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Media Contact
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FOR OPENERS
6. Not Always Live | DAVID PERLMAN

FEATURES
8. Mulroney: The Opera | PAULA CITRON
12. Stuart Hamilton Reminiscences | PAMELA MARGLES

BEAT BY BEAT
15. On Opera | CHRISTOPHER HOILE
17. Early Music | SIMONE DESILETS
19. Classical and Beyond | ALLAN PULKER
21. In With the New | JASON VAN EYK
23. Choral Scene | BENJAMIN STEIN
25. World View | ANDREW TIMAR
28. Jazz Notes | JIM GALLOWAY
30. Bandstand | JACK MACQUARRIE
55. In the Clubs | ORI DAGAN

LISTINGS
32. A | Concerts in the GTA
50. B | Concerts Beyond the GTA
54. C | In the Clubs (Mainly Jazz)
56. D | The ETCeteras

MUSICAL LIFE
60. We Are All Music's Children: Marie Berard | MJ BUELL
61. Bookshelf | PAMELA MARGLES

DISCOVERIES: RECORDINGS REVIEWED
62. Editor's Corner | DAVID OLDS
62. Vocal
63. Early & Period Performance
64. Classical & Beyond
65. Strings Attached | TERRY ROBBINS
66. Modern & Contemporary
66. Jazz & Improvised
66. It's our Jazz | GEOFF CHAPMAN
67. Something in the Air | I KEN WAXMAN
68. Old Wine in New Bottles | BRUCE SURTEES

MORE
31. Index of Advertisers
58. Classified Ads
59. The WholeNote Marketplace

In This Issue
Behind the Masque! page 17
Sheila’s Coming! page 55
Who is May’s Child? page 60

New Release
Antonio Caldara
La Conversione di Clodoveo di Rè di Francia

Heroism, power and love … a magnificent drama

Suzie LeBlanc SOPRANO
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Not Always Live

As far as I can recall this is the first WholeNote cover (of 157) that does not directly reference an event in our live performance listings (although you will find it referenced in our admirable and burgeoning ETCeteras on page 56). Mutrony: The Opera may well be operatic, but it is not an opera in the traditional sense. It’s not even a filmed opera in the way that Live from the Met in HD is these days. The people we see singing in it are not actually singing, for one thing. And, unless some notable operatic man about town finds a way of rebuilding it, as some form of opera in concert, say, in a tennis stadium, it’s won’t likely see the operatic light of day.

Indeed some who go and see it will come away saying “Calling it an opera doesn’t make it an opera any more than calling an airline Jazz really makes it fly.” But some will say “Yes indeed!” It doesn’t have to be live to be alive.

A different example: in the little village I find myself in, right now, seven time zones and 8000 miles away from Toronto, there are about forty or fifty families that are permanent residents (among the 240 to 300 holiday homes). And every month (133 times so far) they get together, of a twilight, in one or another of their homes, to listen to about an hour of recorded music — anything the hosts want to play, along with, if they like, a few interpolated words as to why.

Different people have been the glue that has held this little club together at different times. After all, people come and go. From gathering 100 to 132 it was my mom, and especially my dad’s, turn: convening, planning, selecting the programs on slowly yellowing paper in carefully updated binders. And every January they hosted one of the gatherings, always right around their birthdays.

It was around November last that dad started to put all his failing energy into this January’s meeting of the Nature’s Valley Music Club. With the help of my sister who searched the CDs and copied tracks and typed, they got it together. The event had to be held at someone else’s home. And he couldn’t be there. But the Club all got to hear the chosen music, and through my sister’s lips, why it had been chosen.

First came a little set (Barber’s Agnus Dei; Palestina’s Kyrie; Mozart’s Ave Verum corpus, Fauré’s In Paradisum and Schubert’s Heilig ist der Herr), sung by the Choir of New College, Oxford. Then came a boisterous “I Vow to Thee My Country” by the National Symphony Orchestra. And then selections by Salamone Rossi, performed by the King’s Singers and Sarabend, because “they give an example of how psalms can be a source of spirituality, a political instrument, a link between tradition and modernity, and above all a bridge connecting human beings.”

His two favourite Schubert Impromptus (C minor and G Flat major), followed that, and then two more short pieces in Hebrew by Salamone Rossi, as voiced by Boston Camerata and Joel Cohen. “I will sing unto my God, my rock and my redeemer, songs of rejoicing and of praise, of joy and gladness ... in the heart of the community.” And “Let me open my lips and give utterance to song. Yea I will sing to the Living God.”

And last, from Music for a May Morning, sung by the Choir of Magdalen Choir, Oxford, “When Evening’s Twilight” by John Hatton, because it was a “madrigal of pastoral love – how the beauty of nature reminds you of someone you love.”

From January 21 to March 9 this “little tape,” as out of habit he’d have called the CD, played over and over at his bedside, in his home. Now as I write it is playing for me. And I offer it, if only in words to you.

Sometimes music doesn’t have to be live to be alive.

—David Perlman, publisher@thewholenote.com
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Mulroney: The Opera
Guess Who’s Not Coming For Dinner

PAULA CITRON

When the Globe and Mail first broke the story last October that there was going to be an opera film about Brian Mulroney, an astonishing 58 readers wrote comments on the website, and all of them were pure vitriol. Clearly, Mulroney, Canada’s 18th prime minister, may well be the most hated politician in modern Canadian history.

Well, Mulroney haters (among whom I include myself) can take heart. When I watched the screen, I started to laugh from the very first frame, and was still chortling after the fade-out. In truth, Mulroney: The Opera is absolutely delicious political satire, with every character of every political stripe coming in for a drubbing. On a more serious note, opera lovers will appreciate composer Alexina Louie’s clever pastiche score and librettist Dan Redican’s hilarious rhyming couplets. Louie is one of Canada’s most important composers of new music, while Redican is a revered comedian.

In a real coup, the 75-minute Mulroney: The Opera will be shown in Empire movie theatres across Canada as a special presentation of the Metropolitan Opera’s wildly popular “Live in HD” series. The program also includes the 26-minute Behind the Curtain: The Making of Mulroney: The Opera. The first screening takes place Saturday, April 16 at 1pm, with a repeat on Wednesday, April 27 at 7pm. Peter Gelb, the Met’s general manager, even gives the tongue-in-cheek introduction from the opera company’s broadcast truck.

Mulroney: The Opera represents a unique genre – original opera for the camera. The three creative geniuses behind the project – Louie, Redican and director Larry Weinstein – first came together with the short film Toothpaste (2001). Louie and Redican had written Toothpaste when they were thrown together at a Tapestry New Opera LibLab where composers and librettists create five minute operas in 24 hours. Weinstein, a co-founder of Rhombus Media, filmed the short, which features a couple warring over the cap left off the tube. The success of Toothpaste led to Burnt Toast (2005), in which Toothpaste became one of eight mini-operas about romantic relationships. Both films have been big sellers for Rhombus at home and abroad.

Which brings us to Mulroney: The Opera. The project began in 2006 as cultural programming for the CBC. Says Weinstein: “In thinking about what would make a good subject, we settled on political humour which is a real Canadian strength. We chose Mulroney because he’s an archetype of the slick politician who desires greatness but who has tragic flaws that ultimately bring him down. He’s a real paradox – the guy who won the largest majority in Canadian history, but who is now universally reviled. We actually toyed with changing his name to Myron Baloney to add to the satire, but happily, we dropped that idea.”

When the CBC went through one of its periodic bouts of cultural suicide, the project was dropped, which meant the loss of CBC funding. Says producer Jessica Daniel: “Rhombus can usually tap into foreign money because of its international reputation for quality. But because Mulroney: The Opera was so specifically Canadian, it had to be financed 100% in country.” The $3.75 million budget comes from Telefilm Canada, Canada Media Fund and various provincial and federal tax credits – so, yes indeed, Canadian taxpayers have financed Mulroney: The Opera.

When Weinstein approached his old cohorts about the project, Louie was somewhat intrigued, but Redican was definitely not. “I remember thinking this isn’t for me,” he says. “All I do is comedy, and Mulroney needs something dramatic. I kept quitting, but Larry wouldn’t let me.” Finally, Redican came up with the only idea that would work for him – a series of scenes, each one being a political cartoon, each with a different voice or mood. “The film is an episodic biography,” he explains. “It’s an arc of a life. Rather than following a linear story, the libretto follows a character.”

The film begins with a reluctant Jean Chrétien unveiling Mulroney’s official portrait in the House of Commons in 2002. (Trivia note: Colin Mochrie, who plays Chrétien, slants his jaw the wrong way; Weinstein toyed with the idea of using a reverse print to set it right.) The scenes that follow are flashbacks. We see Little Brian in his birth place, Baie Comeau, the meeting at the country club with Mila Pivnicki who would become his wife, his high-jacking the Conservative party, and the various scandals that dogged his government, with a passing nod to Karlheinz Schreiber. The team made debut with John Turner and Ed Broadbent is an absolute hoot, not to mention the patronage chorale, Mulroney’s habanera duet with Pierre Trudeau post Meech Lake, and the Shamrock Summit with Ronald and Nancy Reagan.

And then there are Redican’s breathless rhymes.

“I’ll take my place in history!
Come forward, one and all, to honour me!!
There’s none as great as me …” and
“I have the chin! I’m not afraid!
I have the chin, I’m going to win!”

According to Redican, Mulroney’s own words comprise much of the libretto. “He’s always been the hero of his own story,” explains Redican, “which made it easier to write the libretto from his point of view.” Redican goes on to describe Mulroney as a very bright but driven man who passionately believed in his own sense of destiny, yet whose self-aggrandisement concealed a huge sense of insecurity. He also points to a more positive side – that Mulroney was a rough and tough, hard-drinking man who cleaned up his act to become a loving husband and father. Redican, who calls himself a knee-jerk liberal, even grew to like Mulroney during the months that he lived with him, so to speak. As for his portrayal of Mulroney in the libretto, he adds: “I can’t imagine that he’ll be having me over for dinner any time soon.”

For Louie, composing Mulroney: The Opera meant finding the right style of music to accompany each scene. Her score includes bump and grind, Gilbert & Sullivan, music theatre, Broadway razzmatazz, blues, sports-specific fanfare, folksong, jazz, tango, choral, rock and grand opera, to mention but a few. The music took over five years to compose and seven months to orchestrate. Opera devotees will delight in quotes from Bizet, Wagner and Mozart, which turn up in the most surprising places. “I think I wrote...
incredibly accessible music,” says Louie. “This was never a new music project.” She also points out that music for opera on film must clip along faster than on the stage. “There isn’t time for stopping and just singing,” she says. “Plot has to be happening all the time. Larry kept wielding the whip.”

According to Louie, the creative process included getting scenes from Redican, then composing the music, taking her cue from Redican’s words. Redican and Weinstein would then come over to Louie’s house where she would play the piano and sing all the parts (in what she admits is not the greatest of voices). Serious discussions would follow about what to keep, what to replace, and such like, in what was a very collaborative effort. In the end, Louie had to come up with two completely different scores – the piano (for the singers) and the orchestral.

“When I look back,” she says, “it was a lot of work, but I’m proud of the fact that it’s not cheap music. There are very beautiful and charming moments amid the laughter. I really like the character music I wrote for Mulroney. That’s the paradox of opera – the creeps get to sing the best parts. It was such a labour of love that I have every page of music from every rewrite. It was so hard to let the project go that I showed up at the actual shoot where I wasn’t really needed. I felt very gratified when I heard the crew singing different snatches of the score.”

Mulroney: The Opera required two completely different casts – the singers and the actors – and a veritable who’s who of Canadian talent was gathered together for this project. First came the pre-recording with the singers, and then the shoot with the actors. Conductor Alex Paul and his 23-member Esprit Orchestra provided the music. Stratford veteran director Donna Feore did the choreography and musical staging.

Weinstein believes in location filming, and there were 19 different locations during the 19 days of shooting. For example, Pioneer Village stood in for Baie Comeau, the country club was a pool at a private home, and Knox College and Casa Loma represented Parliament (although there was some secret filming done at the actual Parliament buildings with a high definition camera).

The director had scouted a place in Holt Renfrew to film the Mila shopping scene, but in order not to give away the true satirical nature of Mulroney: The Opera, the store had been given a vague scene. Everyone had to act a hasty retreat when Alan Renfrew offered to put him in touch with Mrs. Mulroney’s personal in-store stylist. In order to keep the lowest possible profile, the shopping scene was filmed on a specially created studio set.

Louie describes the arduous process of finding the right opera singer for Mulroney. “He had to act with his singing,” she explains, “and have a deep sound to mirror Mulroney’s speaking voice. We must have listened to hundreds of demo tapes.” In the end, they settled for gifted bass-baritone Daniel Okulitch who was suggested by David Cronenberg. Cronenberg had directed Okulitch in The Fly, an opera by Howard Shore that premiered in Paris in 2008.

Says Okulitch: “I like taking on unique projects, but this was a real challenge because I was making choices for the actor by the way I sang. Larry would describe what was going on in the scene, and then direct us during the rehearsals by saying try being more sarcastic here, or less self-pitying there, for example. When I’m performing in an opera, physicality informs how I sing, but with this role, I didn’t know specifics about the staging. My job was to make Mulroney’s intentions and motivation very clear. I was most concerned with characterization and interpretation.”

Because Okulitch keenly felt his responsibility to the actor who would be using his voice, he did extensive research, such as reading Peter C. Newman’s The Secret Mulroney Tapes: Unguarded Confessions of a Prime Minister. After all, Okulitch was just a child when Mulroney was in power, and reading about him was an education in itself. As for Louie’s musical pastiche, Okulitch drew on his experience in musical theatre and jazz. Says Okulitch: “In the end, I had a lot of fun. The opera is satirical, irreverent and slightly absurdist. It’s a musical comedy written for operatic voices.”

Finding the actor to play Mulroney on screen was even harder. In the opera, Mulroney is a larger than life figure, and it would take
Battle of the Booths

The recording sessions for Mulroney: The Opera were organized pandemonium.

The Esprit Orchestra and conductor Alex Pauk were in one booth, with the soft harp and heavy percussion each being given its own booth for sound mixing purposes. The singers were in another, and in the so-called peanut gallery were composer Alexina Louie, librettist Dan Redican and film director Larry Weinstein. And then there were the technicians in the control room. They were all connected together by headsets.

Since this was an opera, the music was not a background film score. Rather, music in Mulroney: The Opera was dominant, or, as they say in the trade, extended foreground. As Louie rightly points out: “It is the dialogue!” As a result, attention had to be paid to every nuance, with Weinstein directing the singers. Everyone was under the pressure of a tight schedule. Says Pauk: “There is just not the same rehearsal time for record mode as there is for a concert or a staged opera.”

One of the hardest things for the orchestra, according to Pauk, was recording in chunks, and then making sure that the various pieces would segue together in the editing room. “Alexina’s score was continually changing in styles, rhythm and pacing,” he says, “so that every corner of the musicians’ talent had to be utilized. They had to be sharp on the uptake because it was difficult to get a sense of flow. Yet, tempi had to be strictly observed for every take, because the playing had to fit a timed film sequence.”

Because Weinstein would not allow subtitles, every word sung had to be crystal clear. With all the forces finally ranged together, musical and libretto problems inevitably cropped up, so Redican was forced to do rapid fire rewrites on the spot – more words needed here, fewer words there, different words altogether – changes which the singers had to immediately absorb. They also had to be aware of tempi through maestro Pauk, and stay in time. Says Pauk: “Things were coming at them fast and furiously, and they had to keep jumping through hoops.” —Paula Citron

Left to right: librettist Dan Redican, director Larry Weinstein, composer Alexina Louie.

Zorana Sadiq and Daniel Okulitch sing Mila and Brian.

a giant amount of charisma to fill his shoes. Mulroney’s part also covers half the words of the libretto, and he is in almost every scene. Weinstein’s process was first to interview actors in an informal meeting before the actual audition, which included lip sync ability.

Like Mulroney, actor Rick Miller is from Quebec and felt a kinship with this other native son. Mulroney’s character, warts and all, also appealed to him. He really wanted the role, but when the auditions were being conducted, Miller would be in California touring his one-man show MacHomer (where he plays all the characters in Macbeth with voices from the hit TV show The Simpsons). Miller needed a B Plan, and he came up with an ingenious way for Weinstein to really see his acting chops.

First, he borrowed the recorded tracks. He then went to Goodwill where he bought a cheap blue suit and red tie. With baby powder in his hair to age him, he was ready. Explains Miller: “I was going to show Larry that I was right for the part. On my own videocam, I recorded five scenes, lip syncing to Daniel’s voice. I made sure to show off my ability to capture different moods.” He got the role, even though it meant spending almost three hours a day getting Mulroney’s famous lantern jaw attached to his face. “I spent a month living under his chin,” quips Miller.

The actor had a very definite approach to Mulroney. “I wanted to humanize him, so I felt it was my duty to read both his tedious autobiography and the much more interesting Secret Tapes. Yes, he was an Irish brawler who achieved greatness – the golden boy who really believed that he did a good job, and then had a giant fall. But there is more to him than caricature.”

And then there is Mila. Soprano Zorana Sadiq sang the role, while actor Stephanie Anne Mills portrayed her on screen. Says Sadiq: “In my research, I wanted to get a sense of her speaking voice to help with my singing interpretation, but I couldn’t find one clip of her talking. She was always mute beside her husband. There was no sense of the personal Mila, so I had to make her up.” Mills relied on her mother to help her with the role. “She told me about Mila’s shopping and self-indulgence,” says Mills. “Although Mila did stay out of the public eye, she was a very supportive wife to continued on page 70
is a live show that weaves together on the Hammerson Hall stage, three enchanting ancient Persian fairy tales: The Magical Horse, The Story of Mushkil Gusha, and The Prince and the Shigor with music, narrative and special effects. The three stories are woven together with a mix of the spoken word, classical chamber music (violin, viola, cello, clarinet, harp, and percussion) and traditional Persian music performed by the Shiraz Ensemble with members from Toronto, Montreal, Paris and Iran. The new score is composed and arranged by Kevin Lau.

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Stuart Hamilton
Reminiscences of an Operatic Man About Town

PAMELA MARGLES

Last December, Stuart Hamilton sent an email to Marshall Pynkoski, co-director of Opera Atelier. Hamilton wrote:

Dear Marshall, last night I dreamt that you told me that next season you were planning Le Nozze di Figaro and that you wanted me for the role of Cherubino. When I mentioned that next season I will be 82, you said that, in line with the current “colour-blind” trend in casting, you were planning an “age-blind” production and that you felt I had the right bratty personality for the page. Although immensely flattered, I turned you down – to your obvious chagrin, not because of my age, but because I feel that I can no longer do justice to the Gs in the repeated phrase “portando via con se.” I feel that it’s only fair to warn you that if indeed you’re planning such a production my answer would be the same. I was at least relieved that you hadn’t offered me the Countess. I could never manage the long phrases in “Dove Sono.” With continued admiration and respect, from your ancient pal, Stuart.

Pynkoski was amused, and moved, enough to post the email on his blog (www.operaatelier.com/blog), describing Hamilton as “Canada’s vocal coach extraordinnaire and man about town.”

Hamilton’s mellifluous voice may not be a presence on opera stages these days – not that it ever was. But it certainly is well-known to Canadian opera-lovers, mostly from his many years as quizmaster on CBC Radio’s Saturday Afternoon at the Opera. Hamilton has an unmatched knowledge of all things operatic, honed by his long experience coaching, giving master classes, and accompanying Canada’s top singers like Lois Marshall, Elizabeth Benson Guy, Maureen Forrester, Jon Vickers, Richard Margison, Ben Heppner, Russell Braun and Isabel Bayrakdarian.

As well, he spent twenty years running Opera in Concert, which he started in 1974, and was the first music director of the Canadian Opera Company Ensemble. He even played Dudley Moore’s part in a tour of Beyond the Fringe.

I met with Hamilton last month at his apartment, where he was recovering from a recent heart attack and surgery. He looked well-known to Canadian opera-lovers, mostly from his many years as quizmaster on CBC Radio’s Saturday Afternoon at the Opera. Hamilton has an unmatched knowledge of all things operatic, honed by his long experience coaching, giving master classes, and accompanying Canada’s top singers like Lois Marshall, Elizabeth Benson Guy, Maureen Forrester, Jon Vickers, Richard Margison, Ben Heppner, Russell Braun and Isabel Bayrakdarian.

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I met with Hamilton last month at his apartment, where he was recovering from a recent heart attack and surgery. He looked remarkably vigorous and dapper. He lives in the same building that housed the legendary Eaton auditorium – now authentically restored, he points out – where he had worked as an usher when he first came to Toronto in 1948.

Your early years were in Saskatchewan? I was born and raised in Regina – and I still bear the emotional scars.

You must have stood out there as a rather unusual kid. Unusual is a nice way to put it. It was the depression – there was the drought and the grasshoppers. It was just hideous. So I lived at the movies. All I wanted to do was get out of Regina and be up on screen doing routines with Shirley Temple, Jeanette Macdonald, Nelson Eddy and all those actors.

I was surprised to learn that you didn’t start piano lessons until you were fourteen. It’s true – I started out as a child actor. I was very tiresome, but I was good because I was funny. So I was always cast as the comedy person. But I wanted to be the boy that was saving the girl from the giant or whatever. The woman who ran the children’s theatre was very tough, and I liked her a lot. So one time I told her I didn’t want to be the comedy person any more, I wanted to play the boy. She said, “Listen, kid, the way you act you’re lucky you’re not being cast as the girl.”

So I gave that up and started to sing. I had quite a remarkable boy soprano voice, and I won all the festivals. I used to sing at luncheons for the men’s clubs at the Saskatchewan Hotel. I would sing Philene’s aria Je suis Titania from Mignon by Thomas. But I didn’t know anything about French, so I just copied the sounds from a record of the French soprano Lily Pons.

How did you get interested in opera? It was through the broadcasts from the Metropolitan Opera, like millions of people. I still remember the first time I heard the Met Opera. I had been fiddling around with the radio and I came across these three people singing their heads off. It was the finale from Gounod’s Faust – the big trio Anges purs, anges radieux. I was so astonished I was crying. My father came in and said, “What’s the matter with you now?” My father, who was a lawyer, was a very good man. But he and I didn’t understand one another at all, so we never got along well. In fact, when I was given an honorary Doctor of Laws from Dalhousie a couple of years ago, I was sure he was in heaven saying, “Doctor of Laws my ass – you barely got through high school!” I couldn’t explain to him that I had just discovered what my life was going to be about. He never understood what music meant to me.

Then the next week they did Wagner’s Tannhäuser. I didn’t know who Wagner was, but the minute the overture started my hair stood on end. I was hooked – all because of the Met broadcasts.

Did you ever want to be a concert pianist? No, I took up the piano because my sister Barbara Hamilton, who’s now a well-known actor, wanted to be a Broadway singer. There was no opportunity in those years, so she sang classical music. She had a beautiful voice, so I decided to study the piano so that I could play for her. I was always more interested in accompanying than a solo career.

Yet you did give solo recitals in places like New York, London and Paris – and apparently they were quite successful. But that was only to establish myself as a pianist. I went too quickly when I started and I didn’t develop a good technique. Alberto Guerrero, my teacher, said I had the worst hands for the piano he had ever tried to deal with. But that didn’t stop me.

Did he understand that you didn’t intend a career as a solo pianist?
Yes, Guerrero understood. I first met him when he was in Regina adjudicating for the RCM. He asked me what I wanted to do with my piano. I said I wanted to be an accompanist. He said, “Ah, but to be an accompanist you have to be a very good pianist.” So as a result of those recitals I was hired by singers like Lois Marshall and Maureen Forrester to accompany them and tour with them. Both those ladies were just unbelievably great singers.

I still remember that extraordinary concert they gave together at Massey Hall sometime in the early 1970s, with you on piano. When you got them on the stage together, they sent sparks off each other. It was so exciting, and they were fabulous. But they didn’t like one another very much. Maureen resented the fact that everybody talked about how spiritual Lois was, that she had a direct line to Bach and every composer she sang. She was an incredibly intuitive singer. And Lois resented Maureen’s success.

Wasn’t Guerrero Glenn Gould’s teacher as well? Yes, and Glenn and I were friends then. When I was preparing for my first recital in New York, Glenn told me he wanted to hear my recital because he hadn’t heard me play for quite a while. So I started playing for him – and then, of course, he took over. 

You mean he took over at the piano? He took over the whole afternoon. Glenn was never one to sit there and listen to other people play. After I played a couple of pieces, he just said, “No, no – that’s no good. You can’t play those pieces, you don’t have the technique.” He was right. So he changed my repertoire, and I chose an entirely different program. Later he said, “You’ve improved, but you still play like an accompanist.” Which I did. I was never a good solo piano player.

Why did you first come to Toronto? I came for the summer master class in accompanying with Gerald Moore in 1948. I had won the top award at a festival in Regina, which was $200 – a fortune in those days. That’s where I first met Lois Marshall and Elizabeth Benson Guy, with whom I had a long and wonderful relationship as coach and accompanist.

I had first heard Elizabeth on the radio when she won a CBC contest on a program called Singing Stars of Tomorrow. I had written her a letter from Regina telling her how much I had enjoyed her performance – she had studied with the same teacher as my sister. Then, when I met her at Gerald Moore’s class she told me she was going to sing Turandot (which she never should have sung because it was not for her voice). I told her I loved Turandot, and so we started working together. The CBC had started the CBC Opera Company to produce operas for the radio. Elizabeth sang some twenty leading roles in the nine years they produced operas. So I coached her in all that repertoire, three or four times a week for at least fifteen years, and I toured with her. She was a marvellous singer. She was the daughter-in-law of Greta Kraus, and they lived in the same house. So I got to play for Greta’s classes as well, which was a wonderful experience.

What was Kraus like to work with – she had so much influence here, and not just on singers. Greta was a great lieder teacher. She was just so passionate about the music that it was thrilling to work with her. I learned a tremendous amount from her.

But I understand that she was quite a character. The conductor Heinz Unger, who, like Greta, had come from Germany to escape the Nazis, liked me because I played Mahler very nicely. At one low point in my career I said to Greta, “It’s terrible – Heinz Unger is the only person in the musical establishment here in Toronto who likes me.” She said, “Yes, he’s deaf, you know.” That was Greta – though it was true that Unger wore a hearing aid.

I played in New York for Vera Shwartz, a very beautiful and elegant singer who had given the early performances of Richard Strauss’ Die Ägyptische Helena and things like that. Once, after I finished playing Strauss’ Ständchen, which is very tricky, Vera said, “Stuart, Strauss played that for me many, many times and never played it as well as you do.”

April 1 - May 7, 2011

thewholenote.com
I came back to Toronto all puffed up and told Greta what Vera had said. Greta said, “I should hope so. Strauss was a terrible pianist.”

