Summer music’s highways and byways
THE FILM MUSIC OF PHILIP GLASS
Saturday, September 17, 2011 - 8pm
The Glenn Gould Studio, 250 Front St. W.
with the Manitoba Chamber Orchestra
featuring Anne Manson, conductor
Michael Riesman, piano
The Manitoba Chamber Orchestra performs Philip Glass’s scores from the films The Hours and Dracula. Also on the program: Glass’s Symphony no. 3.

SONG OF THE EARTH
Thursday, October 6, 2011 - 8pm
The Glenn Gould Studio, 250 Front St. W.
with the NUMUS Chamber Orchestra
featuring Sarah Slean, mezzo-soprano
Adam Luther, tenor
Kimberly Barber, mezzo-soprano
The Penderecki String Quartet
Programme:
Das Lied von der Erde by Gustav Mahler
Red Sea (Song of the Earth) by Glenn Buhr
Sarah Slean joins the NUMUS Chamber Orchestra to perform Glenn Buhr’s new song cycle about our suffering earth. The orchestra also performs the Schönberg arrangement of Mahler’s masterpiece with Kimberly Barber, mezzo-soprano and Adam Luther, tenor. Paul Pulford conducts.

To order tickets:
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SATURDAY, AUG. 27
BEETHOVEN’S NINTH
AND LEONORE OVERTURE NO. 3
soloists:
ADRIANNE PIECZONKA, soprano
EKATERINA METLOVA, mezzo
RICHARD MARGISON, tenor
RENE PAPE, bass
and the BlackCreek Festival Chorus

MONDAY, AUG. 29
RUSSIAN FAVOURITES
AND ITALIAN OPERATIC GEMS
soloist RENÉ PAPE, bass
and the BlackCreek Festival Chorus

TUESDAY, AUG. 30
ALL-AMERICAN PROGRAM
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soloist PASCAL ROGÉ, piano

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Canadian pianist Stéphane Lemelin returns with a recording devoted to Gabriel Dupont. This CD is part of ATMA’s series Musique française : Découvertes 1890-1930, which presents rarely recorded French music and sheds light on areas of the French musical landscape during a pivotal era.

A different side of internationally acclaimed bassoonist Mathieu Lussier revealed through his compositions for chamber ensemble.
It’s a Whole New Summer

IT’S HARD TO BELIEVE that at the moment of writing this (June 28), with this July/August combined issue not yet on the street, another edition of Luminato has already roared through town and the TD Toronto Jazz festival is nearly half over. David Pecaut (formerly Metro Square) has had its new musical tires well and truly kicked. Looks like the new square in town might have some staying power as a musical place.

Equally hard to believe, when our next issue hits the street August 31 (after a very well earned break, I might add), we’ll still be three days away from one last urban musical party of the summer—the annual ten hour New Music Marathon at Yonge-Dundas Square. The event is the brainchild of CONTACT Contemporary Music’s Jerry Pergolesi, and you’ll find us (The WholeNote) among the groups there, first issue of the regular season already in hand to give away. It is impossible to imagine that we will be as tired and grumpy then as we are right now, at the end of a gruelling year. So drop by for a chat, and stay for a while to let your ears be surprised by something new.

Speaking of venues, it’s fascinating to watch how thoroughly and rapidly Koerner Hall at the Royal Conservatory’s Telus Centre has woven itself into the fabric of the city’s musical life. Partly it has to do with the Hall’s own concert series, with Mervon Mehta wielding his curatorial baton with extraordinary deftness. And partly it has to do with the range and quality of the existing musical organizations that have recognized the Hall’s potential and stepped forward to rent it, providing the Hall with a consistently high calibre of musical occupancy. TD Jazz and Luminato are the two most recent cases in point. But the venue now features significantly in the plans of literally dozens of other ensembles eager to carry what they do to a new level. Some test the waters with one-off galas. Some plan one larger scale concert for Koerner in their season. Some take the plunge and risk all, as Esprit Orchestra did last season, and will do again this year.

One that has been interesting to watch is Toronto Summer Music which was incubated (as so many other initiatives have been over the years) in the U of T’s Faculty of Music, just a stone’s throw down Philosopher’s Walk from Koerner. Last year, by my count, TSM had three concerts at Koerner, this year, eight.

Now if the powers that be at the RC would just find a way to let The WholeNote back into the Telus Centre. It’s something to do with free publications not fitting their brand. Then students at the RC aspiring to the heights of musical glory displayed on the Koerner’s stage could also be reminded, daily, of the thousands of opportunities this town affords to work incrementally towards their dreams.

From all of us to all of you, our wishes for a restorative and musically adventurous summer, wherever you may find yourselves. 

—David Perlman

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Summer Music’s Highways and Byways

DAVID PERLMAN

DOUGLAS MCNABNEY, VIOLIST is one of Canada’s distinguished chamber musicians. He has toured extensively throughout Canada, Europe, and the United States, and is a Juno— and Grammy-nominated recording artist. Formerly artistic director of the Domaine Forget International Festival and Academy, he is also coordinator of chamber music at the Schulich School of Music of McGill University in Montreal and a busy soloist and guest artist across Canada, the USA, and in Europe, with chamber music societies, ensembles, and (in past years) at summer festivals. He is also, now, the second artistic director of Toronto Summer Music in its five year history, succeeding Agnes Grossmann last fall, which has put a bit of a crimp in his summer touring, and a significant gleam in his eye.

Most significantly, though, for this story, the Toronto Summer Music Bloor/Bathurst offices, with their eye-catching mural, are just down the hall from The WholeNote’s digs, which made him an ideal and convenient starting point for WholeNote’s annual ramble down the highways and byways of summer music (and for the story’s main photograph). As is our custom, we have chosen to follow music’s makers in their summer peregrinations, posing the same four or five questions to each respondent. Here are McNabney’s responses, followed by “teasers” from the replies of others who responded in time for this magazine’s deadline. The story now takes up its home on our website where it will, if history is a reliable precedent, continue to grow and develop as the summer progresses.

What are we interrupting (i.e. taking you away from to write this)?
Still exhilarated after performing the Black Angels String Quartet by George Crumb with the SuperNova String Quartet at ScotiaFestival in Halifax ten days ago. Keeping in touch with managers and agents after last week’s ISPA conference in Toronto to book artists for 2012 TSM. Planning to find a successor at McGill for Jonathan Crow who has just been named the new TSO concertmaster. Establishing the incredibly complex rehearsal schedule for the TSM Academy and Festival, writing programme notes, getting my tux ready to attend the MadHot National Ballet Gala this evening... Oh yes, coordinating the pouring of new foundations next week for our cottage renovations...

What are you most looking forward to as an audience member between now and September 7? That’s like asking me which one of my children I prefer!... I’ve chosen artists and put every program together with such care— I’m dying of anticipation for each. Kiril Gerstein’s Toronto debut? Sir Tom Allen? Christine Brewer, our new Mentors Program? I won’t want to miss one of those!

How about as a music maker/player? No question, the Mendelssohn Octet— the season finale of the TSM Festival with Jonathan Crow leading. Fireworks guaranteed!

What are you already preparing for beyond the summer? and (how) do your summer plans tie in? In terms of TSM, the Festival theme for 2012 and 2013 is already set and I’m starting to book artists in consequence. For my own performing, I’m looking forward to recording the complete Beethoven String Trios with Jonathan Crow and Matt Haimovitz, our third album after the Mozart Divertimento in 2007 and the Bach Goldberg Variations in 2009.

What are you doing this summer?

● BORIS BROTT
Boris Brott is one of Canada’s most celebrated Symphony and Opera Conductors. Currently he is founding music director of the New West Symphony in Los Angeles, artistic director of the McGill Chamber Orchestra and artistic director of the Brott Music Festival and National Academy Orchestra in Hamilton/Toronto.

“This has been a banner year for me as a frequent guest conductor... I am in Italy again conducting a five performance run of Puccini’s “Madama Butterfly” at the beautifully renovated Petruzzelli Theatre... looking forward to conducting 13 performances of Carmen at the famed Arena di Verona in 2012.”

● ALAIN TRUDEL
Alain Trudel is music director of Orchestra London, l’Orchestre Symphonique de Laval, the National Broadcast Orchestra, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, and of the HSSB. He is also proud to be the conductor of the Toronto Symphony Youth Orchestra.

“This is my chance to have some quality time with my family. Therefore most of my time will be spent with my loved ones... and with the music of the greatest composers!”

● KERRY STRATTON
Kerry Stratton has conducted orchestras in Europe, North America and Asia. Maestro Stratton is the Conductor of the Toronto Concert Orchestra, the Grand Salon Orchestra, and Conductor & Music Director of Wish Opera.

“I’ll be recording two previously unrecorded works by Jean Francaix, with the Sir George Solti Chamber Orchestra in Budapest. This is very exciting to me as I have been in communication for some time with the late composer’s son, who has directed me to some truly marvelous scores.”
“...I’m looking forward to the German publication of my musical “Variations on a Nervous Breakdown”, performing “2 Pianos 4 Hands” in San Diego in August, and finishing the score to two new musicals, with plans to have them performed in concert in the fall.”

Pianist Christina Petrowska Quilico has long been one of Canada’s leading interpreters of new music. “...looking forward to taking one of my daughters to see Alice in Wonderland with the National Ballet of Canada. My daughters and I love the ballet and we have all taken lessons...working with Terrill Maguire from York University on a dance/piano concert in September...reviewing my Ann Southam repertoire for several tribute concerts...I’ve also been invited to a New Music Festival in Virginia...”

Anton Kuerti has performed in recital and with leading orchestras in 40 countries. In Canada he has appeared in 140 communities, and played with every professional orchestra, including 41 concerts with the Toronto Symphony. “I will perform at the opening Mooredale Concert, Sept. 25, with the extraordinary cellist Ofra Harnoy, whom I have long admired but never played with. After that I will be off to China, Halifax, Ottawa, Barrie, Philadelphia, Australia and other assorted destinations — really my agents should provide me with a little more variety, don’t you think?”

Chris Donnelly is a Juno nominated pianist, composer and improviser from Toronto, Canada. He teaches at the University of Toronto and blogs regularly at www.chrisdonnellymusic.com. “I’m learning and memorizing music! I have some solo piano performances coming up in the next month including the Toronto Jazz Festival and Music by the Sea in Bamfield, BC. Performing from memory is very important to me; it contributes to more effective performances...memorizing music is very tedious and time consuming, but much more rewarding than reading music!”

Sondra Radovanovsky’s dynamic stage presence and stunning vocal gifts have firmly established her as the leading Verdi soprano on the international stage today. Ms. Radovanovsky and her husband make their home near Toronto. “There really never seems to be enough time to prepare a new role properly when you are on the road all the time...so I am taking some time off at the end of the summer to work on new music and to just be in our house.”

Proud to be known as Canada’s Sweetheart of Swing, Alex Pangman possesses the requisite taste, talent and the historical knowledge of an avid record collector to breathe new life into the sturdy standards of the classic jazz era. “I am desperately hoping to catch Preservation Hall with Del McCoury at a festival stop this summer! We have just scouted locations for our music video...Really excited about this as its been many years since I made a proper video!”
Jim Galloway is a saxophonist, band leader, co-founder and former artistic director of Toronto Downtown Jazz. He has toured extensively on the international circuit.

“I’m taking time out from preparing my Sunday afternoon show on JAZZ.FM. There are 13 shows in the series...writing notes to guide me through the ad-libbing between numbers. I am making an effort to keep puns to a minimum! …Present plans are the same as future ones. To keep playing the music I love.”

Kevin Mallon, conductor and violinist, summer work includes visiting Ottawa, Newfoundland, Italy, conducting Dido and Aeneas and Don Giovanni and making two CDs. Busy, busy, busy!

“I’m back to Canada end of July, to get ready for a CD of Handel concerti grossi with Aradia. It’s volume 3 of a 3 CD set of the complete opus 6 collection. Immediately afterwards we will do a sort of pop/new age record—not our usual cup of tea, but work is work!”

Bruce Owen is a long-time volunteer presenter of classical music in Barrie, including September’s ambitious Colours of Music festival.

“Always there are last minute challenges. Two weeks ago the Attacca String Quartet scheduled for our first Sunday afternoon Georgian Music series won first prize with the Osaka International String Quartet competition—first prize came with a tour of Japan this November when they were to perform in Barrie—wonderful for the Attacca—and the Penderecki String Quartet has come to the rescue to replace their performance in Barrie.”

Adrian Fung is the cellist of the Afiara Quartet, winner of the Concert Artist Guild International Competition, Young Canadian Musicians Award, and top prizes at the Munich ARD and Banff International String Quartet Competitions.

“As a performer, it’s always nice to return to Ottawa and Parry Sound, but I’m also looking forward to visiting new places: a concert in Amherst Island, Ontario, and our collaboration with Marc-André Hamelin, where we’ll be playing a quartet recital along with Dvořák’s Piano Quintet in the beautiful Domaine Forget.”

Mixing gypsy jazz with klezmer, funk, classical music, indie rock, and bebop, writing its own tunes Halifax-based Gypsophilia is a group of seven young performers whose music blurs the lines between jazz, indie and world music.

“Most exciting for me is getting to travel out West with Gypsophilia...It is always fun to get to travel far from home as a musician—people are usually happy you came and curious what you brought with you all that way.”

Visitèn, from PEI and nearby Magdelene Islands, has been touring their brand of Acadian music in over 1000 performances rendered in 8 different countries. Their sound incorporates elements of the new ways while retaining and staying true to the essential Acadian spirit of their roots.

“Just being at these beautiful festivals and venues and sharing our music and culture with audiences! Also looking forward to hanging out with other players, and maybe sharing a tune or two!”

A uniquely gifted guitarist equally adept on koto, a 13-string Japanese harp, Jessica Stuart’s groove is clearly rooted in the improvisational give-and-take of modern jazz & progressive folk.

“I have musical fragments that I can’t wait to turn into new tunes...I also have plans to spend several months in Japan in the near future to continue my study of the “koto,” to make musical connections & pave the way to tour there, get a new instrument and to tighten up my Japanese.”

Tamara Bernstein writes and lectures on music, designs distinctive concert programs (notably for Folia Baroque ensemble), is artistic director of Summer Music in the Garden (Toronto Music Garden), and eats too much chocolate.

“…looking forward to the reconvening of a little Bach Cantata study group that a couple of friends and I have formed. We meet every couple of weeks to listen to and discuss a different Bach cantata, and compare recordings. The friends have strong backgrounds in theology and German literature, respectively, so we each bring something different to the table.”

Toronto-based jazz vocalist Ori Dagan is proud to be a staff member at The WholeNote.

“…excited to be studying for a week with Sheila Jordan and Jay Clayton at the Jazz in Vermont Jazz Workshop August 7–12. 82-year-young Sheila, a self-professed “jazz ambassador,” has long been my hero; I’ve seen her in concert at seven times so far and can never get enough of her music, wisdom, and generous spirit. She’s also one of the veterans of vocal jazz education, so I am looking forward to soaking in her teachings.”

Steven Dann’s career has covered a wealth of possibilities: as principal viola of some of the world’s leading orchestras, as a veteran of the string quartet and chamber music world, as soloist and recitalist and as a dedicated teacher.

“…coaching for Pinchas Zukerman’s Summer Music Institute at the National Arts Centre …it is these performances by young people digging deeply into themselves and coming up with ideas and inspirations and connections and emotions they often didn’t know were there that are certainly among the most moving and inspiring one could hope for.”

15-year-old Jan Lisiecki had his orchestral debut at the age of 9, and has since performed as a soloist more than 50 times with orchestras in Canada and internationally.

“…This year, I put in my contract that I would like two tickets for the Stratford Festival, and I will see some Shakespeare. I can’t wait! I think theatre can serve as a great inspiration for a musician — and maybe the music will inspire the actors as well. Hope to see them at the Stratford Summer Music concerts! :-)”

Photographs Chris Donnelly by ANITA ZVONAR; Sondra Radovanovsky by PAVEL ANTONOV; Alex Pangman by BETH HAMILL; Jim Galloway by ORI DAGAN; Adrian Fung, Afiara Quartet by RORY EARNSHAW; Ori Dagan by GREG KING; Jan Lisiecki by ANDRAS SCHRAM
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Kristian Alexander
Music Director

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MENDELSSOHN’S “ITALIAN” SYMPHONY
Saturday, November 5, 2011 at 8:00 p.m.

Kristian Alexander | conductor
Christina Petrowska-Quilico | piano
Alexa Petrenko | host

Mozart, Overture to The Magic flute, K. 620
Grieg, Concerto for piano and orchestra in A minor
Mendelssohn, Symphony No. 4 “Italian” in A major, Op. 90

TCHAIKOVSKY’S VIOLIN CONCERTO
Saturday, February 18, 2012 at 8:00 p.m.

Kristian Alexander | conductor
Jing Ye | violin
Helena Holl | soprano
Alexa Petrenko | host

Rossini, Overture to La Cenerentola (Cinderella)
Tchaikovsky, Concerto for violin and orchestra in D major
Prokofiev, Symphony No. 1 in D major “Classical”
Bizet, L’amour et un oiseau rebelle (from Carmen)

BROADWAY KIDS LIVE!
Sunday, May 6, 2012 at 2:00 p.m.

Keith Reid | conductor
Marta Herman | mezzo soprano
June Garber | narator and host

The Sound of Music, Cinderella, Oliver!, Hercules, Mulan,
Beauty and the Beast, Aladdin, The Little Mermaid,
Mary Poppins, The Wizard of Oz, An American Tail,
Les Misérable, and much, much more!

HANDEL’S MESSIAH
Thursday, December 15, 2011 at 7:30 p.m.

It wouldn’t be the holiday season without Handel’s Messiah, presented with matchless spirit by the KSO. A heartening performance of the immortal oratorio with a stellar cast under the baton of Maestro Kristian Alexander.

Daniel Bedrossian | descant
Irene Ilic | soprano
Claudia Lemcke | mezzo-soprano

Stephan Harland | tenor
Andrew Tees | bass
Alexa Petrenko | host

MARKHAM NEW MÚSIC FESTIVAL
Saturday, March 31, 2012 at 8:00 p.m.

Kristian Alexander | conductor
Jaye Marsh Graham | flute

Stravinsky, Concerto in Es “Dumbarton Oaks”
Bartók, Romanian Folk Dances, Sz 76
Current, Concertino for flute and strings
Honegger, Pastoral d’été
R. Strauss, Suite in B-flat major, Op. 4

A NIGHT OF “STURM UND DRANG”
Thursday, June 28, 2012 at 8:00 p.m.

Kristian Alexander | conductor
Jonas Feldman | trumpet
Alexa Petrenko | host

Beethoven, Egmont overture, Op. 84
Haydn, Concerto for trumpet and orchestra in E-flat major
Mozart, Symphony No. 25 in G minor, K. 183
Ottawa’s Gryphon

ALLAN PULKER

OTTAWA CHAMBER MUSIC FESTIVAL (Ottawa Chamberfest) artistic director, Roman Borys, and I sat down at a noisy restaurant that had spilled out onto Toronto’s burgeoning Ossington Ave. to discuss the festival and his role in it.

Borys, the cellist of the Gryphon Trio, had performed there most, if not every, summer since it began in 1993. In the fall of 2007, after the resignation of founding director, Julian Armour (also a cellist), the festival’s board of directors invited him to take on the job of artistic director.

In its first eleven years, according to Borys, “it was this amazing festival that had been fuelled by vision and charisma. The problem was that a lot of important production details were not being looked after. There wasn’t consistency in staff, and it is very difficult to run an organization like that. To be able to attract and keep good staff, you have to be able to pay them. All that business takes a great deal of time.” In spite of this, the festival had been very successful, supported almost entirely by Ottawa people. “It’s about small ensembles, a small group of people relying on one another, there’s an egalitarian feel about this music…everyone is an equal, everyone has their voice, and that’s the beautiful thing about chamber music. I think that is one of the reasons it took off in Ottawa when it did, that this aspect of the music corresponded with the Ottawa psyche.”

Borys brought to the job far more than the artistic maturity gained through study with some of the best teachers in the world and a dozen years of playing with the Gryphon Trio. With the Gryphons he also found his stride as a musical entrepreneur. “I always paid attention to the way things work. It’s been my role in the trio to be the guy who keeps the business going,” something he has done with remarkable success. The Gryphon Trio has released 14 CDs with Analekta, two of which have won JUNO awards. For many years, while performing all over the world, it was ensemble-in-residence with Music Toronto, with whom it pioneered its innovative appearances at the Lula Lounge, including the highly successful multi-media collaboration with singers Patricia O’Callaghan and Maryem Tollar, Constantiople, which gave them the opportunity to work with Tapestry, the Banff Centre and Robert Lepage’s Ex Machina. “When you deal with these other producers who are working with you on a project, you pay attention and you learn from them, from their practices. You just listen to their conversations and you start to hear what their successes and what their responses to challenges are rooted in.”

Even more than his artistic insight and connections in the music world, Ottawa Chamberfest needed this kind of insight. The thing this organization needed more than anything else, he told me, “was to be given its own arms and legs so it could be an independent entity; it could, in fact exist with interchangeable pieces. It was my vision, right from the beginning, to get this thing to the point where it was an amazing machine.”

The first step in the realization of the vision was the hiring of Glenn Hodgins as executive director. With 12 years experience at Tafelmusik and seven at the Ontario Arts Council, Hodgins brought invaluable insight into how to run a highly successful arts organization and into the inner workings of...
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Nova featuring the legendary
Guinga, Monica Whicher and
Luanda Jones

APRIL 20–21, 2012, 8PM
RUSSIA IN EXILE
An eclectic collection of
Russian music
MAY 31–JUNE 2, 2012, 8PM

CANTABILE:
AN EVENING OF
ITALIAN MUSIC
From opera to Paolo Conte
government supported arts funding. Together, they undertook the major infrastructure upgrade of initiating the use of the database, Artifacts Event, which was created for the much larger Edinburgh Festival. “Starting from the basic premise that an artist is playing a piece at a time and a place,” Glenn Hodgins told me, “it brings together everything related to that event—other artists, sponsors, visitors, piano tuning, page turners, repertoire, guests, accommodation, transportation to and from the festival, local transportation, itineraries, letters of agreement, contracts, and payment, including T-4 slips. It has allowed us to use our limited human resources better and has led to a much calmer work environment!”

Two major infusions of capital, the estate of the late music critic, Jacob Siskind, which was left to the festival, and a Province of Ontario “Celebrate Ontario” grant, have helped the festival gain “some depth in terms of its financial stability.” It now also has a stable administration and administrative practices. “These have not been easy years for us. It has been an enormous amount of work, and we’re just getting to the point where workloads are becoming acceptable, and hopefully burnout and exhaustion are ceasing to be facts of life. I am also now very confident that in the future, when I or anyone else decides to move on, this organization won’t have any trouble going through a process to replace any one of us.”

Borys also told me a lot about the artistic end of his work, about his collaborations with James Campbell of the Festival of the Sound, Brian Finlay of the Westben Festival and other Canadian summer festivals, as well as about exciting developments for the Gryphon Trio. I will try to get some of this onto our website ASAP, but meanwhile I am sure a look at our festival listings and at the Ottawa Chamberfest’s website will be indicative of his work at the artistic end of things.

Allan Pulker is a flautist, a founder of The WholeNote and serves as chairman of The WholeNote’s board of directors. He can be contacted at classicalbeyond@thewholenote.com.

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Beat by Beat / Early Music

Bach to South Huron

SIMONE DESILETS

It’s time to pack your knapsack, your suitcase or your picnic basket and head out of town in search of different impressions. For the early music aficionado this doesn’t necessarily mean abandoning the music you’re fond of, just that you’ll have lots of chances to experience it in new places.

BACH MUSIC FESTIVAL OF CANADA

First I must tell you about a new summer festival emerging in South Huron, that area situated on Lake Huron which includes several small communities such as Exeter and Zurich. The Bach Music Festival of Canada takes place from July 11 to 17, and is actually an interesting mix of Bach, contemporary and other music, culminating in a performance of Bach’s B Minor Mass with soloists, orchestra and over one hundred singers. At its helm is artistic director Gerald Fagan, known nationally and internationally as a choral conductor and pioneer.

The week is packed with concerts, workshops and master classes. Trio Alla Grande, an extremely musical and sensitive guitar trio, opens the festival with a concert of contemporary and original music, and gives an interactive discussion and workshop. Violinist Lara St. John, known as a passionate exponent of Bach, performs a recital and offers a masterclass. Renowned basso Thomas Paul, now in his 70s, shares his expertise on the singing of Bach arias in intensive workshops, with a resulting concert. “The Art of the Aria.” The Harvestehuder Chamber Choir from Germany performs with London’s Gerald Fagan Singers in a concert of Bach, Canadian and German choral repertoire.

All this, combined with participation of locally-based choristers, make this Festival an ambitious project indeed, and a wonderful gift of music to the area.

OTHER SUMMER FESTIVALS:

At the Ottawa Chamberfest there’s too much to mention here, but they have a website to guide your hunt through medieval, renaissance, baroque and other categories (www.ottawachamberfest.com). I’ll point out just two performances: on July 25, Ensemble Caprice presents “Et In Terra Pax” featuring vocal and instrumental works by Vivaldi and Zelenka; on August 4, “La Poésie noble du violon sous Louis XIV” features Lully, Jacquet de la Guerre, Clérambault and others—all with brilliant performers involved.

July 19 at the Hamilton Organ Festival, you can hear organ music by Bach, Byrd and Buxtehude played by organist Matthew Coons; and during Stratford Summer Music’s “Organ Week,” music by Gibbons, Purcell and Handel will be performed on July 29, and some of the most glorious of Bach’s organ music on July 30, by Robert Quinney from Westminster Abbey. The organ in collaboration is highlighted on July 26 at Parry Sound’s Festival of the Sound: organist William McArtor is joined by flutist Suzanne Shulman and trumpeter Guy Few in works by Handel, Viviani and Rameau.

