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Thurs Mar 11, Fri Mar 12, Sat Mar 13 at 8pm
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Mozart Piano Concerto no. 20
Haydn Symphony no. 97

**Bach in Leipzig**

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**Fri Feb 12** 8pm
Celebrate the 25th anniversary of Angela Hewitt’s triumph at the International Bach Competition as she performs the same exhilarating repertoire that led to her sensational win at Roy Thomson Hall in 1985.

-Bach: Italian Concerto
-Beethoven: Sonata in D major, Op. 10 No.3
-Brahms: Sonata in F minor, Op.5

**Karina Gauvin**, soprano
**Michael McMahon**, piano
**Sun Feb 14** 2pm
Hear “Canada’s Queen of Song” in a special Valentine’s Day concert featuring love songs by Scarlatti, Chausson, Bizet, Ravel and Weill.

-Rotterdam Philharmonic Orchestra
-Yannick Nézet-Séguin, conductor
-Jean-Yves Thibaudet, piano
**Wed Feb 24** 8pm

-Messiaen: Les offrandes oubliées
-Ravel: Piano Concerto for the Left Hand
-R. Strauss: Ein Heldenleben

“Nézet-Séguin has been booked for four more operas, a mark of the Met’s conviction that he is the coming man.”
-Norman Lebrecht

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In This Issue
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February is the shortest month of the year – but you wouldn’t know it from perusing The WholeNote. There are over 500 concert listings in this issue of the magazine. And February is also the mouth of Valentine’s Day. This annual celebration, falling on the 14th of the month, can be credited as a source of musical, as well as amorous, inspiration. Unlike Christmas, Easter or even St. Cecilia’s Day, not much repertoire has been written specifically for the occasion. Yet although there are no “Valentine’s Day cantatas” (Are there?), musicians have come up with various ways to honour the day.

For instance, down at Roy Thomson Hall, soprano Karina Gauvin will sing a recital of love songs by Scarlatti, Chausson, Bizet, Ravel and Weill. And up at the Richmond Hill Centre for the Performing Arts, you can hear the Richmond Hill Philharmonic play a concert called “Dressed in Love”: a programme of classics, opera and jazz. Soprano Leslie Fagan is the guest vocalist.

A little further afield, the Kitchener-Waterloo Symphony is jumping the gun, with “Music of Love” on February 11, 12 and 13. They must be keeners – or maybe they all have something better to do on Valentine’s Day. On the 14th, the Guelph Symphony Orchestra offers “Music of Love and Romance,” with soprano Mary DuQuensay. And on the same day there’s also Orchestra London’s “Valentine’s Pops” show, featuring jazz, Broadway, light opera, and popular love songs. Soprano Sonja Gustafson will sing – it seems you can’t do a Valentine’s Day concert with a contralto – violinist Mary-Elizabeth Brown will perform, and the London Youth Symphony will also make an appearance.

As well, The WholeNote will mark the day, with a surprise on our website. Go to www.thewholenote.com on February 14, to see a special Valentine’s Day posting.

This year, however, there’s an added twist to the celebration of February 14: it’s also Chinese New Year. The City of Toronto is saluting the Year of the Tiger with a free New Year’s Celebration at Scarborough Civic Centre. And in the spirit of international diplomacy, Toronto’s New Music Concerts has decided to present a contemporary programme (works by Christos Hatzis, Chinary Ung, Chan Ka Nin, and Alice Ho) that pays homage to both special days.

Speaking of contemporary music, I’d like to mention something you won’t find in this magazine – but rather on our website. The well-known broadcaster and contemporary-music expert Larry Lake has written an in-depth article on the foreign composers who are visiting Toronto this winter. Already, Zygmunt Krauze has been to town. (You can read about his concerts in Andrew Timar’s blogs, also on our website). Still to come are Krzysztof Penderecki, Osvaldo Golijov, Gerald Barry, Steve Reich and Jonathan Harvey. As Lake says, it’s “A Perfect Storm” of famous composers.

One of those composers, the Argentinean Osvaldo Golijov, is featured in the Toronto Symphony Orchestra’s New Creations Festival this year. His works can be heard at Roy Thomson Hall on February 25, 27 and March 3. Soundstreams also has a Golijov concert, on February 24, and there’s a Soundstreams “Salon 21” on February 22. Finally, Golijov will speak at the University of Toronto on February 26. For more details on these events, see the the Listings section. And for blogs on Golijov’s visit, keep an eye on our website, www.thewholenote.com.

Colin Eatock, Managing Editor
Beethoven Symphony 5
February 10 & 11 at 8:00pm
Douglas Boyd, conductor
Colin Currie, percussion
Beethoven: Overture to Fidelio
Simon Holt: a table of noises
(North American Premiere)
Beethoven: Symphony No. 5

Verdi Requiem
February 18 & 20 at 8:00pm
Gianandrea Noseda, conductor
Michèle Crider, soprano
Daniela Barcellona, mezzo-soprano
Maxim Aksenov, tenor
Roberto Scandiuzzi, bass
Toronto Mendelssohn Choir
Verdi: Requiem

NEW CREATIONS FESTIVAL
February 25 - March 3
Hear the best in contemporary orchestral music!
The New Creations Festival celebrates music and written word, highlighted through the works of Argentine composer Osvaldo Golijov.

“Like his fellow Argentinean Astor Piazzolla, Mr. Golijov does not harness popular music; he liberates it.” — NEW YORK TIMES
one of Toronto’s favourite musicians is a Montrealer: conductor and pianist Yannick Nézet-Séguin. And it’s been fascinating to watch the rise of this gifted artist, from Toronto’s vantage point.

In 2003, Quebec conductor Bernard Labadie suggested that Toronto’s Bach Consort invite Nézet-Séguin to conduct Bach’s Christmas Oratorio. (According to Toronto Symphony Orchestra bass player, Tim Dawson, who carries much of the responsibility for the Bach Consort, Labadie said, “Yannick is really very good, you know.”) In October 2004, he stepped in to conduct the Toronto Symphony at the last minute, replacing an ailing Emmanuel Krivine in an all-Russian programme, which included Shostakovich’s Fifth Symphony. This performance, as I recall, was received with unanimous critical acclaim. In March 2005 he returned to the TSO as guest conductor. Of those performances one reviewer wrote: “soloist and orchestra maintained a sensitive balance and the music came through as an integrated whole. Nézet-Séguin deserves the lion’s share of credit.” He has been back in Toronto every year since then as guest conductor; and in 2007, in the midst of conducting Gounod’s Faust for the Canadian Opera Company, was whisked from the Four Seasons Centre to Roy Thomson Hall, to lead the TSO, replacing Valery Gergiev.

In January of that year I interviewed him during a break in rehearsals for Faust. The big news in that interview, which became the cover story of The WholeNote’s February 2007 issue, was the very recent announcement that he’d been appointed principal conductor of the Rotterdam Philharmonic Orchestra. While in Toronto that month he was conducting not only the COC but also the Bach Consort, as well as performing Schubert’s Die Winterreise in recital as a pianist with baritone Alexander Dobson.

There are two big news items this time: first, Nézet-Séguin will be back in Toronto on February 24, this time not as a guest conductor or as the conductor of his own orchestra, the Rotterdam Philharmonic; and second, the first recording of the Rotterdam Philharmonic conducted by Nézet-Séguin has recently been released by EMI classics. According to publicity materials, the disc “explores Ravel’s orchestral music through three themes: childhood. Ancient Greece and waltzes,” and presents Ravel as, in Nézet-Séguin’s words, “the greatest orchestrator French music has ever had.”

In mid January I spoke with a very busy Yannick Nézet-Séguin on the phone. He had just returned to New York from Montreal (where he had conducted a concert by l’Orchestre Métropolitain du Grand Montréal) to conduct that evening another performance of Bizet’s Carmen at the Metropolitan Opera, a run which has been receiving rave reviews. It’s clear that he’s popular all over the place, not just in Toronto. Indeed, something I haven’t even mentioned is that he is principal guest conductor of the London Philharmonic Orchestra, which he will conduct four more times this season: February 10, 13, 14 and April 10.

This young Canadian is obviously doing something right, very right, to have rocketed to the upper echelons of the conducting world in such a short time. Nine years ago he was the music director of a regional orchestra in Montreal, now he is in charge of one of the world’s great orchestras, and is welcomed with open arms as the guest conductor of the best orchestras everywhere. I wanted to find out in my conversation with him how he was able to draw such a positive response from orchestras, audiences and critics wherever he goes.

I asked him to speak about his approach to three areas of a conductor’s work: preparation (getting to know the scores to be conducted), rehearsal and performance.

He began by pointing out that there is a big difference between learning a score for the first time and preparing to conduct a score that he’s already conducted. “A few years ago everything I did was for the first time, but now I have a repertoire.” He is curious by nature, however, and has to be careful not to overload himself with new music to learn: “I like to discover things, but it’s also such an enormous amount of work to learn anything for the first time,” even if it’s something he’s been listening to since he was 12.

His golden rule in preparation is never to let it show that it’s the first time, to learn it so well that everyone just assumes he’s done it before.

I asked him about his studying process. “It’s very much in a linear way. I go through a score from start to finish, trying first to get a sense of the dramatic or narrative line.” At the same time he also tries to bring into focus the structure, or the architecture of the composition. “I work from the details to the general. I know it’s a relatively unusual approach, but it’s always been my way.”

I also asked if he uses the piano or if he reads a score like a book. “It can be anywhere – at home or on a plane – but almost never with the piano.” Interestingly, one of Tim Dawson’s comments was: “When visiting Yannick backstage during rehearsal breaks you will invariably find him sitting quietly with the score. He is very friendly with his visitors, but his main focus is always the music. He is busy preparing music for so many programmes that he is constantly studying. He seems to absorb the music very quickly and his memory is phenomenal.”

And what about recordings as part of his preparation? “Recordings,” he replied, “are important as a preparation before starting to study.” Indeed, he likes to listen to as many different recorded versions of a work as he can get his hands on. Once he has begun to study a score however, he finds recordings almost a frustration. Sometimes he will even feel that a recording he has admired for many years is all wrong, once he’s studied the score.

Moving on to his approach to rehearsals, Yannick’s first comment was that he values rehearsals very much, and doesn’t consider them boring or simply something you have to go through in order to have a concert, where “all the excitement and energy should happen.” In fact, trying to confine all the emotional involvement and magic to the concert can make them a distraction, resulting in performance that is not very deep. “A rehearsal is rewarding when there is some东西 happening – and there’s a good atmosphere and a good pace, continued on page 62...
T he 2010-11 season marks the 25th anniversary of Toronto Operetta Theatre, the only professional operetta company in Canada. The company rang in the new year with a successful production of one of its signature works, Imre Kálmán’s *Countess Maritza*. In February TOT will remount the thoroughly Canadian operetta, Oscar Telgmann’s *Leo, the Royal Cadet* (1889), a work that TOT rediscovered and first staged in 2001. The show runs February 17, 19, 20 and 21 at the Jane Mallett Theatre. For more information visit www.torontooperetta.com.

In a telephone interview, Guillermo Silva-Marín, TOT’s artistic director since its inception, explained how the company came to be and has evolved over its first quarter century. The notion for an operetta company first arose as a project of the now-defunct Ontario Multicultural Theatre Association (OMTA). It staged a production of Franz Lehár’s *The Land of Smiles* in 1984, for which Silva-Marín was an alternate lead. The production was intended as a fundraiser but actually lost money, and, as Silva-Marín puts it, “I opened my big mouth and said I could do better than that because they were so disorganized.” As a result, he was asked if he would like to be the operetta company’s artistic director. The first four productions of what was already named Toronto Operetta Theatre began on September 25, 1985, with Lehár’s *The Count of Luxembourg*. In 1989 OMTA agreed to allow TOT to incorporate as a separate company on the condition that it would also take over OMTA’s debt. TOT thus began life with a millstone which today, luckily, amounts to only 5 percent of its operating budget.

In 1991, however, a TTC strike drastically cut attendance. The debt mounted to 15 percent, and the company, which had been performing at the Bluma Appel Theatre and the Winter Garden, began looking for a more manageable venue – ideally, with about 500 seats, a proscenium stage and a pit. No such venue existed then, and, indeed, no such venue exists now. Since 1994 the TOT has made the 497-seat Jane Mallett Theatre its home. Built as a concert hall, it does have a sense of intimacy and excellent acoustics, but the lack of a pit, wings or backstage space made it “challenging but in an inventive way,” Silva-Marín affirms. There he developed the company’s hallmark minimalist style. As he explains, “I’ve always been committed to telling the story from a simple approach to text and music. I often think that if I had a million dollars to spend, I

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**TOT and the COC**

**CHRISTOPHER HOILE**

A scene from TOT’s 2001 production of *Leo, the Royal Cadet*. (Giselle Fredette as Caroline, Eric Shaw as Leo, Alexandra Lennox as Nellie, and members of the vocal ensemble.)

