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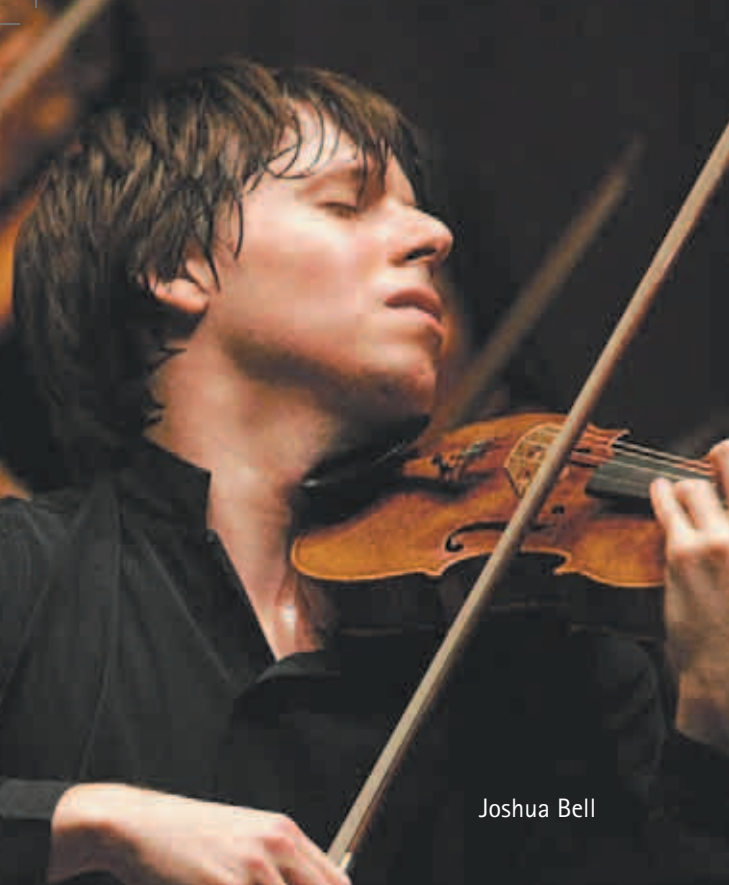
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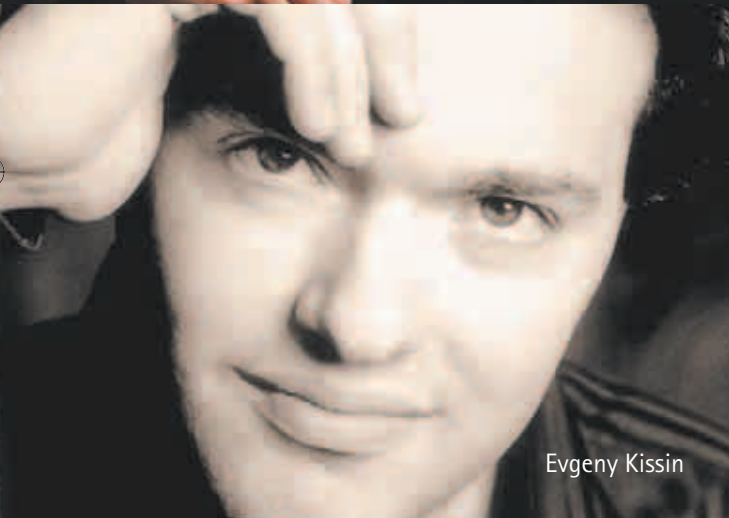
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Ten Bumps

Most calendars say that the year officially commences on January 1 – but in the musical world, September is the time for beginnings. Brochures are printed, tickets are sold, and a new season takes its first steps. With this in mind, some of *The WholeNote*'s regular “beat” columnists have examined what the 2009/10 season has to offer. In the following pages you'll find their thoughts on what looks promising.

I've also done some perusing of the coming season, and I've come up with a few events that might not receive the attention they deserve. No doubt, the big events with big publicity budgets will take care of themselves – but every year there are a handful of worthy performances that could use a little help. Here are ten “bumps” for ten concerts in the next ten months.

September 14 8:00: Gallery 345. *The Art of the Piano: Dan Tepfer.* Tepfer is a jazz pianist who will interpret Bach's Goldberg Variations. This sounds intriguing.

October 26 8:00: Glenn Gould Foundation. *Simón Bolívar Youth Orchestra of Venezuela.* This huge event, at the Four Seasons Centre, has received astonishingly little publicity so far. Let's hope it gets some.

November 5 7:30: University of Toronto. *Il Mondo della Luna.* When was the last time you saw a Haydn opera?

December 4 8:00: Art of Time Ensemble. *Brasil.* This programme of Brazilian music by Villa Lobos and others, could easily get lost in the Christmas rush. But Brazilian music in December sounds like a good idea to me.

January 17 2:00: Royal Conservatory of Music. *Bryan Epperson, cello, with Dianne Werner, piano.* With so much attention focussed on the new Koerner Hall, let's hope that concerts like this one, in the RCM's smaller Mazzoleni Hall, aren't forgotten.

February 4 12:10: University of Toronto. *Brahms Piano Quintet.* Pianist Henri-Paul Sicsic and a quartet of string teachers from U of T will give this performance. Again, this is the sort of concert that could easily be overlooked, but shouldn't be.

March 20 8:00: I Furiosi Baroque Ensemble. *The Noiseless Foot of Time.* Furiosi's guest on this occasion is Lucas Harris, who plays the lute and theorbo. Personally, I think the theorbo is a fascinating instrument.

April 29 8:00: Soundstreams Canada. *Cool Drummings: Steve Reich.* Maybe this concert, at Koerner Hall, doesn't need a bump – but I'm giving it one anyway.

May 16 8:00: Esprit Orchestra. *No Reason to Panic.* I don't know much about the works by Andriessen, Schmidt and Nas on this programme. What I do know is that the final work, R. Murray Schafer's *Gitanjali*, is well worth the price of admission.

June 20 3:00: Hannaford Street Silver Band. *Brass Belles.* This concert is the grand finale of the International Women's Brass Conference, and features an all-female cast of soloists and composers. Despite the silly title, this is an idea whose time has come.

Finally, I should note that *The WholeNote*'s publisher, David Perlman, got into the spirit of things as well. You'll find his two cents worth on this topic in “Counterpoint – the Publisher's Perch,” on page 29.

Colin Eatock, Managing Editor

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THE TORONTO CONCERT-GOER'S GUIDE
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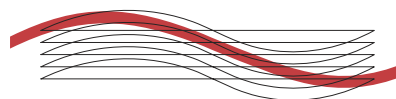
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Making Koerner Hall Work

By Colin Eatock

At last, it's finished. The Royal Conservatory of Music's Telus Centre for Performance and Education, behind the RCM's Victorian home on Bloor Street, is now officially complete, inside and out.

"The construction took three years," says a proud Peter Simon, the RCM's president. "And the planning began two years before that." Simon estimates that the final price-tag for the building was about \$120 million.



RCM President Peter Simon

The centrepiece is Koerner Hall, a 1,140-seat concert hall that opens with a gala concert on September 25 – followed by a season of 70 more concerts. And for Toronto's musical communities, the presence of this new facility in the heart of the city brings both opportunities and challenges. It's a bold venture that will surely change our musical culture.

Apparently, that's the whole idea. "Toronto needed a great hall," remarks Simon. "We didn't set out to build the kind of hall you find in a lot of music schools: a facility that's primarily there to serve the students and staff. We set out to build a hall that would attract international artists. There was nothing downtown like that. I consider the George Weston Recital Hall to be a great hall" – he pauses – "but it is where it is." (Where it is, of course, is up in northern Toronto at 5040 Yonge Street, in what was once the city of North York.)

Simon doesn't like to describe the new Koerner Hall as a copy of the George Weston, preferring instead to emphasize the differences. For one thing, Koerner's acoustics have received the highest possible rating ("N1" in scientific jargon), thanks to the giant rubber pads the building sits on. For another, the Koerner is slightly different in shape: higher and less oblong, with a much shallower balcony. Koerner is also outfitted with the latest high-tech equipment, including 24 robotic camera positions to facilitate broadcasting.

"We have no moral objection to making a profit, but our goal is to break even. We haven't built something that's not economically viable."

Yet the two halls are similar in many ways. Like the George Weston, Koerner Hall is first and foremost a concert venue, with a stage large enough to accommodate an orchestra – but it's not a "multi-purpose" hall. (Simon admits it won't be suitable for full-scale opera productions, for example.) As well, both halls are approximately the same size. And, as Simon explains, in the concert business, size matters.

"There's a whole range of artists that will sell 700-1000 seats, and economics make it impossible to present them in Toronto. If you want to present major artists, and you only have 600 seats to sell, you're limited. 1150 is the sweet spot. It's not a general rule, but the great halls in the world are in the 1100-seat size."

In building Koerner Hall and getting into the concert business in a big way, the RCM has bitten off plenty to chew on. The budget for concert expenses at the Conservatory this year is about \$3.5 million, and Simon hopes to earn that money back from ticket sales. He believes that the new facility won't become the tail that wags the dog, requiring constant injections of cash from RCM's operating budget to survive. "We have no moral objection to making a profit," he quips, "but our goal is to break even. We haven't built something that's not economically viable."

That said, it will take more than blind "if-we-build-it-they-will-come" faith to make the RCM's new initiative work. And nobody is more aware of this than Mervon Mehta, the man that the RCM has hired to make Koerner

Hall an artistic and financial success. An experienced impresario, he's programmed concerts for such big-name venues as Chicago's Ravinia Festival and Philadelphia's Kimmel Center.

The name Mehta is a familiar one in the musical world: Mervon's father is the famous conductor Zubin Mehta; and his uncle is Zarin Mehta, executive director of the New York Philharmonic. As a result, Mervon grew up in a very musical environment.

"As a child, it seemed normal for Jessye Norma or Pinchas Zukerman to come to dinner," he recalls. "Looking back on it, I now realize it was pretty remarkable. My parents were very well rounded, musically.

Growing up in Montreal, I heard a lot of classical music in our home – but there was also music by Ella Fitzgerald, Frank Sinatra and Ravi Shankar. And when I moved to the States in the 1970s, I discovered R&B and Motown."



A computer-generated image of the interior of Koerner Hall

Continued on page 63

Attention Concert Presenters!

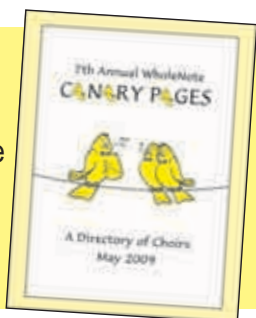
WholeNote's Blue Pages is Ontario's most comprehensive directory of active music presenters, bringing thousands of readers up to date on who's who and what's what. Available year-round online at www.thewholenote.com, the Blue Pages also appears in print once a year, in the October issue of The WholeNote.



Join the **Blue Pages** by September 10 to appear in The WholeNote's **October** issue!

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- **Green Pages**, online in April and in print in **June**, our directory of summer music festivals in Ontario and beyond

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Simon Trpčeski

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Th. Mar. 18	Rachel Kiyo Iwaasa, pianist

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Early to rise

By Simone Desilets

The Early Music scene isn't called "early" for nothing; the season is barely under way, and already there are some very interesting presentations to tell you about.

Hildegard von Bingen and the Labyrinth

The ancient labyrinth has long been used as a pathway toward achieving a contemplative state. Music is an important accompaniment in the winding journey that one takes from circumference to centre and out again, providing a soundscape that can aid in shutting out the bustle of life. In recent times, composers such as John Burke have found the labyrinth an apt companion in their efforts to create music that touches the soul; and I well remember the haunting sounds of the traditional Japanese flute, the shakuhachi, helping me along as I walked a labyrinth, a decade ago.

But it is the exquisite music and poetry of the 12th-century mystic, abbess, philosopher, physician, scientist, Hildegard von Bingen, that will accompany you if you choose to walk the labyrinth on her feast day, September 17. Hildegard composed ecstatically soaring vocal lines to express her poetic visions, each composition a single melodic line designed for limited instrumental accompaniment left to the performers to improvise. In the upcoming event, performers include soprano and Hildegard scholar Krystina Lewicki; Mike Franklin, woodwinds and voice; Ann-Marie Boudreau, voice, sitar, ngoni, harp; and others who contribute the sounds of diverse instruments. Walking the labyrinth is not mandatory but only for those moved to do so; otherwise, one can remain seated and enveloped in this exalted poetry and music.

The performance takes place inside the Church of the Holy Trinity behind the Eaton Centre, September 17 at 8pm, and is presented in collaboration with the Labyrinth Community Network of Toronto. The labyrinth itself is patterned on the medieval style of the one set into the floor of Chartres Cathedral, in the 13th century.

Primadonnas and The Colours of Music

Soprano Suzie LeBlanc is a completely delightful artist whose specialties range from baroque repertoire to lieder, to French mélodies and Acadian folk music, to modern music and improvisation. Her versatility made her a prime choice as the first Singer-in-Residence at Barrie's Colours of Music Festival (as the Festival's indefatigable artistic director, Bruce Owen, told me). In this role, her activities will include concert collaborations with several other Festival artists, as well as giving workshops to elementary and high school students in

the area – something Owen is very enthusiastic about, as for many students these will be rare exposures to the joys of music-making.

The early music component of LeBlanc's performances in Barrie is a concert entitled "Primadonnas of the Renaissance," in which she will be joined by the singers and musicians of The Toronto Consort. What could be more natural than to repeat this concert at the Toronto Consort's own series? – and so, you can hear it in Barrie on October 1, and in Toronto on October 2 and 3.

And ah! the music is from the Italian Baroque, when opera was new; when a ground bass and a few colourful instrumental touches supporting a melody could express all the fire, all the tenderness, that any primadonna could hope for. Monteverdi, Castaldi, Frescobaldi, Strozzi and others will lead you into their world of love (requited and unrequited), laments, entreaties, smiles and tears.

An all-too-brief mention of several other upcoming performances: **September 3, 7pm:** Toronto Music Garden presents "Bach at Dusk – with Claudia." Cellist Winona Zelenka continues her annual exposé of Bach's *Solo Cello Suites* in a performance of No. 4 in E flat, joined by dancer Claudia Moore.

September 13, 2:30pm: "Tartini meets Hagen", virtuoso music of the 18th century for violin and lute, is presented by the newly-formed **Beaches Baroque**, with baroque violinist Genevieve Gilardeau and lutenist Lucas Harris.

September 23 to 27: In the first of their season's concerts, **Tafelmusik** is joined by Montreal's Arion Baroque Orchestra to present "Handel: *Royal Fireworks*," a programme that also includes music by J.C. Bach and Rameau.

September 26, 8pm: Toronto Masque Theatre reprises "Purcell: *Dido and Aeneas / Aeneas and Dido*," a double-bill of Purcell's masterpiece and TMT's commission by James Rolfe and Andre Alexis.

October 3, 7:30: **Cantemus**, a newly formed choir whose focus is secular choral music of the Renaissance, presents "Fairest Isle – A Celebration of Early English Choral Music," with music by Gibbons, Byrd, Taverner, Purcell and others.

Continued on p. 12 And don't forget the 25th annual Early Music Fair held on



Suzie LeBlanc appears as Singer-in-Residence at Barrie's Colours of Music Festival.

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September 12 from noon to 5pm at Montgomery's Inn, where you can encounter all sorts of early music performances, instruments, books and enthusiasts throughout the afternoon.

For details of these and many other upcoming events, see The WholeNote's daily listings.

Purcell and the Hart House Viols

On October 30 and 31, The Toronto Consort will present a very special pair of concerts – very special, in that the music presented is an iconic oeuvre in the history of music (Purcell's complete *Fantasias* for viols); and in that they will be performed on a unique set of instruments – the Hart House viols.

More will be said about the Purcell *Fantasias* in the next Early Music column. But for now, it's worth noting that Toronto's very fortunate to be called home to the six instruments known as the "Hart House viols." Ranging in dates from c.1598(!) to 1781, they have recently been re-appraised and restored fully to playing condition, and are now recognized as a collected treasure of great historical and artistic value.

It's a bit of a mystery how they turned up in Vancouver in the late 1920s, housed neatly in a large wooden chest thought to be a dowry chest. Around 1930, the Massey Foundation presented them as a gift to Hart House, where they have resided ever since.

Their public appearances have been relatively few. Local musicians Leo Smith and Wolfgang Grunsky played them during their early residency, and Peggie Sampson's Hart House Consort used them in performance during the 1970s and 80s; more recently Joëlle Morton secured the loan of two of the viols for one of her innovative Scaramella concerts. Now we have the chance to hear all of them in The Toronto Consort's October offering – incomparable Purcell played by Les Voix Humaines – a musical experience to look forward to indeed.

With this column I take over the early music beat from my colleague, Frank Nakashima, who has faithfully researched and reported the early music scene over the past eight and a half seasons. I will try to follow in his able footsteps and will very much enjoy chronicling the fascinating spectrum of early music performance.



PHOTO: CHRISTINE GUEST

2009-2010 CONCERT SEASON

IN CORPORE SANO
Saturday, October 10th, 2009, 8:00 pm
Guests: MARCO GERA, JONATHAN ADDLEMAN

I F'S NEW BFF
Friday, January 29th, 2010, 8:00 pm
Guests: PATRICIA AHERN, CRISTINA ZACHARIAS

THE NOISELESS FOOT OF TIME
Saturday, March 20th, 2010, 8:00 pm
Guest: LUCAS HARRIS

I (FURIOSI) DECLARE WAR
Saturday, June 5th, 2010, 8:00 pm
Guests: KRIS KWAPIS, OLIVIER FORTIN

i FURIOSI
BAROQUE ENSEMBLE

Calvin Presbyterian Church
26 Delisle Avenue, Toronto

beat by beat: in with the new

New Season/New Hall/New Music

By Jason van Eyk

Over the past several years Toronto's new music season had been starting later and later, sometimes pushing into November. Thankfully, several ensembles have since seen the benefit of getting a jump start. As a result, we have a handful of companies launching exciting series this September. In fact, 2009/2010 looks so exciting for new music that it's next to impossible to pick out the highlights. Caught between Tapestry's 30th anniversary season, Soundstreams' international powerhouse programming and Esprit Orchestra's stellar selection of soloists and repertoire, I already feel like a kid in a candy shop! So, I'll keep my selections within the next several weeks. Even here, it's a challenging calendar for those intrigued by new sounds.

New Pärt

The Toronto Philharmonia gives the season's first big event on September 24 at the Toronto Centre for the Arts. Conductor Kerry Stratton has programmed a new-music-heavy opener with the Canadian premiere of Arvo Pärt's *Symphony No. 4*.

As a young composer in the 1960s, Pärt wrote three symphonies that chronicled his struggle with the musical language of his day, a struggle that would eventually help create his world-renowned style of spiritual minimalism. The orchestral and instrumental pieces that followed tend to be brief. But now, 38 years after the *Third Symphony*, Pärt offers his fourth, subtitled "Los Angeles" (perhaps in recognition of the orchestra that premiered the work this year.) Pärt explained in the programme notes that he is reaching out in this work to "all those imprisoned without rights in Russia." For the composer, the symphony is meant as a "carrier pigeon" that he hopes might reach faraway Siberia one day. Its sparse textures for strings, harp and percussion, slow pace and lengthy duration (37 minutes) make for a long, open and what has been described as an "extremely beautiful" journey.

Also on the programme is the world premiere of *Artemis*, a symphonic overture by Kevin Lau. This Toronto-based composer seems to be quickly making his mark. Since the completion of Lau's first professional composition in 1999 he has received commissions from the Hamilton Philharmonic, the Mississauga Symphony, the Esprit Orchestra, the Cecilia String Quartet and the Toronto Symphony Youth Orchestra, among others. Lau is currently completing doctoral studies at the University of Toronto while he continues to attract other projects, including a 2010 commission from Via Salzburg. In discussing his most recent work, Lau describes it as a musical portrait of the Greek goddess of wilderness, inspired by Gustav Holst's symphonic suite *The Planets*.

For more information about the Toronto Philharmonia's 2009/2010 season, visit www.torontophil.on.ca.

New Hall

On September 25 – what would have been Glenn Gould's 77th birthday – the Royal Conservatory of Music will open the doors to Koerner Hall and its long-awaited inaugural concert season. A special feature of the evening will be the world premiere of R. Murray Schafer's *Spirits of the House*. The work has been commissioned by philanthropist Michael Koerner to showcase the hall's acoustics. The programme will feature the Royal Conservatory's very own ARC Ensemble, as well as the Royal Conservatory Orchestra with celebrated pianist Anton Kuerti, all conducted by Jean-Philippe Tremblay. This evening is just the start to Koerner Hall's Grand Opening Weekend. Full details may be found at www.rcmusic.ca.



Kerry Stratton leads the Toronto Philharmonia in the Canadian premiere of Pärt's *Symphony No. 4*



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Elizabeth Upchurch (l) and Krisztina Szabo (r), COC Free Concert Series 2007. Photo: Andrew Eusebio. Creative: Endeavour Marketing

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PIAZZOLLA The Four Seasons
TCHAIKOVSKY Serenade



Nov 13, 2009

ANTONIO DI CRISTOFANO Pianist

CHAN KA NIN Poetry on Ice
MOZART Piano Concerto K 449
SCHUBERT Death and the Maiden

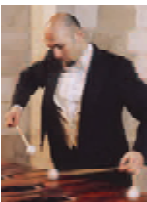


Dec 11, 2009

CATHERINE MANOUKIAN Violinist

FILIPPO LATTANZI Marimba

PUCCINI Three Minuets
HOVHANESS Violin Concerto
BISCIONE Marimba Concerto
SEJOURNÉE Vibraphone Concerto
STRAUSS Die Fledermaus



Jan 22, 2010

YUVAL FICHMAN Pianist

SOMERS North Country
CHOPIN Piano Concerto No. 2
RAVEL Sinfonia

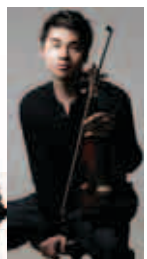


Mar 12, 2010

HYUK-JOO KWUN Violinist

SANGWOOK PARK Pianist

BURGE A Light Fantastic Round
MENDELSSOHN Double Concerto
DVORAK Sinfonia op 105

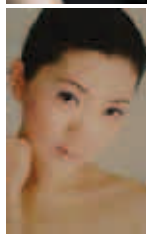


Apr 9, 2010

HEATHER SCHMIDT Pianist

XIAOHAN GUO Violinist

MOZART Divertimento K 138
SAINT-SAËNS Caprice
WAXMAN Carmen Fantasy
SCHMIDT Piano Concerto No. 6
PIAZZOLLA Oblivion and Four for Tango
SHOSTAKOVICH Prelude and Scherzo

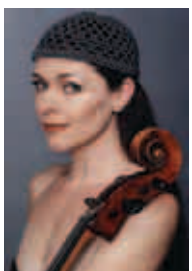


May 14, 2010

SHAUNA ROLSTON

Cellist

PUCCINI Crisantemi
CHAN KA NIN Soulmate
SCHMIDT Cello Concerto
TCHAIKOVSKY Nocturne
TCHAIKOVSKY Valse Sentimentale
BRAHMS Sextet in G op. 36



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Marathon

For something completely different, head downtown to Yonge-Dundas Square on September 26 for the Toronto (new music) Marathon. This eight-hour endurance event, organized by Contact Contemporary Music,



Yonge and Dundas Square plays host to Contact's annual new-music marathon.

pulls together some of the best local performers and ensembles for a season-opening showcase of contemporary, experimental and improvisational music. This year's marathon features music of Alan Bloor, Kyle Brenders, John Cage, Donnacha Dennehy, Philip Glass, Jim Harley, Brent Lee, Chad Martin, Stephen Montague, Jordan Nobles, Steven Reich, Ann Southam, Julia Wolfe and possibly even more, performed by Wallace Halladay, Jim Harley, JunctQin, Kyle Brender's Large Ensemble, Rob McDonald, Christina Petrowska Quilico, Pholde, Quartetto Graphica, Allison Wiebe and the Contact Ensemble. The mix of established artists alongside emerging voices and new discoveries is bound to make this an exciting event. For more details, visit www.contactcontemporarymusic.ca.

Tapestry at 30

Running throughout much of the same weekend is Opera Briefs, the launch to Tapestry New Opera Work's 30th Anniversary season. While every presentation of Opera Briefs yields great musical treats, this year's crop of 5-minute operas will be especially intriguing as Tapestry will unveil the results of its first International Composer-Librettist Laboratory. Two composers and two writers from the UK will cross the pond to work with three returning LibLab alumni: composers Omar Daniel and Stephen Andrew Taylor, and writer Anna Chatterton. Add renowned playwright Judith Thompson to the mix and you have quite the team. Tapestry's excellent New Works Studio Company will bring this ninth edition of Opera Briefs to life from September 25-27 in the intimacy of the Ernest Balmer Studio. For more information, visit www.tapestrynewopera.com

Nuit Blanche

Finally, starting at sundown on October 3, new music will resonate throughout Scotiabank Nuit Blanche – Toronto's overwhelming, all-night contemporary art extravaganza.

Two projects will inhabit the Canadian Music Centre. *Sky Harp: Ice Storm* by Kingston-based Kristi Allik and Rob Mulder will occupy the CMC's front garden. The *Sky Harp* series creates electronic soundscapes triggered by movements in the natural environment. For *Ice Storm*, video footage documents the effects of a 1998 disaster on *Sky Harp*'s star "performer" – a 90-year old elm tree. Recorded improvisations by dancer Holly Small, who interacts with the resulting soundscape, serve as a simultaneous artistic interpretation. Inside, Juliet Palmer and Josh Lacey's *Miasma* offers a false haven from climate change. Overheard conversations reflect the unpredictability of our relationship to the elements. Is global warming a storm in a tea-cup? Can we divine the future in the dregs of a coffee cup? Music drifts in and out of the room, creating an alternately soothing and unsettling effect. Musicians perform within the installation at 10pm and midnight. Meanwhile, up the street at the the Telus Centre for Education and Performance, composer Brian Current directs the 12-hour installation *In a large open space* (Berlin 1994), based on a composition by James Tenney. The piece involves hundreds of singers and musicians positioned throughout the building, whose performances will envelop listeners in Tenney's complex overtones. For full details, visit www.scotiabanknuitblanche.com.

2009/2010 is truly in with the new!



2009-2010

Saturday October 17, 2009

Tim Brady — My 20th Century
Isabel Bader Theatre, 93 Charles Street West
With the Bradyworks ensemble

Sunday December 13, 2009

Happy Birthday, Udo!
Betty Oliphant Theatre, 404 Jarvis Street
Celebrating the 90th Birthday of Udo Kasemets
NMC Ensemble conducted by Robert Aitken

Sunday January 10, 2010

Zygmunt Krause & the Polish Perspective
Glenn Gould Studio, 250 Front Street West
NMC Ensemble conducted by Zygmunt Krause
— Supported by the Consulate General of the Republic of Poland in Toronto —

Wednesday January 13, 2010

Contemporary Vocal Recital
The Music Gallery, 197 John Street
Agata Zubel performs music for solo voice

Sunday February 14, 2010

Chinese New Year / Valentine's Day
Betty Oliphant Theatre, 404 Jarvis Street
Music by Ka-Nin Chan, Alice Ho & Chinary Ung
NMC Ensemble conducted by Robert Aitken

Friday March 12, 2010

Jonathan Harvey
Betty Oliphant Theatre, 404 Jarvis Street
NMC Ensemble conducted by Robert Aitken

Saturday April 10, 2010

A Tribute to Gilles Tremblay
Betty Oliphant Theatre, 404 Jarvis Street
Aventa Ensemble conducted by William Linwood

Friday May 28, 2010

Brian's Picks
The Music Gallery, 197 John Street
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Strange News

October 29, 2009 @ 8 pm

Rolf Wallin's moving testament to the plight of child soldiers in the Congo, paired with Igor Stravinsky's masterpiece *A Soldier's Tale*.

With Strings Attached

Württemberg Chamber Orchestra & Gryphon Trio

November 24, 2009 @ 8 pm

One of Germany's premiere ensembles, paired with a Canadian musical treasure.

The Power of Penderecki

January 30 @ 8 pm & 31, 2010 @ 3 pm

Soundstreams celebrates the return of Poland's Krzysztof Penderecki. Featuring the North American debut of the Polish Chamber Choir of Gdansk. In co-operation with The Faculty of Music, University of Toronto.

Ashes in the Wind

Osvaldo Golijov & Dawn Upshaw

February 24, 2010 @ 8 pm

The famed Argentinian composer teams up

with one of the world's best-loved sopranos in an evening that explores Golijov's most vibrant work. In cooperation with The Toronto Symphony and the Faculty of Music, University of Toronto.