What about Jon Vickers? There’s no question he was one of the great singers. He had a wonderful voice, but it was his intensity that was really amazing. Yet he was a very, very insecure person. I’ve heard of singers being scared of him on stage, because he would get so wrapped up in the character he was playing. Vickers was a very scary performer. Teresa Stratas told me that she was absolutely Pagliacci, because he would throw things. Otello for a television show from the National Arts Centre. Desdemona was one of my coaching pupils, Stephanie Bogle, who was very experienced. To her, “You must do exactly what I say. If you don’t, you’re liable to be injured.” In the opera, of course, Otello strangles Desdemona. But it seemed as though Jon was really going to kill her. Of course he didn’t, because she did exactly what he said. I saw performances why does Canada produce so many outstanding singers? When I used to go down to New York to do the Metropolitan Opera broadcast quiz – I did that for seventeen years – they kept asking me how we produce all these wonderful singers up here in Canada. I think it has something to do with our immigration policy. We have so many people from different ethnic backgrounds.

With all the work you have done in producing operas, accompanying recitals and coaching opera singers, you are still best known here as quizmaster on the CBC opera quiz. How did the Canadian version get started? When the Canadian Opera Company arranged with the CBC to broadcast their productions in 1982, the sponsor, Texaco, wanted to have a quiz like they had on the Met broadcasts. The Centre. When we got to the end of the scripted questions I started to wind things down when I got a message from the producer, Robert Cooper, who was a good friend and also the conductor of the chorus for Opera in Concert. He said, “Stretch it out for 2 ½ more minutes.” Well, my hair just about fell out – how was I going to do that? The world what operetta would you produce?” At that time he had already done most of the opera repertoire, so I thought it would be a great talker, went on for 2 ½ minutes.

Do you think the CBC quiz was an important part of our culture? Yes I do, because even though it was amusing and entertaining, there was always a lot of intellectual depth. We had very good people on the panel – they all knew what they were talking about and were very articulate. So I think it had an enormous impact. We got many letters saying, “I don’t always listen to the opera but I always listen to the... continued on page 59
April is once again the opera month of the Ontario cultural calendar with eight fully-staged operas in Southern Ontario plus at least two operas in concert on offer. One of the fully-staged productions comes from a brand new company, Wish Opera, that seeks to further the work of Canadian artists in its productions.

The month begins with the final performance, outside our listings coverage area, on April 2, of Donizetti’s Lucia di Lammermoor by Opera Lyra Ottawa, at the National Arts Centre. It stars Lyubov Petrova as Lucia, Marc Hervieux as Edgardo and Gregory Dahl as Enrico. See www.operalyra.ca.

The month continues with the peripatetic Opera Kitchener presenting Rossini’s The Barber of Seville in Guelph on April 7, in Waterloo on April 9, and in Mississauga on April 15. Visit www.operakitchener.com for more information. Remaining on the periphery of the Big Smoke, Opera Hamilton presents the favourite double bill of Cavalleria Rusticana and I Pagliacci on April 21 and 23. Many familiar singers – Joni Henson, Sally Dibblee, Wendy Hatala-Foley and Gregory Dahl – appear along with Richard Troxall and 16 by Wish Opera, about which there is more below. Opera Atelier concludes its 2010-11 season with North America’s first-ever period production of Mozart’s La Clemenza di Tito running April 22 to May 1, and reuniting many of the cast members that made OA’s Idomeneo so electrifying: Measha Brueggergosman as Vitellia, Michael Maniaci as Sesto, Krešimir Špicer as Tito and Curtis Sullivan as Publio. They are joined by Mireille Asselin as Servilia and Mireille Lebel as Annio. David Fallis conducts the Tafelmusik Orchestra. See www.operalyra.ca.

The Canadian Opera Company begins its spring season with Rossini’s version of the Cinderella story, La Cenerentola, April 23 to May 25. The COC last staged this work in 1996. This production, co-produced with Houston Grand Opera, Welsh National Opera and two European companies, is directed by Joan Font and conducted by Leonardo Vordoni. Elizabeth DeShong in the title role is joined by Lawrence Brownlee, Brett Polegato and Donato DiStefano. The Rossini runs in repertory with Richard Strauss’s Ariadne auf Naxos, April 30 to May 29.

As for operas in concert, Opera by Request will present Verdi’s La Traviata on April 6 in St. Catharines, April 8 in Toronto and April 11 in London. OBR’s next presentation is Britten’s The Turn of the Screw on April 16. See www.operabyrequest.ca.

On April 28, the COC Ensemble Studio offers a triple bill for free at noon at the Richard Bradshaw Auditorium. On the program are Menotti’s The Telephone, Samuel Barber’s A Hand of Bridge and 1:15PM MUSIC & TRUFFLES A special treat for children (adults too!) The Story of Babar, the Little Elephant Boston pianist Andrew Rangell tells a story, draws pictures and plays the delightful music by Francis Poulenc at Koerner Hall ONLY $12 call 416-587-9411 or visit www.mooredaleconcerts.com

Brahms & Beyond
Music for mezzo, viola, and piano by Brahms, Bridge, Reutter, Marx and Eben

Patricia Green, mezzo
Virginia Barron, viola
Robert Kortgaard, piano

Thursday, April 14th at 7:30pm
Heliconian Hall, 35 Hazelton Ave

$20 Tickets at the door
Free for students

Mooredale Concerts
Anton Kuerti, Artistic Director

TWO FABULOUS CONCERTS
April 30, 2011

8:00PM
Anton Kuerti, piano and Ontario Philharmonic Orchestra, Marco Parisotto, conductor
All-Brahms Program
Piano Concerto No. 1 in D minor
Symphony No. 1 in C minor
Hear the beauty and magnificence at Koerner Hall

1:15PM MUSIC & TRUFFLES
A special treat for children (adults too!) The Story of Babar, the Little Elephant Boston pianist Andrew Rangell tells a story, draws pictures and plays the delightful music by Francis Poulenc at Walter Hall ONLY $12 call 416-587-9411 or visit www.mooredaleconcerts.com
and a new work by Ana Sokolovic, composer of Queen of Puddings’ *The Midnight Court*.

As mentioned at the outset, entering the lists this month with Rudolf Friml’s *Rose Marie* is the brand new company, Wish Opera, founded by soprano Tonia Cianciulli. Last March, Wish Opera made its debut with concerts of opera arias at the Sandra Faire and Ivan Fecan Theatre at York University. A production of *Don Giovanni* announced for June that year never took place. Cianciulli loved the York University venue but realized that to be successful her company would have to find a more accessible venue, closer to dining options before and after the show. Luckily, she came across the John Bassett Theatre located in the Metro Toronto Convention Centre. The little-known venue is “a real gem” in Cianciulli’s words. Self-contained, with its own entrance onto Front Street, it has 1330 seats, an orchestra pit and adjacent rooms for receptions.

Cianciulli knows she has her work cut out for her in finding a niche in Toronto’s opera scene and creating a following, but she feels “Wish Opera has something different to offer that will appeal not just to opera lovers, but people in the fashion industry, the design industry, art, photography – we’ll have something for everyone.” Wish Opera “seeks to promote and nurture and gain awareness for Canadian talent in all mediums.”

For *Rose Marie*, Cianciulli has assembled a wide-ranging group of artists and designers including Charles Pachter and aboriginal artists Maynard Jonny Jr. and Bernice Gordon, whose artworks projected on stage will provide backdrops for the action. Gordon is also contributing a hand-carved totem pole and serves as an advisor in revising the 1924 book by Otto Harbach and Oscar Hammerstein II to make it more sensitive to aboriginal people. Finally, rather than calling Malabar to rent costumes, Cianciulli wants to make audiences aware of current Canadian designers. Thus, the show will feature fashions created by young Quebec designers Denis Gagnon and Marie Saint Pierre along with Girl Friday, Cabaret, Breeyn McCarney and Natasha Lazarovic. The furnishings and chandeliers will also be provided by Canadian companies.

Cianciulli says the idea of *Rose Marie* as Wish Opera’s first fully-staged opera came from conductorerry Stratton, who loves the music. Before he emigrated to the U.S., Friml was a pupil of Antonín Dvořák in Prague. The operetta, set in the Canadian Rockies about the love between a French Canadian girl and an English Canadian miner, was a great hit in New York and London. Especially in the famous 1936 film version starring Nelson Eddy and Jeanette MacDonald, it became the archetypal image of Canada for many non-Canadians. There has likely not been a professional staging of the work since a production at the Shaw Festival in 1981. The Wish Opera production will be directed by Lesley Ballantyne of the COC’s creative team, including conductor Sir Andrew Davis, and soprano Adrianne Pieczonka.

The Concert Opera Group Darryl Edwards, Artistic Director presents:

**Highlights from Richard Wagner’s *Tannhäuser***

J. Patrick Raftery: Tannhäuser
Joni Henson: Elisabeth
Peter McGillivray: Wolfram
Constantine Meglis: Landgrave
Katarzyna Sadej: Venus
Clozagh Earls: Shepherd

J. Patrick Raftery, Music Director
Christopher Mokrzewski, Pianist
Friday May 13th, 7:30 p.m.
Runnymede United Church
432 Runnymede Road, Toronto
Tickets at www.totix.ca or at the door
$30 Adults, $20 Students/Seniors

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Beat by Beat / Early Music

Masques to Masses

S I M O N E  D E S I L E T S

Last season, I attended an absolutely beguiling production of a double bill: two Molière comedies, *Le Bourgeois Gentilhomme* and *Le Malade Imaginaire*, performed as masques, with acting, dance, and their respective music by Lully and Charpentier played by a period instrument orchestra. Though presented in 21st century Toronto, these pieces had all the charm, wit, inventiveness and sparkle that one could imagine in 17th century French comedy. The presenting company, Toronto Masque Theatre, has another pair of masques upcoming: the story of Orpheus and Euridice as told in the 17th century by M.A. Charpentier and in the 21st century by James Rolfe (music) and André Alexis (text).

I posed a number of questions to TMT artistic director Larry Beckwith. Here’s a little of what he told me:

**So what is a masque?** *“Our wide-ranging definition of a masque is: music theatre that involves some combination of the performing arts – music, dance, poetry – and pieces that explore a common theme or story from different points of view.”*

**Your three artistic directors (Beckwith, Marie-Nathalie Lacoursière and Derek Boyes) are a goldmine of complementary talents! How did you find each other and get together to produce masques?** *“I’ve known Marie-Nathalie Lacoursière for close to 15 years now and think she’s an absolute genius. She was in the great Elaine Biagi-Turner’s network of dancers and we worked together a few times, back when I played with Arbor Oak (baroque trio). In addition to being a meticulous dancer, she has a deep knowledge of music and theatre, a terrific sense of humour and fun, and when she’s working she really goes for it. I met Derek Boyes on an Opera Atelier tour to Singapore about 12 years ago and we hit it off. He’s a very special actor. There’s a powerful humanity to all of his work. We work very well together. I feel tremendously lucky to be working with them on a regular basis!”*

**Any thoughts on how masque is, and is not, related to opera?** *“I think masque is very closely related to what opera was in its beginnings. Thinking of Monteverdi’s *Orfeo* (another amazing version of the story) of 1607, you have a strong literary base, lots of room for dancing and an intimate and charming setting. Of course, most people now think of opera as being very grand and larger than life, which also relates to one of the goals of masque, which is to take the audience out of their own lives for a little while and beguile them with a combination of art forms.”*

**How have Toronto audiences responded to your productions?** *“I am amazed and delighted at the extent to which Toronto has embraced TMT. Our audience continues to grow and we offer gentle educational talks and material to give them a context for what they are seeing. At the end of our seventh season, we look back and are very proud of what we’ve accomplished so far, and look forward to building on our strengths as we move forward. Touring is definitely in the plans!”*

Masques of Orpheus takes place on May 5 and 6 (there’s a
Grand Philharmonic Choir  
Mark Vuorinen, artistic director and conductor  
with the Kitchener-Waterloo Symphony

Bach

St. John Passion

Friday, April 22, 2011, 7:30pm, Centre In The Square

For tickets contact the Centre In The Square Box Office  
(519) 578-1570 or 1(800) 265-8977  
www.centre-square.com  www.grandphilchoir.com

Music at Metropolitan  

Lamb of God  
Music for Good Friday  
April 22, 7:30pm  
Admission $20

Metropolitan Festival Choir and Soloists
Dr. Patricia Wright, Conductor  
Benjamin Stein - theorbo  
Sarah Svendsen - organ

Music by Schütz, Allegri, Bach, Monteverdi
Canadian works by
Lang, Daley, Matthews, Ruhnke, Teehan

Canadian Premiere of Bob Chilcott's Requiem

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

student matinee on May 4), with what Beckwith calls an “amazing cast”: Lawrence Wilford, Shannon Mercer, Teri Dunn, Peter McGillivray, Alex Dobson; the whole production is directed by Marie-Nathalie Lacoursière. You won’t be disappointed if you go.

Feast of Bach

Bach wrote some of his greatest works for the Christian feast days of Good Friday and Easter Sunday which are approaching.

You can hear the Mass in B Minor twice this month: On April 3, the Elora Festival Singers, conducted by Noel Edison, presents it in Guelph; on April 10, the Georgetown Bach Chorale with music director Ron Greidanus, gives a period performance of the work in Georgetown. The St. Matthew Passion (for me the most profoundly touching of all Bach’s works), will be performed on April 15, 16 and 17 in Oakville, with Masterworks of Oakville Chorus and Orchestra and their conductor Charles Demuynck. The St. John Passion can be heard on April 22, with the Grand Philharmonic Choir under director Mark Vuorinen in Kitchener.

On April 3 in the Royal Conservatory’s Koerner Hall, revered pianist Leon Fleisher presents Bach from the standpoint of his own long life as an artist. He’ll play “Sheep May Safely Graze” from Cantata No. 208, Capriccio in B-flat Major, “On the Departure of a Most Beloved Brother”; and “Chaconne for the Left Hand” from the Violin Partita in D Minor, among other works.

Some Others, In Brief

• April 8: One of the world’s premier male voice choirs, currently touring, makes one Canadian stop at Toronto’s Grace Church on-the-Hill. Christ Church Cathedral Choir of Oxford England presents English sacred music by Taverner (Christ Church’s first music director), Tallis, Gibbons, Bach, Purcell and Handel.

• April 10: Toronto Early Music Centre’s Musically Speaking series presents A Modern Troubadour. Benjamin Stein sings and plays on lute and theorbo: baroque and renaissance songs from France, England and Italy, and his own theorbo transcription of a Bach cello suite.

• April 15: Vesuvius Ensemble presents I canti a Maria: Music for the Madonna, celebrating (with voice, baroque and renaissance guitars, chitarrone, hurdy-gurdy, percussion and rustic Neapolitan instruments) a rich folk heritage: ancient dances, rhythms, feasts, processions and pilgrimages which recall seasonal traditions repeated today.

• April 16: Grace, passion and elegance characterize The Musicians In Ordinary’s A So Lyre: musical settings of 16th century French poetry and dances for lute from the country that would invent ballet.

• April 29: “Greenness” is the overriding theme of Sine Nomine Ensemble’s final concert of the season. O viriditas! The greenness of life’s rising is celebrated with music from medieval times.

• May 6, 7 and 8: The Toronto Consort has among its members a contingent of wonderful female singers. Their beautiful sound and virtuosity are displayed in Songs of the Celestial Sirens, a program of music by and for women from 17th century Italy.

• May 7: Never a group to be left behind in the dust, I Furiosi Baroque Ensemble presents Baroqueback Mountain. With music by Handel, Geminiani and Rosenmuller, they urge you to “Park your horses outside, remove your Stetsons, sit back and enjoy the view.”

• May 7: Handel composed his four magnificent Coronation Anthems for the coronation of King George II and Queen Caroline in 1727. Their power to enthral has never waned, nor has their popularity; you can hear them performed by The Tallis Choir under its director Peter Hulston, with guest artists The Talisker Players.

• May 7 and 8: Saints and Sinners mingle in this pair of concerts by Cantemus Singers, with some saucy English, French and German songs from the 16th century, balanced by Palestrina’s Missa Papae Marcelli and motets by Byrd, Hassler and Clemens non Papa.

• May 3 to 8: Classical Music Consort’s second annual Springtime Handel Festival brings to light some of Handel’s rarely performed works in six concerts at Trinity and Victoria College Chapels.

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.
Dreams Abundant

ALLAN PULKER

One of the more unusual concerts this month is “Samantha Chang and Friends” on April 16. Flutist, Samantha Chang, the enterprising woman behind the event, is a fine example of “musician-as-entrepreneur,” which is, in my opinion, what you have to be if you want to be a musician. Chang has a head start on many. “I see myself as someone who truly wants to take something I love and make it into a career,” she says. “I first started out as a commerce student at U of T, which gave me a lot of insights into the business world. I also worked in the financial district for nearly ten years, and you learn a lot by interacting with the bankers!”

Most musicians, when they do a solo concert select a venue like the Heliconian Hall or Gallery 345, venues with a capacity of about 85. You don’t need a large audience to fill the house and you can focus on the music without worrying (much) about filling the hall. The venue for Chang’s concert? Koerner Hall, with a capacity of just over 1,100. “If you have a dream,” she says, “you have to dream big!” What’s more, in a typical solo recital there are at most only a few other musicians – a collaborative pianist, of course, and occasionally a small ensemble. In Chang’s upcoming concert there are 16 other musicians – flutists, pianists, cellists, bass players, a violinist, a singer, an oboist, a harpist and even a drummer!

Having put on a few concerts myself, I had to ask how she has balanced the artistic and the management components. “I admit,” she says, “I am … sleep deprived … [but] I wouldn’t do any of this if I didn’t love it.” As a musician, I often feel like I am always at work: my ears are constantly listening, and my brain is churning.

So obviously this is no ordinary flute recital. It is a veritable Babette’s Feast of a concert: “I like to be entertained at a concert, and I hope to do the same for the audience when I am on stage by presenting … diverse programs and performers.” With a view to avoiding giving the audience an overdose of flute, she is including two works for violin that will be played by Conrad Chow, the Debussy violin sonata and the Canadian premiere of Gold Rush Songs by Bruce Broughton. (I mentioned Broughton’s name in last month’s column in connection with the Scarborough Philharmonic’s April 2 concert at which his Triptych for Violin and Chamber Orchestra will be premiered by the same Conrad Chow).

Another original on the program will be a Rumba by Chick Corea arranged for flute quartet by Dimitriy Varelas, an Uzbekistani flutist and former arranger for the Helsinki Wind Quintet, who now lives in Toronto and will be among the performers.

There is more to Chang than business smarts and good programming instincts. She took her first flute lessons at the age of 13 from Mizi Tan, the flute teacher at the Shanghai Conservatory, and played all through high school. In her third year of commerce studies at university, she realized that this wasn’t what she really wanted to do with her life. She began to take lessons again, holding down a number of part-time jobs to pay for them. After graduating, having responded well to master classes with English flutists, Peter Lloyd and William Bennett, she auditioned for a number of English music schools and was accepted by them all. (Some of you may remember a concert she gave, with an orchestra, at the George Weston Recital Hall a few years back. A video of that concert was her audition!)
April 9, the Oakville Symphony Orchestra will perform the third symphony with Kate Hill. There, having been told that she would need to study (William Bennett) has so much enthusiasm for music making that it shows in every performance.”

“... And what personal qualities does one need to become a great musician?” I asked. “Persistence is key! Patience is a given! Also, learn to listen to other people, learn from their qualities … For me, the flute is the closest thing to singing. You can honestly breathe and speak through your flute.”

It’s been said that each generation must re-invent the musical tradition. I would take that a step further and say that each musician needs to re-invest in the musical tradition, absorb it as thoroughly as possible and mould it anew, into something that reflects the spirit of one’s time and one’s own awakening musical soul, infused with life through the assimilation of an artistic tradition. April 16, at Koerner Hall, let’s see how Chang is doing on her chosen path.

**Brahms, Brahms and Brahms**

THE MUSIC OF JOHANNES BRAHMS is prominent in the listings this month. For example, three of Brahms’ four symphonies will be performed in April, beginning with the Guelph Symphony Orchestra’s performance on April 3 of his fourth symphony. On April 9, the Oakville Symphony Orchestra will perform the third symphony. At the very end of the month, on April 29, the Ontario Philharmonic Orchestra will perform the first symphony in Oshawa and also the next day at Koerner Hall, the last concert in this season’s Moordale Concerts series. The programs for these two concerts consist entirely of music by Brahms, and in both, the incomparable Anton Kuerti will perform Brahms’ Piano Concerto No.1 in D Minor.

There’s an abundance of Brahms’ chamber music too. The Academy Concert Series’ concert on April 16 is an all-Brahms program performed in the style of the time. According to Academy artistic director Nicolai Tarasov, the program will “display the depth and the power of Brahms’ musical intellect, the wisdom, lyricism, warmth and charm of his melodies, and the manifold beauties and moving, passionate passages contained within [his] music.” Tarasov also let me know that this is, in fact, his last concert as artistic director of the Academy Series, a post that will be filled by cellist Kerry McGonigle.

One of the works on the Academy Series’ April 16 program is the Clarinet Sonata Op. 120, which, coincidentally, will also be performed this month, on April 10, by Katarzyna Marczak, as part of Trio stREga’s concert at Gallery 345. And there will be yet another Brahms-centred program on April 16 presented by The Chamber Music Society of Mississauga. The focus of their program, however, will be the friendship between Brahms and Clara Schumann, and will include music by both. There will also be two opportunities to hear Brahms’ Hungarian Dance No.5 on April 2, performed by the Hart House Symphonic Band, and on May 7 by Orchestra Kingston. There will be at least two other opportunities to hear chamber music by Brahms, and several to hear his choral music, including at Tafelmusik’s series of concerts between April 7 and 10.

**Eye Catchers**

THREE OTHER UNUSUAL PROGRAMS in the first half of the month also caught my eye: on April 7 pianist-composer Adam Sherkin, who is from Toronto and has, I believe, recently returned from England’s Royal Academy, is giving his Toronto debut at the Jane Mallett Theatre, with a program that combines works by Bach, Beethoven, Claude Vivier and Colin McPhee with three of his own compositions. On April 9 a group of musicians associated with Vermont’s famous Marlboro Festival will perform chamber music at Koerner Hall.

Finally, this year is the 39th season of The Associates of the Toronto Symphony Orchestra, which from January to May presents four concerts given by members of the TSO and one by the Toronto Symphony Youth Orchestra. This month’s concert, on April 11 is, according to Armin Weber, Director of Marketing for the series, “… one of the biggest concerts the Associates of the Toronto Symphony Orchestra have launched.” What makes it one of the biggest is that two ensembles will perform, the first a quartet of traditional Chinese instruments, led by Anna Guo, who plays the yangqin, a Chinese hammer dulcimer. Ms. Guo taught at the Shanghai Conservatory of Music, and from 1985 to 1996, was head of the Shanghai Women’s Silk String Quintet. In 1996 she settled in Toronto. The other ensemble on the programme will be a string sextet led by TSO violinist, James Wallenberg. For most of the programme the two groups will perform separately, but for the final work, depicting harmony, the two ensembles will join forces, demonstrating the universality of music and by extension, of humanity. Ah, if only politics could be left to musicians, then we would have concerts instead of wars!

Need I repeat that what I have written about here just scratches the surface of our always abundant listings? So read those listings thoroughly to find what interests you.

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April Bittersweet

It feels awkwardly “new age” to admit, but now that we’ve passed the spring equinox – the days becoming warmer, fresher and lighter – there is a sense of celebration in the air. But it’s not the type of unrestrained revelry we see during hotter summer months. Rather, it’s a bittersweet levity, balanced between an urge to discover what’s new and the impulse to commemorate and meditate on important influences and inspirations. As always, our makers of new music are attuned to these needs, as we can see in April’s offerings.

We open the month on a festive note with “Ping!” CMC-Ontario’s celebration of new music for young musicians, on April 5. While I may be biased, given my role with the CMC, I can think of no better way to usher in spring than brand new works created to showcase the talents of a new generation. “Ping!” will feature special guest, harpist Judy Loman, in an all-Canadian program alongside world premieres from composers Dean Burry, Jim Harley, Chris Harman, and Jan Jarlepp, performed by harpist Gina Min, cellists Gabby Hankins and Bridie McBride and the Earl Haig/Claude Watson Strings conducted by Alan Torok. This fête supports New Music for Young Musicians – a program to create music and opportunities which develop the talents of Canada’s young string players. For more visit the CMC online events calendar. For tickets, visit www.rcmusic.ca.

Spring also heralds the homecoming of a fresh new voice in composer/pianist Adam Sherkin, barely back from studies at the Royal College of Music in London, England. Following an illustrious series of overseas premieres and performances at the likes of London’s National Portrait Gallery, St. Martin-in-the-Fields, Covent Garden and Royal Albert Hall, Sherkin has returned to Toronto with gusto, receiving premieres in prestigious places like the Luminato Festival. Nuit Blanche and Soundstreams’ Young Artists Overture Series. He closes his own self-crafted concert series on April 7 at the Jane Mallet Theatre in what he is calling a “debut recital.” The concert title – “As at First” – refers to a world premiere work that will close an ambitious program, ranging from Bach and Beethoven to Claude Vivier and Colin McPhee. Amongst the mix of classical lineage and modern origins are two “older” Sherkin works: 2008’s Sunderance, inspired by the words of Virginia Woolf, and 2009’s Daycurrents, which was written for the Haydn bicentenary. To learn more about Adam Sherkin, visit www.adamsherkin.com. To purchase tickets, visit www.stlc.com.

The bittersweet balance comes in reflecting on the loss, late last year, of composer, educator, innovator and great champion of Canadian music, Ann Southam. Southam is still very much present in the thoughts of many communities with which she shared her great enthusiasm, energy, optimism and bigheartedness. While we can expect numerous dedications to appear next season, there will be two upcoming opportunities to assemble and celebrate Southam’s music and the art it inspired, as well as to share in personal tributes that honour some of the many aspects of her rich life and legacy. The first of these falls on April 14 at the Music Gallery, when the Canadian Contemporary Music Workshop will dedicate their “Composers Orchestra” concert to Ann Southam. Southam was always very encouraging of the next generation of Canadian composers, but was quiet about her generosity towards them. She took great responsibility for the family lineage she inherited, and shared widely the advantages that it could afford, including the ability to act as a constant source of support for the CCMW over its 25 year history. This tribute will include a performance of Southam’s intricate Waves.
for string orchestra, conducted by Gary Kulesha, alongside world premiers by emerging composers Adam Scime, Chris Thornborrow, Paola Santillan and Rob Teehan, and music by Colin Eatock. For more information about CCMW, visit www.ccmw.ca.

A fuller remembrance of Ann Southam will take place on April 21 at the MacMillan Theatre, U of T Faculty of Music. It’s a fitting location, given Southam’s many collaborations with modern dance which took place on that stage. Billed as an intimate event for family, friends, colleagues, and admirers of this pioneering Canadian composer, the “Ann Southam Tribute” will provide an opportunity for various communities blessed by the benefits of her best qualities to come together and celebrate her music, her life and her legacy. While the artists involved have asked to remain uncredited – the event is to truly focus on Ann – the calibre of her creative collaborators, including pianists Eve Egoyan and Christina Petrowska Quilico, as well as dancers/choreographers Patricia Beatty and Rachel Browne, should speak to the expected tone and quality of this occasion.