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A look over the TOT’s production history shows that it has gradually grown away from a focus on Central European repertoire to embrace an increasingly wider range, including Gilbert and Sullivan, Old and New World zarzuela, and American musicals, leading to at least eight Canadian premieres. As Silva-Marin explains, “I knew that for the company to remain vital and strong it needed to explore a greater gamut of works that were perceived as operetta or operetta-like.” This thrust included tracking down the piano-vocal score of Leo in the National Library in Ottawa and commissioning John Greer to orchestrate it after a study of Telgmann’s other works. It also led the TOT to commission its first world premiere, Earnest the Importance of Being (2008) from Victor Davies and Ernest Benson. “Now that we did Earnest there are all kinds of people knocking on the door. And I’m delighted because the art form is still valid, and valid enough for us to invest in our own composers and produce our own works and even works on subjects that are intrinsically Canadian.”

Silva-Marin notes that the average audience now is younger that when the TOT began. Why should operetta continue to be popular? As Silva-Marin says, “Some might call it light or featherweight, but the simple truth is that opera and music theatre of this type represents the better life that humans could possibly have.” Here’s to another 25 years of spreading joy!

The COC Announces its New Season
On January 20, COC General Director Alexander Neef announced the company’s 61st season. Of special significance is that this is the first season planned entirely by Neef. It was clear that he looked to see what works the COC had been neglecting, because five operas are works the COC has not staged for at least twelve years and two are COC premieres.

The season opens on October 2 with a new production of Verdi’s Aida directed by Tim Albery and starring Sondra Radvanovsky in her company debut. Next is a new production of Britten’s Death in Venice conducted by Steuart Bedford, who conducted the opera’s world premiere in 1973. The winter season begins with a new production of Mozart’s The Magic Flute directed by Diane Paulus and starring Michael Schade and Isabel Bayrakdarian. This is paired with the COC premiere of John Adams’s modern classic Nixon in China with Tracy Dahl as Madame Mao. The spring season brings a new production of Rossini’s La Cenerentola with Brett Polegato as Dandini; Ariadne auf Naxos with Adrienne Pieczonka and Richard Margison; and finally, and surprisingly, the COC premiere of Gluck’s Orfeo ed Euridice directed by Robert Carsen, with Lawrence Zazzo and Isabel Bayrakdarian.

Again the COC Ensemble Studio is allowed to take over one performance of The Magic Flute rather than being given its own production. This is unfortunate because the Ensemble productions were a way for the COC to stage a wide range of chamber operas from baroque to contemporary that helped to broaden our perceptions of what opera is.

From The WholeNote Blog, at www.thewholenote.com

Christopher Holte is a Toronto-based writer on opera. He can be contacted at: opera@thewholenote.com.
God, Bach and More Bach

SIMONE DESILETS

“F"irst there’s God; then there’s Bach; then there’s the rest of us,” was the credo of a friend of mine. Obviously a lot of people tend to agree about Bach’s supremacy in the artistic scheme of things, evident from the number of performances – even an entire concert – devoted to his chamber works this month. Bach’s creative genius is given a wide overview, as many of the pieces presented date from the early years of his career; and one, The Musical Offering, dates from three years before his death.

The Academy Concert Series
The Academy Concert Series has maintained a quiet presence in the east end of the city, yet there’s something very passionate about their presentations: an obvious devotion to presenting music in a historically-informed style with enthusiasm and integrity. Artistic director Nicolai Tarasov tells of the genesis of the series, “The beginning of the 1990s was still very much a unique phenomenon in music. The symmetry and proportion, the emotional intensity and balance it exhibits are matchless even for Bach. In it is held the unfathomable and mysterious musical world, which reaches far and wide into the metaphysical Beyond, similar to The Art of the Fugue or to the last string quartets of Beethoven.”

In addition to Nicolai Tarasov, who plays baroque oboe and recorder, you’ll hear Rona Goldensher, baroque violin; Laura Jones, viola da gamba; and Paul Jenkins, harpsichord. The concert takes place on February 13 at Eastminster United Church.

More Bach
Several upcoming concerts involve music from Bach’s younger years, for solo stringed instruments with or without keyboard accompaniment. The suites for solo cello, the sonatas for violin and harpsichord, and the sonatas for viola da gamba and keyboard are all represented:

On February 6, if you travel to Norval, near Georgetown, you’ll have a chance to hear the joyful G major suite for solo cello played by cellist Mary-Katherine Finch, as part of the Georgetown Bach Chorale’s “Cathedral Compositions” concert – a programme which also includes choral works such as Allegri’s Miserere and Lotti’s Crucifixus.

You have two chances to hear the grave and beautiful Cello Suite in D Minor (it contains my favourite of the sarabandes for solo cello). On February 7, in the Royal Conservatory of Music’s Mazzoleni Hall, it will be played not on cello but on double bass by the Toronto Symphony’s principal bassist, Jeffrey Beecher (a concert which also includes modern works for bass). On February 14, cellist Nathan Whittaker will perform it in the Toronto Early Music Centre’s “Musically Speaking” series (which also features soprano Linda Tsatsanis singing delicious love songs of the 17th century).

Bach’s sonatas for violin and harpsichord pour forth movement after movement of exquisite expressive music. On February 7 in Kitchener, Folia presents the second in a pair
of concerts, entitled “Bach Sonatas in the Afternoon, Part 2.” Violinist Linda Melsted and harpsichordist Borys Medicky will perform. And on February 13, Scaramella’s “A Bach Extravaganza” features artistic director Joëlle Morton and harpsichordist Sara-Anne Churchill in a performance of all three of Bach’s sonatas for viola da gamba and harpsichord – a programme special not only for Bach’s music but because two Canadian works will also be featured, and because the instrument showcased is the 1699 Joachim Tielke bass viol owned by Hart House.

More Concerts
Okay, it’s true that concerts featuring Bach are not the only interesting happenings on the early music scene this month. Some of the others you’ll find in the listings are:

• **February 11** The Cardinal Consort of Viols present *Love & Regretz*, as part of Christ Church Deer Park’s Lunchtime Chamber Music Series.

• **February 19** Human weakness and the iniquities of the powerful are explored in Sine Nomine’s *Vanitas et corruptio*, a programme of medieval songs of parody and satire.

• **February 27 and 28** Nota Bene Period Orchestra teams up with La Belle Danse baroque dance company to present *Baroque Dance: Courtesans from Versailles*. The concert takes place on Feb. 28 in Kitchener; there is also an open dress rehearsal on Feb. 27 in Toronto.

• **February 28** The Windermere String Quartet, whose mandate is to explore the well-known masterworks as well as lesser-known gems of the string quartet repertoire on period instruments, presents a programme of Mozart, Haydn and Georges Onslow quartets.  

Simone Desilets is a long-time contributor to The WholeNote in several capacities, who plays the viola da gamba. She can be contacted at: earlymusic@thewholenote.com.
Sunday, January 31, 2010, 2:00 pm
THE DUKE TRIO with DOUGLAS MCNABNEY, viola
One of Canada’s most highly sought after ensembles perform a complete Brahms program featuring works for duo, trio, and the Piano Quartet in G Minor.

Sunday, February 7, 2010, 2:00 pm
JEFFREY BEECHER, double bass & FRIENDS
Touring member of the Silk Road Ensemble and Principal Bassist of the Toronto Symphony Orchestra, Jeffrey Beecher performs the Bach Suite for Unaccompanied Cello No. 2 in D Minor, a Concerto for Bass Viol and Piano by John Harbison, the Canadian premiere of Deyishme (composition fortabla, bass, and string quartet) by Franghiz Ali-Zadeh, and the Sonata for Double Bass and Piano by David Anderson.

Sunday, February 14, 2010, 2:00 pm
DAVID LOUIE, harpsichord
This special all Bach program will feature the Goldberg Variations, as well as Ricercar a 3 in C Minor, and Mr. Louie’s own transcription of the Partita No. 2, BWV 1004 for solo violin.

Sunday, February 21, 2010, 2:00 pm
DAVID KENT, JOHN RUDOLPH, and The GGS PERCUSSION ENSEMBLE
An exotic and eclectic program featuring a spectacular variety of percussion instruments from around the globe, with repertoire spanning several different styles and genres.

Sunday, February 28, 2010, 8:00 pm
CONTINUUM CONTEMPORARY ENSEMBLE
This chamber music concert celebrates the music of award-winning Canadian composer James Rolfe and features works such as Fête de la Faim, Squeeze, and Freddy’s Dead.

Thursday, March 4, 2010, 8:00 pm
MUSICIANS FROM MARLBORO
Celebrating their 45th season, the MFM touring program is an extension of Vermont’s Marlboro Music Festival. This concert will feature Haydn String Quartet in E-flat, Kodály Violin and Cello Duo, and Brahms Clarinet Quintet in B Minor.

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CANDIDE
FACULTY OF MUSIC PREMIÈRE of Bernstein’s witty operetta features the U of T Symphony Orchestra, MacMillan Singers, and artists of the Opera Division. David Briskin, conductor, Michael Patrick Albanese, stage director, Allison Grant, choreographer, Doreen Rao, chorale director, Fred Pernozza, scenic designer, Lisa Magill, costume designer.
2/4, 5, 6 (7:30 pm), 2/7 (2:30 pm) MacMillan Theatre. Tickets: $26 ($16*)

Ebène Quartet
TORONTO DÉBUT of the dazzling French quartet, winner of Gramophone’s 2009 Recording of the Year. Program includes music by Haydn, Brahms and Debussy.
2/8 (7:30 pm). Walter Hall. $25 ($15*)

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RIKI TUROFSKY MASTER CLASS IN VOICE
Canadian soprano and Faculty of Music alumna visits her alma mater for a special voice master class.
2/11 (3 pm). Geiger-Torel Room. Free admission

Angela Hewitt
PIANO MASTER CLASS
Made possible by the generous support of the Canadian Friends of the Trasimeno Music Festival.
2/11 (9-5 pm). Walter Hall. Free admission

Dawn Upshaw
VOICE MASTER CLASS by four-time Grammy Award winning soprano and the John R. Stratton Visiting Artist at U of T.
2/22 (7-9 pm). Walter Hall. Free admission

Osvaldo Golijov
COMPOSERS’ FORUM featuring the superstar Argentine composer and the Michael and Sonja Kraemer Visiting Artist at U of T.
2/26 (7:00 pm). Walter Hall. Free admission

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Beat by Beat / Classical & Beyond
Chopin, Schumann, et al.
ALLAN PULKER

This year is the two hundredth anniversary of the births of both Frédéric Chopin and Robert Schumann – a fact that hasn’t gone unnoticed by music presenters. On February 4 Music Toronto will present soprano Susan Gilmour Bailey, pianist Michael Kim and actor Colin Fox in “The Schumann Letters,” chronicling the composer’s troubled life through readings and song. And just two days later, the bicentenary of both Schumann and Chopin will be celebrated by soprano Donna Bennett and pianist Brian Finley, in a programme presented by the Lindsay Concert Foundation.

In the last week of February there are several concerts featuring very accomplished women singers. The young but already well-regarded Canadian mezzo Wallis Giunta will perform with guitarist Jason Vieaux, in a Mooredale Sunday afternoon concert on February 21 – and again on February 24, with Amici Chamber Ensemble and American superstar soprano Dawn Upshaw. Upshaw will be performing with the Toronto Symphony Orchestra the next evening, on February 25. Both the Amici and the TSO concert programmes will include music by the Argentinean composer Osvaldo Golijov.

In preparing this column I discovered the website, forum-network.org, which has interviews with both Upshaw and Golijov.

Continuing with singers in the final week of February, in the afternoon of February 25 the Women’s Music Club presents a concert by soprano Isabel Bayrakdarian at Koerner Hall. Right next door, in Walter Hall at 12:10, soprano Monica Whicher will be performing music by the 20th-century English composer William Walton. On the same day at the same time but in Guelph, soprano Sarah Kramer will give a solo recital with pianist, Anna Ronai.

On the last day of the month, mezzo and CBC Radio host Julie Nesrallah will give the 639th Sunday concert at Hart House. You might also want to get a ticket to the Toronto Symphony Orchestra’s March 3 concert, which will be a rare opportunity to hear Canadian soprano-in-exile extraordinary Barbara Hannigan, in a programme that includes music by Golijov.

Sopranos Monica Whicher and Isabel Bayrakdarian.
András Schiff
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I was shocked when I read the last sentence of the following press release, sent to me early in January: “Violin/Piano duo returns to Toronto after eleven years to honour former patron: The international Violin/Piano Duo of Ariadne Daskalakis and Miri Yampolsky will give a concert at the Royal Conservatory of Music, Toronto on March 6, 2010...to honour the memory of Susan Alberghini.”