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Music of Jonathan Harvey & Gilles Tremblay

March 13, 2010 @ 8 pm

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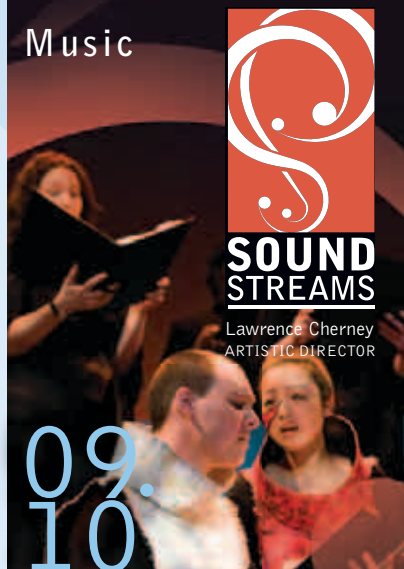
April 27 & 28, 2010 @ 8 pm

Two exciting evenings showcasing solo percussion virtuosos with works by Staniland, Vivier, Colgrass, Stockhausen and more.

Steve Reich Live

April 29, 2010 @ 8pm

Pulitzer Prize winning composer Steve Reich returns to Toronto. Featuring two of his most recent works, including the world premiere of *Mallet Quartet*.



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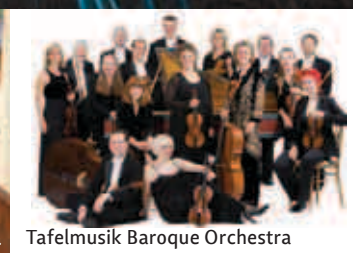
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beat by beat: opera

A Big Year for Opera

By Christopher Hoile



PHOTO: MICHAEL COOPER

A scene from the Canadian Opera Company's production of "Madama Butterfly".

The 2009-10 season is a very rich one, with much to please those who favour the tried and true and those curious about opera off the beaten path. Two events are certain to draw international attention to Toronto – the COC's production of *The Nightingale and Other Short Fables*; and the North American premiere of *Prima Donna*, by Canadian singer-songwriter Rufus Wainwright – but Toronto's expanding number of smaller companies also have diverse treasures on offer. What follows is a small selection of some of the season's highlights.

The season begins on September 26 with the COC's revival of Puccini's *Madama Butterfly* in an extended run to November 3. This will be the first presentation at the Four Seasons Centre of Susan Benson's gorgeous, much lauded traditional production directed by Brian MacDonald. If you happen to have any friends who somehow have not yet visited the FSC, this is the perfect opportunity to invite them along.

The second COC offering is *The Nightingale and Other Short Fables* from October 17-November 5. For this production, director Robert Lepage links two short operas by Stravinsky, *Le Rossignol* (1914) and *Renard* (1916), with a miscellany of non-operatic pieces – the octet *Ragtime* (1916), *Pribaoutki*, a set of four nonsense songs (1914), the four lullabies that comprise the *The Cat's Cradle Songs* (1917), *Two Poems of Constantin Balmont* (1911) and *Four Russian Peasant Songs* (1917). Lepage will be using the techniques of South-east Asian puppetry in his staging, and the COC says the programme is aimed at an audience of all ages.

On October 25, Opera in Concert presents Rossini's *La Donna del lago* (1819) based on the narrative poem by Sir Walter Scott. Alison d'Amato is the music director and the presentation will feature Virginia Hatfield, Amanda Jones, Paul Anthony Williamson, Graham Thomson and Gene Wu. At the end of the month, October 31-November 7, Opera Atelier presents a revival of Gluck's *Iphigénie en Tauride* (1779), last seen in 2003. The principals will be entirely new with Kresimir Spicer as Oreste, Thomas Macleay as Pylade and Peggy Kriha Dye as Iphigénie. Andrew Parrott conducts the Tafelmusik Baroque Orchestra and Marshall Pynkoski directs.

In November, Opera York, which has focused primarily on war-horses, takes a new course by presenting the Canadian premiere of *And the Rat Laughed*, an Israeli opera from 2005 by Ella Milch-Sheriff sung in Hebrew with English surtitles. The libretto is by Nava Semel based on her novel of the same title. Opera York presents the work in partnership with the Sarah and Chaim Neuberger Holocaust



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2009/2010 Season

Rossini La Donna del Lago

in Italian

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Virginia Hatfield, Amanda Jones,
Paul Anthony Williamson,
Graham Thomson, Gene Wu
Opera in Concert Chorus
Robert Cooper, Chorus Director

October 25, 2009
at 2:30 p.m.

Gala Three of Each Gala Concert

Stuart Hamilton c.m., M.C.

November 29, 2009
at 2:30 p.m.

Handel Giulio Cesare

in Italian

Kevin Mallon, Conductor
David Trudgen, Charlotte Corwin,
Catherine Rooney, James Levesque
Aradia Ensemble

January 31, 2010
at 2:30 p.m.

Bellini I Puritani

in Italian

Michael Rose, Music Director
Colin Ainsworth, Justin Welsh,
Bruce Kelly
Opera in Concert Chorus
Robert Cooper, Chorus Director

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In commemoration of the 250th anniversary of Joseph Haydn's death, the University of Toronto Opera Division presents Haydn's *Il mondo della luna* (1777). The comic story tells of the would-be astrologer Eccitico, who convinces the wealthy Buonafede that he has been transported to the moon. The opera runs November 5-8 conducted by Miah Im and directed by Michael Patrick Albano and Erik Thor. Also in November, Opera By Request, a company whose singers choose the repertory themselves, offers concert performances of Ponchielli's once popular *La Gioconda* (1876) featuring Caroline Johnston in the title role with Melanie Hartshorn-Walton, Karen Bojti, Peter Whalen and Melchiorre Nicosia.

December begins with a new work commissioned by Toronto

Masque Theatre, *The Mummer's Masque*, written by composer/librettist Dean Burry in celebration of the Newfoundland mummer tradition. The singers will include Laura Albino, Krisztina Szabó, John Krieter, Giles Tomkins and a children's choir. The production runs December 3-6.

February 17-21, Toronto Operetta Theatre revives its popular production of Canada's own operetta, *Leo, the Royal Cadet* (1889) by Oscar Telgmann. The tuneful tale follows the lives of cadets at the Royal Military College in Kingston, their departure for the Zulu Wars in South Africa and their return home.

In March, the Royal Conservatory of Music will give Toronto audiences a rare chance to see Jules Massenet's *Cendrillon*

(1899) sung by members of the Glenn Gould School and accompanied by the Royal Conservatory Orchestra under the baton of Mario Bernardi. Performances run March 20-25. March will also bring us a world premiere from Queen of Puddings Music Theatre: *Beauty Dissolves in a Brief Hour - A Triptych*. The work comprises three chamber operas sung in three languages (Mandarin, English and French) commissioned from three different Canadian composers - Fuhong Shi, John Rea and Pierre Klanac - and scored for two sopranos and virtuoso accordion player Joseph Petric.

April begins with another world premiere, *Giiwedini*, by Catherine Magowan and Algonquin poet Spy Dénomme-Welch. This, the most ambitious project in the history of Native Earth Performing Arts, is written in Anishnawbe Mowin, French and English and tells the story of a 150-year old Aboriginal woman fighting for her land. It runs April 9-24.

May 1-30 the COC presents its first-ever production of Donizetti's *Maria Stuarda* (1835), written the same year as his *Lucia di Lammermoor*. It stars Serena Farnocchia, Alexandrina Pendatchanska, Eric Cutler and Patrick Carfizzi, and is conducted by Antony Walker with direction by Stephen Lawless.

The season ends with the North American premiere of Rufus Wainwright's *Prima Donna*, as part of Luminato, running June 5-14. The opera was originally commissioned by the Met, but when Wainwright insisted that the libretto be in French, Met Artistic Director Peter Gelb abandoned the project. Thereupon it was swiftly picked up by Luminato along with the Melbourne International Arts Festival and the Manchester International Festival, where it had its world premiere in July this year. Also in June, Tapestry New Opera Works will present the world premiere of the staged "operatic oratorio" *Dark Star* by Andrew Staniland, a requiem about AIDS. Wayne Strongman conducts and Tom Diamond directs. This season, also look for Tryp-tych's world premiere of Andrew Ager's *Frankenstein*. Stay tuned for further developments!



Robert Lepage returns to Toronto to direct "The Nightingale and Other Short Fables".

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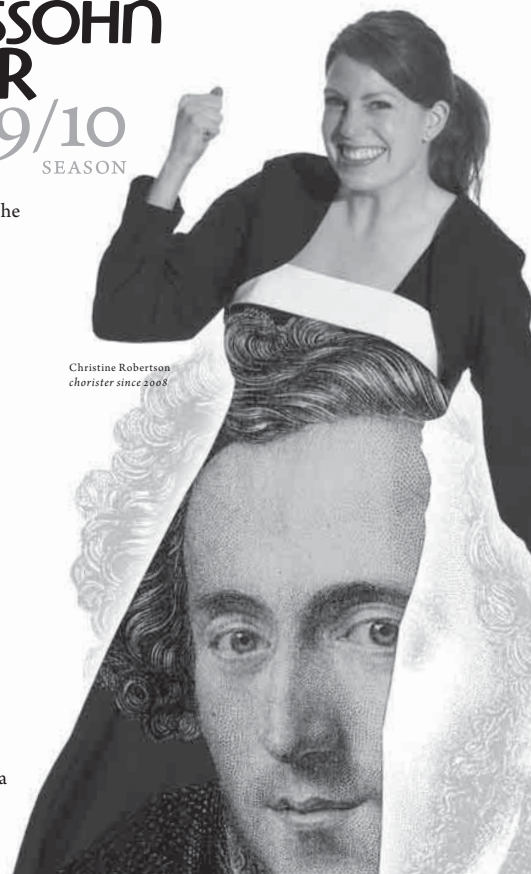
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beat by beat: orchestra and chamber

Concerts Everywhere

By Allan Pulker

Fall Festivals

As urban concert seasons are just getting underway in the cities, three festivals in smaller centres offer opportunities to hear unusual repertoire and also musicians new to many of us. The earliest of these is the Prince Edward County Music Festival (Picton, September 17-19). Under the artistic direction of concert pianist, recording artist and University of Ottawa professor Stéphane Lemelin, the festival will present three evening and two daytime concerts. Distinguished Canadian composer and Bishop's University professor Andrew Paul MacDonald, the festival's Composer in Residence, will contribute one work to each of the three evening concert programmes, and will also perform on the guitar at the September 19 Saturday afternoon concert with clarinetist James Campbell.

Only one day later in and near Owen Sound, the sixth annual Sweetwater Music Weekend (September 18, 19, 20) gets under way. The artistic director, Vancouver Symphony concert master Mark Fewer, has delegated responsibility for the Friday evening and Sunday afternoon concerts to the Banff Centre's Barry Shiffman and the London Handel Players' Adrian Butterfield, respectively. Each has come up with a programme that reflects his



Pianist Stéphane Lemelin serves as artistic director of the Prince Edward County Music Festival.

background and musical tastes, as does Fewer's Saturday evening programme, which will feature a commissioned work by jazz man Phil Dwyer as well as arrangements of songs by Leonard Cohen and Edith Piaf.

By far the most ambitious of these three fall festivals is the seventh annual Colours of Music Festival (September 25-October 4), the creation of one remarkable man: Barrie lawyer and former politician Bruce Owen. Along with presenting this ten-day festival and a winter concert series, Owen also raised funds two years ago to purchase an excellent grand piano, a Shigeru Kawai. For this festival he has sagely chosen to put the piano in the foreground by selecting the pianist-composer Heather Schmidt as his composer-in residence, and the Ames Piano Quartet as quartet-in-residence. At this year's festival there's also a singer-in-residence, soprano Suzie LeBlanc, who will appear in three concerts with repertoire ranging from Baroque, which is her specialty, to music by Schubert, Mozart and the little-known (except possibly to flutists), Gabriel Grovlez. Certainly the great strength of this festival is the quality of the programming and the calibre of the artists whom Owen brings in.

There is, of course, an abundance of additional information about these three festivals in our listings and on their websites.

Universities

The academic year is a mere seven-and-a-half months long, which means the university concert seasons need to be among the first off the blocks. At McMaster University's Convocation Hall, American

Continued on p. 22

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	• Joseph Schnurr tenor	• James Westman baritone
The Dream of	Elgar	Saturday, January 16, 2010
	• Ben Heppner tenor	• Susan Platts mezzo
	• Daniel Lichti baritone	
Mass in B Minor	Bach	Good Friday, April 2, 2010
	• Suzie LeBlanc soprano	• Laura Pudwell mezzo
	• Michael Schade tenor	• Russell Braun baritone
Requiem	Verdi	Saturday, May 8, 2010
	• Sondra Radvanovsky soprano	• Marie-Nicole Lemieux contralto
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pianist Justin Kolb will give a recital on September 25, performing works by Beethoven, Mendelssohn, Liszt, Gann and Bond. On October 6, Russian-Canadian pianist Alexei Gulenco will perform works by Mozart, Liszt and Shostakovich, also at Convocation Hall. Gulenco, who has performed all over the world and in numerous piano competitions, teaches advanced students at the Hamilton Conservatory of Music.

One of the finest, if not the finest, recital halls in Toronto is in York University's new Accolade East arts building, so going to a recital there is doubly rewarding, as you experience not only the performance but also the venue. On September 22 former TSO concertmaster, now York University professor, Jacques Israelievitch and his music department colleague pianist Christina Petrowska-Quillico will launch this season's Faculty Concert Series with a programme of music by Debussy, Ravel, Poulenc and Pierné. On September 25, mezzo-soprano Susan Black and pianist Mélisande Sinsoulier will launch the Music at Midday noon-hour series in a recital of song repertoire by Fauré, Rachmaninoff, Mussorgsky, Canteloube and Cole Porter. Tenor Colin Ainsworth will perform Schubert's well-loved song cycle *Die schöne Müllerin* on September 30. Ainsworth is a rising star in the vocal firmament, and if you have heard him you know why. His voice sounds comfortable in the tenor vocal tessitura, as if it is the middle, not the top of his range. He also brings a wonderful flair and sense of style that always leave you thinking you must hear him the next time he's performing. I'm not the only one to have



Tenor Colin Ainsworth sings *Die schöne Müllerin* at York University.

noticed the quality of his work: he has performed with Opera Atelier, and this season has performances scheduled with the Toronto Symphony Orchestra and Pacific Opera Victoria.

Another accomplished young singer, baritone Jason Nedecky, along with veteran collaborative pianist Che Anne Loewen, will launch the new season's Thursdays at Noon recital series at Walter Hall at the University of Toronto, in a programme called "Music and Poetry – Puzzles and Recipes." You'll understand why when you read the

programme in our listings! Yet another singer, tenor Patrick Raftery, with pianist Sandra Horst, will open the Faculty Artist Series for this season on September 25, in a programme of arias and songs by Handel, Brahms, Liszt, Morawetz, Poulenc and Massenet. Returning to Thursdays at Noon, the second recital in the series, on Thursday October 1, will be given by flutist Susan Hoepfner, with pianist Lydia Wong, performing a lovely programme of music by Carl Reinecke, Henri Büsser and Robert Muczynski. Also of great value to those interested in the art of singing are the voice performance classes. These are held every Monday at 12:10 in Walter Hall. There will also be a short recital by graduate student singers on Monday, October 5 at 6:30.

The Toronto Symphony Orchestra

The TSO opens its 2009-2010 season on September 24 (repeat performance on September 26) with a tribute to the genius of Brahms. Peter Oundjian will conduct performances of Brahms' *Second Symphony* and *D Major Violin Concerto* with soloist Joshua Bell. Also on the programme is *Frenergy* by Edmonton Symphony Orchestra composer-in-residence John Estacio, which Oundjian will also perform with the St. Louis Symphony Orchestra in December.

Other Events

The Prater Orchestra, named after a park in central Vienna (oft frequented, we are told, by all the great Viennese composers of the classical period) was started recently by Azerbaijani-Canadians Roufat Amiraliev and Rena Amiralieva, and Iranian-Canadian Joseph Lerner. Its next concert will be on Friday, October 2, at the Richmond Hill Centre for the Performing Arts (a story for another issue). The programme, conducted by Lerner, will include J S Bach's *Piano Concerto in D Minor*, with soloist Amiralieva, a Moscow Conservatory graduate, and a new work by Lerner, *Through the Colours*, which is a tribute to and a lament for the many Iranians who stood up for political self-determination after the recent election in Iran.

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Jessie Iseler Honoured

By Elizabeth Shannon

It doesn't seem to matter how long I've been out of school – I always think of September as the beginning of the new year. This is certainly true for choirs across the province where choristers from Thunder Bay to Windsor are eagerly anticipating a new season of choral delights. While most of us have been enjoying a break, conductors and choral administrators everywhere have been busy planning the year and preparing for rehearsals. Repertoire has been selected, guest artists engaged, venues secured, contracts finalized, promotional materials created – and this is just part of it!

It seems fitting that on August 30, at the Toronto concert of the Ontario Youth Choir, Choirs Ontario presented the 2009 President's Leadership Award to Jessie Iseler for her remarkable career with the Elmer Iseler Singers. Established in 2001 to commemorate Choirs Ontario's 30th anniversary, the President's Leadership Award recognizes choral musicians and supporters who have made an exceptional contribution to the promotion and advancement of choral music in their communities. There's little doubt that Jessie is deserving of this honour.



Jessie Iseler

Having dedicated most of her professional life to the choir as its manager, Jessie Iseler has been the driving administrative force behind its tremendous success. With their strong national and international artistic presence, an impressive list of television and radio appearances, and over 50 recordings to their credit, the Elmer Iseler Singers are widely regarded as one of Canada's finest choral ensembles. This reputation is in no small part due to the dedication and sheer hard work of Jessie Iseler.

Through Jessie, and husband Elmer Iseler's combined efforts, the choir set a model of performing, recording, commissioning and touring that inspired conductors throughout North America. Jessie's dedication to the choir and to Canadian choral music inspired her to press for levels of funding for touring, commissioning and recording that were hitherto unknown by professional choirs in Canada. Together with artistic director Lydia Adams, the Elmer Iseler Singers

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continue to demonstrate artistic excellence while pursuing creative innovation. The choir recently completed a tour of Northern Ontario with several performances of the ground-breaking Cree opera *Pimootewin*, by Tomson Highway and Melissa Hui.

The choir also has an impressive record of choral-educational initiatives. For over a decade, Jessie helped to administer the ensemble's position as the professional Choir-In-Residence at the University of Toronto's Faculty of Music, through the Elmer Iseler Chair in Conducting. The current success of the *Get Music!* project that sponsors numerous symposia and workshops linking youth and the industry of sound recording is another example of their visionary arts education. Over the years the choir has engaged countless young Canadian vocal professionals, and launched many successful vocal careers.

Jessie's passionate advocacy for choral music, and profound commitment to the Elmer Iseler Singers, continues to be a source of inspiration to Canada's choral community. Congratulations, Jessie!

The Elmer Iseler Singers have a concert on October 4: a programme called "Gibbons to Gospel," with the Nathaniel Dett Chorale, at Our Lady of Perpetual Help Church. These two professional groups are off to an early start; for amateur choirs, it usually takes a little longer to get going. But as the fall progresses, the hard work and preparations of September will bear fruit, as many other Ontario choirs present their season-opening concerts. It won't be long before voices in chorus are heard, in a wide variety of musical styles, throughout the province.

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Sasha Bataligin, tenor; James Levesque, baritone

Saturday, April 24, 2010 - 7:30 pm

Sunday, April 25, 2010 - 3:00 pm

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The "Fall" of 2009

By Jim Galloway

It's not as bad as it sounds. It is, of course, the start of a new season. Goodbye to the festival merry-go-round and hello to September Song.

It is interesting, albeit somewhat disheartening, to observe the downward spiral in Toronto – and you can substitute almost all the cities in North America that had a reputation for being "jazz" centres – since the glory days when there were touring bands and a circuit of clubs within driving distance which made it possible to go on the road with a group. There were places for musicians to hone their skills, and a recording industry in which the major labels at least paid lip service to leaders such as Horace Silver, "Cannonball" Aderley and Thelonious Monk, to name only a few. I can remember when The Cav-A-Bob, a club at the foot of Yonge Street, actually hired bands for a month at a time – bands that included such great jazz players as "Doc" Cheatham, Vic Dickenson, Rudy Powell, Red Richards and Buddy Tate!

But the cutbacks kicked in, and a group which normally would have been a sextet became a quintet, and the first musician to be left at home would invariably be the bass player, unless, of course, he happened to be the leader. Not much point in going to see the Mingus band if he wasn't there! The economics of the business became tougher and eventually, instead of an organized group touring, individual artists would come to town and play with a local rhythm section for a week, sometimes two weeks, until the week became maybe Thursday through Saturday.

Eventually all of those venues fell by the wayside and we are now in a situation where a week-long engagement in a club just does not exist in this city. Today, the concert hall or festival stage has become the only way of seeing and hearing "name" performers. It is a fact of life, and we have to accept it.

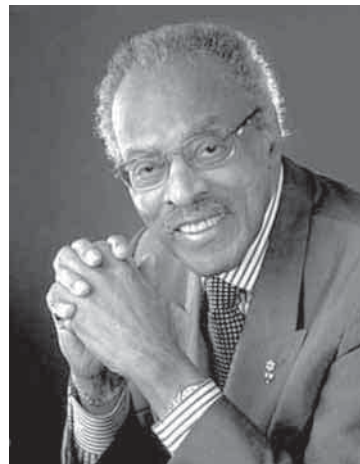
So what is in store for Toronto jazz audiences this fall? Quite a lot, as a matter of fact, given the above realities. One of the big events is the opening of Koerner Hall at the Royal Conservatory of Music, and on September 26 their first jazz concert will feature the Chick Corea, Stanley Clarke & Lenny White Trio with Sophie Milman opening for the main attraction. This new venue is something the city has needed for a long time, a custom-designed performance space with a capacity of just over 1,000 seats. It is beautifully designed, and if the acoustics sound as good as the hall looks it will be a winner.

Located across the street from the Roy Thomson Hall, Quotes Bar & Grill will get underway on September 18 with a new season of Friday evening jazz from 5:00 to 8:00 pm. It's the fourth year of presenting "Fridays at Five," featuring the Canadian Jazz Quartet with a guest instrumentalist each week. Saxophone great Pat LaBarbera is the featured guest for the launch. This club has really caught on with fans who like their jazz straight ahead and swinging and it's a great way to start the weekend.

Looking ahead a little farther, on Thursday September 24 Roy Thomson's sister venue, Massey Hall, will present Ornette Coleman. His revolutionary musical ideas have been controversial and his

unorthodox manner of playing changed the way of listening to jazz for a lot of people. His primary instrument is the alto saxophone, although he is also a violinist and trumpeter and began his playing career on tenor sax in an R&B band in his native Texas. He has influenced almost all of today's modern musicians and some of his compositions, such as *Lone Woman* and *Turnaround* have become minor standards.

The Home Smith Bar at The Old Mill is becoming a little oasis of jazz in the West End of the city. Starting September 11, a jazz vocal series called *Fridays to Sing About!* will run every week from 7:30 to 10:30 pm. Carol McCartney kicks it off with John Sherwood on piano and Dave Young, bass. The following weeks will feature Melissa Stylianou and Heather Bambrick. Meanwhile, the Piano Masters Series will continue on Saturdays, with the cream of local pianists in solo, duo or trio settings. It is a piano player's heaven because The Old Mill, showing an admirable commitment to their jazz policy, recently installed a new Yamaha C3 grand piano – and the musicians love it!



The Jazz Performance and Education Centre presents A Tribute to Lincoln Alexander on October 1.

The Honourable Lincoln M. Alexander's career is well documented: Canada's first black Member of Parliament, observer to the United Nations, a Companion of the Order of Canada and Lieutenant Governor of Ontario from 1985 to 1991. But perhaps less publicized is his great love of jazz. The Jazz Performance and Education Centre, (JPEC) is presenting A Tribute Evening to Lincoln Alexander on October 1 in the Glenn Gould Studio, featuring some of our leading Canadian artists, including Archie Alleyne (drums), Peter Appleyard (vibes), Guido Basso (trumpet and flugelhorn), Russ Little (trombone), Joe Sealy (piano), and vocalists Arlene Duncan, Michael Dunstan, Molly Johnson and Jackie Richardson. Full details can be found at www.jazzcentre.ca. It is a fitting tribute to a great Canadian.

So you see, there is quite a lot of live jazz to hear in the coming weeks – and I've only mentioned a few of the venues in town.

It's true: "Things Ain't What They Used To Be," but "Nevertheless," "The Music Goes Round And Round," and even although I can't truly say "It's All Right With Me," "I Can Dream, Can't I?" I hope "Autumn Leaves" you with a good feeling, and that you will enjoy some jazz listening in the coming weeks. Just make sure that some of it is live. See Jazz Listings on p. 39.

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Striking up the Band

By Jack MacQuarrie

As I return to the keyboard after my summer hiatus it was suggested that the WholeNote columnists focus on the significant new developments which were anticipated for their beats in the coming weeks. In my case that meant what interesting musical happenings were on the horizon for September and perhaps into October. After a brief and very unscientific survey of the community bands and orchestras I came up cold. Not a single communiqué reached my mailbox to tell of an exciting musical event to herald the advent of the fall season. Similarly, telephone queries drew blanks.

This doesn't mean that our community groups are languishing in some sort of apathetic stupor. On the contrary, almost without exception they are busy planning for a new season. However, for most, that season does not include any significant performances until well into the autumn, when leaves on the trees have started to change colour. It's the start of a new rehearsal season. That is the big event.

By now, most ensembles will have established their schedule of regular concerts and may have come up with a basic framework of the sort of repertoire. In the coming months they'll undoubtedly add extra performances as they are invited to perform for a variety of functions. What is the process of selecting the repertoire? Does the music director perform that function in isolation or is it a committee decision? Are all members invited in on the process, or are they in the dark until the music appears in the concert folders? In music selection how does one strike a balance between appeal to audiences and appeal to band or orchestra members? We know of one community group where those decisions rest almost solely with the librarian. Who should decide? Why not establish a repertoire and programme committee for your group?

Yes concert performances are important, but for most members, rehearsals fulfill an important social function. Rehearsal night is an evening out to make music with like-minded friends. This brings up the matter of difficulty level. What difficulty level is appropriate for the majority of group members? Should a rehearsal be simply an entertaining evening out to make music with friends or a challenge to the musical abilities of the members?

Should every concert have a distinctive theme, or just consist of a balanced, pleasing musical experience? While I have participated in some "themed" concerts, many, in my estimation, have fallen flat with a jungle of disjointed works that don't provide the audience with the sense of a pleasant integration.

Are guest performers desired? Certainly they are, if they enhance the quality and variety of the experience for both the audience and the band or orchestra members. To not have soloists would remove from concert programmes a vast array of wonderful music featuring instrumental and vocal soloists. On the other hand, what about visiting ensembles? It's not uncommon for community ensembles to invite other groups to perform as guests. If this enhances the musical experience, that is fine. However, I know of more than one such occasion where the principal motive was to fill more seats with the families and friends of the visiting group. Musical merit was secondary.

On the subject of rehearsals, my personal preference is for rehearsals that provide both a performance challenge and some pleasant melodies to remain in my head as I wend my way home. I have some anecdotal memories of rehearsals in which I was involved covering the spectrum from excellent to appalling. Let's start with two in the appalling category.

The first occurred many years ago in a community symphony



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MONTREAL TORONTO OTTAWA

Something for Everyone

By Karen Ages

orchestra. I arrived well in advance of the scheduled 8:00pm start time, set my music on the stand, warmed up and awaited the downbeat. The conductor, a string player, started by working with the string sections on some sections where they were having difficulty. I listened with my trombone on my lap as the string players were coached on bowing techniques etc. I played my very first note at 9:30pm. I never returned.

In another community symphony, I arrived well in advance of the scheduled downbeat only to find that the librarian had forgotten all of the low brass music at home. Rather than offer to rush home to retrieve the music, it was suggested that I "come back next week." I didn't.

On the excellent side, I had the pleasure, for many years, of playing under the guidance of the late Clifford Poole. From Gilbert and Sullivan pit orchestras to the York Regional Symphony, Cliff was always considerate and sympathetic to the concerns of all of his orchestra members. Rehearsals began with sections requiring all orchestra members and ended with those components requiring only the strings. In that way every member played until there were no more notes for them to play. Rather than sit around listening to other sections labouring over difficult parts, these members were free to leave when they had nothing more to do.

Also on the excellent side is the young conductor Steffan Brunette and his Uxbridge Community Concert Band (UCCB). Unlike the vast majority of community groups we discuss here, this is a summertime-only ensemble. After their final concert on August 30, members folded their respective tents and went back to their regular fall and winter groups until next May. This conductor is the most organized of any I've had the pleasure to work with. At the first rehearsal of the season every member is given his or her music folder for the season. In addition to the music, the folder contains a sheet with the complete rehearsal and performance schedule, detailing which selections will be rehearsed each night. Also included is a sheet covering all information from rehearsal expectations, contact phone numbers to concert information and membership fees.

