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AD2 2010
TO BEGIN, LET’S remind all those who think of Labour Day as the end of summer that the season officially continues until September 21. This little fact has musical, as well as meteorological, significance – because we at *The WholeNote* feel it’s our mission, at this time of the year, to remind our readers that we’re still in the midst of music festival season.

And September’s festivals are remarkably diverse. Here in Toronto, we have the Ashkenaz Festival of Jewish music and culture, and the Small World Music Festival. Both festivals feature world music: in one case, programming is specialized, exploring Jewish musical culture in its breadth and depth; by contrast, the Small World Festival is deliberately eclectic, featuring everything from Cuban salsa to Somali hip-hop.

Outside the city, there’s even more festival activity. Chamber music is well represented by the Sweetwater Music Weekend in Owen Sound; the Prince Edward County Music Festival in Picton; and the Colours of Music Festival in Barrie. At Sweetwater, the featured guests will be the St. Lawrence String Quartet, who have just finished their big 20th anniversary season. The festival in Picton is run by pianist Stéphan Lemelin, who has assembled a group of fine chamber musicians. And Barrie’s Colours of Music has grown into an impressive festival, featuring not just chamber music but also choral and orchestral performances.

And for jazz aficionados there’s the Guelph Jazz Festival and the All-Canadian Jazz Festival in Port Hope. The Guelph festival is famous for an avant-garde approach, and this year is no exception. The Port Hope festival takes a proudly nationalistic stance, featuring many leading Canadian artists.

However, we’re also well aware that September marks the beginning of the “regular” concert season. So we’ve asked our columnists to take a long view of the next concert season, to identify highlights for the coming year. To make their selections, they’ve pored over brochures and perused websites – and it’s fair to say that in all cases they found themselves wishing they could mention more events than space permitted. One thing is clear: it’s going to be a bountiful year for all kinds of music in and around Toronto.

One last thing: in the musical world, it’s a custom to celebrate round-numbered anniversary years. Musical organizations take these opportunities to recall past glories, or simply to state, to quote a Sondheim song, “I’m still here.” (“I’ve seen good times and bum times, I’ve seen them all / And my dear, I’m still here / Plush velvet sometimes / sometimes just pretzels and beer / But I’m here.”)

So, in this spirit, we at *The WholeNote* would like the world to know that our magazine is now 15 year old. From humble beginnings, *The WholeNote* has grown to become Toronto’s and Ontario’s leading publication for classical, world, jazz and folk musics, with publication of 30,000 copies per issue and a website that’s visited 14,000 times a month. We’ve survived good times and bad times – and we’re still here.

—Colin Eatock, managing editor

PS: If I may use this remaining space for a personal note, I’d like to congratulate John Beckwith on his upcoming New Music Concerts programme (September 19). I won’t call it a “tribute” concert, though: those are for composers who are either no longer with us or no longer active. Neither applies here.
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It’s a Saturday night in August, and violinist Geoff Nuttall is on the phone from San Francisco. He’s just flown in from somewhere, and he’s jet-lagged – but not too tired to talk about the St. Lawrence String Quartet.

“We want to connect to the simple idea that music can be powerful,” he says, articulating the artistic vision of the ensemble. “Our goal is to try to make people gasp at the right moment, and feel sad at that right time. That’s a basic concept, but it keeps us going. We don’t want people to go away and say, ‘They were really in tune.’ That’s the kiss of death. We want people to talk about how the music made them feel.”

The St. Lawrence Quartet turns 21 this year – a “coming of age,” if you will. There have been a couple of personnel changes along the way (more on that later), and a few changes of location: from Toronto to New York, and finally to Stanford University, in California. And although the quartet is one of those groups that seems to have been blessed with a meteoric rise, from Nuttall’s perspective it’s been a long, slow struggle to get to where the St. Lawrences are now.

“In a string quartet, you only start to hit your stride after 10 or 15 years,” he says. For instance, we played the Mozart G Minor Quartet last week. I remember playing that in the old days, and working on it for hundreds of hours. But now, with one-tenth of the practice time, it was much better. You get to a comfort level with things like intonation, and accomplish a lot in a shorter time. It allows for freedom to make music.”

That said, the quartet’s meteoric rise makes for a darn good story. It all began back in 1989 when two students at the U of T’s Faculty of Music and two students at the Royal Conservatory of Music got together to form a string quartet.

“Early on, there was a lot of luck,” says Nuttall. “It was one of the few times the Conservatory and the University ever got together and collaborated. Everything kept falling into our laps: we studied with the Emerson Quartet, and then we worked with the Juilliard and Tokyo quartets. After three years we’d worked with three of the best quartets on the planet. Without all of that, we probably would have died 15 years ago.”

Modesty aside, Nuttall is probably right when he attributes the quartet’s early successes to good fortune: they were, in retrospect, in the right place at the right time. The Orford Quartet, Toronto’s reigning quartet, was near the end of its long and illustrious career (the group played its last concert in 1991). The St. Lawrences appeared on the Toronto scene just as the city found itself without a professional string quartet. John Bottman, music officer of the Ontario Arts Council, helped out with funding the new quartet – even though he expressed doubts that the group would last more than six months.

Then, in 1992, Jennifer Taylor, artistic producer of Music Toronto, booked the new quartet for not one but two concerts on the city’s flagship chamber series. Neither were exclusive engagements, however: on one concert the quartet played with pianist Robert Silverman; on the other they took to the stage with the Tokyo Quartet. Toronto discovered that it had a new quartet it could call its own.

Later that year, the St. Lawrence Quartet won the Banff International String Quartet Competition – and things started to happen quickly for the SLSQ. “We played in France every year for 10 years after that, solely because of Banff,” recalls Nuttall. “And it was great because it meant that we wouldn’t have to do another competition again!” (Nuttall doesn’t much like competitions, and his experiences both as a competitor and as a juror have done little to alter his opinion.)

The original St. Lawrence Quartet consisted of violinists Nuttall and Barry Shiffman, violist Lesley Robertson, and cellist Marina Hoover. They were bursting with youthful energy: The Globe and Mail called the group “gutsy”; and a New York Times critic, reviewing the quartet’s debut in the Big Apple, remarked, “I have never heard anything quite like it. In the future, this quartet should make its presence felt.”

Chalk one up for the New York Times. After two decades, the St. Lawrence Quartet has played almost 2,000 concerts around the world: from Toronto to Tel Aviv, and from the White House to a women’s prison in Anchorage, Alaska. What’s the best hall the quartet has played in? Nuttall has fond memories of the quartet’s concerts in the Kleine Zaal of Amsterdam’s Concertgebouw: an intimate 300-seat room up above the main concert hall. But he emphasizes that, for him, it’s not the place, but the music, that’s important.

And the musicians are important, too. One of the fringe benefits of quartet playing is the opportunity to work with other performers on repertoire that goes beyond two violins, a viola and a cello. The St. Lawrences have performed with pianists Menahem Pressler and Claude Franck, soprano Dawn Upshaw, baritone Russell Braun – the list goes on.

After two decades, the quartet now has a discography of eight recordings, featuring everything from Bach to the contemporary Argentinian composer Osvaldo Golijov. The diversity of their repertoire says something noteworthy about the St. Lawrences: the quartet has pointedly not specialized in a particular composer or era.

“I think pigeonholing yourself is dumb,” states Nuttall with conviction. “It means you’re limited in some way. I’ve always been proud of our eclecticism. To play Bartók after Haydn is hard, and not all quartets do it well, but it makes for a better concert experience. The vastness of the repertoire is what makes the string quartet remarkable – so why not do it all?”

Rather, what the quartet has successfully done to carve out a niche for itself is to adopt a unique style of performance. The SLSQ’s vivid style of playing has sometimes drawn criticism as a little too “over the top.” (I myself once likened a St. Lawrence concert to a room lit with ultraviolet light, where all colours were intensified.) But nobody would deny it’s a style that’s all their own.

“They have their own signature,” says Jennifer Taylor. “You always know it’s them. Music Toronto used to present one concert a year at the Lula Lounge, and the very first year, the St. Lawrences played a Bartók quartet. There was a capacity audience – and from the very first note they got total silence, until the applause at the end.”

Taylor is clearly a fan: she’s booked the St. Lawrences every season since their 1992 debut (between 1995 and 1998 the quartet was designated Music Toronto’s ensemble-in-residence). Indeed, the quartet...
passion has a voice

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THOSE WHO HAVE visited our website, www.thewholenote.com, may have noticed an interesting development over the summer months.

Bit by bit, we’ve been adding video to our site. Some of them are interesting items that we’ve found here and there: a clever clip that pokes fun at orchestras’ websites; an excerpt from a film on flamenco music and dance in Toronto; a mini-documentary about beekeeping on the roof of the Four Seasons Centre.

This summer The WholeNote ventured boldly into the business of creating video content. Three video interviews were conducted at Toronto Summer Music events. The first to be posted is a clip of candid comments, immediately following a Matthias Goerne masterclass, from three singers: tenor Colin Ainsworth, soprano Leslie-Ann Bradley and baritone Peter McGillivray.

The second is an interview with Leonard Gilbert, a young pianist, and the only Canadian who will take part in this year’s International Chopin Competition, in Warsaw. Before that, at 3pm on September 12 he’ll play a Chopin recital in Walter Hall at the U of T – which unfortunately, coincides exactly with Adam Piotr Zukiewicz’s Chopin performance at the Polish Consulate. (We trust there are enough Chopin fans out there to fill both events.)

And there are two more video clips currently in production in our studios, arising from Toronto Summer Music masterclasses: a conversation with cello master Janos Stark, and one with the Pacifica String Quartet. (Pacifica returns for Music Toronto engagements on December 9.)

As well, with the appearance of The WholeNote Blue Pages on our website next month, we are planning to add video links to our members’ profiles. We’re extending an invitation to all of our Blue Pages members who have promotional videos – and many already do – to send them our way. Contact Karen Ages at members@thewholenote.com for further information about this.

If a picture is worth a thousand words, surely a video is worth a million!
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Beat by Beat / Classical & Beyond

The Core and More
ALLAN PULKER

I n the May issue I quoted Simon Wynberg, artistic director of the
Royal Conservatory’s ARC Ensemble: “The more intriguing ques-
tion is whether we are gradually moving away from the concept of a ‘core repertory,’” he said. What he saw emerging was “a new,
broader and younger audience who do not have an inbuilt allegiance
to the pillars of repertory, but are curious to explore the vast range
of music that is now so readily and instantly available.” As I study
the websites of the many Toronto and area music presenters I notice
evidence of many different kinds of interesting and imaginative
programming.

Toronto Symphony Orchestra
While the “core repertoire” is still – as one would expect and prob-
ably as it should be – the principal focus of artistic director, Peter
Oundjian’s programming, there are interesting forays into unusual
programming. On November 10, for example, using Tchaikovsky’s
short and appealing Marche Slave and Prokofiev’s Lieutenant Kijé Suite as
points of departure from the core rep-
ertoire, he makes Janáček’s infrequent-
ly performed Glagolitic Mass and a
contemporary work, Krystof Maratka’s
Astrophonia for Viola and Orchestra
the centre of the programme.

One of Oundjian’s most successful
innovations with the TSO has been the
New Creations Festival, which opens
this season on March 2 with the icono-
clastic Evelyn Glennie as the soloist, in
what the TSO’s website describes as a
“spectacular new percussion concerto” by Canadian composer Vincent
Ho. The programme will also include John Adams’ popular Short
Ride in a Fast Machine and his “vast, exhilarating Harmonielehre.”

Sinfonia Toronto
Almost as forgotten as the composers whose music the Royal Conserva-
try’s ARC Ensemble has been performing and recording, the Czech
composer Vita Kapralova has been brought to the attention of the
world by the Toronto-based Kapralova Society. On March 11, Sinfonia
Toronto with pianist Sara Buechner will perform the Canadian pre-
miere of her Partita for Piano and Strings. The rest of the programme
is also unusual: Turina’s Rapsodia Sinfonica, Brahms’ Variations and
Fugue on a Theme of Handel, and Marjan Mozetic’s lovely Fantasia
in its orchestral version. Interestingly, works by Mozetic will be per-
formed on two other Sinfonia Toronto programmes this season.

Moordale Concerts
Turina’s Rapsodia Sinfonica will be played earlier in the year by I
Musici de Montréal, with Canadian piano soloist Katherine Chi, at
the opening concert of Moordale Concerts’ season on October 3. She
will also perform the solo tour-de-force Symphonic Metamorphosis on
Themes from Johann Strauss’ “Die Fledermaus” by Leopold Godow-
sky. The core repertoire part of the programme will be the beautiful
string serenades by Elgar and Tchaikovsky.

Royal Conservatory
Another fine pianist to look out for this season is Pierre-Laurent Ai-
mard, who will perform in Koerner Hall on May 1. The New York
Times described him as “astounding” and “an elegant and exciting
performer.” Perhaps the repertoire of the concert says it all: Wagner’s
Albumbliat in E-flat Major, Berg’s Piano Sonata in B Minor, Scri-
abin’s “Black Mass” Sonata No. 9 in F Major, and Liszt’s Piano So-
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Music Toronto
This summer the Pacifica Quartet played with the legendary pianist Menahem Pressler, for Toronto Summer Music. They’ll be back on December 9 to play three string quartets in a Music Toronto concert. While the quartets by Schumann and Shostakovich are probably “core repertoire,” the quartet Voices, by the American composer Jennifer Higdon, was written in 1993, so it’s likely to be new to most people.

On February 17 Music Toronto will present Trio Voce, three expatriate Canadians who now live and work in the Chicago area. The cellist in the trio is Marina Hoover, the founding cellist of the St. Lawrence String Quartet (which, incidentally, will open the Music Toronto 2010-11 season on October 14). Again the programme will combine core repertoire (piano trios by Beethoven and Shostakovich) with contemporary: the Toronto premiere of Jonathan Berger’s Memory Slips. Berger will be part of the performance as a commentator, combining a review of current research on music, memory and aging with personal and historical anecdotes and examples.

Amici Ensemble
If there were an annual prize for creative programming, I’d give it this season to Amici. Each of their four concerts has a theme to which each piece on the programme is related. Just to give an example, the theme of their fourth concert on April 3 is “In the Shadow.” (Is the shadow Beethoven’s or is it Mozart’s?) The programme will begin with Beethoven’s Twelve Variations for cello and piano on the popular “Ein Mädchen oder Weibchen” from Mozart’s opera The Magic Flute – certainly not Beethoven’s best known work, but probably core repertoire for cellists.

The rest of the programme consists of compositions by Spohr, Webern and the recently rediscovered late romantic Austrian composer, Carl Frühling (1868-1937). While the Amici Ensemble is a clarinet, cello, piano trio, they frequently invite guest artists to join them, which, of course, introduces a lot of variety to their programmes as well as extending their repertoire almost indefinitely. The guest artist at the April 3 concert will be the young mezzo-soprano Wallis Giunta, who will perform Spohr’s Six German Songs Op. 103, for voice, clarinet and piano.

Talisplayer
It’s easy to forget that there’s more to the United States than red-neck yahoos and Neanderthal foreign policy. It is a highly polarized society, which has produced scores of artists in all disciplines. Kudos to the Talisker Players for celebrating the cultural depth of our southern neighbour with a concert called “The Revolutionary Rhythms and Imagery of American Poets,” on October 27 and 28. The programme consists of settings by seven contemporary composers, including Toronto’s Alexander Rapoport, of poetry by American poets.

Roy Thomson Hall
Last but not least, Roy Thomson Hall has a terrific season planned, which will open on October 26 with yet another chamber orchestra, the Venice Baroque Orchestra, in a programme entitled “The Seasons Project.” It’s an artful blend of old and new, combining Vivaldi’s The Four Seasons and Philip Glass’s Concerto No. 2 for Violin and Orchestra; “The American Four Seasons,” with soloist Robert McDuffie, who premiered the work just last December with the TSO. If you missed it then, you now have a second chance!

This gives some idea of the programming breadth and depth of the coming season. At best, it’s an incomplete overview of what is coming. The profiles in the Blue Pages of the October WholeNote will, of course, fill out the picture somewhat – as I will also be trying to do in my columns.

Allan Pulker is a flautist and a founder of The WholeNote who currently serves as Chairman of The WholeNote’s board of directors. He can be contacted at classicalbeyond@thewholenote.com.
Greetings of the new season to all early music lovers – you’re in for a great time ahead! I know, because in surveying the coming months I already find a vast and fascinating variety of music to talk about. There’s far too much to mention in this column – but here are a few of the many things that have caught my eye.

The earliest composer I see represented is Hildegard von Bingen, the German abbess, musician, author, naturalist, scientist, philosopher, physician, poet and visionary. Her feast day (the anniversary of her death in 1179) will be celebrated on September 17 in the Church of the Holy Trinity with a concert and labyrinth walk, entitled “Meditation in Motion.” This is an opportunity to experience the mystical properties of her music while either sitting and meditating, or walking the spiraling 36-foot labyrinth placed in the church for the occasion, or simply listening to the music.

At the other end of the spectrum, the most recent compositions represented on the early-music scene probably have yet to be written: Aradia’s February 5 project, entitled “Baroque Idol!”, is to elicit ten new compositions from ten young composers, thereby fostering new music for baroque ensemble using the tonal possibilities of old instruments.

There’s a wide range in other areas too. For example, you can hear early music on modern instruments, such as cellist Winona Zelenka’s stylistically aware performances of Bach’s solo suites for cello (September 2 at the Toronto Music Garden; February 24 at the Four Seasons Centre for the Performing Arts; April 16 at the Almonte Town Hall). Or you can experience romantic music on period instruments, such as pianist Janina Fialkowska’s performance of Chopin’s First Piano Concerto on an 1848 Pleyel piano – a Tafelmusik presentation from October 7 to 10. Contemporary music on period instruments can be heard on September 19, as the Windermere String Quartet plays Alexander Rapoport’s Quartet written in 2006 (as well as Schubert, Haydn and Beethoven).

The theme “Old World/New World” crops up, in two interesting programmes. Scaramella’s November 20 concert (with this same title) will pair European art-music with music of the colonies (specifically Brazil and French maritime Canada). On May 8, master gambist Jordi Savall and his ensemble Hespèrion XXI will evoke Old Spain, the Mexican Baroque, and the living Huasteca and Jarocho traditions in their programme “The Route of the New World: Spain – Mexico.”

As has often occurred in the past, there are some striking correspondences to be noticed in this season’s programming. For instance, performed in the area, within a three-month period? That’s the case this season: the B Minor Mass is presented by Tafelmusik from February 9 to 13; the St. John Passion is offered by the Toronto Mendelssohn Choir (actually the 70-voice Mendelssohn Singers) on March 3; and the St. Matthew Passion is programmed by the Masterworks of Oakville Chorus and Orchestra on April 15, 16 and 17.

If you missed Tafelmusik’s 2009 spectacular commemoration of the 400th anniversary of Galileo’s development of the telescope – or if, like me, you absolutely have to see it again – you’re in luck: a reprise of “The Galileo Project: Music of the Spheres” takes place...
March 2 to 6. A production like no other, it uses music, words, images and very imaginative staging and lighting to explore the artistic, cultural and scientific world in which 17th- and 18th-century astronomers lived and worked. It also features the orchestra performing almost completely from memory as they probe the wonders of the heavens.

Perhaps it’s the present climate of environmental consciousness? Our fellow furry and feathered creatures are represented in at least three programmes: September 18, Beaches Baroque (Geneviève Gilardeau, baroque violin, and Lucas Harris, theorbo) present “Beasts of the Baroque,” featuring baroque sonatas that imitate the calls of animals. Hot on its tracks, Classics at the Registry in Kitchener follows on September 19 with “Baroque for the Birds”: music inspired by birds, performed by Alison Melville, baroque flute and recorders and Borys Medicky, harpsichord. And February 5, Scaramella’s “Birds Bewigged” features musical improvisations based on readings of haiku, and poetic readings on an avian theme.