Other early music can be found here too, such as a concert of solo Bach works for flute, cello and keyboard on July 27. This is one of three July concerts I’ve noticed which feature Bach solo cello suites. At Festival of the Sound it’s the first suite, played by cellist Marc Johnson. On July 2, cellist Rachel Mercer will perform suites nos. 2, 3 and 6 in Waterloo—not in a “summer” venue but in the ongoing series of the Kitchener-Waterloo Chamber Music Society. And on July 5 yet another performance, this time at Campbellford’s Westben—Concerts at the Barn, with Brian Manker, principal cellist of the Montreal Symphony Orchestr, playing suites nos. 2, 4, and 6.

At the Elora Festival, on July 16, there’s a most interesting concert of Telemann sacred cantatas—he completed several cycles of these for the church year—performed by tenor Kevin Skelton (more about him in a moment), along with recorder, harpsichord and gamba.
At Stratford Summer Music, there’s a lovely touch of the early, “a delicious combination of musicianship and cuisine,” as lutenist/guitarist Terry McKenna performs short concerts (each showcasing a particular aspect of renaissance/early baroque music) at Rundles Restaurant, every Saturday and Sunday throughout the festival.

Whereas urban-based artists and audiences tend to migrate to out-of-town summer venues, some will also arrive in town from elsewhere. Kevin Skelton, who lives abroad, is a Canadian tenor of great accomplishment as performer, director, founder of several ensembles, contemporary dancer and published scholar who holds degrees in voice, conducting and musicology. In addition to the above-mentioned performance at the Elora Festival on July 16, he’ll be appearing at the Toronto Music Garden on July 17 with other wonderful musicians in a presentation entitled “With Joy and Light Encircled.” And, (too late to make The WholeNote’s print deadline; you’ll find it on the website at “Listings: Just In”), on July 30, Toronto’s Church of St. Mary Magdalene will resound with Gregorian chant as Schola Gregoriana Aurea Luce, a choir of men and women’s voices from Venice, Italy, perform.

I’ll leave it to you, the early music seeker, to find out more: The WholeNote’s summer listings, and individual websites, have all the details. The opportunity to design your own summer early music festival awaits!

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.

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Tenor Kevin Skelton will be at Elora and the Music Garden.

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**Beat by Beat / On Opera**

### Herring in the Grass

**Christopher Hoile**

**T**his summer there is not quite as much opera on offer in town in July and August as there has been in past seasons. Yet, it is not totally absent and nearby summer music festivals should hold much of interest for opera lovers.

For staged operas with piano accompaniment, Summer Opera Lyric Theatre is always reliable. This year SOLT (www.solt.ca) is presenting Mozart’s *Idomeneo* on July 29 and 31 and on August 3 and 6 with Michael Rose as music director. Playing with it in repertory is Verdi’s *La Traviata* on July 30 and August 2, 4 and 6 with Jennifer Tung as music director and Aaron Copland’s seldom-staged *The Tender Land* on July 30 and August 3, 5 and 7 with Nicole Bellamy as music director. *The Tender Land*, which premiered at the New York City Opera in 1954, concerns Laurie, a girl about to graduate from high school, who falls in love with an itinerant worker. It was staged at Glimmerglass just last year. All performances take place at the intimate Robert Gill Theatre on the University of Toronto campus.

On July 9, Opera by Request (www.operabyrorequest.ca) will present a concert performance of Verdi’s *Il Trovatore* with Steven Sherwood (Manrico), Carrie Gray (Leonora), Karen Boji (Azucena) and Yevgeny Yablonovsky (Count di Luna) with William Shookhoff as music director. The performance takes place at the College Street United Church, 452 College St.

The 24th annual Brott Music Festival in Hamilton (www.brott-music.com) offers several enjoyable options. *Opera Ovations*! on July 7 presents well-known opera excerpts sung by Ermano Mauro, Sinead Sugrue, Lauren Segal and Peter McGillivray accompanied by the National Academy Orchestra under Boris Brott himself. On August 6 the festival presents Bizet’s *Carmen* in concert with Lauren Segal (Carmen), Keith Klassen (Don José), Gregory Dahl (Escamillio) and Sinead Sugrue (Michaëla). Brott again conducts the NAO and Giandomenico Vaccari oversees the production. The previous day, Signore Vaccari will hold a dress rehearsal chat about the opera and discuss his role in rebuilding Bari’s famous Petruzzelli Theatre. The festival concludes on August 18 with a performance of Carl Orff’s *Carmina Burana* with John McMaster, Leslie Anne Bradley and Theodore Baerg.

To the west, Stratford Summer Music is presenting *A Serenade for Maureen Forrester* at the Avon Theatre on July 25 commemorating her life and career. Soloists include Kimberly Barber, Allyson McHardy, Catherine Robbin, Krisztina Szabó, Jean Stilwell and Mary Lou Fallis. In addition to musical performances will be tributes from music critic William Littler, director Brian MacDonald, and Yevgeny Yablonovsky (Count di Luna) with William Shookhoff as music director. The performance takes place at the College Street United Church, 452 College St.

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To the northeast the Westben Arts Festival in Campbellford is mounting a fully-staged production of Benjamin Britten’s *Albert Herring* from July 1 to July 3. The UBC Opera Ensemble is directed by Nancy Hermiston and Philip Headlam conducts the Westben Festival Orchestra. On July 14 well-known singers like Donna Bennett, Gabrielle Prata, Colin Ainsworth and Robert Longo take a break from opera to explore musicals from *West Side Story* to *A Little Night Music* and beyond. On July 24, Isabel Bayrakdarian with Sorouj Kradjian at the piano presents a concert titled *Sunday Afternoon at the Opera*. Visit www.westben.ca for more information.

If you’re looking for rarities and would rather stay in Canada, head over to Quebec to the Festival de Lanaudière (www.lanaudiere.org) near Montreal. On July 30 it will present what must be the first fully-staged performance in Canada of the romantic opera *Der Vampyr* (1828) by Heinrich Marschner (1795-1861), a composer whose operas are known to have heavily influenced Wagner. Wagner, in fact, conducted the work in 1833 with his brother in the tenor role. The opera is ultimately based on the first vampire story in English, the short novel *The Vampyre* (1819) by John Polidori, doctor to Lord Byron and friend to Percy and Mary Shelley. The singers include Phillip Addis in the title role, Frédéric Antoun, Nathalie Paulin and Robert Pomakov. Alain Gauthier directs and Jean-Marie Zeitouni conducts the Orchestre du Festival. Toronto last had a chance to hear the work in 1994 when Opera In Concert presented it. Since...
Lauren Segal, left, seen here as Dryad, in the Canadian Opera Company production of *Ariadne auf Naxos*, 2011, takes on the role of Carmen, in concert, for the Boris Brott Festival. Also pictured, Richard Margison as Tenor/Bacchus, Alice Coote as The Composer and Teiya Kasahara as Echo.

then others have championed it including Roberto Abbado, who conducted it in Bologna in 2008.

Opera productions in the US within a day’s drive of Toronto include Luigi Cherubini’s *Medea* (1797) in Italian at Glimmerglass Opera (www.glimmerglass.org) July 8 to August 16; Richard Strauss’s *Die Liebe der Danae* (1940) at the Bard Music Festival (http://fishercenter.bard.edu/bmf) July 29 to August 7; and at the Ohio Light Opera (www.ohiolightopera.org) July 15 to August 6, Cole Porter’s *Jubilee* (1935), Victor Herbert’s *The Fortune Teller* (1898) and Leo Fall’s *Madame Pompadour* (1922).

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
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For the better part of last week the Kronos Quartet were resident artists at Toronto’s Luminato Festival. They seemed to be gigging all over town—twice at the RCM’s Koerner Hall, at the Jane Mallett Theatre, at the festival stage in David Pecaut Square, and even at a branch of the Toronto Public Library and an elementary school…I listened closely, spoke to some of the performers, took notes and came away mighty impressed.

Kronos’ raw stats certainly are impressive. Commissioning over 700 works, it has enriched the string quartet repertoire with works by leading composers such as Tan Dun, Arvo Pärt, George Crumb, Henryk Górecki, Steve Reich, Philip Glass, and Terry Riley. It has released over 45 albums and performed all over the world. [But] perhaps Kronos’ most singular achievement has been its dedication to in-depth collaborations, both with the world’s foremost composers as well as with musicians from outside the Western classical music mainstream…A short list is as instructive as it is mind-boggling. It includes the Bollywood playback singer Asha Bhosle; Ástor Piazzolla; Mexican rockers Café Tacuba; Azerbaijani mugam singer Alim Qasimov; the Romanian gypsy band Taraf de Haidouks; Afgani rubab master Homayun Sakhi; Björk; Canadian Inuit throat singer Tanya Tagaq; Modern Jazz Quartet, and the Chinese American pipa virtuoso Wu Man. I find it impossible to name another quartet with a more richly accomplished inter-cultural track record.

Where did the hunger for cultivating creative relationships with such a vast range of artists originate? Kronos founder David Harrington provided an insight June 11 on the Koerner Hall stage. He told us that as a teen he scoured a map of the world looking for the geographical sources of the string quartet music he was playing. To his surprise it all appeared to come from one city—Vienna.

Harrington began to wonder what music composed in other places and at other times sounded like.

Kronos’ opening show at the Koerner Hall on June 10 set the pace with a series of works for string quartet followed by a collaborative work…The highlight of the first set for me was the arrangement for viola solo of the alap (introductory movement) from raga Mishra Bhairavi, originally performed and recorded by the Indian sarangi master Ram Narayan…In the second half of the concert, Alim Qasimov and his ensemble moved to the stage with Kronos. Qasimov and his daughter Fargana are leading exponents of the Azerbaijani art music tradition, which includes sung poetry, known as mugam. Their resulting work entitled “Rainbow” illustrated Kronos’ collaborative methodology. The quartet parts were scored by arranger Jacob Garchik referencing the harmonic and melodic language of Rimsky-Korsakov, Bartók and Glass, while Alim Qasimov arranged five works from the Azerbaijani repertoire. Kronos’ first violinist David Harrington mentioned to the audience that the concert was the result of 9 months of interactive work. It showed.

For me the outstanding aspect of this work was hearing the searing emotionally charged solo vocal flights of Alim and Fargana which brought not a few in the audience to tears.
JUNE 20
The Kronos Quartet’s second Koerner Hall concert on June 11 followed the same two-part format as the first: five works for string quartet alone, and then a set featuring the guest group led by the Afghan rubab (plucked lute) virtuoso Homayun Sakhi. Sakhi proved to be at the top of his game rendering all the salient parts of an exhilarating Afghani version of Purya Kalyan, a raga introduced to Afghanistan by Hindustani musicians… Backstage after the show I overheard Sakhi lightheartedly admonishing his fine tabla player, “I’m going to have to give you a speeding ticket!” Suffice it to say that there was more than one speedy soloist on the stage that night.

I found Kronos Quartet the next day at the Luminato festival stage in a cool and breezy David Pecaut Square. Thanks to the multiple video cameras trained on the performers and projected on the large screen all in the two thousand or so audience could clearly see the boys with their electronic toys, having fun—as were we.

I can’t but reflect in retrospect on the peaceful music-filled outdoor atmosphere I was part of in downtown Toronto. The same night in Vancouver thousands were rioting in the streets, burning, looting and harming fellow citizens.

As David Harrington put it, “I’ve always wanted the string quartet to be vital, and energetic, and alive, and cool, and not afraid to kick ass and be absolutely beautiful and ugly if it has to be.”

Clearly he’s onto something—right?

SN BIANCA

Homayun Sakhi.
STRIKE A CHORD
TOUR 2011

MAESTRO Jonathan Darlington  Guest Conductor

AUGUST 09
TORONTO ON
Koerner Hall | 7:30 PM
RCM Telus Centre

REPERTOIRE
Featuring
Mahler | Symphony No. 5
subject to change

MAESTRO Jonathan Darlington  Guest Conductor

AUGUST 09
TORONTO ON
Koerner Hall | 7:30 PM
RCM Telus Centre
Choral DNA

Benjamin Stein

The last two WholeNote columns I wrote examined some general aspects of choirs and the practice of choral singing, a topic that did not meet with unanimous approval. A friend who can be relied on never to mince words said something to the tune of, “Can’t you just tell us what concerts are going on? All this navel-gazing about the meaning of choral singing is kind of self-indulgent.”

My first thought was that this comment was completely unjust. But just to make sure that I had not overreacted to reasonable criticism, I resolved to sternly inspect my actions and motivations. Hewing to a strict schedule, I spent every evening of the following week sitting on the back deck, drinking wine or coffee depending on my whim, moodily watching the sunset, writing about my feelings in my journal and listening to my favourite music.

At the end of the week I was absolutely certain there could be no possible justification for characterizing as indulgent someone as rigorous, self-denying and ascetic as myself. So, the final question of this tripartite series, in this last WholeNote column before the fall season begins, is this: What gives a choir its particular identity?

Choirs can define themselves by the era and musical repertoire, making their specialty baroque or contemporary music. Most choirs sing diverse repertoire, and in a crowded choral market, it is challenging for choirs to find a way to stand out from the crowd in a manner that will attract an audience. As our knowledge of the performance practices of earlier eras has increased, the “one size fits all” choir that sings repertoire from five centuries is becoming a thing of the past.

Some choirs build themselves around music associated with a particular culture or region of the world. The greater Toronto area is likely the most diversely multicultural region of Canada, and the culture of the area is enriched by those who come and bring a bit of their home country’s musical practices with them. Such groups often strive to strike a balance between being exemplars and proponents of past traditions, and exploring the way in which new influences can challenge and reshape those traditions. The Heritage Singers were formed in 1977 by Grace Carter-Henry Lyons, who came to Canada from Jamaica. Its members hail from diverse parts of Africa and the Caribbean. They will be singing at Harbourfront on July 31.

Cross-cultural influences can give a choir its identity, as in the case of the Philippine Madrigal Singers. Hailing from the Pacific Rim and based out of the University of the Philippines, they sing diverse music but have made their specialty the European renaissance madrigal and have been hugely successful in Europe. They perform in Toronto on July 13. Incidentally, they perform their concerts seated—my kind of choir.

Often, groups are assembled for the express purpose of putting on a discreet performance. This summer is the first and, hopefully,
inaugural year of the BlackCreek Summer Music Festival. Out of whole cloth, the festival has had to assemble a chorus for its concert performances. In the spring, the emails went out advertising work opportunities for choral singers. In this kind of situation, it is really the conductor that must pull together the group, quickly giving it an identity and aesthetic in a short rehearsal period. Listeners can judge whether or not this has been achieved at an August 27 performance of Beethoven’s Symphony No.9, with the great London Symphony Orchestra, conducted by Lorin Maazel.

Other festival performances this summer include the Arcady Singers performing Carl Orff’s Carmina Burana at the Boris Brott Festival on August 18, The Elmer Isler Singers at the Festival of the Sound (in Parry Sound) on August 6, and numerous concerts by the Elora Festival Singers during the Elora Festival, which runs July 8–31.

Choirs are often defined by (and sometimes named for) their conductor, such as the aforementioned Elmer Iseler Singers, and more recently, the relatively new Larkin Singers. One conductor whose presence is likely to be strongly felt in coming years is the new head of choral conducting at the University of Toronto, Hilary Apfelstadt. Originally from Nova Scotia, she has worked for years in the United States, at Ohio State University, and has guest conducted all over the world. She is this year’s conductor for the Ontario Youth Choir, an ever-changing group of young singers that assembles each summer to learn choral skills and give concerts. They will be performing on August 28 in Toronto.

Not so incidentally, Choirs Ontario, which coordinates the OYC program, celebrates its 40th anniversary with a gala reception and dinner after this concert. Choirs Ontario has been a staunch supporter of all the diverse choral groups of this region and it is a pleasure to congratulate them on 40 years of choral activism and advocacy. Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com.
Global Summer

ANDREW TIMAR

O ur annual, semi-tropical season has finally arrived in Southern Ontario. As well as officially launching the BBQ, road construction and vacation seasons, it also signals a mean average increase in world music concerts. The clement weather affords all of us the opportunity to enjoy music from various corners of the world performed alfresco, as well as making it easier to travel to outdoor festivals across the province.

I’ll be taking advantage of both the good weather and travel opportunities to perform out of town. One gig I look forward to is at the Electric Eclectics (EE) festival, now in its sixth year.

My musical partner, guitar and kacapi (zither) player Bill Parsons, and I (on suling) are collectively known as Sunda Duo. We will be performing at the EE’s DJ Tent on Saturday, July 30, 2pm. EE is easily among Ontario’s most unusual summer festivals. In addition to having an eclectic programme, its site—a farm overlooking the scenic Beaver Valley, just outside of Meaford, Ontario—is a major draw. While EE focuses on avant-garde and crossover musicians, art installations, DJs and films, this year it is embracing Sunda Duo’s world music-meets-Toronto-eclectic fusion. Expect to hear West Javanese (Indonesia) songs combined with our compositions, creating a special Asian-inflected blend of contemporary Canadian music.

Given that the majority of the audience camps out on the EE farm, I’m preparing to enjoy that age-old Ontario summer custom too.

The TD Sunfest in London, Ontario, is among our longest running world music-friendly festivals. Running from July 7–July 10 at the relaxed and verdant Victoria Park in the centre of the city, the concert lineup on the evening of July 7 looks particularly international: Tram des Balkans (France); Mamaku Project (New Zealand); Etran Finatawa (Niger); Novalima (Peru); and Dizu Plaatjies and Ibuyambo (South Africa).

On July 10 at 4pm, Hindustani classical music reigns at the Living Arts Centre in Mississauga. Headlining are the vocalist Pandit Ajoy Chakrabarty, and the emerging young master sarod-ist Alam Khan. He is the son of the late, great sarod maestro Ali Akbar Khan.

The Huntsville Festival of the Arts is also venturing into world musical territory. Arvel Bird performs on Native American flute and fiddle on July 2; Luis Mario Ochoa Cuban Quintet appears on July 28; and the Jesse Cook group plays guitar-centric music with global influences on August 18.

Of course there’s no need to get out of town to hear world music this summer. There is plenty of it right in Toronto. Among the granddaddies of summer programming is the Harbourfront Centre’s series, this year titled “Hot Spot Summer.” Each weekend’s festivities are keyed to a different concept or national theme. During the first weekend, on July 2 at 9:30pm, Systema Solar performs their hot Afro-Caribbean and Colombian music on the Redpath Stage. The next day, on the same stage, at 5pm, Moana & the Tribe redefines inter-island music with an idiosyncratic mix of reggae, funk and Maori music. The cultures of Mexico, Colombia and Iran are featured July 8–10, July 15–17 and July 21–24, respectively. “Island Soul Festival” showcases carnival, pan (steel drums ensemble), poetry and dance July 29–August 1. One of the more intriguingly named three-day festivals is “What is Classical?” running August 5–7. I’m curious how the curators will explore the diverse forms of ‘classical’ music from the Americas, the Middle East and East Asia.

The annual summer series at the lakeshore Toronto Music Garden...
is celebrating 12 years of free concerts in its lush urban-themed garden setting. All this time it has been serving up a high level of performances of classical and traditional music from around the world. I’ve performed there several times. Despite the noisy proximity of the island airport, Front Street traffic and the Gardner, is there a better free, open-air-blanket-on-grass concert experience downtown? All that’s missing is the B&B: barbeque and beverages.

This summer I look forward to the visit of several outstanding groups to the Music Garden. Vancouver’s Juno-nominated Orchid Ensemble plays repertoire inspired by mountains and rivers on Thursday, August 18, at 7pm. The Shiraz Ensemble on Sunday, August 21 at 4pm, makes an eloquent and elegant case for Persian classical music, exploring the roots of melodic modes and rhythms in its music and sophisticated poetry. Toronto’s own muscular taiko (Japanese drum) ensemble Nagata Shachu will undoubtedly raise summer temperatures even higher with its appearance on Thursday, August 25, at 7pm.

Elsewhere in Toronto, Megobrebi: World Vocal Ensemble sings at Music Mondays’ 12:15, July 4 concert at the Church of the Holy Trinity. On July 9, the controversial Iranian musician, singer-songwriter Moshen Namjoo and his group, perform Persian music fused with western styles at the George Weston Recital Hall, presented by the Parya Trillium Foundation. Also at the Weston Recital Hall, Toronto lovers of Cantonese opera can get their all too rare fix on July 10 at 2pm, when the Starlight Cantonese Opera performs.

There are other festivals this summer, both grand and intimate, with world music programmes. Intrepid musical explorers may wish to check offerings at the Mill-Race Folk Festival, Collingwood Music Festival, Elora Festival, Savannah Festival of Rhythms, Ottawa Chamberfest and others.

I wish you pleasant musical trails and discoveries. Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.

THE NOT SO MERRY MONTH OF JUNE
Summer came in with a cold blast of bad news. We lost Dave McMurdo, who had been ill for some time with Hodgkin’s lymphoma, but it was a heart attack that eventually felled him at age 67. It is a sad loss to the jazz community. McMurdo, originally from Vancouver, where he studied music at the University of British Columbia, was a dedicated man and took life very seriously as a musician and as a devoted teacher. He moved to Toronto in 1969, and relatively small concert venues will be the future of jazz. McMurdo, who had been ill for some time with Hodgkin’s lymphoma, was a dedicated man and took life very seriously as a musician and as a devoted teacher. He moved to Toronto in 1969, and relatively small concert venues will be the future of jazz.

McMurdo Jazz Orchestra was formed in 1988, giving McMurdo the opportunity of having his own compositions and arrangements performed. He also invited contributions from such other prominent musicians as Mike Malone, Reg Schwager, Don Thompson and Phil Nimmons.

His death leaves a hole in the fabric of the Canadian jazz world.

More and more I am convinced that, with very few exceptions, the place to enjoy the jazz experience is in a small performance space. There are the few exceptions—Dave Brubeck, Keith Jarrett, Sonny Rollins, to name three—who can fill a large concert hall and play jazz. But when they are gone, what then?

Forget the days of touring bands—the glory days of places like the Colonial Tavern and The Town Tavern. I can remember when I first arrived in Toronto I could shuttle between The Colonial and The Town in the sure knowledge that whoever was appearing, the music would be good—and sometimes unforgettable. In any case, that all but ended years ago, when rising costs made touring bands pretty well a thing of the past and bringing in a guest artist to perform with a local group was the solution. At least for a while. Now we are left with fond memories of clubs like Bourbon Street, The Montreal Bistro and The Top Of The Senator.

Festivals are committed, if they want to survive, to presenting less jazz and more widely based music, much of it by groups often past their “best before” date who have no more than a passing reference to jazz.

So, more and more it seems to me that friendly watering holes and relatively small concert venues will be the future of jazz.

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I shall miss his sartorial elegance and dry wit.

We also lost one of my favourite piano players and a friend when Philadelphia native Ray Bryant died on June 2, at the age of 79, after a long illness. Bryant was part of a very musical family. His mother played piano in the local church, his brother, Tommy, was an accomplished bass player while his younger brother, Len, is a singer/drummer. Not only that, his sister, Vera Eubanks, is the mother of three sons who have each made their mark in music—trombonist Robin, guitarist Kevin and trumpeter Duane.

After a few years with local bandleader Mickey Collins, Bryant joined Tiny Grimes and His Rocking Highlanders, an African-American rhythm and blues group which sported the full kilt and tam o’shanter!

His break came in the 50s when, as house pianist at Philadelphia’s Blue Note club, he had the opportunity to play with artists such as Charlie Parker, Lester Young, Sonny Rollins and Miles Davis. From there on his career was soon established.

Bryant had an extremely personal sound on piano, making him instantly recognisable after only a few bars of music—a rare talent, but then Ray Bryant was just that—a rare talent.

KATE WEICH

This next part of my column is about a well-loved member of the jazz community who was not a musician, but for a number of years was behind the bar of the Montreal Bistro. Kathleen Weich was her name, but everybody knew her simply as Kate and I don’t know anybody among the regulars at what was for a long time, our favourite watering hole in town, who didn’t like Kate.

Kate was born in Victoria, British Columbia. She completed the Visual Arts Program, with Honours, at Grant McEwen College in Edmonton and did her BFA at York University in Toronto where she made her home.

She was efficient, hard working and ran a tight ship, but was a warm and caring person with a dry sense of humour. But at the same time, like so many workers in the restaurant business, Kate’s job running the bar at the Bistro was a means to an end. I don’t mean that she didn’t enjoy her work at the Montreal Bistro, but her real love was painting.

She wanted to be able to support herself from her painting—and that’s even tougher than being a jazz musician—but eventually she did, becoming in the process a highly respected member of Canada’s art community. I’m happy to have one of Kate’s paintings hanging in my house. That painting which I see every day, is even more meaningful now. Kate fell prey to cancer and passed away on June 16. She will be missed.

Speaking of her own work she said, “My aim is not to present a finalized view of a given subject. I hope to offer a place where you can contemplate and bring your own visions.”

And that is not so different from the goals which jazz musicians set for themselves.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
The 2010–2011 season is now over for most community bands and orchestras. It would seem to be a good time to reflect on the past year and take a look into the proverbial crystal ball. While, as an audience member, I enjoyed several amazing performances, for me, the highlights of the past season were in following the developments of a couple of startup ensembles. It was not just the musical achievements of these groups, which were considerable. It was also so encouraging to see groups of total strangers coalesce into close knit social groups through the common bond of making music.

In last month’s column I reported on the achievements of the combined New Horizons bands from Long and McQuade and their concert at the Glenn Gould Studio. Shortly after that issue came off the presses I was equally impressed at a concert by Resa’s Pieces Strings at their Debut Gala Performance on June 5. Did their debut programme suggest that they were timid? How about a Bach Brandenburg Concerto, the ubiquitous Pachelbel Canon, Elgar’s Land of Hope and Glory and Leroy Anderson’s challenging pizzicato Plink, Plank, Plunk for a beginners group?

