11 miniatures for solo piano from his eight-volume játékok series, which translates as “Games” in English, the trio’s intuitive skills create nine exciting tracks that refer both to Kurtág (born 1926) and the wider musical world.

The high quality shouldn’t come as a surprise. Besides a career as an improviser, Bern-
JAZZ & IMPROVISED

Gloryland (Tales from the Old South)
Bill King
Independent
www.billkingpiano.com

Versatile veteran pianist/composer Bill King’s latest CD is a deeply personal, musical recollection of his boyhood experiences growing up in the American Deep South and is certainly one of the most interesting projects of the year. Comprised of 12 beautifully recorded original solo piano compositions, all of the material is evocative and dripping with magnolias, sugarcane and southern gothic. King is a thrilling and deeply sensitive pianist, and he freely draws from elements of jazz, blues, boogie-woogie, sacred hymns and ragtime motifs.

Beneath the leafy, bucolic images of the Old South lurks a dark subtext of racism, religious intolerance, poverty, injustice and ignorance. Eviscerated economically by the Civil War and later by the Great Depression, the perplexing dichotomies of the Southland are fully explored and captured in this profound sonic photo album.

Particularly moving are the slow rag-infused The Devil Has 666 Fingers and the heartbreakingly lovely Faces In a Field of Trouble, which is tinged with the influence of King’s former teacher and mentor, Dr. Oscar Peterson. King steams down the Mississippi with The Gambler and The Riverboat and the soulful title track invokes a gentler side of fundamentalist Christianity. Also exquisite are the mournful The Hangman and the eerie One Blue Sheet Hanging in the Wind.

The piano itself is an equal collaborator here, and then as now, it assumes the role of cultural focal point – so important to the dreams and creativity of the small, rural, communities labouring out their lives below the Mason-Dixon Line.

— Lesley Mitchell-Clarke

Something in the Air | New Soloists

KEN WAXMAN

Adding another voice to an established improvising ensemble is more precarious than it seems. With a group having worked out strategies allowing for individual expression within a larger context—and without notated cues—the visitor(s) must be original without unbalancing the interface. Luckily the sessions here demonstrate successful applications.

Invited to Rimouski, Quebec to give a workshop, British saxophonist Evan Parker also participated in Vivaces (Tour de Bras TDB9006 CD www.tourdebras.com), recorded with the 12-piece Grand Groupe Régional d’Improvisation Libérée or Le GGRIL. Made up of players from different musical backgrounds living in the Lower Saint-Lawrence region, GGRIL is distinctive in that the group includes two electric guitarists, an electric bassist plus two accordionists, but only three horn players. Using these circumstances to best advantage, these tracks, alternately directed by Parker and GGRIL violinist Raphaël Arsensault, employ the accordionists’ tremolo pulsing and sweeping electronic oscillations to thicken the bottom. With upturned slices from the strings and barnyard cries from the squeeze boxes, two clarinets and the tuba, it’s often Parker’s restrained undertone that gives a linear shape to the improvisation. The best example of this is Marcottage that manages to include contributions from nearly every GGRILer. As Parker pushes forward with staccato split tones he’s backed by sympathetic grace notes from fellow guest, trombonist Scott Thomson, and skittering, slurring accordion lines. Triangle pings signal a timbral shift and presage a ferocious solo from the saxophonist. Band members’ responses range from re-bounding percussion ratamacues, crackling electronic runs from the guitars and bass plus one accordionist sounding a faux ballistic line as the other pumps powerfully. Finally the mass cacophony downshifts to a satisfying connective rumble.

The London Improvisers Orchestra (LIO) deals with similar situations during a recital on Lio Leo Leon (psi 11.04 www.emanemdisc.com/psi.html) where group improvisations are supplemented by two specific concertos. Conducted by guitarist Dave Tucker, Concerto for Ishmael Wadada Leo Smith & Orchestra features veteran American trumpeter Smith, who has been involved in similar situations since the mid-1960s. The other, Concerto for soft-loud key-box No.2, is conducted by pianist Steve Beresford and designed for pianist Leon Michener, who is comfortable with both improvised and notated music. Mostly concerned with textural melding and displacement, the 38-piece LIO makes maximum use of counterpoint. Some tracks depend on harmonies among stringed instruments; others mate kettle drum smacks with light flute puffs; most climax as passing tones coalesce into linear narratives.