There are, of course, two stories here. The first is Susan Alberghini, who was among the first people I met through The Whole-Note (it was called Pulse, in those days), a person who really “got” what the magazine was all about, and encouraged us during times when it was easy to get discouraged. One of Kenneth Mills’ circle of devotees, and a supporter of his Star Scape Singers, she was an arts administrator, the co-founder of the Huntsville Festival of the Arts and, up to the time of her untimely death in January 2009, the executive director of the Guild of Canadian Film Composers. Personally I felt she tried in her life to bridge art and life, to bring beauty into her life and the lives of others and to infuse art with vitality.

The other story is the Daskalakis/Yampolsky recital on March 6. Originally scheduled by Alberghini for 2009, she passed away before the arrangements were put in place. Judging by Elissa Poole’s enthusiastic review of the duo’s last Toronto concert in February 1999, we can look forward to some very fine music-making on March 6.

There are many, many more interesting concerts both in Toronto and in a good many other Southern Ontario centres in February. Indeed, I was particularly impressed by the “Beyond the GTA” listings, not just their quantity, but also their programming, sometimes very unusual and ambitious. For instance, there’s the “The Attar Project,” at the University of Western Ontario on February 26, and the Peterborough Symphony Orchestra’s February 13 programme, which includes the Fifth Symphony of Dmitri Shostakovich.

Allan Palker is a flautist and a founder of The WholeNote who currently serves as Chairman of The WholeNote’s board of directors. He can be contacted at classicalbeyond@thewholenote.com.
Young Composers Step Forward

JASON VAN EYK

F or those of you who visit The WholeNote website (and I hope you all do), you’ll have seen Larry Lake’s article that extensively profiles the “perfect musical storm” of star composers who are gracing Toronto stages over the next few months. Rather than re-visiting the myriad of concerts, lectures and other events that Larry has already showcased (which also includes a good overview of the many accompanying world premieres by our own excellent Canadian composers), I thought I’d dig deeper to discover those February concerts that will feature an up-and-coming generation of Canadian music creators.

On February 9 and 10, the Talisker Players continue their annual vocal chamber-music series with a concert titled “To the Sea in Ships.” As you can imagine, this is an evening of nautically inspired works exploring high seas adventures from across the ages and around the world. Amongst works by Britain’s John Ireland and Arthur Bliss, America’s Lee Hoiby and our own Sir Ernest MacMillan is a newly commissioned work by young Toronto composer Juliet Hess. Hess is a University of Toronto graduate who focused her studies on composition, music education, choral music, voice, and world music. While she worked in elementary music education for the TDSB, her compositionnal career also started to take off. It’s this marriage of educational and vocal backgrounds that has resulted in a number of works for children’s chorus, published by Boosey & Hawkes. However, her preference is for vocal chamber music, which made her a perfect match for the Taliskers. Hess is currently pursuing doctoral studies in world music education at OISE, while maintaining a foot in the music scene as a freelance composer, percussionist and choral musician.

Her latest work, The Mariner’s Albatross, sets an excerpt from Coleridge’s The Rime of the Ancient Mariner for tenor, oboe, clarinet, bassoon and double bass. The specific instrumentation was chosen to express the various dramatic elements of the text, in turns plaintive, melancholy, ironic and foreboding. The musical materials use chromatic undulations to depict the sea, while maintaining the consistent meter of the poetry, perpetuating the Mariner’s interminable situation. The Taliskers will be joined by tenor Keith Klassen to premiere The Mariner’s Albatross at Trinity St. Paul’s Centre. For more information, please visit www.taliskerplayers.ca.

The Montreal-based Quasar saxophone quartet will land at the Music Gallery on February 13 as part of their 15th anniversary cross-Canada tour. The programme features newly commissioned pieces from a generational and aesthetic range of Canadian composers, specifically chosen to open a window onto the diversity and richness of our nation’s musical culture. The works written by Daniel Peter Biro (Victoria), Michael Matthews, Piotr Grella-Mozejko (Edmonton) are joined by two previously commissioned pieces, from the young Quebec composer Simon Martin and pioneer Gilles Tremblay, who is receiving a major celebration of his work in Quebec this season.

Despite Tremblay’s large presence, the Montréal-based Martin still manages to draw good attention to himself. At age 28 he’s already won three SOCAN Foundation prizes, was a 2008 finalist in the much coveted Jules Léger Award competition for new chamber music, has been broadcast on CBC, and was selected to participate in the National Arts Centre’s Young Composers’ Programme. As
well, he’s been commissioned and selected by the Ensemble contemporain de Montréal to participate in the Génération 2010 Canadian tour.

His work for Quasar, titled Projections Libérantes, pays tribute to the famous Quebec modern painter Paul-Émile Borduas. It is inspired specifically by the 1949 text “Projecions libérantes,” and the painting “Composition 69,” which was found on the artist’s easel upon his death in 1960. In his own work, Martin uses multiphonics – an extended wind technique that produces fractured and split sounds – almost exclusively. Martin treats these multiphonics like blocks that can be superimposed and juxtaposed, mirroring Borduas’ thick, black and white impastos.

The Quasar quartet will precede their concert with an open chamber music workshop on the afternoon of February 11, also at the Music Gallery. For more details about the Quasar quartet, visit www.quasar.com. To learn more about the composer, visit the Canadian Music Centre at www.musiccentre.ca. For concert and workshop details, visit www.musicgallery.org or call 416-204-1080.

Kevin Lau is another quickly emerging Toronto composer who’s experiencing a growing demand for his music by local ensembles. Since completing his first full composition in 1999, he’s had music commissioned and performed by the Esprit Orchestra, the Cecilia String Quartet and the Toronto Symphony Youth Orchestra – among many other eminent ensembles such as Eighth Blackbird, the Ensemble Contemporain de Montréal and the St. Lawrence String Quartet.

This month, he unveils two new creations. On February 13, the Mississauga Symphony premieres Lau’s Voyage to the East at the Living Arts Centre on a programme of Far-East inspired music for film and concert stage. The concert includes Colin McPhee’s popular Tabuh Tabuhan, Chan Ka Nin’s Flower Drum Song and excerpts from Tan Dun’s music for the film Crouching Tiger, Hidden Dragon. Then, on February 18 and 19, Lau will get to hear his latest creation, a concerto for taiko drums and strings, which will be premiered by Via Salzburg and the Onnoko Drumming Ensemble at the Glenn Gould Studio. The combination of warm string sounds and insistent taiko rhythms should provide for interesting contrasts. For more concert details, visit www5.mississauga.ca/symphony and www.viasalzburg.com. To learn more about the composer and hear samples of his past work, visit the CMC website or www.kevinlaumusic.com.

On February 27 the maverick Toca Loca ensemble belatedly releases its debut album, P*P at the Music Gallery. The disc, which has been both picked and panned by critics from all over, features music by some of Canada’s most interesting composers: think Aaron Gervais, Geoff Holbrook, Veronika Krausas, Nicole Lizée, Juliet Palmer, Erik Ross, Andrew Staniland and Robert Stevenson. It seems that Toca Loca hardly ever plays Toronto these days, and having already released P*P in Berlin and Vancouver, I’m sure they’ll be pleased to finally introduce the disc to their hometown audience. On the programme are works by American early-career composer Matthew Burntner – whose music has been described as horrific, beautiful, eerily, effective and impressive – the extremely popular Australian Matthew Hinson, and the virtuosic but often humorous Canadian André Ristic. For more details visit www.musicgallery.org.

But, of course, this isn’t all that’s on offer. Don’t miss New Music Concerts’ ringing-in of the Chinese New Year/Valentine’s Day on February 14 with world premiere works by composer couple Alice Ho and Chan Ka Nin, or Continuum’s much-anticipated James Rolfe retrospective, “The Thread,” on February 28 at the Royal Conservatory. Check in with all that’s new in the concert listings and at www.thewholenote.com.

Jason van Eyck is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
<table>
<thead>
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<th>Date</th>
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| Sunday Feb 14, 2010 | Chinese New Year  
Betty Oliphant Theatre,  
404 Jarvis Street  
NMC Ensemble  
Robert Aitken, direction  
Beverley Johnston, marimba  
William Lau, dancer  
Music by  
Christos Hatzis  
Chinary Ung  
Chan Ka Nin  
Alice Ho |
| Friday Mar 12, 2010 | Jonathan Harvey  
Betty Oliphant Theatre,  
404 Jarvis Street  
Hidéi Nagano, piano  
NMC Ensemble  
Robert Aitken, flute and direction  
Music by  
Jonathan Harvey  
Geoffrey Palmer |
| Saturday Apr 10, 2010 | A Tribute to Gilles Tremblay  
Betty Oliphant Theatre,  
404 Jarvis Street  
Aventa Ensemble  
William Linwood, director  
Music by  
Gilles Tremblay  
Dániel Péter Biró  
Wolf Edwards |
| Friday May 28, 2010 | Brian’s Picks  
The Music Gallery,  
197 John Street  
NMC Ensemble  
Brian Current, direction  
Music by  
Nicole Lizée  
Oliver Schneller  
Brian Current  
Fabien Levy  
Enno Poppe  
Analia Llugdar |

ASHES in the WIND

Music of Osvaldo Golijov & José Evangelista
Special appearance, Dawn Upshaw, soprano
Wallis Giunta, mezzo soprano
Seroj Kradjian, piano
Joaquin Valdez, clarinet
David Hetherington, cello

Megastar composer Osvaldo Golijov brilliantly intertwines vibrant traditions from Klezmer to Tango. 4-time Grammy winner Dawn Upshaw will perform three rarely heard Schubert lieder that have inspired Golijov. Other Golijov favorites include: Kvakarat, Terebrae, and Lullaby and Doima.

Also featuring two works by Spanish-Canadian composer José Evangelista: a world premiere sung by rising star Wallis Giunta, and his salty Nuevas monodias españolas for solo piano.

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750 New Creations Festival celebrates composer Osvaldo Golijov Feb 25 – March 3. tso.ca
In cooperation with The Toronto Symphony and the Faculty of Music, University of Toronto
T

he first months of any new year are not often wildly busy for choirs. Western choral repertoire is in many ways shaped and anchored by the holidays of Christmas and Easter, and it’s during these times of the year that ensembles jostle for audience attention. One way to avoid the traffic jam is to schedule a concert prior to spring, and hope that the desire for live choral timbres will entice concert-goers to brave the cold. Two large-scale works loom behemoth-like over the southern Ontario choral scene during the upcoming weeks.

The Toronto Symphony Orchestra and Toronto Mendelssohn Choir lead the charge with Verdi’s Requiem on February 18. This work, which will be led by guest conductor Gianandrea Noseda, is a study in contrasts. Verdi imbues the text with all the drama of a 19th-century Romantic opera composer, but also pays homage to earlier traditions of mass-setting with the fugal writing that pervades the choruses. The four soloists must have voices with enough operatic heft to sail above Verdian orchestration, but be able to tune the delicate a cappella section of the “Lacrymosa,” like singers of Renaissance motets. It’s a rewarding work for singers and audience alike.

On February 28, Toronto’s Orpheus Choir combines with the Guelph Chamber Choir to sing a programme with Rachmaninoff’s Vespers as the centerpiece. The Vespers has a certain notoriety among choral singers for having some of the lowest bass writing in the choral repertoire. A colleague protested to Rachmaninoff that the movements. Rachmaninoff replied simply, “I know my countrymen.” Perhaps what Rachmaninoff meant to say was, “I know what my countrymen sound like after a night of drinking Russian vodka.”

Thanks to the LCBO, it ought to be possible for southern Ontarian choirsters to use this method as well. Watch the Orpheus and Guelph basses carefully as they ascend the steps: if any of them stagger or weave, you know what has occurred. There are of course other methods for lowering one’s voice to which choral singers might resort; staying up all night works very well, or singing with a cold in winter, which can be seen as a particularly Canadian solution to this problem.

Joking aside, Rachmaninoff’s Vespers is very simply one of the highlights of the European choral repertoire. It combines brilliantly the lucid part-writing of a classically trained composer with the dusky, incense-imbued mystery and ritual of the Russian Orthodox Church. This sequence of motets is not, strictly speaking, a Vespers service. Rather it is a selection from what is known in the Russian Orthodox Church as the All-Night Vigil, a combination of the three canonical hours Vespers, Matins and First Hour. The work was an instant success in Russia when premiered in 1915, although it was suppressed for a period following the 1917 revolution. Its haunting austerity is perfect suited to a Canadian winter.