As for plans for the future, the L&M New Horizons groups will be intermediate groups in the fall and two new beginners groups are planned. Resa’s Pieces Strings are seeking out new repertoire, and would welcome more violas with open arms. A few days after that concert, during a break in one of my own rehearsals, I mentioned the concerts of these groups to a friend that I have know for years. Surprise! He is the conductor and one of the founders of Grand River New Horizons Music, located in Waterloo. Founded in the fall of 2008, they started with 26 members, whose musical experience ranges from new (never played an instrument before) to symphony level.

They now have a busy performance schedule, as I learned from their very professional web site: www.grandriver-newhorizonsmusic.org.

NOW FOR THE SUMMER SEASON
What are my own plans? From the 1960s through the 1980s, my summers were dominated by outdoor concerts. For 15 of those years I acted as MC for the City of Toronto Parks and Recreation summer music program. In addition to that, I played in numerous concerts. Once the CNE began, it was a busy schedule of two or more concerts almost every day at either the Main Bandshell or the North Bandstand. When not playing, I would be listening to famous international bands such as those of The Royal Marines, The Grenadier Guards, The President’s Own U.S. Marine Band or the National Band of New Zealand. That all changed several years ago. Band concerts are no longer a part of the CNE programme. Outdoor band concerts are now rare in Toronto. We are now in the era of megaproductions, like those in Dundas Square, with elaborate staging, blazing lighting and systems where sound operators appear to hold sway as the stars.

With the advent of warmer weather, the major shift for most bands is to outdoor concerts and street festivals too numerous to mention. Unlike the town bands of old, few community bands participate in parades. Among the few exceptions that do parade, they are, almost without exception, the older bands which were formed in an era when bands were expected to participate in most parades in their towns. The few bands in this part of the country, which fall into that category and still parade are such as the Newmarket Citizens’ Band, the Ayr Paris Band and the Perth Citizens’ Band. The concerts listed below in Coming Events represent a small sampling of community music in our area. There is much more, but alas, those are the only ones to cross The WholeNote desk by press time.

Personally, so far I know that I will be playing at Black Creek Pioneer Village, the Orilla Aqua Theatre, Palmer Park in Port Perry, Fairy Lake in Newmarket, in at least two cenotaph ceremonies, numerous street festivals in communities surrounding Toronto and, yes, one solitary indoor concert in the dying days of August.

WHAT CAN WE LOOK FORWARD TO IN THE FALL?
This year the Markham Concert Band has set a new high bar for other bands. Last year they acquired and outfitted a first class enclosed cargo trailer emblazoned with their logo on the sides. With the hard work of a volunteer crew, they transport timpani, other heavy instruments, music library chairs and stands from band room to performance location. They are not dependent on the vagaries of venues with questionable facilities. With the exception of lighting, they became more or less self sufficient. That left only one potential variable to affect the quality of their outdoor performances; the questionable outdoor acoustics. The simple solution: bring your own bandshell! And that’s exactly what they have done. It has not yet made its public debut, but The Markham Concert Band now has its own portable, inflatable bandshell. Funded through a grant from the Ontario Trillium Foundation, this bandshell will be given its debut during the band’s summer music festival. Look for it in and around Markham. (There’s also another great innovation made possible through that grant, but that will have to wait for the next issue.)

Now for another somewhat radical departure. This summer, The Markham Concert Band is hosting a new concert band series in Markham featuring not just their own music, but performances of other community bands, as well. On seven Sunday afternoons in July and August, five other bands, as well as the Markham Band, will participate in “Concerts, Cakes and Coffee.” The bands provide the entertainment and local family restaurants will be there to sell refreshments. These concerts have been made possible through a grant from the Celebrate Markham Grant Committee (a Town of Markham committee). See the listings below.

DEFINITION DEPARTMENT
This month’s lesser known musical term is: ground hog: Someone who takes control of the repeated bass line and won’t let anyone else play it. We invite submissions from readers.

COMING EVENTS, BY VENUE

Markham Road and Robinson Street in old Markham (Look for the big band shell): July 10, 2:00: Markham Concert Band; July 17 2:00 North York Concert Band; July 24 2:00: Thornhill Community Band; August 7 2:00: Pickering Community Concert Band; August 14 2:00: Newmarket Citizens Band; August 21 2:00: Northdale Concert Band; August 28 2:00: Markham Concert Band.


Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
Summer Green Pages Updates

If you missed picking up the June issue, you can visit our website at www.thewholenote.com, click on Directories, then “Green Pages” to view our Summer Music Festivals directory. Below are several festivals who missed the June magazine:

Festival of India—
“Free Arts and Culture Showcase”
Toronto Centre Island
July 16–17, 2011
1-888-535-FEST (3378)
www.festivalofindia.ca

- The 39th Annual Festival of India’s “Rhythm of the Soul”—a free, 2-day programme of devotional music and dramatic dance from the ancient subcontinent. Featuring Menaka Thakkar Dance Company (Bharatnatyam), Kumari Ellora Patnaik & Guru Sri Devraj Patnaik (Odissi), Enakshi Das (Odissi), Panwar Music and Dance Productions (Kathak), Uma Vasudevan (Bharatnatyam) and more. Rain-or-shine, in a tented, outdoor venue, this show offers a free ticket to the spiritual allure and creative elegance of dramas, melodies, and choreography that were once commonplace in India. With a line-up of internationally acclaimed artists, this programme promises a unique collection of sublime performances.

Hamilton International Guitar Festival
July 8–10
Hamilton Conservatory for the Arts, Hamilton ON
905-807-4792
www.hamiltonguitarfest.com

- A three-day celebration of the classical guitar!

Music and Beyond
July 7–17
Ottawa, ON
613-241-0777
www.musicandbeyond.ca

- Music and Beyond is a new classical music and multi-disciplinary arts festival. Classical music is presented in all formations including orchestras, choirs, bands, wind ensembles, recitals and small ensembles. The festival pursues links with other art forms and cultural disciplines and music including visual art, drama, poetry, dance, architecture, science, law, food and wine and even yoga. Music and Beyond is virtually unique in the international field of music festivals.

YOURSUMMER MUSIC GUIDE
GREEN PAGES 2011
Seventh Annual Summer Music Guide
July 1–September 7, 2011
The WholeNote listings are arranged in five sections this issue:

A. **SUMMER FESTIVALS** is organized alphabetically by festival name, including festivals in the Greater Toronto Area and far beyond: Ontario, Quebec, the Maritimes, the Prairies, Western Canada, Nunavut and a few in the United States.

B. **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). Starts on page 43.

C. **BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). Starts on page 48.

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

E. **THE ETCETERAS** is for galas, fundraisers, competitions, scholarship, lectures, symposia, master classes and other music-related events (except performances) which may be of interest to our readers. Starts on page 53.

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

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

**UPCOMING DEADLINES:** The next issue covers the period from September 1 to October 7, 2011. All listings for that period must be received by 6pm Monday August 15.

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

 Visit our website to see a detailed version of this map: www.thewholenote.com.
SAT. AUG. 6
Mohawk College, McIntyre Theatre, 7:30 pm

Bizet’s Carmen

JUNE 11-AUGUST 18
National Academy Orchestra of Canada

SAT. JULY 9
Mohawk College McIntyre Theatre 7:30 pm

A Tribute to The Eagles!

THURS. JULY 14
Mohawk College McIntyre Theatre 7:30 pm

SAT. JULY 30
Candlelight and Wine with Joe Trio
St. John’s Anglican Church, Ancaster 7:30 pm

THURS. AUG. 18
Mohawk College, McIntyre Theatre, 7:30 pm

and much much more!

Lisiecki plays Liszt!

BROTT 2011
MUSIC FESTIVAL
Boris Brott, Artistic Director

905.525.7664 | www.brottmusic.com

July 14 8:00: Gerald Fagan Singers and Har- vestehuder Kammerchor, TM: $15; $8(st).
July 15 8:00: Bach Music Festival Youth Choir, TM: $15; $8(st).
July 16 8:00: Bach: Mass in b minor, SH: $20; $10(st).

Bail des Chalouirs
International Chamber Music Fest Dalhousie, NS
July 7 – July 10
506-684-5825
www.bantfcence.ca

Banff Summer Arts Festival
Banff, AB
May 24 – September 17
403-762-6100 or 1-800-413-8368
www.banffcentre.ca

Beaches International Jazz Festival
Toronto, ON
July 15 – July 24
416-410-8809
www.beachesjazz.com

Brott Music Festival
Hamilton, Burlington, Ancaster, ON
June 11 – August 18
905-525-7664 or 1-888-475-9377
www.brottmusic.com

CUC – Centenary United Church, 24 Main Street West, Hamilton
MOCO – Mohawk College, McIntyre Theatre, 135 Fennell Avenue West, Hamilton
RBG – Royal Botanical Gardens, 680 Plains Road West, Burlington
SJAC – St John’s Anglican Church, 272 Wilson Street East, Ancaster

July 7 7:30: Opera Romance. Selections from operas by Leoncavallo, Saint-Saëns and Verdi; Sinead Suegra, soprano; Lauren Segal, mezzo; Ermanno Maura, tenor; Peter McGillivray, bar- tone. MOCO. $34; $28(st); $10(st).
July 9 7:30: The Eagles! Tribute to the rock band, including “Hotel California,” “Desper- ado,” “Take It to the Limit,” “All She Wants To Do Is Dance,” and other songs. National Acad- emy Orchestra, Boris Brott, conductor. MOCO. $35; $30(sr); $20(st).
July 14 7:30: Lisiecki plays Liszt. Mozart: Piano Concerto No.21 in C K467; Elvira Madi- gan; Liszt: Piano Concerto No.2. Jan Lisiecki, piano; National Academy Orchestra, Boris Brott, conductor. MOCO. $32; $27(st); $10(st).
July 17 7:30: High Tea, Italian Style! Rus- sins: Saltarello; Italienische: selected sonatas by Clementi and Vivalli; Martucci: Tarantella, Giussepe La Licata, piano. SJAC. $40; $35(sr); $20(st). Includes High Tea.
July 21 7:30: Organ Extravaganza. Saint Sains: Symphony No.3; Bales: Variants; Jongen: Concerto for Organ. Ken Cowan, or- gan; National Academy Orchestra, Boris Brott, conductor. CUC. $30; $25(st); $10(st).
July 23 7:30: How Plays Shibuk. Shibukius: Vi- olin Concerto; Shostakovich: Symphony No.5; C. Wilson: Joe Canada Overture. Suzanne Hou, violi- in; National Academy Orchestra, Boris Brott, conductor. MOCO. $30; $25(st); $10(st).
July 30 7:30: Candlelight and Wine with Joe Trio. New works by contemporary compos- ers and arrangements of popular, jazz and rock tunes. SJAC. $40; $35(ar); $20(st).
August 6 7:30: Carmen. Bizet. Lauren Segal, mezzo (Carmen); Keith Klassen, tenor (Don Josè); Sinead Suegra, soprano (Micaëla); Gregory Dahl, baritone (Escamillo). Arcady Singers, Ron Beckett, conductor; Giandomenico Vac- cani, stage director; National Academy Or- chestra, Boris Brott, conductor. MOCO. $144; $139(st); $20(st).
August 11 7:30: The Spanish Gypsy. Ravel: Tri- gane; Boler; Bizet/Waxman: Carmen Fantasy Overture; Sarasate: Zigeunerweisen. Lara St. John, violin; National Academy Orchestra, Boris Brott, conductor. MOCO. $32; $27(st); $10(st).
August 13 7:30: Broadway Heroes. Songs from Camelot, Phantom, Oklahoma and Man of La Mancha. David Rogers, voice; National Acad- emy Orchestra, Boris Brott, conductor. MOCO. $30; $25(st); $10(st).
August 14 3:00: High Tea: The Whitchem Leg- acy. Works by Mendelssohn, Chaminade, C. Schumann and others. Valerie Tryon, piano; Janet Obermeyer, soprano; Jacqui Templeton Muir, reader; Robert Latimer Cornell, reader; RBG. $40; $35(st); $20(st). Includes High Tea.
August 18 7:30: Carmina Burana. Orff. Leslie Anne Bradley, soprano; John McMaster, tenor; Ted Barra, bass; Arcady Singers; National Academy Orchestra, Boris Brott, conductor. MOCO. $37; $33(st); $15(st).
MOCO. $32; $27; $10(st).

Burlington Country & Blues
Bar B Que
Burlington, ON
July 8 – July 10
www.burlingtoncountryandbluesbbq.ca

Canada’s Irish Festival
Miramichi, NB
July 14 – July 17
506-778-8910
www.canadasirishfest.om

Calgary Folk Fest
Calgary, AB
July 21 – July 24
403-233-0904
www.calgaryfolkfest.com

Canadian Guitar Festival
Odessa, ON
July 29 – July 31
613-386-8878
www.canadianguitarfestival.com

Canadian Open Old Time
Fiddle Championship
Shelburne, ON
August 3 – August 6
519-925-8620
www.shelburnefiddlecarnival.ca

EG – Entertainment Gardens, Fairgrounds
GTH – Grace Tipling Hall, 203 Main Street East

The Eagles!

Waxman: Carmen Fantasy Overture; Sarasate: Zigeunerweisen. Lara St. John, violin; National Academy Orchestra, Boris Brott, conductor. MOCO. $32; $27(st); $10(st).
August 13 7:30: Broadway Heroes. Songs from Camelot, Phantom, Oklahoma and Man of La Mancha. David Rogers, voice; National Academy Orchestra, Boris Brott, conductor. MOCO. $30; $25(st); $10(st).
August 14 3:00: High Tea: The Whitchem Legacy. Works by Mendelssohn, Chaminade, C. Schumann and others. Valerie Tryon, piano; Janet Obermeyer, soprano; Jacqui Templeton Muir, reader; Robert Latimer Cornell, reader; RBG. $40; $35(st); $20(st). Includes High Tea.
August 18 7:30: Carmina Burana. Orff. Leslie Anne Bradley, soprano; John McMaster, tenor; Ted Barra, bass; Arcady Singers; National Academy Orchestra, Boris Brott, conductor. MOCO. $37; $33(st); $15(st).

Buckhorn Fine Art Festival
Buckhorn, ON

The Spanish Gypsy.

Caldecott: Symphony No.1; Mendelssohn: Violin Concerto; Shostakovich: Symphony No.5; C. Wilson: Joe Canada Overture. Suzanne Hou, violin; National Academy Orchestra, Boris Brott, conductor. MOCO. $30; $25(st); $10(st).
July 27 7:30: Russian Romantics. Rachmaninoff: Piano Concerto No.2; Rival: Scherzo; Tchaikovsky: Pathetique Symphony. Sara Davis Buechner, piano; National Academy Orchestra, Boris Brott, conductor. MOCO. $32; $27; $10(st).
July 30 7:30: Candlelight and Wine with Joe Trio. New works by contemporary composers and arrangements of popular, jazz and rock tunes. SJAC. $40; $35(ar); $20(st).
August 6 7:30: Carmen. Bizet. Lauren Segal, mezzo (Carmen); Keith Klassen, tenor (Don José); Sinead Suegra, soprano (Micaëla); Gregory Dahl, baritone (Escamillo). Arcady Singers, Ron Beckett, conductor; Giandomenico Vaccari, stage director; National Academy Orchestra, Boris Brott, conductor. MOCO. $144; $139(st); $20(st).
August 11 7:30: The Spanish Gypsy. Ravel: Gavotte; Boler; Bizet/Waxman: Carmen Fantasy Overture; Sarasate: Zigeunerweisen. Lara St. John, violin; National Academy Orchestra, Boris Brott, conductor. MOCO. $32; $27(st); $10(st).
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Buckhorn Fine Art Festival
Buckhorn, ON

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**Collingwood Arts**

**Jazz & Blues Festival**

Collingwood, ON

August 19 – August 21

716-357-6233

music.cieweb.org

**COOPERSTOWN SUMMER MUSIC FESTIVAL**

Cooperstown, NY

July 3 – August 28

519-599-5461

www.cooperstownmusicfestival.org

**SOMERSET JAZZ FESTIVAL**

Scotts Valley, CA

July 22 – August 28

831-454-7200

www.somersetjazzfestival.com

**HERALD SUMMER MUSIC FESTIVAL**

Holland, MI

July 3 – August 20

616-357-6233

music.ciweb.org

**CHAUTAUQUA MUSIC FESTIVAL**

Chautauqua, NY

June 25 – August 11

716-357-6233

music.cieweb.org

**OAKVILLE JAZZ FESTIVAL**

Oakville, ON

August 5 – August 7

519-599-5461

www.oakvillejazz.ca

**ORANGE COUNTY CHAMBER MUSIC FESTIVAL**

Costa Mesa, CA

August 17 – August 28

714-436-7818

www.oceancm.org

**BROOKLYN ARTS CENTER JAZZ FESTIVAL**

Brooklyn, NY

July 22 – August 28

718-636-4197

www.brooklynartscenter.com

**STATION PARK JAZZ FESTIVAL**

Paso Robles, CA

July 23 – August 11

805-461-7960

www.stationparkjazz.org

**OMAHA SUMMER JAZZ FESTIVAL**

Omaha, NE

July 1 – August 31

402-688-6520

www.omahajazz.com

**FRANKFORD ARTS CENTER JAZZ FESTIVAL**

Philadelphia, PA

July 27 – August 28

215-248-3992

www.frankfordartscenter.org

**THE WHOLENOTE JAZZ FESTIVAL**

Oakville, ON

August 2 – August 7

519-599-5461

www.wholenote.com

**THE WHOLENOTE JAZZ FESTIVAL**

Oakville, ON

August 2 – August 7

519-599-5461

www.wholenote.com
Eagrowood Folk Festival
Pefferlaw, ON
August 28 – August 29
1-800-437-1567
www.eagrowoodfolk.com

Edmonton International Jazz Festival
Edmonton, AB
June 24 – July 9
780-980-0222
www.edmontonjazz.com

Electric Eclectics 6
Meaford, ON
July 29 – July 31
519-378-9899
www.electric-eclectics.com

Elora Festival
Elora, ON
July 8 – July 31
519-846-0331 or 1-888-747-7550
www.elorafestival.com

July 8 8:00: Opening Night: Magnificent Mozart. Mozart: Symphony No.40 in g; Requiem. Karina Gauvin, soprano; Jennifer Enns Modolo, mezzo; Christopher Mayell, tenor; Andrew Tannenbaum, baritone; Elora Festival Singers; Elora Festival Orchestra, Noel Edison, conductor. GB. $40. 7:15: Pre-concert chat.

July 9 2:00: Karina Gauvin in Recital. Works by Hahn, Bizet, Poulenc and Mozart. Karina Gauvin, soprano; guest: Stephen Sitarski, violin. SJAC. $35.

July 9 8:00: Santorini and San Remo. The Spitfire Band.


July 10 2:00: At Noon A Choir is Singing. Elora Festival Singers, Noel Edison, conductor. SJAC. $35.

July 10 6:00: FOTS_Wholenote(2011).indd   1

July 11 2:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.


July 12 1:00: The Day's Symphony. GB. $40.

July 12 5:30: Elora Festival Wind Concert. The Halifax Symphony. GB. $40.

July 13 4:00: Elora Festival Kids Camp Final Concert. Emily Petrenko, leader and camp director. EPS. $10; 15(st).

July 14 1:00: The Antoinette. GB. $40.

July 14 7:00: Gala Concert. The Church with Psalms Must Be Praised. SJAC.

July 15 4:00: Elora Festival Kids Camp Final Concert. Emily Petrenko, leader and camp director. EPS. $10; 15(st).

July 15 10:00: Workshops. GB. $60.

July 16 4:00: Telemann Cantatas. Telemann: O Jesu, nomen dulce; O Suesser o freundlicher; Telemann: Sonata in c; and other works. Kevin Skelton, tenor; Alison Melville, recorder: Olivier Fortin, harpsichord; Thomas Baeté, viola da gamba. SJAC. $35.

July 16 8:00: Sarah Lean. Singer-songwriter and composer. GB. $40.

July 18 10:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 18 8:00: Opening Night: Magnificent Mozart. Mozart: Symphony No.40 in g; Requiem. Karina Gauvin, soprano; Jennifer Enns Modolo, mezzo; Christopher Mayell, tenor; Matthew Cassidy, baritone; Elora Festival Singers; Elora Festival Orchestra, Noel Edison, conductor. GB. $40. 7:15: Pre-concert chat.

July 19 2:00: Karina Gauvin in Recital. Works by Hahn, Bizet, Poulenc and Mozart. Karina Gauvin, soprano; guest: Stephen Sitarski, violin. SJAC. $35.

July 20 2:00: Elora Festival Winds. The Wolpertinger. GB. $40.

July 20 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 21 2:00: Elora Festival Kids Camp Final Concert. Emily Petrenko, leader and camp director. EPS. $10; 15(st).

July 22 2:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 23 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 24 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 25 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 26 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 27 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 28 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 29 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 30 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 31 4:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.

July 31 5:00: The Wolpertinger. An Evening with the Wolpertinger. GB. $40.
A. Summer Festivals

www.festivalalexandria.com

All concerts held at the festival barn, 3689 County Road, 45, Alexandria. Ticket price for all shows: $12.

July 2 3:00: Terry Gillespie & Friends. July 3 3:00: Theodore Baskin, oboe; Karen Baskin, cello; Laurenetta Altman, piano. Works by Beethoven, Haas, Janacek.

July 3 10:00: Strada.

July 13 16:30: Ladies of the Canyon.

July 13 17:30: Linda Rosenthal, violin; Laurenetta Altman, piano.

Festival de Lanaudière

Joliette, PQ

July 9 – August 7

450-759-7636

www.lanaudiere.org

Festival D’té de Québec

Québec, PQ

June 24 – July 4

514-523-3378

www.mondejazz.com

Festival International de Musique Baroque de Lamèque

Lamèque, NB

July 28 – July 30

506-344-5846 or 1-877-377-8003

www.festivalalexandria.com


July 17 2:30: Music for a Sunday Afternoon. Liszt: Annees de pélérinage, Year Two: “Italy.” André Laplante, piano. CWSC. 121-132.


July 20 2:30: Music for a Summer Morning. Français: Clarinet Quintet; Poulenc: Flute Sonata; Ravel: Jeu d’eau for solo piano; Lavallée: Le Papillon for flute, clarinet and piano; Zanone Shulman, flute; James Campbell, clarinet; Winston Choi, piano. CWSC. 145-130.


July 21 2:30: List: The Virtuoso Tradition. Grygory: Island; Verdi/List: Rigoletto Paraphrase; Liszt: Hungarian Rhapsody No.6 in D-flat; Mendelssohn/List/Horowitz: Gypsy: Wedding March transcription. Adam Grygory, piano; David Samuel, viola; Adrian Fung, cello; Frank Fewer, violin; Winston Choi, Adam Grygory, piano. CWSC. 236-136.

July 22 12:00 noon: Italian Serenade. Wolf: Italian Serenade; Puccini: Chrysanthemums; Stravinsky: Suite italienne for violin & piano; Scarlatti: Sonata in A; Dvorak: Tarantella; Saint-Saëns: Tarantella in A Op.66; Bellini: Oboe Concerto in E-flat; Mozart: Aria from Figaro String Quartet; Cecilia String Quartet; James Campbell, clarinet; Winston Choi, piano; Moshe Hammer, violin; James Mason, cello. CWSC. 191-122.


July 22 7:30: Moshe Hammer Plays Vivaldi. Tchaikovsky: String Sextet in D Op.70 “Souvenir de Florence”; Vivaldi: The Four Seasons. Moshe Hammer, violin; Rachel Mercer, cello; Cynthia Hibbert, harpsichord; Yehonatan Berik, violin; Min-Jeong Koh, cello; Caitlin Boyle, violin; David Samuel, violin; Afiara String Quartet. CWSC. 121-128.

July 24 2:30: Reapollnt, Italian favourites including “October Sole Mio.” Quartetto Gelato; Peter de Sotto, tenor. CWSC. 130-140.

July 25 7:00: Sunset on the Bamboo Musical Cruise. Dixieland jazz with the Climax Jazz Band. PSTD. 540.

July 26 12:00 noon: Noon at St. James. Handel: Sonata in C Op.1 No.7 for flute and organ; Vivaldi: Sonata for 2nd Flute and Trumpet; Rau: Works for trumpet and piccolo; Zanone Shulman, flute; Guy Fewer, trumpet; Cynthia Hibbert, harpsichord; James Mason, organ; Winston Choi, piano. SJUC. 119-122.


July 27 6:30: Music for a Summer Evening. Mozart avertures et gourmands; Gounod: Petite Symphonie in B-flat; Schubert: Quintet in A for piano and strings D677 “The Trout.” Russell Braun, baritone; Macha Belooussova, piano; Sharon Coste-Poras, soprano; Carolyn Maule, mezzo; Joel Dougation, double bass; Gil Sharon, violin; Michel Strauss, cello; Christoph Weidmann, viola; Festival Winds; Harmoniemusik Ensemble. CWSC. 119-122.

July 27 9:30: Soirée de Vienne. Grünfeld: Soirée de Vienne; Mozart: Piano Quartet in G K478; Mahler: Symphony No.4 in G. Valerie Tryon, piano; Sharon Coste-Poras, soprano; Marc Johnson, cello; Jason Fewer, violin; Gil Sharon, violin; Christoph Weidmann, viola; Festival Ensemble. CWSC. 126-136.

July 30 7:30: Tribute to Oscar Peterson. Dave Young, bass; Robi Botos, piano; Terry Clarke, drums; Reg Schwager, guitar; Kevin Turcotte, trumpet. CWSC. 130-140.