Earlier, mention was made of concert programmes with a theme. The UCCB has an interesting theme this year. "The Classical Connection" features works by Bach, Beethoven, Fauré and Mozart. In contrast, we have works by contemporary composers which, if not directly inspired by these, took some inspiration from the form. The Bach *Toccata in D Minor* is paired with Frank Erickson's popular *Toccata for Band*, The Fauré *Pavane* is contrasted with Morton Gould's *Pavane*, and other masters are similarly paired. It works well for both the performers and the audiences.

Coming Events: Please see the listings section for full details.

Please write to us: bandstand@thewholenote.com

Looking to expand your own musical horizons but don't know where to start? Below is a short list (by no means comprehensive) of community education organizations offering classes in a variety of world music traditions.

But first, some concert highlights for this month. The 8th Annual Small World Music Festival runs September 24 to October 4 at various venues, and features 23 artists from 20 countries, including Zakir Hussain with Béla Fleck and Edgar Meyer (September 29, part of the Grand Opening concert series at the RCM's new Koerner Hall), Tasa, Bajofondo, Electric Gypsyland, Beyond the Pale, Omnesia Live, to name just a few. See our listings, or visit www.smallworldmusic.com for full details. The Klezmer Kids, from Winnipeg, perform September 12 at the Winchevsky Centre, 585 Cranbrooke Ave., followed by a workshop the next day. (www.winchevskycentre.org or call 416-789-5502); and KlezFactor, Toronto's "alternative" klezmer band, performs at the Tranzac Club, September 29. Finally, Bernardo Padron and his band are at Hugh's Room, October 1 (Venezuelan influenced jazz, with Alan Hetherington, Mark Duggan, Marylin Lerner and Andrew Downing).

Arabesque Academy

1 Gloucester Street, Suite 107
416-920-5593

www.arabesquedance.ca

In addition to being one of the best places in the city to study the art of belly dance, (including an auditioned professional course), Arabesque Academy offers classes in Arabic instrumental music. At the time of writing, the fall schedule was not available, but check their website for updates. Music classes are offered by noted local Arabic musicians Dr. George Sawa, Bassam Bishara and Suleiman Warwar on a variety of traditional instruments including dumbek, Qanoon, Naye, Oud, Voice, Violin, Saz, as well as history and theory.

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Gamelan Degung Sora Priangan

"Voice of the Spirit of the Ancestral Mountains"

Arraymusic studio, 60 Atlantic Ave. Suite 218 (rehearsal location)

atmar@istar.ca (Andrew Timar, contact)

Sora Priangan is the Evergreen Club Contemporary Gamelan's community group, directed by Andrew Timar. The instruments and repertoire are indigenous to the highland Sundanese people of West Java, Indonesia. Sora Priangan's mission is to foster an understanding and appreciation of the gamelan degung music of West Java, and the unique repertoire commissioned by its parent group, the Evergreen Club. Membership is open to

the public, and the group presents concerts and workshops. Rehearsals are Tuesdays 6-9 pm.



Sora Priangan in concert at the Music Gallery

Kathak Dance

355 College St., second floor
416-504-7082

joanna@mndo-tte.org

www.mndo-tte.org

In partnership with the Toronto Tabla Ensemble, Joanna de Souza offers classes in North Indian Kathak dance, from beginner to professional levels, in the Kensington Market area. For full schedule and registration, visit the website.

Koffler Centre of the Arts

Prosserman JCC's Donald Gales Family Pavilion

4588 Bathurst St

416-638-1881 x4269

registration@kofflerarts.org

www.kofflerarts.org

In addition to a number of music classes and workshops offered by the Koffler Centre, new this fall is the opening season of the Toronto Jewish Chorus, under the direction of Judy Adelman Gershon. Auditions to be held in the fall.

Miles Nadal JCC

750 Spadina Ave., at Bloor

416-924-6211

info@mnjcc.org

www.milesnadaljcc.ca

In addition to a vast array of recreational and cultural activities, the Miles Nadal Jewish Community Centre offers a number of

Continued on page 43

On Keeping the Old

*"Make new friends, but keep the old.
One is silver and the other gold"*

So go the words of a song more than a few of you will know, and might even have sung, as a canon, perhaps – silvery threads of melody weaving their magic in the flickering gold of a campfire's light, round and round. "Make new make new make...new...", "gold ... gold ... gold." In such moments of collective creation and re-creation is a lifelong love of music born.

"Bumps" is the word that editor Colin Eatock chooses in this month's Opener, on page 6, to describe the process of gently nudging you, esteemed reader, toward events we'd like you to notice. "Ten bumps" is his ambitious title, and indeed he delivers ten – spread judiciously throughout the upcoming season.

So what the heck. Here's my two cents worth on the bumpy theme: *ladies and gentlemen, direct your attention, if you will, to Row J, seat 11, Jane Mallett Theatre, St. Lawrence Centre, April 8, 2010, at, let's say, 9.15pm.* That's me sitting there, perhaps reading the always interesting programme notes, but mostly just waiting for the single work in the second half of the evening's concert to start.

For the audience at the evening's Music Toronto concert, the featured performers are indeed old friends. The Tokyo String Quartet has been coming to Music Toronto almost every year since 1974 (albeit with some changes in personnel). Even for subscribers who haven't been around that long, there's a heightened sense of connection with the ensemble, because this is the fourth concert of six, over a three year period, encompassing



the entire Beethoven string quartet cycle.

So, April 8, 2010 at 9.15, in seat J11, I will sit awaiting the moment when the disquieting opening notes of Beethoven's ninth string quartet (the Quartet in C Major, Op. 59, No.3 – the last of the three named Rasumovsky) start to spread like smoky gold into the attentive air.

That moment, when it arrives, will be a "bump" of a different kind for me – the kind that I'm told time-travellers experience, touching down. You see, on April 10 2010, it will be exactly 33 years and 333 days since the start of the most significant two weeks of my musical life. And on the final night of that two weeks (May 10-21 1976) I sat, same hall, roughly same spot, while another eminent string quartet, alas long silenced, wrapped the tendrils of those same uncompromising chords around my much younger heart.

It wasn't called the Jane Mallett Theatre in those days, it was the Town Hall. And the series was not called Music Toronto, it was called Music at the Centre. It was the year of the Montreal Olympics, so the Amadeus String Quartet's six-concert-in-two-weeks performance of the entire 17 quartet cycle was predictably described in Olympian terms. And the cycle was performed not in the order Beethoven wrote the quartets (which is what the Tokyo is doing) but in a mesmerizing mixture of early, middle and late quartets in each programme. And this work, the third Rasumovsky, was, as I mentioned, the very final work in the final concert of the two weeks.

If you'd asked me, I'd have argued till the cows came home for the final opus of the cycle to be one of the late quartets – probably the Grosse Fugue. I had loved some Beethoven from my teens, especially the Emperor, and the Waldstein Sonata. But barely a year before this time, in my early twenties, I had been introduced to his late quartets, and my sense of music's power – to express the inexpressible – had been changed forever.

So my assumption back in 1976, I suppose, would have been that the older Beethoven would have been as dismissive of his younger self as I then was. The third Rasumovsky, May 21, 1976, changed that for me. From its smoky opening to the unfussy simplicity of its close, it was all-encompassing, early and late, old and new.

I was new to town. But since that day, that concert series in that hall has stood for me as a hallmark of chamber music as it should be experienced – the right size hall for the audience's attentiveness to be a palpable part of things, and above all, as the years roll by, a sense of curatorial connectedness, of continuity and change.

Now I am sitting looking at the Music Toronto ("Music at the Centre") season brochure for 1981 – their tenth anniversary season: listed under piano recitals we have Anton Kuerti, Arthur Ozolins, Andras Schiff, Alfred Brendel, Jean-Philippe Collard, Emanuel Ax. "Aha," you say, "in those days they could afford to bring in the truly greats." But if you say so, you are missing a fundamental point. To give but one example: Andras Schiff, in this brochure's words is "the young Hungarian virtuoso." And the Sunday "Introductions" series that year asks audiences to take a chance on such unknowns (to us anyway) as Peter Oundjian, Norbert Kraft and Bonnie Silver, and Catherine Robbin.

New friends and old, a lobby where people recognize, nod and greet, a sense of history, continuity and adventure, for presenter, artists, and audience alike – these are the things that a chamber series with a pedigree, in a truly chamber-sized venue, continues to offer.

Like everyone around here, I'm getting a bit giddy as excitement over the new Koerner Hall mounts.

So, welcome, new friend. But, on that night I have a date with someone I've known a long time.

David Perlman, publisher

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WHOLENOTE LISTINGS

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WholeNote listings are arranged in **four distinct sections**:

SECTION 1: Toronto & GTA (Greater Toronto Area), covers all of the City of Toronto plus Halton, Peel, York and Durham regions (*zones 1,2,3 and 4 on the map below*). See **pages 30-36**

SECTION 2: Beyond the GTA covers many areas of Southern Ontario, outside Toronto and the GTA (*zones 5,6,7, and 8 on the map below*). In the current issue, there are listings for events in **Barrie, Guelph, Hamilton, Kingston, Kitchener, Leith, London, Niagara on-the-Lake, Owen Sound, Peterborough, Picton, St. Catharines, Stratford, Waterloo**. See **pages 37-39**.

SECTION 3: In the Clubs (Mostly Jazz) is organized alphabetically by club. See **pages 39-41**.

SECTION 4: Announcements ... EtCetera is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. See **page 41-42**.

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

How to List

Listings in *The WholeNote* in the four sections above are a **free service** available, in our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue or issues in which your listing is eligible to appear. The next issue covers the period from **October 1 to November 7, 2009**, so **listings must be received by 6pm Tuesday September 15**.

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

There is a colour version of this map on our website at www.thewholenote.com, showing details of the boundaries between our eight zones. On our website, all listings can be searched according to these zones, as well as by musical genre.



LISTINGS: SECTION 1 CONCERTS: Toronto and GTA

Note: Music theatre productions with extended runs appear in the daily listings only on their first performance of the month. Subsequent performance dates appear at the end of that primary listing. For show times, call the phone number given in the listings. Listings for the following extended-run productions may be found on the dates below:

Altar Boyz: **Sep. 23**

Jersey Boys: **Sep. 1**

Sunday in the Park with George: **Sep. 2** (Beyond GTA)

The Boys in the Photograph: **Sep. 22**

The Sound of Music: **Sep. 1**

West Side Story: **Sep. 2** (Beyond GTA)

Tuesday September 01

– 7:30: **Mirvish Productions**. *The Sound of Music*. Princess of Wales Theatre, 300 King St. W. 416-872-1212. \$26-\$120.

Also 2-6, 15-20, 22-27, 29-Oct. 4, 6, 7 and beyond.

– 8:00: **Dancap Productions**. *Jersey Boys*. Toronto Centre for the Performing Arts, 5040 Yonge St. 416-872-1111. Also Sep 2-6, 9-13, 15-20, 22-27, 29-Oct 4, 6, 7 and beyond.

Wednesday September 02

– 5:00: **Danforth Mosaic BIA**. *Mosaic Does Jazz: Carin Redman Quartet*. Guests: George Koller and Mark Kieswetter. Robertson Parkette, 1555 Danforth Ave. 416-849-6688. Free.

Thursday September 03

– 7:00: **Toronto Music Garden**. *Summer Music in the Garden – Bach at Dusk: With Claudia*. Bach: Cello Suite No.4. Winona Zelenka, cello. Also dancer Claudia Moore in a dance created by choreographer Carol Anderson. 475 Queen's Quay W. 416-973-4000. Free.

Friday September 04

– 8:00: **Yonge Dundas Square**. *Cassava*. Salsa and samba. 1 Dundas St. E. 416-979-9960. Free.

Sunday September 06

– 4:00: **Cathedral Church of St. James**. *Twilight Recital Series*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free.

Monday September 07

– 12:15: **Church of the Holy Trinity**. *Music Mondays: Becca Whitla*, organ. 10 Trinity Sq. 416-598-4521 x222. Free.

Tuesday September 08

– 1:00: **Cathedral Church of St. James**. *Music at Midday*. Andrew Ager, organ. 65 Church St. 416-364-7865. Free.

Wednesday September 09

– 7:00: **Civic Light Opera Company**. *Side by Side by Sondheim*. Musical revue with music and lyrics by Stephen Sondheim. With Stephanie Douglas, Larry Gibbs, David Haines, Carol Kugler, Julie Lennick, Peter Loucas, Susan Sanders and Joe Cascone; Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Dr. \$25. 416-755-1717. Also Sep 10-13, 16-20, 23-26.

– 8:00: **Music Gallery**. *Jean Derome et les Dangereux Zhoms + 7*. 197 John St. 416-204-1080. \$20: \$10(sr/st).

Thursday September 10

– 12:15: **Metropolitan United Church**. *Noon at the Met*. Matthew Coons, organ. 56 Queen St. E. 416-363-0331 x26. Free.

– 7:00: **Toronto Music Garden**. *Summer Music in the Garden – Leika*. Music by Tom Kuo. Secrets of the music garden revealed through music, dance, and interactive play. Andrea Nann Dreamwalker Dance Company. 475 Queen's Quay W. 416-973-4000. Free.

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— 7:30: **Classical Music Consort.** *Haydn Salomon Quartets Concert No. 1.* Haydn: Quartets Op. 71 Nos. 1-3; Rowsom: new work. Windermere Quartet. Trinity College Chapel, 6 Hoskin Ave. 416-978-8849. \$35; \$25(sr/st); free(child under 14 with adult).
 — 8:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

Friday September 11

— 6:00 to 12:00 midnight: **Southside Shuffle Jazz and Blues Festival.** Blackburn, Philip Sayce, The Funk Brothers, and others. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. Free.
 — 7:30: **Celebration Presbyterian Church.** *From Russia with Love.* Works by Chopin, Tchaikovsky and Rachmaninoff. Oleg Samokin, piano. 500 Coldstream Ave. 416-781-8092. Free (donations received).
 — 8:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

Saturday September 12

— 12:00 noon to 5:00: **Toronto Early Music Centre.** *Early Music Fair.* Montgomery's Inn, 4709 Dundas St. W. 416-920-5025. \$6; \$3(sr/st); \$2(children under 12).
 — 1:00 to 12:00 midnight: **Southside Shuffle Jazz and Blues Festival.** Manteca, David Wilcox, Lighthouse, and others. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. Free.
 — 6:30: **Willowdale Community Christian Assembly.** *Chocolate Jazz Concert.* Smooth Jazz. David Wells, trumpet. 172 Drewry Ave. 416-850-1252. \$25. Chocolate cocktail reception included in ticket price.
 — 7:30: **Living Arts Centre.** *Indayog: Rhythm and Sound.* Fiesta Filipina Dance Troupe. Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$15-\$20.
 — 7:30: **Maureen Batt and David Eliakis.** *Soprano Syndrome.* Works include Mozart: Exsultate Jubilate; Bernstein: La Bonne Cuisine; Ryan: Stockholm Syndrome (premiere). Walter Hall, Edward Johnson Building, 80

Queen's Park. 647-345-5478. Free.

— 7:30: **Music at Islington.** *The Trumpets Shall Sound: Double Exposure.* Eclectic program from classical to contemporary for trumpets. Barton Woomert, Steven Woomert, trumpets; John Derksen, Jim Corbett, accompanists. Islington United Church, 25 Burnhamthorpe Rd. 416-621-3656. \$10.
 — 7:30: **Winchevsky Centre / Ashkenaz Foundation.** *The Klezmer Kids.* Guest: Martin van de Ven, clarinet. 585 Cranbrooke Ave. 416-789-5502. \$10.

— 8:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

Sunday September 13

— 9:00am to 9:00pm: **Southside Shuffle Jazz and Blues Festival.** Treasa Levasseur, Colin Linden, Downchild, and others. Memorial Park, 20 Lakeshore Rd. E., Mississauga. 905-271-9449. Free.
 — 2:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.
 — 2:30: **Beaches Baroque.** *Tartini meets Hagen.* Works by Tartini and Hagen. Geneviève Gilardeau, violin; Lucas Harris, lute. Beach United Church, 2000 Queen St. E. 416-546-3312. By donation.
 — 3:00: **Music on Canvas.** *Autumn Prelude: an Afternoon of Romantic Music.* Works by Schubert, Schumann, von Weber, Chaminade, Malipiero, Debussy and Godard. Anatoliy Kupriyuk, bassoon; Julie Ranti, flute; Maria Dolnycky, piano. KUMF Art Gallery, 2118-A Bloor St. W. 416-621-9287. \$20; \$15.
 — 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Rea Beaumont, piano. 65 Church St. 416-364-7865. Free.
 — 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Guido Basso Quartet. 1570 Yonge St. 416-920-5211. Free (donations welcomed).
 — 5:00: **Nocturnes in the City.** *Opera Excerpts.* Works by Puccini, Verdi, Dvořák, Smetana and Suchon. Tatjana Palovcikova,

Early Music at the Inn

Saturday September 12, 12 - 5 pm

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 Masterworks by Debussy, Ravel, Poulenc, Pierné

TUES. NOV. 17, 2009 ~ 7:30PM
MIKE MURLEY
 saxophone
 with faculty artists and guests
 Jazz standards and new compositions

TUES. JAN. 19, 2010 ~ 7:30PM
MARK CHAMBERS
 cello
 with **Christina Petrowska Quilico**, piano
 Duets by Beethoven, Brahms and Barber

TUES. FEB. 2, 2010 ~ 7:30PM
MICHAEL COGHLAN
 piano
 with guest artists
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LISTINGS: SECTION 1...continued CONCERTS: Toronto and GTA

soprano; Jaroslav Dvorsky, tenor; Marta Laurincova, piano. St. Wenceslaus Church, 496 Gladstone Ave. 905-232-3092. \$25.

Monday September 14

— 8:00: **Gallery 345. The Art of the Piano: Dan Tepfer.** Jazz pianist interprets Bach's Goldberg Variations. 345 Sorauren Ave. 416-822-9781. \$20; \$10(st).

Tuesday September 15

— 12:10: **University of Toronto. Welcome and Vocal Showcase.** Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

Wednesday September 16

— 1:00: **Cathedral Church of St. James. Music at Midday.** Andrew Ager, organ. 65 Church St. 416-364-7865. Free.

— 7:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

Thursday September 17

— 12:10: **University of Toronto. Three.** Works by Beethoven, Loieillet, Piazzolla and Lussier. Leslie Newman, flute; Nadina Mackie Jackson, bassoon; Guy Few: trumpet and cornetto di caccia. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 12:15: **Metropolitan United Church. Noon at the Met.** Patricia Wright, organ. 56 Queen St. E. 416-363-0331 x26. Free.

— 8:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

— 8:00: **Labyrinth Community Network. Living Light.** Hildegard Von Bingen feast-day concert. Church of the Holy Trinity, 10 Trinity Square. 416-323-3131. \$20; \$15(adv).

Friday September 18

— 7:30: **Saint Thomas's Church. Organ Concert - John Tuttle.** Ebn: Sunday Music; Durufle: Prelude, adagio et choral varie sur le theme Veni Creator; Reubke: Sonata - The 94th Psalm. 383 Huron St. 416-979-2323 x2. \$15, \$10(sr/st).

— 8:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9

Saturday September 19

— 12:00 noon: **The Bird Project. I Heard it from a Bird.** Music by Bach, Schumann, Bon-sor and Poser; also poetry by Crozier, Keon, Collins and others. Debashis Sinha, visual artist; Malcolm Sutherland, film-maker; Alison Melville, recorder; Andrei Streliaev, piano; Ben Grossman, electronics and sound; Katherine Hill, soprano; Yesim Tosuner, reader. Todmorden Mills Heritage Museum

and Arts Centre, 67 Pottery Rd. 416 588-4301. \$20; \$10(children).

— 2:00: **The Bird Project. Flying Standby.** Avian-inspired music by Bach, Hannon, Mes-siaen, Nerenberg and others; also poetry by Auden, Crozier, Collins and others. Debashis Sinha and Stephen Dirkes, video artists; Alison Melville, recorder; Andrei Streliaev, piano; Anthony Rapoport, viola; Ben Gross-man, electronics and sound; Katherine Hill, soprano; Yesim Tosuner, reader. Todmorden Mills Heritage Museum and Arts Centre, 67 Pottery Rd. 416 588-4301. \$25; \$15(sr/st/ unwaged); \$10(children).

— 7:00: **Music at St. Luke's. An Indian Night.** Neeraj Prem Trio. St. Luke's Parish Hall, 1382 Ontario St., Burlington. 905-639-7643. \$30. Admission includes Indian dinner and cash bar.

— 7:30: **Classical Music Consort. Haydn London Symphonies Concert No. 3.** Symphonies Nos. 99, 100, 101. Ashiq Aziz, conduc-tor. Trinity College Chapel, 6 Hoskin Ave. 416-978-8849. \$35; \$25(sr/st); free(child under 14 with adult).

— 7:30: **Lilac Caña and Friends. Blossom.** Lilac Caña, soprano; the Italian Canadian Tenors, Fiesta Filipina Dancers; and others. Jane Mallett Theatre, 27 Front St. E. 416-366-1656. \$40-\$60; \$35(sr/st). Proceeds to benefit Free The Children.

— 8:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

— 8:00: **Guitar Society of Toronto. Paul Galbraith, guitar.** Heliconian Hall, 35 Hazelton Ave. 416-964-8298. \$25; \$20(sr); \$15(st).

— 8:00: **Music Gallery. The Woodchoppers Association.** Guest: Jah Yousouf, kamel n'ngoni and vocals. 197 John St. 416-204-1080. \$15; \$5(st/sr).

Sunday September 20

— 2:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

— 3:15: **Mooreedale Concerts. Stars of the TSO.** Brahms: String Sextet in G; Krommer: Oboe Quintet; Rowson: new work. Sarah Jeffrey, oboe; Etsuko Kimura, violin; Teng Li and Eve Tang, viola; Winona Zelenka and David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714.

— 4:00: **Cathedral Church of St. James. Twilight Recital Series.** Tony Mason, organ. 65 Church St. 416-364-7865. Free.

— 4:00: **St. Olave's Church. Choral Evensong: Purcell 350.** Choir of St. Peter's Erindale; Clem Carelse, conductor. 360 Win-dermere Ave. 416-769-5686. Free. Religious

Sun. 20th Sept. at 4 p.m.

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Service.

— 4:00: **St. Philip's Anglican Church. Jazz Vespers.** Beverly Taft Duo. 25 St. Phil-lips Rd. 416-247-5181. PWYC.

— 4:00: **Toronto Music Garden. Summer Music in the Garden- Sanssouci Quartet.** Boccherini: Quartet in D major; Mozart: Quartet K421. Croall: Calling from Different Directions. Sanssouci Quartet, Anita McAl-ister, Barbara Croall. 475 Queen's Quay W. 416-973-4000. Free.

Tuesday September 22

— 12:10: **University of Toronto. Third-Year Students Perform.** Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 1:00: **Cathedral Church of St. James. Music at Midday.** William Maddox, organ. 65 Church St. 416-364-7865. Free.

— 6:00: **Old Mill Inn and Spa. Classical Cabaret: Quartetto Gelato.** 21 Old Mill Rd. 416-207-2020. \$65 (price includes dinner).

— 7:30: **York University Department of Music. Faculty Concert Series: Jacques Israelievitch, violin; Christina Petrowska-Quilico, piano.** French masterworks by Debussy, Ravel, Poulenc and Pierné. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5888. \$15; \$5(st).

— 8:00: **Mirvish Productions. The Boys in the Photograph.** Webber & Elton. Royal Alexandra Theatre, 260 King St. W. 416-872-1212. Also Sep 23-27, 29-Oct 4, 6, 7 and beyond. \$26-\$110.

Wednesday September 23

— 7:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

— 7:00: **Tafelmusik. Royal Fireworks.** Handel. Tafelmusik Baroque Orchestra; Jeanne Lamon, director; guests: Arion Baroque Orchestra; Jaap ter Linden, director. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39-\$82; \$32-\$73; \$20-\$73(30 and under).

— 8:00: **Angelwalk Theatre. Altar Boyz.** Alder & Walker. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$25-\$40. Also Sep. 24-26, 30-Oct 04, Oct 7 and beyond.

Thursday September 24

— 12:10: **University of Toronto. Music and Poetry.** Poulenc: Calligrammes; Bern-stein: La Bonne Cuisine. Jason Neddecky, baritone; Che Anne Loewen, piano; Eric Dom-ville, speaker. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 12:15: **Metropolitan United Church. Noon at the Met.** Ashley Tidy, organ. 56 Queen St. E. 416-363-0331 x26. Free.

— 5:30: **Canadian Opera Company. Vo-cal Series: Favourite Arias.** Artists of the COC Ensemble Studio; Elizabeth Upchurch, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

— 8:00: **Angelwalk Theatre. Altar Boyz.** See Sep. 23.

— 8:00: **Civic Light Opera Company. Side by Side by Sondheim.** See Sep. 9.

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- Sunday, October 18, 4:00 pm
Kate Schutt
- Sunday, October 25, 4:00 pm
Yailen Duran Duo
- Sunday, November 15, 4:00 pm
Latino Vespers | Jorge Lopez on classical Spanish guitar
- Sunday, November 22, 4:00 pm
Joe Sealy Duo
- Sunday, December 13, 4:00 pm
Christmas Jazz Vespers
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Hildegard von Bingen Labyrinth Concert



Thurs, September 17, 8pm
Church of the Holy Trinity

— 8:00: **Massey Hall & Roy Thomson Hall.** *Ornette Coleman.* Massey Hall, 15 Shuter St. 416-872-4255. \$69.50-\$89.50.
— 8:00: **Tafelmusik.** *Royal Fireworks.* See Sep 23.

— 8:00: **Toronto Philharmonia.** *In Concert.* Pärt: Symphony No. 4; Rubinstein: Concerto No. 4 in d. Elaine Kwon, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$29-\$59.

— 8:00: **Toronto Symphony Orchestra.** *Joshua Bell Plays Brahms.* Estacio: Frenergy; Brahms: Violin Concerto in D Op.77; Brahms: Symphony No.2. Joshua Bell, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$36-\$134.

— 9:00: **Small World Music Festival.** *Gladstone Ballroom.* Electric Gypsyland with Dunkelbunt. Balkan-beat. Gladstone Hotel, 1214 Queen St. W. 416-531-4635. \$15-\$20.

— 9:00: **Small World Music Festival.** *Tasa with Mark Feldman.* Indo-jazz. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15-\$20.

Friday September 25

— 12:30: **York University Department of Music.** *Music at Midday: Susan Black,* mezzo; *Mélisande Sinsoulier,* piano. Works by Fauré, Rachmaninoff, Mussorgsky, Canteloube and Porter. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-2100 x22926. Free

— 6:30: **University of Toronto.** *Patrick Rafferty,* tenor, and *Sandra Horst,* piano. Songs by Handel, Brahms, Liszt, Poulenc, Massenet, and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$25; \$15(st). 6:00: Pre-concert chat.

— 7:30: **Classical Music Consort.** *Haydn Songs.* Haydn: Scottish Songs (selections); Beethoven: An Die Ferne Geliebte; Schubert: Schwanengesang. Giles Tomkins, bass-baritone; Kate Tremills, piano. 416-978-8849. \$35; \$25(sr/st); free(child under 14 with adult).

— 8:00: **Angelwalk Theatre.** *Altar Boyz.* See Sep. 23.

— 8:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

— 8:00: **Tafelmusik.** *Royal Fireworks.* See Sep 23.

— 8:00: **Tapestry New Opera Works.** *Opera Briefs.* Works by Daniel and Taylor. Carla Huhtanen, soprano; Lauren Phillips, mezzo; Scott Belluz, countertenor; Keith Klassen, tenor; Peter McGillivray, baritone; Tom Diamond, stage director; Christopher Foley and Jennifer Tung, music directors. Ernest Balmer Studio, 55 Mill St. 416-537-6066. Also Sep. 26 and 27.

— 8:30: **Royal Conservatory of Music.** *Grand Opening Gala.* Schafer: new work; Beethoven: Choral Fantasy; video tribute to Glenn Gould. Anton Kuerti, piano; Artists of The Royal Conservatory; Toronto Mendelssohn Choir; Royal Conservatory Orchestra; Jean-Philippe Tremblay, conductor; and others. Koerner Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-2824 x321. \$100-\$250.

Saturday September 26

— 11:00am: **Contact Contemporary Music.** *New Music Marathon.* Yonge Dundas Square. 1 Dundas St. E. 416-979-9960. Free.