We’re extremely fortunate to have at least one pioneering Canadian woman composer still with us, the remarkable Norma Beecroft, who at age 77 (as of April 11) seems to be making up for lost time. On her 75th birthday in 2009, Beecroft marked the occasion with a new piece for flautist Robert Aitken and harpist Erica Goodman. We’ll have the pleasure of hearing another new work for flute, harp and percussion at the Music Gallery on April 17, during a celebratory concert spanning Beecroft’s career. These are just two small credits in an active life as a composer, producer, broadcaster and administrator. Beecroft’s illustrious career is well noted for award-winning contributions to music broadcasting and production, but more so as a pioneer of electronic music. Her musical aesthetic was first influenced by the music of Debussy, then later by her teachers Weinzbieg, Petrassi and Maderna, and furthermore by the music of Stockhausen. As an administrator, Beecroft is well known as founder, with Robert Aitken, of New Music Concerts. For all her efforts, she has been honoured twice with the Canada Council’s Lynch-Staunton Award, an honorary doctorate from York University and an Honorary Membership from the Canadian Electroacoustic Community. After a lengthy hiatus, Beecroft is back in the business of composing. We should all eagerly await the results. To learn more about the tribute concert, visit www.musicgallery.org.

This is just a small sampling of the newly sprouting spring. From New Music Concert’s AMP showcase, to Array’s innovative Electrique concert, and from Talisker’s ongoing celebration of words in music, to the TSO’s emphasis on the music of the remarkable Kaija Saariaho, there is plenty of other inspiration to be found. So be sure to get in with the new via The WholeNote concert listings here and online at www.thewholenote.com.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at newmusic@thewholenote.com.
The easiest way to understand music’s place in our lives is to compare it to food. What are you in the mood for tonight? Perhaps you’re willing to brave an exotic, unfamiliar meal from a distant land. Maybe you’re looking forward to a familiar dish, which a notable chef promises to create anew with daringly unconventional spices, sauces and cooking practices. Or after a long week’s work, it may be time for nothing better than comfort food, not especially healthy but familiar and filling for the soul.

In music as with food, proper nourishment is achieved through balance. A steady diet of music that is redolent with sophistication and subtlety may yield a kind of spiritual dyspepsia and a desire for more straightforward, meaty fare. But an unbroken chain of fat-fried musical hamburgers is likely to bring on metaphysical bloat of the brain and hardening of the aesthetic arteries.

For composers, the monetary rewards of laying on the musical sugar-treacle must be tempting, as the popularity of Rutter and Lauridsen can demonstrate. On the other hand, proud and uncompromising creators who proffer a musical meal that is the aural equivalent of dry wooden sticks garnished with razor blades should not be overly surprised or aggrieved if most audience members politely decline the invitation.

This month’s column focuses on the familiar and its opposite. Nine out of ten Canadian choral clinicians urge concert-goers to choose at least one of each category in the coming weeks, for proper health and a balanced musical diet.

The weeks surrounding Good Friday are a common time of year to perform settings of the Requiem Mass text. On May 7 and 8, the Cantemus Singers sing Palestrina’s Missa Papae Marcelli, which history has deemed his most popular mass setting. French composer Maurice Duruflé’s popular setting can be heard on April 2, sung by the Alata Harmonia Chorus of Canada, and on April 22, Good Friday evening, at the All Saints Kingsway Anglican Church.

On April 9, the Amadeus Choir performs Mozart’s Mass in C Minor and Haydn’s Lord Nelson Mass. This work, written during the height of Austria’s involvement in the Napoleonic wars, is considered by some to be Haydn’s greatest choral achievement. Other concerts with music by Verdi, Bach, Brahms and Handel can be found in the listings.

Let us turn to premieres, lesser-known works and Canadian composers. Now don’t flip the page or touch that computer mouse, you big scaredy-cats. I promise you that yummy aural snacks await, even if the tastes and recipes are not always entirely familiar.

On May 7, Cantores Celestes Women’s Choir presents a program that includes Montreal composer Donald Patrquin’s Canadian Mosaic. Patrquin is an inventive and adept choral writer whose work deserves more hearing in this part of the world.

On May 1, the DaCapo Chamber Choir premieres Gerard Yun’s...
We Have Not Heard. This concert is part of the excellent Open Ears Festival, which runs from April 27 to May 1 in Kitchener. Specializing in non-traditional music making, this is one of the best modern music festivals around. It deserves much more attention, especially from audiences and media in the GTA.

The Upper Canada Choristers’ May 6 concert Come to the Ceilidh! has a Celtic theme with songs composed or arranged by Canadian composers Mark Sirrett, Stephen Hatfield, Stuart Calvert, Gary Ewer and Harry Somers. Somers in particular was a tough-minded modernist, and it is good to see choirs continue to meet the challenge of his music.

On April 9, the Healey Willan Singers give the Canadian premiere of English composer David Bendall’s Requiem setting. On April 22, the Metropolitan Festival Choir gives a Good Friday concert which features the Canadian premiere of Bob Chilcott’s Requiem, and a number of Canadian works as well. Chilcott was a member of the renowned King’s Singers before embarking on a distinguished career as a choral conductor.

This is also a season of premieres for the Orpheus Choir of Toronto. On April 2, they present Erik Eensveld’s Passion and Resurrection, and Howard Goodall’s Eternal Light. (On May 11 they debut Imant Raminsh’s Quaternity: A Cantata of Seasons. Raminsh is a Latvian Canadian composer based on the country’s west coast, but he has had a fruitful relationship with many Ontario choirs.)

Three concerts are worth noting that bridge the gap between familiar and novel. Pax Christi Chorale and the Pax Christi Youth Choir give an April 17 concert in support of their audaciously titled new CD Great Canadian Hymns. This collection of all-new compositions is intended for use in church worship services. Nowhere more often than in a discussion of hymn-singing does one hear the phrase, “I like the old ones better,” so a new CD designed for such use is a welcome thing.

On May 7, the Toronto Children’s Chorus sings two relatively unfamiliar works by familiar composers, Brahms’ Four Songs for Two Horns and Harp and Verdi’s Laud Alla Vergine Maria. The former work is particularly beautiful, and worth hearing live.

Finally, a concert series that exemplifies the combination of old and new is Tafelmusik’s rendering of Beethoven’s Symphony No. 9 (April 7-10). Although this orchestra has played Beethoven before, this is its first foray into a work that is normally the purview of enormous choral forces.

The last movement of this symphony is both historically important and undeniably popular, yet many Beethoven aficionados find it the least satisfactory section of the work. Certainly, it is the symphony’s most loosely constructed movement. Personally, when I hear the oom-pah percussion of the tenor solo section, I immediately want to go a-wandering, my knapsack on my back, val-da-ree, etc. But for the vast majority, there is no denying the unique power of the choral movement, especially the taut mixture of serenity and tension in the final B Major interlude before the marching band-like race to the finish.

Benjamin Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com.
Building Bridges, Hearing Echoes

ANDREW TIMAR

It has been said that good things come in threes. On the first day of April, three concerts grace GTA stages – no foolin’. The well-traveled Hindustani slide guitar maestro Debashish Bhattacharya performs his raga-based improvisations at Brock University’s Centre for the Arts, in St. Catharines. Acclaimed as a musician while still a child, Bhattacharya has in recent years built three distinct forms of the slide guitar, the original Indian introduction of which he traces back to the 20th century Hawaiian guitar virtuoso, Tau Moe.

On the other hand, Canadian Harry Manx forged his own distinctive guitar style studying at the feet of the masters closer to home – in the blues clubs of Toronto. Manx followed his passion for slide guitar to India, spending a rigorous five-year internship with Vishwa Mohan Bhatt. The latter is a noted Hindustani musician, the inventor of the 20-stringed mohan veena, an instrument also developed from the guitar. This is no novelty act, however; Manx’s guitar playing is finely tuned and sensitive, influenced by his playing of raga, while his vocals are deeply dipped in the blues. No one else makes music that sounds like this. Manx performs his eclectic repertoire of Indian-infused blues, American roots and Middle Eastern flavoured music on April 1 at Koerner Hall, with Californian multi-instrumentalist David Lindley.

The same day, completing our musical trifecta, the Sarv Ensemble celebrates Persian New Year and the arrival of spring. The concert titled Eidaneh features Iranian classical and folk music at the Beit Zatoun venue in downtown Toronto.

If I were seeking big themes for this month’s column, my choice would be to go no further than the Lula Lounge on Thursday, April 7, at a concert titled “Bridges: Yiddish & Arabic Music in Dialogue.” The two Toronto-based co-leaders Lenka Lichtenberg (voice/composition) and Roula Said (voice/composition/qanun/percussion) present an inspirational evening searching for common ground between Jewish and Arabic music traditions. With tensions between and within nations being what they are, the notion of music acting as a bridge between people is the high-minded leitmotif chosen by these multi-talented co-leaders.

The Czech born singer-songwriter Lenka Lichtenberg embraced Toronto’s world music aesthetic in her exciting fourth solo album Fray (Free, 2010). The Small World Music-presented concert “Bridges” is an extension of that project and includes some of Toronto’s finest world musicians: Alan Hetherington (percussion), Chris Gartner (bass), John Gzowski (guitars), Ernie Tollar (sax/flutes/clarinet), Kinneret Sage (clarinet) and Ravi Naimpally (tabla).

Roula Said, dedicated to Middle Eastern music and dance, has been consistently active on Toronto’s world music scene going on two decades. Best known as one of Canada’s leading bellydancers, Said is the director of Om Laila Bellydance, and the producer of Funkabela and the Bellydance Cabaret. She is also a stylish vocalist, percussionist and quanum player, as evidenced by her performances with the Gypsy/Arabic funk band Nomadica, which she co-leads with trumpeter and composer David Buchbinder.

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June 12
Jane Coop, piano

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What will the evening’s music be like? Lichtenberg sings expressive Yiddish and English lyrics with an intimate soprano over well-wrought arrangements bridging many musical styles. Rousa Said will undoubtedly bring to the stage her well-honed Arabic music and dance skills to the mix. Ultimately, you and I will have to attend to find out.

Small World Music also presents Ghana’s Afrobeats pioneer Tony Allen (drums) on April 15 at the Phoenix Concert Theatre. Allen headlines the concert that includes guests Amp Fiddler (keyboard), Prince Enoki’s Insect Orchestra, and DJ medicine man.
On Sunday April 17, at the Glenn Gould Studio, the University Settlement’s Music and Arts School is celebrating a “Festival of Music and Culture” in honour of 90 years of “music in the making.” Designed as a multicultural event to celebrate diversity, this concert headlines the Indian-Canadian fusion group Autocrat’shaw Trio. Other noted performances include kathak dance by Joanna deSouza, guzheng performances by the Fan Shang-E Zheng Music Association, the University of Toronto Klezmer Band, Iranian Drumming by Manouchehr Chahardooli, Chinese Erhu by Yuan Wang and a special presentation of University Settlement Music and Arts School students. Proceeds from this event will support the many worthy University Settlement programs and services.

Perhaps we downtown denizens need to be reminded every once in while that there is (world) musical life outside of T.O. The Port Hope Friends of Music is a brave presenter in Port Hope, about 100km east of Toronto, which serves its community by bringing top-notch classical musicians to town. On Saturday April 30, however, world music is on the menu in the form of Toronto’s Evergreen Club Contemporary Gamelan (ECCG). The ECCG (of which I am a performing member) will perform its mixed program of contemporary Indonesian, Canadian and American works on its glittering bronze, wood and bamboo gamelan degung at the Cameo Capitol Arts Centre.

Closing the month on April 30 at Toronto’s Music Gallery, Amir Amiri on santur (Persian hammered dulcimer) headlines a concert with Ziya Tabassian (percussion) and Araz Salek on tar (Persian lute). The concert, titled “New Ancient Strings,” explores the past and future of Persian music. Keeping with the Persian/Iranian theme, on May 7, Orchestras Mississauga/Chamber Music Society of Mississauga present “Tales and Tunes for Toonies: Carpet of Dreams.” This performance of Persian fairy tales set to traditional classical Persian chamber music performed by the Toronto-based Shiraz Ensemble is geared to youth audiences. The work will have its long-awaited premiere at the Living Arts Centre, Mississauga.

How better to fête International Workers’ Day, May 1, than to attend the Echo Women’s Choir’s concert Celebrating Women at Work at Toronto’s Church of the Holy Trinity! Echo is a well-established, vibrant, 80-member choir which regularly sings songs from around the world. In this concert they cover Georgian lullabies, and South African and North American protest songs, all conducted by Becca Whitla and Alan Gasser. Their special guest, Cuban Canadian pianist Glenda Del Monte Escalante, joins the choir in Cuban numbers that she has arranged, and also leads a jazz set. I’ve consistently found Echo Choir concerts to be uplifting musical and community spirited affairs. (A personal note: I am proud of my past service in Echo’s men’s auxiliary.)

Andrew Timar is a Toronto musician and music writer. He can be reached at worldmusic@thewholenote.com.
ROYAL CONSERVATORY ORCHESTRA CONDUCTED BY URI MAYER
Fri. Apr. 15, 2011 8:00pm
Koerner Hall
Uri Mayer conducts the talented Glenn Gould School students of the RCO and a 2010 GGS Concerto Competition winning soloist, in a program of classic pieces by Rossini, Mozart, Hindemith, and Ravel.

KALICHSTEIN-LAREDO-ROBINSON TRIO AND ARC ENSEMBLE
Tues. Apr. 26, 2011 8:00pm Koerner Hall
The Kalichstein-Laredo-Robinson Trio, known for "expressive and exhilarating interpretations" (Musical America), joins the Grammy Award-nominated ARC Ensemble (Artists of The Royal Conservatory) known for “Passion, polish and vitality” (The New York Times) for a program of Brahms’ Clarinet Trio, Korngold’s Suite, and Schumann’s Piano Quartet.

PIERRE-LAURENT AIMARD, PIANO
Sun. May 1, 2011 3:00pm
Koerner Hall
Named Instrumentalist of the Year by both the Royal Philharmonic Awards in London and Musical America, Aimard will perform Wagner, Berg, Scriabin and Liszt.

MUSICIANS FROM MARLBORO
Sat. Apr. 9, 2011 7:30pm
Mazzoleni Concert Hall
The touring ensemble from the Marlboro Music Festival (MFM) and violinist Scott St. John will perform Janácek’s “Kreutzer Sonata” Quartet, Mozart’s String Quintet in E-flat Major, and Mendelssohn’s Octet in E-flat Major. Concert made possible through the generosity of Dr. Günes N. Ege-Akter.

ATIS BANKAS, ROBERT MACDONALD & THE GOULD STRING QUARTET
Sun. Apr. 17, 2011 2pm
Mazzoleni Concert Hall
Founding member of the Gould String Quartet and member of The GGS faculty, violinist Atis Bankas performs a program of solo and chamber repertoire with special guest pianist, Robert MacDonald.

NEW MUSIC ENSEMBLE
Fri. Apr. 8, 2011 7:30pm
Mazzoleni Concert Hall
Award-winning composer Brian Current directs two programs of cutting-edge contemporary music by living composers influenced by today’s society and the sounds around us.

ACADEMY SYMPHONY ORCHESTRA
Sat. Apr. 30, 2011 7:30pm
Mazzoleni Concert Hall
Rising star senior string students from the Young Artists Performance Academy of The Royal Conservatory come together as the Academy Symphony Orchestra to perform two symphonic concerts.

ADRIANNE PIECZONKA
Sat. May 7, 2011 8:00pm Koerner Hall
Reigning Canadian soprano, Juno Award-winner, and Officer of the Order of Canada, Adrianne Pieczonka will perform works by Wagner, Richard Strauss, and Schubert.

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April JAM

JIM GALLOWAY

How many of you are aware that in August 2003 the U.S. Congress passed Public Law 108-72 declaring April “Jazz Appreciation Month” – a time when musicians, schools, colleges, libraries, concert halls, museums, radio and television stations, and other organizations should develop programs to explore, perpetuate and honour jazz as a national and world treasure? I can understand that the initiative for such a celebration would have originated in the States, but I can find no acknowledgement of it in Toronto jazz circles, or, for that matter, anywhere else in Canada. A pity, because it would seem to be an opportunity to get some media recognition for the music, and Lord knows, it could use it.

Perhaps we have an opportunity for Stephen Harper to do something which would cement even more strongly his ties with our neighbours to the South! He surely was exposed to jazz when he was growing up. After all, his father, Joe Harper, was a keen collector of jazz records and was a member of the Duke Ellington Society right here in Toronto.

To mark the occasion this year, on March 26, 2011, in New Orleans, Louisiana, the Postal Service issued a Jazz commemorative stamp. In addition, The Smithsonian’s National Museum of American History will mark the tenth annual Jazz Appreciation Month in April with a month-long celebration of jazz. The main focus this year will be on the legacies of women in jazz and there will be a special ceremony related to the nation’s first integrated, female big band, the International Sweethearts of Rhythm, founded in 1937 at the Piney Woods School, in Mississippi. Another group which originated at the Piney Woods School in the same year was the Cotton Blossom Singers which later changed its name to the Five Blind Boys of Mississippi.

The Piney Woods School was born in 1909, in a desperately poor section of Mississippi. The first school building was an abandoned sheep shed that had been cleaned up, repaired and whitewashed. The original International Sweethearts of Rhythm band members were students, 14 years and older, who paid for their education by performing as a jazz band to help promote and sustain the financially struggling school. The Sweethearts eventually travelled nationwide in a customized tour bus built by the school, named Big Bertha, performing at churches, state fairs, dance and civic halls and later at name entertainment venues such as the Apollo Theatre.

Some of their work was in the Deep South and they could never be sure of finding lodgings. Also, being a multi-racial group they did not want to run afoul of the “Jim Crow” laws, so the Sweethearts had their bus equipped with eating and sleeping facilities. One can only imagine the difficulties they must have had to overcome at that period in American history as a group of women of mixed race. And integrated they were – over the years the band members included a Chinese saxophonist, a Mexican clarinet player, an Indian saxophonist and a Hawaiian trumpet player. The first white musicians joined in 1943 and when they were in Jim Crow territory they had to paint their faces dark so the police wouldn’t come and take them off the bandstand or arrest them.

They were probably the best female aggregation of the Big Band era but personnel changes eventually led to the breakup of the band in 1949. Without doubt their dedication and the pluckiness of its members earned the International Sweethearts of Rhythm a very special place in the story of jazz. On a personal note, I can recall a Saturday afternoon in the 80s when I had my weekly live jazz radio show “Toronto Alive!” on CKFM (now better known as MixFM) and two attractive elderly ladies introduced themselves. They had actually been members of the International Sweethearts of Rhythm, an achievement of which they were justly proud.

But back to JAM (Jazz Appreciation Month). In my research I discovered that in the month of April there are 20 jazz festivals in the United States and seven more in Estonia, England, Ireland, Finland, Germany, Northern Ireland and Saint Lucia. Too late for this year, but I hope that in 2012, Canada, and specifically Toronto, can do something in April to celebrate and increase awareness of jazz.
I mean, we celebrate National Donut Month – so why not jazz? In the meantime here are a few suggestions that you, as an individual, might consider for the month:

- Read a good book on jazz.
- Listen to a jazz CD that is new to you.
- Explore the music of a musician who is new to you.
- Go out and hear some live jazz.
- And, most important of all, when JAM is over keep doing all of the above!

On The Menu In Toronto
HERE ARE A FEW of the events in Toronto that are worth a mention:

On Apr 14 at 7:30: Canadian vocal treasure, Jackie Richardson, will be at Trinity-St. Paul’s Centre, 427 Bloor St. W. along with Trinity-St. Paul’s United Church Choir presenting “Homecookin’ with Jackie Richardson.” Proceeds will go to the Canadian Association for Spiritual Care. For ticket information call 416-340-4055.

For those of you who like your music contemporary and original, Galaxy Rising Star award-winner, Darren Sigesmund and the Strands II Septet will be at the Al Green Theatre in the Miles Nadal JCC, 750 Spadina Ave. on April 27 at 8:00pm. The band will feature a couple of interesting out-of-towners: one is violinist Mark Feldman who has played with such jazz notables as John Zorn, Dave Douglas, Lee Konitz and Chris Potter, and the other is Gary Versace, piano and accordion, who has been featured in the bands of Maria Schneider, John Scofield and Ingrid Jensen. For tickets phone: 416-924-6211 ext 0.

“No Tommy Ambrose & Friends” will be at Lula Lounge on May 1. Tommy’s friends include pianist Norman Amadio, bassist Rosemary Galloway, saxophonist Pat LaBarbera, drummer Don Vickery and John MacLeod on flugelhorn. The evening is the brainchild of Ron Manfield who runs MPC Music, a small indie label. As Ron says, an evening like this is “nourishment for the soul.” The music kicks off at 7pm and for tickets you should call MPC Music at 416-788-2699.

In closing, April provided the names of some pretty good songs. Here are some of them: April In Paris, April In Portugal, April Showers, I’ll Remember April and April In My Heart.

Happy listening and don’t forget that list of things to do.

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

For more on the month in Jazz, see In the Clubs, page 55.
More To It Than The Music

JACK MACQUARRIE

My long personal involvement with community musical ensembles has prompted me, in this issue, to ponder some of the non-musical elements essential for the health of such groups. I sat down to list what they might be, and was a bit dumbfounded to find that my list contained no fewer than 20 potential activities that might arise and require someone’s attention. Where to start? Obviously with number one on the list – an executive. Then they can deal with the other 19, so the rest of us, who just want to make music, can get on with it.

In one organization of which I am a member, due to unforeseen circumstances there had not been an election of an executive for an unusually long time. It was time for an election. When the president called for nominations, there were none. OK, let’s ask for volunteers. None! Similarly for all positions except vice-president and treasurer. The incumbents agreed to stay for another term. Elections were deferred to an unspecified date in the future. As one member stated, “It’s hard to find a sucker who is willing to take on a leadership role.” Another who was asked, pointed out that he had been president twice in the past and preferred his present position as “member.”

After all, there’s no great financial incentive to take on the task. Most amateur musical organizations pay an honorarium to their conductor, a lesser amount to an assistant conductor, and, if they’re really enlightened, to their librarian. But the many other duties are handled by conscripted volunteers who tend to experience so-called “burnout” after years of unrecognized dedication to their groups. Most of these people are in the “baby boomer” or older age groups. For many of the younger members, rehearsal night is an escape from work and family responsibilities. More paper work has no appeal.

Let’s look more closely at just one of those non-musical jobs. In most groups, next to the conductor and assistant, by far the most important and demanding non-musical job is that of the librarian. Aside from library cataloguing and filling folders, that person even sometimes has an influence in music selection (even if only by getting to assert that certain pieces are unavailable)! Would you like to have a say in the music you perform, or are you happy to just play the music that you find in your folder when you arrive at the rehearsal? If you are a regular member of an ensemble, are you ever consulted about repertoire? How should the repertoire be decided? Is that the sole prerogative of the conductor or done in consultation with the librarian? (Having played in many groups for more years than I care to count, I can recall only one type of situation where I had any say in the music selection, namely in those situations where it just so happened that I was the leader. And many are the times I have suffered through a rehearsal of music that I thoroughly disliked, consoling myself with the rationalization that it was good reading practice. No better spot from which to change what I suspect is a widespread phenomenon, than the “non-musical” job of band librarian.)

Let’s leave the matter of essential non-musical jobs for another month. In the meantime, please drop us a line with your comments on any of the many such tasks required for the successful operation of a community ensemble. I am sure there are others to add to the 20 on my list.

Turning to the subject of repertoire, how can a group determine what would appeal to their audiences? For many years I acted as MC for a summer music festival in Toronto. It was often possible to conduct ad hoc surveys of audience opinion during intermission or after a performance. The one constant? It was always a mixed reaction. For concert band performances, the one comment which surprised most conductors was the desire on the part of audience members to hear more marches. For most conductors, the perception was that their “concert band” had risen above the level of a parade band. By contrast, most audience members came to hear a band, and considered that marches should be an integral part of such a programme. They were referring to the kind of marches that a good military band might perform on parade, not concert marches.

One band that has mastered the art of wrapping diverse repertoire in an appealing unifying theme is London’s Plumbing Factory Brass Band under Henry Airdeth. It has come up with a very appealing theme for two identical concerts this month in London and St. Thomas. The St. Thomas concert on April 20 will be performed in the Canada Southern Railway Station which was used for many years by trains of the Michigan Central Railroad en route between Detroit and Buffalo. The program is titled Explorations – Movements, Moods and Myths Abound: Sights, and Sites Described in Sound, and features some familiar band compositions as well as several rarely heard works.

A fast moving gallop, The Ideal Railway, will be dedicated at both concerts to the Michigan Central Railroad Employees Band (founded in 1919). In fact, the PFBB’s music is typical of what such a company band would have played in its heyday (1920s and 1930s). The St. Thomas concert also salutes the ongoing restoration of the train station and heralds the opening of a special exhibit on the history of the MCR Employees Band, all sponsored by the station’s owners, the North America Railway Hall of Fame.

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April 1 – May 7, 2011

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The tubas just won’t go away. After so much tuba talk in last month’s issue, there was going to be little mention of these musical brutes in this issue. However, they are not going away quietly. First we received an email message from local tuba player Hugh Wallis telling us of a few tuba concerti we hadn’t mentioned, as well as a work for tuba and piano. We then learned that the Hannaford Street Silver Band’s “Festival of Brass: Rising Stars Concert” on Friday, April 15 will feature, as guests, the University of Toronto Tuba Ensemble directed by Sal Fratia. Not yet satisfied, the HSSB’s Sunday concert, April 17, features yet another tuba soloist, Patrick Sheridan.

Definition Department

This month’s groaner is frugalhorn: a sensible and inexpensive brass instrument.

We invite submissions from readers.

Coming Events

Please see the listings section for full details.

- **Saturday, April 2, 7:00pm**: Milton Concert Band presents its spring “Milton Pops” at Bishop Reding Catholic High School. The show will feature an eclectic mix of light classics, world music and movie tunes, with a few surprises along the way!

- **Wednesday, April 13, 7:30pm**: Plumbing Factory Brass Band, Henry Meredith, conductor presents Explorations at Byron United Church, 420 Boler Road, London.

- **Weekend of April 15, 16 and 17**: Hannaford Street Silver Band (HSSB) presents its eighth annual Festival of Brass: Friday, April 15: HSSB’s Rising Stars annual Young Artist Solo Competition, in which the finalists will compete for the honour of performing with the HSSB on Sunday.

- **Saturday, April 16 12 noon to 5:15pm**: In “Community Showcase,” the HSSB welcomes community bands from across Ontario and beyond. Some ensembles will compete for the honour to receive The Hannaford Cup, the HSSB’s annual award for excellence. Saturday, April 16, 8:00pm: HSSB welcomes to Toronto the Lexington Brass Band from Kentucky with trumpet virtuoso Vincent DiMartino.