July 31 2:30: Hot Club de France. Tribute to Stéphane Grappelli and Django Reinhardt. Mark Fewer, violin; Chris Bezan, guitar; Graham Campbell, guitar; Chris Kettlewell, bass; Rober Rosenman, guitar. CWSC. 121-123.

July 31 7:30: Swingle Singers. A cappella voice ensemble. CWSC. 130-140.

August 1 7:30: Tribute to Glenn Miller. Toronto All-Star Band. PWSTBD. 123.

August 12 2:00 noon: Music for a Summer Noon. Beethoven: String Quartet in d Op.18 No.3; String Quartet in G Op.18 No.2. Jeffrey Stokes, double bass and lecturer; Lafayette String Quartet; New Zealand String Quartet; Penderecki String Quartet. CWSC. 119-122.

August 2 7:30: Dixie Ballad Songs by Gershwin, Porter, Rodgers and Hart and others. Carol McCartney, vocals; Dave Young, bass; Terry Clarke, drums; David French, tenor saxophone; Gary Williamson, piano. CWSC. 165.

August 3 12:00: Music for a Summer Noon. Beethoven: String Quartet in F Op.18 No.1; Penderecki String Quartet. PWSTBD. 130.

August 3 2:00: Music for a Summer Noon. Beethoven: String Quartet in E-flat Op.51 No.1; Penderecki String Quartet. PWSTBD. 130.


August 3 12:00: Music for a Summer Noon. Valse: Debussy: Prelude to the Afternoon of a Faun; Fauré: Piano Quartet in c Op.15; Her sass: Les Ombres de Giverny. Michel Strauss, cello; Macha Belooussova, piano; Gil Sharon, violin; Valerie Tryon, piano; Christoph Weidmann, viola; Festival Ensemble. CWSC. 119-122.


July 1-September 7, 2011

thewholenote.com
Hamilton International Guitar Festival
July 8-10, 2011
A three-day celebration of the classical guitar!

Gala Opening Concert
Friday July 8, 8pm
The Katona Twins
Also featuring concerts by Dale Kavanagh, Johannes Möller, Chroma Duo, Jeff McFadden and the Henderson-Kolk Duo

Hamilton Conservatory for the Arts
126 James St. S.
Tickets and more info: (905) 807-4792
www.hamiltonguitarfest.com

July 8 – 10: International performers Eight concerts in five days
www.hamiltonorganfestival.ca

Fiesta Buckhorn
Buckhorn, ON

July 16 – July 17
705-657-8833
www.buckhorncommunitycentre.com

The Katona Twins
Hungary.
July 20: 7:30pm
Admission by donation.

Hamilton Organ Festival
July 17-21
International performers Eight concerts in five days
www.hamiltonorganfestival.ca

Hamilton Organ Festival
Hamilton, ON
July 17 – July 21
www.hamiltonorganfestival.ca

CCA – Christ’s Church Anglican Cathedral, 252 James Street North
CPC – Central Presbyterian Church, 165 Charlotte Avenue West
JBC – John Bell Chapel, Appleby College, 540 Lakeshore Road West, Oakville
SJA – St James Anglican Church 137 Melville Street, Dundas
SJD – St John the Baptist Roman Catholic Church, 2016 Blairharn Avenue, Burlington
SJE – St John the Evangelist Anglican Church, 320 Charlton Avenue West

Jul 19 11:00am: Organ and French Horn. Karen Holmes, organ; Damian Rivers-Moore, horn. JBC. $15.
Jul 21 7:30: Concertos for Organ and Orches- tra. Works by Jongen, Saint-Saëns, Dupré and Bax. Ken Cowan, organ; National Academy Orchestra, Boris Brott, conductor, CUC. 905-525-7684. $30; $45(st).
July 2 8:00: Arvel Bird. Native American flute & fiddle. $15-$35.

July 7 8:00: Downchild Blues Band. $20-$42.

July 9 8:00: An Evening with Margaret Tri- deau. $20-$49.

July 9 8:00: Hawksley Workman. Alternative rock. $12-$42.

July 14 2:00: George Canyon. Country. $20-$48.

July 15 8:00: Steven Page. Barenaked Ladies and solo pop hits. $20-$42.

July 18 8:00: Mykola Suk. Classical piano recital. $15-$35.

July 17 7:30: Wingfield’s Progress. A play by Walt Wingfield. $32.

July 21 8:00: Serena Ryder. $20-$42.

July 22 8:00: Oliver Jones. Jazz piano icon. $15-$35.

July 23 2:00: Crash Test Dummies. Pop-rock.

20–42.

July 28 8:00: Luis Mario Ochoa Cuban Quintet. Latin Cuban rhythms. $15-$32.

July 29 8:00: Toronto All-Star Big Band. 30’s and 40’s Big Band Hits. $15-$35.

July 30 8:00: Phil Nimmons & David Braid. Jazz improvisation. $20-$45.

August 4 8:00: Caladh Nua. Irish band. $15-$32.

August 11 8:00: Don Ross. Fingerstyle gui- tar. $15.

August 13 8:00: Jimmy Rankin. Celtic, pop and traditional. $20-$42.

August 18 8:00: Jesse Cook. World guitar rhythms. $20-$48.

August 24 8:00: LIGHTS. Electro-pop singer-songwriter. $32.

Indian River Festival

Indian River, PEI

June 12 – September 18

1-888-856-3733

www.indianriverfestival.com

All concerts held at St. Mary’s Church, 1374 Route 104, Indian River, PEI.

July 3 7:30: Carmina Burana Choral Specula- cuar. $29; $27(sr/st).

July 8 7:30: Marie-Josée Lord, soprano, and Robert Kortgaard, piano. $29; $27(sr/st).


July 15 7:30: Laila Biali Jazz Trio. $29; $27(sr/st).

July 17 3:00: Lucas Porter. piano. $15.

July 17 7:30: Musica Intima. $29; $27(sr/st).

July 22 7:30: Rose Cousins and Brooke Miller. $29; $27(sr/st).

July 24 7:30: James Hill and Anne Davison with Gordie MacKeeman and His Rhythm Boys. $25; $23(sr/st).

July 29 7:30: Midsummer Magic: Mediterran- ean Adventure. Adrienne Pieczonka, soprano; Laura Tucker, mezzo; Madawaska String Quartet; Peter Tiefenbach, piano; Robert Kortgaard, piano. $29; $27(sr/st). Also July 30, 31. Theme varies each night.

July 30 7:30: Midsummer Magic: Saturday Night at the Opera. See July 29.

August 4 7:30: Monica Whicher, soprano, and Judy Loman, harp. $29; $27(sr/st).

August 6 TBA: Harp and Voice workshops with Monica Whicher and Judy Loman. TBA.

August 7 7:30: The Abrams Brothers and the Saddle River String Band. $29; $27(sr/st).

August 12 7:30: Ron Hynes. $29; $27(sr/st).

August 14 7:30: Cantabile: Comedy and Clas- sics in 4-part Harmony. $29; $27(sr/st).

August 17 7:30: Angela Arsenault and Friends. $25; $23(sr/st).

August 20 7:30: Island Cellisti with Ivan and Vivian Hicks. $7.

August 21 7:30: Rankin, Church and Crowe. $29; $27(sr/st).

August 26 7:30: Classical French Soirée with Nathalie Paulin, soprano and Trio Arkade. $29; $27(sr/st).


Live from the Rock Festival

Brampton, ON

June 2 – August 25

905-874-2936

www.bramptonconcertband.com

Kaslo Jazz Etc. Summer Festival

Kaslo, BC

July 29 – July 31

250-557-7577

www.kaslojazzfest.com

Kincardine Summer Music Festival

Kincardine, ON

July 31 – August 13

519-396-9716

www.ksmf.ca

Le Domaine Forget

Saint-Trinity, PQ

May 26 – September 3

416-452-3535

www.domainedeforget.com

Leith Summer Festival

Leith, ON

July 2 – July 27

519-371-5308 or 519-376-1924

www.leithfestival.ca

All concerts held at Leith Church, 419134 Tom Thomson Lane, Leith. Five Concert Series Pass: $110.

July 2 7:30: Gryphon Trio. $25; $15(st with ID).

July 7 16:30: Songs for a Summer’s Eve, Laura Tucker, mezzo; Robert Kortgaard, piano. $25; $15(st with ID).

July 30 7:30: Bremen String Quartet. Anita Walsh, violin; Lance Duellteille, violin; Judith Davenport, viola; Cathy Anderson, cello. $25; $15(st with ID).

August 13 7:30: Magical Moments. Anne-Julie Caron, marimba; Marc Djikic, violin. $25; $15(st with ID).

August 27 7:30: Some Enchanted Evening. Monica Whicher, soprano; Judy Loman, harp. $25; $15(st with ID).

Little Lake Musicfest

Peterborough, ON

June 25 – August 31

705-755-1111

www.littlelakemusicfest.ca

Live from the Rock Festival

Red Rock, ON

August 5 – August 7

807-344-4021

www.liverfromtherock.com

択260/3 adv/total:$25-35 (child: $20).}

択260/3 adv/total:$25-35 (child: $20).}

択260/3 adv/total:$25-35 (child: $20).}

択260/3 adv/total:$25-35 (child: $20).}
Festival held in historic Downtown Galt (Cambridge), and features traditional folk music and dance from various world cultures. Festival offers daytime workshop stages, children’s programs, evening concerts, pub sessions and singarounds. This year’s line-up of over 20 concerts includes The Good Right Arm Stringband; Bon delaras; Bob MacLean; and many others. UK performers include Tattie Jam; Jim Mageean & Graeme Knights; and Mary Humphreys & Anahata. FREE admission.

Miramichi Folksong Festival
Miramichi, NB
July 31 – August 5
506-822-1780
www.miramichifolksongfestival.com

Mission Folk Music Festival
Mission, BC
July 21 – July 24
604-826-5937 or 1-866-494-3655
www.missionfolkmusicfestival.cacity.com

Montreal Int’l Reggae Festival
Montreal, PQ
August 20 – August 21
514-482-7921
www.montrealreggaefest.com

Mountain View International Festival of Song & Chamber Music Society Summer Festival
Calgary, AB
August 7 – August 14
403-240-4174
www.mountainviewfestival.com

Music and Beyond
Ottawa, ON
July 7 – July 17
613-241-0777
www.musicandbeyond.ca

All concerts are ticketed events, except where noted otherwise.
Diamond Pass: $250(includes best seating to all events except dinner at LAGO!) FP - Festival Passport: $150/$350; $350/$700 (3DP) - Three-Day Pass: $150/$350; $350/$700 (3DP) - Three-Day Pass (3DP)

**Festival Plus concert: NOT included in the Festival Passport (FP) or Three-Day Pass (3DP), priced as indicated

ASAAC – All Saints’ Anglican Church, 317 Chapel Avenue
CASM – Canadian Aviation and Space Museum, 11 Aviation Parkway
dcu – Dominion-Chalmers United Church, 355 Cooper Street
GCC – Glebe Community Centre, 175 3rd Avenue
KPC – Knox Presbyterian Church, 120 Lisgar Street
LAGO – LAGO Bar, Grill and View, 1001 Queen Elizabeth Drive
MT – Mayfair Theatre, 1074 Bank Street
NAC – National Arts Centre, 53 Elgin Street
NDCB – Notre-Dame Basilica, 375 Sussex Drive
NGCA – National Gallery of Canada Auditorium, 30 Sussex Drive
PSC – Parroisse St. Charles, 135 Barrette Avenue
SAC – St. Andrew’s Church, 82 Kent Street
SBC – St. Barnabas Church, 70 James Street
SF – Saunders Farm, 7939 Bleaks Road, Munster, ON
SUM – Southminster United Church – 15 Aylmer Avenue
THU – Tabaret Hall, the University of Ottawa, 550 Cumberland Street

July 7 8:00 am: Opening Gala: Christopher Plummer – Shakespeare and Music. Jupiter String Quartet: Music and Beyond Festival Orchestra; Marie Bérard, violin; Julian Armour, cello; Andrew Tunnis, piano. DCUC. ***With FP or 3DP: $40/$80(reserved); without FP or 3DP: $60($100)(reserved).
July 7 12:00 noon: Jupiter String Quartet. Webern: Langsamt Satz; Kurtag: 12 Micro- ludes; Schmit: Quartet in E Flat. SAC.
July 7 2:00 pm: Stephen Marchandia, guitar. Works by Scarlatti, Rodrigo, Albéniz and José S.
July 7 8:00 pm: Breaking Ground: Music by Women Composers. Works by von Bingen, de la Guerre, Archer, Beach and Raum. Seventeen Voyces; Melanie Conly, soprano; Christian Butler- field, baroque violin; Thomas Amund, harpsichord; Marie Bérard, violin and others. THUO.
July 8 5:00 pm: Fine Arts Quartet, Concert I. Verdi: Quartet in e; Glass: Quartet No. 2. Schubert: Quartettstutz. PSC.
July 8 7:00 pm: Trevor Pincock and the National Arts Centre Orchestra: Bach, The Complete Orchestral Suites, Part I. Bach: Orchestral Suite No. 1 in C; Orchestral Suite No. 3 in D; Brandenburg Concerto No.5 in D; Vivaldi: Sinfonia Alla Rustica. Trevor Pincock, conductor and harpsichord; National Arts Centre Orchestra; Joanna G’froerer, flute; Yosuke Kawasaki, violin. DCUC. ***With FP or 3DP: $20/$40(reserved); without FP or 3DP: $30/$60(reserved).
July 8 12:00 noon: Jupiter String Quartet. Webern: Langsamt Satz; Kurtág: 12 Mikrokodok; Schubert: Quartet in E Flat. SAC.
July 8 2:00 pm: Acts of Light: Roddy Ellis CD Launch. Original compositions. Donna Brown, soprano; Jennifer Swartz, harp; Kenneth Simpson, marimba; Frédérick Lacroix, piano; Roddy Ellis, guitar. SAC.
July 8 11:00 pm: The Negotiated Art Song of Randy Abraham. Benjamien Butterfield, tenor; Toronto Masque Theatre. THUO.
July 9 10:00 am: Coffee Concert: The Jupiter String Quartet Plays Beethoven. Quartet in D Op.18 No.3; Quartet in e Op.59 No.2. SAC.
July 9 12:00 noon: Fine Arts Quartet, Concert II. Wolf: Italian Serenade; Schubert: Quartet in D Op.18 No.3; Quartet in e Op.59 No.2. SAC.
July 9 2:00 pm: A Afternoon of Lieder: Our Love in Song. Anne Grimm, soprano; Benjamin Butterfield, tenor; Stephen Philcox, piano, Schumm: Liederkreis Op.24 and 39. SAC.
July 9 5:00 pm: Ottawa Wind Ensemble. Works by Vaughan Williams, Barber, Cesareini and Doss. PSC. Free.
July 9 8:00 pm: Emma Kirkby, soprano, and the Theatre of Early Music. Works by Bach, Handel, Vivaldi and others. DCUC. ***With FP or 3DP: $20/$40(reserved); without FP or 3DP: $30/$60(reserved).
July 9 8:00 pm: Stéphane Lemelin, piano, in Recital. Works by Beethoven, Schubert and Ravel. SAC.
July 10 11:00 am: Kids Music Adventure at Saunders Farm: A Musical Tour of the World. Over 100 musicians, dancers and artists; musical maze and instrument making. SF. [Special family rate].
July 10 2:00 pm: Daniel Taylor, counterentenor, and Les Vox Humaines: David Jacques, lute. KPC.
July 10 8:00 pm: Trevor Pincock and the National Arts Centre Orchestra: Bach: The Complete Orchestral Suites, Part II. Bach: Orchestral Suite No. 2 in b; Orchestral Suite No.4 in D; Concerto for Violin in E: Vivace; Concerto for Bassoon in C. Trevor Pincock, conductor and harpsichord; National Arts Centre Orchestra; Yosuke Kawasaki, violin, Christopher Millard, bassoon. DCUC. ***With FP or 3DP: $20/$40(reserved); without FP or 3DP: $30/$60(reserved).
July 10 8:00 pm: Hannahford Street Silver Band: A Lighter Shade of Brass. SAC.
July 11 12:00 noon: Music of Colin Mack. Mack: A Canadian Gallery; Winterszene; The Shadow-Maker; In Memorium Shostakovich. Donna Brown, soprano; Natasha Chapman, flute; Kimball Sykes, clarinet; Marcelle Mallette, violin; Julian Armour, violin; and others. NGCA.
July 11 12:00 noon and 2:00 pm: Music and Dance from China. Classical Chinese performers using authentic instruments such as the erhu and guzheng. PSC.
July 11 6:00 pm: Music and Dining: Six course meal with matching musical accompaniment. Works by Corrette, Purcell, Vivaldi, Scarlatti, Teleman and Rebel. Les Boréades de Montréal. LAGO. ***$160(limited availability).
July 11 8:00 pm: Double Tribute to Franz Liszt. Robert Lehrbaumer, piano and organ. DCUC.
July 12 12:00 noon: Music of Turkey. Ta-ahir Aydogdu, kanun; Marcelle Mallette, violin; Yolanda Bruno, violin; David Thies-Thompson, viola; Denise Djokic, cello. DCUC.
July 12 12:00 noon: The Telephone. Menotti. Lisa DiMaria, soprano; Denis Lawlor, baritone; Julian Armour, cello. THUO.
July 12 5:00 pm: French & Thompson, piano. THUO.
July 12 7:00 pm: Lighter Shade of Brass. SAC.
July 13 12:00 noon: Bach: The Complete Sonatas and Partitas. Part I. Yehonatan Berick, violin, SAC.
July 13 2:00 pm: Bach: The Complete Sonatas and Partitas. Part II. Yehonatan Berick, violin. SBC.
July 13 2:00 pm: The Central Band of the Ceremonial Guard. PSC.
July 13 7:00 pm: The Telephone of Notre-Dame Basilica. Works by Bach, Durufle, Vierne, Franck and Laske. Jennifer Levelles, organ. NDCB.
July 14 10:00 am: Dante: The Divine Comedy. Lisz: Fantasia quasi Sonata “Après un lecture du Dante.” Myoko Suk, piano; Jon Kønseng, narrator. THUO.
July 14 12:00 noon: Lumière Quartet. Works by Beethoven and Mendelssohn. DCUC.
July 14 12:00 noon: Rising Stars. Works by Duparc, Bellini, Gitar, Lorette, Komidas, Gancahan and Ayvazian. Armine Kassabian, mezzo; Jean Desmarais, piano. THUO.
July 14 2:00 pm: Musica Intima, vocal ensemble. Guests: Denis Djokic, cello; Julian Armour, cello, KPC.
July 14 8:00 pm: Igpudexan and Joe. Humorous classical musical duo. DCUC.
July 14 8:00 pm: The Organ of Notre-Dame Basilica. Works by Bach, Durufle, Vierne, Franck and Laske. Jennifer Levelles, organ. NDCB.
July 15 10:00 am: Dante: The Divine Comedy. Lisz: Fantasia quasi Sonata “Après un lecture du Dante.” Myoko Suk, piano; Jon Kønseng, narrator. THUO.
July 15 12:00 noon: Directions. Works by Beethoven and Mendelssohn. DCUC.
July 15 12:00 noon: Rising Stars. Works by Duparc, Bellini, Gitar, Lorette, Komidas, Gancahan and Ayvazian. Armine Kassabian, mezzo; Jean Desmarais, piano. THUO.
July 15 7:00 pm: Musica Intima, vocal ensemble. Guests: Denis Djokic, cello; Julian Armour, cello, KPC.
July 15 4:00 pm: Band of the Ceremonial Guard. PSC.
July 16 8:00 pm: Young People’s Concert: Meet the Guitar. Daniel Bolshoy, guitar. ASAC.
July 18 8:00 pm: Vienna Piano Trio, Concert I. Beethoven: Piano Trio in G Op.1 No.2; Engel:
**A. Summer Festivals**

**Piano Trio No.8 “Gedankenströmme”; Dvořák**: Piano Trio No. 3 in G Op.85. SAC.

**July 14 8:30**: Igyedman and Joo: Humorous classical music duos. DCUC.

**July 15 10:00am**: Coffee Concert: The Four Seasons Harp Quartet. Vivaldi: The Four Seas.


**July 16 2:00**: Fuchs: Sonata for Bass and Piano. THUO.

**July 15 5:00**: Rodriguez, Piotr Stanczyk, Marie-Nathalie Ladignere, Eric Paetkau, conductor; Denise Planquaise, violin, cello and piano. SAC.

**July 16 5:00**: Igudesman and Joo.

**July 16 8:00**: The Vienna Piano Trio, Concert II.

**July 16 11:00pm**: Menahem Pressler, piano.

**July 1–September 7, 2011**: New Orford String Quartet, Renaissance Cabaret.

**July 4 5:15**: Liam Aide and orchestral works performed by students. MPMP. Free.

**July 23 7:00**: Festival Gala Series: Mozart; Song and Dance — and Seeranade! Mozart: Serenade for Orchestra No. 9 in D. “Aer Tranquillo di sospiri,” Symphony No. 6 in E; Solti: “Dichterliebe,” “Am niche” Zeffiritti lussignhi” from Idomeni; and other works. Karina Gavrin, soprano; National Arts Centre Orchestra, Jean-Michel Lavoie, conductor. DCUC. $35.

**July 24 11:00am**: Sacred Spaces: Music for Contemplation I: Guizer Bizunis. Lizst: Mussa pre O Sin for solo clarinet and marimba ad


**July 24 12:15**: The Leong Mach Trio.

**August 22 12:15**: Jennifer Noble, singer-songwriter, with Kevin Nelson, piano. Original works by Noble and others.

**August 20 12:15**: Eric St. Laurent, guitarist; At the Fishhouses with Sylvan and Hank Knox; guitarists Scott Macmillan and Brian Doyle; At the Fishhouses with Sylvia LeBlanc and others; and Blue Engine String Quartet.

**August 22 12:15**: John Corigliano’s Stomp! A World Première. Stéphane Lemelin, piano; Kaori Takenaka, astronomer and narrator. DCUC.

**August 29 12:15**: Catherine Wilson, soprano; Samuel Critchley, cello; and Buxtehude, Schroeder and Willan.

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**Music Mondays**

**Piano**

**Picton, ON**

**July 16 – August 13**

**www.mpmcamp.org**

**MPMD – Music at Port Milford’s house deck, 89 Colliers Road, Milford**

**July 16 12:15**: The Leong Mach Trio.

**July 18 12:15**: Jennifer Noble, singer-songwriter, with Kevin Nelson, piano. Original works by Noble and others.

**July 25 12:15**: Revel in the Light Dance Trope with Rebecca Beayni and Euryi Kim, pianos; Gurdjieff and Hartmann: Song of the Fishermen; Kurd Shepherd Melody; Duduki; Person Song.


**August 12 12:15**: Choral Ensemble with Becca Whita, conductor.

**August 12 15:15**: Patricia Wright, organ. Works by Bach and others.

**September 5 12:15**: The Cafe Ole, flamenco/ jazz ensemble.

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**Music Niagara**

**Niagara-on-the-Lake**

**June 12 – September 17**

**www.musicniagara.org**

**Ticket prices for all concerts: $15 – $20; $15(stu-

**dent, at door).**

**Festival celebrates Nova Scotia’s musical herit-

**ages with performances of early and traditional**

**music. Concerts are performed in settings of**

**historic and cultural significance throughout the**

**province, in 20 communities, ranging from small**

**fishing towns to the highlands. Artists in-

**clude Lindlerkranz: Tempest, with David Green-

**berg: Best of Boxwood with Chris Norman; The**

**Gypsy and the Devil with Mark Freedom; Sylvan**

**and Hank Knox; guitarists Scott MacMeli-

**lan and Brian Doyle; At the Fishhouses with Su-

**nie LeBlanc and others; and Blue Engine String**

**Quartet.**

**Musiksa Opera Festival**

**Bracebridge, ON**

**August 22 – August 26**

**705-645-8400**

**www.musikasopera.com**

**Northern Lights Festival Boreal**

**Sudbury, ON**

**July 8 – July 10**

**705-674-5512**

**www.nlfbsudbury.com**

**Ottawa Folk Festival**

**Ottawa, ON**

**August 26 – August 28**

**613-230-8234**

**www.ottawafolkfestival.com**

**Ottawa Chamberfest**

**Ottawa, ON**

**July 23 – August 5**

**613-234-8308**

**www.ottawahamberfest.com**

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**DCUC – Dominion Chalmers United Church, 355 Cooper Street**

**CSJE – Church of St. John the Evangelist, 154 Somerset Street West**

**SAC – South American Centre**

**705-747-7747**

**www.musicmondays.ca**

**350 Cooper Street**

**705-645-8400**

**www.ottawafolk.org**

**705-674-5512**

**www.ottawachamberfest.com**

**705-645-8400**

**www.sbcadudley.com**

**705-674-5512**

**www.nlfbsudbury.com**

**705-645-8400**

**www.ottawahamberfest.com**

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**350 Cooper Street**

**705-645-8400**

**www.ottawafolk.org**

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**36 thewholenote.com**

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**July 1–September 7, 2011**
July 25 10:30: Late Night at the Kildare: Hogtown Syncopators. Terra Hazelton, vocals and snare drums; Drew Jurecka, violin and vocals; Jay Denley, guitar and vocals; Richard White- man, tenor; Haydn: String Quartet No. 29 in G. Lee: selection of Taiwanese folk songs; Grieg: String Quartet in g. CSJE. $25.

July 26 10:00: Complete Beethoven Piano Trios, Part 1. Beethoven: Piano Trio No.1 in E-flat; Piano Trio No.6 in E-flat; Piano Trio No.5 in D "The Ghost." Gryphon Trio. DCUC. $35.