For those whose tastes run to less gigantic mass-settings, there are a few other options. The John Laing Singers of Hamilton and the Univox Choir of Toronto both perform concerts that showcase the Fauré Requiem (February 7 and 26, respectively), the Durham Philharmonico Choir takes on Gounod’s Messe Solennelle de Sainte Cécile in Oshawa (February 21); the University of Western Ontario Singers sing Mozart’s D minor Requiem in London (February 26). On March 6, the Bell’Arte Singers sing Howells’ Requiem, the Oriana Women’s Choir sing a mixed programme that includes Canadian composer Imant Raminsh’s Missa Brevis, and the Talls Choir performs the serene but passionate music of Spanish Renaissance composer Tomás Luis de Victoria.

Elsewhere, there are concerts by the Georgetown Bach Chorale (Norval and Caledon on February 6 and 7, respectively) and the Da Capo Chamber Choir in Kitchener (February 27). The Uxbridge Chamber Choir presents a programme that includes American composer Morten Lauridsen’s setting of the Lux Aeterna text and Brahms’ whimsically named but decidedly un-frothy Liebeslieder Waltzes (March 7).

Themed concerts are being given by several groups. A Celtic Valentine features the University of Toronto Women’s Singers in a concert that includes Celtic fiddlers and dancers (February 12). The Burlington Civic Chorale offers a Valentine Cabaret in Guelph (February 13). The Mississauga Choral Society sings Broadway melodies in Broadway With Heart (February 20), the Toronto Beach Chorale weds choral singing to hits from the 50s to the 70s with Sweet Sixteen (February 27), and the Toronto Welsh Male Voice Choir honours the 1st of March with a St. David’s Day Concert.

On 17 and 20 February, the Nathaniel Dett Chorale performs Voices of the Diaspora, a concert that showcases music of the Gullah people. The Gullahs, based in South Carolina and the Georgia Sea Islands, have preserved more traditional elements of African culture than any other pan-African group in North America. It should be interesting to see what the Dett's come up with in this programme. The Amadeus Choir is busy as well, mounting their own Celtic concert on March 6.

Altogether, the next couple of months offer a rich variety of concert choices. We can congratulate ourselves that Canadians will brave the cold not only for hockey, skiing and curling, but for choral singing as well.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.
February promises to be an eclectic month on the world music scene: collaborations between classical and world-music performers, concerts celebrating Black History Month, Yiddish cabaret, Balkan pop and a winter folk-festival are some of what will light up what is often a dreary time of year.

Co-presented by Small World Music, Masters of Persian Music return to Roy Thomson Hall on February 5, after an absence of four years. The ensemble is comprised of some of Iran’s top Persian classical musicians, including the (plucked lute) master Hossein Alizadeh, who is also known for his soundtracks to Iranian films such as A Time for Drunken Horses, and Gallebi, both of which I fondly recall seeing years ago at the now-defunct Carlton Cinema. He’ll be joined by Kayhan Kalhor on kamancheh (fiddle), who has performed and composed for Yo-Yo Ma’s Silk Road Ensemble, and five other musicians.

In honour of Black History Month, Harbourfront Centre hosts its 14th annual Kuumba Festival, February 6-7 and 13-14. ("Kuumba," by the way, is the Swahili word for creativity). The festival includes dance workshops, film, music, comedy, family activities and more. Musical offerings include rock/funk/soul vocalist Saidah Baba Talibah in concert on February 6, traditional African drumming workshops February 6 and 7, “Salsa 101 for Dummies,” a live music and dance class February 6 and 7, and “Urban X-Posure,” a hip-hop and spoken-word event on February 13. For full schedule of events visit www.harbourfrontcentre.com. Also in celebration of Black History Month, Music Africa presents a series of concerts at the Gladstone Hotel, February 5, 12, 19, and 26 – with a final concert, a tribute to Tarig Abubakar and the Afro-Nubians, at Evangadi Nightclub on February 28. See the daily listings for details.

February 6, singers Miriam Eskin and Stella Walker present a cabaret performance in English, French, Russian and Yiddish, accompanied by pianist Nina Shapilsky, at the Winchevsky Centre (585 Cranton Ave.). The event is a benefit for the Toronto Jewish Folk Choir, and apparently last year’s was packed, so it is advised to get tickets in advance (416-789-5502).

The 8th Annual Winterfolk Festival runs February 12-15, at six venues downtown. This event, founded by Brian Gladstone as a means of building community, getting people out, and supporting local businesses during the bleakest time of year, features 100 local folk, roots and blues musicians. This year’s festival includes family programming on the last day, which is in fact the “Family Day” holiday. Visit www.winterfolk.com for details.

The Mississauga Symphony has an interesting programme coming up on February 13. Titled “Temples, Tigers and Mountains,” it will include a new work by internationally renowned sitar master Irshad Khan. His Gypsy in Red features the sitar and tabla as soloists with the orchestra. And up-and-coming Toronto composer Kevin Lau (currently a doctoral student at U of T) also has a newly commissioned world premiere: Voyage to the East is an orchestral work based on sounds and themes from Asian cultures. The programme also features John Williams’ “Sayuri’s Theme” from Memoirs of a Geisha, and Tan Dun’s YouTube Symphony, Erotica.

Toronto’s high-energy all-female Onnanoko Taiko Ensemble will be performing as guest artists with the chamber group Via Salzburg, at the Glenn Gould Studio on February 18. They’ll be premiering two new pieces for taiko/percussion and string orchestra, by composers Alice Ho and the aforementioned Kevin Lau.

On February 21 at Walter Hall, the chamber series Moore-Hall Concerts presents an afternoon of Spanish music, with classical guitarist Jason Vieux and 23-year-old mezzo Wallis Giunta – who premiered roles in Dean Burry’s opera Pandora’s Locker, and Murray Schafer’s Children’s Crusade last season. Together, they’ll perform two Spanish song cycles: Canciones Españolas Antiguas (Ancient Spanish Songs) arranged by poet Federico García Lorca, and Siete Canciones Populares Españolas by Manuel de Falla, among other works.

Finally, “Briga” – formerly with Montreal’s Algerian hip-hop band Syncop, as well as Les Gitans de Sarajevo and Rembetica Hipsters – launches her debut Balkan pop album Diaspora, February 23 at Hugh’s Room. This multi-talented violinist and singer (born Brigitte Dajczer, daughter of a Warsaw Symphony musician) plays virtuoso gypsy violin, and sings French chansons and art songs in her new venture as solo artist, with a number of back-up musicians. She’s also an award-winning independent film maker. Judging by the musical samples I’ve heard, this promises to be a lively evening!

Karen Ages can be contacted at worldmusic@thewholenote.com.
Quotable Quotes

JIM GALLOWAY

It’s been said that necessity is the mother of invention. If that is the case then the father of invention has to be that unforgiving adversary and necessary evil named Deadline.

Leonard Bernstein said, “To achieve great things, two things are needed: a plan, and not quite enough time.” And author Alyce P. Cornyn-Selby wrote, “A perfect method for adding drama to life is to wait until the deadline looms large.”

Please forgive my fascination with origins of words, but it led me to the following: perendinate (puh-REN-di-nay) means to put off until the day after tomorrow. It is from the Latin perendinare (to defer until the day after tomorrow), from dies (day). The word procrastinate is from Latin cras (tomorrow). So when you procrastinate, literally speaking, you can sit around waiting for inspiration, or inspiration will sit around waiting for you. In other words, you can procrastinate when you can perendinate? I humbly plead guilty. Every issue of The WholeNote rolls around and I am faced with the inevitable deadline. Author Diana Scharf Hunt said, “Goals are dreams with write but necessity.”

Duke Ellington, W.C. Handy, Jon Hendricks, Marian McPartland, Jelly Roll Morton and Wayne Shorter are only a few of the gems, and only avid collectors who have back-ordered the book also included contributions from the jazz innovators talk about their music. Jelly Roll Morton’s Library of Congress recorded interviews are a case in point. It’s akin to being able to listen to Bach or Beethoven talk about their lives and music. Over the years the art of the interview produced some highly skilled practitioners: Chris Albertson, Stanley Dance, Leonard Feather, Ralph J. Gleason, Nat Hentoff, Gene Lees, Dan Morgenstern, Studs Terkel and John S. Wilson.

All of the above are among the contributors to the recently published Downbeat – The Great Jazz Interviews – A 75th Anniversary Anthology, from Hal Leonard Books. The book also includes contributions from a dazzling array of jazz musicians: Louis Armstrong, Duke Ellington, W. C. Handy, Jon Hendricks, Marian McPartland, Jelly Roll Morton and Wayne Shorter among them.

Despite comedia Martin Mull’s claim that “writing about music is like dancing about architecture,” this is a treasure trove of information, opinions and insight, documenting events from the great years of Downbeat magazine. The feud between Jelly Roll Morton and W.C. Handy makes for fascinating reading, as does the discussion Don DeMichael has with John Coltrane and Eric Dolphy. But these are only a few of the gems, and only avid collectors who have back-issues of the magazine would have access to the wealth of knowledge contained in this very welcome addition to anyone’s jazz library.

Let music help you to beat the February blues – and make some of it live jazz. Happy listening!

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

You Can Quote Me

Having included all these quotations reminded me that Quotes Bar and Grill, located across the street from the Roy Thomson Hall, is into another season of Friday jazz sessions. The club has a really good, intimate feel, and the jazz swings which is a given since the house band is the Canadian Jazz Quartet. Every week there’s a featured guest player, and the music is the thing from 5:00 to 8:00 pm.

One of the great blessings of jazz is that the originators of the music were around when sound recording was in its infancy. We can hear what King Oliver sounded like, the young Louis Armstrong, or Bessie Smith – and we can listen to some of these great innovators talk about their music. Jazz vocalist Laila Biiali.

JIM GALLOWAY

Jazz vocalist
Laila Biiali.
Beat by Beat / Musical Theatre

Rex Comes to Town
TERRY ROBBINS

If you happened to be in Wilmington, Delaware, in late February of 1976 – or Washington D.C. in early March, or even in Boston through early April that same year – you’d have had the chance to see that rarity in American musical-theatre history: a Richard Rodgers show limping its way to an early death on Broadway.

Rex, a musical treatment of Henry VIII and his obsession with siring a male heir, opened at the Lunt-Fontanne Theatre in New York on April 25, 1976, and closed on June 5 after 14 previews and a total of only 49 performances, the shortest run for a Rodgers show in almost 50 years. It is still the only post-1940 Richard Rodgers musical not included in the Rodgers & Hammerstein organization’s performing catalogue.

Hopefully, that might change in the not-too-distant future, following the Civic Light Opera Company’s three-week run of Rex at Fairview Library Theatre this month. It’s another Canadian premiere for the company – the first production of the show anywhere outside the US, for that matter – and the first extended stage run since it closed on Broadway.

It’s a major coup for the CLOC’s Joe Cascone, an admitted Richard Rodgers aficionado. Cascone had known about the show since the time of its original demise, but despite his predilection for staging little-known or “problem” shows, in addition to the standard crowd-pleasers, he’d never given this particular “forgotten flop” much thought.

Seeing The Other Boleyn Girl in 2008 sparked Cascone’s interest, however, and he took advantage of his excellent relationship with the R&H organization to ask if there was any possibility of staging Rex. He was warned of the show’s problems – an anti-hero wife-killing leading male role, for starters – but was promised their performing catalogue.

The rights situation had certainly changed in the previous few years. Following the withdrawal of the show in 1976 lyricist Sheldon Harnick (of Fiddler on the Roof fame) and book author Sherman Yellen had frozen the rights, feeling that the show they had originally envisioned with Richard Rodgers had been lost in the constant re-working in the pre-Broadway try-outs, overwhelmed by spectacle and suffocating historical detail.

In 1999, however, New York’s York Theatre asked if they could include Rex in their piano-only, script-in-hand concert performance series, “Musicals in Mufti”; Harnick and Yellen initially said “No,” but then agreed as long as they could be given one year to revise the show. They went back to work, made drastic cuts to the script, tightened the focus, stripped away the pageantry, removed a few songs and reinstated several that had been cut pre-Broadway. The result? A well-received show that allowed the beautiful Richard Rodgers score to be heard more clearly, albeit without a full orchestra.

Harnick and Yellen have clearly retained a strong affection for Rex. Over the years, they have continued to work on the show since 2000, being involved with both the brief but fully-staged production at the University of Findlay in Ohio in April 2002 as part of the Richard Rodgers Centennial celebrations, and another piano-only presentation at the Stages Festival of New Musicals in Chicago in August 2007.

Sheldon Harnick himself called Cascone early in 2009 to let him know they’d agreed to release the rights for CLOC, and Cascone met with Harnick and Yellen twice in New York last year to discuss plans for the show. Sheldon Harnick has re-written the lyrics for one song, Dear Jane, specifically for this production. Both men have promised to come up to see the show – and Sheldon Harnick, now 85, will apparently be in the audience on opening night on Wednesday February 17.

Cascone aims to prove that the show is now well worth doing in its revised form, and hopes that a successful staging may lead R&H to include Rex in their performance rental catalogue, so that a score containing some outstanding Rodgers songs will finally be available for stock and amateur theatre companies everywhere.