- **Sunday, April 17, 3:00pm**: HSSB presents: Low Blows with tuba soloist Patrick Sheridan.

You can write to us at bandstand@thewholenote.com.

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**INDEX OF ADVERTISERS**

ABA Music and Arts 58  
Academy Concert Series 38  
Adam Sherkin 34  
Aldeburgh Connection 45  
Alexander Katz 58  
Alexander Singers and Players 47  
All Saints’ Kingsway Anglican Church 41, 42  
Amoroso 62  
Annex Singers 35  
Associates of the TSO 36  
ATMA 5  
Bach Children’s Chorus 50  
Bach Consort 49  
Birthday Series 49  
Black Creek Summer Festival 57, 72  
Blair Cinema 67  
Bryson Winchester 59  
Canadian Flute Association 44  
Canadian Opera Company 16  
Canadian Sinfonietta 47  
Cantemus 17  
Cathedral Bluffs Symphony Orchestra 35  
Centre for Opera Studies in Italy 16  
Chamber Music Society of Mississauga 11, 38  
Christ Church Deer Park Jazz Vespers 29  
Church of St Mary Magdalene 39  
Classical 96.3fm 69  
Cosmo Music 19  
Counterpoint Community Orchestra 49  
Darren Sigmund 19  
Denise Williams 59  
Eglinton St. George’s United Church 50  
Elora Festival 14  
Ermanno Mauro Young Artists Concert Series 34  
Exultate Chamber Singers 24  
Gallery 345 28  
Gallery Players of Niagara / Elyquier Quartet 37  
George Heint 22  
Giulina Mansell Corporation 7  
Grand Philharmonic Choir 18  
Guelph Musicfest 52  
Halcyon String Quartet 46  
Hannahford Street Silver Band 70  
Hear Toronto 65  
Heliconian Hall 61  
I Fioriosi Baroque Ensemble 47  
International Resource Centre for the Performing Arts 31  
John Laing Singers 23  
Kindred Spirits Orchestra 44  
Kitchener-Waterloo Symphony 47, 53  
Lake Field Music Camp 56  
Leon Belov 59  
Les Amis Concerts 42  
Live Nation Canada 43  
Liz Parker 58  
LZPR 50  
Lockwood ARS 59  
Long & McQuade 30  
Masterworks of Oakville Chorus and Orchestra 37  
Metropolitan United Church 18  
Mississauga Festival Choir 47  
Mississauga Symphony 48  
Mooreland Concerts 15  
Music at Sharon 26  
Music Gallery 22  
Music Toronto 9, 39  
Music Toronto 36  
Musicians in Ordinary 38  
New Adventures in Sound Art / Penderecki String Quartet 43  
New Music Concerts 10, 35  
Nine Sparrows Arts Foundation 41  
No Strings Theatre 57  
Norm Pulker 59  
Oakham House Choir 45  
Off Centre Music Salon 49  
Open Ears Festival 55  
Orchestra Toronto 39  
Organix 7  
Oriana Women’s Choir 48  
Orpheus Choir 50  
Pandora’s Box 39  
Pasquale Bros 61  
Pattie Kelly 59  
Pax Christi Choral 40  
Peter Mahon 24  
Philharmonic Music LTD. 58  
Reaching Out Through Music 44  
Remenyi House of Music 25  
Royal Conservatory 27  
Samatha Chang Productions 4, 17, 38  
Sine Nomine 43  
Sinfonia Toronto 37  
Soundstreams 42  
Southern Ontario Chapter of the Hymn Society 57  
St. Philip’s Anglican Church Jazz Vespers 29  
St. Thomas’ Church 36  
Stephen Satory 45  
Steve’s Music Store 2Studio 92 59  
Sue Crowe Connolly 59  
Summer Voice Programme for Adult Singers 56  
Syrina Sunday Salons 33, 46  
Tafelmusik 2, 3  
Talisker Players 46  
Tallis Choir 47  
The Choir of Christ Church Cathedral, Oxford 34  
The Sound Post 30  
Toronto Beach Chorale 40  
Toronto Children’s Chorus 48  
Toronto Classical Singers 45  
Toronto Consort 13  
Toronto Jazz Festival 28, 29  
Toronto Masque Theatre 13  
Toronto Mendelssohn Choir 41  
Toronto Operaetta Theatre 11  
Toronto Philharmonia 34  
Toronto School for Strings 57  
Toronto Summer Music Festival and Academy 20  
Toronto Symphony Orchestra 71  
Tryptych Concert and Opera 14, 40  
U of T Faculty of Music 36  
Virginia Barron 15  
Visual and Performing Arts 45  
Women’s Musical Club 21  
Yamaha Music School 59

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**Opera Week | May 5-11**

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** incidents content**

April 1 - May 7, 2010

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31
The WhoNote Listings
April 1 - May 7, 2011

The WhoNote 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). In the current issue, there are listings for events in Alliston, Ancaster, Barrie, Bolton, Bradford, Cambridge, Chatham, Clinton, Cobourg, Colborne, Colgan, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Milton, Orangeville, Owen Sound, Port Hope, St. Catharines, St. Thomas, Stoney Creek, Stratford, Waterloo. Starts on page 50.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 54.

D. THE ETCETERAS are for lectures, symposia, master classes, screenings and other music-related events (except performances) that may be of interest to our readers. Starts on page 56.

A GENERAL WORD OF CAUTION A phone number is provided with every WhoNote listing – 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 WhoNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th month prior to the issue or issues in which your listing is eligible to appear.

UPCOMING DEADLINES The next issue covers the period from May 1, 2011 to June 7, 2011. All listings must be received by 6pm Friday April 15.

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

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

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A. Concerts in the GTA

Dr. 416-556-9552. 126; $24/12($); 20($); 15(children); Also Apr. 2, 3.

• 8:00: Performing Arts York Region. Nicolai Tarasov Baroque Quartet. Chamber sonatas by Vivaldi. Rona Goldensher, baroque violin; Nicolaia Tarasov, baroque oboe and recorder; Laura Jones, viola da gamba; Paul Jenkins, harpsichord. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-886-7905. $25; $20($); 10($); 8($).

• 8:00: Royal Conservatory. Harry Marx and David Lindley. Indian-infused blues, American roots and Middle Eastern music. Koerner Hall, 273 Bloor St. W. 416-408-0208. $30-450.

• 8:00: Toronto Consort/Conseil des arts et des lettres du Québec. Canticle of the Earth. Sacred and secular songs of Corsica, Persia and medieval Europe. Guest ensembles: Constan tinopoli; Barbara Furman; David Fallis, director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. 123-15($); 10($) and under. Also Apr. 2.

• 9:00: Against the Grain. A Light Nostalgia...Cabaret. Works by Weill and from Kander & Ebb’s Cabaret. Performed by Lindsay Sutherland Beal and Andrew Love; Anne Lurie, piano. La Belle Epoque Room, Academy of Spherical Arts, 1 Snooker St. 416-522-6515; 120; 46($) (arts worker)

Saturday April 02

• 2:00 and 8:00: Angelwalk Theatre. Songs for a New World. See Apr. 1.

• 2:00 and 8:00: Art of Time Ensemble. The War of the Worlds. See Apr. 1.

• 2:00 and 8:00: Onstage Productions. Meet me in St. Louis. See Apr. 1.


• 8:00: Willowdale Seventh-Day Adventist Church. In Recital. Feliciana Rosca, organ. Works by Bach, Pachelbel, Brahms, Diruta, Ennesuc and others. 159 Roxborough Dr. 416-924-0725. Free.


• 7:30: Orpheus Choir of Toronto. Eternal Light. Esvensal: Passion and Resurrection (Canadian premiere); Goodall: Eternal Light (Canadian premiere). With the Tallerker Players. Robert Cooper, artistic director. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-330-4428. $30; $25($); 15($); 7($) (family).


• 7:30: York University Department of Music. York U Gospel Choir: Tribute to the Ham- mond Organ. Gregorian Chant & More. Music. /g68/g67/g85/g85/g16/g2/g21/g22/g23/g2/g53/g81/g84/g71/g87/g84/g71/g80/g2/g35/g88/g71/g22/g19/g24/g15/g26/g20/g20/g15/g27/g25/g26/g19/g16/g2/g6/g20/g18/g29/g2/g79/g75/g71/g84/g71/g11/g29/g2/g36/g67/g69/g74/g28/g2/g50/g67/g84/g86/g75/g86/g67/g2/g48/g81/g16/g21/g2/g75/g80/g2/g39/g29/g2/g59/g85/g67/g218/g71/g28/g2/g53/g81/g80/g67/g86/g67/g2342/g2/g26/g28/g18/g18/g28/g2/g89/g71/g78/g69/g81/g79/g71/g16/g50/g78/g67/g80/g71/g86/g85/g29/g2/g36/g84/g67/g74/g28/g2/g45/g81/g79/g79/g29/g2/g67/g78/g85/g81/g2/g89/g81/g84/g77/g85/g2/g68/g91/g2/g70/g75/g81/g14/g2/g20/g23/g18/g2/g40/g84/g81/g80/g86/g2/g53/g86/g16/g2/g57/g16/g2/g22/g19/g24/g15/g26/g25/g20/g15/g22/g20/g23/g23/g16/g2/g6/g20/g18/g29/g2/g86/g81/g84/g75/g87/g79/g14/g2/g21/g19/g27/g27/g2/g46/g67/g77/g71/g2/g53/g74/g81/g84/g71/g2/g36/g78/g88/g70/g16/g2/g57/g16/g2/g22/g19/g24/g15/g24/g23/g22/g15/g67/g78/g70/g14/g2/g85/g67/g90/g29/g2/g50/g16/g44/g16/g2/g50/g71/g84/g84/g91/g14/g2/g67/g78/g86/g81/g2/g85/g67/g90/g29/g2/g52/g81/g68/g2/g53/g79/g75/g86/g74/g2/g67/g80/g70/g2/g69/g74/g67/g79/g68/g71/g84/g2/g81/g84/g69/g74/g71/g85-

April 1 - May 7, 2011

Tuesday April 05


• 1:00: St. James Cathedral. Music at Mid- day. Giles Bryant, organ. 65 Church St. 416- 384-7865. Free.


• 8:00: Canadian Music Centre – Ontario. Ping! A Celebration of New Music for Young Musicians: World premieres of new string music by Burry, Harley, Harman and Jarlepp. Earl Haig/Claude Watson Strings, Gin Mi, harmonium; guest: Judy Loman, harp. Conservatory Theatre, Royal Conservatory, 273 Bloor St. W. 416-408-2028. $50 ($30/arts worker); $120(13-20); Free (12 and under).

• 8:00 Les Amics Concerts. Love: Innocence, Passion, Obsession. Works by Mozart, Franch, Roia, Pizzazza, Frolov. Lynn Kuo, violin; Mari- anna Hemetska, piano, 345 Saranere Ave. 416-922-9718(15/0)-7712. 12:00(15)(st).


Wednesday April 06

• 12:00 noon: Yorkminster Park Baptist Church. Noon Hour Organ Recital Series. Thomas as Fitches, organ. 1585 Yonge St 416-922- 1167. Free.

• 2:00 and 8:00: Toronto Symphony Orches- tra. Celtic Celebration. See Apr 5.


• 8:00: Humber College. Tribute to Duke Still- well and the Humber Blue Jackets. Celebrat- ing the retirement of Mr. Stillwell, who taught at the college for 35 years. Featuring the last

April 1 - May 7, 2011

thewholeon.com
incarnation of the Blue Jackets and the release of their CD “What’s Next?” at Humber Lakeshore Auditorium, 3189 Lake Shore Blvd. W. 416-875-6822, x3427, $20, $10(sr/st).

5:00: Angelwalk Theatre. Songs for a New World. See Apr 1.

Thursday April 07


April 7, 8pm

Milen Nachev
2010 11 conductor search candidate

5:00: Toronto Philharmonia Orchestra. It Isn’t Over Until the Fat Lady Sings: Bel Canto’s Big Three. Opera excerpts by Bellini, Rossini and Donizetti. Milen Nachev, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-439-8787/711-855-985-2787, 142-164.

9:00: Small World Music. Bridges: Yiddish & Arabic Music in Dialogue. Lenka Lichtenberg, voice and composition; Roula Said, voice/composition/guitar/woodwinds; Alan Hetherington, percussion; Pandeiro/drums; Chris Gartner, bass; John Gzwowski, guitars; and others. Lula Lounge, 1585 Dundas St. W. 416-588-0307. $20(15 adv).

6:00: Angelwalk Theatre. Songs for a New World. See Apr 1.

7:00: Massey Hall & Roy Thomson Hall. Angela Gheorghiu, soprano. An evening of opera arias with orchestral accompaniment. Handel: “Lascia ch’io pianga” from Rinaldo; Puccini: “O mio babbino caro” from Gianni Schicchi; Dvôrk: “Song to the Moon” from Rusalka; Massenet: “Au bateau; Vive amour qui rève” from Chérubin; Schubert: “Sämtchen” from Schwangereasgeng D957, and others. Roy Thomson Hall, 60 Simcoe St., 416-872-4255. 169.50-1199.50.


8:00: Tafelmusik. Beethoven: Symphony No. 9. See Apr 7.

8:00: Toronto Heliconian Club. From Sea to Sea. An across-Canada musical tour. Music from the past to the present. Heliconian Hall, 35 Hazelton Ave. 416-922-7118. $125; $200(sr). YOUR EVENT COULD BE LISTED HERE. CONTACT US. listings@thewholenote.com

Friday April 08


7:30: Opera By Request. Verdi’s La Traviata.
**Ermanno Mauro Young Artists Concert Series**

5 Short Opera Excerpts. Tosca, Don Carlo, Cavalleria Rusticana, Manon Lescaut and Pagliacci. Columbus Centre, 901 Lawren-
ence Ave. W. 416-492-5442. 85.


**Toronto Symphony Orchestra. Beethoven: Symphony No.9. See Apr. 7.**


**Sunday at Three. Featuring the Glenn Gould School Reprise. 70 St. Clement’s Ave. 416-834-4663-666. 1260, $15(30); youth.**

**Toronto Symphony Orchestra. Beethoven: Symphony No.9. See Apr. 7.**


**New Music Concerts. Art Music Promo- tion. Steenhuisen: Supplice and Demand; Hamel: Scivias; Ristic: Coerced String Quartet; Pritchard: Washed; Fitzell: Evacuance.**

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* Subscription Concert no. 5

**ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L’ONTARIO**
**A. Concerts in the GTA**

New Music Concerts Ensemble with live electronics; Robert Atiken, director. Music Gallery, 197 John St. 416-961-9594. $35; $25/sr/arts worker; $10/dist. 7:15; Introduction.

**Monday April 11**

- **7:30: Associates of the Toronto Symphony, East Meets West.** Works by Chinese and Western composers including Jun Hua, Tuong Wang, Tiao Hu, Vivaldi, Handel, Rimsky-Korsakov and others, depicting common themes such as the moon, the seasons, animals and celebration. Chinese ensemble, Anna Guo, yangqin and leader; classical sextet, James Wallenberg, violin and leader. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-282-6636. $18; $15 (sr/st); $10 (elementary students).

**Tuesday April 12**

- **1:00: St. James Cathedral. Music at Mid-day.** Andrew Adair, organ. 65 Church St. 416-364-7865. Free.
- **7:00: Royal St. George’s College. Hidden Gems.** Featuring vocalist Molly Johnson and special guests. Walmer Rd. Baptist Church, 186 Lowther Ave. 416-516-5202 x2. In support of the Georgian Music Scholarship.
- **8:00: St. Thomas’s Church. Baroque Music by Candlelight.** Larry Beckwith and guests present vocal and chamber music. 383 Huron St. 416-978-2323. Freewill offering.

**Wednesday April 13**


**Thursday April 14**

- **7:30: Homecookin’ with Jackie Richardson. In Concert.** Blues, R&B and jazz vocalist joined by Trinity-St.Paul’s United Church Choir, Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-340-4055. $35. Proceeds to the Canadian Association for Spiritual Care.
- **7:30: Virginia Barron. Brahms & Beyond.** Music for voice, viola and piano. Works by Brahms, Bridge, Reutter, Marx and Eben, Patricia Green, mezzo; Virginia Barron, viola; Robert Kortgaard, piano. Hellenic Hall, 35 Hazelton Ave. 416-906-9783. $20; Freewill.
- **8:00: Canadian Contemporary Music Workshop. Composers’ Orchestra.** Works by Southam and Eaton; also premieres by Thorn- borrow, Scime, Santllian, Teenar and Ritter. Michael Schulte, concertmaster; Gary Kalesha, conductor. Music Gallery, 197 John St. 905-741-1026. $10.
A. Concerts in the GTA

Drive, 416-444-8501. Freewill offering.

• 7:30: Opera By Request, Britten’s Turn of the Screw. In concert with piano accompaniment. Vanessa Lanch, soprano (Governess);

Charles Waddell, treble (Miles); Julia Morgan, mezzo (Mrs. Grose); Farah Hack, soprano (Flora); Jay Lambie, tenor (Prologue/Quint); Marie Franceschini, soprano (Miss Jessel); William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2395, $20.


• 7:30: Vocal Horizons Chamber Choir. Mozart’s Requiem. Also Allegri: Miserere Mei; Barber: Agnus Dei. Grace Church-on-the-Hill, 300 Lonsdale Ave. $30; $25(sr); $20(st).

• 8:00: Academy Concert Series. Brahms: The Ultimate Romantic: Brahms: Cello Sonata No.1 in e Op.38; Clarinet Sonata No.1 in F op.120; Trio in A min op.114. Nicolai Tarasov, clarinet; Liza McLellan, cello; Alexander Kats, piano.

McLellan, cello; Alexander Kats, piano. Eastminster United Church, 310 Danforth Ave. 416-706-1089. $17; $11(st).


• 8:00: Arraymusic, Electricue: Spring Con- cert. World premieres by Lizle and Copeland; Riley: Cactus Rosary (reworking). Music Gal- lery, 197 John St. 416-204-1080. $20; $15(sr/ st). 7:30: Pre-concert composers’ talk.

• 8:00: Bird Project. We Fill the Widest Nights. Music by Raskin, Sabat, Bach and others. Poetry by Vesaas, Stalling, Carson and others. Visuals and short films by Sinha, Dirkes and Sutherland. Alison Melville, flute/recorders/direc- tion; Andrej Streilev, piano; Ben Grossman, sound; Kathleen Kajoka, reader; Debashis Sinha, live visuals. Arts & Letters Club, 14 Elm St. 416-588-4301. $22; $15(sr/st).

• 8:00: Chamber Music Society of the GTA. Saturday, April 16, 2011 at 8 p.m.

“Brahms: The Ultimate Romantic”

Masterpieces of the last Great Composer of the Romantic Century:

Cello Sonata No.1 in E min op.38
Clarinet Sonata No.1 in F min op.120
Trio in A min op.114.

Nicolai Tarasov, clarinet
Liza McLellan, cello
Alexander Kats, piano

Eastminster United Church, 310 Danforth Avenue
Tickets are $17 ($11 for seniors and students)
416-706-1089 or www.academyconcertseries.com

Saturday April 16, 2011 at 8pm

Brahms & Clara

For the final concert of the season, we are proud to present Brahms & Clara, an evening filled with the music and letters of composers and lifelong friends

Johannes Brahms and Clara Schumann.

Saturday April 16, 2011 at 8pm

The Great Hall of the
Unitarian Congregation in Mississauga
84 South Service Road (East of Hwy. 10)
Mississauga

Adults............$35
Seniors...........$30
Students..........$15
Family...........$85
(2 adults + 2 children)

Tickets available at the door (cash or cheque only) or visit:
www.chambermusicmississauga.org or call 905.848.0015

Peggy Hills, Artistic Director

The Chamber Music Society of Mississauga

Season 2010/2011
Notes and Quotes

Saturday April 16, 2011 at 8pm

Brahms & Clara

Peggy Hills, violin
Angela Fusco, narrator
Eileen Keown, piano
Jennifer Tung, piano/voice
James MacDonald, French horn

Tickets available at the door (cash or cheque only) or visit:
www.chambermusicmississauga.org or call 905.848.0015

The Chamber Music Society of Mississauga presents

Saturday April 16, 2011 at 8pm

Brahms & Clara

Saturday April 16, 2011 at 8pm

Peggy Hills, violin
Angela Fusco, narrator
Eileen Keown, piano
Jennifer Tung, piano/voice
James MacDonald, French horn

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Family...........$85
(2 adults + 2 children)

Tickets available at the door (cash or cheque only) or visit:
www.chambermusicmississauga.org or call 905.848.0015

The Musicians In Ordinary

For the Lutes and Voices

8pm April 16, 2011

A SA LYRE

Chansons and Lute Dances from 16th-century France
Poems by Ronsard and Marot set by Sermisy, Le Roy and others

HALLIE FISHEL, SOPRANO
JOHN EDWARDS, LUTE

Heliconian Hall
35 Hazelton Avenue
Single tickets $25 / $15 Students & Seniors
Mississauga. Brahms and Clara. Music and letters by lifelong friends Johannes Brahms and Clara Schumann. Peggy Hills, violin; James MacDonald, French horn; Eileen Keown, piano; Jennifer Tung, voice and piano; singers from the Glenn Gould School of Music. Unitarian Congregation in Mississauga, Great Hall, 84 South Service Rd., Mississauga. 905-849-0015. $30; $25 (students); $15 (family).

- 8:00: Gallery 345. Trio 96: Manifesto! Works by Rzewski, Reich and Riley. Jennifer Thiessen, viola; Marc Wieser, piano. 345 Sorauren Ave. 416-822-9781. $20; $15 (student); $10 (student).
- 8:00: Hannaford Street Silver Band. Festival of Brass: International Showcase. Lexington Brass Band of Kentucy; Vincent DiMartino, trumpet; Ronald Holz, music director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. $25; $30 (student); $18 (student); festival passes: $100; $180 (student); $160 (student).
- 8:00: Massey Hall & Roy Thomson Hall. Dianne Reeves. Jazz vocals. Queen Elizabeth Theatre, 190 Princes’ Blvd, CNE Grounds. 416-872-4255. 158.50.
- 8:00: Masterworks of Oakville Chorus & Orchestra. Bach’s St. Matthew Passion. See Apr. 15.
- 8:00: MCC Toronto. From Piaf to Broadway. A cabaret performed by Louise Pitre; Diane Leah, piano. Metropolitan Community Church, 115 Simpson Ave. 416-406-6228. $25.
- 8:00: Samantha Chang Productions Inc. Samantha Chang and Friends: Debussy: Violin Sonata in g: Borne: Fantaisie Brillante sur Carmen; Hugues: Grand Concert Fantasy Op.5; Tan: Two Lyrics of Yi People; and others. Mark Camilleri, Dona Jean Clary, Ka Kit Tam, piano; Samantha Chang, Christopher Lee, Althei Pimenta, flute; and others. Koerner Hall, Roylal Conservatory, 273 Bloor St. W. 416-408-0208. $25; $15 (student); $10 (student).
- 8:00: Wish Opera. Rosie Marie. See Apr. 15.

**Sunday April 17**

**9:15am: Church of St. Mary Magdalene.**

**Palm Sunday: Procession and Folk Mass; Procession and Solemn Mass. 477 Manning Ave. 416-531-7955. Religious service.**

**12:00 noon: Kids in Camp. Sharon & Bram and Guests. Family concert and fundraising event. Markham Theatre, 171 Town Centre Blvd, Markham. 905-305-7469/1-866-768-8981. 160; 70; 47 (child).**

- **1:30: CAMMAC. McMichael Gallery Concert.**
  **Vincent Wolfe, jazz vocals. 10365 Islington Ave. Vaughan. 416-421-4184. $15; $12 (student).**

- **2:00: Home Music Club. In Concert.**

- **2:00: Marquee Productions. My Fair Lady.** See Apr. 13.

- **2:00: Royal Conservatory. Arts Bankas.**
  **Robert MacDonald and the Glenn Gould String Quartet. Solo and chamber repertoire.**
  **Guest: Robert MacDonald, piano. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $25.**

- **2:00: University Settlement. Fundraising Concert Celebrating the 90th Anniversary of the Music and Arts School. Featuring jazz-world fusion group Autorkickshaw and other performers.**
  **Glenn Gould Studio, 250 Front St. W. 416-598-3444 x243. $45; $20 (student and under).**

**Sunday April 17th, 2:30pm**

**Aurora Cultural Centre**

**www.pandora boxer salon.com**

**Sunday April 17, 2011 3pm**

**Toronto Centre for the Arts, 5040 Yonge St.**

**Pre-concert Talk at 2:15pm**

**Instrument Petting Zoo in lobby**

**AMERICANA**

- **Barber Adagio for Strings**
- **COULTHARD Canada Mosaic, suite for orchestra**
- **VILLA-LOBOS Concerto for guitar and small orchestra**
- **PIAZZOLLA Tangos: Variations on Buenos Aires**
- **WILLIAMS Schindler’s List**
- **SHORE Symphonic Suite from The Lord of the Rings**
- **BERNSTEIN Selections from West Side Story**

**Tickets: Adults $38, Seniors $33, Children/Youth up to 18 years $11 and groups of 10 or more $24 at the TCA Box Office or TicketMaster otoronto@on.aibn.com www.orchestratoronto.ca**

**Season Presenter:**

**Concert Sponsors:**

**Orchestra Toronto**

**DANIELLE LISBOA, MUSIC DIRECTOR AND CONDUCTOR**

**ECLECTIC SALON EVENT**

**Music • Dance • Drama • Art • Food • Wine**

**Sunday April 17th, 2:30pm**

**Aurora Cultural Centre**

**www.pandora boxer salon.com**

**Tickets: $30; $23 (student); $11 (student).**

**1:25: Pre-concert talk, instrument petting zoo.**

**2:00: Pax Christi Chorale. Prayer for Peace and “Great Canadian Hymns” CD Release. Pax Christi Chorale; Pax Christi Youth Choir; Lynn Janes, conductor; Windermere String Quartet; Bruce Kirkpatrick Hill, organ; guest: Ints Teterovskis, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $20; $10 (student); $15 (student).**

**4:00: Beach United Church. Taize Community Vespers: Meditation, Candelight and Music.**

**Holy Week at Saint Mary Magdalene’s**

**Palm Sunday, April 17 • 9:15am Procession and Folk Mass / 11am Procession and Solemn Mass**

**Wednesday, April 20 • 8pm Tenebrae – Allegri, Misereere, Willan, Responsaries**

**Maundy Thursday, April 21 • 6pm Solemn Mass – Gregorian Chant / 8:30 Tenebrae**

**Good Friday, April 22 • 10am Stations of the Cross for Children / 12pm Solemn Liturgy / 8pm Tenebrae**

**Holy Saturday, April 23 • 9pm Great Easter Vigil**

**Easter Sunday, April 24 • 9:30am Folk Mass / 11am Solemn Mass with choir and brass**

**Friday June 3 • 7:30pm Gallery Choir concert – Pay What You Can**

...join us in our Holy Week journey of spiritual music and prayer. **The Church of St. Mary Magdalene, Anglican**

**Downtown Toronto at the corner of Ulster St & Manning Ave • www.stmarymagdalene.ca • 416.531.7955**

**April 1 - May 7, 2011**

**thewholenote.com**
A. Concerts in the GTA

• 4:00: St. James Cathedral. Twilight Series. See Apr 3.
• 4:30: Christ Church Deer Park. Jazz Vespers: Tribute to Herbie Hancock. Robi Botos, piano; Brian Barlow, drums; TBA, bass. 1570 Yonge St. 416-820-5211. Freewill offering.
• 4:30: Yorkminster Park Baptist Church. Music for Passiontide. Rheinberger, Stabat Mater; Odiryo; Jesus Christ Saint Mary’s Sone; also seasonal works by Casals and Wil¬ lan. Choir of Yorkminster Park Baptist Church; Edward Moroney, organ; William Maddox, con¬ ductor. 1585 Yonge St. 416-92 2-1167. Freewill offering.
• 7:00: Thanks to Dr. Suzuki Concert Performances. Gala Concert. Chamber music and solo works performed by students from the greater Toronto area’s Suzuki schools. 175 St. Clair Ave. W. 416-466-0208. $15; $10(st)
• 8:00: Music Gallery. Post-Classical Series. The Music of Norma Beecroft. Beecroft: The Living Flame of Love; Tre Pezzi Brovi: Homage à Debussy; Troissons; Amplified String Quartet; new commission for flute, harp and percussion. Univo Choir, Dallas Bergen, direc¬ tor; Stephen Tam, flute; Sanya Eng, harp; Ryan Scott, percussion; Douglas Perry, violin. Accordes String Quartet. 197 John St. 416-204-1086. $20; $15(st); $10(ex). 7:15 Pre-concert interview with Beecroft.
• 8:00: St. Thomas’s Church. Baroque Music by Candlelight. Larry Beckwith and guests present vocal and chamber music. 383 Huron St. 416-879-2323. Freewill offering.