July 28 1:30: Complete Beethoven Piano Trios, Part 2. Beethoven: Piano Trio No.2 in C major; Piano Trio No.3 in C minor; Piano Trio No.4 in C major; Piano Trio No.5 in B-flat; Piano Trio No.6 in E-flat; Piano Trio No.7 in B-flat; Piano Trio No.8 in C major. DCUC. $35.


July 29 3:00: Siskind Concerts: Little Joe Trio presents Little Joe, who Played the Violin; also works by Haydn; Sondheim. Steve Ross, vocals; Ann Monoyios, Braid and Campbell.

July 30 12:00 noon: New Music Now, Part VII. Neumann: Trio for two oboes and English horn in C; Kulesha: Zepters for Two Oboes and English Horn; Armstrong: Chants and Dances for Two Oboes and English Horn in C; Martin: Chords and Dances for Two Oboes and English Horn, Canadian Oboe Trio. CSJE. $30.

July 30 7:00: Siskind Concerts: The Hidden Listz. Liszt: Vincitori; Fantasia in E Minor; Pagana: Fantasia on a Theme B-A-C-H; Psalm 129; Psalm 137. Ottawa Bach Choir, Lisette Cordon, conductor; and director; Jonathanbird, organ; Monica Whicher, soprano; Julie Nesrallah, mezzo; Ken MacKenzie, tenor. DCUC. $25.

July 30 8:00: Market Soirées: New Zealand String Quartet. Pasthas: Kartsgar for String Quartet; Stoshakovitch: String Quartet No.9 in E-flat; Beethoven: String Quartet No.7 in F. CSJE. $35.

July 30 8:30: Late Night at the Kildare: Sad Songs. Christine Fellows, piano/vocals; composition; Shayle Boyle, visual artist; Alex McMaster, cello and arranger; Leanne Zacharias, cello and vocals; Gregory Oh, piano; Aynsun Huang, percussion; Simon Docking, piano. SCJA. $25.

July 30 8:00: Market Soirées: Before Bach. Erlebach: Overture; Schütz: Erbarme dich; Schöffer: O hedens blis in the sound of the drums; Brubeck: cello; Jesse Stewart, percussion. DCUC. $25.

July 30 8:00: Market Soirées: Before Bach. Erlebach: Overture; Schütz: O hedens blis in the sound of the drums; Brubeck: cello; Jesse Stewart, percussion. DCUC. $25.

July 30 10:30: Late Night at the Kildare: Trio: Not Your Average Piano Trio. Wilson: A Brief History of Western Music with Apologies to Henry Mancini Op.; 1, Black Dog Rondo; and other works; Joe Tri: The Matelasse Goose. SCJA. $25.

July 31 12:00 noon: Market Soirées: NEXUS 40th Anniversary Concert. Nexus: Ragtime Selections; Bent: The Ragtime Drummer; Cahn: The Crystal Cabinet; and works by Reich and Green. SCJA. $35.

July 31: 10:30: Late Night at the Kildare: Steve Reich’s Drumming with NEXUS and TorD. Reich: Drumming. TorD Percussion Quartet; Nexus; David Schotzko, percussion; Monica Whicher, soprano; Kristina Szabó, mezzo. SCJA. $25.

August 1 12:00 noon: New Music Now, Part I. Cage: The Wonderful Widow of Eighteen Springs; Body: Three Transcriptions; Ho: Cœor a Cœur; the world premiere of the first Men. Kristina Szabó, mezzo; David Schotzko, percussion; NEXUS String Quartet; Duo Concertante; James Campbell, clarinet. SCJA. $25.

August 1 1:30: New Music Now, Part II. Cage: Forever and Sunsmell; Berio: Sequenza X; Kristina Szabó, mezzo; David Schotzko, percussion. SCJA. $35.

August 2 1:30: New Music Now, Part III. Cage: She is Asleep; Purchase: Apparatus Inconncinus; Le гос Шиманский: Portrait de l’Inconnu; also works by Grouard and Golandschneider. TorD Percussion Quartet; Duo Concertante; porkypo. SCJA. $25.

August 2 7:00: Siskind Concerts: Triba Trios present “The Wonderful Widow of Eighteen Springs.” Siskind Concerts: Joe Tri. DCUC. $35.

August 3 12:00 noon: Market Soirées: Jouvence d’illusions. Debuerry: Sonata for Oboe and Piano; Chausson: Fugue on a Theme of Long; de Monbrison; Sóv vignels, Braid and Campbell. DCUC. $35.

August 3 3:00: Market Soirées: New Music Now, Part VIII. Cage: The Invention of a New String Quartet No. 29 in G “How Do You Do?”乙耶尔 Quartet. DCUC. $30.

August 3 3:00: Siskind Concerts: Trio con Brio Copenhagen. Haydn: Piano Trio No.15 in G. Gypsy; Martin’s Trio on Popular Irish Folk Tunes for Piano, Violin, and Cello; Schubert: String Trio in B-flat minor. SCJA. $35.

August 3 8:00: Market Soirées: The Perfect Ambassadors. Gervaise: Suite de Branles; Mu- darra: Fantasia quntio; Henry VIII: Pastyme with good company; also works by Arádes, del Encina, de Sarmyis, Tallis, Tomkins and others. Toronto Consort. SCJA. $35.

August 3 10:30: Late Night at the Kildare: Late in Heat. L’Accordéoniste. SCJA. $25.

August 4 12:00 noon: Market Soirées: Jouvence d’illusions. Pourvoir: Purchase: Apparatus Inconncinus; Le гос Шиманский: Portrait de l’Inconnu; also works by Grouard and Golandschneider. TorD Percussion Quartet; Duo Concertante; porkypo. SCJA. $25.

August 4 3:00: Siskind Concerts: Triba Trios present “The Wonderful Widow of Eighteen Springs.” Siskind Concerts: Joe Tri. DCUC. $35.

August 5 3:00: Siskind Concerts: Triba Trios present “The Wonderful Widow of Eighteen Springs.” Siskind Concerts: Joe Tri. DCUC. $35.

August 5 3:00: Siskind Concerts: Triba Trios present “The Wonderful Widow of Eighteen Springs.” Siskind Concerts: Joe Tri. DCUC. $35.
This page contains a list of upcoming events and performances. The events are categorized by date and type, such as jazz concerts and festivals. Each event includes details such as date, time, location, and performers. For example, there is an event on August 21 from 7:30 to 11:00 PM at the Waring House, Hwy 33 and Sandy Hook Road, Picton, featuring the Robi Botos Trio. The page also includes a section for reservations, noting the availability of cover charges and ticket information. The document is printed on a white background with black text and does not require any special alignment or trimming.
**A. Summer Festivals**

**Stratford Summer Music**

**A Serenade for Maureen Forrester**

Monday July 25

3pm

July 30 11:00am: Music at Rundles: Fantasia: Music of the Renaissance. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).


July 30 12:30 and 3:00: BargeMusic: Viskhét. Acadian band. MB. Free.

July 30 11:30: Saturday Night Live Cabaret at the Church: Unforgettable – Marcus Nance and Guests Salute the Great Black Crooners. CR. $75(dinner and show); $35(show only).

July 31 11:00am: Music at Rundles: Fantasia: Music of the Renaissance. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).

July 31 12:30: BargeMusic: Anna Atkinson & George Meanwell with The Loss Leaders. MB. Free.

July 31 2:00: Organ Heritage Program: More Favourite Hymns of All Time. Christopher Dawes, organ, and guest artists. SJAC. $23.

July 31 3:00: BargeMusic: Anna Atkinson & George Meanwell with The Loss Leaders. MB. Free.

August 4 11:15am: Jan Lniecki, piano. Program #1: Works by Bach, Beethoven and Liszt. SAC. $33.

August 4 12:30: BargeMusic: Mood Swing. Vintage 1920s and 30s. MB. Free.

August 5 11:15am: Jan Lniecki, piano. Program #2: Works by Bach, Brahms, Satie and Messiaen. SAC. $33.

August 5 12:30: BargeMusic: Mood Swing. Vintage 1920s and 30s. MB. Free.

August 6 11:00am: Music at Rundles: Music for Will Shakespeare and His Queen. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).


August 6 12:30 and 3:00: BargeMusic: Mood Swing. Vintage 1920s and 30s. MB. Free.

August 6 11:30: Saturday Night Live Cabaret at the Church: Sean Cullen. CR. $75(dinner and show); $35(show only).

August 7 11:00am: Music at Rundles: Music for Will Shakespeare and His Queen. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).

August 7 12:30 and 3:00: BargeMusic: Yanni Kapoedes. World music. MB. Free.


August 11 11:00am and 1:30: Pierre St. Pierre: L’accordéoniste automatique. DS. Free.


August 12 11:00am and 1:30: Pierre St. Pierre: L’accordéoniste automatique. DS. Free.

August 12 11:15am: Evenson Choral Traditions with Andrew Gant & Tactus. From Restoration to Handel. SJAC. $33.


August 13 9:00–11:30am: A Jazz Jams Special: John MacLeod’s Rex Hotel Orchestra with special guest, Kelye Lee Evans, vocals. CR. $75(dinner and show); $35(show only).

August 13 11:00am: Music at Rundles: The Tune Smithy: Jigs, Ballads, Volta and Rounds. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).

August 13 11:00am and 1:30: Pierre St. Pierre: L’accordéoniste automatique. DS. Free.


August 13 12:30 and 3:00: BargeMusic: Tio Chorinho. Brazilian chio. MB. Free.

August 13 11:30: Saturday Night Live Cabaret at the Church: Making Love in a Canoe. With Kyle Golemba, Bruce Dow, Chilina Kennedy and Monique Lunde. CR. $75(dinner and show); $35(show only).

August 14 11:00am: Music at Rundles: The Tune Smithy: Jigs, Ballads, Volta and Rounds. Terry McKenna, lute and guitar. RR. $45(includes post-performance luncheon).

August 14 11:00am and 1:30: Pierre St. Pierre: L’accordéoniste automatique. DS. Free.

August 14 12:30 and 3:00: BargeMusic: Tabla House Drumming Ensemble. Sitar, Indian classical and world music. MB. Free.


August 19 10:15am: Selections from the Jonathan Mono Songbook. BCR. $20.


August 20 10:15am: Selections from the Jonathan Mono Songbook. BCR. $20.


**Summer Music in the Garden**

Toro, ON

June 30 – September 18

416-973-4000

www.harbourfrontcentre.com/torontomusicgarden

All concerts held at Toronto Music Garden, 475 Queen’s Quay West, weather permitting.

**FREE admission.**

Jul 3 4:00: A solo isto il mio ocialcillo! Works by Salima, Harman and Italian baroque cellist-composers. Elmar Frey, cello.

Jul 7 8:00: Maya South Asian percussion and violin ensemble Subhajeet Guha and friends.

Jul 14 7:00: Labours of Love. Works by Mozart, Beethoven and Piazzolla performed by the Cecilia String Quartet.

Jul 17 4:00: With joy and light encircled. Sacred cantatas and instrumental works by Telemann and Schütz performed by Kevin Skelton and friends.

Jul 24 4:00: Drumming on the Brightside. A rhythmic journey from American minimalism to the Middle East with the TorQ Percussion Quartet.

Jul 28 7:00: Soft-voiced hero. Music for string trio and oboe by Mozart, Beethoven and Britten performed by Sharon Lee, Marcin Swoboda, Judith Manger and Caitlin Broms-Jacobs.

Aug 4 7:00: Reed Blowout! Works for clarinet and accordion including premiere by Toronto composer N. Palej, Kornel Wolak, clarinet; Joseph Macerollo, accordion.

Aug 14 4:00: Music from the Back Row. Music written for low brass quartet performed by Quartico Brass.

Aug 17 7:00: Mountain High, River Flow ... (without end). Music inspired by mountains and rivers performed by Vancouver’s Orich Ensemble.

Aug 21 4:00: The Root is One. An exploration of ancient melodic modes and rhythms from Iran performed by the Shiraz Ensemble.

Aug 25 7:00: Hikiki. Annual appearance of the Toronto taiko ensemble Nagata Shachu.

Aug 29 4:00: Ouatro spirituals. Works by Haydns, Schubert and Lowe performed by the Windermere String Quartet.

Sep 1 7:00: Short Concert: Lorca at Dusk. Vocal works by Lorca and de Falla performed by contralto Maria Soulis and guitarist Bruce Domaney.

**Summerfolk Music & Crafts Festival**

Owen Sound, ON

August 19 – August 21

519-371-2995

www.summerfolk.org

**SummerWorks Music Series**

Toronto, ON

August 5 – August 15

416-319-3511

www.summerworks.ca

**Summer Opera Lyric Theatre**

Toronto, ON

July 29 – August 7

416-978-7986

www.solt.ca
EDUCATION & OUTREACH CONCERTS

MASTERCLASSES
Observe and listen as world-renowned artists share their musical expertise, insights, and secrets!
- Sir Thomas Allen, baritone – July 27
- Menahem Pressler, piano – July 29
- Roger Vignoles, piano – August 3
- Christine Brewer, soprano – August 5

Masterclasses take place from 10am-12pm at Walter Hall at the University of Toronto.

MENTORS & FELLOWS CONCERTS
TSM Academy Fellows, the next generation of great chamber musicians, perform with internationally renowned Festival artists.
- Vienna Piano Trio, Mark Fewer, Mayumi Seiler, Chris Costanza - July 20 & 22
- Anton Kuerti, Menahem Pressler, Zebra Trio, Mark Fewer, Chris Costanza - July 27 & 29
- Nash Ensemble - August 3 & 5
- André Laplante, Jonathan Crow, Ian Swensen, Teng Li, Antonio Lysy - August 12

Mentors & Fellows concerts start at 6:30pm at Walter Hall at the University of Toronto.

FREE CONCERTS
Experience great performances by up-and-coming Academy Fellows.
- The North York Central Library
  5120 Yonge Street
  July 27, Aug 3, Aug 10 at 12pm
- The Church of the Redeemer
  162 Bloor Street W.
  July 28, Aug 4, Aug 11 at 12:30pm

Add these fantastic Education and Outreach concerts to your Festival Experience!

416.408.0208
torontosummermusic.com
July 19 7:00: See July 14.

July 23 2:00: Broadway at the Barn: Send in the Sondheim! – from Bernstein to Sondheim. See July 14.

July 24 2:00: Sunday Afternoon at the Opera. Isabel Bayrakdarian, soprano; Serouj Kradjian, piano; Eric Friesen, host. $43.46; $41.59(sr); $38.05(folding chair); $13.27(st); $4.42(18 and under).

July 26 7:00: Canada 101 – Plays & Music Exploring Canadian Roots: Paddle Song. A play by Dinah Christie and Tom Hill, starring Cheri Marache. $33.63; $31.86(sr); $29.20(folding chair); $13.27(st); $4.42(18 and under). Also July 29.

July 29 2:00: Canada 101 – Plays & Music Exploring Canadian Roots: The Ballad of Robert Service. Starring Jim Dobbin and Grant Pater- son. $33.63; $31.86(sr); $29.20(folding chair); $13.27(st); $4.42(18 and under). Also July 29.

July 30 2:00: Canada 101 – Plays & Music Exploring Canadian Roots: Kelli Tracker & the Mushy Pear. Fiddling, step-dancing and songs from the Ottawa Valley. $33.63; $31.86(sr); $29.20(folding chair); $13.27(st); $4.42(18 and under).

July 31 2:00: Canada 101 – Plays & Music Exploring Canadian Roots: Vive Le Voyageur! Songs of the northwest fur trade. Rodney Brown, vocals; Don Reed, fiddle; Ian Tamblyn, keyboards; Paul Mills, guitar. $43.46; $41.59(sr); $38.05(folding chair); $13.27(st); $4.42(18 and under). Also July 29.

August 2 4:00: The Swingle Singers. British a cappella ensemble performs classical, jazz and popular music. $41.59; $43.46.

August 5 7:30: Out of This World! Tengo Boreal. Denis Plante, bandoneon; David Jacques, guitar; Ian Simpson, bass. $33.63; $31.86(sr); $29.20(folding chair); $13.27(st); $4.42(18 and under).

August 6 2:00: Out of This World! Dave Young Jazz Quartet. Kevin Turcotte, trumpet; Robi Botos, piano; Terry Clarke, drums; Dave Young, bass. $33.63; $31.86(sr); $29.20(folding chair); $13.27(st); $4.42(18 and under).

August 7 2:00: Finale Fundraiser: In the Mood! Donna Bennett, soprano; Brian Barlow Big Band. Salute to the golden age of big bands. $42.

Music Mondays 2011
20th Anniversary Season
Church of the Holy Trinity
10 Trinity Square, at 12:15 p.m.
416-598-4521 x222 www.musicmondays.ca

July 4

Megovrebi, world vocal ensemble
Willam Aide, piano (5:15 pm)

July 5

Julian Knight, viola
Jan Plechac, piano

July 8

Loralie Kirkpatrick, mezzo-soprano
William Shookhoff, piano

July 11

Revel In The Light, dance troupe with Rebecca Beayni
Eunji Kim, piano

July 18

Jennifer Noble, singer/songwriter
Kevin Nelson, piano

July 19

John Gardham, organ
Kevin Henkel, jazz piano
Sidney Santos, percussionist

July 25

Choral Ensemble
Becca Whilita, conductor

Dr. Patricia Wright, organ

The Cafe Ole
Toronto-based flamenco/jazz ensemble.

Angela Park, piano

Cardinal Consort of Viols
Sheila Smyth, treble viol
Linda Deshman, tenor viol
Sara Blake, bass viol
Valerie Sylvester, bass viol

Jerome Summers, clarinet
Sharon Kahane, flute
Angela Park, piano

Please visit thewholenote.com for more listings
Section A: Summer Festivals

**Monday July 04**

See Section A: Summer Festivals for: Music Mondays

**Tuesday July 05**

1:00: St. James’ Cathedral. **Music at Midday.** Andrew Adair, organ. 65 Church St. 416-364-7885 x231. Free.
7:00: City of Mississauga. Mike Celka. Blend of rhythm and blues, pop and folk. Celebration Square, 300 City Centre Dr. 905-898-5000. Free.

**Wednesday July 06**

5:00: University of Toronto. **Summer Carillon Recital Series.** Netherlands Carillon School, Frans Haagen, director. Soldiers’ Tower (beside Hart House, 7 Hart House St.). 416-971-6403. Free. Also July 1, 4, 7, 14, 17, 28, Aug 1, 4, 11.
8:00: **Whitby Brass Band.** In Concert. Haydenshall Pavillion, 589 Water St., Whitby. 905-666-2049. Free. Bring lawn chairs or blankets; inside in case of inclement weather. Also July 21; Aug 4, 11.
8:00: **Toronto Fringe Festival.** Awaken. See July 6.

**July 07**

See Section A: Summer Festivals for: Music in the Garden

**July 08**

See Section A: Summer Festivals for: Summer Music in the Garden

**July 09**

See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival

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**Plein Air Garden Salon Concerts**

**Join us**

**Wednesday evenings**

**July 6th to August 31st**

7:30 – 9:00 pm in the garden, at the Artists’ Garden Cooperative

345 Balliol St., Toronto

Seat fee $10. To reserve seats call 416-487-0705

Concert schedule at www.artistsgardencoop.com

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**July 04**

Richard Stewart, Beryl Bain, Moui Nene, Quanetchia Hamilton and Mavovii U.R.V.; Andrew Craig, choral director; Laura Mullin and Chris Tolley, writers and directors. Walmer Baptist Church, 188 Lowther Ave. 416-966-1062. $10/11(adv). Also July 7, 10, 12, 15–17. 10:30pm: **Toronto Fringe Festival.** The Giant’s Garden. Family music. Laura Caswell; Michael MacLennan; Lucas Meeuse; Dale Miller; Jody Osman; and others. George Ignatieff Theatre, 15 Devonshire Place. 416-966-1062. $10/11(adv). Also July 9, 11, 12, 14–18. Start time varies.

**July 07**

See Section A: Summer Festivals for: Music in the Garden

**July 08**

See Section A: Summer Festivals for: Summer Music in the Garden

**July 09**

See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival

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**July 10**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 11**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 12**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 13**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 14**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 15**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 16**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 17**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 18**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 19**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 20**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 21**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 22**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 23**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 24**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 25**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 26**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 27**

See Section A: Summer Festivals for: Toronto Fringe Festival

Grounded in Fantasy. See July 8.

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**July 28**

See Section A: Summer Festivals for: Toronto Fringe Festival

Heart Strings. See July 8.

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**July 29**

See Section A: Summer Festivals for: Toronto Fringe Festival

A Depper Kind of Love. See July 7.

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**July 30**

See Section A: Summer Festivals for: Toronto Fringe Festival


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**July 31**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 01**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 02**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 03**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 04**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 05**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.

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**August 06**

See Section A: Summer Festivals for: Toronto Fringe Festival

Awake. See July 8.
Entertainment.

• 9:15: Kind of Love.
• 9:00: Plein Air Garden Concerts. See July 7.
• 8:00: Toronto Fringe Festival. Awake. See July 6.
• 8:45: Toronto Fringe Festival. Grounded in Fantasy. See July 7.

Tuesday July 12

• 1:00: St. James’ Cathedral. Music at Midday: Bach Series. Andrew Adair, organ, 65 Church St. 416-384-7865 x231. Free.
• 5:00: Toronto Fringe Festival. Mark Sopiec’s O.C.D. (Obsessive Creative Disorder). See July 7.
• 8:00: Toronto Fringe Festival. Awake. See July 6.
• 8:45: Toronto Fringe Festival. Grounded in Fantasy. See July 7.

Wednesday July 13

• 5:45: Toronto Fringe Festival. A Dopper Kind of Love. See July 7.
• 8:00: Toronto Fringe Festival. Heart Strings. See July 8.
• 7:30: Artists’ Garden Cooperative. Plein Air Garden Concerts. BH Maitland, fingerstyle guitar. Garden and Pavilion, 345 Ballant St. 416-487-0705. $10; $70 (season pass for up to 9 events).

Thursday July 14

See Section A: Summer Festivals for:
• Summer Music in the Garden

See Section A: Summer Festivals for:
• 12:00 noon: Toronto Fringe Festival. The Giant’s Garden. See July 6.
• 8:00: Toronto Fringe Festival. Awake. See July 6.
• 8:45: Toronto Fringe Festival. Heart Strings. See July 8.

Friday July 15

See Section A: Summer Festivals for:
• 4:30: Toronto Fringe Festival. Heart Strings. See July 8.

Saturday July 16

See Section A: Summer Festivals for:
• Capital One BlackCreek Summer Music Festival

See Section A: Summer Festivals for:
• 5:00: University of Toronto. Summer Carillon Recital Series. Eddy Marinën, city carillonneur, Mechelen, Belgium. Soldiers’ Tower (beside Hart House, 7 Hart House Circle). Memorial Room inside Soldiers’ Tower open to visitors after the recital. 416-978-0544. Free.

Sunday July 17

See Section A: Summer Festivals for:
• Toronto Fringe Festival. Awake. See July 6.

Music Beyond Outreach Concerts

Leonard Gilbert
Ricker Choi, Alina Lim, Jodic Lee
Victoria Chapel U of T Thursday July 16 8pm
July 6 2pm
$15, 416-519-4734
www.leonardgilbert.com
Wednesday July 27

See Section A: Summer Festivals for:
Toronto Summer Music Festival

• 12:00 noon: City of Toronto. Fresh
Wednesdays: Farmers’ Market and Live
Entertainment. I-Sax, saxophone. Mel Lastman
Square, 5100 Yonge St. 416-392-8123. Free.
Radiance of Harmony. Pop, show tunes and
rhythms and western harmonies/rhythms.
Samidha Jodlekar, vocals; Ravi Naimpally,
table and voice; George Koller, bass/vocals/sitar/dilruba; Pat Murray, voice; Sundar
Viswanathan, saxophone. Redpath Stage,
235 Queen’s Quay W. 416-973-4000. Free.

Thursday August 05

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 7:30: City of Mississauga. East Meet
West Opera. Michael Culfo and Manting
Chan. Celebration Square, 300 City Centre
Dr., Mississauga. 905-896-5000. Free.

Friday July 29

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 1:00 and 7:30: No Strings Theatre.
Sweeney Todd: The Demon Barber of Fleet
Street. See July 27.

• 6:00 to 10:00 Hot Spot Summer at Har-
bourfront Centre. Island Soul. Panman
Pat and Jeff Walcott; 3Canal. Ann Tindal
Park and WestJet Stage, 235 Queen’s Quay
W. 416-973-4000. Free.

Saturday July 30

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 1:00 and 7:30: No Strings Theatre.
Sweeney Todd: The Demon Barber of Fleet
Street. See July 27.

• 8:00 Hot Spot Summer at Harbour-
front Centre. Island Soul. Elaine L’Itti
Shepherd; Steele. WestJet Stage, 235
Queen’s Quay W. 416-973-4000. Free.

• 8:00 Randolph Academy of Perfom-
ning Arts. The Rocky Horror Show. See
July 26.

Sunday July 31

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre

• 5:30 Hot Spot Summer at Harbour-
front Centre. Island Soul: Sing, Sing, Sing
– Some Jamaican Songs. Heritage Singers;
Jamaican Drumming. HarbourKIDS Zone
Tent, 235 Queen’s Quay W. 416-973-4000.
Free.

• 7:30 City of Toronto. Sunday Ser-
enades. Blue Champagne. Mel Lastman
Square, 5100 Yonge St. 416-392-8123.
Free.

• 8:00 Hot Spot Summer at Harbour-
front Centre. Island Soul. Evin Lake; Mani-
festo JA featuring Ken Boothe. WestJet
Stage, 235 Queen’s Quay W. 416-973-
4000. Free.

Monday August 01

See Section A: Summer Festivals for:
Music Mondays

• 2:00 Hot Spot Summer at Harbour-
front Centre. What’s Classical?: Joe Trin.
WestJet Stage, 235 Queen’s Quay W. 416-
973-4000. Free.