— 2:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

— 7:00: **Toronto-Concert.com.** *Folk Art: The Art of Folksong and the Folk of Art-song.* Works by Poulenc, Canteloube, Dvořák, Brahms, Rachmaninoff and others. Miriam Tikotin, soprano; Ester Landreville, piano. Emmanuel College Chapel, 75 Queen's Park. 647-367-6176. \$10; \$5(advance).

— 7:30: **Canadian Opera Company.** *Madama Butterfly.* Puccini. Adina Nitescul Yannick-Muriel Noah, soprano (Cio Cio San); Allyson McHardy/Anita Krause, soprano (Suzuki); David Pomeroy/Bryan Hymel, baritone (Pinkerton); James Westman/Brett Polegato, baritone (Sharpless); Brian Macdonald, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Also Sep. 29, 30, Oct. 8, 10, 14, 16, 18, 21, 23, 25, 27, 29, 31, Nov. 3.

— 8:00: **Acoustic Harvest Folk Club.** *Lori Cullen.* St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$20.

— 8:00: **Angelwalk Theatre.** *Altar Boyz.* See Sep. 23.

— 8:00: **Art of Time Ensemble.** *Abbey Road.* Music from the 40 year old album by the Beatles. Musicians include Rachel Mercer, cello; Joe Philips, bass; Raine Maida, Alejandra Ribera, vocalists. Enwave Theatre, Harbourfront Centre, 231 Queen's Quay W. 416-703-5479. \$19-\$49.

— 8:00: **Civic Light Opera Company.** *Side by Side by Sondheim.* See Sep. 9.

— 8:00: **Classic Albums Live.** *The Beatles: Abbey Road.* Massey Hall, 15 Shuter St. 416-872-4255. \$39.50-\$49.50.

— 8:00: **Royal Conservatory of Music.** *Corea, Clarke and White.* Jazz trio. Chick Corea, piano; Stanley Clarke, bass; Lenny White, drums; guest: Sophie Milman, vocalist. Koerner Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-2824 x321. \$35-\$125.

— 8:00: **Tafelmusik.** *Royal Fireworks.* See Sep 23.

— 8:00: **Tapestry New Opera Works.** *Opera Briefs.* See Sep. 25.

— 8:00: **Toronto Masque Theatre.** *Double-Bill.* Purcell: Dido and Aeneas; Rolfe: Aeneas and Dido. Alexander Dobson, baritone; Monica Whicher, Teri Dunn, Joanne Chapin, Michele DeBoer, sopranos; Vicki St. Pierre, mezzo; Exultate Chamber Singers; Larry Beckwith, artistic director. Glenn Gould Studio, 250 Front St. W. 416-410-4561. \$25; \$20(sr/st). 7:15: Pre-concert chat.

— 8:00: **Toronto Symphony Orchestra.** *Joshua Bell Plays Brahms.* See Sep 24.

— 9:00: **Small World Music Festival.** *Omniesia.* Indo-fusion. Al Green Theatre, Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-924-6211. \$20-\$25.

Sunday September 27

— 11:00am to 6:00: **Small World Music Festival.** *Word on the Street.* DJ Medicine-man, Joanna Moon, Njacko Backo, The Thing Is, Rebel Rhythm, and other artists. Queen's Park. 416-536-5439. Free.

— 1:30: **CAMMAC / McMichael Gallery.** *Marigolds.* Female vocal ensemble. 10365 Islington Ave., Kleinburg. 905-893-1121. \$15; \$9(sr/st).

— 2:00: **Cathedral Bluffs Symphony Orchestra.** *Sunday Serenade Series: Young People's Concert.* CBSO / RCM Competition finalists. Norman Reintamm, conductor.

Scarborough Civic Centre, 150 Borough Dr. 416-879-5566. Free.

— 2:00: **Metropolitan United Church.** *Ensemble Gombert.* Early music chamber choir. 56 Queen St. E. 416-363-0331 x51. \$20.

— 2:00: **Off Centre Salon.** *Music & Nature: the colour Green!* Brahms, Schubert, Ives, and others. Inna Perkis, Boris Zarankin, piano; Jacques Israelievitch, violin; Lindsay Barrett, soprano; Vasil Garvanliev, baritone; Ryan Harper, tenor. Glenn Gould Studio, 250 Front St. W. 416-466-1870. \$50; \$40(sr/st).

— 2:30: **Living Arts Centre.** *Z Pokolenia Na Pokolenie.* Vychodna Slovak Dancers.

Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$25.

— 3:30: **Tafelmusik.** *Royal Fireworks.* See Sep 23.

— 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Gerald Martindale, organ. 65 Church St. 416-364-7865. Free.

— 4:00: **Tapestry New Opera Works.** *Opera Briefs.* See Sep. 25.

— 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Rob Piltch and Lorne Lofsky, guitars. 1570 Yonge St. 416-920-5211. Free (donations welcomed).

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September 27, 2009

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LISTINGS: SECTION 1...continued CONCERTS: Toronto and GTA

— 5:00: **Sinfonia Toronto**. *Dvořák Sinfonia*. Quintet in A Op. 81. Sinfonia Toronto String Quartet; Angela Park, pianist. Private residence on The Bridle Path. 416-499-0403. \$90. Ticket purchasers will be advised of the exact location of the concert.
— 8:00: **Art of Time Ensemble**. *Abbey Road*. See Sep 26.

Monday September 28

— 9:00 **Small World Music Festival / Live Nation**. *Bajofondo*. Tango electric rock.

The Opera House, 735 Queen St. E. 416-466-0313. \$25-\$30.

Tuesday September 29

— 12:00 noon: **Canadian Opera Company**. *Jazz Series: Chris Donnelly, piano*. Music inspired by Doug Riley. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
— 12:10: **University of Toronto**. *Fourth-Year Students Perform*. Walter Hall, Edward

Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 12:30: **York University Department of Music**. *Jazz at Noon: Brenda Earle Quartet*. Martin Family Lounge, 219 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.

— 1:00: **Cathedral Church of St. James**. *Music at Midday*. Simon Waegemaekers, organ. 65 Church St. 416-364-7865. Free.

— 7:30: **Canadian Opera Company**. *Madama Butterfly*. See Sep 26.

— 7:30: **Tranzac Club**. *KlezFactor*. 292 Brunswick Ave. 416-923-8137. Pwyc.

— 8:00: **Small World Music Festival / Royal Conservatory of Music**. *Béla Fleck with Edgar Meyer and Zakir Hussain*. Indian classical music. Koerner Hall, 273 Bloor St. W. 416-408-2824. \$20-\$75.

Wednesday September 30

— 12:30: **Yonge Dundas Square**. *The Good Lovelies*. Vocal trio. 1 Dundas St. E. 416-979-9960. Free.

— 7:30: **Canadian Opera Company**. *Madama Butterfly*. See Sep 26.

— 7:30: **York University Department of Music**. *Colin Ainsworth, tenor; James Bourne, piano*. Schubert: Die Schöne Müllerin. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5888. \$15; \$5(st).

— 8:00: **Angelwalk Theatre**. *Altar Boyz*. See Sep. 23.

— 8:00: **Massey Hall & Roy Thomson Hall**. *Van Morrison - Astral Weeks & Classic Songs*. Massey Hall, 15 Shuter St. 416-872-4255. \$95-\$325.

— 8:00: **Toronto Symphony Orchestra**. *Leon Fleisher*. Rouse: The Infernal Machine; Mozart: Piano Concerto No. 12 K.414; Rachmaninoff: Symphony No. 2 Op.27. Leon Fleisher, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$36-\$134.

— 9:00: **Small World Music Festival**. *Ludy Dobri*. Ukrainian folk-rock. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15-\$20.

Thursday October 01

— 12:00 noon: **Canadian Opera Company**. *Piano Virtuoso Series: Alexander Malikov*. Works by Haydn, Liszt and Schubert. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

— 12:10: **University of Toronto**. *Susan Hoepfner, flute, and Lydia Wong, piano*. Reinicke: Undine Sonata; Busser: Prélude; Muczynski: Sonata for Flute and Piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 12:15: **Metropolitan United Church**. *Noon at the Met*. Réa Beaumont, piano. 56 Queen St. E. 416-363-0331 x26. Free.
— 2:00: **Smile Theatre**. *In Flanders Field*. Musical based on the life of John McCrae. Yorkminster Baptist Church, 1585 Yonge St. 416-222-2264. \$10.

— 7:30: **Ontario Philharmonic**. *The Philharmonic Rocks*. Bernstein: West Side Story (selections); Lloyd-Webber: Music of the Night; Lennon & McCartney: Medley; Gershwin: An American in Paris; John: Circle of Life; and other works. Marco Parisotto, conductor; guests: Michael Burgess,

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Friday, October 2, 7:30 p.m.: **Kola Owolabi**
Kola Owolabi is a graduate of St. Michael's Choir School in Toronto, McGill University, and Yale University and currently is teaching organ at Syracuse University.

Glenview Presbyterian Church

1 Glenview Avenue (Yonge, south of Lawrence)
In cooperation with Music at Glenview

Friday, November 6, 7:30 p.m.: **David Enlow**
David Enlow is a Toronto native and graduate of The Juilliard School who now is teaching at The Juilliard School, New York City.

Metropolitan United Church

56 Queen St. E. (at Church St.)
In cooperation with Music at Metropolitan

Friday, February 26, 7:30 p.m.: **Philippe Bélanger**
A native of Aylmer, Philippe Bélanger studied in Montreal and is the titular organist of St. Joseph's Oratory in Montreal.

All Saints' Kingsway Anglican Church

2850 Bloor Street West

Friday, April 16, 8:00 p.m.: **Michael Unger**
Michael Unger is a graduate of the University of Western Ontario, is finishing his doctorate at the Eastman School of Music in Rochester, and is the current first prize holder in the national American Guild of Organists playing competition.

Lawrence Park Community Church

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tenor; David Thompson, piano; Alex Dean, saxophone; Yorn Andersen, drums. P.C. Ho Theatre, 5183 Sheppard Ave. E. 905-579-6711. \$24; \$16.

— 8:00: **Angelwalk Theatre. *Altar Boyz*.** See Sep. 23.

— 8:00: **Jazz Performance and Education Centre. *A Tribute to Lincoln Alexander*.** Molly Johnson, vocalist; Archie Alleyne, drummer; and others. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$262.50 (tax receipt).

— 8:00: **Royal Conservatory of Music. *Emerson String Quartet*.** Dvořák: Cypresses Nos 1-6; Quartet in C Op. 61; Quintet in A Op. 81. Guest: Menahem Pressler, piano. Koerner Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-2824 x321. \$20-\$100.

— 9:00: **Small World Music Festival. *Beyond the Pale*.** Klezmer fusion. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15-\$20.

Friday October 02

— 7:30: **Miguel Pena, guitar. *In Concert*.** Latin folk guitar music. Heliconian Hall, 35 Hazelton Ave. 647-290-6029. \$20.

— 7:30: **Ontario Philharmonic. *The Philharmonic Rocks*.** See Oct. 1.

— 7:30: **RCCO Organ Horizons | Glenview Presbyterian Church. *Kola Owolabi, organist*.** 1 Glenview Ave. 289-314-5600. \$25; \$20 (sr/st).

— 7:30: **University of Toronto. *Wind Ensemble*.** Persichetti: Symphony No. 6; Salfelder: Cathedrals; Pann: Hold this Boy and Listen; Lam: new work. Gillian MacKay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3744. \$14; \$8 (st).

— 8:00: **Angelwalk Theatre. *Altar Boyz*.** See Sep. 23.

— 8:00: **Prater Orchestra. *Through the Colours*.** Bach: Piano Concerto in d; Mendelssohn: String Symphony No.9; Mozart: Divertimento K.136; Rossini: Sonata for String Orchestra in A; Lerner: Through the Colours. Joseph Lerner, conductor. Richmond Hill Centre for the Performing Arts. 10268 Yonge Street. 905-787-8811. \$35-\$45.

— 8:00: **Toronto Consort. *The Primadonnas*.** Works by Monteverdi, Rossi and Strozzi. Suzie Leblanc, Michele DeBoer, Katherine Hill, sopranos; Laura Pudwell, mezzo. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$19-\$46; \$15-\$40 (sr).

— 9:00: **Small World Music Festival. *Parno Graszt with Max Pashm*.** Gypsy funk. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$20-\$25.

Saturday October 03

— 1:00: **Small World Music Festival.**

Music, Movement and Mythical Creatures. Family program. Harbourfront Centre, 235 Queen's Quay W. 416-973-4000. Free.

— 2:00 & 8:00: **Angelwalk Theatre. *Altar Boyz*.** See Sep. 23.

— 6:55pm to sunrise: **Canadian Music Centre | Scotiabank Nuit Blanche. *New Music in New Places: Miasma*.** Sound installation by Juliet Palmer and Josh Lacey. Contact Contemporary Music. 20 St. Joseph St. 416-961-6601. Free.

— 6:55pm to sunrise: **Canadian Music Centre | Scotiabank Nuit Blanche. *New Music in New Places: Skyharp – Ice Storm*.** Sound and video installation by Kristi Allik and Robert F. Mulder. 20 St. Joseph St. 416-961-6601. Free.

— 7:00: **Music Gallery | Scotiabank Nuit Blanche. *The Sonic Fun House*.** Element Choir and Orchestra. 197 John St. 416-204-1080. Free.

— 7:00pm to 7:00am: **Royal Conservatory of Music | Scotiabank Nuit Blanche. *Music Inside Out*.** Tenney: In a Large Space. Glenn Gould School New Music Ensemble; Brian Current, director. Koerner Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-2824 x321. Free.

— 7:30: **Cantemus Singers. *Fairest Isle*.** Works by Purcell, Tallis, Gibbons and Byrd. Michael Erdman, conductor. Beach United Church, 2 Bellefair Ave. 416-578-6602. \$15.

— 7:30: **Opera by Request/Balon Opera Company. *L'Elisir d'Amore in concert*.** Donizetti. Ada Balon, soprano (Adina); Stephen Bell, tenor (Nemorino); Andrew Tees, baritone (Belcore); Jerod Bertram, bass-baritone (Dulcamara); Katie Cross, mezzo (Giannetta); Brett Kingsbury, guest music director and pianist. Bread and Circus, 299 Augusta Ave. 416-925-8898. \$20; \$15 (advance).

— 8:00: **Brampton Symphony Orchestra. *Bolero & Other Hollywood Classics*.** Robert Pilon, vocals; dance teams from Dancing with the Stars, So You Think You Can Dance; Robert Raines, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. \$80.

— 8:00: **Caledon Chamber Concerts. *Cecilia String Quartet*.** St. James Anglican Church, Caledon East, 6025 Old Church Rd. E. 905-880-2445. \$30; \$15 (st).

— 8:00: **Honens International Piano Competition. *Minsoo Sohn, piano*.** Beethoven: Diabelli Variations; Kirchner: Interlude II; Liszt: transcriptions of works by Beethoven, Schubert and Mozart. Glenn Gould Studio, 250 Front St. W. 416-872-4255. \$15-\$25.

— 8:00: **Markham Theatre for the Performing Arts. *Mozart's Music and Letters*.** Mozart: Overture to Bastien and Bastienne; Symphony in D; and other works. Grand Salon Orchestra; Kerry Stratton, conductor. 905-305-7469. \$35-\$50.

— 8:00: **Raymond Spasovski, piano. *In Recital*.** Works by de Falla, Ginastera and Rachmaninoff. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-494 6526. \$25; \$20 (sr/st).

— 8:00: **Small World Music Festival. *Saeid Shanbezadeh*.** Iranian music and dance. Richmond Hill Centre for the Performing Arts, 10268 Yonge St. 905-787-8811. \$30-\$50.

— 8:00: **Toronto Consort. *The Primadonnas*.** See Oct. 02.

Sunday October 04

— 1:00: **Small World Music Festival. *Celebrate Holidays of the Global Village*.** Family program. Harbourfront Centre, 235 Queen's Quay W. 416-973-4000. Free.

— 1:30: **CAMMAC | McMichael Gallery. *Otteto Prosciutto*.** Wind ensemble. 10365 Islington Ave., Kleinburg. 905-893-1121. \$15; \$9 (sr/st).

— 2:00: **Angelwalk Theatre. *Altar Boyz*.** See Sep. 23.

— 2:00: **Royal Conservatory of Music. *John Perry, piano*.** Mazzoleni Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-2824 x321. \$20-\$30.

— 3:00: **Toronto Symphony Orchestra. *Kissin Plays Chopin*.** Chopin: Piano Concerto No.2 Op.11; Rachmaninoff: Symphony No.2 Op.27; Wagner: Prelude to Act III of Lohengrin. Evgeny Kissin, piano; Peter Oundjian,

conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$49-\$175.

— 4:00: **Cathedral Church of St. James. *Twilight Recital Series*.** Anne Marie Page, organ. 65 Church St. 416-364-7865. Free.

— 7:00: **Elmer Iseler Singers. *Gibbons to Gospel*.** Works by Byrd, Tallis, Gibbons, Whitacre, Tomkins and Gospel selections. Lydia Adams, conductor; guests: Nathaniel Dett Chorale, Brainerd Blyden-Taylor, director. Our Lady of Perpetual Help Church, 78 Clifton Rd. 416-217-0537.

Monday October 05

— 12:30: **York University Department of Music. *Jazz at Noon: Cory Weeds Quintet*.** Original works. Martin Family Lounge, 219 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.

— 6:30: **University of Toronto. *Liederbend*.** Graduate students perform. Victoria College Chapel, 91 Charles St. W. 416-978-3744. Free.

Tuesday October 06

— 12:00 noon: **Canadian Opera Company. *Vocal Series: Arias*,** art-songs and ensembles. Yannick-Muriel Noah, soprano; Allyson McHardy, mezzo; David Pomeroy, tenor; James Westman, baritone. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

— 1:00: **Cathedral Church of St. James. *Music at Midday*.** Jane Wood, piano; Emma Elkinson, flute. 65 Church St. 416-364-7865. Free.

— 7:30: **York University Department of Music. *Time Warp Jazz Orchestra*.** Original works and new arrangements. Tribute Com-

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LISTINGS: SECTION 1...continued CONCERTS: Toronto and GTA

munities Recital Hall, Accolade East, YU,
4700 Keele St. 416-736-5888. \$15; \$5(st).

Wednesday October 07

— 5:30: **Canadian Opera Company.** *Jazz Series: Hilario Durán Trio.* Four Seasons Centre for the Performing Arts, 145 Queen

St. W. 416-363-8231. Free.

— 7:30: **Classical Music Consort.** *Haydn Salomon Quartets Concert No. 2.* Quartets Op. 74 Nos. 1-3. Cecilia String Quartet. Trinity College Chapel, 6 Hoskin Ave. 416-978-8849. \$35; \$25(sr/st); free(child under

14 with adult).

— 7:30: **University of Toronto.** *Small Jazz Ensembles.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

— 8:00: **Angelwalk Theatre.** *Altar Boyz.* See Sep. 23.

— 8:00: **Toronto Symphony Orchestra.** *Vengerov Conducts Tchaikovsky Symphony 6.* Shostakovich: Festive Overture Op.96; Prokofiev: Piano Concerto No. 2; Tchaikovsky: Symphony No.6 "Pathétique". Alexander Toradze, piano; Maxim Vengerov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$128.

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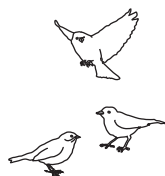
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LISTINGS: SECTION 2 CONCERTS: beyond the GTA

In the current issue, there are Section 2 listings for events in **Barrie, Guelph, Hamilton, Kingston, Kitchener, Leith, London, Niagara on-the-Lake, Owen Sound, Peterborough, Picton, St. Catharines, Stratford, Waterloo.**

Wednesday September 02

— 12:00noon: **Midday Music With Shigeru. Steppin' Back – the Great Standards.** Russell Stratthdee, saxophones; Mark Rutherford, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).
— 2:00: **Stratford Festival. West Side Story.** Bernstein & Sondheim. Festival Theatre, 55 Queen St. **Stratford.** 1-800-567-1600. \$79.35-\$138.75. Also Sep. 3, 4, 9, 11, 12, 15, 16, 18, 19, 22, 23, 24, 27, 29, 30, Oct. 2, 3, 7 and beyond.
— 8:00: **Shaw Festival: Sunday in the Park with George.** Sondheim & Lepine. Royal George Theatre, 85 Queen St. **Niagara on-the-Lake.** 1-800-511-7429. \$65-\$95. Also Sep. 4, 9, 11, 12, 13, 16, 17, 18, 20, 22, 23, 24, 26, 29, Oct. 1, 3, 6 and beyond.

Wednesday September 09

— 5:00: **Guelph Jazz Festival. Jesse Stewart, Joe Sorbara and Germaine Liu.** McLaughlin Library, 5 Wineguard Walk, **Guelph.** 519-763-4952. Free.
— 8:00: **Guelph Jazz Festival. Tagaq, Zubot and Martin.** Macdonald Stewart Art Centre, 358 Gordon St., **Guelph.** 519-763-4952. \$20-\$25.

Thursday September 10

— 5:00: **Guelph Jazz Festival. Rodéoscopique.** Macdonald Stewart Art Centre, 358 Gordon St., **Guelph.** 519-763-4952. Free.
— 8:00: **Guelph Jazz Festival. Stone Quartet.** St. George's Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$15-\$20.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Mostly Jazz.** Works by Brown and Zurakowsky. James Brown, jazz guitar; Don Thompson, piano, bass; Stephen Zurakowsky, classical guitar. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$20; \$15(sr); \$10(st).
— 10:00pm: **Guelph Jazz Festival. Jean Derome et les Dangereux Zhoms.** St. George's Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$10-\$15.

Friday September 11

— 8:00: **Guelph Jazz Festival. The Woodchoppers Association.** Guests: Jah Youssouf and Abdoulaye Kone. River Run Centre, 35 Woolwich St., **Guelph.** 519-763-4952. \$25-\$30.
— 11:00pm: **Guelph Jazz Festival. The Ex & Getatchew Mekuria.** St. George's Church, 99 Woolwich St., **Guelph.** 519-763-4952. \$15-\$20.

Saturday September 12

— 11:30amto12:00midnight: **Guelph Jazz Festival. Jazz Tent Performances.** Jane Bunnett and the KidsAbility Youth Ensemble; Michael Occhipinti's Sicilian Jazz Project; Shuffle Demons; Rebel Rhythm; Odessa/Havana and other artists. Upper Wyndham Street Jazz Tent, **Guelph.** 519-763-4952. Free.
— 3:00: **Guelph Jazz Festival. Joëlle Léane.**

dre. Guelph Youth Music Centre, 75 Cardigan St., **Guelph.** 519-763-4952. \$15-\$20.
— 8:00: **Guelph Jazz Festival. The Geggie Project.** River Run Centre, 35 Woolwich St., **Guelph.** 519-763-4952. \$30-\$35.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Silver Birch String Quartet.** Haydn: Quartets Op. 0; Op. 1 No. 6; Op. 17 No. 6; Op. 20 No. 4. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).
— 8:00: **St. John The Evangelist Anglican Church. Barry Snyder, piano.** 23 Water St. N. **Kitchener.** 519-576-2129. \$20; \$15.

Sunday September 13

— 12:00noon: **Guelph Jazz Festival. Milford Graves & David Murray.** River Run Centre, 35 Woolwich St., **Guelph.** 519-763-4952. \$20-\$25.
— 1:15: **Guelph Jazz Festival. Outstallation: Three Parades.** St. George's Church, 99 Woolwich St., **Guelph.** 519-763-4952. Free.
— 7:00: **Guelph Jazz Festival. The Tallboys.** The Bookshelf, 41 Quebec St., **Guelph.** 519-763-4952. \$10-\$15.

Tuesday September 15

— 12:00noon: **St. Paul's Anglican Cathedral. Noon Organ Recital.** Stephanie Burgoyne and William Vandertuin, organ. 472 Richmond St., **London.** 519-752-0965. Free.

Thursday September 17

— 7:30: **Prince Edward County Music Festival. Evening Concert No. 1.** Brahms: Sonata in E flat Op. 120 No. 2; MacDonald: The Dream of Amphion Op 53; Shostakovich: Quintet for Piano and Strings Op 57. Stéphane Lemelin, piano; Penderecki String Quartet. Church of St. Mary Magdalene, 335 Main St., **Picton.** 613-393-3798. \$25; \$10(st).
— 8:00: **Kitchener-Waterloo Chamber Music Society. Paul Galbraith, classical guitar.** Haydn: Sonata 36 in c (trans. e); Ponce: Prelude, Variations and Fugue on "La Folia de España"; Bach: Cello Suites Nos. 5 and 6. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

Friday September 18

— 7:30: **Kitchener-Waterloo Symphony. Fete de Frederica.** Music by Berlioz. Saint-Saëns, Bizet, and Massenet. Frederica von Stade, mezzo; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$40-\$85.
— 7:30: **Prince Edward County Music Festival. Evening Concert No. 2.** MacDonald: Steps in Sunshine Op. 33; Beethoven: Quartet in a Op. 132. Joseph Petric, accordion; Normand Forget, oboe; James Campbell, clarinet; Veronica Tennant, narrator; Penderecki String Quartet. Church of St. Mary Magdalene, 335 Main St., **Picton.** 613-393-3798. \$25; \$10(st).
— 8:00: **Sweetwater Music Festival. Concert No. 1.** Works by Klein, Golijov and

Mozart. Adrian Butterfield, Jonathan Crow, Mark Fewer, Barry Shiffman, violin; Denise Djokic, cello; and others. Historical Leith Church, 419134 Tom Thomson Lane, **Leith.** 519-371-2833. \$30. Proceeds to the Jean Medley Memorial Fund.

Saturday September 19

— 10:00am: **Prince Edward County Music Festival. Family Concert.** Joseph Petric, accordion. Books & Company, 289 Main St., **Picton.** 613-393-3798. \$3; \$2(child); \$10(family).
— 2:00: **Prince Edward County Music Festival. Jamming.** James Campbell, clarinet; Andrew MacDonald, guitar. Books & Company, 289 Main St., **Picton.** 613-393-3798. \$3; \$2(child); \$10(family).
— 7:30: **Hamilton Philharmonic Orchestra. Pops Series – HPO By Request.** Music chosen by the listeners. Guest: Tom Allen; James Somerville, conductor. Hamilton Place, 1 Summers Lane, **Hamilton.** 905-526-7756. \$36-\$59; \$32-\$54(sr); \$10(st); \$5(children under 12).
— 7:30: **Prince Edward County Music Festival. Evening Concert No. 3.** Weber: Quintet for Clarinet and Strings Op 34; MacDonald: The Winds of Thera for accordion and strings Op 44; Schubert: Quintet in A for piano and strings "The Trout". Stéphane Lemelin, piano; Penderecki String Quartet; David Currie, bass; Joseph Petric, accordion. Church of St. Mary Magdalene, 335 Main St., **Picton.** 613-393-3798. \$25; \$10(st).
— 8:00: **Guelph Symphony Orchestra. Rockin' with the GSO.** Musical tributes to the Beatles, Bon Jovi, Chicago and others. Guests: local pop/rock artists. John F. Ross

High School, 21 Meyer Dr., **Guelph.** 519-763-3000. \$25.

— 8:00: **Kingston Symphony Orchestra. Stars at an Exhibition.** Estacio: Borealis; Rachmaninoff: Piano Concerto No.2; Musorgsky: Pictures at an Exhibition. André Laplante, piano; Glen Fast, conductor; José Francisco Salgado, visual images. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$38-\$47; \$35-\$43(sr); \$15-\$25(st); \$10 (children under 10).
— 8:00: **Kitchener-Waterloo Chamber Music Society. Danny Holt, piano.** Fitkin: Fervent; Tanaka: Techno Etudes I, II, III; O'Riley: Selected Radiohead Transcriptions; Garson: NOW Music Suite. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$20; \$15(sr); \$10(st).
— 8:00: **Sweetwater Music Festival. Concert No. 2.** Vivaldi: Four Seasons; songs by Piaf and Cohen. Jonathan Crow, Adrian Butterfield, Barry Shiffman, Mark Fewer, violin; Melanie Conly, soprano; and others. Division Street United Church, 997 4th Ave. E., **Owen Sound.** 519-371-2833. \$25. Proceeds to the Jean Medley Memorial Fund. 6:45: pre-concert chat.

Sunday September 20

— 2:00: **Sweetwater Music Festival. Concert No. 3.** Works by Handel, Vivaldi, Couperin, Leclair and Muffat. Adrian Butterfield, Jonathan Crow, Mark Fewer, Barry Shiffman, violin; Denise Djokic, cello; and others. Historical Leith Church, 419134 Tom Thomson Lane, **Leith.** 519-371-2833. \$30. Proceeds to the Jean Medley Memorial Fund.
— 2:30: **Kingston Symphony Orchestra. Stars at an Exhibition.** See Sep. 19



September 18, 19, 20, 2009

Join Mark Fewer, Adrian Butterfield and Barry Shiffman as they present a three-concert series of world-class chamber music, avant-garde and jazz, all performed by celebrated musicians in a pastoral setting!