How that score will be heard is a story in itself. The Findlay University production apparently featured a 30-piece orchestra, but nobody seems quite sure what instrumental parts they used; all the R&H organization can confirm is that the original parts are now buried in unmarked boxes somewhere in storage. Cascone was originally told that he would have to go with piano only for the music, but has been given permission to add a few instruments so that he can feature his usual five-piece instrumental combo.

Only one song from Rex – the ballad “Away From You” – has achieved any independent life of its own, having been recorded by Sarah Brightman on Andrew Lloyd Webber’s 1989 CD The Songs That Got Away. But the score was the one aspect of the show to garner some praise in 1976, despite its somewhat anachronistic nature.

Rex was the penultimate Richard Rodgers show before his death in 1979, and it’s certainly one worth seeing and hearing. This may well be the only chance you get! The show runs from February 18 to March 6. For ticket information call (416) 755-1717 or go to www.civiclightoperaco.com.

One other local musical theatre group has a production this month: Scarborough Music Theatre will be presenting Children of Eden at the Scarborough Village Theatre from February 11 to 27.

Music and lyrics for this 1991 show are by Stephen Schwartz, who used to have Godspell and Pippin in brackets after his name, but is now most widely known for writing the smash hit Wicked. Children of Eden, which never made it to Broadway, is based on the Book of Genesis, and deals with family issues in the stories of Adam and Eve, and Noah and the Great Flood. Rarely performed on the professional stage, it remains one of the most popular shows for youth and community groups.

For ticket information contact the Scarborough Village Theatre box office at (416)267-9292. ■

Terry Robins is a musician and musical theatre enthusiast. He can be contacted at: musicaltheatre@thewholenote.com.
Having spent some years in the Navy, it’s become a tradition for me to attend the New Year’s levee at one or more of the military messes in the Toronto area. At this year’s event I spent some time chatting with a friend who had joined the service as a musician, but had, after a time, set her clarinet aside and gone on to pursue a very rewarding career elsewhere in the service. Perhaps her timing was opportune in having enlisted when many traditionally male only roles were opening up for women. Now, well ensconced in a position with considerable responsibility, might she return to music for recreation? Her answer is “not in the foreseeable future.” Alas, she’s had her clarinets made into table lamps. She had no New Year’s resolution for 2010 to return to music making.

As I write this, the year is now two weeks old. Some people will already have abandoned their well-intentioned resolutions made in haste over a midnight toast. For most of us though, there’s still time to resolve to pursue some course for personal betterment in the months ahead. While no statistics on the subject have crossed our desk, it’s generally agreed that a very high percentage of those who study instrumental music in high school do not continue with their instrument after graduation. For most, it is not a conscious decision to stop playing. They still enjoy music as listeners, but the time pressures of further education, marriage, family and career responsibilities have consumed most of their waking hours. That is barrier number one.

Frequently there is the additional barrier of the lack of an instrument. Most students who participate in school music programs learn and use school instruments. This barrier is easily overcome by renting an instrument, until the return to playing is a firm decision. Renting also provides time to research the market, and determine the type of instrument best suited to one’s needs.

If you’ve decided that such a New Year’s resolution is for you, where do you start? What are your goals? There are many questions to be answered. The first ones are: What instrument do I want to play and what type of music appeals to me most? For many, the choice of instrument will be to get back to the once familiar. For others it will be to answer a long-time urge to try a different challenge.

Having chosen the instrument, then there is some research to locate possible groups that perform your kind of music. Do they accept novices? Joining a group which consistently performs above your ability level would be frustrating and slow your personal progress. When and where do they rehearse? You want to be in a situation where you will look forward to your weekly music venture rather than worrying about how to fit it in. Once you’ve made contact, attend a few rehearsals to determine whether you and the group are compatible. Most community bands are open and welcoming, but there is a wide spectrum. On the one hand there are groups with a fixed instrumentation where all members are required to audition. At the other end there a few “beginners bands.”

Over the past few weeks we had the opportunity to visit and sit in with one such group. Starting from scratch a year ago September, a small group in Newmarket organized The Stepping Stone Band. After a bit of a shaky start, the band is now prospering under the direction of a local music teacher. With a regular membership of about 25, they are honing their reading skills with a broad range of music, from basic instructional type music to works from the standard band repertoire.

Some members are getting back after a prolonged absence, while others are rank beginners. On more than one music stand there are fingering charts. One member loved to play his alto saxophone at home, but had never learned to read music. Now that is rapidly changing. Since the band’s inception, some members have gone on to a more advanced band in addition to their regular Monday evening rehearsals. They are sharing their common interest in a friendly non-threatening group. The New Year looks good for them.
formation on this group contact Joe at joemariconda@gmail.com.

Harking back to my opening remarks, within a few days of hearing of the sad fate of my friend’s clarinets, I learned of an innovative project at a local school. The problem was not an unusual one. Like most schools, Uxbridge Secondary School wanted more serviceable instruments than their budget would permit.ucked away in various corners were several unused instruments, but they were deemed to be beyond economical repair.

The solution: turn those old instruments into cash. Students in technology classes took the old clarinets and flutes and made table lamps with a musical motif and offered them for sale in the community. The result: winners all around. The school receives money for some new instruments, the old instruments go on to a new life and some homes in town have lamps which are topics of conversation and useful. The photo accompanying this column shows music student Caitlin Jodoin and music teacher Deb Thompson checking over some music by the light of one of the lamps. When not playing in the school band, Caitlin is a regular member of the Hannaford Youth Band.

Definition Department

This month’s lesser known musical term is “APPOLOGGIATURA”: A composition that you regret playing.” We invite submissions from readers.

Coming Events

Please see the listings section for full details

- Friday, March 5, 8:00pm The Etobicoke Community Concert Band presents “That’s Entertainment” featuring jazz pianist Chris Donnelly. Etobicoke Collegiate Auditorium, 86 Montgomery Road.
- Saturday, March 6, 8:00pm The City of Brampton Concert Band will close its 125th Anniversary Concert Series with “2010: A Space Odyssey” at the Rose Theatre.
- Sunday, April 11 The Hannaford Street Silver Band presents “Trumpet Spectacular” with trumpet soloist Allen Vizzutti.

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

Beat by Beat / Publisher’s Perch

Sumer is Icumen In

DAVID Perlman

Those of you whose curiosity was piqued by our December wrap-around cover with its little forest of pins will I hope be equally intrigued by the invitation (at the foot of page 62 in this month’s magazine) to visit our website and take a look at our “world of The WholeNote” website map. Just click on the banner ad at the top of the home page, drum your fingers for a few minutes while the map loads – this is, after all, a work in progress – and then, behold! A forest of red pins will sprout before your eyes, multitudinous and thickly clustered as the poppies in the lapels of last Remembrance Day’s TSO audience at Roy Thomson Hall.

Each red pin on the map, dear reader, signifies a place where you can pick up a copy of the WholeNote, free of charge. And that’s only the beginning! Look carefully and you will see other colours starting to sprout too, amidst the red – signifying the fact, that, in the words of the old song, summer is already a-coming in! Pins are already in place (with more being added every day) for 2010’s summer festivals and music camps.

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TheWholeNote Listings

TheWholeNote listings are arranged in four sections:

A. Concerts In The GTA

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7 and 8 on the map below). In the current issue, there are listings for events in Barrie, Brantford, Cambridge, Cobourg, Grimsby, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Owen Sound, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo. Starts on page 43.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club.

D. ANNOUNCEMENTS ET CETERA is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 47.

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

DEADLINE The next issue covers the period from March 1, 2010 to April 7, 2010. All listings must be received by 6pm Monday February 15.

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

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

Tuesday February 02

- 12:30: York University Department of Music. Music at Midday: Composition students perform original works. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.
- 1:00: St. James’ Cathedral. Music at Midday. TBC. 65 Church St. 416-364-7865 x224. Free.
- 7:30: Canadian Opera Company. Carmen. Bizet. Rinat Shaham, mezzo-soprano (Carmen); Jessica Mauboeuf, soprano (Micaëla); Bryan Hymel, tenor (Don José); Paul Guy, bass-baritone (Escamillo); and others. COC Orchestra and Chorus; Canadian Children’s Opera Company; Justin Way, stage director; Rory Macdonald, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $68-4321. Also Feb 5, 7, 9, 11, 14, 17, 20, 23, 27.
- 7:30: York University Department of Music. Faculty Concert Series: Michael Coghlan, piano. Original compositions. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5888. $15. (s/t).
- 8:00: Dancap Productions. Jersey Boys. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. Also Feb 3-6, 9-14, 16-21, 23-28, Mar 2-6 and beyond.

Wednesday February 03

- 7:30: Canadian Opera Company. Otello. Verdi. Clifton Forbis, tenor (Otello); Tiziana Caruso, soprano (Desdemona); Scott Hendricks, baritone (Iago); and others; COC Orchestra and Chorus; Canadian Children’s Opera Company; Paul Curran, director; Paola Olmi, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 162-9292. Also Feb 6, 8, 10, 13, 15, 18, 20, 22, 25, 28.

Thursday February 04

- 8:00: BirdlandTheatre/Talk Is Free Theatre. Assassins. Sandheim & Weidman. Graham Abbey, Jay Davis, Kate Hewlett, Martin Julien, Trish Lindstrom and others; Adam Brazier, director; Reza Jacobs, musical director. The Theatre Centre, 100-1087 Queen St. W. 416-536-6484 x403. Also Feb 5, 6, 8-13, 15-20.

www.thewholenote.com
Music TORONTO

The SCHUMANN LETTERS
Susan Gilmour Bailey, soprano with Michael Kim, piano and Colin Fox, narrator
Thursday February 4 at 8 pm


Friday February 05

- 7:30: Canadian Opera Company. Carmen. See Feb. 2.
- 7:30: University of Toronto. Candide. See Feb. 4.

CARNIVAL IN VENICE
Party Music of the 16th Century
Concert by the Toronto Consort
The Toronto Consort, Canada’s leading ensemble specializing in Renaissance music, performs a delectable selection of carnival songs and dances from the early 16th century, with voices, lute, recorder, hurdy-gurdy, harpsichord and viola da gamba.

Be sure to also visit our newest exhibition ‘On a Pedestal: From Renaissance Chpinies to Baroque Heels’ – a wonderful complement to your musical evening.

Friday, February 5th, 2010
8-9 pm; doors open at 7:30 pm
$25 per person
$20 for students and seniors
$10 for members of the Bata Shoe Museum
For tickets, please call 416-979-7799 x445
www.batashoemuseum.ca

BATA SHOE MUSEUM
327 Bloor Street West (at St. George subway), Toronto

Saturday February 06

- 1:30 & 3:30: Toronto Symphony Orchestra. Padd ywak! Ayodele Casel, tap dancer; Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28.50; $18.50.
- 2:00 & 8:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
- 2:00 & 8:00: Birdland Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.
- 6:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
- 7:00 & 8:00: Birdland Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.
- 8:00: St. Anne’s Music & Drama Society. The Sorcerer. Gilbert & Sullivan. See Feb. 5.
- 8:00: Mayor’s Arts Award Gala. Toronto Arts Awards. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39.50.
- 8:00: Toronto Choral Union. party music of the 16th century. 327 Bloor Street West (at St. George subway), Toronto

Cathedral Compositions

The choir will perform choral works such as Allegri’s ‘Miserere’, Bruckner’s ‘Christus factus est’ and Lotti’s ‘Crucifixus’ - all music eminently well suited to the spectacular acoustics of the new Croatian Church.

Guest Mary-Katherine Finch will play Bach’s Cello Suite in G major.

Saturday, February 6, 2010, 8:00 p.m.
Croatian Church, 9118 Winston Churchill Blvd., Norval
Tickets: $25.00, students/children $10.00

the georgetown Bach chorus
under the direction of Ron Grieder

www.georgetownbachchorale.com

Tickets may be purchased at two locations in downtown Georgetown
Foodrafts, 905-877-6569 and The Freekled Lion, 905-873-1213
from our website or at the door on the evening of the performance.

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Foodrafts, 905-877-6569 and The Freekled Lion, 905-873-1213
from our website or at the door on the evening of the performance.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- 7:30: University of Toronto. Candido. See Feb 4.
- 8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert No. 3. Tchaikovsky: Romeo and Juliet Overture; Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Beethoven: Symphony No. 6 (Pastoral). Frederick Stones, conductor. St. James’ Cathedral. 416-368-5000. Free.

Sunday February 7


Cathedral Compositions

- 2:00: Toronto Sinfonietta. Young Musicians Gala. Piano Concerto No. 2; Andante Spianato. Chopin: Young Musicians Gala.