Tuesday August 02

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 1:00: St. James’ Cathedral. Music at
Midday. Simon Walker, organ. 65 Church St.
416-364-7865 x231. Free.

• 7:00: Earl Babies Community Centre.
Tuesday Night Live! Hammoford Street Silver
Band. Barry Zukerman Amphitheatre, Earl
Bales Park, 4169 Bathurst St. 416-392-
3846. Free.

Wednesday August 03

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 12:00 noon: City of Toronto. Fresh
Wednesdays: Farmers’ Market and Live
Entertainment. Dirty Dishes (country, blue-
grass and gospel band); guest: Roger Zarruw.
Mel Lastman Square, 5100 Yonge St. 416-
392-8123. Free.

• 12:00 noon: Toronto Summer Music
Festival at North York Central Library.
Toronto Summer Music Festival: Fellows in
Concerts Series. See July 27.

• 7:30 Artists’ Garden Cooperative.
Plein Air Garden Concerts. Margot Roi,
jazz vocals. Garden and Pavilion, 345 Balliol
St. 416-487-0705. $10; $7(season pass for
up to 9 events).

Thursday August 04

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 12:00 noon: City of Toronto. Tasty
Thursdays: Food and Music. Bent By
Elephants. Jazz-pop-indie rock group. Mel
Lastman Square, 5100 Yonge St. 416-392-
8123. Free.

• 7:30 Whity Brass Band. In Concert.
See July 7.

Friday August 05

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 7:30 City of Mississauga. East Meet
West Opera. Michael Culfo and Manting
Chan. Celebration Square, 300 City Centre
Dr., Mississauga. 905-896-5000. Free.

• 7:30 Friends of the Museums of Mis-
sissauga. On the Verandah. Local classical
instrumentalists, TBA. Benares Historic
House, 1507 Clarkson Rd. N., Mississauga.
905-615-4860. Free.

Saturday August 06

See Section A: Summer Festivals for:
Summer Opera Lyric Theatre; Toronto Sum-
mer Music Festival

• 7:30 City of Mississauga. East Meet
West Opera. Michael Culfo and Manting
Chan. Celebration Square, 300 City Centre
Dr., Mississauga. 905-896-5000. Free.

• 7:30: Friends of the Museums of Mis-
sissauga. On the Verandah. Abeena Sarn,
folk/gospel/reggae singer-songwriter. Bena-
res Historic House, 1507 Clarkson Rd. N.,
Mississauga. 905-615-4860. Free.

• 8:00 Hot Spot Summer at Harbour-
front Centre. Island Soul. Evan Lake; Mani-
festo JA featuring Ken Boothe. WestJet
Stage, 235 Queen’s Quay W. 416-973-
4000. Free.

Monday August 08

See Section A: Summer Festivals for:
Music Mondays

• 1:00: St. James’ Cathedral. Music at
Midday: Bach Series, Part VII. Andrew
Adair, organ. 65 Church St. 416-364-7865
x231. Free.

• 7:00 City of Mississauga. Solyne Maia
and Joel Martin. Blues-pop. Celebration
Square, 300 City Centre Dr., Mississauga.
905-896-5000. Free.

• 7:00: Earl Babies Community Centre.
Tuesday Night Live! Dan David Band. Barry
Zukerman Amphitheatre, Earl Bales Park,
4169 Bathurst St. 416-392-3846. Free.
Friday August 12
See Section A: Summer Festivals for: Art of Jazz; Brampton Global Jazz and Blues Festival; Toronto Summer Music Festival


• 8:30: Dancap Productions. Color Wilkins in Concert: Broadway and Beyond. Selections to include “Music of the Night,” “Tennessee Waltz” and “Bring Him Home.” Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-644-3851/1-866-950-7469. $52.50–$110.

Saturday August 13
See Section A: Summer Festivals for: Art of Jazz; Brampton Global Jazz and Blues Festival; Toronto Summer Music Festival

• 4:00: St. James’ Cathedral. Twilight Recital Series. Diocesan Choir School. 65 Church St. 416-364-7865 x231. Free. Also Aug 21, Aug 29.


Sunday August 14
See Section A: Summer Festivals for: Art of Jazz; Brampton Global Jazz and Blues Festival; Brett Musical Festival; Summer Music in the Garden


Sunday August 20
See Section A: Summer Festivals for: Markham Jazz Festival


• 4:00: Hot Spot Summer at Harbourfront Centre. Music at the Museum. Maaslal, Mehdi; Masti! Snehashis Mozumder, mandolin. WestJet Stage, 235 Queen’s Quay W. 416-973-4000. Free.

Sunday August 21
See Section A: Summer Festivals for: Markham Jazz Festival


• 3:00 and 7:00: Neapolitan Connection Concert Series. CELEBRATION! Ronnie Boyce, piano; Ramon Carmelly, mezzo; Lydia Munchinsky, Liza McLellan, cellos. The Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke. 416-231-0006. $30.


Monday August 22
See Section A: Summer Festivals for: Music Mondays

Tuesday August 23
See Section A: Summer Festivals for: Capitol One Black Creek Summer Music Festival; Music Mondays

• 7:00: St. James’ Cathedral. Music at Midday. Thomas Gonder, organ. 65 Church St. 416-364-7865 x231. Free.

• 7:30: City of Mississauga. Four Corners Songwriters’ Circle. Sean Pinchin, Sarah Loucks, Robyn Dell’Unto and Peter Katz. Celebration Square, 300 City Centre Dr., Mississauga. 905-896-5000. Free.


Wednesday August 24
See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival;


Thursday August 25
See Section A: Summer Festivals for: Summer Music in the Garden


• 7:00: Earl Bales Community Centre. Family Fun Summer Festival! Rhythm Umursho Toronto. Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-395-7873.

Friday August 26
See Section A: Summer Festivals for: Capitol One Black Creek Summer Music Festival;

• 7:00: City of Mississauga. Basia Bulat, folk singer-songwriter. Opening act: Sean Pinchin, blues and folk artist. Celebration Square, 300 City Centre Dr., Mississauga. 905-896-5000. Free.


Saturday August 27
See Section A: Summer Festivals for: Summer Music in the Garden


Sunday August 28
See Section A: Summer Festivals for: Music Mondays

Tuesday August 29
See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival; Music Mondays

• 1:00: St. James’ Cathedral. Music at Midday. Anthony Gritten, organ. 65 Church St. 416-364-7865 x231. Free.

Wednesday August 30
See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival;

• 7:30: Artists’ Garden Cooperative. Plein Air Garden Concerts. Taffin Wald Ensemble (flute and bassoon duo). Garden and Pavilion, 345 Balliol St. 416-487-0705. $10; $70(season pass for up to 9 events).

Thursday September 01
See Section A: Summer Festivals for: Summer Music in the Garden


Friday September 02
See Section A: Summer Festivals for: Capital One Black Creek Summer Music Festival;

• 7:00: Hot Spot Summer at Harbourfront Centre. SoundClash Winner Showcase. Winner of inaugural music award for Toronto-based indie music award is announced and performs WestJet Stage, 235 Queen’s Quay W. 416-973-4000. Free.

• 9:00: Headline Band. CD Release Concert. Sirius Stage, Harbourfront Centre, 235 Queen’s Quay W. 416-973-4000. Free.

Saturday September 03
See Section A: Summer Festivals for: Contact Contemporary Music. Toronto New Music Marathon.

• 12:00 noon to 10:00: Contact Contemporary Music. Toronto New Music Marathon. Ten hours of music with more than 50 artists. Featuring music by Copeland, Crump, Dennehay, Flett, Jarvis, Glass and others. Performances by The Flowers of Hell, Continuum, Contact, New Adventures in Sound Art and others. Yonge-Dundas Square. 416-392-7010. Free. See Listings Section E, “The ETCeteras.”

Monday September 05
See Section A: Summer Festivals for: Music Mondays

Wednesday September 07
See Section A: Summer Festivals for: Civic Light Opera Company. Carousel. Rodgers and Hammerstein. Joe Cascone (Billy Bigelow); Finnie Jessle (Julie Jordan); Caroline Moro-Dalicandro (Carrie Pipperidge); Peter Loucas (Enoch Snow); David Haines (Jigger Craigin); and others. Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr., 416-755-1717. $28 ($SOLD OUT) Also Sep 8:11–14; 18–21, 24–
C. Concerts Beyond The GTA


Friday July 01
See Section A: Summer Festivals for: Westben – Concerts at the Barn

Saturday July 02
See Section A: Summer Festivals for: Festival Alexanderia; Huntsville Festival of the Arts; Leith Summer Festival; Westben – Concerts at the Barn

Sunday July 03
See Section A: Summer Festivals for: Festival Alexanderia; Highlands Summer Festival; Indian River Festival; Westben – Concerts at the Barn

Monday July 04
See Section A: Summer Festivals for: Highlands Summer Festival

Tuesday July 05
See Section A: Summer Festivals for: Highlands Summer Festival; Westben – Concerts at the Barn

Wednesday July 06
See Section A: Summer Festivals for: Highlands Summer Festival

Thursday July 07
See Section A: Summer Festivals for: Bach Music Festival of Canada; Brott Music Festival; Highlands Summer Festival; Huntsville Festival of the Arts; Midland’s Summer Serenade; Music and Beyond; Westben – Concerts at the Barn

Friday July 08
See Section A: Summer Festivals for: Elora Festival; Hamilton Guitar Festival; Highlands Summer Festival; Huntsville Festival of the Arts; Indian River Festival; Music and Beyond; Westben – Concerts at the Barn

Saturday July 09
See Section A: Summer Festivals for: Brott Music Festival; Elora Festival; Festival Alexanderia; Hamilton Guitar Festival; Huntsville Festival of the Arts; Music and Beyond; Westben – Concerts at the Barn

Sunday July 10
See Section A: Summer Festivals for: Elora Festival; Festival Alexanderia; Hamilton Guitar Festival; Highlands Summer Festival; Indian River Festival; Music and Beyond; Westben – Concerts at the Barn

Sunday July 11
See Section A: Summer Festivals for: Elora Festival; Festival Alexanderia; Hamilton Guitar Festival; Highlands Summer Festival; Indian River Festival; Music and Beyond; Westben – Concerts at the Barn

Monday July 18
See Section A: Summer Festivals for: Festival of the Sound; Hamilton Organ Festival; Stratford Summer Music

Tuesday July 19
See Section A: Summer Festivals for: Festival of the Sound; Hamilton Organ Festival; Stratford Summer Music

Wednesday July 20
See Section A: Summer Festivals for: Festival of the Sound; Hamilton Organ Festival; Stratford Summer Music

Thursday July 21
See Section A: Summer Festivals for: Bach Music Festival of Canada; Brott Music Festival; Highlands Summer Festival; Music and Beyond

Friday July 22
See Section A: Summer Festivals for: Elora Festival; Festival of the Sound; Highlands Summer Festival; Huntsville Festival of the Arts; Indian River Festival; Music at Port Milford; Stratford Summer Music; Westben – Concerts at the Barn

Saturday July 23
See Section A: Summer Festivals for: Brott Music Festival; Elora Festival; Huntsville Festival of the Arts; Music at Port Milford; Stratford Summer Music; Westben – Concerts at the Barn

Saturday July 24
See Section A: Summer Festivals for: Elora Festival; Festival of the Sound; Indian River Festival; Ottawa Chamberfest; Stratford Summer Music; Westben – Concerts at the Barn

Sunday July 25
See Section A: Summer Festivals for: Festival of the Sound; Ottawa Chamberfest; Stratford Summer Music
**Monday August 01**

See Section A: Summer Festivals for: Festival of the Sound; Highlands Summer Festival; Ottawa Chamberfest

**Tuesday August 02**

See Section A: Summer Festivals for: Festival of the Sound; Ottawa Chamberfest

**Wednesday August 03**

See Section A: Summer Festivals for: Canadian Open Old Time Fiddle Championship; Festival of the Sound; Ottawa Chamberfest

**Thursday August 04**

See Section A: Summer Festivals for: Canadian Open Old Time Fiddle Championship; Festival of the Sound; Highlands Opera Studio; Huntsville Festival of the Arts; Midland’s Summer Serenade; Stratford Summer Music; Westben – Concerts at the Barn

**Friday August 05**

See Section A: Summer Festivals for: Canadian Open Old Time Fiddle Championship; Festival of the Sound; Highlands Opera Studio; Indian River Festival; Live from the Rock Festival; Music at Port Milford; Stratford Summer Music; Westben – Concerts at the Barn

**Saturday August 06**

See Section A: Summer Festivals for: Brott Music Festival; Canadian Open Old Time Fiddle Championship; Festival of the Sound; Highlands Opera Studio; Indian River Festival; Live from the Rock Festival; Music at Port Milford; Stratford Summer Music; Westben – Concerts at the Barn

**Sunday August 07**

See Section A: Summer Festivals for: Festival of the Sound; Indian River Festival; Live from the Rock Festival; Stratford Summer Music; Westben – Concerts at the Barn

**Monday August 08**


**Tuesday August 09**


**Wednesday August 10**

See Section A: Summer Festivals for: Stratford Summer Music
The Art of Keeping it Going

ORI DAGAN

For over a year, the Old Mill’s Home Smith Bar has been presenting the “Something to Sing About” series on Fridays and “Piano Masters” series on Saturdays. This summer, the music continues, but singers get a break and piano players become sometimes sidemen, as the Home Smith houses veterans of instrumental jazz Friday and Saturday nights from 7:30–10:30pm. Some of the highlights include a one-of-a-kind booking, “The Three Guitars,” featuring George Grosman, Tony Quarrington and Dave Dunlap on July 23; trombone master Alastair Kay with Brian Dickinson and Neil Swainson on August 6; and clarinetist extraordinaire Bob De Angelis with Danny McElrath and Ron Johnston on September 2. See our jazz listings for the complete summer schedule.

Purveyors of alcoholic beverages and proud providers of live music, the folks at the Emmet Ray (924 College St.) have been presenting jazz and new music by young local artists since their opening in 2009. On Sunday, July 10, the venue presents a one-day music festival featuring nine young acts on the local scene, including sets by the Parker Abbott Piano Duo, CNE Quintet (Card, Newton, Easty), Mikko Hilden Group, Kelsey McNulty Group and the Jessica Stuart Few, featuring the leader on vocals, guitar and koto (a 13-string Japanese harp). I’m honoured to be playing a set at this event as well. The Emmet Ray is a vibrant new light on the live music scene; this would be a great opportunity to sample its glow.

Peel is about to gain substantial musical appeal. Presented by Art of Jazz, the inaugural Brampton Global Blues and Jazz Festival is gearing up for an exciting lineup August 11–14, including — are you sitting down, folks? — a concert and workshop by 10-time Grammy winner, Bobby McFerrin. President of Art of Jazz, Bonnie Lester, is understandably excited about presenting one of the world’s most virtuoso vocal artists:

“For me, he is an unmatched musical force. Watching him perform live is an extraordinary experience. He crosses all musical boundaries and stretches the imagination in terms of what the human voice is capable of. I saw him perform several years ago and his improvised solo concert had me staring at the stage in disbelief. As a vocalist, I have followed his musical journey with a sense of awe. We were hosted by Double A Jazz; Every Sun Brunch w Double A Jazz and Guest 11AM-2PM.

Dominion on Queen

500 Queen St. E. 416-368-6893
www.dominiononqueen.com

Every Sun Rockabilly Brunch 11AM-3PM.
Every Tue Corktown Django Jam w host Wayne Nakamura, 8:30PM, PWYC Every Wed Corktown Uke Jam. Every Thu John T. Dave on B3, 5:30PM, NO COVER. Every Saturday; Ronnie Hayward 5-7PM. Jul 1 8PM Tony Quarrington, Berrington, Kev Tom and San Murata $10; 12 Midnight Ronnie Hay-

Diamonds, and Friends $10, Jul 15 8PM George Gros-


Dovercourt House

805 Dovercourt Rd. 416-537-3337
www.oddcorks.org (full schedule)
Every Sat Saturday Night Swing: Dance feat. live swing bands and dance lessons.

EDO

484 Eglinton Ave. W. 416-322-3033
www.edosushi.com NO COVER.
Every Sat, 8PM; Smart Tony Quarrington $2:30-10:30pm with guests: Jul 7 Ildan Waldston, Jul 14 2PM Tami & the Real Rockabilly Band; Jul 21 Beverley Taft, Jul 27 Serafin LaForie, Aug 4 Kathy Donaldson. Aug 5-11 George Grosman. Aug 18 Margaret Morris. Aug 25 TBA.

The Emmet Ray

924 College St. 416-792-4497
www.theemmetray.com (full schedule)
Jul 3 Sabine NdalaManga. Jul 5 Jessica Stuart Few. Jul 7 John Wayne Swingtet. Jul 10 Emmet Ray Music Festival, 3PM: Carolee Howell and the Deborah; 4PM: Mikko Hilden Group; 5PM: Myke Mazzei and the Mod Villians; 8PM Parker Abbott Piano Duo; 7PM The Jessica Stuart Few; 8PM The CNE Quintet (Card, Newton, Easty); 9PM Tia Bradza and the Madmen; 10PM Kelsey McNulty Group; 11PM Ori Dagian Group. Jul 13 Peter Boyd (aka the Munsterr Professional Duo); Jul 14 Jazz Hop Aug 20 Jordan Talbry.

Jessica Stuart and her koto.
particularly delighted to have the opportunity to offer a workshop along with the concert for vocalists and teachers. This is a once-in-a-lifetime opportunity for most local singers and teachers—a chance to see a little bit of what is behind the magic of Mr. McFerrin.”

Art of Jazz is a not-for-profit organization dedicated to jazz education and performance, founded in 2005, with a vision to present, promote and perpetuate the art of jazz through enriched educational activities and innovative live musical performances. It began in Toronto’s historic Distillery District in 2006 and has recently relocated outside of Toronto proper to neighbouring regions of Peel and beyond. Why the migration? “Part of the mandate of the organization is to build new audiences for jazz and to expose audiences to musicians they may not have the opportunity to see or hear. With changes underway at the Distillery, particularly construction that was affecting our outdoor space, we decided it was time to find new communities to build our global village. Last year, we took the Festival north and the Art of Jazz Global Jazz Village took place in Maynooth. We are once again presenting the Art of Jazz Global Jazz Village in Maynooth and neighbouring Bancroft August 17-21, 2011. We further expanded our Festival season to include the Brampton Global Jazz and Blues Festival August 11–14, 2011… Our focus and mandate remain the same — each is a celebration of the art form of jazz and has deep roots in education. Local artists along with top musicians from around the world come together to perform in intimate venues. We create a relaxed, casual and welcoming atmosphere that allows audiences to mix, mingle and learn from one another.” Why Brampton? “The City of Brampton approached the Art of Jazz about bringing a jazz festival to their city. They have generously sponsored the Festival and provided unprecedented support behind the scenes. We have access to the beautiful Rose Theatre, Gage Park, Garden Square and more—all located in downtown Brampton and in close walking distance so that we can maintain the feeling of a community festival, build jazz audiences and grow a vibrant jazz community.”

Thank you to all of you who continue to support live music. Whether you’re paying with credit, cash or with your attention, you make a world of difference. Happy Summer!
Free Connections, Good Vibrations
ETCETERA!
O R I  D A G A N

Sunshine, laughter and in some cases, concerts: the best things in life are free. In light of this, and inspired by an email from Cheryl Drake, senior church administrator at Humber Valley United Church, we hereby inaugurate a brand new category in The ETCeteras. Looking to find a new home for a well-loved record collection? A used instrument case? Or in the case of Humber Valley, 26 rust-coloured gowns and 18 cream collars? If you are looking to give away these goods without remuneration, we are happy to list these and other items at no charge in The ETCeteras’ brand new Giveaways section.

Speaking of new, a holistic healing clinic has recently introduced live music two days a week when booking massage therapy or acupuncture services. “It is my long held view that music is more than entertainment,” says Marie Graff, proprietor of BodyOne Registered Massage Therapy Clinic. “With sound healing making its way into the discussion on energy medicine and many interesting experiments on that front, we have decided to bring musicians into the clinic to play soothing music. Live music can make a real difference on your whole neuro-physical being, effectively activating every cell in your body with the imprint of melodic principles.” See the Announcements section for details.

Screenings of cinematic musical classics are abundant this summer with a rhyming pair of weekly screenings at Yonge-Dundas (“Dancing in the Dark”) and David Pecaut (“TIFF in the Park”) Squares. Films range from such old-school staples as The Wizard of Oz and The Sound of Music to more thoroughly modern fare like The Muppet Movie, Hair and Moulin Rouge. It will be interesting to see how the weather holds up (particularly for the screening of Singin’ in the Rain).

In my column this month (see previous page) you can read all about Art of Jazz’s Brampton Global Jazz and Blues Festival and Bobby McFerrin’s concert and workshop. Two more workshops are featured in this festival: a Latin percussion clinic with Cuban-born dummer Francisco Mela and a jazz improvisation clinic with 19-year-old American saxophone prodigy, Grace Kelly. “One of the things that makes the Art of Jazz unique is the community we build,” says AOJ president Bonnie Lester. “Bringing top artists such as Mela and Grace Kelly to stay throughout the festival and play with local and international musicians allows us to create a relaxed, casual and welcoming atmosphere. We encourage audiences and musicians to mix, mingle and learn from one another, delivering what we hope will be a memorable experience for all the guests and friends of the festival.”

“Not a concert? Not a problem!” Be sure to include all the relevant details when you next contact us at etc@thewholenote.com.
**E. The ETCeteras**

**SCREENINGS**

**Lectures/Symposia**
- July 12 5:00: Music and Beyond. The Friessen Interviews. Broadcaster Eric Friessen in discussion with Canadian artists. Peter Herrndorf and Peter Simon. Tabaret Hall, University of Ottawa, 550 Cumberland St., Ottawa, $40(reserved); $20(doors).
- July 13 2:00: Music and Beyond. Healing at the Speed of Sound. Hosted by Don Campbell. Tabaret Hall, University of Ottawa, 550 Cumberland St., Ottawa. $40(reserved); $20(doors).
- July 17 2:00: Music and Beyond. Lecture Concert by Menahem Pressler. Analysis and performance of Brahms’ Quintet for Piano and Strings in f. Rachel Barton Pine, violin; Andrew Armij-Vorin, violin; David Thies-Thompson, viola; Denise Djokic, cello; Menahem Pressler piano. Tabaret Hall, University of Ottawa, 550 Cumberland St., Ottawa. 416-703-5479. www.ydsquare.ca. Free.

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**11/12 SEASON**

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Joe Trio explores the work of “Looney Tunes” composer Carl Stalling, Sunday August 7

**Jubilate Singers**
Considering singing with a choir this year? Check us out! We are a chamber choir with an eclectic, multilingual repertoire. Interesting music and great people! Upcoming auditions will be held in early June and September. All voices are welcome. Good blend, pitch and sight reading required.

Rehearsals are on Tuesdays at 7:30 pm at St. Leonard’s Church, 25 Wanless Ave. (near Yonge and Lawrence). You are welcome to sit in on a rehearsal.

Call David Reddin at 416-286-8827 to arrange for a friendly audition.

www.jubilatesingers.ca

**WORKSHOPS**
• July 1 2:00: TD Toronto Jazz Festival. Ken Page Memorial Trust Workshop Series. Jay Cleary of 360° Artists and Touring discusses the fusion of jazz & hip hop. HMV Store at Metro Square, 221 King St. W. 416-928-2033. Free.
• July 3 2:00: TD Toronto Jazz Festival. Ken Page Memorial Trust Workshop Series. Trumpeter Nicole Rampersaud discusses free jazz. HMV Store at Metro Square, 221 King St. W. 416-928-2033. Free.
• July 30 2:30 and 4:30: Harbourfront Centre HotSpot Summer Festival Island Soul. Pan Roots: From Skin to Steelpan. Workshop for children, led by Jay Lapps of Drum Artz Canada, provides hands-on experience with the steelpan, iron instruments and skin drums. HarbourKIDS Zone Tent. 416-973-4000. Free.
• July 31 1:00 and 5:00: Harbourfront Centre HotSpot Summer Festival Island Soul. Heart Beat. Interactive, performative workshop, hosted by Muhtadi, features Caribbean rhythms and musicians.

**Come Sing Messiah!**
Village Voices of Markham invites choristers to participate in an Open Rehearsal on Wednesday, September 7, 2011 at 7:30 pm, to read through Handel’s “Messiah”.

Participants in this special reading may have the opportunity to join us in performing this classic oratorio with the Kindred Spirits Orchestra on December 15, 2011, at Markham Theatre. All voices are welcome, particularly tenors and basses. For details please call 905.640.8540 or e-mail: info@villagevoices.ca

**Registration Opens Late August**
Toronto Opera Repertoire, the city’s oldest community-based opera company, welcomes opera-curious and opera-passionate choristers to make music and magic with us for our 45th consecutive season!

This non-auditioned ensemble welcomes all voice types, and puts you up on stage in a professionally costumed and directed production of some of the most famous operas in the repertoire.

Some experience in choral singing an asset. Participants must register with the Toronto District School Board Continuing Education Program.

rhythms and their lineage from around the world. Redpath Stage. 416-973-4000. Free.
• August 13 11:00am: Art of Jazz/Brampton Global Jazz and Blues Festival. Bobby McFerrin Circle Song Workshop. McFerrin leads a 90-minute workshop, introducing "a new way to participate in the creation of music." Open to teachers and vocalists of all levels, beginners to professionals. Limited Space, early registra-
tion highly recommended. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $50.