TICKETS ON SALE NOW:

Friday at 8pm -- Leith Church \$30,
Saturday at 8pm -- Division St. United Church,
Owen Sound \$25 (incl. pre-concert chat),
Sunday at 2pm -- Leith Church \$30
Three-concert series ticket: \$75

Call the Roxy Theatre Box Office
519-371-2833 or 1-888-446-ROXY
or call 519-376-3517 or email info@swwm.ca
www.swwm.ca

LISTINGS: SECTION 2...continued

CONCERTS: beyond the GTA

Tuesday September 22

— 8:00: **Kitchener-Waterloo Chamber Music Society. Cecilia Quartet.** Haydn: Quartet Op. 74 No.3 in g "The Rider"; Wade: Quartet No. 10 in E flat Op. 74 "Harp". KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

Thursday September 24

— 8:00: **Kitchener-Waterloo Symphony Orchestra. Uptown Goes Downtown.** Blues singer/songwriter Rita Chiarelli; Daniel Warren, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$36-\$57.

Friday September 25

— 7:30: **Colours of Music. The World's Foremost Piano Quartet.** Music by Schumann, Stanford, and R. Strauss. Ames Piano Quartet (Festival's Quartet - in Residence). Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$25.
— 8:00: **Kitchener-Waterloo Symphony Orchestra. Uptown Goes Downtown.** See Sep 24.
— 8:00: **McMaster University. Justin Kolb, piano.** Beethoven: Piano Sonata in f Op. 57 "Appassionata"; also works by Mendelssohn, Liszt, Gann and Bond. Convocation Hall, 1 Scholar's Rd., **Hamilton.** 905-525-9140 x24246. \$17; \$12(sr); \$5(st).

Saturday September 26

— 12:00: **Colours of Music. Jazz Meets Opera.** Music by Gershwin, Puccini, Donnelly, Verdi, Evans and Parker. Chris Donnelly, piano; Natalie Donnelly, soprano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Quintets to Thrill.** Music by Juon, Arensky, and Shostakovich. Ames Piano Quartet; John Gilbert, violin. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. Pass Plus Concert - Concertos for Colours.** Music by Tchaikovsky and Schmidt. Heather Schmidt, piano; Sinfonia Toronto, Nurhan Arman, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$35.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Antero Winds.** Ibert: Trois pieces breve; Resanovic: Drones and Nanorhythms; Nielsen: Quintet; Piazzolla: Libertango. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$25; \$20(sr); \$15(st).

Sunday September 27

— 2:30: **Colours of Music. Cabaret in the Afternoon - French and German Cabaret.** Music by Piaf, Weill, Brecht, Hollaende, Tosti and Piazzolla. Peter Tiefenbach, piano; Kim Barber, mezzo-soprano; Mary-Lou Patricia Vetere, accordion; Julie Baumgartel, violin. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$25.
— 5:15: **Colours of Music. Choral Evening - Celebrating Healey Willan.** Choir of St. Mary Magdalene, Stephanie Martin, conductor. Trinity Anglican Church, 24 Collier St., **Barrie.** 705-431-8745. Admission by donation.
— 7:00: **Chestnut Hall Camerata. Michaelmas: A Numinous Feast for All Angels.** Works by Corlis, Cabena, Simon, McLachlin, and others. Daniel Cabena, male alto; Katherine Hill, soprano; Brandon Leis, tenor; Matt Cassils, baritone; Terry McKenna, lute/guitars; and others; Daniel Cabena, artistic director. First United Church, 16 William St. W., **Waterloo.** 519-894-5308. \$25. Intermission/post-concert "Artists Portal" featuring art by regional artists.
— 7:30: **Colours of Music. Frolicsome Francaix.** Music by Francaix and Haydn. Cecilia String Quartet; James Campbell, clarinet. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. Admission by donation.

Monday September 28

— 12:00: **Colours of Music. Violinist John Gilbert.** Music by Bach-Schumann, Ysaye, and Brahms. William David, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. The Pathways of Love.** Music by Mozart, Poulenc, Satie, Piaf, and R. Strauss. Robert Kortgaard, piano; Adrian Anantawan, violin; Suzie Leblanc, soprano. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. Musical Titans.** Music by Eberl, Dohnanyi, and Williams. Ames Piano Quartet; James Campbell, clarinet; Louis-Philippe Marsolais, horn. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. Free.

Tuesday September 29

— 12:00: **Colours of Music. Violinist Adrian Anantawan.** Music by Franck and Mozart. Robert Kortgaard, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Dvorak That Delights.** Music by Mendelssohn and Dvorak.

Cecilia String Quartet; Hinrich Alpers, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$25.

— 7:30: **Colours of Music. Pass Plus Concert - Musica Intima.** Music by Hatfield, Cabena, Pärt, and Healey. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$35.

Wednesday September 30

— 12:00: **Colours of Music. Barrie's Own.** Music by Beethoven and Paganini. Alexandra Lee, cello; Charlene Biggs, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Pianist Hinrich Alpers.** Music by Haydn, Beethoven, Mendelssohn, and Schumann. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. Pass Plus Concert - Classics that Rock.** Music by Plant, Schumann, Dukas, MacLean, and Schubert. Robert Kortgaard, piano; James Campbell, clarinet; Louis-Philippe Marsolais, horn; Suzie Leblanc, soprano. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$35.

Thursday October 01

— 12:00: **Colours of Music. Organist Melanie Barney.** Music by Bach, Vienne, Saint-Saens, and Widor. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Montreal's BUZZ Brass Quintet.** Music by Calvert, Renwick, Gabrieli, and Ewald. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. Pass Plus Concert - Primadonnas of the Renaissance.** Music by Monteverdi, Strozzi, Rossi, and Caccini. Suzie Leblanc, Michele DeBoer, Katherine Hill, sopranos; Laura Pudwell, mezzo-soprano; The Toronto Consort; David Fallis, conductor. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$35.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Alturas Duo (charango/guitar).** Telemann: Largo; Bach: Two Minuets; Cavour: Kurukuta; Andean folklore pieces; and other works. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$20; \$15(sr); \$10(st).

Friday October 02

— 12:00: **Colours of Music. Barrie's Own - Amity Trio.** Music by Mendelssohn and Smetana. Michael Adamson, violin; Alyssa Wright, cello; Sandra Ruttan, piano. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Music to Inspire.** Music by Schumann, Gougeon, Mozart, and Brahms. Hinrich Alpers, piano; Brian Lewis, violin; Louis-Philippe Marsolais, horn. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. The Planets.** Music by Bach, Thompson, Gabriele, Regoulot, and Holst. BUZZ Brass Quintet; Melanie Barney, organ. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 705-431-8745. \$25.
— 8:00: **Kitchener-Waterloo Symphony Orchestra. Spectacular Debut.** Estacio: Frenergy; Bruch: Violin Concerto No.1; Pärt: Fratres; Dvorak: Symphony No.8. Vilde Frang, violin; Edwin Outwater, conductor.

Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711/888-745-4717. \$31-\$76; \$20(st).

Saturday October 03

— 12:00: **Colours of Music. Pianist Alexander Seredenko.** Music by Liszt, Chopin, Bach, and Balakirev. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$15.
— 2:30: **Colours of Music. Violinist Brian Lewis.** Music by Beethoven, Debussy, Saint-Saens, Engel, Copland, and Piazzolla. Hinrich Alpers, piano. Central United Church, 54 Ross St., **Barrie.** 705-431-8745. \$25.
— 7:30: **Colours of Music. Pass Plus Concert: Bach Children's Chorus - Voices of Angels.** Eleanor Daley, piano; Linda Beaupré, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-431-8745. \$35.
— 7:30: **Toronto Welsh Male Voice Choir. An Evening of Song - Noson o Gân.** Leigh-Anne Martin, soloist. George Street United Church, 534 George St. N., **Peterborough.** 705-748-3923. \$20.
— 8:00: **Kitchener-Waterloo Symphony Orchestra. Spectacular Debut.** See Oct. 2.
— 8:00: **Peterborough Symphony Orchestra. "Dance" Tribute to Evelyn Hart.** Tchaikovsky: Swan Lake Suite; Stravinsky: Firebird Suite; Coté: Black Light. Coleman/Lemieux Dance Company; Michael Newnam, conductor. Showplace Performance Centre, 290 George St. N., **Peterborough.** 705-742-7469. \$36; \$34; \$16(st).

Sunday October 04

— 2:00: **Kitchener-Waterloo Symphony Orchestra. Spectacular Debut.** See Oct. 2.
— 2:30: **Colours of Music. Alturas Duo. Marvelous Virtuosity.** Music by Villa-Lobos, Romero, Bartok, and Cavour played on the guitar, violin, and charango. Burton Avenue United Church, 37 Burton Ave., **Barrie.** 705-431-8745. \$15.
— 2:30: **Kingston Symphony Orchestra. A Fine Romance.** Bruch: Violin Concerto No.1; Tchaikovsky: Symphony No. 6. Jonathan Crow, violin; Glen Fast, conductor. Grand Theatre, 218 Princess St., **Kingston.** 613-530-2050. \$38-\$47; \$35-\$43(sr); \$15-\$25(st); \$10 (children under 10).
— 2:30: **Niagara Symphony Orchestra. Sensational Celebrations.** Carrabré: Chase the Sun; Forsyth: Siyajabula! We Rejoice!; Mozart: Violin Concerto No.4 K.218; Tchaikovsky: Symphony No.4. Xiaoling Li, violin; Timothy Hankewich, conductor. Centre for the Arts, Brock University, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 x3257. \$40; \$37.50(sr); \$20(st); \$10(under 13). 1:45: Pre-concert talk.
— 3:00: **Kitchener-Waterloo Chamber Orchestra. Czeching the Score.** Dvořák: Czech Suite Op. 39; Piano Concerto in g Op. 33; Vorisek: Symphony in D. Koichi Inoue, piano, Graham Coles, music director. Maureen Forrester Recital Hall, WLU, 75 University Ave. W. **Waterloo.** 519-744-3828. \$23; \$18(sr/st).
— 7:30: **Colours of Music. Music to Remember - Memorable Music by Memorable Musicians.** Music by Rheinberger, Handel, Gounod, Grandjany, and Ravel. Brian Lewis, violin; William O'Meara, organ; Judy Loman, harp. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie.** 705-431-8745. \$25.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Amity Trio.** Mozart: Piano



Kitchener-Waterloo Chamber Orchestra
Graham Coles, Music Director

25th Season presented by **ID Canada Trust Music**

CZECHING THE SCORE

Featuring **KOICHI INOUE, Piano**

Sunday, October 4, 2009 at 3:00 pm

Maureen Forrester Recital Hall, Wilfrid Laurier University, Waterloo
For ticket information and program details go to: www.kwchamberorchestra.ca

Trio in B flat K.254; Mendelssohn: Piano Trio No. 1 in d; Smetana: Piano Trio in g. KWCMs Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$20; \$15(sr); \$10(st). ArtsCan Benefit Concert.

Tuesday October 06

— 12:30: McMaster University. Alexei Gulenco. Works by Mozart, Liszt and Shostakovich. Convocation Hall, 1 Scholar's Rd.,

Hamilton. 905-525-9140 x24246. Free.

Wednesday October 07

— 8:00: Kitchener-Waterloo Chamber Music Society. Moshe Hammer, violin; Robert Kortgaard, piano. Mendelssohn: Violin Concerto; Jewish music tba. KWCMs Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25 (sr); \$20(st).

FREE JAZZ TIP

A Guide to the Less Polite By Ori Dagan

There might be a growing number of spots around town that serve polite jazz with your dinner, as inspired by Diana Krall's, but not many rooms specifically cater to free, avant-garde, or experimental branches of the music. Thankfully for those who enjoy straying from the mainstream, trombonist-composer Steve Ward (www.myspace.com/stewardtombone) has been booking live music at the Tequila Bookworm at 512 Queen Street West.

Currently enrolled in the Jazz Performance Masters program at the University of Toronto, Ward maintains a busy schedule as a performer, composer and teacher. I emailed Ward some questions about booking the room.

How did the music policy at the Tequila Bookworm come to be?
I started booking jazz here last July, and originally I was booking one act a week. Eventually the owner and I agreed to expand the policy to three nights a week, and now four. The rent is extremely high on Queen St W so therefore it was hard to get any money out of Tequila for the bands, etc which is why we have pay-what-you-can shows.

What are musical characteristics you look for when booking?
Enthusiasm, sincerity, creativity. Artists looking to evolve creatively in a live setting, that aren't looking for a brainless jobber.

What are the greatest strengths of the room itself?
Since I have no financial quota to fill I'm able to be adventurous with my programming. I'm interested in an environment where ideas are shared and challenged. Culture! The arts! It's time.

What are some of the challenges of the room?
One of the biggest challenges is communicating with the audience. Since we're playing for the tip jar it is important to be able to communicate with our audience and give them context of why we're making the music that we are. Most times its types of music they have little knowledge of, so it's time to educate!

Three acts you would recommend to readers for this month and why?
Tuesday September 8th: Lee Mason (from Amsterdam). Its always cool when a group from another part of the world wants to put on a show at a venue you book. Very interesting sounds. Shouldn't be missed. www.myspace.com/leemason
Saturday September 12: Chris Cawthray Trio. Its going to be a CD release, & I'm proud that Chris decided to have it at Tequila. They groove hard. www.chriscawthray.com
Friday September 25: MiMo. These guys are great!!! Nothing like processing sounds underwater in a big bucket. You got to see it to believe it. www.mimomusic.com, www.myspace.com/mimoonmyspace

Ward's passion for this music is apparent not only in his playing but also in his booking. "I don't get paid to do this, and I have no other help. My motivation is art, it's what keeps me breathing. Please come support live music. ... Also we might be moving in the next couple of months so watch out on our website and Facebook for more info to come!!"

For all the news, including a possible change of location, visit: <http://tequilabookworm.blogspot.com/>



Steve Ward

PHOTO: ORI DAGAN

LISTINGS: SECTION 3 IN THE CLUBS: MOSTLY JAZZ

93 Harbord

93 Harbord Street, 416-922-5914
Every Friday *Lara Solnicki (vocals) and Sean Bray (guitar)* 7-10pm

Alleycatz

2409 Yonge St. 416-481-6865
www.alleycatz.ca
Every Mon *Salsa Night with Frank Bischoff*
Every Tue *Whitney Smith's "Swing House" with vocalist Jen Sagar*
Every Wed *Jasmine Bailey & Co. Jazz & Soul*
Every Thu *Soul, R&B and Reggae, No Cover*
Fridays and Saturdays *Funk, Soul, Reggae, R&B, Top 40, \$10 Cover without dinner reservations*
Sep 3 *Lady Kane. Sep 4* *Sonic Playground. Sep 5* *Sonic Playground. Sep 10* *Lady Kane. Sep 11* *Graffiti Park. Sep 12* *Graffiti Park. Sep 17* *Lady Kane. Sep 18* *Lady Kane. Sep 19* *Liquid. Sep 24* *Lady Kane. Sep 25* *Lady Kane. Sep 26* *Lady Kane.*

Annex Live, The

296 Brunswick Ave. 416-929-3999
www.theannexlive.com
Every Thu *Julie McGregor with Norman Amadio.*
Every Fri *Jake Wilkinson.*

Black Swan, The

154 Danforth Ave. 416-469-0537
Every Wed *The Danforth Jam w/ Jon Long and Friends* 9:30pm

Castro's Lounge

2116 Queen Street East 416-699-8272 NO COVER
Every Sun *Jeremy Rouse Trio (Jazz/Roots)* 6-9pm
Every Mon *Smokey Folk (Bluegrass/Rockabilly)* 9:30pm

Chalkers Pub Billiards & Bistro

247 Marlee Avenue, 416-789-2531
www.chalkerspub.com
Third Mon every month *The Sisters of Sheynville*
Every Wed *Girls Night Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particelli (vocals/flute) Peter Hill (p) Ross MacIntyre (b) Norman Marshall Villeneuve (d)*
Every Thu *International Latin Night: Dance Lesson 7-9, Band 9pm-2am*
Every Sat *Dinner Jazz 6-9pm \$10 Cover*
Every Sun *Jazz Up Your Sundays 7-10pm \$10 Cover*

Chick N' Deli

744 Mount Pleasant Rd. 416-489-3363
www.chickndeli.com
Every Mon *Big Band Night.*
Every Tue *Jam Night.*
Every Sat *Climax Jazz Band 4-7.*

Classico Pizza & Pasta

2457 Bloor Street West 416-763-1313
Every Thu *Jazz Guitarist Nate Renner 7pm*
No Cover

Cobourg, The

533 Parliament St. 416-913-7538
Jazz Sundays 9PM
NO COVER

Commensal, Le

655 Bay St. 416-596-9364
www.commensal.ca
Jazz Fridays & Saturdays 6:30pm - 9:30pm
NO COVER
Sep 4 *Sophia Perlman & Adrean Farrugia.*
Sep 5 *Peter Kauffman. Sep 11* *Chantal Quesnelle & Richard Whitehouse. Sep 12* *Ryan Oliver & Brian DeLima. Sep 18* *Kira Callahan & Special Guest. Sep 19* *Don Campbell & Dan Eisen. Sep 25* *Richard Whiteman. Sep 26* *Beverly Taft & Special Guest.*

Concord Café, The

937 Bloor Street W 416-532-3989

Corktown, The

175 Young St. Hamilton 905-572-9242
Sets at 8pm and 10pm, \$10 Cover
www.thecorktownpub.ca
Every Wed *Jazz @ The Corktown hosted by Darcy Hepner*

Dave's Gourmet Pizza

730 St. Clair Ave. West 416-652-2020
www.davespizza.ca
Every Thu 8-12 *Uncle Herb Dale & Friends*
Open Mic.

Dominion on Queen

500 Queen St. East 416-368-6893
www.dominiononqueen.com
Every Tue *French Gypsy Jazz Jam with host Wayne Nakamura.* 8:30pm, pwyc.
Every Wed *Corktown Ukulele Jam,* 8pm, \$3
Sep 4 *Paul Reddick and Ragged and Dirty* 9:30pm/\$10. **Sep 6** *The Next Generation Jazz Jam with host Robert Scott* 3-6pm/No Cover. **Sep 12** *The Wicked Grin* 9pm/\$8. **Sep 13** *Sean Pinchin Blues* 3-6pm/No Cover. **Sep 15** *East End Burlesque and Variety* Riot w host Mysterion the Mind Reader 10pm/\$8. **Sep 17** *Murata, Quarrington and Taft* 8:30pm/\$10. **Sep 18/19** *Rockabilly Weekend* **Sep 20** *Rockabilly Matinee: Honky Tonk Brunch, Ghost of Hank Williams, Kensington Hillbillies.* **Sep 24** *George Grosman's Bohemian Swing* 9pm/pwyc. **Sep 25** *Tracy K Blues* 9pm/\$10. **Sep 26** *Mike Branton Blues* 9:30pm/\$10. **Sep 27** *Sean Pinchin Blues* 3-6pm/No Cover.

Drake Hotel, The

1150 Queen Street West 416-531-5042
www.thedrakehotel.ca (full calendar)
Every Sun 1-4pm *Big Rude Jake Brunch.*

Forte Bistro and Lounge

133 Richmond Street West 416-867-1909
www.fortebistro.ca
Every Wed *Live Jazz* 6:30-9:30pm with *Kira Callahan.*

LISTINGS: SECTION 3...continued IN THE CLUBS: MOSTLY JAZZ

Frida Restaurant

999 Eglinton Avenue West 416-787-2221.
www.fridarestaurant.ca
Live Jazz Tuesdays and Thursdays, 7-10pm/
No Cover

Gate 403

403 Roncesvalles 416-588-2930
www.gate403.com
LIVE JAZZ & BLUES every night, weeknights
5-8pm, 9pm-12am
No Cover Charge / Pay What You Can
Sep 1 Joshua Goodman Jazz Band, Julian Fauth, James Thomson & Tim Hamel Blues Trio. **Sep 2** Chantelle Wilson Jazz Duo, Patrick Tevlin's New Orleans Rhythm. **Sep 3** Shannon Butcher Jazz Duo, Joanna Moon Flamenco-Latino with Quebec Edge Quartet. **Sep 4** Mike Fields Jazz Duo, The Peddlers. **Sep 5** Bill Heffernan & Friends, Bartek Kozminski: El Mosaico Flamenco-Jazz-Fusion. **Sep 6** Not-So-Modern Jazz Quartet, Starry Nights, Jerry Quintyne Jazz Band. **Sep 7** Double A Jazz Duo, Terri Parker Jazz Band. **Sep 8** Bobby Hsu Jazz Band, Julian Fauth, James Thomson & Tim Hamel Blues Trio. **Sep 9** Sarah Calvert Jazz Duo, Patrick Tevlin's New Orleans Rhythm. **Sep 10** Emily & the Blues Callers, Kevin Laliberté Latin Jazz Band. **Sep 11** Nadia Hosko Jazz Band, Max Senitt Jazz Band. **Sep 12** Bill Heffernan & Friends, Herb & Ray Jazz Group. **Sep 13** Coco "Cognac" Brown Piano solo, Graceful Daddies. **Sep 14** Jorge Gavidia Jazz & Blues Duo, Sean Bellaviti Jazz Band. **Sep 15** Steve Ward Jazz Duo, Julian Fauth, James Thomson & Tim Hamel Blues Trio. **Sep 16** Tom Juhas Jazz Duo, Patrick Tevlin's New Orleans Rhythm. **Sep 17** Donna Garner & Richard Whiteman Jazz Group, String Theory. **Sep 18** Ventana 5 Jazz Band, The Outlanders. **Sep 19** Bill Heffernan & Friends, Melissa Boyce & Kevin Laliberté Jazz & Blues Duo. **Sep 20** Tony Desmarreau Jazz & Blues Solo Brunch, Joanna Morra & The France St. Trio, Michael Reinhart Jazz Band. **Sep 21** Domenico De Luca & Robyn Kay Duo, Peter Eastmure Jazz Band. **Sep 22** Bossa Tres, Julian Fauth, James Thomson & Tim Hamel Blues Trio. **Sep 23** Scott Pietrangelo Piano Solo, Patrick Tevlin's New Orleans Rhythm. **Sep 24** Kenny Simon Guitar Solo, Cyndi Carleton Jazz Duo. **Sep 25** Fraser Melvin Blues Band, Elizabeth Shepherd Jazz Band. **Sep 26** Bill Heffernan & Friends, Julian Fauth Blues Band. **Sep 27** The Tattooed Kids Bastmeyer, Amy Noubarian Jazz Duo, Dennis Gaumont Blues Duo. **Sep 28** Michele Lawrence Jazz Trio, Araujo, Harnett & Rahbek Jazz Trio. **Sep 29** Tracy K Blues Duo, Julian Fauth, James Thomson & Tim Hamel Blues Trio. **Sep 30** Janelle Monique Jazz Band, Patrick Tevlin's New Orleans Rhythm.

Grossman's Tavern

"Toronto's Home of the Blues"
379 Spadina Ave. 416-977-1210
www.grossmantavern.com (complete
schedule)
"Toronto's Home of the Blues" NO COVER
Every Sat Matinee The Happy Pals matinee
4-8pm.

Every Sun Nicola Vaughan Acoustic Jam
4-9pm, The Nationals with Brian Cober:
Double Slide Guitar Open Stage Jam
9:30pm-2am.

Harlem Restaurant

67 Richmond Street East 416-368-1920
www.harlemrestaurant.com (full music
schedule)
NO COVER
Every Fri Jazz/Blues 7:30-11:30pm
Every Sat Jazz/Blues 7:30-11:30pm
Every Sun Soulful Sunday 6-10pm
Every Mon Open Jam Night hosted by
CarolynT 8pm-1am

Home Smith Bar see Old Mill, The

Hugh's Room

"Toronto's home of live Folk and Roots"
2261 Dundas Street West 416-531-6604
www.hughsroom.com
All shows start at 8:30pm; for ticket prices
refer to website.
Sep 5 Elton John Tribute: Kevin Fox,
Kim Beggs, Dolly, Spiral Beach, Scott
McCord, Allie Hughes. **Sep 8** Sara Kamin
CD Release. **Sep 9** Don Maclean & Dave
Maclean. **Sep 10** Po Girl with Girlie Man.
Sep 11 Ron Nigrini. **Sep 12** Sass Jordan
CD Release. **Sep 13** Mike Ford. **Sep 15**
Zachary Richard. **Sep 16** Andrea Ramolo &
Jack Marks (opening). **Sep 17** Moonshine
Café Showcase – Wendell Ferguson, Layah
Jane, Ray Materick and more. **Sep 18**
Roxanne Potvin. **Sep 19** Rita Chiarelli. **Sep**
20 Ian Tyson. **Sep 21** Ian Tyson. **Sep 22**
Ian Tyson. **Sep 23** Ian Tyson. **Sep 24** Big
Rude Jake CD Release. **Sep 25** Katherine
Wheatley CD Release. **Sep 26** Liam Titcomb.
Sep John Bottomley, Andrew McPherson.
Sep 29 Cara Matthew Kick Off Tour with
George Koller, Greg Kavanagh, Richard
Brisco and Attila Fias. **Sep 30** AJ Croce.

Joe Mama's

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1585 Dundas West 416-588-0307
www.lula.ca
Sep 1 Manifesto. **Sep 3** Rinsethealgorithm.
Sep 4 eLLIPTIC The Symphony presents
The Art Is Life Tour. **Sep 5** Salsa Saturday
with Café Cubano and DJ Billy Bryans.
Sep 6 Kid-Friendly Salsa Lesson. **Sep 8**
Direct from Brazil: Cajamarca and Donna
Lolla. **Sep 9** Access Education Guatemalan
Children's Fund presents: Eliana Cuevas
w special guest Jazzmine Raine. **Sep 10**
Njacko Backo. **Sep 17** Kid-Friendly Sunday
Salsa Lesson. **Sep 17** The 4th Annual Patsy
Cline Birthday Show Spectacular! Hosted by
Heather Morgan. **Sep 18** Bracatum. **Sep 25**

Joaquin Hidalgo, Mountainedge Crew with
Netto Man DJs Chocolate, Patrick Roots and
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951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca

Mezzetta Middle Eastern Restaurant

681 St. Clair Ave. W. 416-658-5687
www.mezzetarestaurant.com
Every Wed Jazz Series: sets at 9:00 and
10:15. Cover \$7-10
Sep 9 Bill McBirnie & Louis Simae. **Sep**
16 David Buchbinder & Tim Postgate. **Sep**
23 David Mott & Jesse Stewart. **Sep 25**
Artwalk Presentation: Lis Soderberg.

Momo's Bistro

www.momosbistro.com

N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958
www.nawlins.ca
Every Mon Terry Logan.
Every Tue Stacie McGregor.
Every Wed Jim Heineman Trio.
Every Thu Blues Night with Guest
Vocalists.
Every Fri/Sat All Star Bourbon St. Band.
Every Sun Terry Logan.

Old Mill, The

Home Smith Bar & Grill, 21 Old Mill Rd.
416-236-2641
www.oldmilltoronto.com
Every Thursday Russ Little Trio 7:30-
10:30pm, \$20 minimum per person
Every Saturday 7:30-10:30pm Piano
Masters Series.
Sep 5 John Sherwood Solo Piano. **Sep 12**
Nancy Walker Trio. **Sep 19** Steve Koven
Trio. **Sep 26** Tom Szczesniak Trio.

Pantages Martini Bar and Lounge

200 Victoria St. 416-362-1777
Every Fri Robert Scott.
Every Sat Solo Piano: Various artists.

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Every Fri Archie Alleyne & Guests 8-11pm
Every Sun Chris Rouse & Jesse Bear &
Guests 8-11pm

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www.thepilot.ca
Jazz Saturdays 3:30 – 6:30 NO COVER
Sep 5 Don Thompson Quartet. **Sep 12**
Maria Farinha with Jongo Trio (Brazilian
Jazz). **Sep 19** Pat Collins Quartet. **Sep 26**
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folk and indie
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www.reservoirlounge.com
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Every Tue Tyler Yarema and his Rhythm.
Every Wed Bradley and the Bouncers.
Every Thu Janice Hagen.
Every Fri Big Rude Jake's Swingin' Sextet.
Every Sat Tory Cassis.
Every Sun Luke Nicholson and the Sunday
Night Service.