- 7:30: St. Anne’s Music and Drama. Eatock: Quartet of Dances (premiere); Buczynski: 3 Poems for String Quartet and Soprano; Brahms: String Quartet No. 1, Melanie Conly, soprano; Tokai String Quartet. Heliconian Hall, 35 Hazelton Ave. 416-854-0877. $20; $15(st).


- 9:00: Ontario Festival of Friends. Harbourfront Centre.

- 10:00: Sunday Salons. Kuumba. See Feb. 4.


- 2:00: City of Toronto. Sunday Serenade Series. Ulster Accordion Band. 150 Borough Dr. 416-386-7765. Free.

- 2:00: Imaginus International Concert Series. St. Valentine’s Concert: The Passion of Schumann. Rachel Krehm, soprano; Michael Robert Broder, baritone; Janina Kozmus, piano. Lithuanian House, 1573 Bloor St. W. 416-728-9673. $20; $10(st); free (up to 16 years). Reception to follow.

- 2:00: Massey Hall & Roy Thomson Hall/Attila Glatz Concert Productions. Heliconian Hall, 35 Hazelton Avenue.

- 3:00: University of Toronto. Candido. See Feb. 4.


Music at Glenview

Sunday Evening Series

7:30pm-8:30pm
1 Glenview Ave., Toronto

February 7

Organ and Friends
with Michael Capon, Organ
and guests

Freewill offering

Glenview Presbyterian Church

For more information or to order tickets visit www.caledonchamberconcerts.com or call 905-880-2445

Music at Glenview

Sunday Evening Series

7:30pm-8:30pm
1 Glenview Ave., Toronto

Sunday February 7, 2010

3pm

Heliconian Hall, 35 Hazelton Avenue

Tickets $20, students $15
info: 416.654.0877 www.syrinxconcerts.org

Syrinx Sunday Salons


Monday February 8


Gro'erer: Song of the Lake (premier); Mendelssohn: Quartet Op.44 No.2. College Street United Church, 454 College St. W. 416-680-8587. $15; $10(st/st).

- 9:00: St. James’ Cathedral. Twilight recital series. TBC. St. James’ Cathedral.

February 1 - March 7, 2010  www.thewholenote.com


* 8:00: BirdLand Theatre/Talk Is Free Theatre. Assasins. See Feb 4.

Tuesday February 9


* 2:00: Peter Margolian and Friends. Chamber Music Concert. MacMillan: A St. Malo; Coulthurd: Sonata for Oboe and Piano; Duo Sonata for Violin and Piano; Wittaker: A Climb Up the Hill; The Witching Hour; Meditating and Reflecting; also folk songs. Andrea Rowan, mezzo; Hazel Boyle: eboo/English horn; Gina Maenhaut, Irene Bradshaw, violinists; and others. Northern District Library, 40 Orchard View Blvd. 416-250-5475. Free.


* 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.

* 8:00: Mirvish Productions. Lupone and Patinkin. See Feb 9.


* 8:00: Talisker Players. To the Sea in Ships. See Feb. 9.

TO THE SEA IN SHIPS
Vicki St. Pierre, mezzo
Keith Klassen, tenor
Alexander Dobson, baritone
The Talisker Players
February 9 & 10, 2010, 8 pm
Trinity St. Paul’s Centre
Tickets: $30 / $20 / $10
Box Office: 416-978-8849
www.taliskerplayers.ca

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

THE ALDEBURGH CONNECTION

DISCOVERY SERIES
A Night in Spain

Songs by German, French, Russian, English – and Spanish – composers, including Schumann’s “Spanische Liebeslieder”

Johane Ansell
Christopher Enns
Elsa Iris Huang
James Baldwin
Stephen Ralls and Bruce Ubukata

Wednesday, February 10, 7:30 pm
Walter Hall, University of Toronto
Tickets: $18 (students/seniors $12) call 416.978.3744
Presented in association with the Faculty of Music, U of T

Generously supported by
ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO
RBC Foundation
www.aldeburghconnection.org
**LISTINGS: SECTION 1**
**CONCERTS: Toronto and GTA**

- **8:00:** Toronto Symphony Orchestra. Beethoven Symphony No. 5. Beethoven: Overture to Fidelio; Holt: A Table of Noises; Beethoven: Symphony No. 5. Colin Currie, percussion; Douglas Boyd, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $29-4128.

**Thursday February 11**

- **12:00 noon:** DMA Students from the Faculty of Music. Alexander McLeod, viola; Alexa Wilks, violin; Sarah Steeves, cello. Works by Bach; and other music inspired by “Portrait of a Patriot”. 15 King’s College Circle. 416-948-3029. Free.

**Friday February 12**

- **7:00:** Canadian Opera Company. Carmen. See Feb. 2.
- **7:30:** Nocturnes in the City. Panocha String Quartet. St. Wenceslaus Church, 486 Gladstone Ave. 905-232-3082.
- **7:30:** University of Toronto. Small Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.
- **7:30:** Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
- **8:00:** Birdland Theatre/Talk Is Free Theatre. Assassins. See Feb 4.

**ISRAELIEVITCH PLAYS MOZART**

**KINDRED SPIRITS ORCHESTRA**

Thursday, February 11
8:00 p.m.
Glenn Gould Studio

Kristian Alexander | conductor
Jacques Israelievitch | violin

Bach-Stokowski | Prelude in B, BWV 893
Mozart | Concerto for violin in D, K 218
Beethoven | Symphony No. 1 in C
Beethoven | Symphony No. 2 in D

Tickets: roy thomson hall Box Office 416.872.4255
www.roythomson.com | CBC Glenn Gould Studio
Kindred Spirits Orchestra | www.KSOrchestra.ca

**The French Connection II**

**Songs of France & Belgium**

Friday, February 12 at 7:30pm
Symphony no. 5 – Widor
Andrew Ager, organist
Mathew Zadow, baritone

Free-will offering

**ST. JAMES CATHEDRAL**

65 Church St. (King at Church)
416 364 7865

**Friday, February 12th, 7:30 PM**

A romantic evening of inspired song featuring some of Toronto’s finest soloists.

Piano - Mary Smyth, Julie Loveless
Soloists - Allison Arms, Bruno Cornier, Mark Daboll, Joanne Leatch, Andrea Nacarrato, Rocco Rupolo, Marcia Whitehead, Paul Williamson

Timothy Eaton Memorial Church, 220 St Clair W, Toronto ON

Tickets: 416-925-5977 | music@temc.net
Adults $20; Seniors/Students $15
  • 8:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
  • 8:00: Art of Time Ensemble. Shostakovich: A Portrait. Shostakovich: String Quartet No. 8; Piano Trio No. 2; Jazz Suite No. 1. R.H.Thomson, introduction; Peter Meffert, film; Andrea Rann, dance; Andrew Burashko, piano; and others. Enwave Theatre, Harbourfront Centre. 231 Queen’s Quay W. 416-973-4000. $35-$59. $10(st). Free to all HSSB subscribers.
  • 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.
  • 8:00: Mirvish Productions. Labone and Patinkin. See Feb. 5.
  • 8:00: Royal Conservatory, RCO in Concert. Prokofiev: Symphony Classique; Poulenc: Concerto for Two Pianos; Ravel: Shéhérazade; Stravinsky: Firebird Suite and more... featuring the world première of Kevin Lau’s “Hammerson Hall ~ Living Arts Centre, Tigers, Temples and Mountains”.
  • 8:00 & 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.
  • 8:00: Hansford Street Silver Band. Hearts of Brass. A celebration of Valentine’s Day with members of the Hansford Youth Education Program. Church of the Redeemer, 162 Bloor St. W. 416-366-7723/800-708-6754. $40; $135(sr); $15(st). Free to all HSSB subscribers.
  • 7:30: Burlington Civic Choral. Valentine Cabaret & Silent Auction. Music of Bach’s magnificent Musikalisches Opfer (The Musical Offering) on period instruments featuring Rona Goldensher, violin Nicolai Tarasov, oboe Laura Jones, cello Paul Jenkins, harpsichord

Canadian Sinfonietta
A Night in Paris featuring Alexander & Daniel Tselyakov, piano duo
Tak Ng Lai, conductor

Saturday February 13

• 1:00: Harbourfront Centre. Kuumba Festival: Kumpung Performance and Workshop. 235 Queen’s Quay W. 416-973-4000. Free.
• 2:00 & 8:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.

Bach & the King
Saturday, February 13 at 8 pm

Bach’s magnificent Musikalisches Opfer
(The Musical Offering)
on period instruments

Rona Goldensher, violin
Nicolai Tarasov, oboe
Laura Jones, cello
Paul Jenkins, harpsichord

Eastminster United Church, 310 Danforth Avenue
Tickets: $17 (regular) /$11 (senior/student)
416-927-9089 or go to: www.academyconcertseries.com

nycoSymphony Orchestra
David Brimmer, Music Director and Conductor

09 | 10 SEASON

Subscription Concert Two
February 13, 2010 8:00 pm

Franz Lehár
Merry Widow Overture
Edward Elgar
Salut d’Amour
Pyotr Tschaikovsky
Pas de Deux from Nutcracker
Piano Concerto No. 1 in B Minor
Peter Longworth, piano
Sergei Prokofiev
Romeo and Juliet (excerpt)

Grace Church on-the-Hill
300 Lonsdale Road, Toronto
Pre-Concert Chat begins at 7:30

Adults: $25
Seniors/Student: $20

For more information, or to purchase tickets, call (416) 638-9195 or visit us online at www.nyco.on.ca

Tigers, Temples and Mountains

MISISSAUGA SYMPHONY

JOHN BARNUM, MUSIC DIRECTOR/CONDUCTOR

with special guest, world-renowned sitarist Irshad Khan in his new “Gypsy in Red” Sitar Symphony.

Saturday, February 13, 2010 8:00 p.m. Hammerson Hall ~ Living Arts Centre

Tickets: $45/$35
Discounts for seniors, youth and 16 to 26 www.livingartscentre.ca

presented in partnership with the Living Arts Centre
www5.mississauga.ca/symphony
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

416-221-2623. $25; $20(s/r); $15(st).

• 8:00: Gallery 345. The Art of the Piano: Songs For A Midwinter Night. Solo piano improvisations, folk songs, jazz standards and original compositions. Marilyn Ler-ner, piano. 345 Sorauren Ave. 416-822-9781. 4:20.

• 8:00: Mirvish Productions. Lupone and Patakin. See Feb B.

• 8:00: Music Gallery. Quasar Saxophone Quartet. Works by Xenakis, Tremblay, Biro, Matthews, Grella-Mozejko, Martin and Zappa. 197 John St. 416-204-1080. 4:15-11.

• 8:00: Nowmarket Theatre. Tartar Terrors Valentine’s Special. 505 Pickering Cres., Newmarket. 905-953-5212. 3:45; $100(with dinner).

• 8:00: NYCO Symphony Orchestra. Love and Romance. Lehár; Merry Widow Overture; Elgar: Salut d’Amour; Tchaikovsky: Nutcracker Pas de deux; Piano Concerto No.1. Peter Longworth, piano; David Bowser, music director. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-628-9195. $25; $20(s/r); 7:30: Pre-concert chat.

• 8:00: Orchestras Mississauga. Tegzes, Temples & Mountains. Works by Khan, Williams, Lau, Chan, McPhee, and others. Mississauga Symphony; John Barnum, conductor; Irshad Khan, sitar. Hammerson Hall, 4141 Living Arts Dr. Mississauga. 416-825-1700. 7:30; $30; $25(s/r); $15(st).

• 8:00: Palace Royale. Big Band Valentine’s Dance. Favourites from the Big Band era. 18 Piece Swing Shift Big Band Orchestra; Glenn Chipkar, vocals; guests: Larisa Renee; Dave Statham; Trio Bella; DJs Theresa and Ralph Yuan. 1601 Lakeshore Blvd. W. 416-533-3553/888-222-6608. 4:50.

• 8:00: Royal Conservatory. 2010 Gala. Mark O’Connor Quartet. Jazz, classical and bluegrass. Mark O’Connor and Ida Kavafian, violins; Paul Neubauer, viola; Mart Haimovitz, cello. Koerner Hall. 273 Bloor St. W. 416-408-0208. 4:20-450.


• 8:00: Scarborough Village Theatre. Children of Eden. See Feb. 11.

• 8:00: TSO. David Clayton-Thomas. See Feb. 12.

Sunday February 14

• 1:00: Harbourfront Centre. Music With Bite. 1 Tromboni. Enwave Theatre, 235 Queen’s Quay W. 416-973-4000. Free.

• 2:00: Canadian Opera Company. Carmen. See Feb. 2.

• 2:00: City of Toronto. Sunday Serenade Series: Chinese New Year Celebration. 150 Borough Dr. 416-396-7766. Free.


• 2:00: Massey Hall & Roy Thomson Hall. Karina Gauvin, soprano, and Michael McMahon, piano. Love songs by Scarlatti, Chausson, Bizet, Ravel and Weill. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50-$69.50.