ANNOUNCEMENTS

GIVEAWAYS

• Humber Valley United Church wishes to do-
nate to any choir 26 rust coloured gowns and 90-minute workshop, introducing “a new way
18 cream collars. 76 Anglesey Blvd. 416-231-2263 x22, cheryl@hvc.ca

• Ongoing: Bodyonde Registered Massage
Therapy Clinic. Live Music Serenades Series. Massage or acupuncture appointments booked on
Wednesdays between 3-5pm or Thursdays 6-8pm will be complemented by live music. By
appointment only. 688 Richmond St., Suite 302. 416-516-2114. www.bodyonde.ca

• Artist and marketplace applications still be-
ing accepted. Contact Contemporary Music.

• Toronto New Music Marathon. Event takes
place September 3rd at Yonge-Dundas Square.
In addition to ten hours of free music by more
than 50 artists: a community marketplace,
interactive sound installations, the world’s lar-
gest “in C” and more. See Section B, “Concerts
and R. Fraser Elliott Hall, as well as backstage
access. 416-363-8231, 145 Queen St. W. $20; $15(st); free(12 and under).

• Ongoing: MNJCC Senior’s Choir Se-
rvice. 55+ choir meets every Tuesday, 1:00-
2:30pm. No experience necessary, everyone
welcome. 416-924-6211 x133. 3 drop-in.

• Registration open: Canadian Opera Compa-
y. Summer Youth Intensive July 4-8. For ages
14-18. Week explores operatic music, move-
ment, drama, production & design, as guided
by professional artists, mentors experts from
the world of theatrical and operatic production.
No audition or prior experience required. $175.

• Registration open: Canadian Opera Com-
pany, Summer Opera Camp. July 18-22, 9:00-
3:30 (ages 10-12). Participants will play, sing,
dance and create visual art with professional
artist-educators, and create their own operatic
adventure to be performed for friends and fam-
ily on the last day of camp. No audition or prior
experience is required. $175; some bursaries

• Humber Valley United Church wishes to do-
nate to any choir 26 rust coloured gowns and
90-minute workshop, introducing “a new way
to participate in the creation of music.” Open to
teachers and vocalists of all levels, beginners
to professionals. Limited Space, early registra-
tion highly recommended. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $20.

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E. The ETceteras

2011-2012 SEASON

OPERATORs
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Two fabulous visits to the Metropolitan Opera in New York

JANUARY 29 - FEBRUARY 2, 2012 Three NEW productions!
HANDEL, VIVALDI, RAMEAU The Enchanted Island c. William Christie
A musical pastiche in 18th-century style with Baroque specialists
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Canaries Continue To Flock

IF YOU MISSED our May 9th annual “Canary Pages” directory of choirs, give us a call or view the entire directory online at www.thewholenote.com (click on “directories,” then “canary pages”). Below are several choirs that were not included in the May publication, and we welcome them here:

- **Canadian Men’s Chorus**
  Now entering its second exciting season, the Canadian Men’s Chorus, under the direction of artistic director and conductor Greg Rainville, is proud to share the TBB repertoire with Toronto audiences. The 20-voice CMC has a three concert season, performing both familiar and new sacred and secular works, a capella and accompanied. With emphasis placed on the works of Canadian composers, part of the CMC’s mandate is to premiere one new Canadian work at every concert. The CMC rehearses on Wednesday evenings at the Church of the Transfiguration, and concerts are held at Glenn Gould Studio. Men with vocal training are welcome to audition at any time.

- **Cantala Women’s Ensemble**
  The Cantala Women’s Ensemble (SSAA) is a group of 20 singers, both emerging professionals and amateurs who love to sing choral literature. The singers of Cantala have a strong desire to create and share music with others through singing. They have a long love of choral music and value the quality of life that singing brings to their lives.

- **Toronto Children’s Chorus**
  The Toronto Children’s Chorus, under the leadership of artistic director Elise Bradley, is recognized as one of the world’s leading choral ensembles for children. Founded in 1978, the choir first walked onto the international stage in 1982, taking first prize at the International Eisteddfod in Wales. The Chorus continues to provide an exceptional musical education to over 300 children in the Toronto area and has performed under many internationally celebrated conductors. One of only two choirs invited to represent Canada, the Chorus will perform at the 9th World Symposium on Choral Music in Puerto Madryn, Argentina, in August 2011. Next season, the choir gives four performances with the TSO as part of their 90th Anniversary season, including Mahler’s Symphony No. 8 and the premiere of a new work by Larysa Kuzmenko commissioned for the Chorus by the TSO.

- **Vocal Mosaic**
  Founded in 2007, this 60-voice non-auditioned adult choir is characterized by a vibrant mosaic of vocal styles and repertoire. Choristers enjoy singing madrigals, spirituals, popular standards, classical pieces and folk songs. Two formal concerts and one community outreach event are presented each season. Vocal Mosaic is part of The Toronto Singing Studio and rehearses Monday evenings from 7–pm at Bloor Street United Church (Eglinton and Bathurst), from September until Early May.

- **Peterborough Singers**
  Under the energetic and creative leadership of founder and music director Syd Birrell, the Peterborough Singers has established itself as the premier choral experience in the area. The 100 voice choir annually presents a 5 concert season of diverse musical repertoire, from classics by Handel and Bach to commissioned works by Canadian composers. This award winning group has a reputation for surprising, delightful and challenging its audiences.

- **Windsor Classic Chorale**

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Who is September’s Child?

“Growing up with my father’s record collection, which had tens of thousands of recordings, I could listen to thirty interpretations of the same piece…”

Who played her professional debut at age ten with the Boyd Neel Orchestra, in Toronto, has a Canadian engagement for the first time in a decade this September in Toronto, and still prefers to play from memory, with her eyes closed?

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 August 20, 2011.

Circa 1973, Toronto.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

- Sandra Newton (Pickering) and Margie Bernal (London) each won a pair of tickets to A Serenade for Maureen Forrester (July 25) presented by Stratford Summer Music, celebrating the life and career of the late Canadian contralto. With production support from the Stratford Shakespeare Festival, where Ms. Forrester played characters she considered among the highlights of her career, this tribute will include live performances by Mary Lou Fallis and many other Canadian singers and musicians of note, seldom seen video excerpts of Ms. Forrester, and personal reflections on her life. stratfordsummermusic.ca
- Rita MacKinnon (Oakville) won the CD More or Less Live at the Guild—Mary Lou Fallis with frequent musical co-conspirator, pianist Peter Tiefenbach. Recorded at the Glenn Gould Studio this performance includes “Why Isn’t Love Like It Is In The Opera,” “Bingo Night In Berlin,” a medley from Nebraska, and “I’ve Got Faust Under My Skin” (2009).
- Joe Orlando (Toronto) won the CD Primadonna on a Moose featuring music from one of Mary Lou Fallis’ immensely popular one-woman Primadonna shows. These Canadian popular songs from 1840–1930, with members of the TSO and the Victoria Scholars, are arranged and conducted by John Greer and include “Paddle Your Own Canoe,” “Take Your Girl Out to the Rink” and “The World is Waiting for the Sunrise”

Music’s Children gratefully acknowledges John, Leslie, Elizabeth, Bob, Linda and Stratford Summer Music.
The Well-Tempered Listener: Growing up with Musical Parents by Mary Willan Mason
Words Indeed
230 pages, photos; $24.95

Because so much of Healey Willan’s work was devoted to the church—as a composer of sacred music, organist, and choir director—he was often regarded as a serious, devout and rather gruff character. But in her delightful memoir, her daughter Mary Willan Mason gives us another side to this complex, brilliant man, describing just how mischievous, witty and irreverently funny he could be. She still recalls a benefit concert at the Toronto (now Royal) Conservatory of Music, where he taught for many years. “My father walked on stage wearing a frilly water trough for horses sat outside the Royal school building originally from Christ Church, Deer Park was pulled by horses across the wooden planks of the St. Clair Avenue bridge to Glenrose Avenue, where it became the studio of family friends, sculptors Francis Loring and Florence Wyle.

Mason, a journalist and actor now in her nineties, is an astute observer with a remarkable memory. She is able to offer insights into Willan that no-one else could. Most memorable is the scene the evening after her mother’s unexpected death, when Willan sat down at his piano. “He must have played non-stop for at least half an hour. It was music that I had never heard before, and it was transcendently lovely, ethereal. I asked him what it was, and he said, very quietly, ‘I was just thinking of your mother’.”

Expert editing, the author’s personal photos, and a detailed index help make this a memoir to treasure.

Rant & Dawdle: The Fictional Memoir of Colston Willmott As Imagined By William E. (Bill) Smith Charivari Press
482 pages, photos; $28.95

There’s nothing straightforward about Bill Smith’s life and career, and his rambling, chaotic memoir is no different. It’s not just that it jumps all over, provoking even the author at one point to comment, “You may be wondering where all this is leading, as indeed I am.” For reasons Smith never actually explains, he presents this memoir as a work of fiction, telling the life-story of an imaginary character, Colston Willmott.

The life recorded here has been spent in extremes, driven by an obsession with jazz, and fuelled by an irrepressible imagination. But whose life is it? If it actually differs from Smith’s—and we suspect it doesn’t—we don’t find out here.

But as merely the author, and not the subject, of this “fictional memoir,” Smith gets to assume the voice of a third-person narrator. The text alternates between his narrative and that of his fictional doppelganger. It’s a clever device. Smith can call Willmott a “grumpy, doddering, old sod,” and Willmott can indulge his feelings of self-pity about everything from his declining health to the loneliness that possesses him. As he moves into his seventies, Willmott takes pleasure in his considerable professional achievements, the books he reads so voraciously, the musicians he still listens to on disc, like Art Blakey, Miles Davis, Thelonious Monk, Sonny Rollins, Anthony Braxton and Albert Ayler, his enduring and rewarding relationship with the woman he calls Essjay, and his abiding love for his two daughters, here referred to as Bones and Giggles.

It’s been over twenty years since Smith retreated from Toronto to Hornby Island. But he remains an essential presence on the Canadian jazz scene as a musician, photographer, record producer, radio host, editor, film producer and writer. This book provides a neat counterpart to Smith’s previous book, Imagine the Sound, which documented his life in jazz with poetry, photos and reminiscences of family, friends, and the extraordinary musicians Smith has played with, photographed, interviewed and recorded. They’re all here—in spirit, if not name. And so is his “old mate and business partner,” fellow Brit John Norris (here called Welman), the founder of Coda Magazine. Together they produced Coda, started Sackville Records and ran the Jazz and Blues Record Centre. Smith was the avant-gardist of the team; Norris, who died in 2010, the traditionalist.

This is such a hilarious, poignant, and thoroughly captivating tale that typos, repetitions and misspellings seem not to matter. The assortment of fonts used may be confusing, and it’s frustrating not to have the photos (many by Smith himself) identified. But better to preserve the rough edges than risk toning down and smoothing out the singularly authentic voice so brilliantly captured here.

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Editor’s Corner
DAVID OLDS

At the time of writing I am about to officially enter summer mode, which for me means less cello playing and fewer classical pursuits, and more time spent with my folk instruments—guitars, mandolins and accordion. I am pleased to have found several new releases which fit this summer sensibility. The first is Europa, which features local guitarist/vocalist/songwriter George Grosman and his band Bohemian Swing (www.georgegrosman.com).

The disc takes us on a whirlwind tour of European capitals with original songs such as Budapest Café, Sarajevo Waltz, The Thief of Bucharest, London in November and Cole Porter’s I Love Paris. Accompanying Grosman on this adventure of love, loss and remembrance are violinist Jonathan Marks, trumpeter Ian MacGillivray, accordionist Fabrice Sicco, upright bassist Abbey Leon Sholzberg and a host of guest artists. Despite occasional moments of naïveté and political incorrectness the project is a clever and compelling portrait, presenting stories almost as film vignettes, giving us both the lighter and darker sides of some of the great cities of the world. You can catch Grosman and Bohemian Swing in a live performance at The Rex on July 10 at 3:30.

A little further afield is the primarily instrumental ensemble The Black Sea Station, which grew out of the North End Klezmer Project in Winnipeg. Founding members Myron Schulz (clarinet), Victor Schultz (violin) and Daniel Koulack (acoustic bass), all alumni of the seminal klezmer band Finjan, are joined here by Toronto-born renaissance man Ben Mink (violin, mandolin, mandocello) and Moldovan accordionist Nicolai Prisacar on the rollicking Transylvania Avenue (www.blackseastation.com). The self-described “combination of original compositions influenced by traditional styles and traditional songs set with contemporary arrangements” very effectively conveys the band’s respect of tradition while placing them firmly in the 21st century. Highlights for me include the food oriented My Dinner with Sabarelu and March of the Shikker with guest vocals (well, mutterings really) by Geddy Lee. Although the band’s only summer concert date was in June at the Winnipeg Jazz Festival, I’m hoping they will tour again soon—perhaps a return visit to next year’s Ashkenaz Festival?

If you are reading this on the first day or so after publication you may still have time to get down to Metro Square for what is bound to be one of the highlights of the TD Toronto Jazz Festival—a performance by the original members of Bela Fleck and the Flecktones on June 30. Fleck’s banjo-led quasi blues band is in fine form on their latest release Rocket Science (EOM-CD 2133 www.eonemusic.com) with Howard Levy on harmonicas and piano, Victor Lemonte Wooten on electric basses and Futureman (Roy Wooten) on “drumitars” (a synthesizer of his own design) and acoustic drums and percussion. All of the tunes are original—in more ways than one—with Fleck and Levy taking most of the writing credits, but a particular treasure is Futureman’s The Secret Drawer, surely one of the most eclectic “drum” solos in the realm of popular music. Other favourites include Fleck’s Gravity Lane, Falling Forward and Bottle Rocket and Levy’s Joyful Spring. If you miss their live performance this disc will go a long way to explaining what all the fuss is about.

Of course the Toronto summer music scene does not exclude classical music and this year we have seen the addition of the Capital One BlackCreek Summer Music Festival with its eclectic offerings rivalling those of Luminato. But the backbone of the classical summer remains the Toronto Summer Music Festival which gets under way with a gala performance featuring Kirill Gerstein at Koerner Hall on July 19. While the festival’s theme this year is “Beethoven and the Romantics” and Gerstein’s repertoire for the concert reflects this—Beethoven’s last sonata and Liszt’s iconic B minor—I was pleased to find that the 2010 Gilmore Award-winning pianist’s inaugural solo album Liszt – Schumann – Knussen (Myrios Classics MYR005) also includes some 21st century fare. The disc begins with Schumann’s Humoreske, a

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Shakespeare – Come again sweet love  
Daniel Taylor; Theatre of Early Music  
RCA Red Seal 88697727222

- As founder and artistic director of the Montreal-based Theatre of Early Music (TEM) and a singer of international renown with over 60 recordings to his credit, Canadian countertenor Daniel Taylor is now at a point in his career where, on the Sony label, he headlines a recording that counts among its vocal performers Dame Emma Kirkby, Michael Chance and Charles Daniels as well as Carol Sampson and Neal Davies. Drawing on repertoire inspired by, referred to or performed in the plays of Shakespeare, this is a delightful and varied collection of solos, duets and madrigals complemented by adept instrumentalists from two different ensembles: TEM’s Elizabeth Kenny and Jacob Heringman on lute and Fretwork’s Richard Boothby and Richard Campbell on viola da gamba. A most wonderful confluence occurs in the various combinations of voices as in Orlando Gibbons’ The Silver Swan and particularly when countertenors Taylor and Chance duet in Robert Jones’ Sweet Kate and Thomas Morley’s Sweet nymph, come to thy lover. Purcell’s By Beauteous softness and If music be the food of love as well as Johnson’s Full Fathom Five are interpreted with tender affect by Taylor, Sampson and Davies respectively. Charles Daniels is given the title track and Emma Kirby adds a light-hearted flavour to Now what is love? This collection, recorded in London, is highly recommended as a feast of love for a mid-summer’s night.

—Dianne Wells

Mozart – Don Giovanni  
Gerald Finley; Julius Drake  
Hyperion CDA67830

- Singers crave novel material for their recordings: obscure works, cherished favourites… whatever it takes to create tempting new song packages. Baritone Gerald Finley’s recent release samples the Ballad repertoire and offers a wonderfully chosen program ranging from dark gothic musings of 19th century German and English composers to the devilishly clever writing of Cole Porter.

Finley lives up to his reputation for consistent and solid performance meeting the need of each ballad’s text with an impressive dramatic acuity that elevates the finest singers above the rest of their colleagues. Most notable is his amazing portrayal of the demon in Schubert’s Erlkönig where he assumes a strangely nasal vocal character and deliberately sings the Erlkönig’s extended passages just slightly flat to drive home the evil in the text. I’ve never heard this done before and it’s stunningly effective.

Similarly, Hugo Wolf’s Der Feuerreiter also offers some character vocal moments that most singers simply never attempt. Perhaps the biggest surprise is Finley’s multiple impersonations of narrator, mollusc and socialite in Cole Porter’s The Tale of The Oyster. Eating at a seafood restaurant will never be the same.

Long-time accompanist and artistic partner Julius Drake does so much more than just play the notes to back-up the voice. In Mahler’s Wo die schönen Trompeten bläsen he crafts a remarkable orchestral colour palette from the keyboard. Drake knows how to be pianistically comedic as well as dramatic, romantic as well as impish. His artistic contribution is a significant reason for this disc’s success.

—Alex Baran

EARLY & PERIOD PERFORMANCE

Bach – Suites and Partitas  
Dom Andre Laberge  
Analekta AN 2 9767

- If we needed reminding of the inventiveness, adaptability and wide-ranging influence of Bach’s music, this recording provides ample evidence. The four major works are pieces Bach wrote for instruments other than the harpsichord, including violin (A minor sonata, BWV 1003 and famous D minor Chaconne), lute (BWV 996) and a hybrid known as a “Lautenclavicymbel” (BWV 997). With the exception of the Chaconne—which has been transcribed especially for Laberge by Pierre Gouin—all of the transcriptions were made during Bach’s lifetime by his students.

Paradoxically, the most convincing performance on the disc is of the least successful transcription. The solo violin sonata, BWV 1003, is a glorious work, full of contrapuntal and melodic interest. When transcribed for harpsichord, however, the sound alternates between being too thin or—when the “implied” harmonies of the violin are filled in—too thick and literal. Perhaps sensing this challenge, Laberge’s performance is brilliant, free and exciting, most particularly in the sensational fugue. This is in contrast to the somewhat careful and reserved approach to the rest of the material on the recording.

Laberge’s 1987 Dowd harpsichord records well and its warm and majestic sound suits these composers to the devilishly clever writing of Cole Porter.

The Sacred Bridge – Jews and Christians in Medieval Europe  
Boston Camerata; Joel Cohen  
Apex 2564 69895-6

- Early music for many spans over 600 years to the mid-eighteenth century. This single CD takes in music from precisely those six centuries. They were an exhilarating time although this recording also...
first, on the Friends of Music label presents Clara’s only completed four-movement work, the Piano Trio Op.17, and her husband’s more familiar Piano Trio Op.63, performed by the Castle Trio. The second is a double disc featuring Schumann’s complete works for piano trio with Leif Ove Andsnes and Christian and Tanja Tetzlaff on EMI. Clara Schumann’s Trio Op.17 and the Trio Op.63 by Robert were written within a year of each other, between 1846 and 1847, and both are now recognized as among the best of their output. Although Clara once described her trio as “effeminate and sentimental” there is no denying the fine craftsmanship displayed within. The American-based Castle Trio — Lambert Orkis, piano, Marilyn McDonald, violin, and Kenneth Slowik, cello — play with a finely-balanced precision and their exemplary interpretation is further enhanced by the decision to perform on early instruments, including an 1846 Streicher grand piano. To those used to modern-day chamber performances, the thinner, more transparent sound heard here may be a little disconcerting, but at the very least, the result is an accurate representation of how the music would have originally been heard.

The partnership among pianist Leif Ove Andsnes with violinist Christian Tetzlaff and his sister, cellist Tanja Tetzlaff, is a not infrequent one, and their performance on this EMI recording is everything we’d expect from three outstanding players. Included in the set are the three piano trios, the Fantasiestücke Op.88, as well as the Six Etudes in Canonic Form Op.56, as arranged by Theodor Kirchner. Indeed, there is much to admire here — the playing is at times bold and impassioned, imbued with the true romantic spirit. Yet sections such as the second movement of the Piano Trio No.2 display a wonderful sense of intimacy, with the cello particularly warm and resonant. The four Fantasiestücke Op.88 are an attractive bonus, with the Marche finale bringing both the set and the collection to a buoyant and optimistic conclusion. In all, these are two fine additions to the catalogue; surely Robert and Clara would nod their heads in approval.

—Richard Haskell

July 1—September 7, 2011
thewholenote.com
Strings Attached
TERRY ROBBINS

The Polish composer Henryk Gorecki, who died last November, wrote three string quartets fairly late in his career—a fourth was apparently unfinished at the time of his death—and these are presented on the specially-priced 2-CD set Gorecki: The Three String Quartets (Hyperion CDA67812) performed by the Warsaw-based Royal String Quartet. It’s certainly not easy listening, with predominantly slow, quiet, and often dissonant meditative passages with low harmonies and little vibrato, interspersed with rich tonal outbursts. *Already it is dusk*, from 1988, *Quasi una fantasia*, from 1991, and *songs are sung*, completed in 1995 but not released until 2005, all offer ample support for Adrian Thomas’ comment in the booklet notes that “contemplation was always central to Gorecki”—certainly there is a sacred as well as a secular feel to these complex and very individualistic works. All three quartets were commissioned and first performed by the Kronos Quartet, who have also recorded them. I haven’t heard their versions, but however different they may be it’s hard to believe that they could be any more authoritative than these exemplary performances by the Polish ensemble.

Hyperion continues to add outstanding discs to its catalogue, and has just re-issued the Anthony Marwood and Susan Tomes recital of Music for Violin and Piano by Dvořák in their Helios budget-label series (CDH55365). It’s an absolute delight from start to finish, with really fine works, outstanding playing, and a beautiful recorded sound. The Sonata in F minor and the Sonatina in G are the major works, but there isn’t a single track that is less than top-drawer. The Four Romantic Pieces were originally written for 2 violins and viola, Dvořák arranging them almost simultaneously for violin and piano; two shorter works, the *Ballad* in D minor and the *Notturno* in B major, complete the disc. Marwood’s playing is simply faultless, with perfect intonation, a lovely tone, and sensitive and intelligent phrasing. He is matched in all respects by Tomes. Marwood has a half-dozen other fascinating and highly-acclaimed CDs on the Hyperion label, ranging from Weill and Stravinsky to little-known British Romantic concertos. He’s clearly a player with a range to match his ability—and that’s saying something.

I’m constantly reminded of how difficult it is to keep up with contemporary performers and compositions—or at least reminded of the fact that I’m probably not doing as well as I should be in that respect. A case in point is the new CD from the Israeli violinist Ittai Shapira, who is active as a soloist and as a composer. He performs his own *Concerto Latino* on an abbreviated (26 minutes) CD from Champs Hill (CHRCD020) with the London Serenata conducted by Krzysztof Chorzelski. Shapira is a new name to me, but in addition to his own works he has already had 14 concertos written for him by other composers! This concerto was written in response to a personal assault Shapira experienced when he was mugged by a New York gang in January 2005: the three movements, titled *Assault, Lament and Party*, clearly indicate the therapeutic nature of the work, and Shapira’s celebration of his recovery. It’s an interesting and accessible piece, with a mix of various technical and musical influences—Latin, Iberian, Sephardic, Cuban, among others—and is extremely well played by all the performers. Recorded at St. Paul New Southgate, London the sound quality is excellent.

**Naxos** has released *Volume 3* of the projected 8-volume series of the complete *Music for Violin and Orchestra* by Gorecki (N.872275). I wrote a glowing review of the earlier volumes a few years ago, and this latest CD is clearly their equal. The young Chinese violinist Tianwa Yang is again simply brilliant throughout, playing Gorecki’s own violin on two of the tracks. The *Orquesta Sinfonica de Navarra* (founded by Gorecki himself in 1879) under *Ernest Martinez Izquierdo* provides the most idiomatic support imaginable. And don’t think for a moment that the standard of the works themselves is lagging as the series proceeds: the *Concert Fantasy on Mozart’s Die Zauberflöte* is dazzling; *Navarra* (with the soloist double-tracked) is an exuberant duet; the bagpipe-influenced *Muineiras* is a delight. The *Nouvelle fantaisie sur Faust de Gounod*, the *Barcarolle venitienne* and the *Introduction et Caprice-Jota* complete an immensely satisfying, entertaining and probably definitive disc.

**STRING ATTACHED CONTINUES** online with string quartets of Saint-Saëns (Fine Arts) and Beethoven (Artemis) and the Bruch Violin Concerto (Vadim Gluzman) at www.thewholenote.com.

**MODERN & CONTEMPORARY**

Erich Wolfgang Korngold – Symphony in F Sharp
Helsinki Philharmonic Orchestra;
John Storgårds
Ondine ODE 1182-2

Here is a fine addition to the significant revivals and original works recorded by John Storgårds with the Helsinki Philharmonic. The precocious Erich Korngold was already...
writing chamber music, orchestral works, and operas at an age when many composers have barely started. But he was forced to leave Austria during the Nazi scourge and turned to Hollywood, becoming an innovator in the new art of film music. The Symphony in F sharp, completed in 1952 after his return to Vienna, is a wonderful summation of his concert and film music accomplishments.

Korngold was a story-teller when critical opinion prized abstract and esoteric music. Only recently have we appreciated his expressive persona, orchestral mastery, and judicious incorporation of musical modernity. The Symphony’s dramatic opening movement demonstrates all these qualities. Its angular melodies, dissonant harmony and interjections by brass and percussion (particularly the xylophone) show his mastery of newer idioms. Storgårds’ transitions assuredly through the work’s contrasting moods, as in a flute solo over hushed strings or in cinematic flashes featuring the horn section. The orchestration of the Scherzo is especially colourful and the Helsinki Orchestra takes it all in stride with tight ensemble work. I find their performance of the anguished slow movement extraordinarily moving. More cheerful and witty is the finale, whose popular American film idiom is interrupted by intense interludes. Rounding off this valuable disk is Korngold’s youthful Tänzchen, which receives a charmingly Viennese treatment by the Helsinki Orchestra.