Rex Hotel Jazz and Blues Bar, The

194 Queen St. W. 416-598-2475
www.therex.ca
"Where Jazz Lives" This month's Classic
Jazz Jams hosted by Nate Renner
Sep 1 Sean Bray's Peach Trio, Classic Rex
Jazz Jam. **Sep 2** Laura Hubert Band, Michel
Morissette Trio (Montreal). **Sep 3** Kevin
Quain, Michel Morissette Trio (Montreal).
Sep 4 Hogtown Syncopators, Sara Dell,
Don Menza Quintet (Los Angeles). **Sep 5**
Danny Marks Matinee Idol, Raul and the
Big Time, Ted Warren Trio, Erik Truffaz
(Switzerland). **Sep 6** Excelsior Dixieland
Jazz Band, Club Django, Greg de Denu Trio,
Dr. Nick & the Rollercoasters. **Sep 7** Peter
Hill Quintet, Vanessa Rodrigues & Chris
Gale Group (Montreal). **Sep 8** Sean Bray's
Peach Trio, Classic Rex Jazz Jam. **Sep 9**
Fabio Ragnelli Trio, Eric St. Laurent Trio.
Sep 10 Kevin Quain, John Stetch Trio. **Sep**
11 Hogtown Syncopators, Sara Dell, Alex
Dean Group. **Sep 12** Danny Marks Matinee
Idol, Ted Warren Trio, Ralph Bowen Group
(N.J.). **Sep 13** Excelsior Dixieland Jazz
Band, Greg de Denu Trio, Gordon Grdnia
Group (B.C.). **Sep 14** Peter Hill Quintet,
Hideaki Tokunaga Quartet. **Sep 15** Sean
Bray's Peach Trio, Classic Rex Jazz Jam.
Sep 16 Fabio Ragnelli Trio, Quinsin Nachoff
Group. **Sep 17** Kevin Quain, Thyron Whyte
Group. **Sep 18** Hogtown Syncopators, Sara
Dell, Polar Bear (UK). **Sep 19** Danny Marks
Matinee Idol, Godboo & Rotundo Blues, Ted
Warren Trio, Pat Carey's Jazz Navigators.
Sep 20 Excelsior Dixieland Jazz Band,
Bohemian Swing, Greg de Denu Trio, David
French Group. **Sep 21** Peter Hill Quintet,
Everybody's Favourite Colour. **Sep 22** Sean
Bray's Peach Trio, Classic Rex Jazz Jam.
Sep 23 Fabio Ragnelli Trio, Trevor Hogg
Trio. **Sep 24** Kevin Quain, Rex Annual John
Coltrane Tribute w Pat LaBarbera & Kirk
MacDonald. **Sep 25** Hogtown Syncopators,
Sara Dell, Rex Annual John Coltrane Tribute
w Pat LaBarbera & Kirk MacDonald. **Sep**
26 Danny Marks Matinee Idol, Swing Shift
Big Band, Ted Warren Trio, Rex Annual
John Coltrane Tribute w Pat LaBarbera &
Kirk MacDonald. **Sep 27** Excelsior Dixieland
Jazz Band, Freeway Dixieland Band, Greg de
Denu Trio, Random Access. **Sep 28** Peter
Hill Quintet, John MacLeod's Rex Hotel
Orchestra. **Sep 29** Sean Bray's Peach Trio,
Classic Rex Jazz Jam. **Sep 30** Fabio Ragnelli
Trio, Barbarella.

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www.statlersonchurch.com (complete weekend and cabaret listings)
Every Mon Curtains Down Cabaret Open Mic with Jenni Burke & Michael Barber 9:30pm
Every Tue Scotty P's Living Room Open Mic 9:30pm
Every Wed Bram Zeidenberg 6pm, Donovan LeNabst 9:30pm
Every Thu Cocktail Hour with Pam Hyatt, Eric Morin and Ken Lindsay 6pm, **Open Mic** with Anne-Marie Leonard 9:30pm
Every Fri Cocktail Hour with Ken Lindsey & Eric Morin 6pm, more
Every Sat Dr. Jingles 1pm
Every Sun JP Saxe 3pm, Julie Michels 7pm, John Campbell 10pm.
Happening nightly in the 2nd Floor of Statlers: **CABARET: LIMITED SEATING**, Cover Charge + \$10 minimum
Calendar available on website. Most Shows 60-75 minutes starting at 8pm. Reservations Required: online at www.statlersonchurch.com

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Sep 13 Mandy Lagan Trio. Sep 20 Henry Heilig Trio. Sep 27 Melissa Pisarzowski with Nathan Hiltz.

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Modern/Experimental Jazz Monday, Thursday, Friday, Saturday at 9pm, PWYC
Sep 3 Aboulaye Kone, Nick Buligan, Scott McCannell, Adam Teixeira. Sep 4 Angela Sande. Sep 5 Heavy Ethics: Rommel Reyes, Christopher Norman, James Scott. Sep 7 Alanaris: Ken Aldcroft, Michael "Blitz" Kaler, Mark Zurawinsky. Sep 8 Lee Mason. Sep 10 Radius: Joshua Goodman, Lionel Williams, Brownman, Rick Donaldson. Sep 11 Robin Jessome, Mark Godfrey, Mark Segger. Sep 12 Chris Cawthray Trio CD Release Party: Chris Cawthray, Simeon Abbott, Glen Hall. Sep 14 Nicole Rampersaud. Sep 17 The Worst Pop Band Ever: Adrean Farrugia, Gord Mowat, Tim Shia. Sep 18 Jesse Malone. Sep 19 Tom Said Soul: Thomas Francis, Alex St. Kitts, Chino de Villa. Sep 21 Tylers: Jim Sexton,

Tyson Kerr, Nate Renner, Mark Segger, Steve Ward. **Sep 24 Alex Goodman Quintet: Alex Goodman, Darcy Myronuk, Max Roach, Justin Gray, Nick Morgan. Sep 25 MiMo: Matt Miller, Samuel Morgenstein. Sep 26 Ryan Oliver Trio: Ryan Oliver, Alex Coleman, Dave McDougal. Sep 28 See Through Trio: Tania Gill, Mark Laver, Pete Johnston.**

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Every Sat Jamzac Open Acoustic Jam 3pm
Every Mon Angela Bower 7pm, Open Mic
Musical Nights with Guest Hosts, 10pm
Every Fri The Foolish Things, 5pm
Sep 1 Peripheral Vision, Great Aunt Ida. Sep 2 Hobson's Choice, The Parkdale Revolutionary Orchestra. Sep 3 Bluegrass & Oldtime Music, Sad Waitress Thursdays, Luxury Pond & Tanya Davis. Sep 4 Toronto Morris Ale Weekend, holyblueghost, Antlers & Anchors. Sep 5 Toronto Morris Ale Weekend, Dog is Blue w/ Andrew Vincent. Sep 6 Toronto Morris Ale Weekend, Dallas Sutherland, Everybody's Favourite Colour, The Woodchoppers Association. Sep 7 Angela Bower, Chloe Charles, Open Mic w Dwight Schenk. Sep 8 Annex Folkster night, Squinty Eyes Squinty Mouth. Sep 9 Aurelia Engstrom, Stop Time. Sep 10 Bluegrass & Oldtime Music, Brodie West & Xavier Charles. Sep 11 Michael Laderoute, Nadia & Picastro, Nick Rose. Sep 12 Graeme Kirkland, Jamzac Open Jam, Avestra Nakhaei, J.J. Ipsen. Sep 13 Alex Lukashevsky, Evalyn Parry, Couch Surfers, Trumpet Head. Sep 14 Angela Bower, Alison Cameron, Open Mic w Dave's Bass Lesson. Sep 15 Graeme Kirkland, Collette Savard, David French. Sep 16 Kyle Benders, Antlers & Anchors. Sep 17 Bluegrass & Oldtime Music w/ The Dirty Dishes, Griffon Epstein, Megan Hamilton. Sep 18 Kate Rogers, Jack Marks & Lost Wages. Sep 19 Jamzac Open Jam, Augusto Monk, The Dwight Schenk Farewell Show feat. The Slip. Sep 20 Dallas Sutherland, Couch Surfers, Edo Peled, Brandon Valdivia. Sep 21 Angela Bower, Tranzac Annual General Meeting, Alison Cameron, Open Mic w Chico Magnus. Sep 22 Annex Folkster Night, THOMAS. Sep 23 Laura Repo, The Flying Bulgars. Sep 24 Bluegrass & Oldtime Music, Michael Holt. Sep 25 John Kameel Farah, The Ryan Driver Quartet. Sep 26 Jamzac Open Jam, Joe Hall, Erika Werry. Sep 27 Alex Lukashevsky, Mike Gennaro, Couch Surfers, Muskox & TBA. Sep 28 Angela Bower, Alison Cameron, Open Mic w Yawd Sylvester. Sep 29 KlezFactor, Drumheller. Sep 30 Aaron Lumley, Brodie West.

Zemra Bar & Lounge

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www.zemrabarlounge.com
Every Wed Open Mic and Jam
Every Fri Live Music Fridays

LISTINGS: SECTION 4 ANNOUNCEMENTS, MASTERCLASSES, etc

ANNOUNCEMENTS

Sep 12 12:00 noon to 5:00: Toronto Early Music Centre. Early Music Fair: books, CDs and live performances. Montgomery's Inn, 4709 Dundas St. W. 416-920-5025. \$6; \$(3(sr/st); \$2(children under 12).

Sep 17 6:00: Mississauga Symphony: Used Book Sale: Books, CDs, DVDs, videos, tapes, comics, games, puzzles and sheet music. Sheridan Centre, 2225 Erin Mills Pkwy. 647-866-7253. Runs through Sep. 20.

Sep 25 6:30: Kingston Symphony Orchestra. Whisky connoisseur David Notman offers his expertise on a Whisky Tasting Cruise Fundraiser on board the Island Star. 263 Ontario St. 613-549-5544. \$75.00 + GST.

LECTURES / SYMPOSIA

Sep 13 2:00: Toronto Opera Club. Guillermo Silva-Marin, artistic director of Opera In Concert discusses rare operas, seldom seen or experienced, with audio-visual presentation. Edward Johnson Building, Room 330,

80 Queen's Park. 416-924-3940. Free for members; non-members \$10 at the door. Wheelchair accessible; CDs to be won.

Sep 21 8:00: Toronto Wagner Society. Director Robert Lepage will appear for a question and answer session about his career and his thoughts on directing Wagner. Arts and Letters Club, 14 Elm St. 416-203-7555. Free for members; suggested donation (\$5-\$10) for non-members.

Oct 05 7:30: Toronto Centre for the Arts. A Little Night Music: conductor Kerry Stratton discusses the music of Handel. 5040 Yonge St. 416-733-9388 x6720. \$??

MASTERCLASSES

Sep 13 & 27 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre / audition preparation, using textual analysis and other interpretative tools for the "sung monologue." Yonge and Eglinton area (please call for exact location). 416-483-9532.

continues next page

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- **Spring Music Festival in Vienna with the Vienna Boys' Choir**
Feb/March 2010, Musikverein; www.austrianfestivals.at
- **World Choral Festival with the Vienna Boys' Choir**,
June 23-27, 2009, June 21-25, 2010, Musikverein; www.austrianfestivals.at
- **Summa Cum Laude International Youth Music Festival & Competition in Vienna**, July 4-8, 2009; July 3-7, 2010; July 2-6, 2011 Musikverein
www.scfestival.org
- **Youth and Music in Vienna, International Festival and Competition**,
July 11-14, 2009; July 10-13, 2010, Austria Centre; www.austrianfestivals.at

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 for more details visit www.torontochildrenschorus.com



**LISTINGS: SECTION 4
 ANNOUNCEMENTS, MASTERCLASSES, etc**

WORKSHOPS

Sep 8 7:15: **Etobicoke Centennial Choir.** Interested singers are invited to join the choir at its annual Open Rehearsal. Humber Valley United Church, 76 Anglesey Blvd. 416-622-6923. Free.

Sep 13 11:00am: **Winchevsky Centre.** The Klezmer Kids and Daniel Koulack lead an inter-generational and interactive klezmer workshop. 585 Cranbrooke Ave. 416-789-5502. \$10.

Sep 16 7:30: **Toronto Sacred Harp:** Shapenote Singing: beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. 416-922-7997.

Sep 21 7:30: **Toronto Early Music Centre.** Vocal Circle: recreational readings of mostly Renaissance music, both sacred and secular. 212 Riverdale Ave. 416-920-5025. Free for TEMC members; \$5 for non-members.

Sep 26 10:30am: **Toronto Mendelssohn Choir.** Singing Saturdays: TMC assistant conductor Ross Inglis leads a reading of Handel's Israel in Egypt. Christ Church Deer Park, 1570 Yonge St. 416-598-0422 x24. \$10.

Sep 29 8:00: **Toronto Folk Singers Club.** Join this informal group for the performance and exchange of songs. Tiki Room, Tranzac Club, 292 Brunswick Ave. 416-532-0900.



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Something for Everyone

continued from page 28

music classes, including a Community Choir, Women's Chorus, and Klezmer Ensemble. See their website for schedules.

RCM Conservatory School

273 Bloor St. West
www.rcmusic.ca
Back in their newly renovated old location, the Royal Conservatory offers a number of community classes in world music traditions, including Brazilian Samba, Celtic-Canadian Fiddling, Latin Jazz, Taiko Drumming, and a World Music Chorus. Visit their website, click on "browse courses," then "world music" for schedules and registration.

Samba Kidz

Drum Artz Studio, 27 Primrose

Ave. (Dupont/Dufferin)

416-538-6342

info@drumartz.com

www.sambakidz.com

www.drumartz.com

Run by Drum Artz Canada, the Samba Kidz fall 2009 session begins September 29, Tuesdays from 5:30-7:30pm. This multi-arts programme for kids aged 7-14 encompasses group-inspired world drumming, steel pan, dance and visual art projects culminating in performance opportunities throughout the city.

Samba Squad

Drum Artz Studio, 27 Primrose Ave. (Dupont/Dufferin)
slamdog@sympatico.ca
www.sambasquad.com

Lead by Rick Lazar, Samba Squad offers workshops in Brazilian Samba (beginners welcome) most Sundays all year round from 11:30am to 1:30pm. No need to sign up in advance. Instruments are provided. Bring your own ear plugs and a tape recorder if you wish. Some "graduates" become members of Samba Squad itself.

Toronto Tabla Ensemble

355A College St. West
riteshdas@tablaensemble.com
www.tablaensemble.com
416-504-7082 x1
Ritesh Das offers classes in North Indian tabla drumming, from beginner to professional levels, in the Kensington Market area.

See the website for full schedule and registration.

Worlds of Music Toronto

416-588-8813
info@worldsofmusic.ca
For years, Worlds of Music has been a wonderful source of world music classes and workshops in a wide variety of traditions. At time of writing, the fall schedule does not appear to be in place; but do check their website or call for details.



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MUSICAL LIFE: WE ARE *ALL* MUSIC'S CHILDREN

Welcome back to our 6th season of We are *ALL* Music's Children!

SEPTEMBER'S Child...



London, England: circa 1955

What an old soul looks out of this young face! She's a kindred spirit to another whose face, less mobile, haunts this issue of the WholeNote.

More coincidences? Both have acquired a penchant for ribbons. Each in their own ways has crossed oceans, continents, and centuries to delight audiences. Both continue to inspire string players to free "the human voice."

Think you know who SEPTEMBER'S child is?

Send your best guess to:
musicschildren@thewholenote.com
(Please provide your mailing address, just in case your name is drawn!)

Winners will be selected by random draw among correct replies received by September 20, 2009.

*Photos on right
top to bottom:*

Karina Gauvin, 1976

Christina Petrowska Quilico,
1958

Scott and Lara St. John, 1976

Boris Brott, 1947

Measha Brueggergosman, 1986

MUSIC'S CHILDREN SUMMER QUIZ: how many did you guess?

Which of our children said:

There are three kinds of people in the world
...John Tuttle

It's standard rep!
... Noel Edison

Skipping all the way to the theatre singing my part over and over again.
It made me feel giddy inside...
Karina Gauvin
I didn't decide to be a musician. It just happened.
... George Brough

We still get along well enough to play together!
... Lara St. John

The winner takes it all
... Louise Pitre

You are going to have the most fortunate of all lives
... Jean Ashworth Bartle

Music is the great transcender!
... Adi Braun

I have since fractured my wrist, sprained a finger, slashed through my thumb while cooking
...Christina Petrowska Quilico

I removed all the strings from the violin, and the bridge fell off. Assuming I had permanently destroyed the instrument I threw it in the trash.
... Jackie Parker

Whose childhood photo could have been called:

You Can't Beat This!
Robert Aitken

Babe on the Beach
Roman Borys

Happy Birthday to Yooooou!
David Fallis

This take felt good!
Guido Basso

When I grow up, I'm going to have a much nicer wig than that.
Ivars Taurins



A concert for one
Jacques Israelievitch

Trivial Who...

...has a collection of (at least) 64 bow ties?
Boris Brott

...played four years of girls high-school rugby?
Measha Brueggergosman

...was told she might make a good Forest Ranger or Fire Fighter?
Denise Djokic ...

...sang the title track for "Little Mosque on the Prairie"?
Maryem Toller

...has a CD called "She's Sweetest When She's Naked"
Alison Melville

WHOSE advice was: ...

Don't ever squeeze a weasel!
Ruth Watson Henderson

Don't let nobody steal your joy!
Jackie Richardson

Don't ever trust conductors!
Angèle Dubeau

Better to be in the parade than standing around watching as it goes by.
Ray Tizzard

Subdivide and conquer!
Russell Hartenberger

I would encourage everyone to expose young people to great music of all kinds. But it's possible to develop a love for music at any stage of life.
Peter Oundjian

For a trip down memory lane, re-visit back-issues of **WE ARE *ALL* MUSIC'S CHILDREN** in WholeNote's PDF MAGAZINE archive on our website at www.thewholenote.com

MUSICAL LIFE: HEALTH MATTERS

In Tune with Muscles Bones and Nerves

by mJ buell

Wren Canzoneri is a violinist: studied at Curtis, 61 years old, plays with the Hamilton Philharmonic, occasionally subs with the TSO. He also runs a business called **TorMusic Entertainment** – contracting musicians for corporate, private, and commercial performances.

*I had a separated shoulder from a skiing accident in 1985. Looking back I've had problems with my back since my 20s, but when I was the Assistant Concertmaster for Showboat, a while ago, my back went totally out of whack, and I found myself in and out of various kinds of physio. At the time it was probably yoga that helped the most... Recently all the shoulder problems cropped back up: a lot of pain, spasms in my shoulder, neck, and arm. Wendy Rose (Associate Principal Violinist in the TSO) said I should see **Ginette Hamel**, who works part-time out of the **Artist's Health Centre** but also sees clients at her home.*

Ginette thinks the problem is "bio-mechanical": having to do with the way bones, muscles and nerves work (or not) together. There are 3 or 4 nerves needing to be freed in my neck, so I'm learning some exercises she calls "nerve gliding", and learning about



Ginette Hamel

stretching and relaxation for the muscles needed to play the violin.

We're also working on strengthening something called the multifidus muscles (in your back): it's what dancers use to stabilize the lower body: as a violinist you need them to be able to sit properly. What I'm hoping to achieve is not to have pain so that I can continue to do a lot of playing into my 70s.

Ginette doesn't give you a general programme. Her approach is "Okay.. what precisely do you have to do, and what isn't working,?" And then we work together...

Ginette Hamel is a physiotherapist who has worked for more than two decades with elite and amateur athletes of all kinds. You will find her clients competing at international games, but also at renowned ballet schools, in dance companies, and on stage and in the

pits with Canada's finest ballet, opera, and symphony orchestras.

"Dancers as athletes" isn't a new concept: over time it has benefited both communities, affecting how dancers and athletes think of themselves in terms of body awareness and self-care. The public has come to have an increasingly sophisticated appreciation for people who are able to push their bodies to achieve extraordinary things, but without the corresponding need to glorify the pain and injuries.

Ginette began working in sports physiotherapy but says the leap to working with dancers, which began with the Royal Winnipeg Ballet, "just made sense." She was immediately struck by how much need there was for a similarly specialized approach.

There's no point in saying to athletes or dancers "well if it hurts just don't do it anymore". They have too much at stake doing something they love, are driven to do. You have to find out how they can be more comfortable, and why something is not working... you teach them to be more aware of their bodies, to pay attention, so that they can be even better at what they do.

But musicians as athletes? This is a concept whose time has not only come but is long overdue. Ginette confirms that a long-standing stigma has kept many working musicians from admitting even to themselves, that they were "working wounded".

They used to be so afraid, if they told someone they were hurting, they would not be hired. That this made them look bad.

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Al and Malka Green Artists' Health Centre when it opened in 2002 (part of the University Health Network at the Toronto Western Hospital) Ginette became aware that there was great need in the music community and found herself treating a broad range of working musicians. Today, Ginette's "musical athletes" recognize each other in the green rooms of orchestra halls when they notice they are doing the same stretching or relaxation exercises.

Why the need?

I asked Ginette what she would say to a room full of keen teen-aged musicians and their teacher.

I would tell them: "Playing an instrument is athletic. Like an athlete you have to think about your body. You have to stretch and warm up all of the muscles you use. We do strengthening exercises to be better athletes: as a player these need to be part of your activities. And after you finish playing you stretch again. If you have pain you don't ignore it: you're not a bad player, it just means that something isn't working right. Don't just use ice and see if it goes away: talk to your teacher; see if there's something that can be done." I would say 'Look: it might feel easy now, you are young and you should not have pain. But as you get older, and are practising and rehearsing more, not just 2 hours a day but maybe a 6 to 14 hour day, your work will be increasingly strenuous. Most musician's injuries happen over time: a build-up of micro-injuries.'

Ginette sees increasing numbers

of string players, violinists and violists in particular, whose work is very hard on the body. Sometimes it's mainly about working on alignment and posture, changing some position only a few millimetres.

I frequently see a relationship to the neck, even though it seems like there's some injury to the wrist, elbow or shoulder. Tightness in the neck area will often manifest in other places. Certainly brass players have particular difficulties: with the trombone, tuba, french horn it's also partly about the weight of the instrument. Not as much wrist and elbow stuff, but the neck and lower back suffer because of the playing position - they also may have to play standing.

A musicians' regimen

You need to think of yourself as an athlete, she says,

Practise, rehearse, or perform when you've had a little walk or bike ride to increase your heart rate. Stretch, play something easy, and then stretch again - forearms, pecs, neck. Learn how to feel relaxed, both when you are playing and waiting to play. Take (or find) breaks every hour to stretch. Don't go on the computer as a way of "taking a break". Make sure you have a backpack type case that uses two shoulders, or something that can go on wheels if your instrument is heavy. If you play a one

sided instrument like the violin, or french horn, try to lie down on a rolled towel to open up your chest and relax both sides - "untwist" when you take break.

It's only human nature to become complacent when you feel good and things are going well.

These kinds of ideas, easy to say, harder to follow, inspired her to create two DVDs called **Stability With Mobility** - one for dancers, and one for musicians - to guide them through some of the routines that will protect their well-being. Visit her website at www.stabilitywithmobility.com

Here's the carrot on the end of the exercise stick, as Ginette sees it: *my clients see that when they feel better they play better. Injury can be a gift: a time when your body is telling you something. Ignore it and you're not going to learn from it. Or, you can make yourself a better player because of it.*

Ginette Hamel holds specialist certification in sports physiotherapy and is also a Certified Mat Pilates Instructor. She does acupuncture and has extensive training in manual therapy, Feldenkrais technique, and taping including kinesiotape.)

The Al and Malka Green Artists' Health Centre offers both complementary/alternative and conventional health care to professional creative and performing artists, and to students and staff at post-secondary arts institutions. Intake at The Artist's Health Centre begins with a nurse practitioner. Clients can be referred to a physician, or to parishioners in physiotherapy, massage therapy, acupuncture, naturopathy, psychotherapy. The clinic has access to a medical laboratory and diagnostic technology. There are some subsidies available for non-insurable services. (416) 603-5263 www.ahcf.ca.

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Musical Exoticism: Images and Reflections
by Ralph P. Locke
Cambridge University Press
440 pages, photos, musical examples;
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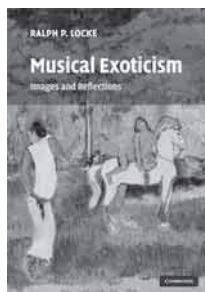
In this rewarding study, Ralph Locke offers a broad-ranging approach to the use of exotic elements in western music. For Locke, who teaches at the Eastman School of Music, it's not just a matter of examining the notes of a score. Nor is it sufficient to study the context of a work. Equally important are factors like "the particulars of a given performance and the musical and cultural preparation of a given listener."

By uncovering an expanded range of meanings, Locke's analysis makes a work with exotic content "more durably enjoyable, continuingly relevant, and perhaps, by the very strength of its musical imagination, healthily problematic." I can't think of a work that wouldn't benefit from such an approach, but nonetheless it pays rich dividends here.

Starting in the baroque with Rameau's *Les Indes galantes*, he unearths political issues like colonialism, tyranny, nationalism, and racism, as well as cultural issues like the relationship between folk music and art music. He shows how, in *Madame Butterfly* (coming up in the COC's fall season) Puccini used Japanese folk tunes – or what he thought to be Japanese folk-tunes – to make Cio-Cio San "one of the most richly realized characters in the operatic repertoire." Similarly Locke illustrates how Bizet's handling of Spanish, Cuban and Gypsy-flamenco themes becomes part of the dramatic structure of *Carmen* (also on the COC's fall roster).

Though his main focus is on opera, Locke also looks at piano works like Liszt's Hungarian Rhapsodies and Chopin's Mazurkas, orchestral works, jazz, popular songs and Broadway musicals like *West Side Story* (now on stage at Stratford).

Locke's ultimate concern is how to produce a work with ethnic or exotic colour most effectively. When controversial opera directors like Calixto Bieito relocate an opera, they are in effect removing the exotic elements. And when a contemporary composer like the Argentinian Osvaldo Golijov "merges all too readily the different chosen materials" he is treating a work as if it were "capable, somewhat like a food-processing machine, of smoothing out stubborn tensions between nations and peoples." For Locke, the solution is "not to rip it apart and rewrite it to suit our own ideas, nor to refuse to perform it, but to get to know it better, contend with its original content and messages, and think about its implications for today."



John Arpin, Keyboard Virtuoso
by Robert Popple
Dundurn Press
358 pages, photos; \$26.00

Pianist John Arpin could play anything, from opera arias with Maureen Forrester, and his own jazz arrangements with a big band, to solo rags. Yet he never achieved the kind of reputation he deserved, even at home in Toronto. Perhaps it was because he played in so many styles, though biographer Robert Popple blames ineffective marketing, bad luck with insolvent recording companies and a too-gentle personality.

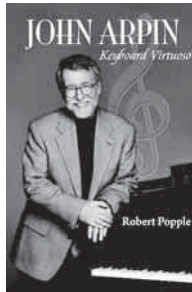
Popple, whose friendship with Arpin dates back over fifty years, is unstinting in his admiration. His familiarity with Arpin's life makes for lively anecdotes, especially about Arpin's numerous entanglements with women, many of whom were musicians.

But that closeness with his subject leads Popple to lay on descriptions of Arpin's genius too thickly. "No other Canadian," he writes, "has matched his stupendous musical reach – either in breadth or depth, nor has, arguably, any other keyboard musician worldwide." Then he continues to call Arpin "gifted" or "excellent and proficient" at every turn.

The best material comes directly from Arpin's own comments, based on Popple's extensive conversations with him before he died in 2007. Popple quotes them often, and annotates them meticulously in his endnotes. About Glenn Gould, a friend from student days at the Royal Conservatory, Arpin says, "He wasn't welded in a rigid way to the strict, mechanical setting of the notes that the composer wrote. He'd try things, experiment a lot, and he was constantly analyzing the music, trying to get inside the composer's mind, always trying to imagine 'What was he thinking?' But he couldn't play anything that wasn't classical, written right there in front of him."

We meet interesting figures from the Canadian classical and jazz worlds, like Victor Di Bello, John Arab, Percy Faith, and Ruth Lowe, but we learn little about them. And John Weinzwieg is identified merely as a "teacher at the Royal Conservatory of Music", and American composer Ferde Grofé is referred to as 'Ferd Grope'.

This is a lively and sympathetic portrait of a seminal figure in Canadian music. Popple's ability to convey what is special about Arpin's music led me – to my delight – to listen to Arpin's recordings of Scott Joplin.

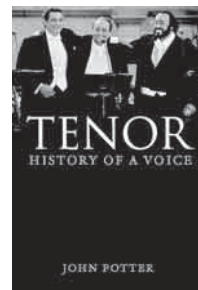


Tenor: History of a Voice
by John Potter
Yale University Press
316 pages, photos; \$35.00 US

In 1837, tenor Gilbert-Louis Duprez stunned the audience at the Paris Opera by singing a performance of Rossini's *Guillaume Tell* – including the famous high C's – in full chest voice. As John Potter writes in this fascinating history of the tenor voice, "This was the point of no return for tenors, a change in the very nature of the voice and a defining characteristic of the best (and worst) tenor singing ever since." It also precipitated one of the most tragic episodes in operatic history. Potter chronicles how the great Adolphe Nourrit, who had premiered the role, and whose singing Rossini actually preferred, attempted to remake his voice to compete with Duprez. He ended up committing suicide at age thirty-seven.