For a more fully-fleshed out review of this LIO recording, as well as insights into how the Royal Improvisers Orchestra of Amsterdam and Saito Fujii Orchestra New York deal with similar challenges read the continuation of this review at thewholenote.com.
The shortlist of Canadian-born musicians who’ve influenced the shape of jazz might well be headed by Kenny Wheeler, who at 82 continues to craft significant new work. The Long Waiting (CamJazz CAMJ 7848-2), recorded in 2011, is a spectacular big band outing. Wide interval leaps, airy highs and a piquant emotional subtlety still distinguish Wheeler’s flugelhorn lines, while his compositions somehow swing as his Hindemith-like brass voicings bring special depth and lustre. It’s an unusual combination of the mobile and the regal, and Diana Torto’s wordless vocal leads (the band even has a singer!) add another distinct dimension. The CD is a shared achievement, with Wheeler supported by a host of long-standing associates, among them pianist John Taylor, guitarist John Stowell, bassist Garth Green and saxophonists Ray Warleigh and Stan Sulzman.

Mundo: The World of Jane Bunnett (EMI 5-09993-01621-2-9) is a 2-CD retrospective of her career, compiling tracks from CDs dating back to 1989. Whether Bunnett is playing flute or soprano saxophone, in a duo with a master pianist like Don Pullen or Paul Bley or with a large group of Cuban percussionists and vocalists, she’s an exciting musician, committed to reaching her limits and finding something new. Her Cuban adventures are highlighted here, but there are plenty of other moods and rhythms, including balladic depths (You Don’t Know What Love Is), playful flute chatter (Serenade to a Cuckoo), and soulful funk (New Orleans under Water). The interest never flags in the two and a half hour program, further tribute to Bunnett’s taste in sidemen and her sense of variety.

On Double Entendre (Soccer Mom Records SOCM005), Jeff McLeod mixes and matches musicians from Toronto and Rochester, N.Y. where he’s doing graduate work at the Eastman School. It’s an ambitious 2-CD debut that highlights his work at both the piano and organ, devoting a disc to each. The piano disc is more reflective, contemporary fare, emphasizing musical conversations on originals and diverse repertoire by Antonio Carlos Jobim, the Ombudsman

Tom Waits and Sun Ra. On organ, McLeod seems to reach back 50 years, his pulsing grooves animating tunes by Thelonious Monk, Chet Baker, Pete Rugolo, and the organist Larry Young, while tenor saxophonist Mike Murley and guitarist Ben Bishop almost dance through the burbling organ. McLeod’s own ballad Namekus is a highlight, a lush springboard for some brilliant Murley work.

Toronto-born drummer Harris Eisenstadt has been working in New York for over a decade, but he commemorates his origins in the name of his quintet, Canada Day, a brilliant aggregate of younger New York musicians that updates the forward-looking mid-60s Blue Note style of Eric Dolphy and Andrew Hill, compounded with their own distinctive voices and Eisenstadt’s continuing explorations of rhythmic structures. On Canada Day III (Songlines SGL 1596-2), the group includes trumpeter Nate Wooley, saxophonist Matt Bauder, vibraphonist Chris Dingman and bassist Garth Stevenson who create a glittering bone work is an apt addition. Most of the CD is devoted to a four-part suite, called The Ombudsman, built around the idea of negotiating between structured and unstructured elements and arguing for their co-existence. Eisenstadt’s gifts as a composer come to the fore here, constructing wholly satisfying music out of apparently opposite strategies. As with the quintet date, it’s enlivened at every turn by absolutely superior musicianship.

Composer and pianist Gordon Sheard was first fascinated by music of Brazil’s Bahia area around 1990, eventually making several trips there for an ethno-musicological study. His desire to work with Bahia’s leading musicians was realized in 2009, and the results are heard on All Saints’ Bay (GSM002 www.gordonsheard.ca). Sheard’s pieces reflect the authentic rhythms of the region. Some works are actually composed over tracks by the drummer Gabriel Guedes dos Santos with a group of percussionists from the area, while according to the credits, all of Sheard’s piano and organ tracks were overdubbed in Toronto a year later. There’s an inevitable compromise in the method. Those percolating rhythm tracks may hum with life, but the ultimate production favours surface polish over interaction. Saxophonist John Johnson manages to break through though, contributing heated solos on both tenor and alto.