And I must draw your attention to some of the visiting artists coming this season: In addition to the above-mentioned ensemble from Spain (Hespèrion XXI), here are others to be noted: On October 26, the Venice Baroque Orchestra appears at Roy Thomson Hall to play both Vivaldi and Philip Glass. This group, founded in 1997, is recognized as one of Europe’s premier ensembles devoted to period instrument performance. On March 12, the a-cappella vocal ensemble the King’s Singers graces Koerner Hall stage to sing Palestrina and others. On March 23, Soundstreams presents Norwegian vocalists Trio Medievål together with the Toronto Consort to perform a world premiere based on ancient music: James Rolfe’s “Breathe”, which draws inspiration from the music of 12th-century composer Hildegard von Bingen. The programme also includes medieval classics, music inspired by Norwegian folk traditions, and recent masterworks.

As well as all the above, you’ll find many other fascinating programmes coming up, which I hope to do more justice to in future columns – for example the Monteverdi Vespers sung by the Grand River Chorus on October 30; a concert of Josquin Motets and Chansons presented by the Toronto Chamber Choir on April 2; the Toronto Consort’s “Canti di a Terra” on April 1 and 2 with guests: Montreal’s Constantinople (who draw their inspiration from the music of the Mediterranean, the classical Persian tradition, the Middle Ages and the Renaissance) and Corsica’s vocal quartet Barbara Furtuna (who specialize in the centuries old traditions of Corsican singing).

Finally, you might want to expand your travel plans this month to include ancient Egypt, Scandinavia and the Baltics in Viking times, and Elizabethan England, with the following events taking place: Aradia’s semi-staged production of Handel’s Giulio Cesare in Egitto plays on September 11, fresh from Sulmona, Italy, where it has had four triumphant performances. On September 27 at Barrie’s Colours of Music Festival, Ensemble Polaris presents “Nordic Music to Love,” a modern tribute to the Vikings with original, traditional and new music on a wide variety of instruments. On October 2 and 3, Canteus Singers celebrates “Good Queen Bess” with glorious music from the court of Queen Elizabeth I.

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.
FRIDAY, SEPT. 10

**Chicago Underground Duo**
Rob Mazurek + Chad Taylor
Jazz Avant Series | 8pm | $25/$20/$15

THURSDAY, SEPT. 16 + FRIDAY, SEPT. 17

**Shiraz Ensemble**
Persian Classical Music
New World Series | 8pm - $25/$20

SATURDAY, SEPT. 18

**Arthur’s Landing**
*play the Music of Arthur Russell*
with Nick Storring + Glissandro 70 DJs
Pop Avant Series | 9pm | $25/$20/$15

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**Post-Classical Series**

FEBRUARY

**NOW Ensemble — “Songs from the Uproar”**
Fringe Percussion

APRIL

A Tribute to Norma Beecroft

MAY

On the Trail of Kaija Saariaho

**Jazz Avant Series**

NOVEMBER

Tony Wilson Sextet
Keith Rowe / Oren Ambarchi / 
crys cole + Pink Saliva (QC)

**New World Series**

DJ/Rupture
Ethio Stars Band
Amir Amiri
Dublab Collective: Tonalism

**Pop Avant Series**

DECEMBER

Teen Sleuth & The Freed Cyborg Choir

SPRING

(more to be announced)

**Special Event**

MAY

Musica Graphica: The Graphic Scores Concert
featuring Eve Egoyan + Quaretto Graphica

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A Big Year Ahead

JASON VAN EYK

Selecting highlights of the new-music season is a difficult task. There are so many great composers to discover, such great programming on offer, so many performers and ensembles to hear, and yet so little space to do them all justice. In September alone there are three major events across the space of a week that could easily take up all the words of this column. But in an effort to be helpful, I will dive in to my pile of press releases to help set a course for your concert-going.

So, let’s have a look at that action-packed opening week. It actually starts on Friday September 17 with “Red Brick,” a celebration of the artistic legacy of composer Michael J. Baker. Chantier Danse and Arraymusic, in association with Harbourfront Centre, are collaborating to revive some of Baker’s most outstanding works for both dance and the concert stage, ten years after his tragic passing. To do so, “Red Brick” brings together a roster of Baker’s close collaborators, including luminary dance artists Peggy Baker, Serge Bennathan, James Kudia, Heidi Strauss and Jeremy Mimmagh. Toronto’s Arraymusic, led by artistic director/percussionist Rick Sacks, is joined by sopranos Carla Huhtanen to provide the live music. Those unfamiliar with Baker’s legacy should definitely add this date to their calendar.

Quick on the heels of “Red Brick,” is New Music Concert’s season-opener, “Let’s Hear from Beckwith.” You’ve guessed it – this is a tribute to one of our country’s pioneering music creators, most diligent music historians and fiercest arts advocate. Now 83 years old, John Beckwith maintains an active writing and composing career. The concert on September 19 at Walter Hall will feature premieres of a number of his more recent, smaller chamber works for wind instruments. It will also prominently feature one of his many NMC commissions, namely his Eureka for woodwind quintet, two trumpets, trombone and tuba. The piece is classic Beckwith, complete with choreography. You can get a sonic peek at Eureka through the Canadian Music Centre’s online CentreStreams audio player.

The following Saturday, CONTACT Contemporary Music joins the national Culture Days movement with a return to Yonge-Dundas Square and their Toronto New Music Marathon. Starting at 2pm and holding strong until 10pm, Contact is going to turn Toronto’s top visitor destination into a hub of contemporary sound creation. A stream of remarkable performers – pianists Christina Petrowska Quilico and Alison Wiebe, saxophonist Wallace Halladay and guitarist Rob MacDonald – bring us music from a range of top-tier creators like Ann Southam, Steve Reich and Jordan Nobles. New Adventures in Sound Art will re-create their real-time Three Sided Square sound project, while sound sculptor Barry Prophet will showcase his interactive Rotary Mbira. Get there early to get a seat.

Passing over “Nuit Blanche” (which you really shouldn’t do, especially because Anthony Keindl is curating “Sound and Vision” in the Queen West neighbourhood, and the CMC is hosting projects by John Oswald and Chiyoko Szlavnics), we land on the Music Gallery’s “X Avant Festival,” which is packing in eleven events over nine days under the banner “What is Real?” Guest curator Gregory Oh has done an astounding job of assembling a remarkable range of talent in a series that questions theories of authenticity and the sanctity of new music. Quick highlights include “Will The Real Pierrot Please Stand Up?” featuring Schoenberg’s Pierrot Lunaire performed by Deep Dark United, RCM New Music Ensemble and Renaissance Madrigal Group.
on October 22; The 50 Minute Ring Cycle performed by Myra Davies on October 23; and a Plunderphonics 25th Anniversary Lecture by John Oswald on October 24. Be sure to check in with the Music Gallery website for full details (www.musicgallery.org).

In the new year, the University of Toronto New Music Festival starts up on January 23, playing host to Distinguished Visiting Composer Chen Yi and American new music pianist/composer Keith Kirchoff in a series of concerts, workshops and forums. Chen blends Chinese and Western traditions to form abstract canvases of sound that transcend cultural and musical boundaries, and her work will appear on no less than four festival concerts. The young Kirchoff (not yet 30) has already premiered some 100 new works, which he champions in concerts of unusual, neglected and new repertoire. During his stay in Toronto he’ll premiere winning works from the Kirchoff/U of T International Composition Competition.

We’ll intersect with Soundstreams’ season at the midpoint on February 24 when they invite Les Percussions de Strasbourg to Koerner Hall as part of the ensemble’s 50th anniversary tour. Co-founded in 1962, this sextet is the oldest Western percussion group. Their exceptional longevity, artistry and commitment to new music have inspired the creation of hundreds of works, including 250 world premieres. The anniversary programme includes Xenakis’ iconic Perséphone (written for the ensemble in 1969 to premiere at the historic Perséphone in Iran), a world premiere from innovative Canadian composer Andrew Staniland, who has a strong command of percussion writing, and John Cage’s seminal Credo in US.

The TSO returns with the seventh edition of its New Creations Festival March 2-10, focusing on cross-border exchanges with music by American composers John Adams and Jennifer Higdon, performed by top tier guest artists. I’m particularly looking forward to the festival finale concert with guest artists, eighth blackbird. This dynamic new music ensemble will join the orchestra in a freshly commissioned chamber concerto from Higdon, which will sit alongside the world premiere of our own R. Murray Schafer’s latest symphonic work.

On March 20, Continuum will reprise “Step, turn, kick,” a programme prepared for Montreal Nouvelles Musique that highlights the idea of “dancing in the mind.” Composers Cassandra Miller, Nicolas Gilbert, Linda C. Smith and Lori Freedman each contribute a movement to a larger work based on the form of a French baroque dance suite. Also featured is the premiere of Marc Sabat’s John Jenkins, a work inspired by the prolific 17th-century dance composer, and written for Continuum.

Music Toronto has coaxed violinist Julie Anne Derome away from her regular Trio Fibonacci project for a solo recital on March 24 at the Jane Mallet Theatre. A well known new music specialist, Derome has assembled a nicely mixed contemporary programme, ranging from strong selections by compatriot Quebec composers Jean Lesage and Yannick Plamondon to demanding works with live electronics and video by Pierre Boulez and Laurie Radford. Chan Ka Nin’s favourite Soulmate completes the mix. At $15, this recital is a sure bet.

Finally, we catch up with the Esprit Orchestra for their final concert of the season on May 15 at Koerner Hall. While all four concerts in their season present an intriguing offer, the new commission from Chris Paul Harman is a particular draw. The concert theme looks at the many forms of human inspiration, from cosmic and mythological to historical and purely musical, through works by Sofia Gubaidulina, Alex Paul and Denis Gougeon.

But this is by no means all there is to hear! As always, there is much more new music all season long, so be sure to get in with the new via the WholeNote concert listings here and online at www.thewholenote.com.

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Death by Beat / On Opera

The 2010/11 opera season is upon us with the promise of over 26 different opera productions announced so far in Toronto and environs over the next ten months. Rather than give an overview of all these productions, I’ll focus on the five I presently look forward to most.

The 2010/11 season marks the first season planned entirely by Canadian Opera Company general manager Alexander Neef. He seems to have looked over the company’s production record to find those operas that the company has never or at least not recently produced. The first of these to arrive is Benjamin Britten’s final opera Death in Venice (1973), last staged by the COC in 1984. The opera is based on Thomas Mann’s 1912 novella about an elderly writer’s strange attraction to Tadzio, a Polish boy staying with his family in Venice before a cholera epidemic strikes the city. The COC will present the acclaimed 2007 Aldeburgh Festival production directed by Yoshi Oida, starring Alan Oke, who won kudos there as Aschenbach, and conducted by Steuart Bedford, who conducted the original production in 1973. Britten’s spare, delicate score should fare much better in the Four Seasons Centre than it could in the O’Keefe in 1984. The opera runs from October 16 to November 6.

The second noteworthy opera from the COC is the Toronto premiere of John Adams’ Nixon in China (1987), an opera now performed around the world that had its Canadian premiere as part of the 2010 Vancouver Cultural Olympiad. The choice is significant for a number of reasons. First, the COC hasn’t presented an American opera since Kismet in 1987 and before that Candide in 1984. While it’s true that Canada is inundated with American popular culture, it is foolish to exclude those American works that have become accepted touchstones of 20th-century opera. There are other operas by Adams, not to mention by Carlisle Floyd, Philip Glass or Jake Heggie, that have become well-known elsewhere but have never been staged here.

The COC production of Nixon in China comes from Opera Theatre of Saint Louis where it was staged in 2004 by James Robinson. He will also direct the Toronto production, which will feature Robert Orth as Richard Nixon, Adrian Thompson as Mao Tse-Tung and Tracy Dahl as Madame Mao. The production runs February 5 to 26, 2011. For more information see www.coc.ca.

Toronto is fortunate among North American cities to have a resident professional operetta company, Toronto Operetta Theatre. And we’re doubly fortunate that under the leadership of Guillermo Silva-Marín, the TOT has not been content to stage only Gilbert and Sullivan or Viennese operetta, but to introduce Toronto audiences to Old and New World zarzuela, the Spanish form of operetta that is part of the heritage of an increasing North American demographic. This year TOT presents its first production of Luisa Fernanda (1932) by Federico Moreno Torroba (1891-1982). The work is often considered the last of the great romantic zarzuelas before the form, as it became increasingly political, became extinct during the Spanish Civil War.

In Luisa Fernanda the action takes place in 1868 when the reign of Queen Isabel II is under threat by a revolutionary republican movement that eventually achieves success. For those curious to know more there is a 2006 DVD starring Placido Domingo as the protagonist, conducted by Jesús López-Corbo. The TOT production will be conducted by José Hernández and will star Mexican tenor Edgar
James Ehnes, violin
Edwin Outwater, conductor

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This season, Opera Atelier completes its long-held goal of staging what it calls its “Mozart Six.” The sixth in this series is Mozart’s second last opera, La Clemenza di Tito (1791), that Toronto has not seen fully staged since a COC production in 1991. What makes this production especially exciting is that it reunites five of the singers that made OA’s Idomeneo such a wild success in 2008. Returning for Tito are Kresimir Spicer in the title role, Measha Brüggersosman as Vitellia, Michael Maniacci as Sesto, Mireille Asselin as Servilia and Curtis Sullivan as Publio. David Fallis will conduct and Marshall Pynkoski will direct. See www.operaatelier.com for more.

Coming up sometime in 2011 (the date is still to be announced) will be the latest opera by Ana Sokolovic for Queen of Puddings Music Theatre. The work is called Svadba (The Wedding) and will be based on existing Slavic and Balkan folk tales. Sokolovic is the composer of QP’s Sirens/Sirènes and the acclaimed chamber opera The Midnight Court from 2005 that travelled to London’s Covent Garden in 2006. Svadba, scored for six female singers, is set on the night before a fiancée leaves for her wedding while her friends keep her company with enactments of pagan rituals and peasant stories. See www.queenofpuddingsmusictheatre.com for further information.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at: opera@thewholenote.com.

As September looms menacingly on the horizon, all nature aligns to reinforce the sobering message that summer 2010 is gone forever. More than a few trees have sprouted red and yellow leaves, the punishing heat of the Toronto summer appears to be giving way to the air of fall, and – what is that strange humming sound in the air, especially on Thursday evenings?

Choirs or all sizes and configurations are beginning their vocal warmups. Major and minor chords buzz and resonate like eager cicadas at dusk. That strange, plaintive wail like the howl of a mournful coyote in the night? A choir director pleading in vain with singers to bring their pencils, put their music in order and pay their choir dues on time.

Choral singers, of course, are generally dormant in the summer. There is an odd and unsubstantiated rumour that they actually work for a living and go on the occasional vacation, but this is surely nothing more than idle conjecture. If they are active at all, it is only as regards to the coming season of concerts, and each choir section has its own set of preparatory habits and customs. Soprano check to make sure that their new season’s wardrobe is appropriate to both the year’s repertoire and to their central importance to the choir. Altos beam with pride on the new pair of sensible shoes they have invested in, knowing that the moment the conductor asks them to stand they will be able to do so in complete comfort – unlike those glory-hogs, the sopranos. The tenors busily practice their “scales” – in fact a series of spectacular high notes that bear the same relation to scales as chocolate icing to rye bread, smiling with satisfaction as the neighbours bang on the wall at a particularly resonant high C. The basses, getting ready for another comfortable season of snoozing in the back row, select their mystery novels, magazines and ergonomic pillows with care.

As these worthy folk assemble to grace us with another season’s concerts, let’s survey the vocal fun that awaits us in the year ahead. The Toronto Chamber Choir has a well-rounded season that includes a concert of English music from the renaissance era to modern times (October 24), a concert of the music of the great renaissance composer Josquin de Prez (April 2), and that finally delves into Bach’s fascination with numerology (May 15).

Tafelmusik Orchestra and Chamber Choir will be performing Handel’s Dixit Dominus (November 11-14), Bach’s B Minor Mass

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Mark Vuorinen leads the Toronto Chamber Choir.

(February 9-13) and, interestingly, Beethoven’s *Ninth Symphony* – this group’s first foray into what has been traditionally the territory of larger choirs and modern instrument orchestras (April 7-10). John Tuttle’s Exultate Chamber singers have an ambitious season that includes Duruflé’s *Requiem*, one of Bach’s Lutheran masses, and Rachmaninoff’s *All Night Vigil*, often known as the *Vespers* (www.exultate.net).

An admirable four out of five concerts by the Elmer Iseler Singers feature music by Canadian composers, notably an a-cappella programme of mass settings by Healey Willan, Ruth Watson Henderson and Eleanor Daley (October 24). EIS conductor Lydia Adams pursues this Canadian theme with the Amadeus Choir as well, as they perform *Our Home and Native Land: Songs and Stories of Canada* (May 14).

Soundstreams Canada celebrates ten years of hosting epic gatherings of choirs, combining 180 voices to perform various works by Arvo Part, and a newly commissioned piece by the venerable R. Murray Schafer (November 7). Kitchener’s Da Capo Chamber Choir is undertaking a number of concerts featuring new music, as well (dachapochamberchoir.ca).

The Toronto Mendelssohn Choir takes part in the TSO’s performance of Mahler’s *Symphony No. 2* (September 25), and follows this with Bach’s *St John Passion* (March 3) and Mozart’s *Great Mass in C Minor* (May 11). Toronto’s Nathaniel Dett Chorale performs “Voices of the Diaspora – Haitian Voices” (February 23 and 26).

Barrie’s Lyrica Chamber Choir looks at some rarer repertoire in the excellent choral works of Montreal Composer Donald Patruquin (December 11), 19th-century German composer Josef Rheinberger (March 26), and an American themed mixed programme (May 28).

As a concert reviewer, the phrase “choral pot-pourri” tends to make my heart sink. But as a singer and concert-goer I know that these can be some of the most interesting concerts in any given season. It’s in concerts of smaller works that the interesting nooks and crannies of choral repertoire are fully explored. Smaller scale works – often written originally for liturgical contexts and not necessarily in...
tended for concert performance – comprise a central part of the choral repertoire, and a concert of smaller works by one composer, or varied works with a similar theme, can be among the most interesting concerts of a season.

Several concerts in this vein are being given this season by Toronto’s Bell ‘Arte Singers (bellartesingers.ca), and the Burlington Civic Chorale (burlingtoncivicchorale.ca). The Cantabile Choirs of Kingston have gone an audacious step further than a single themed concert, and have programmed an entire season of concerts on the theme of “Voyages.” This set of programmes looks particularly intriguing (cantabile.kingston.net).

The multitudinous Messiah concerts that await us in December need no advertising at this time. One interesting point worth mentioning: recent scholarship has ascertained that the beloved “Hallelujah” chorus was in fact written by lesser-known Handel contemporary Nicola Porpora. Accordingly, no performance of Messiah this year will include that section of the work. (Just kidding!)

The Common Thread Community chorus of Toronto showcases Latin-American music (September 8), Robert Cooper’s Chorus Niagara provides a live choral soundtrack to the classic Lon Chaney film “Hunchback of Notre Dame” (November 5-6), and the Guelph Chamber Choir performs Bach’s Christmas Oratorio (November 27) and Brahms’ German Requiem (April 2). The Oriana Women’s Choir performs Pergolesi’s Stabat Mater (March 5) and a special concert in tribute to William Brown’s 15th year as conductor (May 7).