Potter is a tenor himself. He sang for years with the innovative Hilliard Ensemble and recently recorded Dowland with saxophone accompaniment. He traces the development of the tenor voice from its earliest documented origins in twelfth century church music, through the increasingly virtuosic demands on tenors due to the influence of the castrati, with their lightness and agility. Since the demise of the castrati, Duprez's breakthrough, and the development of recordings, operatic tenors have been expected to fill huge opera houses with ringing high notes.

Inevitably most of Potter's focus is on opera singers, as he highlights the contributions of significant singers of the past and present, including Canadians Léopold Simoneau, Jon Vickers, Ermanno Mauro and Ben Heppner. He looks at such recent phenomena as 'stadium tenors', writing that "if you start your career in stadiums, the chances of a retreat into an actual opera theatre are rather remote, as Mario Lanza found (ultimately to his cost)." Even though he appreciates each member of the Three Tenors individually, as an ensemble, he writes, they "reinforced the tendency for the public to be offered a very limited musical diet, anthologized in the form of a 'greatest hits' collection, with none of the vagaries of operatic plots or the contortions of recitative to contend with." On the other hand, early music tenors occupy "one of the few areas in which creative singers can have the expectation of a career outside the realm of opera," in spite of what he refers to in an endnote to a Handel aria as "the bland offerings of the twenty-first century early music movement."



DISCOVERIES

recordings reviewed
EDITOR'S CORNER

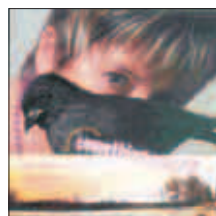
As the summer draws to a close one of the first significant events of the new season is the eighth annual Small World Music Festival which takes place September 24 through October 4. A highlight will be the October 1 performance by Toronto klezmer-fusion masters **Beyond the Pale** at the Lula Lounge. The band's new album **Postcards (Borealis BCD197 www.beyondthepale.net)** is an



eclectic collection of traditional material in new arrangements and original tunes by various members of the band, notably violin/violist Aleksandar Gajic, mandolin and cimbalom player Eric

Stein and clarinetist Martin van de Ven. Milos Popovic, accordion, Bret Higgins, double bass, and Bogdan Djukic on violin and percussion, complete the mix, but among the most effective tracks are three on which the band is joined by vocalist Vira Lozinski. Lozinski is one of the leading voices in the new generation of singers cultivating Yiddish traditions in Israel and she provides a real sense of authenticity and is a perfect complement to the impeccable instrumental musicianship displayed throughout this fine recording.

Something in the Air is a selection of flute music from **Alison Melville's Bird Project**. Well-known for her virtuosity on recorders and baroque flutes this CD (**Verdandi Music 0906 www.alisonmelville.com/bird**) provides a glimpse into



a number of other aspects of Melville's world. Still performing on recorders and traverso, for the most part this repertoire is far from what we'd expect from a baroque specialist. The disc opens with Linda C. Smith's tranquil *Magnolia* which segues seamlessly into Ben Grossman's *The Ill Fated Ornithopter*, which in turn morphs into Melville's take on Hildegard von Bingen's *O ignis spiritus* and then a free improvisation between Melville's flute and Grossman's hurdy-gurdy. The third performer involved in the recording is narrator Kathleen Kajioka who is first heard reciting Lorna Crozier's Tafelmusik-commissioned poem *If Bach were a bird* overlaid upon a traditional Shanghai opera melody and followed by a recorder rendition of Bach's Gavotte from BWV 1006. This is just a taste of the eclectic delights on offer throughout this disc. Other jewels include two "Bento boxes" comprised of Japanese Haiku

interspersed with improvised instrumental sections; Ben Grossman's electronic *Birddub* and unusual baroque selections including Jakob van Eyck's *The Little English Nightingale* and the anonymous *Bird Fancier's Delight* from 1717 in which we are presented with pieces to teach to wild birds - five ditties intended for the instruction of nightingales, canaries, starlings, woodlarks and parrots. **Concert note:** The Bird Project will present two concerts and a guided nature walk at Todmorden Mills Heritage Museum and Arts Centre, beginning at noon on September 19.

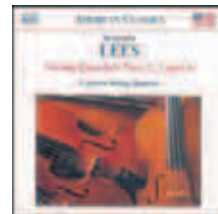
I must confess I don't quite know what to make of the latest **Centrediscs** release, **P*P (CMCCD 15009)** from Toronto's **Toca Loca**. This unusual ensemble - Gregory Oh and Simon Docking, pianos and Aiyun Huang, percussion - is a relative newcomer on the Toronto contemporary scene. But since its inception in 2001



Toca Loca has established itself as a vibrant and dynamic force to be reckoned with. High performance standards and the ensemble's international reach has resulted in some of the most memorable and entertaining performances of serious, and seriously witty, contemporary music in Toronto in recent years. Although they have worked with some of the country's finest young singers, for this project all the vocals - and vocalisms - are provided by the members of the ensemble. There is no singing per se, but certainly a lot of recitation, declamation and exclamation - well, yelling actually. The strident tone is set by the opening track, Canadian performance artist Myra Davies' *No Time*, a clever take on a common modern circumstance performed at breakneck speed by Gregory Oh. Most of the other works are by "serious" composers of Toca Loca's generation - 30 to 40 something - including Aaron Gervais, Juliet Palmer, Andrew Staniland, Veronika Krausas, Erik Ross and Nicole Lizée. Perhaps the most disturbing is Staniland's *Made in China* which is given 2 distinctly different interpretations in male and female renditions, although alt-pop singer-songwriter Laura Barrett's *Robot Ponies* runs a close second, for very different reasons. Quinsin Nachoff's *Toca Loca* juxtaposes piano with Fender Rhodes and vibraphone in a world that spans jazz and pop inflection to create something at once familiar and "wondrous strange", something that could be said of this whole disc. But what's with the packaging? The 20 page booklet contains only minimal program notes and no biographical material but does include a graphic novel of sorts which at time of writing still remains a mystery to me.

Thanks to Naxos I may remember 2009 as "the summer of the string quartet", with new releases by several intriguing and lesser known 20th century composers. The **Cypress Quartet's** recording of **Benjamin Lees'**

String Quartets Nos. 1, 5 and 6 (8.559628) is a great introduction to the chamber music of a composer better known for Grammy nominated larger works, *Symphony No. 5* and the *Violin Concerto*. The quartets date from 1952, 2002 and 2005 and give a good idea of where Lees was coming from - he was 28 when the first quartet was written - and where is now. Interestingly, the fifth was written for the Cypress Quartet's "Call and Response" series, where a composer is asked to create a work influenced by two standard quartet pieces which would be performed alongside the premiere, in this case quartets of Shostakovich and Britten. The lyricism of this work is juxtaposed with the more abrasive Sixth Quartet.



Touted as China's "first avant-garde composer", **Ge Gan-Ru** is a name which I had not encountered before the release of **Fall of Baghdad - String Quartets Nos. 1, 4 and 5 (Naxos 8.570603)** performed by **Modern Works**. Born in Shanghai in 1954, his violin studies were interrupted by the Cultural Revolution. In 1974 when the Shanghai Conservatory re-opened he returned, switching his major to composition three years later. His first major work, *Yi Feng* (Lost Style) for "radically detuned cello", was received with consternation and criticism, but established him as a pioneer. This was followed by his first string quartet *Fu* (Prose-Poem) which was a work-in-progress when he was invited to New York to study with Chou Wen-chung at Columbia University in 1982. *Fu* was picked up by the Kronos Quartet shortly after its completion and Ge went on to receive his doctorate from Columbia in 1991 and continues to live in the USA. This CD presents distinctly different quartets from 1983 (*Fu*), 1998 (*Angel Suite*) and 2007 (*The Fall of Baghdad*), providing glimpses into the development of this multi-faceted and culturally innovative composer.



[This month our website features an expanded version of this column including the **complete string quartets** of **Ginastera** and **Villa-Lobos**.]

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

David Olds

DISCOVERIES Editor
discoveries@thewholenote.com

**Les Fleurs du Mal - De Fauré à Ferre
Marc Boucher; Olivier Godin
XXI XXI-CD 2 1590**

"Les Fleurs du Mal" (Flowers of Evil), the seminal collection of poems by the French poet Baudelaire, is over 150 years old and it remains an almost inexhaustible source for



French song composers. In fact, no less than 30 composers, ranging from Fauré to Debussy to Duparc to Ferre used this poetry as a basis for song cycles and

individual masterpieces. All of them were no doubt fascinated by the groundbreaking nature of Baudelaire's poetry but also to the phrasing lending itself so naturally to musical interpretations. Montreal-based collaborators Marc Boucher and Olivier Godin have undertaken the task of sifting through the mountain of possible options, to come up with 18 songs that are quintessential French *Fleurs du mal*.

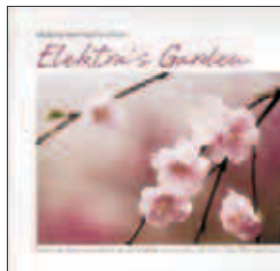
Boucher's baritone, a resonant and beautiful instrument, tackles Baudelaire's lyrics with the required romanticism and intensity. His history of collaborating with Godin results in a seamless, almost telepathic connection, where the piano and voice mesh perfectly, embracing the Baudelairean idiom. This may well be the reference recording of "Les Fleurs du Mal", however eclectic the selections might be.

Robert Tomas

**Elektra's Garden
Elektra Women's Choir;
Morna Edmundson & Diane Loomer
Independent EWC0901 (www.elektra.ca)**

**Distant Voices
Victoria Scholars
Independent VSR 1002
(www.victoriascholars.ca)**

Two Canadian choral releases arrive on the scene at the same time as natural companions: one, an ensemble of all men's voices, the other, all women's. The Victoria Scholars are an all-male Toronto group led by Jerzy Cichocki. Their new CD features works by Canadian composers, both secular and sacred. The Elektra Women's Choir, is based in Vancouver and conducted by Diane Loomer. Their new recording features secular songs from around the world with largely Canadian



arrangements.

Elektra's tone is light and playful, featuring arrangements of English, Hebrew, Finnish, Spanish, and French selections with some interesting settings of folksongs and poetry. The choir sings with an airy and child-like tone very suitable to the chosen repertoire.

"Distant Voices" finds its sweetness in Srul Irving Glick's settings of *The Song of Songs*, gorgeously enhanced by David Hetherington's cello. The choir shines in introducing its dark and mystical element with the dramatic title piece by Tomas Dusatko, a 14-minute journey from chaos to reverence. Commissioned by the choir, the skilful execution of this piece is no mean feat. Although also admirably performed, I felt that Imant Raminsh's *Ave verum corpus* loses some of its natural shimmer without the full range of male and female voices, though interesting to note is that Elektra has performed this work in its SSAA version.

Dianne Wells

**Mozart - Don Giovanni
Simon Keenlyside; Kyle Ketelsen; Eric Halfvarson; Marina Poplavskaya; Royal Opera; Charles Mackerras
OpusArte OA 1009 D**

Francesca Zambello's brilliant production of 2002 has stood the test of time and this eagerly anticipated film was well worth the wait.

Such a pleasure to see a modern production of the complete score without the current trend of Euro-trash modernization, updating and inserting outrageous "new ideas" that pass for inventiveness. This performance is traditional in a sense, but full of imagination and inspiration. A revolving stage is simple and versatile with a curved wall that acts as a trompe l'oeil forming a false perspective of a magnificent renaissance hall for the first act finale. Generally the stage direction aims to clarify the sometimes confusing story and to show the hero in an unsympathetic light while the women are treated with compassion.

Apart from being a visual triumph it is also a wonderful musical performance. This opera requires eight soloists of the highest order, not always possible but here pretty well achieved. Simon Keenlyside is an outrageous and irreverent Don in fine voice and with his sidekick Kyle Ketelsen (Leporello) accentuates the



comedy with an excellent vocal and dramatic performance. Among the ladies, all of them memorable, perhaps Joyce DiDonato (Donna Elvira), a highly accomplished singer, stands out the most. Ramon Vargas here is tested as Don Ottavio with splendid results. Robert Gleadow of the COC makes an effective Masetto with his fine deep baritone voice.

But the real success is Sir Charles Mackerras. Now in his 80's, he is a great conductor and scholar whose achievements are too many to mention, an advocate of period instruments and Mozart specialist (how can we forget his series of Mozart symphonies on Telarc). We can only admire how he springs his orchestra into life with a beautifully detailed, well paced and crisp sounding performance.

Janos Gardonyi

**EARLY, CLASSICAL AND
BEYOND**

**Beethoven - Piano Concerto No.1;
Mahler - Symphony No.1
Margarita Höhenrieder; Staatskapelle
Dresden; Fabio Luisi
EuroArts DVD 2057718**

Margarita Höhenrieder is one of those artists who have the personality, intellect and intellectual insight to enhance a sparkling performance. Her playing has refreshing spontaneity and contagious enthusiasm to spare. Not to mention her absolute technical command. Listening to and watching her play the concerto on this disc is a great treat to the extent that I have enjoyed playing it several times over the past week and shall do so again next week. After years of hearing this concerto, my favourite of the five, I find this performance to be refreshing and newly enjoyable throughout. Luisi and his orchestra are inspired to be on the same wavelength.

Luisi took over the Dresden opera in 2004 and the orchestra 2007. The Staatskapelle Dresden is now among the handful of greatest orchestras around. The Mahler First, another long-time favourite, is given a powerful performance that is delivered with uncommon simplicity. What initially seems to be a low key approach is in fact a great Mahlerian triumph with a coda that must be seen and heard to be believed. Impeccable timing and phrasing are trademarks of this conductor as witness his recordings with the MDR Orchestra of several Mahler symphonies and recently the major symphonic works of Richard Strauss with the Staatskapelle Dresden on RCA.

These performances were recorded live in the Philharmonie in Gasteig, Munich on April 9, 2008. Enthusiastically recommended.

Bruce Surtees



**Grieg - Sonata; Lyrical Pieces;
Holberg Suite
Derek Yapple-Schobert
XXI XXI-CD 2 1604**

Claude Debussy once referred to the piano music of Edvard Grieg as "pink bon bons filled with snow." Today this seems an unkind description, for generations of pianists have delighted in these small gems (myself included), and rightly so – Grieg was a supreme miniaturist, easily capturing a wide range of moods on a small canvas.

This new CD featuring pianist Derek Yapple-Schobert on the XXI label, is a delight, and offers a thoughtfully-chosen program of Grieg's piano music, ranging from the familiar to the less well-known. A native of Montreal, Yapple-Schobert (who bears an eerie physical resemblance to the young Grieg himself) has long had an affinity with music by Nordic composers, having studied in both Denmark and Sweden. Here, he opens not with one of the small pieces, but with Grieg's Sonata in E minor, an early work from 1865. The playing is confident and boldly self-assured, as befits the impassioned mood of the music. More lyrical – and certainly more familiar – are *Shepherd Boy* and *Notturmo* from the Six Lyrical Pieces Op.54 (the entire set is included) which Yapple-Schobert treats with great finesse. By contrast, the *March of the Trolls*, a quick-paced rustic dance with its ostinato rhythms provides him an opportunity to demonstrate an impressive technique.

One of Grieg's most familiar and popular pieces, the *Holberg Suite* has been heard so often in its version for string orchestra that we tend to forget that it originally began as a solo piano piece. In Yapple-Schobert's capable hands, the neo-Baroque spirit comes through admirably, and from the beginning, he has no trouble in convincing us that this music is as well suited to the solo keyboard as it is to a string orchestra. So I would say gratulerer (congratulations) to Mr. Yapple-Schobert on a fine recording. Bon bons filled with snow? I think not!

Richard Haskell

**The Berlin Recital
Gidon Kremer; Martha Argerich
EMI Classics 6 93999 2**

The first thing that strikes you about this 2CD set, recorded in concert at the Berlin Philharmonie in December 2006, is the obvious disparity between the two featured composers, Schumann and Bartok. The links suggested in the booklet notes – two pianist-composers who wrote for every musical genre and were both interested in musical education – are unconvincing and tenuous at best, but what does

make these two an interesting pairing is not their supposed similarities but their clear and contrasting differences.

Each is represented by a sonata for violin and piano – No.2 of Schumann, No.1 of Bartok – and a solo work – Bartok's solo violin sonata for Kremer and Schumann's *Kinderszenen* for Argerich.

The duo works could not be more different in sound or style, with Schumann's conservative approach treating the somewhat subdued violin as part of the overall texture, while Bartok treats the two instruments independently, making great technical demands of the players. Kremer and Argerich have been performing together for many years (they recorded the Schumann sonatas for DGG in 1986) and it shows – they clearly think and feel as one.

The solo works, too, are simply light years apart. Both receive outstanding performances here, but Kremer's stunning playing in the fiendishly difficult Bartok really steals the show.

Audience presence is apparent before and after each work, but thankfully never for a moment during the performances.

Two Kreisler encores, *Liebeslied* and *Schon Rosmarin*, round out this attractively-priced set.
Terry Robbins

**French Flute Chamber Music
Mirage Quintet
Naxos 8.570444**

I'm not sure how "real" the Mirage Quintet is – a quick Google of the name reveals no references to concerts performed anywhere, and the ensemble's discography seems to consist entirely of this recording.

But never mind. Even if the group is just a

mirage, its players are all fine musicians: Canada's reigning flutist, Robert Aitken; leading studio musician and Aitken's long-time recital partner, harpist Erica Goodman; violinist Jacques Israelievitch, recently retired as concertmaster of the Toronto Symphony Orchestra; and violist Teng Li and cellist Winona Zelenka, both current principals of that orchestra.

The music is also quite fine: several works are thoroughly impressionistic in style, others are touched with neo-classicism, but all are very French. CD collectors shouldn't be discouraged if some of the early 20th-century compositions recorded here are unfamiliar. Marcel Tournier was himself a harpist, as his lush writing for the instrument suggests. But his Op.34 Suite isn't just a showpiece



for the harp; it's true chamber music, with a sophisticated interplay of instrumental forces. I particularly like the way the Mirage players dig into the final movement's big, emphatic chords with an expansive sweep.

Similarly, Florent Schmitt's *Suite en ro-caille* Op. 84 is an elegant work – although there's an edgy urgency in the second and fourth movements. And Gabriel Pierné's *Variations libres et finale* derives an archaic quality from the composer's use of the Lydian mode. Jean Françaix's *Quintette* is a charming piece; and so is Roussel's *Sérénade* Op. 30, although its instrumental effects and harmonic leanings also give it a quirky, modernist quality.

This isn't the deepest music ever written – it's a little too suave to be profound. But it is enjoyable, and very well performed.

Colin Eatock

**MODERN AND
CONTEMPORARY**

**Stravinsky and the Ballet Russes -
The Firebird; The Rite of Spring
The Mariinsky Orchestra and Ballet;
Valery Gergiev
BelAir classiques DVD BAC041**

This is an outstanding and important document of an historic event. The celebrated riot that occurred on the 6th of May, 1913 during the first performance of the new ballet, *Le Sacre du Printemps* was the expression by the outraged audience at being assaulted visually and aurally by Sergei Diaghilev and his Ballets Russes. A year earlier Diaghilev had delighted them with a work commis-

sioned from Ravel, *Daphnis et Chloë*, choreographed by Michel Fokine. Earlier Vaslav Nijinsky had caused a minor riot with his languid, homo-erotic vision of Debussy's *Pre-lude à l'après-midi d'un faune*, which he was obliged to secretly choreograph in his room. But *Le Sacre* was something new, unheard of and unexpected in every respect. Pounding and brutal rhythms with rapid time changes drove the dancers to unrefined movements and inelegant poses. In a complete reversal of the usual order of things, *Le Sacre* began with the music for which a storyline had to be devised. It became the rites of an ancient Slavic tribe attempting to alter their destiny. The night of May 6, 1913 was the beginning of the end of Le Belle Epoch. WW1 didn't help.

If you buy this DVD, as you really should, be sure to watch and absorb the bonus features, including an interview with art historian Kenneth Archer and Millicent Dodson whose re-construction of Nijinsky's



undocumented choreography was certainly a labour of love. This is a fascinating account as Dodson outlines and particularises on the search for documents, evidence, and people to illuminate this seemingly impossible task. Along with that, the costumes, their colors and the scenery presented further enigma. We also witness Dodson and Archer supervising the 120 hours of rehearsals in St. Petersburg. Now, one can grasp what is happening on the stage featuring up to 47 dancers, often with individual choreographic roles. The huge Kirov Orchestra under Gergiev plays with extraordinary vehemence and savagery, the like of which one would never hear in an orchestral concert. It certainly works here.

Also included is *The Firebird*, presented as originally staged with the choreography of Michel Fokine and the sets designed by Fokine, Alexander Golovin and Leon Bakst. These live performances were captured in high definition, wide screen video. The extraordinarily wide dynamic range is thrilling in 5.1 audio.

Bruce Surtees

Editor's Note: See Old Wine in New Bottles elsewhere in these pages for a newly released version of *Le Sacre du Printemps* from a conductor admired by the composer.

Prokofiev - Piano Concertos 2 & 3
Evgeny Kissin; Philharmonia Orchestra;
Vladimir Ashkenazy
EMI Classics 2 64536 2

For his third release on the EMI label superstar pianist Evgeny Kissin finds himself in convivial company with a program of Prokofiev concertos conducted by his compatriot Vladimir Ashkenazy. Prokofiev's Second Concerto

is new to Kissin's extensive discography and will no doubt be eagerly sought out by his many fans. There is no question that his steely technique is up to the task of this technically demanding work with its crushing, heaven-storming passages, though there is poetry as well in his relatively restrained, rubato-inflected opening movement. Alas, the London-based Philharmonia Orchestra has seen better days, and Ashkenazy's direction is, perhaps understandably as he has famously recorded all of Prokofiev's concertos himself, exceedingly deferential to the soloist. The EMI recording balances the piano far to the fore, with unrealistic results, while excessive filtering meant to obliterate audience noises in these spliced-together concert performances create a rather dry, bass-deficient ambience.

The album also features Kissin's third recording of Prokofiev's ever-popular Third Concerto, following previous discs dating from



his earlier contracts with RCA and Deutsche Grammophon. Again, fans of the pianist may care to invest in this newer, curiously humourless version, though Kissin's earlier Abbado-led Berlin Philharmonic DG recording features a superior orchestra and more sensitive direction. Even better, seek out the classic Martha Argerich performance with these same forces, which remains far more compelling.

Daniel Foley

Korngold - Violin Concerto
Philippe Quint; Orquestr Sinfonica de
Mineria; Carlos Miguel Prieto
Naxos 8.570791

Erich Wolfgang Korngold is now chiefly remembered for his outstanding Hollywood movie scores of the late 1930s and early 1940s, but 20 years earlier he had been an established and much-admired young prodigy in Europe,

even managing to impress Mahler with his music when only 9 years old. His return to a completely changed European concert scene after the Second World War failed to repeat his earlier successes, however, and he died, scarcely remembered, in 1957.

His Violin Concerto, though, has never left the repertoire, probably because it so successfully combines both of Korngold's musical worlds. Written in 1945 at the behest of Bronislaw Huberman and premiered by Heifetz in 1947, it is a rich and tuneful late-Romantic work, at times strongly reminiscent of the Barber concerto, with the main themes in all three movements taken from the composer's own film scores.

Philippe Quint is, as usual, in wonderful form in a warm and beautifully recorded performance. If you don't yet know his brilliant playing, then take advantage of the great Naxos price to discover it now!

Two early orchestral works complete the CD. *Overture to a Drama*, from 1911, was the first work the 14-year-old Korngold orchestrated on his own; the influence of Mahler is clearly apparent. The *Much Ado About Nothing Suite* dates from 1918, and is perhaps better-known in the arrangement the composer made for violin and piano, also available on Naxos.

Terry Robbins

Lorenzo Palomo - My Secluded Garden
Maria Bayo; Pepe Romero; Romero Guitar
Quartet; Seville Royal Symphony Orches-
tra; Rafael Frühbeck de Burgos
Naxos 8.572139

The two glorious vocal collections by Spanish contemporary composer Lorenzo Palomo feature many influences from traditional



Spanish, Sephardic or Arab roots to more modern day contemporary and quasi jazz tonalities.

The rich tonal colours and harmonies are only surpassed by the ever present musical "surprise" lurking around every corner.

The eleven songs comprising *My Secluded Garden* are composed to the Spanish love poems of Celedonio Romero, the late "grand maestro of the guitar". Love with all its surprises offers Palomo the opportunity to superimpose the above mentioned styles. Soprano Maria Bayo's voice is occasionally too shrill but she is confident in her attitude, while guitarist Pepe Romero (Celedonio's son) provides a perfect backdrop. *Callen los pinos*, is the melodic gem of the collection with an unforgettable fortissimo climax and a sudden sweet ending.

Love is still the lyric theme in *Madrigal and Five Sephardic Songs*. The composer sets the traditional texts to a more uniform musical influence, this time the melodies of Jewish songs. Now Bayo's voice is rich and deep, her intonation flawless, while the guitar setting allows Romero to display his mastery.

Concierto de Cienfuegos for four guitars and orchestra is given a superb rendition by The Romero Guitar Quartet and the Seville Royal Symphony Orchestra. With many musical surprises, this three movement work with Spanish flavours is easy on the ears though deeply rooted in contemporary harmonies and rhythmic variations.

The biggest surprise of the day however was how much I enjoyed "My Secluded Garden" and Lorenzo Palomo's music. Ole!

Tina Kiik

Treble & Bass -
concertos by Ståle Kleiberg
Marianne Thorsen; Göran Sjölin; Trond-
heim Symfoniorkester; Daniel Reuss
Lindberg Lyd AS 2L59SACD

The Norwegian composer Ståle Kleiberg was born in Stavanger in 1958 and now lives in Trondheim. Several of his works have been commissioned by the Trondheim Symphony Orchestra, including the two excellent Concertos recorded here featuring Trondheim native Marianne Thorsen on violin and the orchestra's Swedish principal bass player Göran Sjölin, sensitively accompanied by conductor Daniel Reuss and the excellent Trondheim ensemble.

Kleiberg's two string concertos are



both cast in a traditional three movement fast-slow-fast framework yet exhibit a very individual melodic approach that is remarkably compelling. Restricting himself for the most part to easily comprehensible two part counterpoint, Kleiberg composes long lines of chromatically inflected strands of ever-evolving melodies that captivate the listener through a process of seamless organic metamorphoses. Decidedly post-modern in their allegiance to tonality, these concertos exhibit highly effective and idiomatic string writing. This is especially evident in his double bass concerto. For such a burly fellow, the soul of the contrabass is at heart rather melancholy, intimate and a bit clumsy, and a real challenge to compose for. Soloist Sjölin performs miracles in the many extended passages in the highest register and is rock-solid in his performance of the luminous sections composed entirely from the natural harmonics of the instrument. There's never a dull moment in either of these eminently accessible works. Highly recommended.

Daniel Foley

Short Stories - American music for saxophone quartet
Ancia Saxophone Quartet
 Naxos 8.559616

Borrowing from popular music has almost defined American "classical" music since the time of Ives, and the Ancia Saxophone Quartet has compiled a disc of commissions and favourites that capture Twentieth Century America.

The *Chorale* from Ives' String Quartet No. 1 opens

this disc, which also includes the third movement of his Fourth Symphony. Ives would have embraced the organ-like sound of the saxophone quartet for his collage of hymns.

The influence of Elliott Carter can be seen in Fred Sturm's *Picasso Cubed* (a reworking of a Coleman Hawkins improvisation, perhaps as seen through a kaleidoscope), and in David Bixler's *Heptagon* (seven short jazzy Webernesque movements). Accordionist Dee Langley joins for *Elusive Dreams*, where composer Carleton Macy demonstrates how well the instrument blends with saxophones.

The minimalist movement is represented by Michael Torke's *July*. Written one hundred years after the Ives, Torke also likes to borrow from popular music: "Whenever I am drawn to a particular... pop song, I scratch my head and think, 'I like that, how could I use it?'"

Jennifer Higdon - who is popular now in the orchestral world - wrote the title track, *Short Stories*, for the Ancia Quartet. Each picturesque movement invokes a film while listening. Higdon knows each instrument, and writes very well for saxophone quartet.

The American Classics Series on NAXOS



continues to record a wide range of music and artists, and Ancia's disc is an enjoyable listen.