• 2:00: Scarborough Village Theatre. Children of Eden. See Feb. 11.

• 2:00: Toronto Opera Repertoire. Cavalleria Rusticana/Pagliacci. See Feb. 12.

• 2:00: Visual and Performing Arts Newmarket. 10th Annual Young Artists’ Showcase. Megan Kingsbury, soprano; Julia Pandonio, violin; Martha Cewie, harp; Cawthra Park Wind Quintet. Newmarket Theatre, 505 Pickering Cres. 905-953-5212. 4:15; $10(s/r); $10(family of 4). 2:30: Harbourfront. Akuma Festival: Krumping Performance. See Feb. 13.


• 7:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.

NEW MUSIC CONCERTS
SUNDAY FEBRUARY 14

• 8:00: New Music Concerts. Chinese New Year/Valentine’s Day. Works by Hatzis, Ung, Chan, and Ho. William Lau, Chinese dancer; Beverley Johnston, percussion; New Music Concerts Ensemble, Robert Atken, flute and direction. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. $30; $20(s/arts workers); $10(st). 7:15: Introduction with the composers.

Monday February 15

• 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.

Tuesday February 16


• 7:30: Canadian Opera Company. Otello. See Feb 3.

• 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.


• 8:00: Theatre Sheridan. Anything Goes. Porter, Mainstage Theatre, 1430 Trafalgar Rd. 905-815-4049. Also Feb 17-20, 23-27.

Wednesday February 17


THE CIVIC LIGHT OPERA COMPANY
TORONTO’S PREMIERE MUSICAL THEATRE presents
Richard Rodgers’
THE TUDORS on BROADWAY!
by the composer of THE SOUND OF MUSIC
the lyricist of FIDDLER ON THE ROOF
and the writer of PHANTOM OF THE OPERA
FAIRVIEW LIBRARY THEATRE
35 Fairview Mall Dr., Steeple/Don Mills. TICKETS $25 to $27.50
Feb. 17 to March 6 TICKETS $25 to $27.50
BOX OFFICE: (416) 755-1717
www.CivicLightOperaCompany.com

Mardi Gras Opera Spectacular

Tuesday, February 16 at 7:30
Free-will offering

ST. JAMES CATHEDRAL
65 Church St. (King at Church)
416 364 7865
Silver Jubilee Season

**THE ROYAL CADET**

*by Oscar Telgmann*

Jeffrey Huard, Conductor
Guillermo Silva-Marin, Stage Director
Cory O'Brien, Kristen Galer, Gabrielle Prata, Robert Longo, Jeffrey Sanders, Gregory Finney, Stefan Fehr, Beste Kalender, Patrick Whalen

A Canadian jewel! Taking place at the Royal Military College in Kingston, this beguiling story brings us the refreshing charm of youthful love, patriotism and artistic creativity, uniquely familiar and exotically entertaining.

**February 17 (Preview), 19 (Opening) and 20 (Family Night) at 8:00 pm & February 21 at 2:00 pm**

**SAVE!** Discounts available for Preview tickets and Family Night Out. Groups of 20 or more save 30%!

St. LAWRENCE CENTRE for the ARTS
Box Office 416-366-7723 www.stlc.com

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**Thursday February 18**

- **12:00 noon:** Canadian Opera Company. Chamber Series: Strings in Motion. Music by Rolla, Françaix, Penderecki, also new arrangements of Scriabin preludes. Trio Arkel. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- **8:00:** Civic Light Opera Company. The Light in the Piazza. See Feb. 4.
- **8:00:** BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.
- **8:00:** Civic Light Opera Company. Rigoletto. See Feb. 17.
- **8:00:** Gallery 345. Improvisations: Piano Duo. John Farah and Attila Fias, piano. 345 Sorauren Ave. 416-822-9781. $20.
- **8:00:** Scarborough Village Theatre. Children of Eden. See Feb. 11.

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**Sine Nomine Ensemble for Medieval Music**

**Vanitas et corruptio**

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**Friday February 19, at 8 pm**

Saint Thomas’s Church
383 Huron Street
Tickets $18 / $12
416-638-9445
sine.nomine@3web.net

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**Friday February 19**

- **7:00:** Music Africa. Black History Month Concert Series 2010: Adam Solomon and Tikisa. Soukous, Makossa and Highlife. Gladstone Hotel, 1214 Queen St. W. 416-531-4835. Free.
- **7:30:** Canadian Opera Company. Otello. See Feb. 3.
- **7:30:** Theatre Sheridan. Pippin. See Feb. 18.
- **7:30:** Toronto Opera Repertoire. The Marriage of Figaro. Mozart. See Feb. 10.
- **8:00:** Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
- **8:00:** BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.

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**VIA SALZBURG EAST & WEST**

Internationally acclaimed chamber music

The sonorous strings of Via Salzburg meet the martial rhythms of Japanese Taiko drums in a concert that takes us from Canada to America, Hungary and Japan.

**Bartok, Barber, Alice Ho, Kevin Lau** (commission for taiko drums & string orchestra)

Via Salzburg Chamber Orchestra with Guest Artists: Onnanoko Drumming Ensemble

**Thursday February 18 & Friday February 19 2010 at 8:00 pm**

Tickets: 416-972-4255 Glenn Gould Studio roythomson.com

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**Saturday February 20**

- **7:00:** Music Africa. Black History Month Concert Series 2010: Adam Solomon and Tikisa. Soukous, Makossa and Highlife. Gladstone Hotel, 1214 Queen St. W. 416-531-4835. Free.
- **7:30:** Canadian Opera Company. Otello. See Feb. 3.
- **7:30:** Theatre Sheridan. Pippin. See Feb. 18.
- **7:30:** Toronto Opera Repertoire. The Marriage of Figaro. Mozart. See Feb. 10.
- **8:00:** Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
- **8:00:** BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb. 4.
- **8:00:** Civic Light Opera Company. Rigoletto. See Feb. 17.
- **8:00:** Gallery 345. Improvisations: Piano Duo. John Farah and Attila Fias, piano. 345 Sorauren Ave. 416-822-9781. $20.
- **8:00:** Scarborough Village Theatre. Children of Eden. See Feb. 11.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

• 8:00: Sine Nomine Ensemble for Medieval Music. Vanitas et Corruptio. Medieval songs of parody and satire. Saint Thomas’s Anglican Church, 383 Huron St. 416-638-9445. $18; $12.
• 8:00: Tafelmusik. Mostly Mozart. See Feb. 17. Pwyc 30 and under.
• 8:00: Theatre Sheridan. Anything Goes. See Feb 16.
• 8:00: Toronto Operetta Theatre. Leo, The Royal Cadet (opening). See Feb. 17.
• 8:00: Via Salzburg Chamber Orchestra. East and West. See Feb 18.

Saturday February 20
• 2:00 & 7:30: Theatre Sheridan. Pippin. See Feb 18.
• 2:00 & 8:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
• 2:00 & 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.
• 2:00 & 8:00: Theatre Sheridan. Anything Goes. See Feb 16.

Saturday February 20
• 2:00 & 7:30: Theatre Sheridan. Pippin. See Feb 18.
• 2:00 & 8:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 4.
• 2:00 & 8:00: BirdLand Theatre/Talk Is Free Theatre. Assassins. See Feb 4.
• 2:00 & 8:00: Theatre Sheridan. Anything Goes. See Feb 16.

Season 2009-2010
Tour the World with Us!

February 20th, 2010
at 8:00pm

Moscow Nights
An evening of romantic Russian Chamber Music

Come and hear the music of Tchaikovsky and Rachmaninov as pianists Eileen Keown and Paul Dykstra; violinist Peggy Hills; and cellist John Marshman treat us to a spectacular night of Russian Chamber Music. Saturday February 20, 2010 at 8pm.

Pianos will be provided by MERRIAM PIANOS

For more ticket information visit:
www.chambermusicmississauga.org or call 905.848.0015
Moordale Concerts

Jason Vieaux, guitar

with

Wallis Giunta, mezzo

New superstars in Bach, Albeniz, DeFalla, Lorde

Sunday, February 21, 3:15 pm

Tickets $25, St/Sr $20 Walter Hall

(Music & Truffles 1:15 pm $10)

Coming March 7 Order now!!!

Violons du Roy

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M ooredateconcerts.com 416-587-9411

(Negative for Northpoint, Toronto Opera Repertoire)
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Sophie Kim, piano. 345 Sorauren Ave. 416-822-9781. $20.

3:00: Orchestra Toronto. A Season of Symphonies. Sym-phony No. 1 in C; Berlioz: Harold in Italy. Dan-Neillie Lisboa, conductor; guest: Kenji Fusuki, viola. Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. $35; $30(sr/st); $10(under 18). 2:15: Pre-concert talk.


7:00: Acting Up Stage Company. The Light in the Piazza. See Feb. 8.

7:30: York Symphony Orchestra. A Mendelssohn Bicentennial. Mendelssohn: Hebrides Overture; Violin Concerto in e; Overture for Winds Op.24; Symphony No.4 “Italian”. Gregory Burton, conductor; Corey Genrich, violin. Richmond Hill Centre for the Performing Arts, 10266 Yonge St. 905-737-8811. $30; $25(st); $14(st).


Monday February 22

7:30: Canadian Opera Company. Otello. See Feb 3.

Tuesday February 23


7:30: Canadian Opera Company. Carmen. See Feb. 2.


8:00: Theatre Sheridan. Anything Goes. See Feb 18.

Wednesday February 24


7:00: Soundstreams. Ashes in the Wind. Golijov: There is Wind and There are Ashes; music by J. Evangelista; other works. Dawn Upshaw, soprano; Wallis Giunta, mezzo; Amici Chamber Ensemble. Jane Mallett Theatre, 27 Front St. E. #40; $25(st); $15(st). 416-366-7723. 7:00 Young Artist Overture.

8:00: Theatre Sheridan. Anything Goes. See Feb 16.

Thursday February 25


1:00: Women’s Music Club of Toronto. Isabel Baryakdar, soprano; Seray Krad-jian, piano. Koerner Hall, 273 Bloor St W. 416-923-7052. $15; $10; $25. Pre-concert talk at 12:15.

2:00: Scarborough Village Theatre. Children of Eden. See Feb 11.


1:00: Kiwanis Festival. Intermediate Piano Finals. Glenview Presbyterian Church, 1 Glenview Ave. 416-487-5885 x300, $5.

1:00: Kiwanis Festival. Intermediate Voice Finals. St. Andrew’s United Church, 117 Bloor St. E. 416-487-5885 x300. 15.

7:00: Kiwanis Festival. Brass, Wood-wind and Guitar Finals. Donway Covenant United Church, 230 The Donway W. 416-487-5885 x300. 15.

7:00: Kiwanis Festival. Senior Piano Finals. Glenview Presbyterian Church, 1 Glenview Ave. 416-487-5885 x300. 15.

7:00: Kiwanis Festival. Senior Voice Finals. St. Andrew’s United Church, 117 Bloor St. E. 416-487-5885 x300. 10.

7:00: Kiwanis Festival. Strings Finals. Armour Heights Presbyterian Church, 105 Wilton Ave. 416-487-5885 x300. 15.


7:30: Bowen Concert Series. Toronto

• 7:30: RCO Organ Horizons/All Saints Kingsway, Philippe Bélanger, organ. 2850 Bloor St. W. 416-233-1125. $25; $20(st).

• 7:30: Theatre Sheridan. Pippin. See Feb 18.

• 7:30: Toronto Opera Repertoire. Cavalleria Rusticana and Pagliacci. Saturday February 27. See Feb 11.


• 8:00: RCO Organ Horizons/All Saints Kingsway. Kenneth Thomas, organist. Kingsway Baptist Church; 41 Birchview Blvd, (Bloor St. W & Royal York). 416-243-6340. $20; $10(sr/child).

Saturday February 27

• 10:00am: Canadian Chopin Festival. Performance Showcase for Promising Talents. Waltzes and Nocturnes, followed by interactive discussion led by Dr. Jennifer Snow. John Paul II Cultural Centre, 4300 Cawthra Rd, Mississauga. 289-937-6545. $10.

• 2:00: Scarborough Village Theatre. Children of Eden. See Feb 11.

• 2:00 & 7:30: Theatre Sheridan. Pippin. See Feb 18.

• 3:00: St Andrew’s-Chalmers Presbyterian Church. All-Haydn Recital. Haydn: Trumpet Concerto; other works. Jane Loewen, soprano; Allison Hanley, trumpet; Anthony Holt, piano. 40B Toronto St. S., Uxbridge. 905-852-5970. $15; $8(st). Reception to follow.


• 4:00: Oakville Children’s Choir. A Little A Cappella… and All That Jazz. Guests: Cadence. Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2021/988-499-7784. $24; $20(youth); $15(children).