Make sure to check out the various excellent children’s choirs in the region, among them the Mississauga Children’s Choir (mississaugachildrenscoro.com), the Bach Children’s Chorus (www.bachchoirs.org), the Toronto Beaches Children’s Choir (torontobeachescorchoirs.com) and the Viva Youth Singers of Toronto (vivayouthsingers.com). The distinguished Toronto Children’s Chorus offers us a rare chance to hear Brahms’ Four Songs for Two Horns and Harp and Verdi’s Laudi Alla Vergine Maria (May 7).

All in all, the season appears to be a good mixture of the familiar and the rare, the majestic and the intimate. It’s excellent to see the amount of new music being performed: choirs are contributing new sounds to the tradition as well as building on what has gone before.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.
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SING WITH THE ANGELS
December 18, 2010 at 7:30pm  •  Metropolitan United Church
Featuring compositions from our 24th annual Christmas Carol and Chanukah Song Writing Competition and works by Benjamin Britten and Conrad Susa.

THE LEGENDARY HAYDN AND MOZART
April 9, 2011 at 7:30pm  •  George Weston Recital Hall
Featuring Haydn’s Lord Nelson Mass and Mozart’s Mass in C Minor, we will be joined by full orchestra and a stellar line-up of Canadian soloists.

OUR HOME AND NATIVE LAND
May 14, 2011 at 7:30pm  •  Yorkminster Park Baptist Church
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World Music Goes Uptown

COLIN EATOCK

With the arrival of September, the “official plan” for this column was to take a broad view of Toronto’s world music scene, and to look at a major development in the 2010-11 season. But before we get to that, there are two major festivals happening this month that deserve to be addressed in detail.

First out of the gate is Ashkenaz, Toronto’s biennial celebration of Jewish culture, which has just started and runs until September 6. Strictly speaking, the Ashkenazim are the Yiddish-speaking people of Eastern Europe – but the festival is much broader than that, and encompasses Jewish arts throughout the world.

Most Ashkenaz events take place at Harbourfront Centre – although there are also concerts at the Lula Lounge (1585 Dundas St. W.) and Caplansky’s Delicatessen (356 College St.). Not surprisingly, klezmer music is well represented: for instance, on September 5 there’s a Community Klezmer Showcase (1:00 on the Redpath Stage) and a cleverly named group from Italy called Klezmerata Fiorentina (2:30 in the Brigantine Room). The following day you can hear local klez clarinetist Martin Van De Ven and accordionist Sasha Luminys (5:00 on the Lakeside Terrace). And there’s lots more.

But, as I said, Ashkenaz isn’t just about East European culture. On September 4 at 7:00 Flory Jagoda appears at the Enwave Theatre for a rare performance of Ladino songs. Later that evening, at 11:00 in the Brigantine Room, there’s a Sephardic and Mizrahi Cabaret. For those who like musical styles blended together, there’s David Buchbinder’s “Odessa/Havana” (September 5 at 7:00 in the Brigantine room), which brings together Yiddish and Afro-Cuban influences. And for those who like musical categories bent completely out of shape, check out Balkan Beatbox (September 5 at 9:30pm on the Sirius Stage), billed as “Balkan, funk, hip-hop, Middle-Eastern, reggae, and Sephardic music.” The selections above just scratch the surface. For more information go to www.ashkenazfestival.com.

Beginning later in the month, on September 23, and running to October 3, Small World Music presents its own Music Festival: 10 days of performances in venues throughout Toronto. It’s a musical tour of the world, featuring everything from folksongs from the Republic of Georgia (Darbazi, on September 24 at the Royal Conservatory) to contemporary Ugandan music (Kinobe, on September 29 at the Lula Lounge). There’s a free concert at Word on the Street (September 26 at Queen’s Park), and a “Global Soul” grand finale, featuring musicians from around the world (October 3 at the Isabel Bader Theatre). Again, these concerts just scratch the surface. Complete festival listings may be found at www.smallworldmusic.com.

Now let’s take a look at the big picture. It’s just possible that Toronto’s 2010-11 season will be remembered as the moment at which world music went mainstream. Traditionally, world-music concerts have catered to niche markets and cognoscenti, and have taken place in smaller, low-rent venues. That’s been slowly changing – and it’s about to change a lot more.

Roy Thomson Hall has been a leader in this regard – and this year’s programming at Toronto’s flagship auditorium is no exception. This year there are three big world-music concerts coming to bring some colour to the Grey Lady at King and Simcoe. On October 3 Homay and the Mastan Ensemble bring Iran’s classical music to Toronto; on February 13 there’s an Argentinian music and dance show called “Tango Buenos Aires”; and on February 25 frequent visitors Ladysmith Black Mambazo perform vocal music from South Africa. When the Sony (formerly Huminbird, formerly O’Keefe Centre) re-opens this fall, world music will be well represented. “Merchants of Bollywood” opens on November 4, and “Kodo Drummers of Japan” will pound out a performance on March 11.
Added to these offerings is a major new boost for world music coming from the Royal Conservatory of Music. The RCM’s concert series in Koerner Hall (and sometimes also the smaller Mazzoleni Hall) is now in its second season, and is just bursting with musicians from around the globe. The Conservatory’s world music programming begins on October 16 with Mallorcan singer/songwriter Buika; one week later, South Africa’s Hugh Masekela brings his trumpet to Koerner. And the bleakness of a Toronto November will be brightened, on the 27th of the month, by “New Orleans Nights” with Allen Toussaint, Nicholas Payton and the Joe Krown Trio.

In the new year, the Conservatory will present Kiran Ahluwalia and Rhythm of Rajasthan (January 22), “Acoustic Africa,” featuring Habib Koitié, Oliver Mtukudzi and Afel Bocoum (March 6); and the “rainbow nation” sounds of the Johnny Clegg Band from South Africa (April 13). And further reinforcing the impression that the Conservatory is now the place for world music is Soundstreams Canada, which brings a Brazilian duo – vocalist Monica Salmaso and guitarist Fábio Zanon – to Koerner Hall on April 28.

Do all of the aforementioned concerts pass muster as world music? Does Dixieland jazz “count”? If world music is about breaking down boundaries and embracing musical roots, then the boundaries of the genre (if it may be called a genre) are bound to be fuzzy and flexible. Something would be wrong if they weren’t.

Colin Eatock is a Toronto-based composer, writer and managing editor of The WholeNote. Our regular columnist, Karen Ages, returns to World View next month.

Hugh Masekela.

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Saturday, November 27, 2010
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Vocalists, trained or in training, between the ages of 16 and 35 are invited to participate.

Prize winners will be selected by Maestro David Bower, to perform Mozart arias in concert with the NYCO Symphony Orchestra on February 5, 2011 at the Centre for the Arts at St Michael’s School in Toronto.

A non-refundable registration fee of $50 is required on or before the registration dead-line of November 1, 2010, 5:00PM.

Singers are to supply their own accompanist.

A minimum of two arias by Mozart are required.

To register or for more information, please contact Eva Krangle at eva.krangle@nyco.on.ca, or 416-409-2002.
Something for Everybody

TERRY ROBBINS

I t’s been a busy summer for devotees of Broadway-style musicals in the Toronto area, with professional productions of Miss Saigon and South Pacific adding to the just-closed hit Jersey Boys, and with Wicked just around the corner. If your wallet feels significantly lighter, however, then relief is at hand as a new season of community musical theatre in the GTA kicks off this month. Ticket prices are significantly lower, usually in the $20 to $25 range, but the performing standard is often very high.

There’s the usual mixture of perennial favourites and contemporary shows, and the usual mixture of presentation styles, all of which reflect the variety in the community theatre world: the different personnel of the various groups and their musical tastes; the perceived audience market; the quite different performing spaces; and the varying musical resources they choose to use. “Something for everybody,” as the cliché goes. Even so, you can’t help wondering if there should be a bit more imagination – or possibly a bit more communication – in the programming: there are three instances of the same show being staged by two different companies, and in the case of Oliver!, the two productions will be running at exactly the same time.

Most groups choose to do only one or two shows a year, which makes for a very full schedule in November and in the spring. Surprisingly, I know of only one production in each of September, October and December. Two of those belong to the Civic Light Opera Company, the only group to present four shows a year, and whose schedule – rather like the hockey season – stretches from early September to the beginning of June (www.civilightoperacompany.com).

It does mean, however, that they mostly avoid date conflicts with the other groups. Their first show is Paint Your Wagon, another of those shows with a gorgeous Fritz Loewe score and a problematic book by Alan Jay Lerner, which artistic director Joe Cascone will doubtless address. It runs September 8 to 25 at Fairview Library Theatre.

October sees the first of five single productions by five different groups at the Meadowvale Theatre in Mississauga, combined under the heading the Encore Series, and with attractively-priced subscriptions to all five shows (www.encoreseries.ca). Music Theatre Mississauga stages Shout! The Mod Musical, a look at the British female singers and fashions of the 1960s. It runs October 22 to 30.

A busy November starts with Scarborough Music Theatre’s Annie, the first of two productions of the show this season, and Curtain Call Players’ Bob Fosse review Steam Heat. Annie, always popular with audiences (but, trust me, not with the musicians!) runs November 4 to 20 (www.theatrescarborough.com/SMT); and Steam Heat goes from November 4 to 13 (www.curtaincallplayers.com).

Rent has proved to be particularly popular with community groups since the performing rights became available, and it’s clearly a great way to pull young performers into the theatre. Brampton Musical Theatre’s production of the show runs at the Rose Theatre for just four days, November 11 to 14 (www.bramptonmusicaltheatre.com).

The middle of November sees the two concurrent productions of Oliver!: one a short run by Steppin’ Out Theatrical Productions in Richmond Hill from November 18 to 21 (www.steppinout.ca); and the other a three-week run by Etoiboke Musical Productions from November 19 to December 4 (www.e-m-p.net).

Clarkson Music Theatre presents the second show in the Encore Series at Meadowvale Theatre, and the first of the season’s Gilbert & Sullivan productions, when they stage The Gondoliers from November 19 to 27. Civic Light Opera is the only group to try to take advantage of the holiday season in December, with the third – and revised – production of their original musical, The Wizard of Oz. Do not expect the movie! Show dates are December 1 to 19.

The new year gets off to a fairly quiet start, with only Theatre Unlimited’s Cabaret in the Encore Series from January 21 to 29 – before St. Anne’s Music and Drama Society hits the boards at the end of the month with their double G&S bill of H.M.S. Pinafore and The Zoo. Show dates are January 28-30 and February 3 to 6 (www.stannes.on.ca).

Three contemporary shows can be seen in February: Scarborough Music Theatre’s second production of the season is The Full Monty, from February 3 to 19, (should be interesting!) and Meadowvale Music Theatre stages Urinetown as the fourth show in the Encore Series, February 18 to 26. Urinetown is another show that is proving to be extremely popular with community groups: you will also be able to catch it later in the spring when EMP mount their production at Burnhamthorpe Collegiate. Civic Light Opera’s production of The Big Bang, a two-man show about a backers’ audition for an improbably ambitious new musical, runs February 9 to 26, and the month also sees the latest in North Toronto Players’ string of imaginatively updated G&S operettas: this time it’s The Mikado at the Vaughan Playhouse (www.northtorontoplayers.com).

The Encore Series wraps up with City Centre’s Peter Pan from March 25 to April 2. Otherwise, March looks like the month for Stephen Sondheim fans, with productions of Sweeney Todd by Curtain Call Players from March 24 to April 2, and A Little Night Music by Steppin’ Out from March 24 to 26. Interestingly, there is a line of thought in musical theatre that Sondheim shows are not necessarily a great choice for community groups: for a start, they’re quite complex and difficult. But feelings about Sondheim seem to be polarized – you either like him or you don’t. If you do, you’ve probably already seen all his shows several times; if you don’t, then you probably won’t be going.

April sees the second Annie production, this time by Brampton Musical Theatre from April 6 to 8, and Scarborough Music Theatre ends its schedule with Fiddler on the Roof from April 28 to May 14. Civic Light Opera rounds out the season with Cole Porter’s Anything Goes from May 18 to June 4.

Quality musical theatre at quality prices – go see for yourself!

Terry Robbins is a musician and musical theatre enthusiast. He can be contacted at: musicaltheatre@thewholenote.com.
Forward and Back

JIM GALLOWAY

Here we are heading into a new season. Summer is a sweaty memory. Before we know it, we’ll be complaining about the cold weather. But it also heralds an upswing in club and concert activity. There are even a couple of festivals to round out that season.

The Guelph Jazz Festival runs from September 8 to 12 and kicks off with a performance featuring accordanist Pauline Oliveros performing live in Guelph with Anne Bourne (cello), Guelph’s own Ben Grossman (hurdy gurdy) and Jessey Stuart (drums) connected to two other sites where they will be joined by Ricardo Arias on balloon (in Bogotá, Colombia) and Jonas Braasch on soprano sax, Doug Van Nort on laptop and Curtis Bahn on electronics (in Troy, NY).

Some of the other featured artists include the quartet of Bob Ostertag, Sylvie Courvoisier, Taylor Ho Bynum, Jim Black on the 9th, Henry Grimes, Jane Bunnett, Andrew Cyrille, Marilyn Crispell, a double bill of The Trio (Muhul Richard Abrams, Roscoe Mitchell, George Lewis), Sangam (Charles Lloyd, Zakir Hussain and Eric Harlan), and on the closing day — and I do mean day because it is scheduled for 10:30am – guitarist Marc Ribot, bassist Henry Grimes and drummer Chad Taylor. The festival is a veritable feast for anyone who enjoys contemporary music. Full details can be found in our listings or by going to www.guelphjazzfestival.com.

Then there’s the All-Canadian Jazz Festival in Port Hope, September 24-26, which will be a real celebration of Canadian jazz. The Shuffle Demons, Alex Pangman and Her Alleycats, Laila Biali Trio with Guido Basso and Phil Dwyer and the Brian Barlow Big Band with Heather Bambrick to name just a few. Again, full details can be found at www.allcanadianjazz.ca.

On October 3 at the Toronto Centre for the Arts, 5040 Yonge, the Jazz Performance and Education Centre will present a tribute to Warren K. Winkler, Chief Justice of Ontario. The JPEC Jazz Orchestra (Denny Christianson, music director), and vocalist Ranee Lee are the featured performers for this gala event.

Not Run of The Mill

The fall programming at the Old Mill certainly isn’t “run of the mill.” On Thursday, September 16, 7:30pm in the dining room, 2010 Grammy Award-winning vocal virtuoso Kurt Elling will take the stand followed by the Oliver Jones Trio on September 30, while over at the Home Smith Bar Thursday nights will feature John Sherwood, except on the 16th when Richard Whiteman will take over.

Friday nights will showcase June Garber, Luis Mario Ochoa and Julie Michaels. On Saturday nights the Home Smith will present the Bob Scott Duo followed by the trios of Gord Sheard and Paul Read. Gallery 345 at 345 Sorauren Ave. is also coming up with some interesting programming this month with “The Art of the Piano,” featuring Dave Restivo and Robi Botos on the 12th, Henry Grimes, Jane Bunnett and Andrew Cyrille on the 15th, and Indo-Latin jazz from Irshad Kahn World Trio on the 19th.

Meanwhile, the Rex rolls on and Quotes will be back mid-month. So the season is well and truly under way, and you should check the listings section for more complete details of the month’s offerings.

I also did some looking back at significant and memorable events this year, and two spring to mind immediately.

The Ken Page Memorial Trust Gala in May featured a cross-section of Canadian and American artists in an informal setting, again at the Old Mill, where players were mixed and matched throughout the evening. The visitors included the Vache brothers, Allan and Warren, George Masso and the multi-talented Scott Robinson, all long-time favourites with Toronto audiences. And the local musicians included almost a who’s who on the Toronto scene with John MacLeod, Kevin Turcotte, Laurie Bower, Al Kay, Don Thompson, John Sherwood, Reg Schwager, Neil Swainson, Terry Clarke, Lucian Gray and some guy playing a bent soprano sax.

Then there was the tribute performance by members of the Rob McConnell Tentet at the Old Mill. Led by trombonist Terry Promane the band gave an exuberant evening of Rob’s arrangements – that is, until the closing number, “For All We Know,” composed by J. Fred Coots in 1934, with lyrics by Sam M. Lewis. It goes as follows:

For all we know we may never meet again
Before you go make this moment sweet again
We won’t say goodnight until the last minute
I’ll hold out my hand and my heart will be in it
For all we know this may only be a dream
We come and we go like the ripples of a stream
So love me, love me tonight tomorrow was made for some
Tomorrow may never come for all we know

Ah, they don’t write lyrics like that any more.

But on that night it was an instrumental performance – and if ever there was a demonstration of the emotional power of music it was John Johnston’s moving alto sax interpretation of Rob McConnell’s arrangement. If there was a dry eye in the room it must have belonged to someone who is emotionally deaf.

To all of you out there: fall in and get out to hear some jazz!

Jim Galloway is a saxophonist, band leader and the former artistic director of Toronto Downtown Jazz. He can be contacted at: jazznotes@thewholenote.com.
As I write this, on return from a Sunday evening concert at the Orillia Aquatheatre, I’m reminded of the impending end of the summer concert season. Our concert began at 6:30 pm rather than the usual seven o’clock, because the days are getting shorter. September is only two weeks away, and the fall season is on the horizon. For most community ensembles this marks a beginning of sorts. Whether they have been playing all summer, with rehearsals and concerts, or have taken a complete break, most will be in transition in some way or other. Almost without exception, there will be some reflection on the past year and discussion of what changes might be in order.

Almost every year in Southern Ontario, September heralds the establishment of one or more new community instrumental groups with varying aspirations. So, for our inauguration of a new season of The WholeNote, it seemed to be a fitting time to visit a few new startups and some relative newcomers that have now completed one or two seasons. For our very limited and informal study of recently formed groups, I’ve selected the Milton Concert Band, the Scarborough Society of Musicians, New Horizons/Long & McQuade’s Play-in-a-Band Programme, the Kindred Spirits Orchestra and the Newmarket Stepping Stone Band.

The oldest of these five groups, the Milton Concert Band, began taking shape early in 2007, when recently arrived Milton residents (and long-time friends) Angela Rozario and Cheryl Ciccarelli, having recognized the town’s growing artistic community, decided to see if there were any other area amateur musicians interested in performing together. Their hopes were immediately met, and the pair were soon scrambling to accommodate over 30 musicians and having to put others on a waiting list. Working with the town of Milton, the group was able to move to its new permanent home at Memorial Arena in September 2007. By now, the band will have concluded their regular series of summer concerts and performances at town festivals, and will be preparing for their fall and winter season.

About one year later, in February 2008, the Scarborough Society of Musicians had its beginnings. It began with a discussion among a group of graduating high school students who had developed and shared a passion for musical performance and didn’t want to abandon that love after graduation. The band is a non-profit organization aimed at providing post-secondary school students who are not pursuing professional studies in music an environment to continue developing and exploring their talents. Since its inception, the band has been rehearsing on Saturday mornings, in the music room at Dr. Norman Bethune C. I. In Scarborough. I’m informed that they’ll be organizing their future activities in January, but they have already performed a concert, in July 2010. Try visiting their website: ssm@continuingmusic.ca.

Another new band programme is intended for seniors who live close to the heart of Toronto. New Horizons Music and Long & McQuade Musical Instruments have announced their Play-in-a-Band Programme, to begin in September. Designed for adults from 50 to 90 (and older), it’s for those who always wanted to play an instrument and former players who want to play again. Whether you’re learning to play “from scratch” or dusting off that old horn from the back of the closet, you’ll be welcome. The programme will be directed by Dan Kapp, an instrumentalist and conductor with over 30 years’ experience. An information meeting is scheduled for Wednesday, September 15 at 9:30 am, with the first rehearsal one week later. For information go to www.newhorizonsbloor.ca or phone 416-588-7886.