Wallace Halladay

JAZZ AND IMPROVISED

Just Friends
Canadian Jazz Quartet
 Cornerstone CRST CD 133

The Canadian Jazz Quartet (Gary Benson, guitar, Frank Wright, vibraphone, Duncan Hopkins, bass and Don Vickery, drums) has been an important part of the Canadian scene since 1987 - important because they have maintained a musical philosophy of playing great standards and making music that swings. Individually they are all talented, experienced soloists and as a group they blend beautifully. For this recording, the CJQ invited three guests to contribute one number each. Trombonist Alastair Kay gives a virtuoso performance on *Memories of You*, master flutist Bill McBirnie adds a Latin touch with *Blue Bossa* and Mike Murley on tenor sax romps through the title track, *Just Friends*. The remaining titles make up a cross-section of great standards and show tunes ranging from Gershwin's *Embraceable You* to Clifford Brown's *Joy Spring*.

This album also gives an all too rare opportunity for the playing of guitarist Gary Benson and vibes player Frank Wright to be heard by a wider audience. Frank's rendition of *Where Are You*, for example, is a thing of beauty and just listen to how Gary glides through *Have You Met Miss Jones*. The DDs, (Hopkins and Vickery), make the whole thing swing like the pendulum of a finely oiled clock as well as contributing some fine solos.

All told "Just Friends" is an excellent example of discriminating taste and musicality and will occupy a pleasurable hour of any day or evening.

Jim Galloway

Nostalgia
The Andrew Scott Quintet meets Jon-Erik Kellso and Dan Block
 Sackville SKCD2-2073

The bebop era saw the extended use of standard popular songs as the basis for new compositions based on the chord changes of the familiar themes.

"Nostalgia" takes this as its basic premise with a programme of compositions by musician/composers such as Tadd Dameron, Barney Kessel, Fats Navarro, Charlie Parker, Gigi Gryce, Zaid Nasser and one by leader Andrew Scott and Jake Wilkinson. Having said that, the first selection is Ben Webster's *Did You Call Her Today*, his swing style



variation on *Rose Room*, but for the rest of the album it's bebop lines over familiar standard harmonies. If you are a jazz buff, see how many you can get right before looking at the liner notes!

Pianist Mark Eisenman, bassist Pat Collins and drummer Joel Haynes integrate beautifully and Mark contributes some outstanding solos, while Andrew Scott is equally comfortable playing unison lines, comping or stretching out on a solo.

Trumpeter Jon-Erik Kellso and clarinetist Dan Block, although of a later generation, have chosen to follow in the steps of the great early innovators and both play with lyrical concept, creative ideas and the playing skills to make it all come together. As John Norris rightly states in his accompanying notes, they are indeed real jazz musicians. This CD is a welcome addition and upholds the well earned stellar reputation of Sackville Records.

Jim Galloway

Live in Vancouver
Richard Whiteman Trio
 Cornerstone CRST CD 131
 (www.richardwhiteman.com)

Pianist Richard Whiteman has been working as a leader and sideman in the greater Toronto area for over twenty years. A polished player whether you prefer bebop or a ballad, Whiteman has recorded six times

under his own name, including the aptly titled "Solo Piano" and the critically acclaimed "Grooveyard". As a leader he works frequently in the tradition of piano,

bass & drums, arrangements echoing the glorious trios of Peterson, Evans and Jamal. After recording on the Cornerstone label with such Canadian luminaries as bassists Mike Downes and Neil Swainson and drummers John Sumner and Barry Elmes, his latest trio is completed by Brandi Disterheft on the bass and Sly Juhas on the skins. The pair share an exciting chemistry that reflects countless gigs played since their years at Humber College early in the new millennium. Whiteman gives both Disterheft and Juhas generous time to shine on this fine live recording. The eight tracks represent the best of what was recorded by Cory Weeds at The Cellar over two nights in February, 2008. An 11'39" take on *I'm Confessin'* gives each player a nice opportunity to stretch out, the original *Blues for Jervis* is a cheerful one and *The Song*

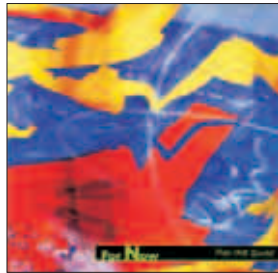


is *You* bops blissfully to close. Whiteman, Disterheft and Juhas are all at the top of their game throughout. Although not a consistently hollering bunch, the audience applauds appreciatively, enhancing the experience for the players and now the listener.

Ori Dagan

For Now
Peter Hill Quintet
Independent PCH0901
 (www.notthatpeterhill.com)

Pianist Peter Hill has been working as a sideman in the greater Toronto area for roughly two and a half decades. With a piano style steeped in early swing with shades of boogie-



woogie, Hill is especially sought-after as an accompanist who can play virtually any song in any key without a chart. Previously associated with Jeff Healey,

current and long-time collaborator with Laura Hubert, the house pianist for Lisa Particelli's vocalist-friendly *Girls Night Out Jazz Jam* and so on, accomplished Hill also holds a PhD in the mathematical field of Low-dimensional topology. His inventive arrangements and originals make their recording debut right here. Now, for "For Now", Hill has hired a hot band comprised of some of Hogtown's hippest cats: Bob Brough on alto and tenor saxes, Chris Gale on tenor and baritone saxes, Brandi Disterheft on bass and Sly Juhas on drums. This swingin' quintet is super tight with a driving energy that's consistently engaging. Highlights from the varied program include Dexter Gordon's chestnut *Cheesecake*, the Bacharach & David famous *Alfie* and Eden Ahbez's classic minor lament, *Nature Boy*. Particularly droll is a modern treatment of the historic Duke Ellington/Bubber Miley composition, *Black and Tan Fantasy*. Of Peter Hill's originals, *Amico's*, *Party of Four* is a standout complete with a dazzling Disterheft solo.

Never judge a CD by its cover. For me the art direction is both wacky and tacky, the recording neither. Highly recommended.

Ori Dagan

Café Society
Real Divas
E1 Entertainment KEC-CD-9196
 (www.billkingmusic.com/
 realdivas)



Real Divas started out eight years ago as a showcase every Tuesday night at a Toronto club hosted by musician, band leader, festival organizer, broadcaster, photographer (let me see, have I left anything out?) and all round good guy, Bill King. Designed to give a stage to local singers, both established and new to the scene, the Real Divas evenings saw now-notable singers such as Emilie-Claire Barlow and Sophie Milman take their initial steps into jazz performance. Those nights are history now, but the project and goal behind it live on under King's guidance. The current incarnation comprises four young (some still teenage) vocalists — Kinga Victoria, Sophie Berkal-Sarbit, Lauren Margison and Josephine Biundo (and guest Jessica Lalonde) — who come from a range of musical disciplines (including opera) and locales (Winnipeg, Poland), but who share an appreciation for good songwriting. Singing individually and as an ensemble on "Café Society" the group covers Bacharach, Ellington, Bernstein and pop hits such as *First Time Ever I Saw Your Face*, bringing new interpretations and layers of musical styles. Hence a Latin version of *Tea for Two*, swinging *Come Fly With Me* and sultry *Lazy Afternoon* all cozy up together here. The vocal arrangements are not overly complex, but the singers achieve a good blend when needed, then let their lovely voices and individuality shine on the solo numbers.

Cathy Riches

Plates-formes et Traquenards
Jean Derome et les Dangereux Zhoms +7
Victo cd 114 (www.victo.qc.ca)

Two suites for 12-piece polyphonic orchestra composed by Montreal-based reedist Jean Derome exhibit his cunning musicality on this notable CD. A mainstay of Victoriaville, Quebec's Festival International de Musique

Actuelle (FIMAV) — where the CD was recorded — Derome titles *Plates-formes* with a pun on the name of the organization which oversees the festival.

Traquenards celebrates another musical organization, which like FIMAV, celebrated its 25th birthday when this recording was made.

Augmenting the five-piece Dangereux Zhoms with additional horns and strings, ensures that both suites emphatically balance on the edge between improvised and notated sounds, as well as extrapolating timbres that add a tincture of rock's rhythmic muscle, vocalist Joane Hétu's Dadaesque intonation, plus crackles, hisses and LPs' music from Martin Tétréault's turntables.

Consisting of multiple jump-cut variations, contrasts and connections characterize both suites. Expressively tonal and unfussy, Derome's themes suggest folk songs and Tin Pan Alley ditties. Yet he constantly undercuts lyricism with asides and interpolations such as his own jutting alto saxophone phrasing, gutbucket echoes from trombonist Tom Walsh, plus whining fraills and strident string-snapping from guitarist Bernard Falaise. Maintaining the compositions' equilibrium, despite altissimo disruptions and tutti explosions where the players wallow in every sort of abrasive shriek, are Guillaume Dostaler's pounding piano syncopation and the measured ruffs and back beat of drummer Pierre Tanguay.

Pastiches as well as interludes, Derome's compositions are memorable for architectural soundness, but arranged inimitably so that their most satisfying interpretation come from this band.

Ken Waxman

Concert Notes: Jean Derome et les Dangereux Zhoms +7 play at the Music Gallery on September 9 and at the Guelph Jazz Festival



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EXTENDED PLAY - Joëlle Léandre

By Ken Waxman



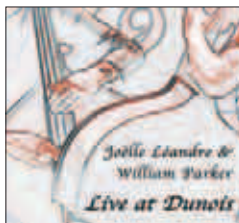
A masterful and distinctive soloist, French bassist **Joëlle Léandre** is versatile in any musical situation. These impressive CDs showcase her improvisational skills, while elsewhere the conservatory-trained Parisian is as comfortable with notated music, often performing studies written for her by composers such as John Cage and Giacinto Scelsi.

One of the two CDs that make up **Joëlle Léandre Live in Israel (Kadima KCR 17 www.kadimacollective.com)** verifies her solo skill. This showcase includes exposition, theme variations and finale, without being conventionally programmatic. Equally strident and soothing, her string strokes include thick rhythmic scrubs and spiccato patterning that produce not only initial tones, but also corresponding echoes. Lyrical and romantic on one hand, her harsh string sweeping also expands with snaps, taps and banjo-like frailing. Sometimes she vocalizes as she plays, adding another dimension to the performance. Commanding on her own, she inserts herself into groups without fissure. In a sextet on the companion CD featuring Israeli reedists, her triple-stopped advances lock in with the horns' contrapuntal key-slipping and trill spraying. Never upsetting balanced reed bites, her sul tasto expansions amplify the crunching dynamics of pianist Daniel Sarid, while her wood-slapping pulse operates in tandem with the flams and bounces of drummer Haggai Fershtman. In trio interaction with bassist JC Jones and saxophonist Stephen Horenstein, she lets the other bassist time-keep with col legno stops, while she

string-snaps and pumps. Her bel canto warbling not only adds another texture, but also joins in double counterpoint with the saxophonist's rubato tonguing.

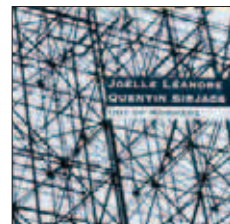
More reductive, **Joëlle Léandre & William Parker Live at Dunois (Leo CD LR 535 www.leorecords.com)** captures a bravura showcase for Léandre and Manhattan's William Parker, whose jazz-honed techniques are as celebrated as hers. Performance roles are defined: Parker thumps, walks and slaps his bass in pedal point, while Léandre uses her bow to swirl rococo tinctures that encompass agitated peaks and valleys of flying spiccato. This isn't a brawl but an expression of mutual respect. At points both combine strokes as polyphonic textures rappel every which way. Reaching an intermezzo of floating concussion and friction, the two fuse as if they were playing an eight-stringed bass. Unbroken portamento runs echoing in double counterpoint, although each maintains individual identity.

As with the Stone Quartet in Guelph with whom she performs this month, Léandre has an affinity for brass and piano players. **Joëlle Léandre-George Lewis Transatlantic Visions (RogueArt ROG-0020 www.roguart.com)** and **Joëlle Léandre & Quentin Sirjacq Out of Nowhere (Ambiance MagnétiqueAM184 www.actuellecd.com)** confirm this. The first is a meeting between the bassist and American trombonist



Lewis, with whom she has worked for decades. Sirjacq is a French pianist she has just begun to partner. Familiarity and novelty produce equivalently outstanding CDs. Chamber music-like in its initial delicacy, her duet with the pianist becomes intense as vibrating bass harmonies encourage Sirjacq to toughen his output. Soon her jagged arpeggios and glissandi are met by metronomic pounding, key fanning and internal string plucking from the pianist. Anything but equal temperament, stopped soundboard buzzes on *Ruin* are joined by church-bell-like gongs from Sirjacq, as Léandre doubles her sul ponticello bowing, while growling nonsense syllables. In the penultimate *Awakening* her quivering bowing is bisected by a flurry of kinetic key patterns. Finally *Closing* mates her flamenco-like rubs with his construction of an edifice of expansive arpeggios and cascading chording, reintroducing the theme for musical closure.

In contrast to the tentative exposition on "Out of Nowhere", Léandre and Lewis are fully attuned from the get-go and stay that way. Announcing herself with a guttural snarl, at points she vocalizes alongside her string strokes. In addition to sweeping glissandi and staccato string-scouring, Léandre yowls as Lewis' lows gutbucket tones. In response to her sul tasto runs, the trombonist exposes rotund tones and rubato yelps. If he showcases subterranean grace notes from inside his horn, she smacks the strings col legno. Sounding as if they could stretch their instruments' tessitura indefinitely, they reach a climax at the half-way point as glottal stops from Lewis are complemented by pumped



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arpeggios and contrapuntal strumming from Léandre.

But perhaps the most palpable testimony to Léandre's sonic versatility is the tracks she shares with oud player/vocalist Sameer Mak-houl on "Live in Israel". Despite the oud's five pairs of strings compared to her four, she manages to advance buzzing timbres that perfectly match his breakneck finger-picking. Not only that, but her rhythmic breaths and free-form chanting complement his vocalized glossolalia so that the two sound as if they're performing a Middle Eastern operetta.

Concert Notes: Joëlle Léandre performs at the Guelph Jazz Festival on September 10 as part of The Stone Quartet and on September 12 in a solo recital.

POT POURRI

Classical Fairy Tales - Patrick Cardy's The Snow Queen & The Little Mermaid
Angela Fusco; Alex Baran; Chamber Music Society of Mississauga; Peggy Hill
CMSM Concert Theatre for Kids
(www.chambermusicmississauga.org)

Two compositions by the late and much loved Carleton University music professor Patrick Cardy are featured on this new release. Based on two familiar Hans Christian Andersen children's stories, Cardy has woven his narrative and music into a palette of word and sound painting,



suspense, and musical colours.

The Snow Queen is scored for string quartet and narrator. Angela Fusco gives a convincing performance in telling the saga of lost little boy, and the little girl who loves him so. Her clear diction and amusing character voices highlight her rendering of eternal love to a backdrop of strings. On occasion the music is a wee bit too commercial for my liking, but thankfully these instances are few and far between.

The Little Mermaid has Fusco joined by the excellent Alex Baran in narration. The musical score is stronger here, with the mixed musical ensemble more in the forefront, especially in the gripping track *The Sea Witch*. The narration and music are equal partners here, probably creating rejoicing in "the distant realms of heaven", the powerful closing line of this interesting work.

Applause to violinist, producer and CMSM Concert Theatre of Kids Artistic Director Peggy Hills for fulfilling her promise to the late composer that she would record *The Snow Queen*. Along with *The Little Mermaid*, this is music for both the young and young at heart.

Tüna Kük

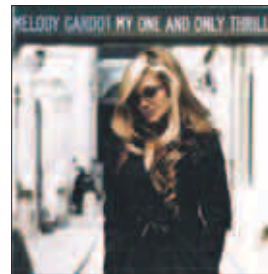
My One and Only Thrill Melody Gardot

Verve B001256302 Melody Gardot is a powerful new presence on the North American jazz/pop scene. I was enchanted by her live performance at the Toronto jazz festival (see my blog at www.thewholenote.com) and am pleased to hear that her charisma and ability to draw in a listener with her intimate vocal delivery has translated beautifully to

recording. Her strong songwriting skills — developed while recovering from a serious traffic accident that left her sensitive to light and relying on a cane to walk — are what set her apart from the herd of young jazz singers content to rework old standards. Her unique voice is a contrast of styles with its fast vibrato hinting at the old world, à la Piaf, and her controlled, up close on the mic nuance adding an of-the-moment Leslie Feist style. Her phrasing is all her own, especially on the gorgeous title track, with its laid bare, confessional lyrics: "Birds may cease to spread their wings / Winters may envelope springs / But it don't matter, it don't matter 'cause / When I'm with you / My whole world stands still / You're my one and only thrill."

It's interesting to note what a little record label clout can do for a girl, as a long line-up of horn, string and rhythm section players grace the album, including such heavyweights as Vinnie Colaiuta and Larry Klein. Harmonically rich strings, masterfully arranged and conducted by Vince Mendoza, provide a soundscape that enhances without overpowering. But Gardot holds her own by doing all the guitar and piano work on the disc, and adds some charming bossa nova-style lilt to the only cover on the recording, *Over the Rainbow*. Expect big things from Ms. Gardot.

Cathy Riches



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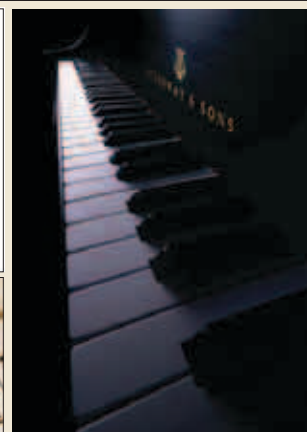
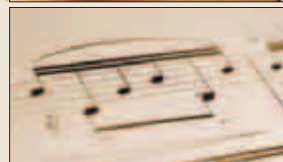
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OLD WINE IN NEW BOTTLES –

Fine old recordings re-released

By Bruce Surtees

The teacher of Anne-Sophie Mutter and dozens of leading violinists, **Aida Stucki** was a brilliant artist in her own right during the 1950s, 60s and 70s. Apart from a few LPs, there is a trove of broadcasts in the archives of various Swiss radio networks of hundreds of concertos, sonatas, and chamber music. Apparently she chose to shun the glamour of the travelling soloist, preferring to devote herself to chamber music and teaching. A few of her devoted students who discerned that her broadcasts revealed one of the greatest artists of the era approached DOREMI to issue some of these vault treasures. It was decided to initiate a series of CDs with performances of **Mozart concertos and sonatas** from 1951 to 1977 (**DOREMI DHR-7964-9, 6 CDs**). Anne-Sophie Mutter wrote to DOREMI that "Aida Stucki's recognition as an artist is both inevitable and overdue. Her artistry is a timeless inspiration. Her interpretation incorporates bewitching sound, personal instinct coupled with great insight to the wishes of the composer. I admire this great violinist deeply. These recordings are a must for any string player and music lover."



The late conductor/composer **Igor Markevitch** has ten different performances of **Le Sacre du Printemps** to be found on CD, in addition to a DVD with the Japan Philharmonic (1968). Stravinsky was antipathetic to



conductors interpreting his works. His well known instruction was to simply play the scores as written because that is all there is to it. He endorsed only his amanuensis, Robert Craft, but had complimentary things to say about Igor Markevitch. An 11th CD of **Le Sacre** with Markevitch has appeared on the Audite label from Germany containing live performances from 1952 in Berlin (**Audite 95.605**). So what? Well, I'll tell you what...

Stravinsky's shocker sounds unusually animated, lively and vibrant as Markevitch propels the now familiar score. There is a real sense of tense apprehension throughout, an atmosphere of inevitability absent from other performances. The **RIAS Symphony Orchestra** was a crack ensemble, comfortable with this complex score. Absolutely first-rate performances of the second suite

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October 26, 2009 - *Puccini*

Learn more about the history and life of this lyrical genius. The best measure of Giacomo Puccini's outstanding qualities is that, since his death, no one has succeeded in writing an opera that commands universal allegiance. *Operatic excerpts sung by Soprano and Tenor.

November 2, 2009 - *Mozart*

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The opening of his 5th Symphony is perhaps the most recognizable piece of music ever penned. The 5th Symphony premiered on December 22, 1809 at a concert in Vienna and was directed by Beethoven himself. Still a masterpiece today, we journey through its wondrous design.

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OLD WINE IN NEW BOTTLES – Fine old recordings re-released

By Bruce Surtees

from *Daphnis and Chloë*, another Markevitch show-piece, and the newly written Fifth Symphony of Honegger make this a CD worth owning. These were recorded by Deutschland Radio who made their master tapes available for the first time. The sound is state of the art for the time, far ahead of what was being achieved in North America... dynamic, transparent and finely detailed, leaving nothing to the listener's imagination.

Even though Tony Palmer's film about *The Salzburg Festival* runs for 195 minutes there is not one uninteresting moment (TP DVD 032, 1 DVD). Personalities and related events from the first Festival in 1920 through to the post-war era when the American Occupation Forces aided and encouraged the return to its former eminence as a destination for music lovers is well documented. The Karajan years are well covered with interviews, mostly positive, with some footage of the building of the Festspielhaus. The post-Karajan era is also covered in this absorbing, entertaining and informative document.



Long before Fritz Reiner became "famous" in the middle to late 1950s he was not unknown to record collectors and music lovers via his all too few recordings for Columbia with the Pittsburgh Symphony. It was not until 1953 and his tenure with the Chicago Symphony and their recordings with RCA, starting in 1954, that Reiner was elevated to the hierarchy of Munch, Walter, Karajan, Klemperer, and the rest. Until that time Reiner was guest conducting, including five

seasons at the MET, without having an orchestra of his own. RCA sent their best producer and engineer to Chicago to make those fabulous recordings which are still, 50 years later, in demand. *West Hill Radio Archives* has issued volume 1 of a collection of Reiner performances pre-dating the Chicago era (WHRA-6024, 6 CDs priced at \$4) culled from performances with the NBC Symphony, The Philharmonic Symphony Orchestra of New York, and The Cleveland Orchestra. An early entry is from 23 July 1944 in which Alexander Kipnis joins the Philharmonic in three scenes from *Boris Godunov*. Kipnis's *Boris* was peerless and the three scenes sung here include the *Death of Boris*. Wisely, these end the CD because any next track would be an intrusion. A brilliant *Don Quixote* with the NBC features the orchestra's three first desk men, Mischa Mischakoff, Carlton Cooley, and Frank Miller. Reiner was to meet up again with Miller in Chicago after 1954. The Cleveland entry is from pre-Szell days in 1945 playing *Lieutenant Kije* and the Shostakovich Sixth. There are 22 performances here, including the Brahms Fourth, *Till Eulenspiegel*, *Mathis der Mahler* and arias with Bidu Sayão. As we have come to expect from West Hill, the sound is exemplary, full bodied, very clean and devoid of any distracting artefacts. No caveats here. The enclosed 19 page booklet contains a longish appreciation of Reiner by Chicago music critic, Roger Dettmer. For copyright reasons, this set is not for sale in the United States and is distributed in Canada by SRI in Peterborough.



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by Phil Ehrensaft



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The Met's newest hi-tech venture is streaming high definition video and audio over the Internet. Its Met Player subscription service will ultimately include all the HD Live performances within several months of playing in theatres; all the Met performances that appeared on PBS television since 1977; and the radio broadcasts from 1937 onwards.

continues to page 62

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The Met HD Player is ready for youbut are you ready for it?

continued from page 60

The \$64,000 question is whether today's relatively high speed cable and DSL lines are fast enough. There's little question they will, in the not too distant future. But, with respect to the operability of the Met Player *now*...

After test runs of the Met Player in HD mode, I'm very pleased to report that we are — provided one has a newer computer with capabilities that would have cost a bundle not too long ago, but are modestly priced today.

The price for the Met Player subscription itself is certainly right, and the service is available in Canada, or anywhere else in the world where government policy or private monopolies don't interfere: US \$14.99 per month, or \$149.99 yearly (and you thought it wasn't possible to buy anything from New York for \$15).

With New York street prices for Blu-Ray opera disks ranging from US \$21 to \$38, and higher yet in Canada, it doesn't take many viewings to make the Met subscription pay for itself. One can also rent access to HD broadcasts for \$4.99, or standard broadcasts for \$3.99 (must be accessed within 30 days, with a 6 hours maximum viewing time). A monthly subscription is clearly a better deal, and a free 7-day trial, offered at www.metopera.org. A potential glitch, not the Met's doing, in this happy pricing situation: greedy Internet service providers tacking on extra charges, and not small charges at that, when



Met Player screenshot

the combined volume of monthly downloading and uploading files exceeds an imposed threshold. Check your provider's policy in order to avoid a nasty surprise at the end of the month. And look for another provider if your present supplier is countering the logic of information technology via price gouging.

The audiovisual riches arrive via the Move Media Player plugin for one of three browsers: recent versions of Internet Explorer, the open source Firefox, or Apple's Safari. For maximal performance of the Met Player, I recommend Safari with Windows or Mac. In civilian life, I use Firefox because the hundreds of software plugins written for it make it the Swiss Army Knife of browsers. But when it's a question of streaming video, I switch to Safari: it's faster.

Accessing the Met videos in HD

performance requires a relatively new and sprightly computer. That means Intel Dual Core chip, minimum speed of 2 Ghz, and running on updated versions of Windows XP, or Vista, or Mac OS X 10.4 or 10.5. Most new desktop or notebook computers sold these days, even at modest prices, fit the bill.

Second, the computer needs a graphics processor that uses at least 128 Mb of memory. Preferably this should be a "discrete" stand-alone graphics card with its own memory chip, not a graphics chip on the motherboard. In Windows this means desktops starting around \$800 and laptops around \$1200. For Macs, you're talking about an iMac or Macbook Pro, starting about \$600 higher than minimal Windows configurations, but worth the money if audiovisual performance is the name of the game.

I tested the Met Player in HD mode using a Macbook Pro, with sound fed through HeadRoom's modestly priced Total Bithead combination DAC (digital-to-analog converter) and headphone amplifier (\$CA 175). I listened via Grado SR125 headphones, an audiophile bargain running less than \$CA 200.

The HD video flowed with barely the odd, brief splutter — and that's at the end of a rural DSL line that's more than four miles away from the relay station.

Net result? I had to tear myself away to write the piece! *Sign me up!*

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Mervon Mehta, executive director,
RCM performing arts.

Continued from page 8

Mehta's eclectic musical experiences seem to have rubbed off on the programme he's put together for Koerner Hall. In the 2009/10 season, performers range from classical notables such as pianist Andr s Schiff, violinist James Ehnes and the Emerson Quartet, to jazz pianist Chick Corea, sitar virtuoso Ravi Shankar and the Gypsy fiddler Roby Lakatos.

"We wanted to show that the Conservatory's open to all kinds of music," says Mehta. "Thirty to forty percent of what we're doing is classical, but we also have jazz and world music. I hope that when people see the totality of the season, they'll give themselves a chance to hear many different things. My feeling is that people are more open these days. It used to be that if people loved classical music – or jazz, or rock – they hated everything else. There's great music in every genre, and there's mediocrity in every genre. We certainly won't book an artist who is banal, or has nothing to say."

He also points out that he's trying not to offend or harm any of Toronto's established concert presenters. On the contrary, he's anxious to avoid the impression that the RCM is taking a hard-edged competitive stance – reminiscent of Garth Drabinsky's Livent, which aggressively promoted its concerts in the George Weston Recital Hall until the company collapsed in 1998.

"I'm in constant contact with Roy Thomson Hall," Mehta says, "and with other groups, like Luminato and the Toronto Jazz Festival. We've talked about the things we could do together."

As Mehta explains, some of the concerts in Koerner Hall will be entirely presentations of the RCM, some will be co-presentations with other organizations, and sometimes the hall will simply be rented out for a variety of

purposes (weddings and bar mitzvahs included). But whatever the financial arrangements, all concerts will be single-ticket events: it's not possible to subscribe to a series in Koerner Hall. As a result, attendance will fluctuate from one concert to another in ways that Mehta can't predict. "If I knew for sure what would happen, I'd be a genius! But with a hall this size, we don't have to hit a home run every time."

Simon and Mehta speak confidently and reassuringly about the RCM's new hall and concert series. Yet these are risky times for ambitious enterprises, and Koerner Hall is nothing if not ambitious. So why, exactly, is the Conservatory – which is first and foremost an educational institution – getting into the concert business, on a scale not seen in Toronto since Livent crashed and burned?

Simon has a ready answer. "If Canada is to have a great music school, then we have to offer what other great institutions have to offer. The Juilliard School in New York is part of Lincoln Center, and the students benefit from that association. With this hall, we're able to provide students with that kind of experience. You can't divorce education from performance. Any artists we engage are going to give a masterclass – and anything else we can get them to do for our students. Koerner Hall is a terrific tool: it makes the Conservatory a focal point of the musical community in a way that a smaller hall couldn't."

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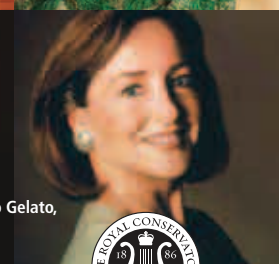
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Clockwise, top left: Quartetto Gelato, Midori, Frederica von Stade, Christian Tetzlaff.



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