—Roger Knox

Arvo Pärt – Symphony No.4
Los Angeles Philharmonic;
Esa-Pekka Salonen
ECM New Series ECM 2160

• For many years, a quote from the Estonian composer has resounded with me: “I have discovered that it is enough when a single note is beautifully played.” This line speaks volumes of Arvo Pärt’s tintinnabuli approach to musical expression.

Shortly after I was tragically and very suddenly widowed, I attended the Canadian premier performance of this symphony (long before the ECM release). Supportive family members and friends had been encouraging me, suggesting that once again I would find beauty in a world that seemed so empty, as it often does during the early stages of grief. I will never forget the profound sense of beauty, tonal balance and celestial bliss that surrounded me for the duration of the symphony. It truly was the first time I had encountered beauty amongst my suffering.

With the ECM release of this symphony, I was eager to discover whether the same sense of wonder that I experienced live could possibly be documented. Esa-Pekka Salonen intimately and delicately conducts the Los Angeles Philharmonic Orchestra in a way that masterfully conveys Pärt’s awe-inspiring composition.

This label has a long history of working with Arvo Pärt. His sparse and minimalist style (which seems to rely on silence as much as sound at times) lends itself perfectly to the label’s established approach of audio-philic recording techniques. It is a superlative recording that draws the listener right in, or rather, right above the front of the stage; there’s a stunning balance of direct and reverberant sound, while still maintaining pinpoint imaging.

—John Laroque

Federico Mompou – Silent Music
Jenny Lin
Steinway & Sons 30004

• I understand Federico Mompou’s four books entitled Silent Music for piano (1959-67) as music to be co-constructed by creator and listener. The needed frame of mind, conditions, and responses must come from the listener. Then pensive moments may arrive that take us beyond ourselves. The Spanish title Musica Callada comes from mystical poetry by St. John of the Cross, the 28 pieces sharing a quality of monastic sparseness with soft dynamics and slow tempi.

Since acquiring ArkivMusic in 2008, Steinway & Sons has released several discs showcasing its topflight piano. This is a special recording where instrument, production, engineering, documentation, and performance are all superb. Jenny Lin displays flawless pianism with superb control of dynamics and occasional flashes of virtuosity. I am reluctant to single out particular favourites: the books create cumulative effects and listener responses will vary widely.

In Mompou’s own recordings, melodies are shaped more incisively, rubato is freer, and old-fashioned “breaking of the hands” is heard. As a contemporary listener, I much prefer Lin’s approach. But Mompou’s own passionate playing betrays any notion of minimalistic intentions. The mood is different than Satie’s and closer to Debussy at his most sparse, in the prelude...De pas sur la neige, or in Le petit berger from the Children’s Corner Suite.

One extra piece, Secreto, comes at the disc’s end. Here, criticism takes its leave and readers are invited to seek their own experiences with this remarkable music.

—Roger Knox

Daniel Janke – Cinco Puntos Cardinales
Mark Fewer; Coro In Limine
Centrediscs CMCCD 16911

• In part compositions for violin solo, a men’s chorus, mixed instrumental ensemble and soundscapes from South America, the unifying principle of this eclectic collection is its design as an accompaniment and essential text to a modern dance work by the Lima Peru dance company, Danza Contemporanea.

The work’s title may be translated as “Five Cardinal Points” and its choreographer Yvonne von Mollendorff suggests a metaphorical reading: the four directions of the compass plus the fifth — “the self, the observer.” The work’s sections range widely in kind from three austere solo violin pieces eloquently performed by Mark Fewer, to the rhythmic sound of palm fronds in Guyana, to the lush male sounds of the Peruvian Coro in Limine. Composer Daniel Janke deftly merges international and his own Canadian musical influences and creates a work that verges on the cinematic in scope. The variety of performing ensembles and where they were recorded geographically reminds one of Janke’s more recent career as a film writer, composer and director.

Adding to the kaleidoscope of aesthetics and genres is a track recorded with some of Toronto’s top improvisers, as well as a West African tinged track Miawezo. The latter composition alludes to Janke’s studies of the kora (West African harp-lute) in the 1970s and ’80s with some of its leading hereditary Jali musicians.

Long devoted to incorporating world music influences in his compositions, Daniel Janke continues to boldly bridge parts of our globe through the music on this album.

—Andrew Timar
WHEN MIKE MURLEY enters the heroic tradition of tenor sax trios, you'd better listen. The star hornman has linked with two quality veterans in a new band playing saxmen originals that makes its recording debut on Broadview Trio – Two Of Clubs (Addo Jazz Recordings AJR008 www.adddoecords.com). Taped at Toronto clubs Chalkers and The Rex, the appropriately titled opening track Rich Murlted soon morphs into a thrill- er, with fleet and pungent bassist Rich Brown and smart, energizing drummer Ted Warren reveling in an open, loose structure that lets them stretch. All eight cuts have something to recommend them, Lullabye showing off the serious intensity groove impact Brown generates, Open Spaces brewing nicely beneath Murley’s seamless phrasing cruise and International Idle a feast for Warren’s rapid-fire excursions around the kit. Murley’s caressing of Winter Flower is the saxman at his spellbinding best, the off-kilter Tango Ruby bounces giddily, On The Lemonade is an out-and-out swinger while Hibiscus rambles with purpose, illuminating trio members’ vast skills as they blend ingenuity and emotional depth.

The threesome led by inspirational Quebec alto saxist François Carrier indulges avant-garde motifs crammed with repetitive notes, long tense solos and a sound that’s wildly uneven yet most agreeable, at least Flower is the saxman at his spellbinding best, Idle is an out-and-out swinger which especially shows off his strings to suggestively raw. The leader’s in the sax section, soloing at length in signature powerful manner on the opening New Piece and with considerable acumen and authority elsewhere. His compositions pack the passion in, though it’s not always obvious. The intro to Goodbye Glenn has elements of the lustrous Miller sound but the ballad is a delightful showcase for saxists P. J. Perry (alto) and Pat LaBarbera (tenor) and ever-present lush section work, while the thrusting Greenwich Time offers fine moments from guitarist Lorne Lofsky. Jazz waltz Calendula puts the chief back in the solo saddle to deliver a well-rounded gem, and it’s the turn of Sullivan, Promane and driving drummer Barry Romberg to achieve blowhard honours on the effective minor-chord Eleven. High standards throughout are maintained, right up to the showcase title tune closer.

Drummer Kevin Brow graduated from U of T’s jazz program but now is based in Copenhagen. Koptor – Fire Sink (Fresh Sound New Talent FSNT 384 www.kevinbrow.com) is his band Koptor’s second album and it’s really good. The forceful, imaginative Brow composed 10 originals for a session featuring three Danish players—avant-garde saxist Lotte Anker, pianist Jacob Anderskov and bass Jeppe Skovbakke. The music’s all stop-time rhythms, unpredictable sequiturs and cool sonic provocation, like some ECM recordings, and nods relentlessly to Euro classical structures. Brow maintains exceptional grooves, often exciting though never overstating his case while his companions offer up jazz ranging from lavishly melodic to suggestively raw. The rousing Intellectual Sex, the fascinating soloing of sax and piano and crafty underpinning by drums and bass on the title cut and the weird eruptions on Penny Crushing are just three examples of creative minds in high gear. Young bands are stirring interest in Hogtown. One has twenty-somethings making their debut recording on Brent Mah/ Alex Goodman – Convergence (www. alexgoodman.ca), a most promising album demonstrating maturity, flexibility and a cohesion so acute that on occasion it almost throttles freshness. Accomplished guitarist Goodman penned four tunes, saxist Mah three and the 68-minute session is fleshed out with a jazz standard and contributions from Radiohead and Pink Floyd. Booming bassist Dan Fortin and drummer Karl Schwonick make a solid rhythm team. The opening Momentum is sort of chamber-bop in 5/4, a measure of the writing challenges met and the other material is never dull, though while I appreciate Mah’s range and agility I don’t care much for his restrained and thin alto/soprano tones. Other entertaining tracks are Persistence Of Memory and Missed Opportunity.

The next shows bassist Ken McDonald making big strides with his second album as leader Ken McDonald Quartet – Pay What You Can (www.kenmcdonaldjazz.com) that features saxist Paul Metcalfe, guitarist Demetri Petsalakis and drummer Lowell Whitty. He’s composed six thoughtful originals that are performed with energy and confident flair, for starters Detroit which especially shows off his strings agility and bright-toned Metcalfe’s rich vein of ideas. Beyond it are smart and subtle creations that let bandsmen expand their horizons and conjure up novel, sometimes striking, jazz—it’s a pity there’s just 39 minutes of it.
of Broadway standards—even so, there is a
unifying creative intent on this breath-
takingly beautiful album. For “Two Kites”
she has enlisted gifted collaborators bassist
George Koller (who also wears the producer
hat), Mike Murley on saxophones and Nick
Fraser on drums.
The jaunty title track comes from Antonio
Carlos Jobim (who wrote the music as
well as the English lyrics) and deliciously
intricate, yet commanding piano technique
by consummate vocalist Norma Winstone and Lindzon’s original, 
Grey Green, on which her evocative vocal,
harmonically complex arrangement and
Bill Evans-ish piano solo coupled with the
inspired work of her ensemble, make this an
deniably stand-out.

—Lesley Mitchell-Clarke

green edge sky, green edge sun
Mark Kieswetter; Ross MacIntyre
Independent
(www.cdbaby.com/cd/markkieswetter)

It’s always nice—and a
relief—when the
playing you hear on
a CD is as elegant and
evocative as its
title (and track).
Indeed, that
is the case with
pianist Mark Kieswetter’s and bassist Ross
MacIntyre’s newly released CD, ever-so-
evocatively entitled, “green edge sky, green
edge sun” (no clumsy caps, here). It is a
beautiful album, exquisitely executed by
two outstanding musicians who clearly
“get” each other. Kieswetter and MacIntyre
have captured the true essence of what
the best piano/bass duos are all about:
elegance, economy, precision, fluidity, style,
im闾acy, grace, and that magical, intangible
chemistry—the simpatico.
Indiana-born Kieswetter has been the
pianist-of-choice for many Toronto-based,
talented jazz artists (including Heather
Bambrick, Emilie-Claire Barlow and The
WholeNote’s own Ori Dagan) since moving
to Toronto in 2002. Ross MacIntyre (born,
raised and based in Toronto), is one of the
most in-demand side musicians in Canada,
in the studio, playing in town alongside lo-
cal luminaries such as Reg Schwager and
Mike Murley and touring the world with the
likes of Matt Dusk, Elizabeth Shepherd and
Barlow. Despite their whirlwind schedules,
it was meant to be for these two highly re-
spected musicians to take a break and take
the time to make some great music together.
We’re lucky that they did. They’ve gifted us
with 13 tracks including gorgeous and cre-
ative arrangements of classics such as Green
Dolphin Street (chosen in keeping with the
CD cover’s “green theme” perhaps?), Lerner
and Loewe’s The Heather on the Hill and,
the final track, Bill Evans’ We Will Meet
Again, as well as Kieswetter’s original title
track and his harmonically haunting Ask
Alice. Let’s hope they’ll consider producing a
second CD down the road.

—Sharna Searle

Let Me Off Uptown
Anita O’Day
Mr. Music: MMCDD-7027
(www.worldsrecords.com)

For those of us
who believe Anita
O’Day was one of the
most important
among jazz singers,
this brand new
release of previously
unavailable live
material is a divine
treat. Those not in the know should google
O’Day’s mind-blowing renditions of Sweet
Georgia Brown and Tea for Two, filmed by
Bert Stern at the 1958 Newport Jazz
Festival. With these two cuts as bonus
tracks, this CD features four other selections
from that famous set, including a brilliantly
phrased Have You Met Miss Jones and a
droll ditty referred to as the novelty number,
Varsity Drag.
Also included are several impressive
performances from the late 1950s, O’Day’s
heyday. Take The Man I Love recorded at
the 1957 Timex All-Star Jazz Show: she
starts off rubato, decorating phrases expertly
with dissonance; then, improvising like the
finest of horn players, she swings the melody
to Mars and back, but never loses the lyric
in the process. Four Brothers and Love Me
or Leave Me demonstrate O’Day’s incred-
ible ease with fast tempos; her time feel is
infectedly on the money and she is never
rushed, always relaxed. The singer’s cool,
tongue-in-cheek approach is best exposed
on vehicles like Honeysuckle Rose, which
she performed literally thousands of times
in her career, but never the same way twice.
Personnel includes Benny Goodman, Jack
Sheldon, Lionel Hampton, Flip Phillips and
others jazz greats. This CD is a worthwhile
jazz history lesson. A bargain at any price.

—Ori Dagan

à l’inattendu les dieux livrent passage
Mecha Fixes Clocks (Michel F. Côté)
& Records ET 09 (www.etrecords.net)

● Atmospheric and
ambient, but also
audacious, Montreal
percussionist/keyboardist
and electronic
manipulator
Michel F. Côté
uses a variety of
sonic strategies to construct an exuberantly
original nine-part sound world on “à
l’inattendu les dieux livrent passage.”
Accomplished in transforming directors’ and
choreographers’ ideas into sound, as well as
leading ad hoc bands such as this one, which
generate a new meaning from his initials,
the composer/arranger pushes and pulls the
textures in a multi-stylistic fashion so that
seemingly bland surfaces turn out to contain
tough, multi-faceted cores.
Case in point is a track like serveur
fossilisé, where chunks and clicks from signal-
processed timbres splutter and shirl while
commenting upon Gordon Allen’s irregularly
vibrated trumpet lines and the twangs from
Bernard Falaise’ guitar. Arco string runs
maintain the theme, although variants
become looser, more strident and discordant
as they come in contact with the buzzing
electronics. Other pieces offer interludes
of pseudo classicism via Pierre Yves-
Martel’s viol de gambe or Jean Derome’s
harmonized bass flute, only to have them
sabotaged by Lori Freedman’s harsh bass
clarinet slurs or abrasive wood scrapes from
the percussionist. Overall it seems that
sonic disruption is as much a part of Côté’s
compositions as legato continuum.
This post-modern strategy is sardonically
confirmed on au-delà de l’espace des
petits oiseaux and more obviously on the
concluding entre idéal et mental. On that
track, string-laden samples, likely sourced
by turntablist Martin Tétrault from Gone
with the Wind composer Max Steiner LPs,
are interrupted by pinking from live string
players, motor-driven whines and clanks
plus the percussionist’s cross pulses and
opposite-sticking beats.

—Ken Waxman

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July 1–September 7, 2011

thewholenote.com
Something in the Air
Sackville Returns

KEN WAXMAN

Besides gaining a reputation for its demographically diverse and eminently liveable neighbourhoods, when it came to improvised music starting in the early 1970s Toronto was actually a world-class city in more than civic boosterism. That’s because on the initiative of photographer/musician Bill Smith, Sackville records was issuing LPs by some of the most significant avant-garde players from New York, Chicago and St. Louis. Recorded for the most part in local studios, these discs—and affiliated concerts—documented these emerging styles and designated Toronto as part of the international free jazz firmament. Now Chicago’s Delmark label is distributing CD reissues of the original Sackville records.

Probably the most significant session was the label’s one two-disc package, saxophonist Julius Hemphill’s Roi Boyé & the Gotham Minstrels (Sackville SKCD2-3014/15 www.delmark.com). It’s a solo session that’s a pioneering example of using multi-tracking to create a compelling audio drama. Best known as a founder of the World Saxophone Quartet (WSQ), Hemphill (1938-1995) was interested in programmatic story telling not reed bravado. One observation is that the often-delicte timbres of the reedist’s overdubbed flutes were showcased at a time when the cliché of advanced jazz imagined every player a discordant eardrum-assaulter. Even when playing arsting alto saxophone, as on the second track, Hemphill is so in control of his material that he doesn’t lapse into glottal punctuation. Instead he replicates a New York subway journey through an overdubbed choir of yelping saxophones.

Exactly one year later, Hemphill and his WSO colleague Oliver Lake recorded the duo disc, Buster Bee (Sackville SKCD2-3016 www.delmark.com) in Toronto. As notable as their teamwork was, it lacks the revolutionary force of the solo set. On “Roi Boyé” for instance, Hemphill devotes the final track to a narrative about a black artist’s life in a materialistic society, punctuating his story-telling with harsh squeals, discordant whorls and split tones. Another track replicates a butterfly’s attraction through stacked and harmonized reed tones that meander linearly; while a third is practically a capriccio, with the theme bouncing along, propelled by carefully stacked, overdubbed horn vamps, while reed-biting and pressurized vibrators from the alto saxophone come in-and-out of aural focus for contrast, ending with a distinctive contraltolalo textual upturn.

Hemphill doesn’t neglect jazz’s bedrock, the blues, either. One extended piece positions a soulful alto saxophone riff, basso lip-bubbling from the flute and a heavily breathed soprano saxophone line that could come from a country blues harmonica, while discordant pitches slide contrapuntally among them. Eventually the track reflects both the guttural despair and altissimo promise of the music.

For a discussion of other Sackville classics by trombonist George Lewis, saxophonist Roscoe Mitchell and drummer Barry Altschul see the continuation of this column at www.thewholenote.com.

POT POURRI

Unspoken Dreams – Stories from Rumi
Ariel Balevi; William Beauvais
Independent WLCD 012010

Storyteller Ariel Balevi and guitarist/improviser William Beauvais are a creative team to be reckoned with. “Unspoken Dreams—Stories from Rumi” is concurrently perplexing and interesting in its content and presentation.

Balevi “reads” five stories from the Masnavi, a collection of stories and stories within stories that Rumi, the 13th century Sufi poet and mystic, used in his teachings. Balevi’s diction is clear, and his timing is impeccable. Most surprisingly, he has the uncanny knack of drawing the listener deep into the text when least expected to create a powerful listening experience. He is an excellent storyteller with a distinctive voice that brings the stories he so loves to life. At times, Balevi risks becoming a bit over the top in his sentiment. This is where guitarist William Beauvais weaves his magic. Clearly relishing his musical supporting role, Beauvais’ improvisations, compositions and performance provide the perfect backdrop/soundscape while simultaneously creating clear boundaries to prevent a sonic crash. Between stories as musical interludes, his renditions of the simple Yoruban and Bantu songs are beautiful moments which prepare the listener for the next story.

The sound of the voice and guitar blend with ease and colour. Production qualities are superb. Fans of storytelling should be impressed by “Unspoken Dreams — Stories from Rumi.” The rest of us open minded enough to give this Balevi/Beauvais collaboration a listen should be pleasantly surprised. The disc is available through the Canadian Music Centre Distribution Service (www.musiccentre.ca).

—Tiina Kiik

That Certain Chartreuse
Lori Cullen
Independent LC2011 (www.loricullen.com)

Lori Cullen is a steadfast presence on the music scene in Toronto, consistently producing fine albums and appearing in and putting together live shows that bring together dozens of talented local artists. Although her songwriting is strong, I like her best as a song stylist and her latest, “That Certain Chartreuse,” is dominated by examples of that unique talent. Along with guitarist/partner Kurt Swinghammer, bassist Maury Lafoy, drummer Mark Marisash and keyboardist David Matheson, everyone from the Bee Gees to Suzanne Vega to King Crimson gets the careful caress of Cullen’s interpretations. Rainy Day People is given an emotional depth it never had at the hands of Gordon Lightfoot (as un-Canadian as that may be to say). While Baubles, Bangles and Beads gets a delightful and crazy mix of sitar-like guitar sounds, a hint of Optimistic Voices-style vocal arrangements, and trumpet playing, courtesy of Bryden Baird, that has the distinct Cullen/Swinghammeresque imprint. The Shania Twain hit that she wrote with her now very ex husband, Forever and For Always, is done without irony and restores our faith in the possibility of love and loyalty.

—Cathy Riches

Sackville Returns
Introducing the new **FREE APP** for your iPhone/iPod/iPad that lets you switch effortlessly between The New Classical 96.3 FM and The New AM 740 – Zoomer Radio. Simply log into the Mac App Store, Search “Classical 96.3FM” or “ZoomerRadio” and download. It’s that easy!
Old Wine, New Bottles | Fine Old Recordings Re-Released
BRUCE SURTEES

The high point of the 1964 Vienna Festival must surely have been the sold-out performance in the Musikverein Grosser Saal on June 14 of Mahler’s Das Lied von der Erde with Josef Krips conducting the Vienna Symphony Orchestra and soloists Fritz Wunderlich and Dietrich Fischer-Dieskau. The Austrian Radio’s original tape cannot be found but the copy from the Krips family archive provided the source for this unique and extraordinary performance now available on DG (4778988, mono).

In addition to his fame as a superb Mozart interpreter, Josef Krips, a fine Mahlerian, had a complete intimacy with the Mahler score and directs a total performance without the swooning, heart on the sleeve emotions that inhabit many others. This attentive, stoic reality, most telling and decisive when the soloists and conductor are in complete accord, leads to exquisite passages when the conductor seems to be listening to and heeding the soloist. Listeners familiar with other versions will be taken aback to realize that the Krips tapes have been faithfully restored by the Emil Berliner Studios in Siemensvilla, Berlin between 1948 and 1957 (AUDITE 21.406, 3CDs). The orchestras are the Berlin Philharmonic (BPO) and the RIAS Symphony (RIAS) and the repertoire is quite unusual. There is an unidiomatic Rhapsody in Blue (RIAS) from 1948 with Gerhard Puchelt, piano, played in the manner of a nebulous English movie soundtrack. (The conductor went on to be an ardent fan of Gershwin’s music.) Ravel’s Rapsodie Espagnole (BPO) from 1948 is interesting but clearly a non-French performance. Four performances from 1949 with the BPO are a perfect fit: Busoni’s Violin Concerto, Op.35 with Siegfried Borries; Cherubini’s Anacreon Overture and Hindemith’s 1945 Piano Concerto with Gerhard Puchelt. Also there is the world premier of Reinhard Schwarz-Schilling’s Introduction and Fugue for String Orchestra, and Harold Genzmer’s 1944 Flute Concerto with Gustav Scheck (BPO) from 1950, followed by a surprisingly fine reading of Copland’s Appalachian Spring with the BPO. Finally, there are three works by Heinz Tiessen (1887-1971), the conductor’s former teacher, recorded live on October 7, 1957 with the Radio Symphony Orchestra, Berlin. Heard are The Hamlet Suite, Op.30, The Salambo Suite, Op.34a and the Symphony No.2 Op.7. Some of the pieces in this collection may be new to collectors but are well worth investigating, particularly the Tiessen works. The sound throughout runs from good to very good.

ARTHAUS has released a Winterreise sung by Fischer-Dieskau with Alfred Brendel live in Siemensvilla, Berlin in 1979 (DVD 107229). Even though pianist and singer have each performed and recorded this cycle many times, both together and with others, this studio production, without an audience, is very special. Their combined insights, eagerly shared between the two as seen in the 56 minute rehearsal sequences, produce a memorable experience.

Also, check out the superlative, must-have Verdi Requiem recorded live in the Liederhalle, Stuttgart on November 2, 1960 with Hans Mulley-Kray conducting the SWR Radio Symphony Orchestra, The Stuttgart Bach Choir, The Stuttgart Singing Teachers’ Association Choir, with Maria Stader, Elizabeth Hoffgen, Wunderlich, and Gottlob Frick (DG 476638, 2CDs). It is uniquely communicative, being more a requiem mass than an operatic outing. Try your local classical specialist or get it from Amazon.de.

The Romanian conductor Sergiu Celibidache made but a few recordings in the late 1940s and early 1950s at which time he was regarded as something of a firebrand. In 1946, awaiting the return of the banned Furtwangler, he was elected acting chief conductor of the Berlin Philharmonic, then an orchestra in disrepair. He remained until 1954, hoping to follow Furtwangler as chief conductor but Karajan won out and was appointed to the position for life. Celibidache moved on, refusing to record, believing, rightly so, that no one performance can ever be definitive. He did, however “authorize” some videos for general distribution. After his death many live performances were issued on CD. AUDITE has a set of all the Celibidache performances recorded by the RIAS, Berlin between 1948 and 1957 (AUDITE 21.406, 3CDs). The orchestras are the Berlin Philharmonic (BPO) and the RIAS Symphony (RIAS) and the repertoire is quite unusual. There is an unidiomatic Rhapsody in Blue (RIAS) from 1948 with Gerhard Puchelt, piano, played in the manner of a nebulous English movie soundtrack. (The conductor went on to be an ardent fan of Gershwin’s music.) Ravel’s Rapsodie Espagnole (BPO) from 1948 is interesting but clearly a non-French performance. Four performances from 1949 with the BPO are a perfect fit: Busoni’s Violin Concerto, Op.35 with Siegfried Borries; Cherubini’s Anacreon Overture and Hindemith’s 1945 Piano Concerto with Gerhard Puchelt. Also there is the world premier of Reinhard Schwarz-Schilling’s Introduction and Fugue for String Orchestra, and Harold Genzmer’s 1944 Flute Concerto with Gustav Scheck (BPO) from 1950, followed by a surprisingly fine reading of Copland’s Appalachian Spring with the BPO. Finally, there are three works by Heinz Tiessen (1887-1971), the conductor’s former teacher, recorded live on October 7, 1957 with the Radio Symphony Orchestra, Berlin. Heard are The Hamlet Suite, Op.30, The Salambo Suite, Op.34a and the Symphony No.2 Op.7. Some of the pieces in this collection may be new to collectors but are well worth investigating, particularly the Tiessen works. The sound throughout runs from good to very good.

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