The next in our recent arrivals on the community music scene is the Kindred Spirits Orchestra. Founder and musical director Maestro Kristian Alexander felt that the time was ripe for an audition-based community orchestra in Markham. The orchestra’s official incorporation was on March 16, 2009. Their inaugural concert took place on November 3, 2009, at the CBC’s Glenn Gould Studio in downtown Toronto. The ambitious programme included Wagner’s Siegfried Idyll and Mozart’s Gran Partita.

The orchestra is still relatively small (38 musicians), which has enabled it to concentrate on developing a refined ensemble sound. For the future they hope to increase the size of their string section and, in their words, “to grow and attract more musicians, more friends, more kindred spirits.”

With a relatively small string section, to date they have focused almost exclusively on baroque and classical compositions. They are very eager to broaden their repertoire and approach romantic and more contemporary works. The first such foray into works requiring significantly larger resources took place in June of this year. At that time, I had the opportunity to join the brass section in a performance of Beethoven’s Fifth Symphony.

For the immediate future, their growth will certainly be limited until they can move to a larger rehearsal hall. Perhaps the new Markham recreational complex will supply the answer. In the meantime, they are forging ahead with an ambitious season that will include a four concert subscription series at the Glenn Gould Studio. Concerts will include guest violinist Jacques Israeliievitch performing the Beethoven Violin Concerto, and performances of Beethoven’s Sixth, Seventh and Eighth symphonies.

In addition to performances, the Kindred Spirits Orchestra has an education and community outreach programme with professional development opportunities for local music teachers and young conductors. And to promote Canadian composers and music, they have Gary Kulesha and Larysa Kuzmenko on board as resident composers for the coming season.

About one year ago, a new band for beginners and intermediate level players was established in Newmarket. Informally called the Stepping Stone Band, their message was simple: “If you took band music in high school, and years later find you have time and interest in making music, this is perfect way to get back into it. Why play at home alone? The best way to learn to read music is to play in a group or ensemble.” The group stopped rehearsing for the summer, but that wasn’t the end of playing. Several members, who had upgraded their skills during this first season, are now rehearsing regularly with the Newmarket Citizens’ Band and have been performing in concerts over the summer. As for the remaining members, they will form the core for the coming season. As of this writing, this beginner band has 12 members who want to proceed with rehearsals in September. They are hoping for at least eight additional members to proceed with the programme. If you have considered the idea of taking up an instrument again or know of someone who has, pass this message on.

The band will meet Monday nights from 7 pm to 9 pm at a loca-
tion near the Aurora Public Library. Members must bring their own instruments and music stands. Music is provided. The programme will be coordinated by Joe Mariconda. For more information, please email Joe at joemariconda@gmail.com or call him at 905-836-4039.

[Editor’s Note: Jack MacQuarrie has more to say about community ensembles this month, including Resa’s Pieces Strings and the Richmond Hill Concert Band. To read the full text of his column, go to www.thewholenote.com.]

Definition Department
This month’s lesser known musical term is *fermantra*: “A note held over and over and over ...” We invite submissions from readers.

Upcoming Concerts
See concert listings for details.

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

September 1 - October 7 2010

The WholeNote listings are arranged in four sections:

A. GTA (GREATER TORONTO AREA) covers all of Toronto plus Halton, Peel, York and Durham regions (zones 1, 2, 3 and 4 on the map below).

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 39.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 42.

D. ANNOUNCEMENTS ET CETERA is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 44.

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

HOW TO LIST Listings in The WholeNote in the 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.

NEXT, OCTOBER 1 - NOVEMBER 7! The next issue covers the period from October 1 - November 7, 2010. All listings for that period must be received by 6pm Wednesday September 15.

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

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

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A. Concerts In The GTA

**Wednesday September 01**


**Thursday September 02**


**Friday September 03**

- 7:00: Vijog Project. Vijogfest, Aallah Michaud, Francois DesBrisay, Barbra Littler, Michael Alford, Mark Weinzweig, and other musicians. Trane Studio, 964 Bathurst St. 416-897-0214. $10. Net proceeds will support the Heart and Stroke Foundation of Ontario.

**Saturday September 04**

- 6:00: Ashkenaz Festival/Harbourfront Centre. Lenka Lichtenberg, Lakeside Terrace, 235 Queen’s Quay W. 416-973-4000. Free.
- 7:00: Ashkenaz Festival/Harbourfront Centre. Scythian. Eroshen, 235 Queen’s Quay W. 416-973-4000. $25; $15(adv).
- 8:00: Ashkenaz Festival/Harbourfront Centre. Elaine Hoffman Watts. Sirius Stage, 235 Queen’s Quay W. 416-973-4000. Free.
- 8:00: Ashkenaz Festival/Harbourfront Centre. Divahn with Yair Dalal. Sirius Stage, 235 Queen’s Quay W. 416-973-4000. Free.

**Monday September 06**

Centre, Jaffa Road. Sirius Stage, 235 Queen’s Quay W. 416-973-4000. Free.
- 5:00: Ashkenaz Festival/Harbourfront Centre. Kuda Horo. Sirius Stage, 235 Queen’s Quay W. 416-973-4000. Free.
- 5:00: Ashkenaz Festival/Harbourfront Centre. Sasha Luminsky, accordion, and Martin Van De Ven, clarinet. With string quartet. Lakeside Terrace, 235 Queen’s Quay W. 416-973-4000. Free.
- 6:00: Ashkenaz Festival/Harbourfront Centre. Fellowship of the Strings. Redpath Stage, 235 Queen’s Quay W. 416-973-4000. Free.

Tuesday September 07

Wednesday September 08
- 7:00: Civic Light Opera. Paint Your Wagon.

Lerner & Loewe. Eric Botosan (Ben Rumson); Elizabeth Rose Morris (Jennifer Rumson); Damien Gulde (Julio Valveras); Allan Ashby (Dr. Newcomb); Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. $25. SOLD OUT. Also Sep 9, 11, 12, 15-19, 22-24, 26.

Thursday September 09
- 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

Friday September 10
- 5:00 to 11:00: Tim Horton’s Southside Shuffle Blues and Jazz Festival. Day One. Raoul and the Big Time; Downchild Blues Band; Ronnie Hawkins and the Hawks; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. $22-47 (weekend pass).
- 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

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A. Concerts In The GTA

Saturday September 11


• 11:00am to 11:00pm: Tim Hortons’ Southside Shuffle Blues and Jazz Festival. Day Two. Dr. Hook; Elvin Bishop; Watermelon Slim; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. $12-$47 (weekend pass).

• 2:00: Toronto Operaetta Theatre. Vienna Gold Gala Concert. Hillary Coote, Eugenia Dermitzis, Sarah Hack, Lisa Maher, Stefan Fehr, and others, vocalists; David Elakis and Raisa Nakhmanovich, music directors/accompanists. St. Lawrence Centre for the Arts, Jane Mallett Theatre, 27 Front St. E. 416-396-7723/1-800-708-8754. $35.


• 4:00: Larkin Singers. Fire and Light. Works by Brahms, Cabena, Harris, Rheinberger, Willan and others. Matthew Larkin, director. Christ Church Deer Park, 1570 Yonge St. 416-895-0651. $25; $20(st); $10(under 25).


• 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

• 8:00: Pegasus Hospitality Group. Casa Loma Big Band Dance. Toronto All Star Big Band. 1 Austin Terrace. 416-533-3553 x22150.

• 8:00: Music Gallery. Double CD Release. Eric Chenuax and Ryan Driver. 191 John St. 416-204-1082. $10; $7.

Sunday September 12

• 12:00 noon to 11:00pm: Tim Hortons’ Southside Shuffle Blues and Jazz Festival. Day Three. Johnny Winter; Mark Hummel’s Blues Harmonic Blowout; Monkeyjunk; Mark Stafford’s Junior Jam; and other artists. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. $22-$475 (weekend pass).

• 2:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

• 2:00: Parks and Recreation Toronto. Sun- day Serenades: Dave Parsons Quartet. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.

• 2:00: Toronto Operaetta Theatre. Vienna Gold Gala Concert. See Sep 11.


• 3:00: Li Delun Music Foundation. Chopin Bicentennial Celebration. Leonard Gilbert, piano. Chopin: Etudes Op.25 No.5 and No.11; Nocturne Op.27 No.2; Polonaise Fantaisie Op.41; Ballade No.4 Op.52; Polonaise No.6 Op.53; Sonata No.3 Op.58. Walter Hall, 80 Queen’s Park. 416-490-7962. 120; $15(st); $25(WP).

• 3:00: Royal Conservatory. Frank Fernandez, piano, and Jack Semple, guitar, Koerner Hall, 273 Bloor St. W. 416-408-0208. $60.


• 4:00: St. James’ Cathedral. Twilight Recital Series. Andrew Adair and Andrew Ager, organ. 65 Church St. 416-364-7865 x231. Free.


• 4:30: Christ Church Deer Park. Jazz Vezpers: Kind of Blue – Music of Miles Davis. Steve McDade, trumpet; John Tong, Terry White, saxophone; David Restivo, piano; Scott Alexander, bass; Brian Barlow, drums. 1570 Yonge St. 416-920-5211. Free (donations welcome). With brief reflections by clergy.

• 8:00: Gallery 345. The Art of the Piano: Duo Jazz Piano Improv. Dave Restivo and Robi Botos, piano. 345 Sorauren Ave. 416-822-9781. 120; $15(st); 110(st).

Monday September 13

• 8:00: Gallery 345. Three Jazz Masters. Henry Grimes; Jane Bunnett; Andrew Cyriile. 345 Sorauren Ave. 416-822-9781. 125; 110(st).

Tuesday September 14


for info/ticket: 416-490-7962, (404/Finch) lidelunanl@gmail.com
eurumusic centre (404/ Steeles, 2651 John St.) 905-946-8040
l’atelier origan music store (Bay/ yorkville) 416-922-6477

CHOPIN BICENTENNIAL CELEBRATION

Leonard Gilbert Piano Recital

First Prize Winner
Canadian Chopin Competition 2010

Sunday, Sept. 12, 2010 at 3:00pm
Walter Hall, U. of T., Faculty of Music
80 Queen’s Park, Toronto (Museum Subway Station)
Tickets: $15 (Students/ Seniors) $20, $25 (WP)

For info/ticket: 416-490-7962, (404/Finch) lidelunanl@gmail.com
eurumusic centre (404/ Steeles, 2651 John St.) 905-946-8040
l’atelier origan music store (Bay/ yorkville) 416-922-6477

GALLERY 345

Sun Sept 12, 8pm | The Art of the Piano: Duo Jazz Piano Improv with Dave Restivo & Robi Botos

Mon Sept 13, 8pm | Henry Grimes, Jane Bunnett, Andrew Cyriile

Thurs Sept 16, 8pm | Quiet People Collective. Singer/songwriters from Saskatchewan

Sun Sept 19, 7pm | Irshad Kahn World Trio

Fri Sept 24, 8pm | The Art of the Piano: Claudia Chan

Sat Sept 25, 8pm | The Art of the Piano: John Farah

Sun Sept 26, 8pm | The Art of the Piano: Adam Sherkin

Sat Oct 2, 8pm | CD Release: Brian Dickinson, piano with guitarist Ted Quirin

345 Sorauren Avenue
[south of Dundas W, east of Roncesvalles]
416-822-9781
gallery345.com
Wednesday September 15

- 7:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

Thursday September 16

- 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.
- 8:00: Gallery 345, Quiet People Collective. Singer-songwriters from Saskatchewan: Zachary Lucky and The Bravest Ghost (Sean Crab Petkau). 345 Sorauren Ave. 416-822-9781. $20; $15(st); $10(s).  

Friday September 17

- 8:00: Arraymusic/Chartier Danse. Red Brick. A dance and music event celebrating the work of Canadian composer Michael J. Baker. Fleck Dance Theatre, Harbourfront Centre, 207 Queen’s Quay W. 416-973-4000. $35; $25(st/st). Also Sep 18 and 19.
- 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.
- 8:00: Music Gallery. New World Series: Schiraz Ensemble. See Sep. 16.

Saturday September 18

- 7:00: Beaches Baroque. Beasts of the Baroque. Biber: Sonata Representativa; also music by Schmelzer, Kapsberger, and others. Geneviève Gilardeau, baroque violin; Lucius Harris, theorbo. Beaches Presbyterian Church, 65 Glen Manor Dr. 416-546-3312. Free.
- 8:00: Arraymusic/Chartier Danse. Red Brick. See Sep. 17.
- 8:00: Civic Light Opera. Paint Your Wagon. See Sep 8.
- 8:00: Guitar Society of Toronto. Jason Vieux, guitar. Heliconian Hall, 35 Hazelton Ave. 416-964-8298. $25; $20(st); $15(st).

Sunday September 19

- 2:00: Civic Light Opera. Paint Your Wagon. See Sep 8.

WINDERMERE STRING QUARTET on period instruments

Schubert Quartettsatz
Haydn Quartet Op. 103
Beethoven Grosse Fuge
Rapoport Quartet (2006, rev 2010)

Sunday, Sept 19, 3:00

Our Exciting New Season Begins.

Sept 17 & 18, 2010
Enwave Theatre at Harbourfront Centre
231 Queens Quay West

artoftimeensemble.com
Tickets $25-$59
available on our website or call 416.973.4000

Robert Schumann 1810-2010

Featuring
Benjamin Bowman Violin
Andrew Burashko Piano
Steven Dann Viola
Andy Maize Singer
Mike Ross Singer
Timothy Ying Violin
Winona Zelenka Cello

A multidimensional program that celebrates the music of Robert Schumann. Contextualized by readings from his own letters and critical writings, we will explore his piano, vocal and chamber music, including the Andante from his Piano Quartet Op.47, selections from Kreisleriana, a selection of lieder, and the entire Piano Quintet Op.44. A tragic, beautiful life, a musical genius revealed.
Anglican Church, 360 Windermere Ave. 416-789-7054; $20; $14.
• 4:00: Arraymusic/Charlot Danse. Red Brick. See Sep. 17.
• 4:00: St. James’ Cathedral. Twilight Recital Series. Andrew Adair and Andrew Ager, organ. 85 Church St. 416-364-7865 x231. Free.
• 5:00: Club Martin Ray. Evening of Classical Favourites and Viennese Waltzes. Works by Chopin, Puccini, Verdi, Donizetti, Strauss and Lehár. Collegium Musicum Toronto: guests: Milan Brunner, flute; Marta Laurin, piano; Heather Dudzinski, violin; Miriam Tikotin, soprano. St. Paul’s Slovak Lutheran Church, 1424 Davenport Rd. 416-658-5973. $15. Refreshments will be served.

Thursday September 23
• 8:00: Civic Light Opera. Paint Your Wagon. See Sep. 8.
• 8:00: Markham Theatre. Rhythm of the Dance. See Sep. 8.
• 8:00: Tafelmusik. Lyric Baroque. See Sep. 22.
• 8:00: Tapestry New Opera Works. Opera Briefs. Opera scenes by John Harris, Stephen Andrew Taylor and Garett Williams. Carla Huhntan, soprano; Lauren Phillips, mezzo; Keith Klassen, tenor; Peter McGillivray, baritone; Michael Alberg, stage director; Christopher Foley and Jennifer Tung, music directors. Ernest Balmer Studio, 55 Mill St. 416-537-0066 x222. $25; $20 (starts workers).
• 8:00: Toronto Symphony Orchestra. Opening Night — Mahler Resurrection Symphony.

Saturday September 25
• 2:00 to 10:00: Contact Contemporary Music/Culture Days. New Music Marathon. Southam: Glass Houses; Harley: Caged; and other works. Christina Petrowskis-Julico, piano; New Adventures in Sound Art, electronics; and others. Yonge-Dundas Sq., 1 Dundas St. E. 416-902-2010. Free.
• 8:00 & 8:30: Civic Light Opera. Paint Your Wagon. See Sep. 8.
• 4:00: Tapestry New Opera Works. Opera Briefs. See Sep. 23.
• 7:30: Opera by Request. Der Freischütz in concert. Weber. Stewart Granger (Max), tenor; Lindsay Heyland (Agathe), soprano; Henry Irwin (Kaspar), baritone; Kyle MacDonald (Hermit) Samieli, bass-baritone; and others; Annex Singers; William Shockhoff, pianist and music director. College St. United Church, 452 College St. 416-455-2365. $20.

Sunday September 26
• 11:00am: Small World Music. Small World on the Street. Steve Oda, sarod; Vincent Vras, tabla; Tich Maredza Quartet; Njacci Backo, drums and song; beatmap: Joanna Moon; People Project. Queen’s Park. 416-536-5439. Free.
• 2:00: Parks and Recreation Toronto. Sunday Serenades: Cathedral Bluffs Orchestra. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
• 2:00: Cathedral Bluffs Symphony Orchestra. Young Artists Concert. Beethoven: Piano Concerto No. 2; Mozart: Tamino’s Aria from The Magic Flute; Violin Concerto No. 4; Silvestri: Forrest Gump Suite; Loesser: Selections from Guys and Dolls. Ei Karpinsky, piano; Xiao Ming Jiang, tenor; Alexander Volkov, violin; Norman Rein- tammm, conductor. Scarborough Civic Centre,
Rotunda, 150 Borough Dr. 416-879-5566.
• 2:00: Markham Theatre. Rhythm of the Dance. See Sep. 22.
• 3:30: Telefoni. Lyrical Baroque. See Sep 22.
• 4:00: I Furiosi. Baroque Social Scene. Bass continuo recital. Music by Bach, Marais, Telemann, and other. Felix Deak, cello & gamba; Justin Haynes, gamba; Kate Haynes, cello; Lucas Harris, theorbo; Boris Medicky, harpsichord. Music Gallery, 197 John St. 416-536-2943. 120; 110.
• 4:00: Serenata Choir. Last Night at the Proms. Traditional music of the Proms: classical and current popular music. Gary Heard, conductor. St. Paul’s Anglican Church, 227 Church St., Newmarket. 905-895-8102. $15. Refreshments to follow.

Monday September 27
• 4:00: St. James’ Cathedral. Twilight Recital Series. Andrew Adair and Andrew Ager, organ, 65 Church St. 416-364-7865 x231. Free.
• 8:00: Gallery 345. The Art of the Piano. Adam Sherkin. 345 Sorauren Ave. 416-822-9781. Call for ticket info.

Tuesday September 28
• 12:10: University of Toronto. 20,000 Hertz Under the C. Music for bass clarinets, including works by du Bois, Palej, Briars and Thompson. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.
• 11:00: Metropolitan United Church. Noon at the Met. Ashley Tidy, organ. 46 Queen St. E. 416-363-0331 x51. Free will offering.
• 9:00: Music Gallery. Double CD Release. Polydactyl Hearts Club. 191 John St. 416-204-1080; 112. $10; 7.

Friday October 1
• 7:30: Metropolitan United Church/RCCO. Organ Recital. Thomas Murray, organ. 46 Queen St. E. 416-363-0331 x51. Free. See advertisement, next page.
• 7:30: Driole York Mills United Church Chamber Ensembles. Classics to Moderns. Music from the Middle Ages to the modern era. Derrick Lewis, piano and organ; Meri Dolevski-Lewis, clarinet and piano; and other performers. Driole York Mills United Church, 2909 Bayview Ave. 647-238-2921. 15; $10(student); $5(child).
• 7:30: Toronto Symphony Orchestra. Peter and the Symphony – Brahms Symphony No. 3. Peter DUNDJIAN, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 122.50-$76.
• 8:00: Sinfini Toronto. Flute Magic. Turin: La oracion del torero (Ballughieter’s Prayer); Mendelssohn: Flute Concerto; Marc Grauwels); Andonian: A Longing for Joy for Flute and String Orchestra (premiere); Suk: Serenade in E-flat. Nurhan Arman, conductor; Marc Grauwels, flute. Glenn Gould Studio, 250 Front St. W., 416-872-4255. 140; 132(2pr); 112(st).
• 8:00: Small World Music. K’naan. Somalian hip-hop. Kooll Haus, 132 Queen’s Quay E.
Music at Metropolitan

presents

ORGAN SPECTACULAR!