Monday April 18

• 8:00: Harbourfront Centre. Quartetto Gelato in Concert. Enwave Theatre, 231 Queen’s Quay W. 416-972-4000 x1. 160. Proceeds to Eva’s Initiatives.

Tuesday April 19

• 1:00: St. James Cathedral. Music at Mid¬ day. Reflective music for Holy Week. Andrew Adair, organ. 65 Church St. 416-364-7865. Free.

Wednesday April 20

• 8:00: Church of St. Mary Magdalene. Holy Week: Tenebrae. Allegri: Miserere; Wilhan: Re¬ sponsaries. 477 Manning Ave. 416-531-7955.
• 8:00: Gallery 345. Music for Horn and Sop¬ rano. Works by Duparc, Schubert, Heggie and others. Roslyn Black, horn; Mary Ann Power, soprano; Steven Runge, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(st); $10(st).
• 8:00: Richmond Hill Centre for the Per¬ forming Arts. Synergy Brass Quintet. 10268 Yonge St., Richmond Hill. 905-787-8811. $28-435.

• 7:00 All Saints’ Kingsway Anglican Church. Requiem. Durufle. Also Whitacre’s “When David Heard,” Margaret Bardos, mezzo; Shawn Mattas, baritone; All Saints Choir and Kingsway Choral Society; Shawn Grenke, conductor. 2850 Bloor St. W. 416-233-1125. $20.

• 7:30 Metropolitan United Church. Lamb of God. Music for Good Friday. Chilcott: Requiem (Canadian premiere); also music by Schütz, Allegri, Bach and others. Benjamin Stein, theorbo; Sarah Svendsen, organ; Metropolitan Festival Choir, soloists and instrumentalists; Patricia Wright, conductor. 56 Queen St. E. 416-363-0331 x51. $20.

• 7:30: Opera Atelier. La Clemenza di Tito. Mozart. Measha Brueggergosman, soprano (Vitellia); Kresimir Spicer, tenor (Tito); Michael Maniaci, soprano (Sesto); Mireille Asselin, soprano (Servilia); Mireille Lebel, mezzo (Annia); Curtis Sullivan, bass-baritone (Publio); Marshall Pynkoski, stage director; Tafelmusik Orchestra, David Fallis, conductor. Elgin Theatre, 189 Yonge St. 416-972-9555, 416-516; $20(under 30). Also Apr 23, 26, 27, 30, May 1.

• 7:30: Toronto Beach Chorale. Requiem by Maurice Durufle. Programme will also include Dufilie’s Quatre Motets. Heather Jenson, mezzo; James Levesque, baritone; Marvin Fick, conductor. Kingston Road United Church, 975 Kingston Rd. 416-776-9849 x2; $20; $10(under 18).


Saturday April 23

• 7:00: Neapolitan Connection Concert Series. French Impressions. Works by Debussy, Ravel and Poulenc. Ramona Carmely, mezzo; Derek Kwan, tenor; Rônée Boyce, piano; Laura Chambers, flute; Liza McLellan, cello. Assembly Hall, 1 Colonel Samuel Smith Park Drive, Etobicoke. 416-231-0006. $15-$35.


• 7:30: Canadian Opera Company. La Cenerentola. Rossini. Elizabeth DeShong, mezzo (Cenerentola); Lawrence Brownlee, tenor (Don Ramiro); Brett Polegato, baritone (Dandini); Donato DiStefano, bass (Don Magnifico); Kyle Ketelsen, bass-baritone (Alidoro); Leonardo Verdani, conductor; Joan Font, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 162-281; $22-281(under 30). Also Apr 28, May 1, 7.

2850 Bloor St. W., Toronto, ON
(Royal York Subway Station | Prince Edward/Bloor Intersection) www.allsaintskingsway.ca

CONTACT SHAWN GRENKE, DIRECTOR OF MUSIC AT music@allsaintskingsway.ca • 416-233-1125

A Good Friday Reflection
Requiem
by Maurice Durufle

Friday, April 22nd
7:00 p.m. | Tickets $20

Shawn Grenke, Conductor
Margaret Bardos, Mezzo-Soprano
Shawn Mattas, Baritone

also featuring Whitacre’s “When David Heard”

All Saints’ Choir and Kingsway Choral Society

North York Temple Band of the Neapolitan Connection Concert Series

Chromatic Duo CD Release

A Good Friday Reflection

Shawn Grenke, Conductor
Margaret Bardos, Mezzo-Soprano
Shawn Mattas, Baritone

also featuring Whitacre’s “When David Heard”

All Saints’ Choir and Kingsway Choral Society

Northern Methodist Choir of the Salvation Army

The Glory of Easter.

Shawn Grenke, Conductor
Margaret Bardos, Mezzo-Soprano
Shawn Mattas, Baritone

also featuring Whitacre’s “When David Heard”

All Saints’ Choir and Kingsway Choral Society

2850 Bloor St. W., Toronto, ON
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All Saints’ Choir and Kingsway Choral Society

Toronto Mendelssohn Choir

10/11 season

Noel Edison
CONDUCTOR

Mendelssohn Singers

Toronto Mendelssohn Choir

Sacred Music for a Sacred Space
A celebration of Healey Willan

GOOD FRIDAY
APRIL 22 7:30 PM
ST. PAUL’S BASILICA
83 Power Street

Noel Edison
CONDUCTOR

Mendelssohn Singers

Toronto Mendelssohn Choir

THE GOOD FRIDAY CONCERT
~ Music for a Most Holy Day ~

April 22, 2011 - 4 p.m.

FEATURING

The Element Choir
Christine Duncan, conductor

Jim Lewis, trumpet

Popov and Vona, duo-pianists

Matthew Coons, organist

Choir and Soloists of Christ Church Deer Park

Eric Robertson, music director

Admission Free
Donations Welcome

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passion has a voice
A. Concerts in the GTA

10, 13, 19, 22, 25.

• 7:30: Opera Atelier, La Clemenza di Tito. See Apr 22.


• 8:00: Ad Summum Events/Merriam Music. Fazioli Piano Series: Claudia Chan, piano. Works by Gubaidulina, Beethoven, Corigliano and Chopin. Merriam Music Concert Hall, 2359 Bristol Circle, Oakville. 1-877-404-0518. $15; $10(st). Full proceeds to the Oakville Hospital Foundation.

Sunday April 24

• 9:30am: Church of St. Mary Magdalene. Easter Sunday. Folk Mass; Solemn Mass with choir and brass. 477 Manning Ave. 416-531-7955. Religious service.

• 4:00: St. James Cathedral. Twilight Series. See Apr 3.

Monday April 25

• 7:30: Soundstreams. Salon 21 – Brazilian Sounds. Brazilian music with Monica Salmaso. Gardiner Museum, 111 Queen’s Park. 416-408-0208. Free. 7:00; Meet and greet.

Tuesday April 26

• 7:30: Opera Atelier. La Clemenza di Tito. See Apr 22.


• 8:00: Toronto Operaetta Theatre. Pirates of Penzance. Gilbert & Sullivan. TOT Orchestra and Vocal Ensemble; David Ludvig, baritone (Pirate King); Jessica Cheung, soprano (Mabel); Ryan Harper, tenor (Frederic); jean stillwell, mezzo ( ruth ); TOT Orchestra and Vocal Ensemble, Robert Cooper, conductor; guillermo silva-marin, stage director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723(1-800-708-6754. 152-478. Also Apr. 27, 28, 30, May 1.

Wednesday April 27


Les AMIS presents TRIO ATLANTIK

Akemi Mercer, violin
Dirk Niewoehner, viola
Rachel Mercer, cello

“Catch Canada’s own Mercer sisters with Munich Philharmonic violist Dirk Niewoehner” Mozart’s Divertimento, Dohnanyi’s Serenade, new commission by Michael Pepa & the 1696 Bonjour Stradivarius cello from the Canada Council for the Arts

Toronto - April 26 - Gallery 345 - 8pm
(345 Sorauren Ave., Toronto)
Adults: $20 Seniors: $15 Students: $10
www.lesamisconcerts.org

This internationally-renowned choir shares its songs of hope and peace in response to the travesty of war and the HIV/AIDS Crisis in Africa. The tour gives the children confidence and boldness to help them rise up out of their own situations of sadness and despair, while broadening their world view and exposing them to other cultures.

Suggested donation $20.

Brazilian!

SOUNDSTREAMS CHORI 21 & TATIANA PARRA, VOICE; FÁBIO ZANON, GUITAR

Thursday April 28, 2011 at 8pm // Pre-concert chat at 7pm
Keenner Hall, TELLUS Centre for Performance and Learning 273 Bloor St. West
An exotic program for choir, guitar and solo voice featuring works by Heitor Villa-Lobos, Mario Castelnuovo-Tedesco, Mario Nobile, a Canadian premier and Afro-Sambas.
Single tickets from $20 to $60
For tickets call 416-408-0208 or visit www.rcmusic.ca

All Saints’ Kingsway Anglican Church

P R E S E N T S

WATOTO

CHILDREN’S CHOIR OF AFRICA

WEDNESDAY APRIL 27 2011
7:30 PM

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Stephan Moccio, vocals/piano & Friends.
All Saints’ Kingsway Anglican Church.
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SOUNDSTReAMS 2011 CONCERT SERIES

2850 Bloor St. W., Toronto, ON

www.soundstreams.ca

April 1 - May 7, 2011

www.soundstreams.ca

• 8:00: Darren Sigesmund. Strads II. Contemporary jazz septet. Darren Sigesmund, trombone; guests: Mark Feldman, violin; Gary Versace, piano and accordion. Al Green Theatre, Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211 x 10, $20.25; $22.05 (sr/artist).

• 8:00: Toronto Operetta Theatre. Pirates of Penzance. See Apr. 26.

• 8:00: Toronto Symphony Orchestra. Saint-Saëns Organ Symphony. Colgrass: As Quiet As; Liszt: Piano Concerto No.2; Saint-Saëns: Symphony No.3 Op. 78 “Organ Symphony,” Yefim Bronfman, piano; Patricia Krueger, organ; Leonard Slatkin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 52-54-

Thursday April 28

• 12:00 noon: Canadian Opera Company, Vocal Series: The Telephone/A Hand of Bridge. COC Ensemble Studio celebrates the centenary of the birth of Giancarlo Menotti. Menotti: The Telephone; Barber: A Hand of Bridge (libretto by Menotti); also new work by Sokolovic. Richard Bradshaw Amphitheatre, Four Seasons Centre for Performing Arts, 145 Queen St. W. 416-363-8231. Free.


• 7:30: Canadian Opera Company. La Cenerentola. See Apr. 23.


• 8:00: Brazilianama. Brazilian! Programme for chord, guitar and solo voice. Works by Villa-Lobos, Castelnuovo-Tedesco, Nobre (Canadian premiere) and Afro-Sambas. Soundstreams Choir 21 and Tatania Parra, voice; Fabio Zanon, guitar. Kooner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-9209. $20-160.

• 8:00: Toronto Symphony Orchestra. Saint-Saëns Organ Symphony. See Apr 23.

Friday April 29


• 7:30: Brampton Folk Club. Latin Night! Featuring Rodrigo Chavez, Kevin Liliberte, Laura Fernandez, Sanderson Hall, St. Paul’s United Church, 30 Main St. S., Brampton. 647-233-3855. $12; $10.


• 8:00: Jazz Performance and Education Centre. TASA. World music ensemble led by Ravi Naimpally, tabla. Guests: Hugh Marsh, violin. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 52; $23 (sr).


• 8:00: Sine Nomine. O viriditas! The greenness of life’s rising. Medieval music on the themes of spring, new life and Easter. Saint Thomas’s Anglican Church, 383 Huron St. 416-638-9445, $20; $14 (sr/unwaged).

• 8:00: Toronto Operetta Theatre. Pirates of Penzance. See Apr. 26.


• 9:00: Aurora Cultural Centre. Music of the Night. Works by Chopin, Debussy and Beethoven. Jamie Parker, piano. 22 Church St., Aurora. 905-713-1818, $30; $125 (sr); 115 (st).

Saturday April 30


• 2:00: Walmer Rd. Baptist Church. Spring Organ Recital. Imre Olah, organ, Alaina Seabourne, harp. 188 Lowther Ave. 416-824-1121. Freewill offering.

• 4:30: Canadian Opera Company. Ariadne auf Naxos. R. Strauss. Adrianna Pieczonka, soprano (Ariadne); Richard Margison, tenor (Bacchus); Jane Archibald, soprano (Zerbinetta); Alice Coote, mezzo (the Composer); Sir Andrew Davis, conductor; Neil Armfield, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 162-1281 ($22-1281). Also May 3, 12, 15, 18, 21, 27, 29.

• 7:00: Canadian Flute Association. Second Annual Gala Concert. Performers will include winners of the Canadian Flute Competition.
  Steve Holevitz, piano; Fiona Wilkinson, flute; Oliver Whitehead, guitar; Mitch Tyler, bass; Rob Larose and Alfredo Canaje, percussion.
Donway Covenant United Church, 230 The Donway W., Don Mills. 416-444-8444. $20; $12(1st with 10 children).
• 7:30: Oakham House Choir of Ryerson University/Toronto Sinfonyetta, Mozart:
  From Church to Opera House. Mozart: Requiem; excerpts from The Magic Flute. Lindsay Heyland, soprano; Deana Hendricks, soprano; Danielle MacMillan, mezzo; Zachary Feinkelstein, tenor; Clarence Frazer, baritone; Matthew Jankiewicz, music director. Calvin Presbyterian Church, 26 Desilets Ave. 416-410-4379. 25$/20(adv); 15$/st).
• 7:30: Oakville Ensemble. New Life. A cappella choral music to celebrate Easter, Passover, and Spring with poetry readings by the Oakville Literary Alliance. Stéphane Potvin, conductor. St. John’s United Church, 262 Randall St., Oakville. 905-825-9740. $35/$25(adv); $35(adv); $15(adv); $15(st); $70(family)/$50(adv).
• 7:30: Opera Atelier. La Clemenza di Tito. See Apr 22.
• 7:30: Reaching Out Through Music. Fundraising Concert. ROTH Children’s Choir; Quartetto Gelato; Shannon Mercer, soprano; Alejandro Valdepeñas, violin; Joaquin Valdepeñas, clarinet; Ron Davis, piano; and others; Bram Morrison, host. Church of St. Simon-the-Apostle. 525 Bloor E. St. 416-508-2705. 100(patrons); 140; $105(adv); 110(st).
• 7:30: Toronto Symphony Orchestra. French Romance. Bizet: Carmen Suite; Debussy: Prelude to the Afternoon of a Faun; Saint-Saëns: Introduction and Rondo Capriccioso; Caroline Goulding, violin; Guillermo Figureoza, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 130-182. Also May 1(mat).
• 8:00: Canadian Sinfonietta. Canadian Sinfonietta Chamber Players Wine and Cheese Concert. Brahms: Violin Sonata No. 1 in G; Mahler: Reaching Out Through Music a music outreach program for inner city children

Concert & Silent Auction

Sat., April 30, 2011 Silent Auction Viewing 6:45 - Concert 7:30 The Church of St. Simon-the-Apostle, 525 Bloor Street East
Hosted by Bram Morrison (of Sharon, Lois and Bram) Rotm Children’s Choir Ron Davis, jazz piano Quartetto Gelato
Shannon Mercer, soprano Patricia Parr, piano Kathleen Penny, piano Alejandro Valdepeñas, violin Joaquin Valdepeñas, clarinet
Pitons $100 ($60 tax receipt) • Adults $40 • Seniors $30 • Students $10 Charitable registration number: 85691 2696 RR0001

Tickets: 416-508-2705 sales@reachingouthroughmusic.org
tewholenote.com
• 8:00: Music Gallery. New Ancient Strings. Exploring the past and future of Persian music. Amir Amir, santur; Ziya Tabassian, percussion; Araz Salek, tar (Persian lute), 197 John St. 416-204-1060. $15; $10(st студ.);
• 8:00: Peter Margolien and Friends. Chamber Music Concert. Bruch: Eight Pieces for Viola, Clarinet and Piano (arr. for English horn, clarinet and piano); D’Indy: Trio for Clarinet, Cello and Piano. Hazel Boyle, English horn; Art Forer, clarinet; Peter Margolien, piano; Denis Kulka, cello. College Street United Church, 452 College St. 416-250-5475. Free.
• 8:00: Scarborough Music Theatre. Guys and Dolls. See Apr 28.
• 8:00: Stephen Satory, piano. Benefit Concert for Bloor Street United Church. Works by Bach, Beethoven and Schumann. 300 Bloor St. W. 416-924-7439. $20; $10(st студ.);

Sunday May 01

• 2:00: Canadian Opera Company. La Cenerentola. See Apr 23.
• 2:00: Kingsway Conservatory of Music. Matinee Concert. Works by Bach, Handel, and others. James Freeman, trumpet; Shawn Grenke, organ. All Saints’ Kingsway Anglican Church, 2850 Bloor St. W. 416-234-0121. $12; $18(st студ);
• 2:00: Scarborough Music Theatre. Guys and Dolls. See Apr 28.
• 2:00: Toronto Operaetta Theatre. Pirates of Penance. See Apr 26.
• 2:00: Visual and Performing Arts Newmarket. Gryphon Trio. Newmarket Theatre, 505 Pickering Cres. 905-953-5122. $26; $20(st студ); $10(st студ);
• 3:00: Aldeburgh Connection. A Spring Schubertiad. Annual celebration in memory of Greta Kraus, Gillian Keith, soprano; Lawrence Wiliford, tenor; Tyler Duncan, baritone; Stephen Ralls and Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park, 416-735-7982, 150; $12(student rush).
• 3:00: Echo Women’s Choir. Celebrating Women at Work. Georgian lullabies, South African and North American protest, union and pop songs celebrating the 100th anniversary of International Workers’ Day. Becca Whitla, Alan Gasser, conductors; guests: Deanna Yerichuk, conductor; Glenda del Monte Escale, piano. Church of the Holy Trinity, 10 Trinity Square. 416-588-9050. $15/412(adv); $8(densored).

THE

Aldeburgh

CONNECTION

Celebrating the Art of Song
Artistic Directors:
Stephen Rails and Bruce Ubukata

A Spring Schubertiad

Songs and piano music of the eternally young Schubert comprise our annual Greta Kraus Schubertiad

Gillian Keith, soprano
Lawrence Wiliford, tenor
Tyler Duncan, baritone
Stephen Ralls and Bruce Ubukata, piano

Sunday, May 1, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)
Afternoon tea at intermission

Tickets: 416.735.7982
www.aldeburghconnection.org

TWO

MENDELSsohn's

Elijah

Sunday May 1, 2011
4:00 PM

Conductor: Jurgen Petrenko
with The Talisker Players Orchestra

Soloists
Soprano: Marion Samuel-Stevens
Alto: Olena Slywynska
Tenor: Adam Bishop
Bass: Peter McGillivray
The Youth: Kaitlyn Coffee

Tickets: Adult: $ 30 Senior/Student: $25
www.torontoclassicalsingers.ca
or www.totix.ca
Christ Church Deer Park 1570 Yonge St.
(2blks north of St. Clair at Heath St. W)

Stephen Satory

pianist

Presents a Benefit Concert for Bloor Street United Church
Works by J. S. Bach, Beethoven and Robert Schumann

Saturday, April 30 at 8 p.m.
Admission $20
Students and Seniors $10
Bloor Street United Church
300 Bloor Street West (at Huron, one block west of St. George)
416-924-7439, ext. 50

Tickets: Adult: $ 30 Senior/Student: $25
Phone: 416-443-1490
www.torontoclassicalsingers.ca
or www.totix.ca
Christ Church Deer Park 1570 Yonge St.
(2blks north of St. Clair at Heath St. W)

MOZART: FROM CHURCH TO
OPERA HOUSE

Requiem
The Magic Flute – Excerpts
Oakham House Choir of Ryerson University
Toronto Shfonjettta
Matthew Jaskiewicz, Music Director
Lindsay Heyland and Deanna Hendriks - Soprano, Danielle MacMillan - Mezzo, Zachary Finkelstein - Tenor, and Clarence Frazer - Baritone
Saturday, April 30, 2011, 7:30 pm, Calvin Presbyterian Church
26 Delisle Avenue, Toronto (St. Clair subway station)
Tickets $25; $20 in advance; $15 students - Call 416-410-4379

www.torontoclassicalsingers.ca
A. Concerts in the GTA

Christina Faye, piano. 345 Sorauren Ave. 416-822-9781. 120.
- 3:00 Opera Atelier. La Clemenza di Tito. See Apr 22.
- 3:00 Toronto Symphony Orchestra. French Romance. See Apr 30.
- 4:00 Toronto Classical Singers. Mendelssohn’s Elijah. Mariam Samuel-Stevens, soprano; Olena Slyvynska, alto; Adam Bishop, tenor; Peter McGillivray, bass; Kaitlyn Coffee, the youth; Talisker Players. Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. 130; $25(st). 
- 7:00 MPC Music. Tommy Ambrose & Friends. Tommy Ambrose, vocals; Norman Amadio, piano; Rosemary Galloway, bass; Pat LaBarbera, saxophone; Don Vickery, drums; John MacLeod, flugelhorn. Lola Lounge, 1585 Dundas W. 416-588-0307(416-788-2899). 155; $100(couple, includes hors d’oeuvres and CD).
- 7:30 Acting Up Stage Company. Both Sides Now. Tributes to the music of Leonard Cohen and Joni Mitchell, performed by Bruce Dow; Arlene Duncan, Sara Farb, Chilina Kennedy, Amanda Leblanc, and others; Reza Jacobs, music director. Bathurst Street Theatre, 736 Bathurst St. 1-800-838-3006. 125-155. Company fundraising event.
- 8:00 Community Baroque Orchestra of Toronto. In Concert. Geminiacci: Certo

Tuesday May 03

- 12:00 noon: Canadian Opera Company.
- 7:30: Halcyon string quartet. Haydn No. 5; Milhaud #8 Brahms #5; Corigliano

- 7:30: Canadian Opera Company. Ariadne auf Naxos. See Apr 30.
- 8:00: Classical Music Consort. Springtime Handel Festival: Handel Trio Sonatas. Ellysa Lefurgy Smith, violin; Valerie Gordon, viola; Justin Haynes, viola da gamba; Sara-Anne Churchill, harpsichord. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 1-800-838-3006. PWYC.
- 8:30: Talisker Players. Faeade. See May 3.

Thursday May 05

- 12:15: Canadian Opera Company. Ariadne auf Naxos. See Apr 30.
- 8:00: Classical Music Consort. Springtime Handel Festival: The Art of the Baroque Violin. Sarah Titterington libret, violin; Michael Jarvis, harpsichord. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 1-800-838-3006. PWYC.
- 8:00: Scarborough Music Theatre. Guys and Dolls. See Apr 28.
- 8:00: Toronto Masque Theatre. Masques of Orpheus. See May 05.
- 8:00: Toronto Symphony Orchestra. Ravel /Lav Dr. Saarinen: Latema Magica; Mirage for Soprano, Cello and Orchestra; Bloch: Schelomo, Hebreaic Rhapsody; Sibelius: Luonnoto No.70; The Bard Op.64; Ravel: La Valse. Karita Mattila, soprano; Ansa Karttunen, cello; Hannu Linta, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-6826. 521-9141.
Friday May 06

- 8:00: Classical Music Consort. Springtime Handel Festival. Sacred and Profane. Handel's sacred and secular Italian cantatas, including Gloria and Tu fedel, tu constante, Tracy Smith Bessette, soprano; Classical Music Consort; Ashiq Aziz, harpsichord, director. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 1-800-838-3006. $33; $18(sr/st under 30).
- 8:00: Gallery 345. The Art of the Piano Duo. Strawinsky: Rite of Spring; works by Dufourt and Paich. Xia Xia Pestova, Pascal Meyer, pianos. 345 Sorauren Ave. 416-822-9781. $20; $15(sr); $10(st).
- 8:00: Royal Conservatory. Frankenstein. Funny music, scary words and vice versa. Kitchener-Waterloo Symphony; Lemony Snicket (aka Daniel Handler), accordion and narrator; Edwin Outwater, conductor. Kooner Hall, 273 Bloor St. W. 416-408-0208. 30-165.
- 8:00: Scarborough Music Theatre. Guys and Dolls. See Apr 28.
- 8:00: Temps Choral Society. Spring Rhapsody. Operating Engineers Banquet Hall, 2245 Spores Rd, Oakville. 905-319-2334. $25.
- 8:00: Toronto Consort. Songs of the Celestial Sirens. Seventeenth century Italian compositions written by and for women. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-684-9337. $23-35; $10(s) and under with valid ID. Also May 7, 8(mat).
- 8:00: Toronto Masque Theatre. Masques of Orpheus. See May 5.
- 8:00: Upper Canada Choristers. Come to the Cellidh: A Celebration of Song and Dance. Songs composed or arranged by Canadian composers: Sires, Haffield, Halvert, Ever and Somers. Nicole Belamy, piano; Laurie Evan Fraser, artistic director. Guests: Mentor Sejdu, Alla Profatilova, dancers; Junior Choir of Maurice Cody Public School, Carol Snow, director. Grace Church on the Hill, 300 Lonsdale Rd. 416-258-0510. $25/20(AVR).
- 8:00: Windmill Theatre. Latin American Passion. Music from South America and the Caribbean including tango, samba, bossa nova, bolero and the cha cha. Stu Harrison, piano. 84 South Service Rd., Mississauga. 905-338-5702. $30. Also May 7.