Vancouver pianist Tyson Naylor’s trio suggests the maxim “less is more,” making almost every phrase count on a debut that reflects the post-rock minimalism of the Bad Plus and EST’s Kosmocatun (Songlines SGL 1594-2), is imbued with musicality and an instinctive lyricism, with the group managing to invoke the exuberant abstraction of the Amsterdam avant-garde and the rhythmic vitality of the South African townships, all on the opening track Paolo Conte. Naylor, bassist Russell Sholberg and drummer Skye Brooks develop cohesive, evolving textures, while guest clarinettist François Houle brings a gorgeous sound, at once woody and liquid, to See It Through. There’s a tendency on a debut to show everything one can do, but Naylor’s deliberate approach suggests he has plenty in reserve.
When I first became preoccupied with classical music and buying records of favourite and obscure works, the name Vladimir de Pachmann had already disappeared from current usage and was only recognized by a few of the cognoscenti. His performances were genuinely legendary and sought out by both music lovers and collectors (there is a difference!) but perhaps he was best remembered for his second (1927) recording of the Chopin Etude in G-Flat Major Op. 10 No. 5 which he introduces and after a few bars is heard to say, “No…I try it again.” which he does.

Born into an era when pianists before the public played only selected works that suited their temperament, it was de Pachmann (Odessa, 1848–1933) who played the entire Chopin oeuvre, introducing his audiences to pieces that they would never have heard. For his debut recitals in New York in 1889–90 he played all-Chopin concerts and finally an orchestral concert featuring the Concerto in F Minor. In the same concert, his wife, Marguerite, made her American debut playing the Liszt Concerto in E-Flat Major.

A remarkable set from Marston (54003-2, 4 CDs) contains every one of de Pachmann’s known recordings, both published and unpublished, beginning with the G&T sides from 1907 through to the 1927 electrical recordings by The Gramophone Company in London. There are 96 performances, including 70 plus of Chopin in addition to works by Mendelssohn, Liszt, Schumann, Brahms and Henselt.

Very soon after actually listening to the first disc, the realization dawns: each and every work on it is an individual masterpiece, an exquisite performance as if in the intimate salon setting for which it was written. We hear pianissimos that would be unheard in an auditorium. It is inescapable that de Pachmann is listening and responding to the notes that outline the composer’s thoughts. The performances evoke an impression of a delicate mosaic with elements that could fit nowhere else. His artistry remains unique and since then no one has heard his equal.

To cite the highlights of these recordings would be to diminish the others and listeners may wish to compare some performances of the same work made years apart. The transfers to CD are a work of art…no ticks, clicks or swishes, only the steady sshh of the 78 rpm originals with every note clearly heard, even those delicate pianissimos.

It was a great pleasure to audition and review this unique collection that reflects a labor of love by all concerned including the many sponsors. The extensive liner notes are informative, comprehensive and readable, the best I’ve seen. They were written by Edward Blickstein, whose definitive biography of de Pachmann, written with Greg Benko, is expected by the end of this year from Scarecrow Press.

Amazon lists a couple of dozen CDs devoted to, or including, performances by de Pachmann, confirming that he is not forgotten by those who care about the artistry to his memory. That was both an occasion and a mighty performance to remember.

Stravinsky did not care for Karajan’s way with his music but Karajan recorded Le Sacre du Printemps twice, as well as other works included here. The 1964 Sacre (CD15) is opulent and brilliant, and would likely not have conformed to the composer’s acerbic vision.

Sibelius, on the other hand, was most enthusiastic about Karajan’s performances of his music. This collection has eight Sibelius CDs including the last four symphonies and the deservedly admired Violin Concerto with Christian Ferras (CD25) plus a sweeping proclamation of Finlandia.

Upon its release, we were all astonished by Karajan’s recording of Dvořák’s “New World” Symphony (CD7). It was notable for the prodigious vitality of the performance with not one tentative moment to dampen the ardor, all heard in dynamic and lucid sound. Recorded in March 1964, it is still artistically and sonically exhilarating (as is Karajan’s unbeatable version of Debussy’s La Mer (CD18) from the same month).

Karajan’s historic first “Beethoven Symphonies” cycle is here plus all the overtures, the Violin Concerto with Christian Ferras (CD47), the Military Marches (CD70) and more. Equally notable are Karajan’s recordings of the four Brahms symphonies (CD9–22), the Violin Concerto (CD23) again with Christian Ferras, the Second Piano Concerto with Geza Anda (CD60) and my favourite version of Ein Deutsches Requiem (CD24) with Gundula Janowitz, Eberhard Wächter and the Wiener Singverein. You can find full details of this collection at www.deutsche grammophon.com/cat/single?PRODUCT_NR=4790055.

No one would expect that every recording by this artist, or in fact any artist, would or could be a universal favourite. Besides, what we dislike today we may like tomorrow. And the reverse is equally true.

Soon after Karajan’s death, an orchestra member was quoted as saying that, forced to choose between truth and beauty, Herbert von Karajan chose beauty.

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