Friday, October 1 at 7:30 pm
Yale University Organist
Thomas Murray in recital
Co-sponsored by the Toronto Centre, Royal Canadian College of Organists
Admission: $20

Saturday, October 2 at 10 am
Masterclass with Thomas Murray
Admission: free
Co-sponsored by the Faculty of Music, University of Toronto

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 51 www.metunited.org

Sinfonia Toronto

NURHAN ARMAN
MUSIC DIRECTOR
Toronto’s Chamber Orchestra

FLUTE MAGIC
Friday, October 1, 8 pm
Glenn Gould Studio

One of the world’s finest brings his magic to Canada

SINFONIA TORONTO
NURHAN ARMAN, Conductor
MARC GRAUWELS, Flutist

TURINA Bullfighter’s Prayer
MENDELSSOHN Flute Concerto in D Minor
Transcription from violin by Marc Grauwels
ANDONIAN A Longing for Joy World-premiere
SUJK Serenade for Strings
$40 ad; $32 sn; 12 st
416-872-4255 or www.sinfoniatoronto.com
Subscribe online to 7-concerts for $179 ad; $159 sn; $89 st.

D. CABARET AT GLADSTONE Sept 19
Live music, theatre, drinks, hors-d’oeuvres
Details at www.sinfoniatoronto.com

A. Concerts In The GTA

416-536-5439. $43.
• 9:00: Music Gallery. Gabe Levine CD Reissue. Guest: Mantler. 191 John St. 416-204-1080. 112; 410; 47.

Saturday October 02

• 6:30: Canadian Opera Company. Aida. Verdi. Sondra Radvanovsky, soprano (Aida); Oct. 2, 6, 9, 12, 15, 18; Michele Capalbo, soprano (Aida) (Oct. 21, 24, 27, 30, Nov. 2, 5). Rosaria La Spina, tenor (Radames); Jill Grove, mezzo (Amneris); Scott Hendricks, baritone (Amonasro). TDC Orchestra and Chorus, Tim Albery, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 602-1251; 531-4281 (15 or under). Also Oct 6, 9, 12, 15, 18, 21, 24, 27, 30, Nov 2, 5.
• 6:00: Toronto Concerts: French Recital. Works by Hahn, Chausson, Fauré, Debussy, Canteloube, Poulenc, Satie, Monnot (Piaf) and more. Miriam Tukanin, soprano; Estor Landre- ville, piano. Bloor Street United Church, 300 Bloor St. W. 416-367-6716. $14; $18(adv).

• 7:00: Collegium Musicum. CM Hour No. 4. Teachers and senior students. 12 Peter St. S. Mississauga. 905-274-6100. Free.
• 7:00: Drum Corps Alumni Toronto (DCAT) Chorus. For The Love Of Music. Variety show of music for all ages. City Playhouse Theatre, 1000 New Westminster Dr. Vaughan. 905-853-9214. $25.
• 7:30: Opera by Request. Eugene Onegin in concert. Tkachikov, Yeugeny Yablonsky (Onegin), baritone; Jacqueline MacIntyre (Tat- anal); soprano; and others; William Shokhoff, pianist and music director. College St. United Church, 452 College St. 416-455-2365, 420. Free.
• 8:00: Gallery 345. CD Release: Brian Dickison, piano: Ted Quinlin, guitar. 345 Sorauren Ave. 416-822-9781.020; $15(ad); $10(ad). Free.
• 8:00: Toronto Symphony Orchestra. Schu- man & Chopin. See Sep 30.
Sunday October 03


3:00: North York Suzuki School of Music. Fundraising Concert. Lawrence Park Community Church, 2180 Bayview Ave. 416-222-5315. Admission by donation.


4:00: St. Olave’s Church. S.S. Wesley 200.

Music by Samuel Sebastian Wesley, St. Peter’s Erindale Choir; Clém Carelse, speaker. 360 Windermere Ave. 416-769-5886.


Monday October 04


Tuesday October 05


Wednesday October 06


Thursday October 07


8:00: Toronto Symphony Orchestra. Best of Barber. See Oct. 6.

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Sunday, March 3rd at 4 p.m.

Choral Evensong with St. Peter’s Choir, Erindale followed by teas and pies... plus:

S.S. WESLEY 200

Clem Carelse gives a lively talk on Samuel Sebastian Wesley (1810-76), whose elegant music is featured in this anniversary event

St. Olave’s Church

Bloor and Windermere

416-769-5866
hurdy gurdy; Germaine Liu, percussion. Coopera- tors Hall, River Run Centre, 35 Woolwich St.,
Guelph. 1-877-520-2408. $12; $19.

• 8:00: Guelph Jazz Festival. Bob Ostertag, Sylvia Courvoisier, Taylor Ho Yunn Bum, Jim Black. Improvised music: the second half of a double- bill concert. Bob Ostertag, electronics; Sylvia Courvoisier, piano; Taylor Ho Yunn Bum, trumpet; Jim Black, percussion. Cooperators Hall, River Run Centre, 35 Woolwich St., Guelph. 1-877-520-2408. $12; $19.

Friday September 10

• 5:00: Guelph Jazz Festival. Tasa with Mark Feldman. Music combining jazz, music popular, and theatre. Tasa Ensemble; Mark Feldman, violin. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 1-877-520-2408. $12; $15.

• 9:00: Guelph Jazz Festival. Dino Saluzzi and Anja Lechne / Lamentations of Jeremiah. Dino Saluzzi, bandoneon; Anja Lechne, cello; Peter Toghi, organ; Jeff Reilly, clarinet; Elmer Isler Singers. Sanctuary, St. George’s Church, 99 Woolwich St., Guelph. 1-877-520-2408. $12; $15.


Saturday September 11

• 10:30am: Guelph Jazz Festival. Marilyn Crispell, solo piano. Cooperators Hall, River Run Centre, 35 Woolwich St., Guelph. 1-877-520-2408. $12; $15.


• 9:00: Guelph Jazz Festival. Marilyn Lerner, Ken Field, Grass; Marilyn Lerner, piano; Ken Filiano, bass; Lou Gassi, drums. Cooper- ators Hall, River Run Centre, 35 Woolwich St., Guelph. 1-877-520-2408. $15; $10.


Wednesday September 15

• 12:00 noon: Music at St. Andrew’s. Paul Gootz, organist. St. Andrew’s Presbyterian Church, 127 Dunn St., Barrie. 705-728-1181. Free.

Thursday September 16

• 10:30am: Prince Edward County Music Festival. School’s Concert. Ottawa Brass Quin- tert. Church of St. Mary Magdalen, 339 Main St., Picton. 613-393-3798. 12; $12(child); $10(family). 

• 12:00 noon: Wilfrid Laurier University. Music at Noon at St. Andrew’s. Paul Gootz, organist. St. Andrew’s Presbyterian Church, 127 Dunn St., Barrie. 705-728-1181. Free.

• 8:00: Guelph-Wellwich Chamber Music Society. Andrew Sords, violin; Cheryl Deval- piano, Mozart. Sonata K204; Beethoven: Sonata No. 4 in a; Sarasate: Solo No.3; 8.00: Guelph-Wellwich Chamber Music Society. Andrew Sords, violin; Cheryl Deval- piano, Mozart. Sonata K204; Beethoven: Sonata No. 4 in a; Sarasate: Solo No.3; 8.00: Guelph-Wellwich Chamber Music Society. Andrew Sords, violin; Cheryl Deval-

Friday September 17

• 7:30: Edge of the County Music Festival. In Concert. Mozart; selected Live at River Run Centre, 35 Woolwich St., Guelph. 1-877-520-2408. Free.
Saturday September 25

- 8:00am to 12:00 noon: Georgian Bay Symphony Orchestra/Culture Days. Music at the Market. Musicians of the GBSO perform throughout the morning. Owen Sound Farmer’s Market, 114 8th St. E., Owen Sound. 519-372-0212. Free.
- 7:30 pm: Hamilton Philharmonic. Masterworks Series – Mozart Meets Strauss. R. Strauss: Waltzes from Der Rosenkavalier; Excerpts from Capriccio; Death and Transfiguration; Mozart: Don Giovanni Overture; aria Bella Mia Fiamma, Addio! Non son d’Innamorato, soprano; James Sonnierville, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 110-164.
- 7:30 pm: Prince Edward County Music Festival. In Concert. Schubert: Fantasy in C for violin and piano; Sellman: Musica Eterna for string quartet; Brahms: Quintet for piano and strings Op. 36, Atan Quartet, Stéphane Lemelin, piano; Martin Riesley, violin. Church of St. Mary Magdalene, 339 Main St., Picton. 613-393-3788. 25; 10.

Sunday September 26

- 3:00 pm: Grand Philharmonic Choir/Culture Days. In Concert. Mark Vourninos, conductor. Central Presbyterian Church, 7 Queen’s Sq., Cambridge. 519-578-8885. Free.

Monday September 27


Tuesday September 28

- 12:00 noon: Colours of Music. Carrie's Own Janice LaMarre. Music by Franck, Fauré, and Enesco. Janice LaMarre, violin; Nena LaMarre, piano. Central United Church, 54 Ross St., Barrie. 705-725-1070. 15.
- 2:30 pm: Colours of Music. Unite and Ignite! Music by Schubert, Schonheim, Puccini, Weill, Cohen, and Rossini. Robert Kortgaard, piano; Andrew Downing, bass; Patricia O’Callaghan, cabaret; Monica Whitcher, soprano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-725-1070. 25.

Wednesday September 29

- 12:00 noon: Colours of Music. Rivka Golani, viola and Stéphane Sylvester, piano. Central United Church, 54 Ross St., Barrie. 705-725-1070. 15.

Thursday September 30


Kitchener-Waterloo Chamber Music Society presents
Gala Concert by Till Fellner
Beethovens last three sonatas
Thursday, October 7

Till Fellner has performed the Beethoven cycle around the world – Vienna, Tokyo, New York, London – and at our Music Room (seating just 56) – on our superb Steinway grand.

$120 for Dinner (5:30 at Uptown 21)

Concert 8:00 (reserved seating)

Reception following.

Donation receipt for part.
B. Concerts Beyond The GTA

Saturday October 02

• 12:00 noon: Colours of Music. Jazz in a Classical Key. Music by Gershwin, Davis, Ellington, and others.
  Musician: James Campbell, clarinet; James Campbell, clarinet; Grahame Campbell, guitar; Bob Mills, bass; Eric Woolston, drums. Central United Church, 54 Ross St., Barrie. 705-725-1070. 115.
• 8:00: Kitchener-Waterloo Symphony. Mozart Times Two. See Oct. 1.
• 8:30: Port Hope Friends of Music. J. Musici of de Montreal. Guest: Katherine Chi, piano. Camceto Capital Arts Centre, 14 Queen St., Port Hope. Hope-0. 1-800-434-9502. 139; 136.56(tst); 115(tst).

Sunday October 03

• 2:00: Kitchener-Waterloo Symphony. Mozart Times Two. See Oct. 1. River Run Centre, 35 Woolwich St., Guelph.
• 2:30: Kingston Symphony. Two Centuries Later. Schuman. Symphony No. 3; Rachin; Chopin: Fantasy on Polish Airs; Burde: Prelude Variations Jana Fyalikova; Glen East, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. 138.47; 215.45.

Wednesday October 06

• 8:00: Kitchener-Waterloo Chamber Music Society. Till Fellner, piano. Beethoven Sonatas Op. 109, 110, 111. KWMCS Music Room, 57 Young St. W., Waterloo. 519-888-1673. 335; (35(tst); 225(tst).

Thursday October 07

• 11:00am: Great Romantics Festival. Louis Nagel, piano, Schumann: Paulsop Op. 2, Fant...
Some Changes Made

Ori’s Stories

The Queen West spot with the hottest name, The Tequila Bookworm, will no longer be presenting live music, while a Cabbage-town hidden gem, Plum 226, has gone under, never to be unearthed. Are there any philanthropists out there who might consider opening up a jazz club in Toronto? All you’ll need is a good location, excellent music, great food, friendly service, business savvy, wisdom, luck, patience, verb and nerve. Inspired? Yes, you’ll have to be!

A Welcome Change

The Reservoir Lounge’s Après-Work Series is now Tuesdays through Thursdays from 7-9pm. Last month’s cover girl Alex Pangman’s “First Tuesday” house gig has changed to every “First Thursday” of the month. Other highlights in the series this month include talented blues singer Chloe Watkinson on the 14th and splendid saxophonist Shawn Nykwist on the 21st.

Warm Welcomes

Toronto totally welcomes back jazz legend Sheila Jordan! (www. sheilajordanjazz.com)

Known in the jazz world for originating the “bass & voice” duet, Jordan is one of the world’s first and finest jazz educators as well as one of the hippest 81-year-olds on the planet. In early 2009 I had the distinct pleasure of interviewing this legendary vocalist for The WholeNote and she had this to say when asked about being in the prime of her career at 80:

“I’m not as successful as most people think I am...not in America anyway. But I don’t care! I never wanted to be, you know, ‘a star’. That’s not my purpose, that’s not my calling. My calling is to be a messenger of this music, and I’m very happy being that. I’m very thrilled with the awards I’ve won and the recognition that I’ve gotten.”

The self-professed “messenger of this music” will be appearing in our city thanks to vocalist Yvette Tollar, (www.yvettetollar.com) recently nominated for a Juno Award for her critically acclaimed collection of Canadian, “Ima”.

“If I’ve ever had a mentor, it’s Sheila” says Tollar. “I have so much respect for the woman she is, her musicianship, her generosity, her warmth, her mastery. I’ve learned so much about music and life from her... This concert and week of workshops has been a dream of mine 12 years in the making.”

Not to be missed, Yvette Tollar’s collaborative concert with Sheila Jordan at Hugh’s Room will take place on September 14th. Aspiring jazz vocalists, do not miss the workshop with Sheila on Sunday September 12 from 10am - 5pm. Participants $120 full day / $60 half day. Auditors $50 / $30. Location to be announced. Contact: yvettetollar@hotmail.com

Alas, there’s so much more than we have room for in the mag this month: the incomparable Kurt Elling at The Old Mill Sep 16; Ottawa-based double bass virtuoso John Geggie Sep 17 at Chalkers; Montreux semi-finalist Harley Card at The Emmet Ray Sep 11; The Al Puddy Project at The Tranzac Sep 21; and Manette Sep 22 and 23 at The Glenn Gould Studio. For details on all these, see the expanded Ori’s Stories online at thewholenote.com.

Ori Dagan (www.oridagan.com) is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can best be contacted at jazz@thewholenote.com.
C. In The Clubs (Mostly Jazz)

Sep 4 Avesta Nakhabei 6:30pm. Sep 5, 19 Monk’s Music 5pm. Sep 8 Stop Time & Arkana Music 10pm. Sep 12 Lina Alemano Four 10:30pm. Sep 14 Lowell Whitty 10pm. Sep 21 Al Pardy Project 7:30pm. Sep 22 Sew Through Time 7:30pm. Sep 24 Ryan Driver 10pm. Sep 26 Steve Ward 10:30pm.

Zemra Bar & Lounge

778 St. Clair Ave. W 416-651-3723 www.zemrarbarlounge.com Every Wed, Open Mic and Jam Every Fri, Live Music Fridays

D. Announcements Et Cetera

ANNOUNCEMENTS

Sep 15 7:00 to 8:00: Opera Atelier/Tafelmusik. Annual Open House. The Great Hall, St. Lawrence Hall, 157 King St. E., 3rd Floor, 416-703-3767 x24. Free.

Sep 23 to 25. Kingston Symphony Orchestra. Nearly New Sale & Vinyl Records. Sale. Vintage clothing and accessories, home decor, jewellery, china, antiques and collectibles, and LPs, 45s and 78 rpm records, cassettes, CDs, DVDs, speakers, and turntables, linens, toys, baby gear, sports equipment, art, and kitchenware. Frontenac Mall, 300 Bath Rd., Kingston. 613-546-9729.

Sep 24 6:30: Kingston Symphony Orchestra. Whisky Cruise. An evening aboard the Kingston 1000 Islands Cruises ship the Island Star. A three-course dinner and a tasting of three different single malt whiskies will be provided. Kingston. 613-549-5544. 190.


ANNOUNCEMENTS...ET CETERA is a free listings service of The WholeNote. Information should be e-mailed to listings@thewholenote.com. Deadlines are the 15th of the month prior to inclusion.

LECTURES/SYMPOSIA

Sep 12 5:00: Nocturnes in the City, Mozart in Prague. Lecture by Iain Scott. St. Wenceslaus Church, 486 Gladstone Ave. 905-232-3092. $25.

Sep 15 2:00: Royal Conservatory. The Farnese Scene: Puccini’s Tosca. Lecture with Iain Scott. Mazoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).

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D. Announcements Et Cetera

Poisoner. Joan Sutherland in Donizetti’s Lucrezia Borgia.


Sep 29 2:00: Royal Conservatory. The Nile Scene: Verdi’s Aida. Lecture with Iain Scott. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208 (call for tickets).


Clarinetist Korol Wolak and other musicians perform Schubert’s Shepherd on the Rock and Arpeggione Sonata. 5040 Yonge St. 416-733-0545 (call for tickets).

**MASTERCLASSES**

Oct 02 10:00am: Metropolitan United Church. Organ Masterclass with Thomas Murray. 56 Queen St. E. 416-363-0331 x51. Free.

**WORKSHOPS**

Sep 10 7:30: CAMMAC Recorder Players’ Society. Renaissance and Baroque Music. Recorder and other early instrument players participate in small, informal (uncoached) groups to play. Church of the Transfiguration, 111 Manor Rd E. 416-480-1853. $10 members, $12 non-members.

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Think you know who our mystery child is? Send your best guess to musicchildren@thewholenote.com. Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by September 20, 2010.

Summertime, near Flims, Switzerland, circa the mid 1960s.

Still having a right royal time, Janina Fialkowska has been referred to as “Canada’s First Lady of Chopin”, but the gloves are off: this remarkable person is a fighter. Even at the time the photo was taken, she was practising about 5 hours a day. There was an hour before school. There were 2 hours in the middle of the day – an hour during lunch, and then running home again while her classmates did gym, sports, music or art. Another 2 hours at night. “You have to acquire that appetite for work at a very young age,” she says, “so that it becomes a comforting old habit. Does it sound too strange to say this? That today my world could be coming to an end ... maybe a flood ... my house and everything lost ... but if I have practised well in the morning, one part of me will still be happy.”

Today Janina Fialkowska is a regular guest soloist with prestigious orchestras all over the world — famous for her interpretations of Chopin, Mozart and Liszt, chosen in 1990 to perform the world premiere of the recently discovered Liszt Third Piano Concerto with the Chicago Symphony. She has recorded all 3 Liszt concertos, the Paderewski and Moszkowski piano concertos, Chopin’s concertos, sonatas, impromptus and études, and a CD devoted to the music of Karol Szymanowski. CBC’s 1992 documentary The World of Janina Fialkowska was awarded a special Jury Prize at the 1992 San Francisco International Film Festival.