Saturday May 07

- 1:00: Chamber Music Society of Mississauga/Orchestrers Mississauga. Tales and Tunes for Toonies: Carpet of Dreams. A performance of Persian fairy tales, set to traditional classical Persian chamber music performed by the Shiraz ensemble. Composer and arranger, Kevin Lau, Hammermon Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-848-0015. $2.
- 2:00 and 8:00: Mississauga Festival Choir. The Great American Songbook. Songs by Gershwin, Porter, Berlin, Copland and Bernstein. David Abrosome, musical director. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25; $23(sr/st); $20(12 and under).
- 3:00: Classical Music Consort. Springtime Handel Festival: Il Trionfo del Tempo e del Doveri.

“Wouldn’t it be Loverly?”

Fri. May 6 7:30 pm
Sat. May 7 7:30 pm
Sun. May 8 2:00 pm
Thur. May 12 7:30 pm
Fri. May 13 7:30 pm
Sat. May 14 7:30 pm
Sun. May 15 2:00 pm
York Woods Library Theatre
1785 Finch Avenue West
Adults $27.00
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Handel: Coronation Anthems

Coronation Anthems

Utrecht Te Deum and Jubilate

The pomp and circumstance of 18th century London comes alive in Handel’s incomparable music for royal celebrations.

With guest artists, The Talisker Players

SATURDAY, May 7, 7:30 PM
St. Patrick’s Church, 141 McCaul St.
(north of Dundas)

Tickets: $30, $25 seniors, $10 students with ID

Info: 416.286.9798

ORDER ONLINE AT www.tallischoir.com

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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
**A. Concerts in the GTA**

**Disinganno.** Toronto premiere of Handel’s first oratorio. Mireille Asselin, soprano (Belluzza); Susanne Holmes, mezzo (Piacenza); Scott Belluz, countertenor (Disinganno); Thomas MacAey, tenor (Tempo). Victoria College Chapel, University of Toronto, 73 Queen’s Park Crescent.

1-800-838-3006. $33; $18(sr/under 30).

4:30: Beach United Church. Jazz Vespers: Music for the Soul. Peggy Mahon, vocals; Danny McErlain, piano; Dave Field, bass. 140 Waverley Ave. 416-691-8082. Free will offering.

4:30: Canadian Opera Company. La Cenerentola. See Apr 23.


7:30: Birthday Series. Petru Tchaikovsky. Art Songs: String Quartet No.1 in D Op.11; Serenade for Strings (selections). Paul Williamson, tenor; Mikhail Shemet, bass; Catherine Sulim, soprano; Gretchen Paxson-Abberger, violin; Michelle Kyle, cello and piano; and others. Heliconian Hall, 35 Hazelton Ave. 416-944-2855. $25; $20(sr/ast). Door prizes and refreshments.


7:30: Oakville Chamber Orchestra. The Genius of Handel. Water Music Suite No.2; Concerto Grosso; selected arias; Music for the Children. See Apr 23.

**A Celebration of William Brown’s 15 Years with ORIANA**

SATURDAY, MAY 7, 2011 - 8 P.M.

$25 Regular $20 Seniors $10 Students
Grace Church on-the-Hill
300 Lonsdale Road, Toronto

Be Joyful!

**ORIANA’s 40th Anniversary Season: 2011-2012**

Carols, Cantemus, and Creation: Join us in our celebration!

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Artistic Director William Brown at
416-923-3123.

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**SOUNDS OF THE LAND**

**A CONCERT OF ROMANTIC MUSIC**

SATURDAY MAY 7, 2011 - 7:30 P.M.

TORONTO CENTRE FOR THE ARTS
GEORGE WESTON RECITAL HALL

It’s spring! Thrill to the lush sounds of Canada’s premiere treble choir as they perform Brahms’ Four Songs for Two Horns and Harp, featuring harpist Judy Loman, Verdi’s Laudi alla Vergine Maria and the Canadian premiere of David Hamilton’s Prayer of a Woman

**TICKETS**

TORONTO CENTRE FOR THE ARTS
5040 YONGE STREET (AT SHEPPARD)
$44.50 - $34.50
SOLD THROUGH TICKETMASTER: 416-872-1111 OR WWW.TICKETMASTER.CA

**SOUNDS FROM POLES APART**

**TUESDAY APRIL 19, 2011 - 7:30 P.M.**

CALVIN PRESBYTERIAN CHURCH
26 DELISLE AVENUE (YONGE & ST. CLAIR)

Gondwana Voices, Australia’s leading choir for young people, shares the stage with the Chorus. Seating is limited!

Tickets: $25 - $20 - 416-932-8666 or e-mail tickets@torontochildrenschorus.com
The Birthday Series
Pavel Tschaikovsky
Sat., May 7, 2011
7.30 pm
Heliconian Hall
35 Hazelton Ave

Paul Williamson, tenor
Mikhail Shemet, bass
Catherine Sulem, violin
Gretchen Paxson-Abberger, violin
Elizabeth Morris, viola
Michelle Kyle, cello and piano
Karen Kabini, double bass
Barbara Fris, narrator

Art Songs
Selections from Serenade for Strings
String Quartet No. 1 in D major, op. 11
Join us to celebrate his life and music on his birthday! Enjoy complimentary cake with tea and coffee. Win CDs of his music as door prizes. Early bird tickets paid by April 25 are available for $5 less per ticket. See website.
TICKETS $25 regular, $20 senior/student
www.birthdayseries.ca

Tickets: $50  Call (416) 944-2655
tickets@birthdayseries.ca

Upcoming Concerts
Franz Liszt, Oct. 22/11
Beethoven, Dec. 10/11
Mendelssohn, Feb. 3/12
Rachmaninoff, Apr. 17/12
Joseph Marx, May 15/12

The Bach Consort does Handel and Bach too!

Maestro Harry Bicket
Leads the Bach Consort from the harpsichord

Monica Whitcher soprano  Phillip Addis baritone
Julie Ranti flute

Bach Suite in B minor
Handel Silete Venti
Bach Ich habe genug, BWV 82
Bach Lobest Jesu, mein Verlangen, BWV 32

Friday, May 13 at 8 pm
Church of the Redeemer (Avenue Road and Bloor)
torontobachconsort.com

Tickets: $50  Call (416) 519-2263
Visa and MasterCard

Also available at the door
Proceeds to be shared by youth programmes at Eva’s Initiatives and
Toronto Symphony Adopt-A-Player programme
QUATERNITY
“... the spectrum sings the canticle of spring ...”

Orpheus and Chorus Niagara join with the Talisker Players for for the Toronto premiere of Canadian composer Imant Raminsh’s passionate new work Quaternity: A Cantata of Seasons, along with John Rutter’s delightful spiritual settings, Feel the Spirit, with powerhouse vocalist Alana Bridgewater.

Wednesday May 11, 7:30 p.m.
Metropolitan United Church, 56 Queen St. E

Tickets: $30; $25 senior; $15 student.
Order tickets at www.orpheuschoirtoronto.com or by phone at 416-530-4428

The Jackman Foundation

Paul Halley: Piano Teacher
Theresa Thomas: Vocal Teacher

Friday April 01


• 7:30: Brock University, Centre for the Arts. Debasish Bhattacharya. Sullivan Mahoney Courthouse Theatre, 101 King St., St. Catharines. 905-688-5550 x3257. $30; $20(university/college st); $15(yeyeGO st)


Saturday April 02


• 7:00: Milton Concert Band. Milton Pops! Light classics, world music and movie tunes. Bishop Reding Catholic High School, 1120 Main St. E., Milton. 905-875-0124/116-508-6106. 115; 112(sit/stand); Free(12 and under).

• 7:30: Barrie Concerts. Rachmaninoff’s 2nd Piano Concerto and DVORAK’s 9th Symphony. Toronto Concert Orchestra; Michael Kim, piano; Kerry Stratton, conductor. Hi-Way Pentecostal Church, 50 Anne St. N. Barrie. 705-726-1181. By subscription only.

• 7:30: Brock University, Marilyn I. Walker School of Fine and Performing Arts. How Can I Keep from Singing? Brock University Choirs, Harris Leewen, conductor. St. Thomas Anglican Church, 99 Ontario St., St. Catharines. 905-688-5550 x3257. $15; $10(sit/stand); $5(high school students(13 and under).

• 8:00: Acoustic Music Concerts/Aeolian Hall. Anne Lindsay, fiddle. Release of latest CD “Hurry on Home." 795 Dundas St., London. 519-672-7950/519-672-1697. 822(120(adj.

• 8:00: Guelph Chamber Choir. Brahms: A German Requiem. Anne-Marie Ramos, sopranos; Daniel Licht, bass-baritone; University of Guelph Choir; University of Western Ontario Singers; Musica Viva Orchestra; Marty McCarthy, Gerald Neufeld conductors. River Run


April 1 - May 7, 2011

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Thursday April 14

7:30: Brock University, Centre for the Arts. The Johnny Clegg Band. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-888-5550 x2357, 450; $20/university college st; $15(eighty60 st).
Saturday April 16
7:00: Grand Philharmonic Children and Youth Choirs. Voices in Song: A Celebration of World Voice Day. Waterloo North Mennonite Church, 100 Benjamin Rd. . Waterloo. 519-578-8889, 410; $5(st) or $25(family of four).
7:30: Brock University, Centre for the Arts. Cantichieri: An Orchestra of Voices. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-888-5550 x2357, 450; $20/university college st; 413 (13 and under; $15(eighty60 st).
7:30: Stratford Symphony Orchestra. Operamania. Overtures, intermezzi, arias, choruses and duets from grand operas; J. Strauss: Romance for Cello and HARP. Rachel Weidorf, soprano, Thomas Beard, cell; Emily Beard, harp; Stratford Concert Choir: guests: Sandra Tucker, soprano, Emilio Fina, tenor; Andrew Tees, baritone. Stratford Central United Church, 194 Avondale Ave., Stratford. 519-271-0990, 430.
8:00: Kitchener-Waterloo Symphony.

Thursday April 21

Sunday April 17
2:30: Brock University, Centre for the Arts. Paul Potts. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-888-5550 x2357, 450; $20/university college st; $15(eighty60 st).

4:00: Brock University, Marilyn I. Walker School of Fine and Performing Arts. Viva Voce Choral Series: 20th Anniversary Celebration. Niagara Vocal Ensemble; Harris Leewen, conductor. St. Barnabas Anglican Church, 31 Queenston St., St. Catharines. 905-688-3070 x3817, 420; $15(st/child) or $45(high school students/13 and under).


Monday April 18

Tuesday April 19

Wednesday April 20
12:00 noon: St. Andrew’s Presbyterian Church. Music at St. Andrew’s. Chris Bohda- novicz, organ. 47 Owen St., Barrie. 705-728-1181, 45; Free(e).
7:30: Plumbing Factory Brass Band. Ex- ploitations – Movements, Moods and Myths. Abound; Sights and Sites Described in Sound. King: Aviation Tournament March; Teodorico: Ampharico Roca; Brahms: Hungarian Dance No.6; Meyerbeer: excerpts from Dinorah; Meredith: Incantation & Jubilation (premiere); and others. Henry Meredith, conductor. Canada Southern Railway Station, 750 Talbot St. E., St. Thom- as. 519-764-2384, 415; (st/child).

Thursday April 21
7:30: Brock University, Centre for the Arts. Stephen Moccio with Members of the Hour Piano Quartet.

Mascagni’s Cavalleria Rusticana and Leoncavallo’s I Pagliacci. Richard Trexler, tenor (Tur- ridda, Cavalleria Rusticana); Jeffrey Springer, tenor (Canio, I Pagliacci); Sally Bibbopole, sopra- nno (Nedda, I Pagliacci); Wendy Hatala-Foley, mezzo (Lucia, Cavalleria Rusticana); Gregory Dahl, baritone (Alfo, Cavalleria Rusticana) / Tenor, I Pagliacci); Graham Cazanbou, stage director; Cal Stewart Kellogg, conductor. Great Hall, Hamilton Place, 1 Summers Lane, Hamil- ton. 905-527-7627 x221/1236. 145-1105; $20-180(30 and under) and Also Apr 23.

Friday April 22
7:30: Grand Philharmonic Choir. St. Passion, Bach. Agnes Zsivogos, soprano; Vicki St. Pierre, mezzo; James McMellen, tenor; Nathaniel Watson, baritone; Daniel Licht, bass-baritone; Rufus Müller, tenor (Evangelist); Kitchener Waterlow Symphony; Mark Vuurinen, conductor. Centre In the Square, 101 Queen St. N., Kitchener. 519-578-1670/1-800-265-9877, 410-45.

Saturday April 23
8:00: Kitchener-Waterloo Chamber Music Society. Chroma Duo. Goss: Still the Sea; The Raw and The Cooked; Pierce: Adagio and Fugue; Three Pieces for Two Guitars; Dyes: Come des Grands. Tracy Anne Smith, Rob MacDonald, classical guitars. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673, 420; 415(st).

8:00: Opera Hamilton. Double Bill: Mascagni’s Cavalleria Rusticana and Leoncavallo’s I Pagliacci. See Apr 21.

Sunday April 24

Tuesday April 26
8:00: Kitchener-Waterloo Chamber Music Society. The Hour Piano Quartet. Elgar: Piano Quintet; Shostakovich: Piano Quintet; Ives: Infinite. Ayla Gülhan Boz, Pierre-André Pashley, violins; Caroline Bishop, viola; Emily Kennedy, cello; Jesca Wickers, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673, 420; 415(st).

Wednesday April 27
10:00: Open Ear Festival. Spinover/People Like Us. Interdisciplinary Performance. Various media, featuring John Osborne, Susan na Hoa and Vicki Bennett. Registry Theatre, 122 Fredrick St., Kitchener. 1-888-363-3591, 424; $12(st/child).

*NOT GUT NOT A PROBLEM!* Your event could be listed here. Contact us by the 15th of the preceding month. Details to: listings@thewholenote.com

guelphmusicfest May 13-21, Guelph, ON
Thursday April 28

**12:00 noon: Open Ears Festival. Maryem Tolar. Singer, composer and songwriter. Zion United Church, 32 Weber St. W., Kitchener. 1-888-363-3591. Free.**


**7:30: Brock University Centre, For the Arts. In the Soil. Niagara’s Hagemon Arts Festival. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2257; 12, $15(ee)G st.**

**8:00: Kitchener-Waterloo Symphony. The New World. Gallup; new work; Mozart: Sinfonia Concertante in E flat; Dvorak: Symphony No. 9 “From the New World.” Stephen Statis, violin; Joshua Greenlaw, viola; Andrew Grams, conductor. River Run Centre, 35 Woolwich St. Guelph. 519-745-6111/888-745-4717. $13-14.**

**8:00: Open Ears Festival/NUMUS. Princet- on University Orchestra with Andrew Stewart. Ensemble conducted of computer-based music al-instruments. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 1-888-363-3591. 124; $10(st).**

**10:00: Open Ears Festival. Penderecki String Quartet + DJ P Love. Reich: Different Trains; Vivaldi: Will Not Be Televised; Suzuki: Vestigia. The Wax, 125 King St. W. Kitchener. 1-888-363-3591. 124; $12(st).**

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**Friday April 29**

**1:00: Open Ears Festival. Noreen Muhi. Traditional Korean music originating from local farming culture and shamanic rituals. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 1-888-363-3591. Free.**


**10:00: Kitchener-Waterloo Symphony. The New World. Gallup; new work; Mozart: Sinfonia Concertante in E flat; Dvorak: Symphony No. 9 “From the New World.” Stephen Statis, violin; Joshua Greenlaw, viola; Andrew Grams, conductor. See Apr 28. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711/888-745-4717. 119-178. Also Apr 30.**

**8:00: Open Ears Festival. Tanya Tagaq Trio. Inuit throat singer Tagaq, with Jean Martin and Jezse Zobot. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 1-888-363-3591. 124; $12(st).**

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**Saturday April 30**

**1:00: Jeepnesses Musicales Ontaria. Sensibility and Syn. Cecilia String Quartet. St. James Anglican Church, 6029 Old Church Rd., Caledon East. 416-536-8439. 140; $15(st).**


**3:00: Open Ears Festival. Eve egoeyan, piano, plays Ann Southam. Southampton: Simple Lines of Enquiry. St. Andrews Presbyterian Church, 54 Queen St. N., Kitchener. 1-888-363-3591. 115; $10(st).**

**5:00: Open Ears Festival. The Rent.**

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**Sunday May 1**

**1:00: Open Ears Festival. Volyody, Nadia Delise, Diane Labrosse, accordinos; Jean-Sébastien Clément, Benoit Conversat, double basses; Richard Simas, Milan Simas, clarinets; Alain Morrier, guitar; Pierre Tanguay, percussion and leader; Benoit Garneau, violin. The Wax, 125 King St. W., Kitchener. 1-888-363-3591. 120; $10(st).**

**2:30: Kingston Symphony. Simply Beethoven. Beethoven: Egmont Overture, Triple Concerto, Symphony No.5. Giselle Dalbec, violin; Wolf Tormann, cello; Michel Szczesniak, piano; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. 120-147; 120-147(st); 115-125(young).**

**3:00: Open Ears Festival. Dacapo Chamber Choir. A World of Tradition: Music meets the Present. Yum: We Have Not Heard (pre- mier). Guest: Catherine Robertson, piano. St. John the Evangelist Anglican Church, 23 Water St. N. Kitchener. 1-888-363-3591. 120; $10(st).**

**7:30: Cuckoo’s Nest folk band. Mary Dunn**
JAZZ IN THE CLUBS

Breaths of Fresh Air

ORI DAGAN

when women in their eighties contract pneumonia, some take it easy. Not Sheila Jordan. Forced to cancel a Toronto appearance last September, she’s back to touring the world. “If it wasn’t for jazz music, I wouldn’t be alive today,” she sings, and means every word.

Live jazz is not only Jordan’s occupation, it’s been her life for nearly seven decades. Brimming with depth, style, sincerity and unabashed joy, her concerts might as well offer a money-back guarantee. She’s never had a manager: “I never wanted to be, you know, a star,” she once told me. “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.” Generous with her wisdom, she’s giving a full-day workshop while in town.

April 2nd and 3rd at Gallery 345 (part of Yvette Tollar’s Women in Jazz Series).

www.sheilajordanjazz.com

New Lungs, New CD!

Canada’s Sweetheart of Swing Alex Pangman is one of this country’s most adored jazz singers, which is remarkable given that she was born with cystic fibrosis. When her condition became critical in 2008, a lung donor came through just in time. “With new lungs I open my mouth and song comes out, supported by litres of air … it’s as if someone took me my bashed up old student trumpet and handed me a gold Selmer or Monette!” Now recovered, she’s promoting organ donation and back into the swing of things, to the delight of all. On April 12 at Hugh’s Room Pangman releases her long-awaited new album, recorded shortly after her 33rd birthday, featuring tracks famous in 1933.

www.alex pangman.com

Bee Younger

When JAZZFM’s Jaymz Bee isn’t busy promoting this city’s jazz artists on the air, he’s buzzing about the club scene, martini in hand, making friends. He always celebrates his birthday in style. “This party is unique – you only turn 42 for the sixth time once!” Thanks to The Old Mill Inn and an anonymous friend who gave him a cheque to pay for some talent “I can offer up a night of some of my favourite local music to everyone with no cover charge.” It’s April 13, at The Old Mill Inn, with entertainment by the Eric St. Laurent Trio, the Robert Scott Trio, Barbra Lica, Waylen Miki, Kollage and special guests. Bee there!

www.jaymzbee.com

Jazz Teriyaki

Upscale EDO on Eglington West welcomes a new weekly jazz series, Thursdays 8-11pm, with ace guitarist Tony Quarrington leading a different trio each week. “EDO has many skilled sushi chefs, a warm decor, and friendly service,” says Quarrington. The restaurant’s name is pronounced “eh-dough” in Canadian (the former name of modern day Tokyo until 1868). April guests include vocalist Beverly Taft and violinist Sam Murata. (NO COVER CHARGE!) www.tonyquarrington.com

Jazz Chow Mein

Also on Eglington is the Cantonese and Mandarin cuisine haven China House with jazz presented by Larry Green every Thursday from 7:30-11:30 since May 2010. Owner Jonathan Wise: “there is something about a wonderfully vintage and iconic dining room blended with world class jazz. The response has been overwhelmingly positive.” Highlights this month include the Bernie Senensky Quartet paying tribute to Moe Koffman as well as the legendary Peter Appleyard Quartet. (NO COVER CHARGE!) www.chinahousetoronto.com

Pera Lounge

812 Bloor St. W. 416-815-7225 www.perarestaurant.com

Every Fri African Vibe 7-11PM

Every Sat Archie Alleyne’s Keg 8-11PM

Pilot Tavern, The

22 Cumberland Ave. 416-923-5710 www.thehipilot.com [detailed schedule]

Jazz Saturdays 3:30 – 8:30 NO COVER

Apr 2 Mark Adam Quartet. Apr 9 Archie Alleyne’s Keggy. Apr 16 Sugar Daddies Sextet. Apr 23 TBA. Apr 30 TBA.

Quotes

220 King St. W. 416-879-7687 “Friday at Five” w Canadian Jazz Quartet: Gary Benson (g), Frank Wright (ix), Duncan Hopkins (b), Don Vicker (d) + featured guest: Apr 1 Drew Jurecka (violin). Apr 2 Danny Marks (sax), John Goodwin (trumpet), Apr 3 Danny Marks (sax), Apr 23 Brian Monahan (trumpet). Apr 22 no music. April 23 Mike Murray (sax).

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887 www.reservoirlounge.com

“Aprés Work” Series Tuesdays, Wednesdays, Thursdays 7-9PM. Apr 7 Alex Pangman and her Alleycats (First Thursday of every month); Late Shows, 9-45PM: Every Mon Sofia Parlina and the Vipers; Every Tue Tyler Yaremka; Every Thu Dave Bradly and the Bouncers; Every Thu Dave Murphy Band. Every Fri DeeDee & the Dirty Martinis; Every Sat Tyler Yaremka

Rex Hotel Jazz and Blues Bar, The


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487 Church St. 647-351-0957 www.statlersonchurch.ca

Every Tue Chris Tsiupiuhi; Every Wed Bram Zeidenberg; Every Thu Donavan LeNabat; Every Fri Julie Michael’s & Kevin Barrett; Every Sat Alex Hopkins. Every Sun James Moyer.

Ten Feet Tall


Trane Studio

964 Bathurst St. 416-913-8197 Apr 23 Nina Simone Tribute. www.tranestudio.com (full calendar)

Tranzac


Zemra Bar & Lounge

779 St. Clair Ave. W 416-951-3123 www.zemrabarlounge.com Every Wed Open Mic and Jam

April 1 – May 7, 2011

thewholenote.com
**GALAS & FUNDRAISERS**

**April 4 8:30:** Performance Arts Lodges Toronto. Scrabble with the Stars. Seventh annual fundraiser; a celebrity at every table, including David Warkack, Mary Lou Fallis, Louis Pitre, Theresa Tova, Saidah Baba Talibah and others. Cost incl. dinner and complimentary wine, a game of scrabble with a celebrity and a tax receipt. Arcadian Court, 401 Bay St. Ticket: 1-800-838-3306; info: 416-803-0625. Table 4950, single seats $150. Proceeds to PAL Toronto.

**April 6 8:30:** Opera Atelier. 2011 Versailles Gala. Created in the grand style of Versailles, tonsup supports Opera Atelier’s education and outreach programs. Performances by Masha Brueggergosman, Michael Maniaci and Kirsten Speicer, as well as guests from Atelier Ballet and the young dancers from the School of Atelier Ballet. Jeanne Beker hosts. Carlu, 440 Yonge St., 7th floor. 416-888-1500. 4/00, 16000 for a table of 10.


**April 20 8:30:** Esprit Orchestra. Rene feet Too. Burlesque cocktails with Gliss on Ice, pop-up surprises, savoury tastes and a candy bar by Catering with Style. Menkes Pears on the Avera Presentation Centre, 164 Avenue Rd. 416-815-7887. 4/00-4150. info@esprit orchestra.com

**April 27 8:30:** Regent Park School of Music. Crescendo! Getting Loud in Support of RPSM. Performances by Jim Creegan of The Barenaked Ladies plus student performances including the RPSM choir, conducted by Wayne Strongin. Wine, beer and hors d’oeuvres, and a silent auction. Steam Whistle Brewing, 255 Bremner Blvd. 416-364-8900. 4/125.

**April 27 8:30:** Royal Conservatory. Mozart Unfaced. Interactive fundraiser; attendees mix and mingle with students in the Glenn Gould School and Yong Artists Performance Academy as they perform throughout the Telus Centre. Also featuring a historic violin workshop and an instrument petting zoo. 237 Bloor St. W. 416-408-0206. 250$; 1/100(30 and under); $1000(50 members). 416-408-2624 x311.

**COMPETITIONS & SHOWCASES**

**April 4 4:00:** Application deadline. Mississauga Arts Council/Mississauga Waterfront Festival/Metalsworks Institute of Sound and Music Production. Mississauga Future Star Vocal Competition. Contest open to Mississauga residents aged 15-29. Prize: $12000 cash and a showcase opportunity at Canadian Music Week 2012. Completed and signed application, along with song lyrics and headshot, by the deadline, to the Mississauga Arts Council office, 300 City Centre Dr., Suite 1055, Mississauga L5B 3C9. 905-815-4278. info@mississaugaarts council.com.

**April 8 deadline for applications. Orchestra Toronto Annual Concerto Competition. 2011 Marta Hurly Prize for Violin. For Canadian virtuosi aged 13 to 23; Prize: $1000 and an opportunity to perform the Wieniawski Violin Concerto No.1, on December 4, 2011, with Orchestra Toronto, in the George Weston Recital Hall. By April 15, audition video of two pieces of their choice, one slow and one fast. 416-757-2888. www.orchestratoronto.com.

**SCREENINGS**

**April 2 0:00:** Toronto Silent Film Festival. Beloved Regue. The Beloved Regue (1927) starring John Barrymore and Conrad Veidt; Laura Silberberg, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287, 413; 17/Revue Cinema members.

**April 4 7:30:** St. John’s York Mills Anglican Church. Eighth Annual Silent Film Festival. Son of the Sheik (dir. George Fitzmaurice, 1926). William O’Meara, pipe organ. 18 Don Ridge Dr. 416-225-6611. Free, donations collected for FaithWorks.

**April 3 4:00:** Toronto Silent Film Festival. A Thousand Laughs: Roach Clips. Films from the Hal Roach Studio, Andrei Streilav, piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287, 413; 17/Revue Cinema members.

**April 6 4:00:** Toronto Silent Film Festival. Hot Water (1924) starring Harold Lloyd; It’s the Old Army Game (1926) starring W.C. Fields, Louise Brooks; Andrei Streilav, piano. Fox Theatre, 2236 Queen St. W. 416-461-9287. 110; $15(Exc. Theatre members).

**April 7 7:00:** Toronto Silent Film Festival. Robert Bruce, Faust (1926, dir. W. F. Murnau) starring Emil Jannings, Camilla Horn; Robert Bruce, piano. Trinity St. Paul’s, 427 Bloor St. W. 416-461-9287, 115; $12(Exc.)

**April 3 and May 7 (nonce): 1:00:** Live at the Met: Opera in HD. Le Comte Orly (premiere). Rossini. Juan Diego Flórez, tenor (Le Comte Orly): Joyce DiDonato, mezzo (Isolier); Diana Damrau, soprano (countess Adèle). Cineplex Odeon theatres throughout the GTA. 1-800-333-0061.

**April 16 10 and April 27 7:** Rhombus Media. Muonopia: The Opera. Comic opera about Canada’s 18th Prime Minister. Composed by Alexandra Louise; written by Dan Redican; directed by Larry Weinstein. Playing at selected theatres. Tickets: www.muon oeythepoera.ca

**April 23 10:** Live at the Met: Opera in HD. Capriccio. Strauss. Starring Renée Fleming, Sarah Connolly and Joseph Kaiser; Andrew Davis conducts. Cineplex Odeon theatres throughout the GTA. 1-800-333-0061.

**LECTURES/SYMPOSIA**

**April 2 7:30:** Toronto Gilbert and Sullivan Society. Voices of the Past. A look at local G&S groups of the 40’s 50’s and 60’s. Gender Benders: “He’s the one and she is it”. St. Andrew’s Church, 117 Bloor St. E. 416-763-0832.


**April 19 12:00 noon:** Canadian Opera Company. Vocal Series: 110 Years of Singing on Record. Stephen R. Clarkson lectures about how singing style has changed since the dawn of recording: in tuning, ornamentation, technical accomplishment and presentation. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


**WORKSHOPS**


**April 3 10:00:** CAMMAC Recorder Players’ Society. Spring Workshop: Recorder and other early instrument players meet to play Renais sance and Baroque music. Coach: Scott Pater son, Church of the Transfiguration, 111 Manor Rd. E. 416-480-1853. $30, 25(members).

**April 9 8:00:** Toronto Early Music Players Organizations Workshop. Sacred and secular music of Jean Mouton and Lassus. All-Day workshop coached by Valerie Horst explores international music from medieval to modern. Lansing United Church, 49 Boger Ave. 416-537-3733. 155(members, including lunch); $66(non-members, including lunch).

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FLUTE, PIANO, THEORY LESSONS: RCM exam preparation. Samantha Chang, Royal Academy of Music PG Dip, LRAM, ARCT. 416-293-1302, samantha.studio@gmail.com www.samanthaflute.com

MAKING MUSIC WITH THE RECORDER. After 30 years at The Royal Conservatory, Scott Paterson has opened his own studio. All ages; private lessons and ensemble. Central location; Mus. Bac. Perf, (U of T), ARCT, member ORMTA. 416-759-6342 (cell 416-288-1474) wpspate@rogers.com “Only the song throughout the land hallows and heals” – Rilke. Does this interest you? Call Johanne (416) 461-8425


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MUSICIANS WANTED

BAND AUDITIONS? WholeNote classified start at just $24, for the first 20 words. No hand size, to small or large classad@thewholenote.com EXPERIENCED CHORAL CONDUCTOR REQUIRED. Due to the retirement of its current musical director, a renowned chamber choir made up of musicians from the greater Hamilton area, will require a new conductor, beginning in September 2011. The John Laing Singers have been performing since 1982 in Canada, Europe, and the United States, with a reputation for exact tone and vibrant performances. Interested individuals, please send your resume to president@johnlaingsingers.com by May 3, 2011.

MUSIC DIRECTOR (ORGANIST & CHOIR DIRECTOR) 17.24 hour/week. Salary commensurate with ROCCO guidelines. Send letter, resume and references by April 15, 2011. See website for full details: royalkorunited.ca. Contact: Search Committee, Royal York United Church, 851 Royal York Road, Toronto, ON, M5Y 2V3. Tel: 416-231-9401, fax: 416-231-3188, rycorchur@rogers.com

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STUART HAMILTON continued from page 14

quiz.” When I would go across the country doing master classes at various universities, people would always come up to me and tell me how they always learned so much and found it so much fun.

Were you surprised when the quiz was cancelled? I was shocked. I knew something was going on, but no-one had said anything to me. So in the fall of 2007 the program started, but nobody had contacted me about it. After a couple of weekends I got a call from the interim producer. He said, “Hi Stuart, how are you?” I said, “I’m fine, thanks. How are you?” He said, “You’re fired.” I said, “Well, I assumed as much because the program has been on – and I’m not on it.” So he apologized for not calling me sooner, and explained that he had been trying to save his own job – which didn’t happen, because he was fired anyways.

Right from the start the repertoire for Opera in Concert was remarkably adventurous – how did you choose it? It was partly my own taste, of course. But also I knew what singers were available and what roles would be good for them. That was the essential thing about Opera in Concert – it highlighted the singers in roles that I knew would show them to good advantage.

But didn’t it also give you an opportunity to highlight composers you particularly loved, like Massenet, who was quite overlooked at that time? I remember once being on the Metropolitan Opera broadcast in New York when they were talking about Massenet, and I said we had done thirteen Massenet operas. They were just astonished.

And Hamlet by Thomas – you did that when it hadn’t been done anywhere in North America for ages. Yet it had been one of the most popular operas in the 19th century. It was, and it still works really well. It was the very first opera we did, in 1974. Though it wasn’t just French opera we produced. We also did a lot of Italian, and some German in the twenty years I produced Opera in Concert. Since then Bill (Guillermo Silva-Marin) has done a wonderful job.

You said on air many times that Debussy’s Pelléas et Mélisande is your favourite opera. On the quiz I would get letters from a gentleman in Vancouver who absolutely hated my enthusiasm for Pelléas. He would write, “How can you put up with this tuneless garbage?” So we had a very amusing back and forth about that for a long time.

Yet the production we had here in Toronto certainly made it hard to love. When they first did that production at the old O’Keefe I just couldn’t believe my eyes when I saw that awful set and those ridiculous costumes.

They’re not trusting the material when they do that. And it wasn’t any better when they did it in the new house.

Even though the singing was so good? And the opera orchestra we have here is really first-rate – they did really beautiful work. But that didn’t help. I bet nobody would want to go back to see that production again. Yet it is one of the most powerful operas.

It’s interesting because you put on operas without elaborate costumes or scenery, and they were successful. True – it’s the actual voice that really counts, not just the look.

For more of this interview (including additional photographs and Hamilton’s views on Rossini, Canadian opera directors, the Mariinsky’s upcoming My Fair Lady, and memoirs – including his own – visit www.thewholenote.com.)

Pamela Margles is a Toronto-based journalist who writes The WholeNote’s monthly “Book Shelf” column.

The WholeNote Marketplace

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April 1 - May 7, 2011
April’s Child **Marie Bérard**

* MJ BUELL

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**Who is May’s Child?**

The Diva wears diapers, and is just walking, but already has a smile and a handbag that say “watch out for me – I’m going places!” This elegant little lady will soar to significant height, register, and an acclaimed international career.

“La Donna e mobile” indeed! She will inhabit many favourite Verdi characters – best known, perhaps for Leonore in *Il Trovatore*.

Her *Un ballo in maschera* debut was in 2010 (Lyric Opera, Chicago – her other hometown) but clearly her appetite for ballgown glamour and fine costume jewellery began in babyhood.

In 2010, she made her *Aida* debut in a production which did NOT feature ballgowns.

To date she has performed only one role with the Canadian Opera Company, although has lived near Toronto for 10 years and is married to a Canadian.

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 April 20, 2011.


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**Concertmaster of the Canadian Opera Company Orchestra, and previously a member of the Toronto Symphony Orchestra, Marie Bérard is also a chamber musician, soloist, recording artist and a passionate teacher. Bérard is a member of Trio Arkel as well as the ARC Ensemble which has tours extensively (Europe, China, USA) and had had two Grammy Award nominations for their recordings on the Sony label. The ARC Ensemble has a Koerner Hall coming up on April 26. Over the course of a season you are likely to find her collaborating with The Art of Time Ensemble, Amici, ArrayMusic, and New Music Concerts to name just a few. Bérard also holds the position of associate concertmaster of the Mainly Mozart festival in San Diego.

Born and raised in Trois-Rivières, Quebec, Marie Bérard attended high school at Collège Marie de L’Incarnation, a private school run by very musically enlightened nuns for kids with musical talent. “I didn’t have to take Physics so I could practise during school hours. Of course now I know nothing of Physics ...” She came to Toronto to study at UofT with David Zafer did nothing of Physics …” She came to Toronto to study at U of T with David Zafer did

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**CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON –**

- **Lise Ferguson:** a pair of tickets to Richard Strauss’ *Ariadne auf Naxos* (April 30-May 29).
- **Sir Andrew Davis:** Canadian Opera Company conducting debut features Adrienne Pieczonka, Richard Margison Jane Archibald and Alice Coote (also COC debuts); and of course our wonderful COC Orchestra with Marie Bérard! Directed by Neil Armfield.
- **Mary McClymont:** a pair of tickets to *Musical Offerings* (May 15).

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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 April 20, 2011.


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**Concertmaster of the Canadian Opera Company Orchestra, and previously a member of the Toronto Symphony Orchestra, Marie Bérard is also a chamber musician, soloist, recording artist and a passionate teacher. Bérard is a member of Trio Arkel as well as the ARC Ensemble which has tours extensively (Europe, China, USA) and had had two Grammy Award nominations for their recordings on the Sony label. The ARC Ensemble has a Koerner Hall coming up on April 26. Over the course of a season you are likely to find her collaborating with The Art of Time Ensemble, Amici, ArrayMusic, and New Music Concerts to name just a few. Bérard also holds the position of associate concertmaster of the Mainly Mozart festival in San Diego.

Born and raised in Trois-Rivières, Quebec, Marie Bérard attended high school at Collège Marie de L’Incarnation, a private school run by very musically enlightened nuns for kids with musical talent. “I didn’t have to take Physics so I could practise during school hours. Of course now I know nothing of Physics ...” She came to Toronto to study at UofT with David Zafer did

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**CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON –**

- **Lise Ferguson:** a pair of tickets to Richard Strauss’ *Ariadne auf Naxos* (April 30-May 29).
- **Sir Andrew Davis:** Canadian Opera Company conducting debut features Adrienne Pieczonka, Richard Margison Jane Archibald and Alice Coote (also COC debuts); and of course our wonderful COC Orchestra with Marie Bérard! Directed by Neil Armfield.
- **Mary McClymont:** a pair of tickets to *Musical Offerings* (May 15).
Lotfi Mansouri: An Operatic Journey
by Lotfi Mansouri with Donald Arthur
Northeastern University Press
344 pages, photos; $44.95

While Lotfi Mansouri was general director of the Canadian Opera Company, he wrote a sunny memoir called An Operatic Life. Now, almost thirty years later he has followed up with this far more detailed, but decidedly bittersweet, chronicle of his life. It’s a candid and probing look at the world of opera. And it’s especially compelling because, right from his lonely, privileged early years in his native Tehran, Mansouri has led a thoroughly fascinating life.

Mansouri certainly left his mark on the COC, as he proudly points out, calling the chapter on his twelve years in Toronto “From Provincialism to World-Class.” Under his leadership, the COC Orchestra and the COC Ensemble were established, a splendid home for offices and rehearsal spaces was built, and the CBC began broadcasting COC performances on radio and television. But his most far-reaching legacy – he credits his wife Midge with the original idea – is the invention of Surtitles, which have revolutionized the way opera is presented throughout the world.

Mansouri set up a Canadian Composer’s Program, though it was cancelled by his successor, Brian Dickie. He produced R. Murray Schafer’s Patria 1 (misidentified as Patria II, quite a different opera altogether), and commissioned Harry Somers’ Mario and the Magician. So it’s not just discouraging, but downright perplexing to read what he has to say about his attempts while in Toronto to find a composer for A Streetcar Named Desire (André Previn’s score was a great success for him later in San Francisco). After Stephen Sondheim(!) turned it down, “I checked out Canadian composers, of course, but most of them were academic navel-gazers… My composer had to understand smoky jazz and genteel decay. With all respect, Toronto could never inspire that kind of music – Canadians are too hygienic.”

Though his time in Toronto was “exciting, joyous and highly collaborative,” his frustrations over trying to get a new opera house built here drove him to the San Francisco Opera in 1988. Although he had spent a good deal of his directing career there, he had no inkling of the far more insidious frustrations that awaited him. The earthquake that wreaked havoc on his early seasons was nothing compared to the betrayals that eventually forced him out.

The issues weren’t merely personal. It was his traditional approach to presenting opera, which for Mansouri meant “to read between the lines without negotiating to read the lines,” that was attacked by those who wanted to see a director’s personal stamp on a production. Mansouri, who started as a singer, felt his own work as a director was being written off as not just old-fashioned, but, even more disturbingly, as lightweight. So at the heart of this book lies a plea for staging operas by using the score as the starting point, not the director’s vision.

Mansouri is a born storyteller. Among his many delightful anecdotes, my favourite tells how the irascible conductor Otto Klemperer, who had been hideously rude to Mansouri, fell asleep with his head on Mansouri’s shoulder during a dress rehearsal. “No amount of training can prepare anyone for a situation like that.” At least he keeps laughing – and making us laugh – in this wonderful memoir.

Finding Your Voice
by Brian W. Hands
Bastian Publishing
146 pages, illustrations; $16.95

It seems inevitable for singers to suffer from vocal problems at some point, whether it’s merely a cold, or something lingering, like nodules on their vocal chords. If they happen to be in Toronto, they are likely to end up in the office of laryngologist Dr. Brian Hands, whose practice includes singers from the Canadian Opera Company as well as visiting recitalists. When Hands treats a singer, as he explains in this concise guide to vocal care, he looks not just at the voice but at the singer’s whole lifestyle and general health. Since he sees the voice as a mirror of the soul, for him it actually reflects a singer’s spiritual and emotional state. This holistic approach might be too probing for a singer who is just trying to get through a performance. But fortunately this book is full of advice about dealing practically with all kinds of problems.

“Think of yourself as a vocal athlete,” Hands advises, considering prevention as much as treatment. So that means avoiding parties because of the temptations to talk too loud, eat and drink too much and stay out too late. As well, he advises, “find non-vocal ways to train or discipline children or pets.”

As a doctor, Hands treats the voice divorced from its ability to interpret music. So his glossary defines messa di voce as a vocal exercise rather than the expressive device singers value. But it’s this scientific approach that makes this informative book so valuable for all “voice users,” not just singers, but actors, broadcasters, lawyers, auctioneers, teachers and therapists, as well as anyone interested in how the voice works.

Pamela Margles can be reached at bookshelf@thewholenote.com.
Editor’s Corner

DAVID OLDS

When I heard there was a new addition to the “Window on Somers” series I was hoping it was the soon to be released DVD of Louis Riel out to coincide with WholeNote’s opera issue.

My expectations were dashed when I found the new release to be a CD of orchestral music, but that is not to say that I was disappointed. Any addition to the Harry Somers catalogue is most welcome and Live from Toronto (Centrediscs CMCCD 15911) features previously unavailable recordings by the Toronto Symphony and Esprit Orchestra. The disc opens with a 1997 recording of Stereophony, a work performed to great effect in the Barbara Frum Atrium of the CBC Broadcast Centre by the TSO under the direction of Jukka-Pekka Saraste. The disc continues with WholeNote’s opera issue.

“A lucid introduction to the orchestral works of one of Canada’s most important creators”

the direction of Jukka-Pekka Saraste. The liner notes tell us this unique spatial composition was commissioned by the TSO in 1963 and that the composer specified “a careful arrangement of the orchestra on the stage [...] at various positions around the auditorium” which at that time was Massey Hall. It would have been interesting to know how this was translated to the very different architecture of the CBC Atrium. We next hear the TSO under the direction of Victor Feldbrill in a 1978 performance of the Piano Concerto No. 2 featuring Robert Silverman.

This wonderfully dramatic extended work – 45 minutes and four movements despite what the liner notes say – dates from 1956 and shows 31 year old Somers in mature voice with fully developed command of both keyboard and orchestra. The final track is a majestic work dating from 1978. Those Silent, Awe Filled Spaces was inspired by an entry from Emily Carr’s journal. The 2004 performance by Esprit brings life to the angular writing, especially the juxtaposition of brass fanfares and strident strings, which gradually gives way to an unearthly calm. All in all this is an important document which would provide a lucid introduction to the orchestral works of one of Canada’s most important creators were it not for the lack of biographical information; a major disservice and an oversight unusual for the Centrediscs label.

We next have pieces like Handel’s Lascia la spina and Mozart’s Laudate dominum performed with exquisite beauty and sensitivity. It seems, however, they could not resist the inclusion of spectacular runs and dramatic showpieces such as Una voce poco fala and Geminiano Giacomelli’s Merope: Sposa non mi conosci. An enchanting mix of well-known favourites with obscure and precious gems.

DIVAS’ DELIGHTS – Opera, Lieder, Art Song and the Contemporary Air

WE ENJOY A WIDE RANGE of genre in recent offerings from those best known in the world of opera. This month, we salute those with more conventional releases and those who stray unexpectedly but delightfully from the fold, all manifesting as chanteuses extraordinaire.

- Sospiri (Decca 4782558), is a compilation of Cecilia Bartoli’s best recital selections and is comprised of opera arias and sacred songs recorded between 1994 and 2009. A singer famous for her thrilling and fast-paced virtuosic vocal runs, this collection’s name which translates as ‘sighs’ indicates a focus on her mastery of more relaxed and tender expressions. To this end, we have pieces like Handel’s Lascia la spina and Mozart’s Laudate dominum performed with exquisite beauty and sensitivity. It seems, however, they could not resist the inclusion of spectacular runs and dramatic showpieces such as Una voce poco fala and Geminiano Giacomelli’s Merope: Sposa non mi conosci. An enchanting mix of well-known favourites with obscure and precious gems.

- Natalie Dessay’s Cleopatra: Arias from Giulio Cesare (Virgin Classics 5099990 7872 2 5) showcases this soprano’s dramatic range in her newest role at the Paris Opéra as the Queen of the Nile’s arias demonstrate the “infinite variety” referred to by Shakespeare. Regal bearing forms one facet of the bejewelled monarch, jealousy and vindictiveness another and sensuality and tenderness yet another. Dessay handles the dramatic transitions flawlessly while the beauty and precision of her vocal work creates a superb pairing with the dynamic ensemble Le Concert d’Astrée. All are led by Emmanuelle Haim who Dessay says is the perfect stage director for her voice.

- Diva Divo (Virgin Classics 50999 641986 0 6) is Joyce DiDonato’s tribute to the world of the mezzo-soprano who, à la Victor/Victoria, “has always been called upon to bend the genders, to convince equally in both pants and skirts … while
Wagner – Tristan und Isolde
Waetraub Meier; Ian Story; Michelle DeYoung; Gerd Groehowskii; Matti Salminen; Teatro alla Scala; Daniel Barenboim
Virgin Classics 51931599

On December 7, 2007 an event that reverberated throughout Milan took place at La Scala with the greatest artists gathered to breathe new life into Wagner’s immortal masterpiece.

The main reason for the celebration was the re-emergence of director Patrice Chereau who as a young firebrand created the centennial Ring in Bayreuth in 1976, a revolutionary concept that started a chain of new productions all over the world. Now 30 years later and no longer young he was persuaded to do a much more difficult task, Tristan. There is nothing revolutionary here, however. His production is almost traditional. The sets are unobtrusive, neutral in colour, quasi abstract and echo timeless reality, the stage movements are relaxed, exquisitely handled almost like a ballet. The action erupts only when the music calls for it, like the finale of the first act or the fighting in the third. In this framework Chereau allows his singers to act naturally and so optimize their talents.

Waltraud Meier (Isolde) is a wonderful singer-actress who has sung the role many times and simply lives in it. She is the crown of the production. Her interpretation is so convincing, so spontaneous that it’s near perfection in itself. Ian Storey as Tristan, a relative new-comer, is steady and a ‘tidal wave of power and passion’ – especially in the third act where he abandons himself totally as the suffering hero. The other three principals, Michelle DeYoung (Brangane), Greg Groehowskii (Kurwenal) and Matti Salminen are theatrically and musically all on the same level as the protagonists.

The musical triumph however belongs to Daniel Barenboim who proudly steps into the formidable tradition established by Böhm, Furtwangler, Kleiber and Karajan. He forms his own style with well thought out tempi and details, making the Scala Orchestra sound glorious and exciting. This is production that will go down in history.

—Janos Gardonyi

Hannan uses his formidable skills in vocal scoring and tape development to set his self-penned, witty yet at times very troubling, lyrics to music. Musically, he draws on diverse influences, from ethereal harmonies, to traditional African music to the beats of pop. His words are drawn from his experiences living in Africa to Christopher Columbus to the happy gal at the checkout counter. What amazes is his ability to develop and superimpose these ideas seamlessly.

The performances are world class. This is tough material to perform, yet both choirs are solid in their technique and musicality. Soprano Siri Olesen’s distinct voice is especially suitable to Hannan’s compositional style – her haunting take on the equally haunting work for soprano and tape entitled No Brighter Sun: No Darker Night is a sudden reminder that “art” at its very best is simple and clear.

The liner notes are a great support in aiding one through the material. Artfact’s superb production values are impressive too. Hannan need not search for “happiness” anymore. He’s got it right on his own CD!

—Tiina Kiik

Biber – Mystery Sonatas
Julia Wedman
Sono Luminus DSL-92127

With Cirque (Sono Luminus DSL-92125 www.sonoluminus.com), Céline Ricci conjures up the carnival atmosphere of the streets of 1920s Paris with songs of the era weaving a smoky screen of mesmerizing inventions and illusions. Having been chosen by William Christie for Les Jardin des Voix and named one of opera’s promising young talents by Opernwelt, in her first solo recording Ricci tackles Henri Sauguet’s cycle Cirque with all the flair of a ringmaster, Milhaud’s Six Chansons de Théâtre with the brash seductiveness of the cabaret singer and Poulenc’s Cocardes with fantastical whimsy. Pianist Daniel Lockert adds a dash of panache to the scene with Satie’s Rag-time Parade.

—Dianne Wells

Biber was by all accounts at least as proficient a violinist as his late 17th century contemporary Corelli. He was renowned for his abilities to play in the upper positions and for his complex compositions for the instrument. The sonatas on this disc are perhaps his most well-known, though they are rarely performed for a number of reasons. The Mystery Sonatas were written most likely sometime in the 1670s “to honour the fifteen Sacred Mysteries” of the Catholic Rosary. They are contemplative, deeply spiritual, almost private, intimate pieces. One of their most interesting aspects is that each sonata calls for a different tuning of the open strings of the violin, a technique known as “scordatura” or “de-tuning.” Each sonata has a different structure, some featuring dance movements, others theme and variations, with #4 and #6 featuring extended
chaconne and lament movements.

This is a remarkably detailed and well-executed recording, at the centre of which is the stellar and imaginative playing of Julia Wedman, who is a mainstay of Tafelmusik, I Furiosi and the Eybler Quartet. The variety of continuo playing – performed exquisitely by top-notch local players Felix Deak, Charlotte Nediger, Lucas Harris and Julia Seager Scott – contributes to the brilliance of this CD, as does the excellent technical production and program booklet.

It's clear that this project is a labour of love for Wedman and it represents a high achievement, produced relatively early in what we hope is a long and productive career. Highly recommended.

—Larry Beckwith

CLASSICAL & BEYOND

The Liszt Anniversary Collection
Christina Petrowska Quilico
Welspring Productions WP011 (www.indiepool.com)

Liszt – The Complete
Années de Pélérinage
Louis Lortie
Chandos CHAN10662(2)

• Is it true that women used to vie for a lock of Franz Liszt’s hair? Justin Bieber move over! In any event, it seems particularly appropriate that this being the 200th anniversary of his birth, we have not one, but two new releases devoted to piano music by the Hungarian virtuoso, and both of them performed by Canadians.

Ottawa-born Christina Petrowska Quilico studied at the Royal Conservatory, and later at the Juilliard School. Since then, she has earned a reputation as an exceptional and innovative teacher and performer, with a particular dedication to music by contemporary Canadian composers. Nevertheless, in her newest CD, titled “The Liszt Anniversary Collection” on the Welspring label, she returns to the 19th century, with selections spanning Liszt’s entire career. True to form, her playing is polished, self-assured, and technically flawless. But what I find most appealing about this recording is the wonderful variety achieved within the carefully chosen programme. Well-known favourites such as La Campanella (as transcribed by Busoni) and the concert étude Un Sospiro are here, but also included are less familiar pieces, such as Wiegenlied, En rêve, and Nuages gris. These smaller works dating from Liszt’s late period are quietly introspective, and stylistically point to the 20th century.

Petrowska Quilico treats them with a wonderful delicacy, adeptly proving that Liszt is not all bravura and showmanship!

More gargantuan in scale is a new Chandos double-disc set by Louis Lortie featuring the entire Années de Pélérinage, including an addendum to the second set, Italie. Lortie has made a considerable name for himself since winning first prize at the Busoni Piano Competition in 1984, and a major prize at the Leeds Competition… Now based in Berlin, he continues to enjoy international fame through concerts and recordings. The three sets of Années – based on Liszt’s voyages to Switzerland and Italy - are gigantic in scope, and I would deem few pianists are able to interpret this music convincingly. Needless to say, Lortie does so brilliantly. As befits this repertoire, his approach is bold and impassioned, demonstrating a herculean technique. The Vallée d’Obermann from the first set presents technical challenges that would make the average pianist wince, but Lortie brings it off with aplomb. On the other hand, his treatment of such pieces as the Sonetto 47 and 123 from the second set, Italie, is elegantly understated. Bringing the disc to a rousing conclusion is the flamboyant Tarantella, music requiring almost superhuman powers. Is it any wonder that Liszt was sometimes regarded as Mephistopheles himself?

In all, two exemplary recordings which together comprise admirable recognition to Liszt’s bicentenary.

—Richard Haskell

Schmidt – La Tragédie de Salomé;
Franck – Symphonie in D minor
Orchestre Métropolitain du Grand Montreal; Yannick Nézet-Séguin
ATMA ACD2 2647

• A half-submerged treasure in the dark and luxurious orchestral repertoire of the early 20th-century is the ballet/orchestral work The Tragedy of Salomé (1907) by French composer Florent Schmitt. Dance critic Toni Bentley’s intriguing book Sisters describes the era’s “Salomania” craze. Oscar Wilde’s play Salomé that became the libretto for the Richard Strauss opera (1905) was not the only manifestation. There were also solo Salomé acts by proto-modern dancers including Canadian Maud Allan, “Mata Hari” (real name Margaretha Zelle) and Ida Rubenstein.