In 2002 her career was challenged by the discovery of a cancerous tumor in her left arm. The tumor was removed and after a rarely performed muscle-transfer procedure in 2003 she resumed her career, performing the Ravel and Prokofiev concertos for the left hand (which she transcribed for her right hand). She resumed her two-handed career in January 2004.

Janina Fialkowska was the founder of the award winning “Piano Six” music outreach project which later became “Piano Plus”. She is an Officer of the Order of Canada.

What do you remember about the day in that childhood photo? It was the Quebec Music Festival, and I had won the second grand prize of the festival. I believe that year I played Mozart’s variations on “Ah vous dirai-je ... Maman”, which I happen to be playing right now and will be recording. (So, as my brother tells me, I have not made any progress at all!) I had also played a Mozart concerto. It was all terribly exciting and I was just very overwhelmed by her clothes ... and her tiara ... because they were sparkly ... and because, well, she was the Queen Mum! And I was also very proud because of how

CONGRATULATIONS TO OUR JULY AND AUGUST WINNERS!

HERE’S WHAT THEY WON—

- Lorrie MacKinnon (Oakville), Alice Lee (Markham), Maureen Whitehead (Toronto), Jane Marvy (Toronto), Anthony Warren (Mississauga) each win a pair of tickets for Chopin on Period Piano (October 7-10): Tafelmusik’s first-ever performances of music by the 19th-century composer, and Janina Fialkowska’s Canadian period ensemble debut. She will play Chopin’s Piano Concerto no. 1 in E minor (arranged for chamber ensemble) on a remarkable 1848 Pleyel piano.

- Anthony MacKinnon (Hamilton) and a friend will be guests of the Royal Ontario Museum (Tuesday October 5) to preview Fryderyk Chopin and the Romantic Piano including a talk and brief performance by Janina Fialkowska, and tickets to return when the exhibit opens to the public (Oct 9 –Mar 27). The exhibit features original scores in Chopin’s hand, period arts and letters, costume plates, and an example of Chopin’s instrument of choice – a Pleyel grand piano. (info: 416-586-5797)

- Mary Ingraham (Gabirola BC) wins Janina Fialkowska’s Chopin Piano Concertos with the Vancouver Symphony Orchestra, Bramwell Tovey, conductor. This recording of the Piano Concertos no. 2 in F minor, op.
Janina Fialkowska’s own beautiful Chopin bi-

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\(21;\) and no. \(1\) in \(E\) minor, op. \(11\) is brand-

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- Joan Sayer (Scarborough), Paul Kay (Toron-

to), J Govindarajan (Waterloo) win Janina Fi-

alkowska’s double CD set, Etudes, Sonatas and

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- Moira Anderson (Victoria BC), Janos Gard-

onyi (Toronto), Jay Hackney (Brooklyn, ON) win

Chopin Recital, released in Oct 2009, Janina Fialkowska’s double CD set, Etudes, Sonatas and

Impromptus: Rarely Heard Recordings from 1997

and 1999, re-released by ATMA in May 2010

(ACD22554)

- Barbara Thompson (Toronto), John Hansen

(New Minas NS), Larry Landis (Tulsa OK), win

Piano Concertos 1 & 2, Janina’s 2005 “come-

back” recording with the Chamber Players of

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panied by a chamber ensemble…”

ATMA (ACD22291)

If you could travel back through time, and meet face to face with the young person in that childhood photo, is there anything you would like to ask her?

I think … that I was really quite happy at the moment, and fearless. I wouldn’t want to ask her anything that would disturb that. She was about to face one hell of a life, but at that moment everything was still okay. I know she was happy. I wouldn’t want to say anything that would cause her to question anything.

Is there anything you’d like to be able to tell her?

Enjoy the music more … that playing the concerts is all about share-

ing music with other people and it’s not always a terrible competition

within oneself to do better…to do better…to do better. That’s some-

thing I only learned in the last ten years and I wish I’d known it much

sooner.

I would love to be able to give that child true faith in her small tal-

ent – to trust it and not always be questioning it. Yes, it’s the ques-

tioning that probably makes you a good musician … but it can also de-

stroy you…

And that little girl was in for a rough ride for quite a long time…

Read the full interview online at thewholenote.com.

Music’s Children gratefully acknowledges Luisa, Harry, Conrad, Karen, Nancy, and the folks at ATMA Classique.

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At My Sweet Recall: The Letters of Edward Johnson and Beatriz d’Arneiro (1906 – 1908) edited by Gloria Dent
572 pages, photos; $45.00

This extraordinary volume of letters was given a dramatic debut when Canadian tenor Ben Heppner and actress Barbara Budd read from it at the recital Heppner gave for Stratford Summer Music this past July. Heppner’s recital, a tribute to the legendary Canadian tenor Edward Johnson, was called Edward and Beatriz: A Love Story, and the letters were written between Johnson and his wife-to-be, Beatriz d’Arneiro.

When they met, Johnson was a twenty-eight-year-old singer from Guelph, Ontario making his first visit to Paris. D’Arneiro was an aristocratic Portuguese pianist, seven years older, who was living there. After Johnson returned to North America to pursue his career, their already intense relationship continued to develop through these letters.

In her letters, d’Arneiro writes things like, “To live like I am living, it is better to die.” She constantly demands greater emotional commitment – and more frequent letters. “Why should I count on hearing from you regularly? Why should I count on anything at all in life?” But she never forgets her new role as his vocal coach, writing, “Remember all my instructions about your voice.” She even calls herself his “spiritual mother.”

Johnson does bristle. He writes, “You have ‘roasted’ me, my work, the music, the public, the company I am associated with, everything! Why?” But he nonetheless thrives on her rigorous musical regime, writing, “You were a God-send to me this summer. What I have accomplished!... And you were at the bottom of it.” Her devotion also seems to work its charms. Just three weeks after they meet, he writes, “It makes me feel badly that you are unhappy and I would so love to see you happy.” And later, “You are my main stay and strength.”

Dent, a historian and musician, sets the stage for each step in their relationship with brief commentaries. She identifies the many notable characters who appear in these pages, like tenor Enrico Caruso, composer Francisco Alfano, Guelph poet John McCrae, who wrote “In Flanders Fields,” and pianist Artur Schnabel, who d’Arneiro inexplicably calls “a piece of inflated conceit”. In an epilogue, Dent tells how d’Arneiro died just ten years after they married. Johnson never remarried. Right up until his death in 1959 he continued to credit her with his many successes.

Since being quoted in Ruby Mercer’s 1976 biography of Johnson, The Tenor of His Time, these letters had lain in the archives of the Edward Johnson Foundation in Guelph until Dent discovered them. She has done a remarkable job of compiling and editing them, though I did find the eccentrically organized index confusing to use. Not only do these letters make compelling reading, but they can now claim their rightful place as a significant chapter in the history of Canadian music.

Music and Sentiment by Charles Rosen
Yale University Press
156 pages, score excerpts; $24.00 US

Many performers write well, and a number of writers on music play an instrument well. But I can’t think of a musician as accomplished as pianist Charles Rosen who writes about music as brilliantly as he does.

In Music and Sentiment, Rosen takes an exhilarating look at the ways composers represent feelings, and how what they do can both move us – and delight us – so deeply.

This book started life as a series of lectures. I don’t know whether it’s Rosen’s oratorical skills, his special insights as a virtuoso performer, or simply his way with words, but he manages to conjure up a story-line as absorbing as that of a powerful novel, with the hint of a resolution in the end. Not that he would – or even could – offer a “special code” for relating a composer’s score to specific sentiments. “Any theme,” he writes, “can be given whatever emotional significance the composer chooses if he knows how to go about it.” In one of his many examples, he points out that “Liszt, in his Sonata for piano, can make any one of his motifs sound successively diabolical, amorous, religioso, majestic, transcendent, or what you will.”

Rosen is a passionate advocate for modern music. But by the time he reaches the end of the 20th century, he sees various dogmatisms competing against each other. “A representation of sentiment,” he observes, “is not equally efficient in all of these rival trends.” Among those trends he considers less efficient, he targets in particular neo-tonal music. Because of its “understandable delight in using perfect triads”, he finds, “all large-scale richness of expressive tension has been drained away.”

Despite his disclaimer at the beginning that “understanding music in the most basic sense simply means enjoying it when you hear it,” Rosen makes a persuasive case for learning more about the basic materials of music. The more we understand how music works, the more we appreciate it – and the more moved and delighted we can be by it.

No Such Thing as Silence: John Cage’s 4’33”
by Kyle Gann
Yale University Press
268 pages, photos; $24.00 US

At the premiere of John Cage’s controversial 4’33” at the Maverick Concert Hall in Woodstock, New York, pianist David Tudor sat at a piano with the piano lid closed for four minutes and thirty-three seconds. He touched the instrument only to open and close the lid between each of the three moments. The performance created an uproar. Two years later, at the first New York performance in 1954, Cage’s own mother asked composer Earle Brown, whose work was also on the program, “Don’t you think that John has gone too far this time?” But today, as Kyle Gann shows in his thoughtful look at the backstory of this ground-breaking work, it has become not just a repertoire staple but a cultural emblem. It has even been recorded numerous times.

Gann quotes a letter Cage wrote to publisher Helen Wolff, whose son, composer Christian Wolff, also had a piece on the Woodstock program. Cage writes, “The piece is not actually silent... it is full of sounds, but sounds which I did not think of beforehand.” Audience members – through the incidental noises they make in response to the piece – become part of the composition. By examining the ideas that influenced Cage in 4’33”, not just from music but also from the visual arts, dance, philosophy and religion, Gann shows how Cage came to write this work. Gann emphasizes that it put Cage “in on the ground floor as an innovator”. But in fact, when Cage wrote this piece, he was already well-known as the inventor of the prepared piano – though he hadn’t yet developed his chance techniques.

When it comes to looking at the ways 4’33” influenced the culture of our time, Gann discusses the work of composers like Canadian R. Murray Schafer, whom he calls “the so-called father of acoustic ecology.” But he could have expanded his discussion to include all the creative arts and philosophy, since Cage’s influence ranges widely.

I enjoyed the way Gann, a composer and critic, considers his own experiences with Cage’s music, which started when he performed 4’33” in his high school piano recital. Part of the charm of this elegant book lies in his ability to show how Cage’s landmark work blurred the distinction between art and life, opening up new worlds of sound for him as well as for so many listeners.

Address inquiries to bookshelf @thewholenote.com.
Editor's Corner

As I prepare to write this month’s column, I find myself engrossed in re-reading a book I want to tell you about – Cigar Box Banjo: Notes on Music and Life by Paul Quarrington, published posthumously under the Greystone Books imprint of D & M Publishers Inc. (ISBN 978-1-55365-438-4). In May 2009 Quarrington was diagnosed with Stage 4 lung cancer. For the next eight months he channelled his creative energy into a number of artistic endeavours, including his first solo CD release “Paul Quarrington: The Songs” (Cordova Bay Records CBR-0822), on the soundtrack of the film “Whale Music” (for which he adapted the screenplay from his Governor General’s Award-winning novel) and the latter day adventures of Porkbelly Futures - a “thinking man’s bar band” - in which he sang and played rhythm guitar right up to the last days of his life. We are also treated to PQ’s warm and humorous memories of (misspent) youth, (failed) marriage and (mostly successful) parenting. Some of the most compelling stories are those of friendship. His capacity for sharing shines throughout this book and even those of us who did not have the privilege of knowing him personally are left feeling that we did. “Cigar Box Banjo” includes a CD/DVD-ROM with three of his final songs and two short videos. Make sure to check inside the back cover for the disc, and listen to Are You Ready?, an amazing testament to a life well-lived: “No one can tell me where I’m gonna be / When I sail into that mystery / I know I’m falling, don’t know where I’m gonna land / Are you ready? Are you ready? I believe I am.” (www.paulquarrington.com)

Oliver Schroer is another Toronto artist who took the opportunity of impending death, in this case from leukemia, to focus on creation and to return to an unfinished project. Freedom Row (Borealis Records BCD201 www.borealisrecords.com) was begun a dozen years ago as Schroer’s second album with The Stewed Tomatoes when the initial tracks were laid down. In Schroer’s words, “I whistled away at it since then. It moved with the speed of glacier...” When he returned to it a decade later “at that point the album just finished itself. It was a breeze. The last overdubs were a joy, and mixing was a pleasure.” Some of the final recordings were done in Schroer’s hospital room at Princess Margaret during his last days in 2008. His distinctive fiddling is complemented by core members of the Stewed Tomatoes Rich Greenspoon (drums), Ben Grossman (various and sundry), Rich Pell (guitar), David Woodhead (bass) and David Travers-Smith (trumpet), with a vast array of accomplished guests.

Basically an instrumental album, “Freedom Row” has occasional forays into the vocal realm, notably with the exuberant chorus in All the Little Children in the World, and vocalizations by Schroer, Christine Duncan, Tanya Tagaq and Michele George on several other tracks. The music itself is mostly upbeat, combining Schroer’s lying country and Celtic fiddling with a variety of other influences and often featuring jazzy horn arrangements by Colleen Allen. In his introductory note Schroer says “This album is a party. It is a bouncy look back and a joyful look forward. We remain ‘stewed but not subdued!’ It’s a party we’re invited to join, perhaps in the spirit of a New Orleans funeral procession – a joyous send off for an artist who will be remembered fondly. (www.oliverschroer.org)

One of the most interesting contemporary art music discs to arrive in recent months is Prefab featuring Toronto’s Madawaska String Quartet (Artifact Music ART-039). The predominantly contemporary repertoire is complemented by Fantasia No.7 for Four Viols by Henry Purcell (1659-1695). This anachronistic inclusion may seem a strange choice, but the very forward looking Baroque piece blends deceptively well with the works that surround it. Musically the transitions are almost seamless, but I am left scratching my head as to how the Madawaska achieve the ethereal sound of viols on their modern instruments. Purcell is preceded by British composer Anthony Gilbert (b.1934) who based his String Quartet No.3 on a double hocket by Guillaume de Machaut (c.1300-1377) which in turn was an elaboration on an organum written by Perotin sometime around 1200. Soviet composer Alfred Schnittke (1934-1998) was known for his eclectic polyphonic approach and his String Quartet No.3, which follows Purcell’s Fantasia, begins with a quotation from the Stabat Mater of Orlando di Lasso (1532-1594). At eighteen minutes the Schnittke is the most substantial work on the disc. It is followed by Spanish Garland, a homophonic setting of twelve folk melodies from Spain by Montreal-based composer José Evangelista. These unadorned folk tunes also harken back to much earlier times. Although the works of Mike Kane and Bruce Russell which open and close the disc do not show any obvious connection to centuries before the 20th, Kane’s Three Short Seasons and Russell’s Madra somehow seem like perfect companion pieces to complete this very well programmed disc.

The personnel of the Madawaska Quartet has recently changed, with Mary-Elizabeth Brown replacing founding violinist Rebecca van der Post, but this 2009 recording features the original line-up: van der Post and Sarah Fraser Raff, violins, Anna Redekop, viola and Amber Ghent, cello. “Prefab” is available from the Canadian Music Centre.

continued on page 60...
Bach Requiem
Les Agréments de Montréal; François Panetton
XXI XXI-CD 2 1679 (www.XXI-21.com)

- the sheer volume and inventiveness of Bach's work is astounding to us all. Yet we often ask the question: what else would J.S. Bach have accomplished given a different set of circumstances in his life? Those exploring the same question have interpreted Bach on modern instruments, jazzed up his rhythms, and substituted new lyrics. But what would Bach have created given a wider audience than his humble life in Leipzig as organist and schoolmaster provided? What if he were granted commissions beyond the scope of the Lutheran Church? We already have a hint of this with his Mass in B minor in Latin which he composed with the intention of widening his prospects.

It seems that scholar and conductor François Panetton has mused long and deliberately on this very question. The result is a Requiem that Bach could have written, given the opportunity. It is indeed his music; seamlessly patch-worked together are a number of movements from cantatas, keyboard works and the St. Matthew Passion organized into the standard requiem structure. As we know from Bach's cantatas, meditations on the agony and ecstasy of death appear frequently, and every chorus, aria and duet appearing in this work is chosen for its poetic similarity to the Latin section of the Requiem that replaces it, thus preserving the character. Thoughtfully crafted, beautifully performed, this recording provides a refreshing new perspective without compromising the integrity of the original sources.

—Dianne Wells

Handel - Berenice
Il Complesso Barocco; Alan Curtis
Virgin Classics 6 28536 2

- Berenice may not be as gripping as Handel's greatest operas, such as Julius Caesar, Ariodante and Rodelinda. But by any standard it is a magnificent work, melodically rich and psychologically insightful. Yet since the rather unsuccessful premiere in 1737, it is rarely performed or recorded. So this splendid new recording by Alan Curtis and his Venice-based II Complesso Barocco is welcome - all the more so since Curtis restores the music Handel cut in an attempt to improve the opera's fortunes.

This is a lively, energetic, elegant, spontaneous yet unmanipulated performance, with Curtis leading from the harpsichord. Curtis has been a talent-spotter right from his ground-breaking 1977 recording of Handel's Admeto, which was the first recording of a complete Handel opera on period instruments. Here he once again manages to offer a relatively unknown but terrific cast of young singers.

Klara Ek is lovely in the title role of Berenice, Queen of Egypt. Her clear, animated voice is delightful in the moving dialogue with oboist Patrick Beaugiraud. "Chi t'intende", though her "Traditore, traditore!" doesn't convey the devilish ferocity of Handel's more dramatic writing. Soprano Ingeborg Bohlin, bass Vito Priante, and especially countertenor Franco Fagioli are all standout. But the most exciting singer here is Romina Basso, whose passionate characterization of Berenice's sister Selene is riveting.

The booklet is generous, especially by today's standards. It contains the full libretto with English translation, informative notes, and photos of the singers as well as the superb orchestra.

—Pamela Margles

Mozart – Sinfonia Concertante;
Violin Concertos 1 & 3
Scott & Lara St. John
Ancalagon ANC 136 (www.larastjohn.com)

- Mozart's Sinfonia Concertante for violin and viola has long been a favourite concerto of mine, and right from the opening bars of this wonderful recording it was clear that here was something very special. The St. Johns (with Scott on viola) have been performing this work in public since they were 12 and 10, and it shows in their sensitive interpretation; they understand every nuance and clearly think and feel as one, both when playing together and in the dialogue passages. Just as critical is the superb contribution of the New York ensemble The Knights under conductor Eric Jacobsen. The accompaniment is beautifully balanced, warm, articulate and refined, and Jacobsen's choice of tempo is perfect. From the majestic opening Allegro, through the achingly beautiful Andante, to the joyous Presto, this is a breathtakingly fine performance. The "romantic" element in this concerto is often over-played, but the performers here never fall into that trap, keeping things moving and striking exactly the right mood with warm, expansive, but never overstated playing. I simply can't imagine a more satisfying recording of this glorious work.

Scott and Lara share the two solo violin concertos included here, Scott playing No.1, and Lara playing the more popular No.3. The latter features a long and interesting cadenza in the slow movement that almost seems to look back to the solo works of Bach. Again, top-notch playing from both soloists, with excellent accompaniment. The sound quality is superb throughout. An absolutely outstanding disc.

—Terry Robbins

I Mercanti di Venezia
Bande Montreal Baroque; Eric Milnes
ATMA ACD2 2598

- Venice's ghetto was designed to isolate Jews but unintentionally allowed Jews from all over Europe and the Middle East to live together and share their expertise and pride in their heritage; they created renaissance

—Tiina Kiik

To Music - Canadian Song Cycles
Wanda Procshyn; Elaine Keillor
Carleton Sound CSD-1013
(www.carleton.ca/carletonsound)

- The previously unrecorded song cycles from nine of Canada's finest composers are performed with intelligence and sensitivity by soprano Wanda Procshyn and pianist Elaine Keillor in this new recording.

A song cycle is comprised of a number of songs interconnected thematically by the lyrics and/or music. The form was very popular in Europe during the 19th century. "To Music" showcases the evolution of the form in Canada over the course of the 20th century. With an eclectic mix of composers - Healy Willan, Gena Branscombe, Edward Manning, Robert Fleming, John Weinzig, Jeanne Landry, Euphrosyne Keefter, Patrick Cardy and Deirdre Piper - comes an eclectic mix of topics and compositional choices.

My initial trepidation quickly dissipated upon hearing the interpretations. From Willan's lush To Music to Weinzig's 12-tone Of Time and the World to the rhythmically challenging Autumn by Patrick Cardy, there does not seem to be anything that Procshyn and Keillor cannot do. There is the occasional high pitch vocal discrepancy, and the piano may be a little too forward in the mix at times, but these little faux-pas are overshadowed by the sincere performances.

Most striking is the intricate love of detail that surfaces in every song cycle. "To Music" is a recording that demands careful and studied listening to be truly enjoyed and appreciated, but the rewards are well worth the effort.

—Tiina Kiik

VOCAL

EARLY, CLASSICAL & BEYOND
Salamone Rossi, from that very ghet-
to, makes his mark here with a setting of the eternally-popular Eyn Keloheinu - if ever one wanted this hymn scored for renaissance woodwind and organ this would be the definitive item. Several of Rossi’s sonatas grace this recording and yet perhaps most impressive of all is his Sonata in dialogo detta la Viena. The cornetto makes its clear mellow presence felt via Matthew Jennejohn’s sensual interpretations of Rossi’s demanding writing.

Next, a composer and virtuoso cornetto player who also lived in the Venice ghetto: Giovanni Bassano, Rossi’s contemporary and neighbour, pioneered baroque improvisation as early as 1585. Margaret Little (Recercata Ottava, treble viol), Francis Colpron (Recercare Terza, recorder) and Jennejohn (Diminutions sur Ung Gay Bergier, cornetto) more than meet the challenges set by this virtuoso improviser. Enjoy, too, the last two selections on the CD from Bassano’s 1591 Variations which bring together the full plethora of instruments listed above.

Rossi and Bassano were highly respected by Venetians in or out of the ghetto. This recording opens the door to their music - ajar but open enough for us to want more.

Lastly, music composed by Jews in a country where they were not supposed to exist but did so by concealing their iden-
tity. From 1550 to 1604, Augustine Bassano, very probably Jewish, served as a Musician in Ordinary for Recorders at four very different English courts. His Pavan & Galli-
ard, enhanced by some fine recorder playing, stand with anything native English composers could offer.

—Michael Schwartz

Beethoven – The Late Sonatas
Stewart Goodyear
Marquis 81507 (www.marquisclassics.com)

Just as there’s more than one way to eat an Oreo cookie, there’s more than one way to listen to a recording of late Beethoven piano sonatas.

If I were you, and I’d just acquired Stewart Goodyear’s new 2-CD release of Sonatas 28-32, I’d start at the end, with the second movement of Sonata No. 32 (track 8 on disc 2). Here, you’ll hear Goodyear at his best: there’s a simple piety to the theme; a nice rocking lilt to the dotted passages, delightfuly delicate pianissimos, trills to die for, and a sweeping arc that gives the movement a secure and convincing climax.

Next, I recommend listening to the final movement of Sonata No. 30, to enjoy Goodyear’s tender, almost dreamy, touch. Finally, I suggest the final movement of Sonata No. 29 – a tour-de-force of dexterity and contrapuntal clarity. After that, you’re on your own, with many more treasures to discover on these discs.

I wouldn’t say, however, that I agree with all of Goodyear’s interpretative ideas. Occasionally, when Beethoven calls for sudden forcefulness, Goodyear resorts to pounding on the keys. These moments – for instance, in the first movement of Sonata No. 29, or the third movement of Sonata No. 31 – sound heavy-handed and detract from the music’s architecture.

And speaking of the last movement of So-

nata 31, there’s one flaw I can’t ignore: about one minute in, there’s a repeated A-natural that’s slightly out of tune. It’s a small point – but why wasn’t it caught and corrected?

—Colin Eatock

Concert Note: Stewart Goodyear’s interna-
tional touring schedule includes concerts at Philharmonic Hall in Liverpool and Barbican Theatre in London in January and a number of dates in the U.S. in the following months. Toronto audiences can hear this native son in an all-Beethoven program at Koerner Hall on November 28.

Schumann - Piano Sonata
No. 2; Fantasie in C Major
Anton Kuerti
DOREMI DDR-6608 (www.doremi.com)

We are fortunate to have, living in Toronto, an interna-
tionally renowned pianist who is also a most respected Schu-
mann interpreter, Anton Kuerti.

On July 20th we had the pleasure of attending the opening re-
cital of the Toronto Summer Music Festival in Koerner Hall in which Kuerti mesmerized a sold-out house playing an all-Schumann program. This was a memorable event by any standards.

As a card-carrying Schumann zealot I have been collecting recordings of his music for half a century. As an admirer of Kuerti’s earlier recordings I was pleased that so many of the audience took advantage of the oppor-
tunity to acquire this new CD in a post-concert signing event, especially as the Fantasie, opus 17 had just been heard live. Or should I say experienced, as the influence of an ad-
miring and appreciative audience inspired a more personal reading.

As with all great artists, no two perform-
ances can be exactly the same. Notwithstanding such vicissitudes, the recorded version of the Fantasie is outstanding and a fine sou-
venir of the live performance. The Sonata is

Antonín Kubálek
Piano

Live performances, broadcast recordings, and LP reissues from Kubálek’s private archives

Brahms I: Sonatas & 4 Ballades
Chausson Concerto with the Orford Quartet
Franck Quintet with the Vaghy Quartet
Buczynski Piano Sonatas 1-2-3-4
Paderewski Sonata & Variations and Fugue
Kubálek arrangements of John Philip Sousa
Kubálek’s first North American recordings - Mozart, Beethoven, Janáček, Hindemith

For an “electronic brochure,” go to tiny.cc/kubalek

From L’Atelier Grigorian (tiny.cc/grigorian)
& CD Baby (tiny.cc/akcdbaby)
presented by Kuerti in a rather sensible and novel way: he includes, as added movement, the original finale that Schumann had replaced because Clara declared that it was unplayable, being just too difficult. The movement was published posthumously simply as Presto für Pianoforte and Kuerti inserts it between the third and fourth movements. Well, Clara was wrong as Kuerti demonstrates in spectacular fashion in this five movement version of Schumann’s opus 22.

Recorded in the Willowdale United Church in August 2009, the sound is clear, appropriately dynamic, and well balanced.

—Bruce Surtees

EXTENDED PLAY

AK(A) Antonin Kubálek

Antonín Kubálek and his independent recording label AK were introduced in the July issue with Richard Haskell’s review of his Brahms set (AK 01) so I need not add anything further on Mr. Kubálek’s origins, career, performing history and credentials other than to say that he is a multifaceted virtuoso with the highest degree of technique, expression, subtlety and sensitivity. Although these recordings are all remastered from LP’s of the 1970s we are richly compensated by the quality and insight in these performances. Furthermore, his choice of repertoire is adventurous and full of surprises. Serendipity is the best word to describe them.

To start with, there is the Mozart Rondo in A minor (Early recordings AK 06). This is a fairly late work, almost contemporaneous with the G minor or symphony, No. 40. Minor keys are rare in Mozart and this piece is melancholic, played with a wonderfully gentle touch, very well differentiated in its parts and in a nowadays sometimes frowned upon romantic manner. Be that as it may this is just right for me. This early disc is particularly rich and rewarding, also featuring works by Beethoven, Janáček and Hindemith. Janáček’s elegiac On an Overgrown Path is a long-time favorite of mine with its influences of nature, folk melodies and Czech language accents. It opens a new avenue in pianism. Each piece is a small masterpiece like “The Madonna of Frydeck” where the ruling minor key changes into major turning infinite pain into gentle sweetness that reminds me of Schubert. “Tears” has a typical Janáček kind of exquisite melody and “The Barn Owl Has Not Flown Away!” is so charming with the flurry of wings grounded by two repeated descending notes. Needless to say this music belongs to Kubálek and very few others can play it as beautifully as he.

Hindemith’s Suite “1922” is formidable difficult, dissonant, tongue in cheek, sometimes jazzy, syncopated and inspired, or rather horrified, by early 1920s dance crazes. Hindemith, however, brilliantly intersperses these with dark toned Nachtmusiks perhaps forecasting events to come. “Boston” with its hollow bells and echoes is a particularly strong and despondent uttering.

The original LP of AK 02 was recorded in the 1970s by the CBC in the now defunct Eaton Auditorium with wonderful acoustics, where I heard such legends as Wilhelm Kempff and Annie Fischer (but alas not Rachmaninov, Kreisler and Gould who also performed there!). For the Chausson Concert for violin, piano and strings, Op.21, the Oxford Quartet is augmented by Otto Armin so that first violinist Andrew Dawes can join Kubálek in the title role. Here is a performance that truly pushes to the limits; powerful, complex, passionate and rhapsodic. The same can be said for the César Franck Piano Quintet played here with the Vaghy String Quartet. The Quartet caused some uproar upon its debut, and the story goes that Marcel Proust, the notably eccentric French author, hired a group of musicians to play the Quintet for him incessantly day in, day out.

Skipping Padrewski (AK 04) (who in spite of being a legendary virtuoso and a great statesman – the prime minister of Poland at one time - never was much of a composer no matter how well Kubálek plays his incredibly difficult pieces), I will proceed to Souza Arrangements (AK 05). This is a most enjoyable disc where Kubálek shows a completely different side of his talent. I can just see him in a bar playing these marches, waltzes and polkas with flying fingers and great delicacy as an entertainer par excellence. The great Arthur Fiedler would be pleased, for this is not “music of the boring kind”.

—Janos Gardonyi

[Editor’s Note: Antonín Kubálek’s recordings are available in Toronto at L’Atelier Grigorian and online at www.grigorian.com and www.cdbaby.com]

MODERN & CONTEMPORARY

Bach; Ravel; Castelnuovo-Tedesco; Lhoyer Henderson-Kolk Duo

Independent (www.hkguitar.duo.com)

• The British rock star Sting is quoted as having once said, “An uncle of mine emigrated to Canada and couldn’t take his guitar with him. When I found it in the attic, I’d found a friend for life.” Guitarists are a breed apart, frequently forming a deep personal bond between themselves and their instrument. Indeed, they often seem happiest when performing either alone, or else in tandem, as in this fine new recording by the Henderson-Kolk Duo. Formed in Toronto in 2004, the duo, guitarists Drew Henderson and Michael Kolk, is quickly establishing itself as one of Canada’s finest, regularly appearing throughout Canada and the US, and having made its European debut at the Mediterranean Guitar Festival in Cervo, Italy in 2006.

This recording, their second, is a delight, and features their own arrangements of keyboard pieces by Bach and Ravel in addition to original compositions for guitar by Antoine de Lhoyer and Mario Castelnuovo-Tedesco. What a warm and intimate sound they achieve! This is evident not only in the tasteful arrangements of Bach’s Italian Concerto and selections from Ravel’s Le Tombeau de Couperin, but also in such pieces as the Lhoyer’s Duo Concertante in D minor. The reconstructions are particularly convincing, and sound as idiomatic for the guitar as they do for the keyboard.

I also find appealing the skilful sense of programming, which focuses on strictly classical and neo-classical repertoire – not a fan-dango to be heard! The excerpts from Castelnuovo-Tedesco’s Les Guitares Bien Tempérées are a study in contrasts, requiring a particular precision and virtuosity which the duo brings off with apparent ease. In all, this disc is a welcome addition to the guitar catalogue, featuring music both familiar and less than familiar. Well done, gentlemen - let’s hear from you again!

—Richard Haskell

Polish Masterpieces

Barbara Hannigan; Ebony Band; Werner Herbers

Channel Classics CCS 31010 (www.channelclassics.com)

• I have to admit that this recording started for me as an enigma. Having been born, and for the most part, educated in Poland, I consider myself relatively well versed in my homeland’s musical heritage. Alas, the names
of Jozef Koffler and Konstanty Regamey were completely unknown to me. Much to my relief, I found out I was in good company. The manuscripts of Jozef Koffler, including his haunting Die Liebe – Cantata Op. 14, sung beautifully here by the Canadian soprano, Barbara Hannigan, were gathering dust in the archives of the Music Library of the University of Warsaw. It is a revelation to hear music composed according to Schoenberg’s principles infused with both Jewish and Polish culture. Why this national extension of doceleaphony is not wider known – now, that’s a true enigma. The works by Regamey, although apparently better known, are also restricted in their circulation – due mostly to the fact, that after the war, the composer left Poland for Switzerland.

Kudos to the Ebony Band (players from the Royal Concertgebouw Orchestra) for bringing these composers to our attention. One could argue, albeit not very successfully, that the technical demands of their music prevent its frequent inclusion in concert programs. Here, in a live recording, Werner Herbers and friends bring it with great panache to an enraptured audience. You don’t have to consider yourself an aficionado of the modern musical idiom to experience the wonder and the gratitude at discovering these unknown, true masterpieces.

—Robert Tomas

EXPLORES THE DARK SIDE OF THE MOON

NOJO

True North Records TNE5032

(www.truenorthrecords.com)

- NOJO, the enterprising Toronto-based improvising orchestra, tackles a classic in its latest efforts to examine the jazz potential of great rock tunes. They’re examining the work of groups like Led Zeppelin and Rush, but here, in their first digital only release, it’s a seminal album from 1973, Pink Floyd’s “The Dark Side Of The Moon”. That was one of the best-selling discs of all time, a concept album that used advanced technology of its era such as multi-track recording, plus sound effects, continuous music and songs satirizing contemporary English society. NOJO can’t supply the quartet’s vocals by Roger Waters, David Gilmour and Richard Wright (though drummer Barry Romb erg is far better than the Pink’s Nick Mason), but it has taken nine of the 10 pieces on the original and made them work with new arrangements, excellent section work and some fierce soloing from its 16 musicians. There’s no information as to who solos, though co-leaders Michael Occhipinti and keyboardist Paul Neufeld are prominent, but the overall teamwork is exemplary, with pleasing melody amid the complex harmonies. Sometimes the sound’s so smooth that it echoes Duke Ellington, at others free jazz, circus music and reggae rhythms reign. Money, Us And Them and Breathe are best. Recorded before a live Lula Lounge audience, the show lasts 86 minutes, twice the length of the original album.

—Geoff Chapman

IT’S OUR JAZZ

Here’s another winner from the Richard Underhill stable, a sure candidate for assorted end-of-year awards and, for once, a CD and DVD package that works. It’s a studio session so passionate you could believe it’s live, plus a DVD recorded at Lula Lounge last October that entertains for more than 90 minutes, plus a bonus segment containing the leader’s incisive jazz opinions. Make sure you experience Free Spirit (Stubby Records SRCD-7734 www.richardunderhill.com). The CD line-up’s interesting with Underhill’s alto and the trombone of Ron Westray, late of the Lincoln Center Orchestra and now at York. Their companions are pianist Dave Restivo, who plays with marked intensity, plus hardworking bassist Artie Roth and all-action drummer Larnell Lewis. All nine tunes are by Underhill, whose snarling horn sound on This House and Hustle Up might raise your neck hairs. Westray’s speed is remarkable and skittish, both horns swinging hard, dabbling in exhilarating free jazz outbursts. Great inventions are the clever ‘Positive Spin’ and the anhemic Be Strong, Be Strong. The DVD session allows more solo room and also brings in edgy, rock-influenced guitarist Eric St. Laurent and for three tunes djembe (hand drum) exponent Michel DeQuevedo. Consistently sharp and engaging, the groove’s ever-present with delightful forays on Blakay’s Bounce and Bike Lane. This is challenging, complex and robust music, ranging from lyrical to incendiary, yet still communicating with pleasing ease.

CONCERT NOTE: Underhill performs at the Southside Shuffle in Port Credit on Sept. 11.

Quebec jazzman André Leroux is known primarily for his solid tenor sax but on Corpus Callosum (Effendi FND089 www.effendirecords.com) he’s into soprano, flute and bass clarinet, performing with long-time associates Normand Deveault (piano), Frederic Alarie (bass) and Christian Lajoie (drums on eight cuts). Astonishingly it’s Leroux’s first album as leader but clearly he’s comfortable directing musical traffic in what he calls “a group therapy session” recreating the spirit of Coltrane through his band’s own compositions. This he does with warm tones

EXTENDED PLAY

Triophilia

Bern, Brody & Rodach Jazz Werkstatt JW 071

(www.recopords-cd.com)

- Putting your stamp on traditional material is one goal for musicians; composing tunes that fit with it is another. This trio excels in both.

Consisting of accordionist/pianist Alan Bern and trumpeter Paul Brody, respectively the musical director and one soloist of The Other Europeans – a Klezmer/Lautari band performing at the Ashkenaz festival September 4 – plus guitarist Michael Rodach, the three not only play Yiddish and Roma music, but create it. “Triophilia” is notable since the smaller group allows the three to celebrate more musical currents.

Take Rodach’s Tango Valeska. Positioning the Argentinean theme song within Eastern Europe, the three emphasize its Old Country roots by the means of expansive polyphonic slurs from the trumpet, quivering accordion licks and the expected clinking guitar rhythms. It the same story with Bern’s Angel Blue and Brody’s Hascel. On the latter, sharp, downwards guitar strums that could have emigrated from Bessarabia come up against moderato, formalist trumpet cadenzas, creating a melody that is both melancholy and charming. On the former the rhythm is more swing, but Bern’s expanded glissandi still contrapuntally play off against Brody’s grace note susices and blues lick suggestions from Rodach.

Brody’s Bartoki, saluting the Hungarian composer whose study of his country’s musical history affected his compositions, is the crowning achievement. Putting a modernist cast on Magyar Roma roots, jazz, rhythmic guitar frails and harsh syncopated piano runs are added to Brody’s mellow theme. Emerging repeatedly from the mix of strained string fills and slinky keyboard rebounds, the narrative attains its climax with high-pitched trumpet tones.

—Ken Waxman
and technical aplomb, kicking off with earnest tenor and outside playing on Speed Machine followed by penetrating, fluent soprano on the stern Sa Ka Vin, followed by a hard-charging Elvin’s Mood that’s both earthy and eloquent. The resourceful Ode A John has unconventional chord voicings, while mournful solo tenor on Cadenza For Nation precedes a return to exotica with the lengthy Offertoire, somewhat spoiled by overdubbing.

The West Coast scene remains active, despite an apparent divide between avant-gardists and hard bopper. Hear the latter with Steve Kaldestad on Blow-Up (Cellar Live CL053109 www.cellarlive.com). He’s recruited local pulse heavies Judi Proznick and Jesse Cahill and the Montreal pair of trumpeter Kevin Dean and pianist André White – all with McGill U connections. The leader penned four of seven long pieces that also include a tension-breaker in A Flower Is A Lonesome Thing. Kaldestad’s Shimmies!, an offspring of Honeysuckle Rose, shows strong influences from the 60s ‘Blue Note’ years and the music, live at Vancouver’s Cellar Club, breaks no new ground though it’s executed efficiently enough, the standout player without doubt Dean, who regularly delivers surprise in emotional solos. His rambunctious blues So Long Cerelean is the highlight of this no-frills set.