Schmitt’s work was premiered by American dancer Loïe Fuller, also well-known for her own Salomé creations when Schmitt composed his version. After the premiere he shortened and re-scored it for large orchestra, in the form recorded on this fine disc. Yannick Nézet-Séguin leads Montreal’s Orchestra Métropolitain in an exciting yet carefully-balanced performance. The shifts of mood and pacing essential for this post-Debussy style are handled sensitively, as is the balance of solo winds emerging out of complex symphonic textures. I particularly liked the brilliance of the Dance of Pearls and the aptly-titled final Dance of Terror in 5/4 time.

Franck’s Symphony in D minor (1888) has its defenders, but for me the overworked motifs eventually turn into unwelcome guests. Nézet-Séguin delivers with subtle dynamics and clear delineation of the organ-like instrumentatio, enough to attract Francophiles and those seeking to fill a gap in their late-19th-century orchestral collections.

—Roger Knox

Holst – The Planets; Beni Mora; Japanese Suite
Manchester Chamber Choir; BBC Philharmonic; Sir Andrew Davis
Chandos CHSA 5086

• This is Davis’ third recording of The Planets, Holst’s best known work. The first was for EMI in 1986 with the TSO during his tenure here. His second, for Teldec, was in 1993 with the BBC Symphony Orchestra during his tenure there.

There is no paucity of recorded versions interpreted by a who’s who of eminently suitable conductors and some quite unsuitable. I have heard just about all of them and some are outstanding, such as Boult’s 1966 version with the New Philharmonia (EMI) but Davis’s new version, all things considered, is the one some of us have been waiting for.

From the very first bars of Mars, The Bringer of War, it is clear that Davis has re-thought the music with striking results. There is a fresh clarity and transparency achieved primarily by adjusting the balances between instruments and through subtle and not so subtle adjustments to the tempi and phrasing.

Beni Mora is a delicately scored, attractive little ballet with an oriental flavour. The Japanese Suite is another dance piece, alternately stimulating and posefous. It is new to me but I’ve listened a few times and regard both beautifully scored little works as undeservedly obscure gems that live in the shadow of The Planets.

Davis acknowledges an affinity for Holst and there are more recordings to come from these forces. The wide range of sonorities together with scrupulous regard for dynamic gradations from juggingnaut
tutti to the gossamer pianissimos in The Planets are captured to absolute perfection by CHANDOS. This disc is a must have, particularly for the most demanding audiophile. A hybrid disc, the outstanding sound in stereo is enhanced with astonishing reality in surround sound on SACD players.

—Bruce Surtees

Mahler: Symphony No. 9
Lucerne Festival Orchestra;
Claudio Abbado
Accentus Music; Arte DVD ACC20214

This is the second DVD of Abbado conducting this work at the Lucerne Festival; a previous 2005 EuroArts release had featured a marvellous rendition by the Gustav Mahler Youth Orchestra. As fine as that performance was, I find myself utterly astonished by the excellence of this latest incarnation from August of 2010 with the incomparable Lucerne Festival Orchestra. From start to finish conductor and orchestra are of one mind, setting a new standard of excellence in revealing this purportedly death-obsessed work as a fiery affirmation of life. The very soul of Mahler is stripped bare, tender and defiant, sarcastic and caring, brave and pensive, in a truly revelatory performance of astounding sensitivity and beauty of tone. As the house lights dim theatrically during the final pages of the symphony we are transported into an atmosphere of sublime transcendence: now barely audible, the music is drawn out to infinity and evaporates into two and a half minutes of stunned silence from an audience which clearly has witnessed a truly historic event. The DVD (also available in the Blu-Ray format) is skilfully filmed with vastly improved sound from previous releases and includes the option of a “conductor camera” view focused on Abbado alone.

—Daniel Foley

By His Own Admission
American composer John Adams, star of the recent TSO New Creations Festival, is hard to classify. Given his large output, the three works on John Adams – Portrait, the latest CD from Angèle Dubeau and La Pièta (Analekta AN 2 8732), won’t really help you in that regard, despite the CD’s title. This is the group’s third ‘portrait’ CD, following discs dedicated to Philip Glass and Arvo Pärt, but there is little of Adams’ range on display here. Shaker Loops, for string septet, an early work from 1978 with echoes of Steve Reich, has more going on and some interesting textures. The other works are only a year apart, and over 15 years old. Road Moves for violin and piano (with Louise Bessette) is from 1995, and closer to the Adams of the Short Ride in a Fast Machine style. John’s Book of Alleged Dances for string quartet, from 1994, is a set of dances that can be played in whole or in part, and in any order. Six of the ten – the ones selected for this CD – are accompanied by a recorded track of percussion noises produced on a prepared piano. The booklet notes inform us that “except for a few excerpts, the dances are played here with a double quartet, adding considerably to the challenge of performing the work.” Nobody says why. Recorded at McGill’s Schulich School of Music, the performance and sound quality are top notch.

The Deutsche Grammophon debut CD by the Georgian violinist Lisa Batiashvili, Echoes of Time (DDG 477 9299) is her selection of works by composers whose artistic lives were impacted by the Soviet regime, and it’s a real winner. At its core is the Shostakovich Violin Concerto No.1, and it’s worth the price of the CD on its own. Whatever the truth of the composer’s apparent compliance with the regime, there is no music from the 20th century that is more painfully personal than that of Shostakovich: listening to this deeply moving performance made me feel almost uncomfortable, as if intruding on someone’s most intimate thoughts. The contribution of the Symphonioechorner des Bayerischen Rundfunks under Esa-Pekka Salonen is outstanding. Nothing else on the disc really measures up after that, but it’s still terrific playing. Giya Kancheli’s V&V, for violin and taped voice with string orchestra, and Shostakovich’s Lyrical Waltz (orchestrated by Batiashvili’s father) are paired with Arvo Pärt’s Spiegel im Spiegel and Rachmaninov’s Vocalise, Batiashvili being joined by the excellent Hélène Grimaud on piano.

CHANCES ARE YOU MAY know the name of Erwin Schulhoff but not his music; I was unaware of his violin works before hearing the excellent CD of his Violin Sonatas by Tanja Becker-Bender and Markus Bender (Hyperion CDA67833). Schulhoff, who was in his late 40s when he died of tuberculosis in a Nazi concentration camp in 1942, was a student of Reger and of Brahms’ close friend Fritz Steinbach, and the influence shows in his early Suite Op.1, a finely crafted and strongly tonal work from 1911. Within two years, however, Schulhoff had discovered the music of Debussy, and the harmonic language in his Sonata No.1, Op.7 is far more sophisticated. The other two works on the CD are from 1927. The Sonata for Solo Violin is a stunning work with a dazzling first movement, a lyrical but highly chromatic slow movement, and third and fourth movements strongly reminiscent of Bartok, whose influence is also heard in the Sonata No.2 for violin and piano. The playing and sound quality throughout are of the highest order. A terrific disc.

I’VE NEVER QUITE understood the lack of interest in the music of Max Reger. Outside his native Germany he is still misunderstood and rarely heard, usually being regarded as some turgid, chromatic hybrid of Brahms and Mahler. A brilliant organist, Reger revered Bach, taking him as a model, and his life-long obsession with the fugue is reflected in the huge amount of music he wrote for organ and for solo violin. The Japanese violinist Sayaka Shoji has produced a fascinating 2-CD set (Mirare MIR 128) which pairs three of Reger’s Preludes & Fugues from his Op.117, written between 1909 and 1912, with three of the Bach Sonatas & Partitas: the Sonata No.1

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69
in G minor; the Partita No.1 in B minor; and the Partita No.2 in D minor. Shoji has a full, warm sound, and is recorded with a good deal of resonance but great clarity. Her technique is superb, and her interpretation quite captivating: with its understated dynamics, the great D minor Chaconne makes an almost introspective ending to a fascinating look at how musical influences can reach across the centuries. In fact, hearing these works side by side makes you realize just how chromatic and stunningly ‘modern’ Bach’s harmonic structures really were.

**Editor’s Note:** Strings Attached continues at [www.thewholenote.com](http://www.thewholenote.com) with The Romantic Violin Concerto Volume 10 (works by d’Erlanger and Cliffe performed by Philippe Graffin); The Romantic Violinist (a tribute to Joseph Joachim by Daniel Hope) and Romantic Works for Violin (featuring Christine Raphael).

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### MODERN & CONTEMPORARY

**Sirocco – A Warm Breeze from Newfoundland**

**Sylvie Proulx**

**Centaur Records CRC 3053**

(www.centaurrecords.com)

- Here is a delightful solo recording by Canadian guitarist Sylvie Proulx featuring accessible yet virtuosic contemporary music for everyone, even those one or two of you who don’t like new music.

Proulx is a technical and stylish wizard on the guitar. She tackles the non-stop perpetual rapid momentum of the fourth movement Presto in Carlo Domeniconi’s *Koyunbaba* with breathless ease. Her take on the Spanish musical influences of Andrew York’s *Sirocco* are personal yet bang-on accurate. The more Baroque-like qualities of Leo Brouwer’s *An Idea* showcase her solid foundation in a more classical rooted work, and her ability to conjure a more subtle and soothing atmosphere from her instrument. Soothing elements resurface in the first movement of Roland Dyens’ *Triaela* while she gets to interpret more jazz and groove based lines in its other two movements.

The Theme and 10 Variations of Clark Ross’ *Variations on McGillicuddy’s Rant* are as wide ranging in style as Proulx’s talent. From folk dance to jig to chorale to blues-as wide ranging in style as Proulx’s talent.

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### JAZZ & IMPROVISED

**Bird Songs**

**Joe Lovano; Us Five**

**Blue Note 509999 058610205**

- Joe Lovano is a colossally creative jazz performer on a par with vintage Sonny Rollins but on his 22nd album for Blue Note he’s outdone himself – with barely an original composition to be heard. It’s a tough challenge reinventing the classic material of 20th century jazz master Charlie Parker, but Lovano with his band Us Five (voted jazz group of the year in Downbeat’s 2010 poll) has achieved in spades what horde of jazzers have essayed with this rich repertoire - he’s made it sound new. Playing four woodwinds, mostly signature tenor sax, he exhibits his insightful knowledge, terrific technique, thorough comprehension of melodic and harmonic language and questing curiosity. He’s backed on the 11 tunes by pianist James Weidman, Grammy-winning bassist Esperanza Spalding and two lively drummers, Otis Brown 111 and Francisco Mela. Among many treasures you hear an elegant slow *Donna Lee* usually done at reckless speed, a funky *Moose the Mooche*, a *Lover Man* on G mezzo soprano sax, *Ko Ko* played in trio format with furious drum polyrhythms, a mix of three of Bird’s blues (*Blues Collage*) featuring alto sax, piano and bass, the extraordinary *Birdyard* with the leader on aulochrome, a new instrument combing two soprano saxes and a mighty closing *Yardbird Suite*. This disc’s a keeper.

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### It’s Our Jazz

**GEOFF CHAPMAN**

**T’S BEEN YEAR**

Sylvie Proulx’s *Sirocco* is an appealing blues in ever-changing guises, a nine-tune session showcasing leading jazzmen at the top of their game. The beat’s in a constant state of flux as tenorman Mike Murley, trumpeter Kevin Turcotte, guitarist Reg Schwager and propulsive bass Steve Wallace showcase their game. The beat’s in a constant state of flux as tenorman Mike Murley, trumpeter Kevin Turcotte, guitarist Reg Schwager and propulsive bass Steve Wallace bring out with strong contributions from skilful sidemen.

Canadian stars Ingrid and Christine Jensen make *Abide With Me* a nine-tune session showcasing leading jazzmen at the top of their game. The beat’s in a constant state of flux as tenorman Mike Murley, trumpeter Kevin Turcotte, guitarist Reg Schwager and propulsive bass Steve Wallace bring out with strong contributions from skilful sidemen.

Canadian stars Ingrid and Christine Jensen help serve up a sonic treat on *Nordic Connect – Spirals* (*ArtlistShare AS0097 www.ingridjensen.com*). Together with Sweden’s Maggi Olin (piano) and Mattias Welin (bass) plus Alaskan drummer Jon Wikan, the sisters underscore the notion that jazz is art with a program of lush and atmospheric, essentially cerebral music of superior quality.
Ingrid on trumpet and flugelhorn is in splendid form, playing with fluent flair, a model of clarity tempered with a biting attack, Christine on alto and terrific soprano sax forcefully eloquent yet always tasteful. With the innovative Olin, composer of five of the nine cuts and also a dab hand on Fender Rhodes, they comprise a Pandora’s box of fresh, clever ideas, narratives big on melody sculpted within ethereal surroundings, precise but never predictable. This is significant jazz.

Her continued rise to the top is exemplified by alto and soprano saxophonist Tara Davidson in her new release View (TD-11 www.taradavidson.ca).

This seven tune set of originals, her third as leader, emblazon her talent as a composer as well as a horn player who first emerged hereabouts as a Mike Nock prodigy who comprehends the importance of balance and contrast. Her colleagues – pianist James Reynolds, bass Jon Maharaj and drummer Fabio Ragnelli – are fully in sync with her expansive ideas. The opening Bunny, Bubs and Bodie has effective alto long-line improv with supple phrasing, while Reynolds eases June into a reflective mode that’s sweet but not sentimental before tempo is doubled for an undulating scamper that suits the bustle and ebb of the boss’ notions. Elsewhere she displays a sprightly soprano that particularly flourishes with Reynolds switching to electric piano. Tempos hew to the serene, which makes the bruising elements of South Western View a welcome, grittier proposition, but this album is a classy contender for your wallet.

Enterprising Winipeg pianist Michelle Gregoire is an intense and engaging performer, as you’ll hear on Diversity, her second CD as leader (MG3332 www.michellegregoire.com), a quintet outing with seasoned companions in tenor Kirk MacDonald, trumpeter Kevin Turcotte, bass Jim Vivian and drummer Ted Warren. Of the nine pieces three comprise the Gratitude Suite with Vivian offering a fourth, the solo Gratitude Interlude. The opening title track is typically intricate with a surging pulse, and others flow with appealing concepts at their core. The minor key Dichotomy rumbles in hard bop idioms illuminating MacDonald’s fluency and Streak has Gregoire in fine fettle, continually prodding bandsmen to greater vigour. Throughout the session she demonstrates an acute sense of mood that’s perhaps most dramatic in the vaulting cadences of Three or Four in the Morning. More please.

Pianist Amanda Tosoff is justifiably carving a solid niche in Toronto since emigrating from Vancouver, exemplified on Looking North (Oceans Beyond Records OBR0008 www.amandatosoff.com). With Evan Arntzen (saxes), Sean Cronin (bass) and Morgan Childs (drums) plus guests she highlights a talent for catchy composition and an impressive command of the keyboard and the inevitable Rhodes at all tempos. Among a batch of intriguing tunes M.I.A. strums delightfully and Concept 2010 is most certainly compelling contemporary piano, direct and thrusting. Tosoff conveys a sense of resilient optimism in her creations, fiercely inventive when it matters.

THROUGHOUT JAZZ history, independent labels have typified sounds of the time. In the Swing era it was Commodore; Modern jazz was prominent on Blue Note and Prestige; and with Improvised Music, FMP is one of the longest lasting imprints. Celebrating its 40th anniversary, the Berlin-based label has given listeners a spectacular birthday present with FMP In Rückblick – In Retrospect 1969-2010 (www.fmp-publishing.de): 12 [!] CDs representing FMP’s past and future – the oldest from 1975, the newest, by American cellist Tristan Honsinger and German guitarist Olaf Rupp from 2010, half previously unissued – plus an LP-sized, 218-page book, lavishly illustrated with contemporary photographs, posters, album covers and a discography.

FMP’s musical scope was overwhelming. In this box, for instance, are discs by an early Pan-European ensemble, the Globe Unity Orchestra (GÜO); solo sessions by German pianist Fred Van Hove, German bassist Peter Kowald and others; outstanding combo dates featuring British saxophonist Evan Parker and Swiss pianist Irène Schweizer; and instances of minimalism from German string-player Hans Reichel and Austrian trombonist Radu Malfatti. Ferocious German saxophonist Peter Brötzmann, who almost single-handedly formulated Free Music in Germany and helped create FMP, is represented on three CDs. No exercise in nostalgia, the book outlines in unsentimental details how the revolutionary climate of the late 1960s sustained the growth of tough, experimental, music modeled on American-influenced Free Jazz. FMP’s value was that by 1971 it was recording distinctively European Free Music, blending layers of contemporary notated and electro-acoustic music, Fluxus art ideas plus folk-based material onto the American base. Triumphs such as FMP’s documentation of American pianist Cecil Taylor and its wide dissemination of essential American, European and created-in-East-Germany discs are also noted.

Broadminded, FMP never asserted European musical superiority however. For example, Steve Lacy Solo 1975 & Quintett 1977 In Berlin CD 02 (FMP CD 138), is a reissue by Americans Lacy on soprano saxophone, alto saxophonist Steve Potts; bassist Kent Carter and drummer Oliver Johnson plus Swiss cellist Irène Aebi. The band’s super-fast harmonies plus the contrast between Potts staccato and linear style and Lacy’s hulge-like moderate blowing atop Carter and Johnson’s Freebop backbeat, demonstrate why the quintet was admired. Most of the CD consists of some of Lacy’s earliest solos, including The Duck. Characteristically that thrilling improvisation is built from a collection of kazoo-likereed bites, split-tone yelps, hissing and rasping growls and muffled mid-range retorts. Lacy defines free music.

More details about this massive book and set of CDs can be found at www.thewholenote.com where Something in the Air continues.
The Gate
April 1 - May 7, 2011
Yasmin Levy
4QRecords FQT-CD-1821

Israeli singer Yasmin Levy has been performing since 2002 and for her latest release “Sentir,” has somewhat cast herself in the role of musicologist. Taking up the mantle of her father, who was a cantor and Ladino preservationist who died when she was just a baby, Levy has collected and reinterpreted a handful of folk songs from that ancient culture. Ladino, a Judeo-Spanish language dating back to the 1492 diaspora, is enjoying a bit of a renaissance as young musicians, such as Israeli jazz bassist, Avishai Cohen, and local singer Aviva Chernick integrate these songs into their modern repertoire. Historical stuff aside, this album can be enjoyed purely from a musical standpoint. And since the liner notes have the lyrics translated into English and French, we even get to understand what the songs are about, which, for the most part, is love and loss. The album has a pan-Latino/ground and move it to a place that is way

Sentir
Yasmin Levy
4QRecords FQT-CD-1821

Old Wine, New Bottles | Fine Old Recordings Re-Released

THE DESERVEDLY HONORED Hungarian conductor Ferenc Fricsay (1914-1973) led the RIAS Symphony Orchestra from its inception in 1949 until 1963. In 1950 he signed an exclusive contract with DG and although he made a few recordings with the Berlin and Vienna Philharmonics, it is with the RIAS that his recorded legacy rests. At the Franz Liszt Academy in Budapest he had studied with Bartok, Kodaly and Dohnanyi all of whom he acknowledged as having the greatest influence in his interpretation of his country’s music. And, of course, on the entire repertoire, orchestral music, concerti, and certainly opera. Audite has re-released a three CD set containing the complete RIAS recordings of Bartok performances from 1951 through 1953 (Audite 21.407, 3 mono CDs). There are no duplications of any performances issued by DG. Included are concerto performances with his landsmen violinist Tibor Varga and pianists Géza Anda, Louis Kentner and Andor Foldes, each of whom were his first choices...they shared the same musical language. The three well-filled CDs contain the Violin Concerto No.2; Piano Concertos 2 & 3 and Rhapsody for Piano and Orchestra; Two Portraits, op.5; Cantata Profana (Fischer-Dieskau, RIAS Kammerchor & St. Hedwig’s Cathedral Choir); Music for Strings, Percussion and Celesta; Dance Suite BB86; and the Divertimento for String Orchestra. These are all definitive performances, played with complete understanding and verve, heard in excellent sound from the archives of Deutschradio.

Another conductor of note from about the same time was German Hans Schmidt-Isserstedt (1900-1973), who, in 1945 was invited by the military authorities to form an orchestra for the North German Radio in Hamburg. In six months the NWWR Symphony Orchestra was a reality and Schmidt-Isserstedt conducted their first concert in November 1945. The next year he made a series of LPs released by Capitol and produces some of the sweetest sounds that ever came out of a man. Of course a singer on a journey like this can’t do what he does without solid yet boundary-pushing musicians with him, most notably pianist and arranger Laurence Hobgood, guitarist John McLean, saxophonist Bob Mintzer and Grammy-winning alpha producer, Don Was. —Cathy Riches

The Gate
Kurt Elling
Concord CJA-31230-02

A crooner Kurt Elling is not. When a musician with the fertile imagination and daring that Elling possesses commits to an idea, sometimes what comes out isn’t so pretty. And not everyone will agree with all of his choices. But Elling has the skills and range to pull off incredible musical feats. He and the band can take a song – like Norwegian Wood on his latest album “The Gate” – and start it off on familiar Beatles’ ground and move it to a place that is way

"Sentir." Leonard Cohen's tory. There's even a Canadian component onate moments veer into Portuguese fado terrri-ve of Argentinean tango and the more passion-

...they shared the same musical language. The three well-filled CDs contain the Violin Concerto No.2; Piano Concertos 2 & 3 and Rhapsody for Piano and Orchestra; Two Portraits, op.5; Cantata Profana (Fischer-Dieskau, RIAS Kammerchor & St. Hedwig’s Cathedral Choir); Music for Strings, Percussion and Celesta; Dance Suite BB86; and the Divertimento for String Orchestra. These are all definitive performances, played with complete understanding and verve, heard in excellent sound from the archives of Deutschradio.

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With his seductive, smooth sound and innate sense of phrasing tenor sax man Stan Getz found himself in the early fifties in the forefront of the Cool Jazz era. His career took off and he recorded extensively. Norman Granz of Jazz at the Philharmonic fame recorded the Stan Getz Quintets in nine sessions from 1952 through 1955. A detailed review of the re-release of these sessions can be found in an expanded version of this issue’s Old Wine, New Bottles on our website: www.thewholenote.com.
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Sync or Swim

Lip sync is nothing new. It goes back to the very first Hollywood musicals, only in that case, the actors were singing to their own pre-recorded voices. In Mulroney: The Opera, the voices belong to someone else, and the actors and singers are in two different worlds. Soprano Zorana Sadiq, who sings several roles in the opera, was also the film’s lip sync coach. “It became my obsession,” she says, “to make sure that the actors matched the singers exactly. It had to look like they were using their own voice.”

When the vocal track was being recorded, the singers were filmed for reference, particularly, how they were shaping their mouths around the words. In the trade, these are called “eye movies.” As well, the actors were given the libretto and their vocal tracks far in advance of the shoot, so they could practise at home in front of a mirror. They also had separate libretto rehearsals. Says actor Rick Miller who played Mulroney: “A big problem was how words are accented. Actors hit the consonants and singers hit the vowels.”

What had to be resolved was the collision of different techniques. Explains Sadiq: “Opera singers rehearse to a ridiculous level to get the music into their bodies. Actors, on the other hand, don’t like to over-rehearse. They like to look spontaneous and are more laid back. As a result, each on-screen performer had to find a way to emulate the pushed, tensed sound of an opera singer.” When the actual shoot was happening, some actors would sing out loud to the recorded track, while others preferred to just move their mouths. It was a matter of personal preference, although Sadiq thought the former was a more practical approach.

Another problem to overcome was the fact that the actors didn’t have a conductor, so on set, they were on their own. Sadiq taught them cheat tricks, like having their mouths opened if they were coming in on a vowel. Or how to mirror vibrato. For example, Patrick McKenna, who played the debate moderator, sung by tenor Eric Shaw, made his chin quiver when he mouthed the words. “Unfortunately, there is no way that one can fake a P,” says Sadiq. “That has to be spot on.”

For very difficult entrances, actors were given a click track on their recorded score, which marks the beat. For example, if they needed to come in on the fourth note, they could count the clicks. The most difficult lip sync was the Shamrock Summit quartet featuring the Mulroneys and the Reagans. With four people singing, it was hard to follow the voices. Each actor had to be given a vocal tape with his/her own part beaded up louder than the other three. Even then, it was problematic to be exact. Says Sadiq: “That’s what editing rooms are for. Clever cuts made the scene work.” —Paula Citron

Brian. I saw the Mulroneys through a woman’s eye. He was a man trying to do the right thing, and Mila was his backbone.”

Weinstein, who prides himself on accuracy, does admit that Mila was not sporting her famous bangs when she first met Mulroney. In the film she has bangs throughout. And here’s another Mila tidbit: A natural broadcast outlet for Mulroney: The Opera would be The Movie Network and Home Box Office Canada. Unfortunately, Mila Mulroney sits on the board of Astral Media, which owns the two television stations. Apparently, a big money maker for both Mulroneys is sitting on as many boards as they can. That seems to be their current occupation.

A very interesting fact about Mulroney: The Opera concerns the confidentiality agreement that every member of the cast and crew had to sign. In fact, for almost five years, Mulroney: The Opera was the best kept secret in town. The working title was Politics Are Cruel, and characters were referred to by their initials, like B.M. for Mulroney. The reason for the secrecy was the fact that Mulroney is notoriously litigious, and Weinstein did not want any injunctions or other barriers to impede the progress. Out of courtesy, however, and after the film was in the can, Rhombus did send a letter to both Mulroney and his TV host son, Ben, informing them about the film. They have not, to this point in time, received a reply.

The world premiere of Mulroney: The Opera takes place Saturday April 16 at 1pm, with a repeat on Wednesday April 27 at 7pm. Visit www.empiretheatres.com for ticket information and theatre locations.
CONCERTS AT ROY THOMSON HALL

CONCERT SEASON

Cape Breton Ceilidh
with the Toronto Symphony Orchestra and the Barra MacNeils
Tues, April 5 at 8:00pm
Wed, April 6 at 2:00pm & 8:00pm
John Morris Russell, conductor
Join the TSO, the Barra MacNeils, and the Gichrist Canavan Irish Dancers for an evening of Celtic music, including “Irish Party in Third Class” from Titanic.

Saint-Saëns Organ Symphony
Wed, April 27 & Thu, April 28 at 8:00pm
Leonard Slatkin, conductor
Yefim Bronfman, piano
Patricia Krueger, organ
Michael Colgrass: As Quiet As
Liszt: Piano Concerto No. 2
Saint-Saëns: Symphony No. 3 “Organ Symphony”

Beethoven Eroica Symphony
Sat, April 9 at 8:00pm
Sun, April 10 at 3:00pm*
James Conlon, conductor
Orion Weiss, piano
Dvořák: Carnival Overture
Schulhoff: Piano Concerto
Beethoven: Symphony No. 3 “Eroica”
* April 10 concert at George Weston recital hall. For tickets, call Ticketmaster at 416.872.1111

French Romance
Sat, April 30 at 7:30pm
Sun, May 1 at 3:00pm
Guillermo Figueroa, conductor
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