Prolific pianist Ron Davis has released his seventh trio album – My Mother’s Father’s Song (Mervna Road/Davin-or Records 600977 www.rondavismusic.com). The title family reference recalls his grandfather’s 1930s Warsaw restaurant and is commemorated three times here – by trio, bass and piano – among the 13 tunes including four originals plus rarefied standards such as La Mer and My Shining Hour plus covers of hits by Stevie Wonder, James Taylor and Coldplay (the opening Viva la vida ). Davis and ace colleagues bass Mike Downes and drummer Ted Warren skip through the genres yet ensure his compositions hold up well, like The Climb with strident chords and the boogied insistance of Sergio’s Shuffle. There are occasional surfets of notes and too-heavy touches. Davis can’t remake La Mer but he tears up My Shining Hour and his own Tamba Ron Rumba with his percussive attack.

The tight threesome led by Hilario Duran is in sparkling mode (with one horrible exception) in the up-tempo, eight-tune collection comprising Motion (Alma ACD11102 www.almarecords.com). The boss, bassist Roberto Occhipinti and drummer Mark Kelso are totally in sync here, matching intricate lines with spontaneous playing of the highest order. Duran has musical chops to spare but though we enjoy occasional guests he should have stood firm against the vocal and, worse still, the syrupy strings on Havana City. Fortunately there’s compensation with the bouncy For Emiliano, the flying title track, the lively Tango Moreno and the speedy version of Timba en Trampa.

—Geoff Chapman

EXTENDED PLAY

Guelph Jazz Festival Highlights

Characteristically adventurous, the 17th annual Guelph Jazz Festival (GIF) September 8 to 12 presents respected sound explorers in novel musical situations. Probably the most notable GIF visitor this year is American trombonist/composer George Lewis. On September 11 he’s part of a trio with pianist Muhl Richard Abrams and multi-reedist Roscoe Mitchell on a double bill at the River Run Centre with the Sangam ensemble. Additionally throughout the festival, the MacDonald-Stewart Arts Centre hosts Ikons, which integrates computer software, created by Lewis, with Eric Metcalfe’s sculptures that reflect visitors’ movements. Sour Mash, with Lewis and sound designer Marina Rosenfeld on duelling laptops, is an example of Lewis’ software programming, while More News For Lulu exhibits his trombone skill with guitarist Bill Frisell and alto saxophonist John Zorn. Similar to Ikons, Sour Mash (Innova 228 www.innovamusic.com) features looped textures which alter each time the composition is performed. On this version there’s no separation between the two creators’ input(s). Interspersed with episodes of sampled footfalls, rumbling voices and slide-whistle-like vibrations, the piece’s focus is on the sonic contrasts produced as both programs evolve simultaneously and languidly. Simmering and shimmering, buzzing sequences, crackle and speedy whooshes share space with wind-chime-like pealing, watery bubbling and abrasive rustles. Defined with flanges and granulation, the processes evolve so that linkage is apparent, but with enough unexpected pauses, drones and beats to keep the ever-shifting texture fascinating.

Equally fascinating is More News For Lulu (hatOL-OGY 655 www.hathut.com). Here the trio provides an explicitly POMO take on 14 Hard Bop classics. Kenny Dorham’s Lotus Blossom for instance is reconceived as Frisell’s gentle picking finally succumbs to the pressure from Zorn’s screeching altissimo runs and tongue slaps to introduce guitar neck-hand-tapping and amplifier buzzes. Meanwhile Lewis concentrates on a tremolo retelling of the head, which is eventually recapped by all three. Similarly Hank Mobley’s Peckin’ Time evolves in triple counterpoint with the saxophonist’s agitated lines matched with the trombonist’s modulator vibrations while the guitarist’s steady chords propel the narrative. Lewis’ strategy on other tunes such as John Patton’s Minor Swing consists of providing a huffing contrapuntal ostinato over which Zorn’s screeches thrust intensely. Braying upwards the trombonist eventually corners Frisell’s double-timed licks and the saxophonist’s split tones so that all three lines converge.

The pianism missing from the aforementioned CD is present on One Dark Night I Left My Silent House (ECM 2089 www.ecmrecords.com), which matches pianist Marilyn Crispell with clarinettist David Rothenberg. Crispell plays solo in Co-operators Hall September 11. Here she tries various sonic strategies to partner Rothenberg, a philosopher/naturalist interested in bird songs. While no tone is wholeheartedly onomatopoeic, ariety abounds on. On Still Life with Woodpeckers for example, Crispell strokes the piano’s inner strings and hits the instrument’s backboard and bottom frame with percussive taps as the clarinettist flutter-tongues and chirps daintily. In contrast, on The Hawk and the Mouse, she sweeps across, plucks and strikes the strings as Rothenberg circles her cadences with growling obbligatos, snorts, honks and tongue slaps. Committed to the most part to parallel improvising, the two emphasize tonal connections. That’s why the moderato and andante Evocation references Impressionism, with the low-pitched reed line and the low-key octave patternning create what could be a neo-classical étude. A so-called classical composer of the electro-acoustic variety, accordionist Pauline Oliveros plays twice at the GIF. On September 8, in Rozanski Hall, she and trio
of Guelph musicians perform simultaneously via a telematic link with other improvisers in Bogotá, Colombia and Troy, N.Y. Then on September 11 at a yoga centre, Oliveros’ accordion timbres are transformed by using Expanded Instrument System (EIS) computer software. Examples of both her musical cooperation and programming skills show up on Music in the Air (Deep Listening DL 43-2010 www.deeplearning.org). Here EIS and signal processing mutate the sounds from Oliveros’ conch shell, percussion and accordion plus Chris Brown’s piano. Recorded in real-time without overdubs, tracks such as Trohoposphere demonstrate how granular synthesis comments on and alters the piano’s speedy glissandi plus slippery accordion smears. Spread across the audio surface, processed signals contrapuntally change the piano’s dynamics as well as adjust accordion timbres to staccato and dissonant. When auxiliary bellows start the mix alongside a flat-line conch drone, Brown almost replicates a formal composition, so intent is he on maintaining harmonic patterns without raising the volume. With the modifications sometimes depicting variants of previously sampled timbres, sharp string slaps and key pumps provide live tonal additions. Eventually the dense interface is resolved as quivering voltage ramps slide downwards, introducing octave jumps and pressure from both keyboards.

—Ken Waxman

POTPOURRI

Watching You Think
NEmA
Neemaste (www.neema.ca)

Very few people would say they listen to Leonard Cohen’s music for his singing. Most of us put up with his half-spoken rumbles in order to get to his songwriting, in particular his lyrics. The same can be said about NEmA. Granted her singing is much prettier than Cohen’s – who is one of the producers of Watching You Think – but that’s not why you should get this album. You should get this album – immediately – for the really, really good songs.

Lyric writing is NEmA’s strongest suit and for the most part she’s not telling us anything we don’t already know and would say ourselves if only we were half as clever. “Some things are better left unsung, better left unsaid. Some stories better left unwritten, letters left unread.” We understand that and all the other 11 songs NEmA has written. (The twelfth track is a cover of Mark Knopler’s heartbreaker, Romeo and Juliet). Bone To Pick With Time cleverly expresses what we all feel about our “very little window to do what we must do” and “a twisted little jack-in-the-box” is the evocative image in Jealousy.

Sensitively produced, the songs are enhanced but not overwhelmed by the arrangements: a cello here, a tabla there and, mercifully, nary a ping from that overused darling of the modern female singer-songwriter, the glockenspiel. Borrowed from a cross-section of Montreal scenes the musicians include Arcade Fire’s Howard Bilerman and Tim Kingsbury, and Joe Grass and Miles Perkin who played with the late Lhasa de Sela. Check neemaste.ca for tour dates.

—Cathy Riches

Fray
Lenka Lichtenberg
Independent SR265 (www.lenkalichtenberg.com)

With “Fray” (Free), her fourth solo CD, the Czech born Toronto-based singer-songwriter Lenka Lichtenberg has embraced Toronto’s World Music aesthetic. Singing expressive Yiddish and English lyrics with an intimate soprano over well-wrought arrangements that bridge Eastern European, Middle-Eastern, Egyptian, South Asian, North and South American styles, Lenka takes us on a lilting musical journey replete with global echoes.

The songs on “Fray” gently blend musical boundaries, accomplished with the aid of a selection of Toronto’s world and jazz musician who’s who. Contributions shine from the quannun master George Sawa, Ravi Naimpally on tabla and dumbek, percussionist Alan Hetherington, bassist extraordinare George Koller, woodwind expert Ernie Tollar and John Gzowski on guitars and oud. Those listeners who expect to hear standard Klezmer instruments such as piano, violin, clarinet and cornet on such an album are also rewarded.

Notwithstanding the delightful blend of word music arrangements here, Lenka Lichtenberg’s work is foremost a product of her passion and dedication to international Yiddish culture and to the development of what is sometimes called New Jewish Music. Her practice of cantorial singing within the Jewish liturgy “fills me with light and total happiness” she has said. It clearly illuminates “Fray” with a luminous energy, making the cumulative experience of listening to this album a joy.

—Andrew Timar

[Editor’s note: Although for environmental reasons there is no program booklet included with the CD, Ms Lichtenberg assures us all lyrics and translations will be available on her website lenkalichtenberg.com.]

Concert Note: Lenka Lichtenberg and special guests including Maryem Tollar will launch “Fray” at the Ashkenaz Festival on September 4 at 6:00 at the Lakeside Terrace, Harbourfront.

OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-released

Following the Second World War the music world awaited the return of Kirsten Flagstad to the stage and recording studio. In the 1930s when the Metropolitan Opera had severe financial shortfalls, for six seasons Flagstad and Lauritz Melchior’s collaboration in various Wagner music dramas guaranteed SRO houses, contributing significantly to the Met’s survival. She came back in 1947 and in 1948 EMI began recording her in Wagner and others. In 1952 she recorded Tristan and Isolde with Wilhelm Furtwängler, produced by Walter Legge. Legge let it be known that his soon-to-be wife, Elizabeth Schwarzkopf had to sing some of the high notes - indiscrète and undiplomatic to say the least. On a new CD derived from Deutsch-landradio tapes (Audit 23.416, 2 CD) we hear Flagstad live in concert in Berlin on May 9 & 11 1952 … exactly one month before the Tristan sessions began in London. In the autumn of her career, her voice was still characteristically rich, flexible, well focused and, yes, thrilling. The repertoire is Wagner and Richard Strauss, composers with whom she was associated throughout her long career: The Wesendonck-Lieder, Prelude, Isolde’s Narrative and Curse, and Liebestod from Tristan and the Immolation scene from Gotterdammerung. Also three of The Four Last Songs (she omits “Im Frühling”) and Elektra’s monologue. The repertoire is taxing but she shows no fatigue or stress. While her delivery is not quite up to her glory days, the old artistry is still there, holding the listener’s attention in a satisfying manner. Admittedly she is favoured by the engineers, being closely miked and slightly prominent. In truth it is not a natural balance as one would hear in a live concert but certainly more pleasing to our ears. A rather small penalty is that the orchestra is sometimes too far in the background. Georges Sebastian conducts The Orchestra of the Municipal Opera, Berlin in the Titania Palace. A treasure if there ever was one.
The legend of Emil Gilels seems to intensify as the years go by even though he has now been gone for fifteen years. His recordings continue to emerge from time to time to the delight of his devotees around the world. However, it is the documents of concert performances that are most exciting to collectors. DOREMI, which has already released seven discs of predominantly rare live concerts performances, has an eighth CD devoted to early such live material from the 1950s and early 1960s (DHR-7920). In top shape, he is heard in spirited performances. A rarity among them is the Khachaturian Piano Sonata alongside the familiar Chopin Ballade no.1 which receives one of, if not the most moving performance in memory... a real find. I should mention the effervescent Polkas by Smetana and a sparkling Etude by Mendelssohn plus works by Pancho Vladigerov, Bartok, and Ravel. Good sound.

The emotional resonance of the Adagietto from Mahler’s Fifth Symphony makes it one of the most familiar pieces in the 20th century repertoire, thanks in no small way to its importance on the soundtrack of Visconti’s 1971 masterpiece, Death in Venice. The general public responded to the serenity of the Adagietto and were offered similarly calming pieces such as the Pachelbel Canon and Albinoni’s Adagio. A new compilation, Mahler Adagios (Decca 4782342, 2 CDs) contains adagios from Mahler’s symphonies three, four, five, six and nine in addition to - now these are master-stokes - Urflicht from the Second Symphony (Mira Zakai), “Der Abschied” from Das Lied von der Erde (Yvonne Minton), and “Ich bin der Welt abhanden gekommen” from the Rückert-Lieder. Sir Georg Solti and the Chicago Symphony are responsible for all but the Rückert-Lieder which has Brigitte Fassbaender accompanied by the Deutsches Symphonie, Berlin under Riccardo Chailly. Highly recommended to those new to the repertoire and those who are not.

The proportion of Mahler lovers among classical music fans has been steadily on the increase both in the concert halls and on recordings. Some avid collectors attempted to acquire every recorded version of every opus. There is no such thing as too many. They will no doubt be surprised to discover the enormous number of recordings documented in the second edition of the authoritative, absolutely comprehensive Mahler discography published by Mikrokosmos (ISBN 723721 481353). This hard cover, 568 page book is printed on glossy stock with many colour plates, and it is fully indexed by work, artist and ensemble and gives timings for every movement or section of every work. The editor, Péter Fülöp has devoted over forty years to extensive research and detective work in order to acquire, successfully, every Mahler recording ever made. By far the most comprehensive book ever published on the subject, this is a reference work, not a critique but an invaluable tool for the really serious collector. Recording dates, venues, and subsequent incarnations are included. The purchaser will find a CD restorations of the most elusive of all Mahler recordings of which only one copy is known to exist, the Fourth Symphony played by the Hilversum Radio Orchestra conducted by Paul van Kempen on December 28, 1949. For the moment, the book is available only from www.mikrokosmos.com.

Seiji Ozawa celebrates his 75th birthday this month and Decca has issued an anniversary package containing outstanding performances of 14 works that show him at his best (4782358), 11 CDs in slimline box, specially priced. Although I am not an admirer of his way with Beethoven, Brahms and others, this set is pretty well devoted to works he does very well: Bartok, Berlioz, Ravel, Takemitsu, Mahler, Bach, Poulenc, Rimsky-Korsakov, Richard Strauss, Tchaikovsky, Wagner, Prokofiev and Bernstein. The orchestras are the Saito Kinen Orchestra, The San Francisco Symphony, The Boston Symphony, The Vienna Philharmonic, The Berlin Philharmonic and the Tanglewood Festival Chorus. Incidentally, all the Saito Kinen recordings, Bartok, Berlioz, Ravel, Takemitsu, are stunning, both in performance and for demonstration quality sound. The timpanist is the unmistakable Everett Firth, recruited by Ozawa from Boston.

—Bruce Surtees

Editor’s Corner continued from page 53

www.musiccentre.ca. Toronto audiences will have to wait until February 16 to hear the new line up in performance at the Arts and Letters Club (there will be performances in London in December and Kitchener-Waterloo in January), but in the interim the quartet continues its practice of supporting young and emerging composers, with readings of their works on September 27 and November 1.

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

David Olds can be reached at: discoveries@thewholenote.com
They laughed when I grabbed the clarinet, but…

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SLSQ … continued from page 8

t’s annual appearances with Music Toronto – as well as other things, such as masterclasses for students at the University of Toronto – have helped the group retain a certain “home town advantage,” even though they haven’t lived in Toronto for many years.

“They always draw a good, enthusiastic house,” notes Taylor. “Audiences are interested in who’s going to play first violin. And people always like to see how long Geoff’s hair is, and whether Lesley’s wearing glitter or not. We like to think of them, in a sense, as ‘our’ quartet. It’s almost a parental attitude.”

Personnel changes have done surprisingly little to change the quartet’s performance style. In 2002 Hoover left the ensemble, followed by Shiffman in 2006. However, their replacements – cellist Christopher Costanza and violinist Scott St. John, respectively – have fit in well.

“I think it’s made us better,” suggests Nuttall. “If you get the right person, it brings a new energy. Both Scott and Chris could have a major solo career, and you can’t say that about too many quartet players. Chris and Scott don’t play out of tune – it just doesn’t happen. They’re out of my league!” However, he’s also quick to point out that the current quartet has maintained close relationships with its former members, and has given “reunion” concerts, with all six musicians on stage.

Last year was the St. Lawrence Quartet’s 20th anniversary, which in Nuttall’s words, was “a good excuse to do some interesting stuff.” And indeed they did. One of the ensemble’s anniversary projects was the premiere of John Adams’ String Quartet. But the St. Lawrences didn’t ask the famous American composer to write the piece for them – he approached them. “He came to hear a performance we gave,” Costanza explained in an interview with the Detroit Free Press. “He came backstage afterward and said, ‘The Beethoven Op. 132 was great. Could I write a quartet for you guys?’”

And true to the group’s Canadian roots, they took advantage of their anniversary year to commission not one but five new quartets from Canadian composers: one from the West Coast, one from the Prairies, one from Ontario, one from Quebec and one from the Maritimes. The selected composer were (from west to east) Marcus Goddard, Elizabeth Raum, Brian Current, Suzanne Hébert-Tremblay and Derek Charke.

With their anniversary year now behind them, the quartet shows no sign of resting on its laurels. Their first engagement in Ontario in the 2010-11 season will take them to Owen Sound’s Sweetwater Music Weekend, for two concerts, on September 17 and 19.

After that, they return to Toronto in October to open Music Toronto’s season, on October 14. They’ll play Haydn’s Quartet Op. 74 No. 1, Prokofiev’s Quartet No. 2, and a pair of their recently commissioned Canadian works: Hébert-Tremblay’s A tire-d’aile (2009), and Goddard’s Alliqi. The following day, they’ll perform for the Ottawa Chamber Music Society. And in the new year, the quartet will be back in Toronto for a concert at the U of T Faculty of Music on February 28.

Still, after 20 years on the road, Nuttall hints that life in a busy string quartet can grow wearisome. “We do crazy things, like getting up at three o’clock in the morning to go to the airport,” he says. “Someday, we’d like to have a perfect hall somewhere, and play 120 concerts a year in it – and people would come to us!”

Colin Eatock is a composer, writer, and the managing editor of The WholeNote.
September 17 - 19, 2010
Owen Sound & Leith, Ont.

2010 Guest Artists include:
St. Lawrence String Quartet, SuperNova String Quartet,
John Novacek, piano & James Campbell, clarinet

Friday 17th - 8pm
LEITH CHURCH
St. Lawrence String Quartet
with James Campbell
Elizabeth Raum:
Table at the Bushwakker
Mozart: Quintet for Clarinet and Strings, K. 581
Marcus Goddard: Allaqi
Beethoven: String Quartet in C-sharp Minor, Op. 131

Saturday 18th - 8pm
DIVISION ST. UNITED CHURCH,
OWEN SOUND
Milhaud: La creation du monde
Baker: Heritage
Allan Gilliland: Suite from the Sound
Stravinsky: “Tango”, “Waltz”, and “Ragtime”

Sunday 19th - 2pm
DIVISION ST. UNITED CHURCH,
OWEN SOUND
R. Schuman: String Quartet No. 1
George Antheil: Sonata No. 1
for Violin and Piano
Osvaldo Golijov: Last Round
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Isabel Bayrakdarian, soprano
Susan Platts, mezzo-soprano
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Mahler: Symphony No. 2 “Resurrection”

Lang Lang
September 27 at 8pm
Peter Oundjian, conductor
Lang Lang, piano
Mozart: Overture to The Magic Flute, K. 620
Brahms: Symphony No. 3
Liszt: Piano Concerto No. 1

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Louie Lortie, piano
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Chopin: Andante spianto and Grand Polonaise
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