• 5:00: Etobicoke Music Festival. Frederick Chopin 200 Anniversary. Vocal, piano and chamber works. Katerina Tchoubar, soprano; Mahsa Madadian, cello; Natalie Wong, violin; Nadia-Jacobchuk, piano. 41 Birchview Blvd. 416-243-6340. $20; $10(st); free(children).

• 6:30: Kiwanis Festival. President’s Trophy and School Showcase Concert. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $20; $10(st).

• 7:00: Mississauga Children’s Choir. 3rd Annual Mississauga Choral Festival. Six choirs from Ontario and Alberta; Bob Chilcott, director. Cawthra Park Secondary School, 1305 Cawthra Rd., Mississauga. 905-624-9704. $15.

• 7:30: Canadian Opera Company. Carmen. See Feb 2.

• 7:30: Opera by Request. La Forza Del Destino in concert. Verdi. Caroline John- ston, soprano (Leonora); Lenard Whiting, tenor (Don Alvaro); Andrew Tews, baritone (Don Carlo); Joël Katoz, bass (Padre Guardi- ano); Loralie Kirkpatrick, mezzo (Prezio- zilla); William Shookhoff, music director and pianist. College St. United Church, 452 College St. 416-455-2385. $20.

• 7:30: Toronto Beach Choralae. Sweet Sixteen. Hits of the ’50s, ’60s and ’70s. Mervin Fick, conductor, Chris Erickson, piano; Tom Sittens, drums; Derek Penny, bass; Rick Wellwood, DJ. Beach United Church, 140 Wievea Ave. 416-778-0849. $20; $10(under 18).

• 7:30: Toronto Opera Repertoire. The Marriage of Figaro. Mozart. See Feb 10.

• 7:30: Toronto Symphony Orchestra. New Creations Festival: La Pasión. Mac- Donald: Ode to the West Wind (world pre- miere); Lieberson: Suite from Ashoka’s Dream; Gelijev: Suite from La Pasión según San Marcos. Katia and Marielle Labèque, piano duo; Colm Feore, actor; Miguel Harth-Bedoya, conductor; Peter Gundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-583-4828. $28-187.

Toronto Centre, Royal Canadian College of Organists “Organ Horizons” and Music at All Saints’ Kingsway present:

Philippe Bélanger organist
(Saint Joseph’s Oratory, Montreal)
in recital

Friday, February 26 7:30 pm
All Saints’ Kingsway Anglican Church
2850 Bloor Street West, Toronto

Admission $25/20 students and seniors
Information and tickets:
289-314-5600 or (416) 233-1125
3rd Annual Mississauga Choral Festival

Guest Conductor: Bob Chilcott

Saturday February 27 – 7pm

Tickets $15
Cawthra Park Secondary School
1305 Cawthra Rd, Mississauga ($ of QEW)

Featuring music by Bob Chilcott including "A Little Jazz Mass," "Like a Rainbow," and "Making Waves.

www.mississaugachildrenschoir.com

THE MUSICIANS IN ORDINARY
FOR THE LUTES AND VOICES

8PM February 27, 2010
O DOLCE NOCTE
MADRIGALS BY ARCADELT, VERDELOT, WILLAERT, WITH LUTE DANCES

HALLIE FISHEL, SOPRANO AND JOHN EDWARDS WITH BUD ROACH AND KEVIN SKELTON, TENORS AND NEIL ARONOFF, BARITONE

Heliconian Hall
35 Hazelton Avenue
Single tickets $20 / $15 students & seniors

A Celebration of Russian Music

The Scarborough Philharmonic Orchestra and the Toronto Choral Society conducted by Ronald Royer and John Barnum

Birchmount Collegiate Institute
(3663 Danforth Av.)
$30/$25/$10
www.SPO.ca
www.torontochoralsociety.org


• 8:00: Musicians In Ordinary. O Dolce Nocte (O Sweet Night). Madrigals by Arcadelt, Verdelot and Willaert; also lute dances. Hallie Fishel, soprano; Bud Roach and Kevin Skelton, tenors; Neil Aronoff, baritone; John Edwards, lute. 416-595-9956. $20, $15(st).


7:15: pre-concert chat.

A Celebration of Russian Music

The Scarborough Philharmonic Orchestra and the Toronto Choral Society conducted by Ronald Royer and John Barnum

Birchmount Collegiate Institute
(3663 Danforth Av.)
$30/$25/$10
www.SPO.ca
www.torontochoralsociety.org


7:15: pre-concert chat.

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www.SPO.ca
www.torontochoralsociety.org


7:15: pre-concert chat.

A Celebration of Russian Music

The Scarborough Philharmonic Orchestra and the Toronto Choral Society conducted by Ronald Royer and John Barnum

Birchmount Collegiate Institute
(3663 Danforth Av.)
$30/$25/$10
www.SPO.ca
www.torontochoralsociety.org


7:15: pre-concert chat.

A Celebration of Russian Music

The Scarborough Philharmonic Orchestra and the Toronto Choral Society conducted by Ronald Royer and John Barnum

Birchmount Collegiate Institute
(3663 Danforth Av.)
$30/$25/$10
www.SPO.ca
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7:15: pre-concert chat.
Toronto All-Star Big Band. 
*Dancing by the Lake.* Lakeside Terrace, Harbourfront Centre, 235 Queen’s Quay W. 416-973-4000.

• 2:00: **Toronto Opera Repertoire.** See Cavalleria Rusticana and Pagliacci. See Feb. 12.


• 3:00: **All The King’s Voices.** Songs from the Stage. Highlights from opera, Gilbert & Sullivan operettas and Broadway musicals. Allison Arends, Jamie Henigman, John Castillo and Daniel Godin, vocal soloists; David J. King, conductor. Glenview Presbyterian Church, 1 Glenview Ave. 416-225-2255. $25; free (child with adult). In support of the Heart and Stroke Foundation.


• 3:00: **Orpheus Choir of Toronto/ Guelph Chamber Choir.** Rachmaninoff: Vespers; Vasks: Dona Nobis Pacem; and works by Lang, Corlis and Evesalvds. Robert Cooper and Gerald Neufeld, conductors. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-536-4428. $30; $25(s); $15(st); 2:15 Pre-concert chat.

• 3:00: **Royal York United Church.** Sundays @ 3 - *Sketching with my Flute.* Music by Tan, Woodall, Aynsley, Goossens, Boehm, and Doppler. Samantha Chang, flute; Conrad Chow, violin; Ellen Meyer, piano. 851 Royal York Rd. 416-231-9401. $20 suggested donation.


• 4:00: **St. Philip’s Anglican Church.** Gypsy Vespers. Peter Wanson, Yin-Kwan Wong and Sergei Zhukovsks. 25 St. Philip’s Rd. 416-247-5781. Free.

• 4:00: **Toronto Classical Singers. The Crucifixion.** Stainer. Adam Bishop, tenor; Peter McGillivray, baritone; Jurgen Petrenko, director. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(st/rt).

• 5:15 & 6:45: **Toronto Opera Repertoire.** Highlights from Opera, Gilbert & Sullivan Operettas and Broadway Musicals. with soloists Allison Arends, Jamie Henigman, John Castillo and Daniel Godin. Sunday February 28, 2010 @ 3pm Glenview Presbyterian Church 1 Glenview Ave., Toronto 3 blocks south of Yonge & Lawrence Free parking $25 General Admission (Children free with an adult) 416-225-2255 www.allthekegsvocals.ca In support of the Heart and Stroke Foundation.

The Thread
Sunday Feb 28 8 pm
The music of James Rolfe
www.rcmusic.ca
(416) 408-0208


Monday March 01

• 10:00am: **Canadian Chopin Festival.** Third Canadian Chopin Competition: Senior Division – Preliminary Round. John Paul II Cultural Centre, 4300 Cawthra Rd., Mississauga. 298-937-6545. Free.


• 7:30: **York University Department of Music.** Faculty Concert Series: Barry Elmes Ensemble. New and previously recorded material. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5888. $15; $10(st/rt).

• 8:00: **Bremner Duthie.** Whiskey Bars. Songs of Kurt Weill. Bread and Circus, 299 Augusta Ave. 416-655-1899. $10.

• 8:00: **Music Toronto.** Ursula Oppens, piano. Corigliano: Etude Fantasy; Winging It; Fantasia on an Ostinato; Beethoven:

Windermere String Quartet on period instruments
Mozart Duo in B
Haydn “Emperor”
Onslow “God Save the King”
Sunday, Feb. 28, 3:00

The Thread
Sunday Feb 28 8 pm
The music of James Rolfe
www.rcmusic.ca
(416) 408-0208

Music Toronto
Ursula Oppens

Tuesday March 2 at 8 pm

Tuesday March 02

• 10:00am: **Canadian Chopin Festival.** Third Canadian Chopin Competition: Senior Division – Preliminary Round. John Paul II Cultural Centre, 4300 Cawthra Road, Mississauga. 298-937-6545. Free.


Toronto Classical Singers
Sir John Stainer: The Crucifixion
Sunday February 28, 2010 4:00PM
Conductor: Jurgen Petrenko
Soloists: Adam Bishop, tenor and Peter McGillivray, baritone
Tickets: Adult: $30.00 Student & Senior: $25.00
T: 416-443-1490 E: tickets@torontoclassicalsingers.org
On Line: www.totits.ca
Christ Church Deer Park 1570 Yonge St (2blks north of St. Clair at Heath St W)

www.torontoclassicalsingers.org

The Heart & Stroke Foundation

Sunday February 28, 2010 @ 3pm
Glenview Presbyterian Church
1 Glenview Ave., Toronto

3 blocks south of Yonge & Lawrence
Free street parking

$25 General Admission (Children free with an adult)

416-225-2255 www.allthekegsvocals.ca
In support of the Heart and Stroke Foundation.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Fantasy Op.77; Eroica Variations Op.35

Wednesday March 03

Thursday March 04
- 12:00 noon: Canadian Opera Company. Chamber Series: Winter Winds. Chamber music gems and a large-scale work performed by members of the wind and brass sections of The National Ballet of Canada Orchestra. David Briskin, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

Friday March 05
- 7:30: Opera by Request. Un Ballo in Maschera. Verdi. Dolores Tjart, soprano (Amelia); Slava Serebrjanik, tenor (Riccardo); Douglas Tranquada, baritone (Renato); Jennifer Raisor, soprano (Oscar); Melanie Hartshorn-Walton, mezzo (Ulrica); William Shookhoff, music director and pianist. College St. United Church, 452 College St. 416-455-2365. $20.
- 8:00: All Saints Anglican Church, King City. Chamber Music with Voice. Mozart: Kelgastt Trio K498; Rapport: Trio for Clarinet, Viola and Piano (premiere); Limeres from the Song of Songs; Shakespeare’s Aryan; Schubert: Der Hirte auf dem Felsen; Mendelssohn: Nonetto; Peter Stoll, clarinet; Katharine Rapport, viola; Peter Longworth, piano. 12935 Keele St., King City. 905-833-5432. $25; $20(st).
- 8:00: Civic Light Opera Company. Rex. See Feb. 17.
- 8:00: Etobicoke Community Concert Band. That’s Entertainment. Jazz reper- toire from stage and screen, including music by Ellington and Gershwin. John Edward Liddle, music director; Chris Donnelly, piano. Etobicoke Collegiate Auditorium, 86 Montgomery Rd. 416-410-1570. $18: 1$5(st); 45¢(st), free (12 and under).
- 8:00: Toronto Children’s Chorus. Clas- sic Creations. Schumann: Märchendarren; also works by Mendelssohn, Purcell, Handel, Raminshtei, and Childs. Elise Bradley, artistic director; guests: Boston City Sing- ers, Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. 30¢; $25(st).n.
- 8:00: Toronto Concerto. From Praetorius to Bach: Visions of Darkness and Light. Praetorius: Glory sei Gott, Part I; Schein: Padoauna B; Daser: Christ lag in Todes- banden; Schein: Siehe also wird gesegnet; Bach: Christ lag in Todesbanden; and others. Trinity St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. 121-455.

Saturday March 06

For Tickets call 416-964-6337 or order online www.torontoconsort.org

- 8:00: Civic Light Opera Company. Rex. See Feb. 17.

Retoronto Consort

presents

From Praetorius to Bach:
VISIONS OF DARKNESS AND LIGHT

March 5 & 6 at 8pm

The early German Baroque is renowned for its magnificent sacred symphonies and concerts, performed with massed forces of voices, sackbuts, cornetto, strings, lutes and keyboards, often dramatically arranged around the listeners. This Toronto Consort program features heartfelt works of anguish and redemption, including music by Praetorius, Schütz, Schein, and even early works by J.S. Bach that call for these forces.

Trinity-St. Paul’s Centre, 427 Bloor St. West

WWW.THEWHOLENOTE.COM
February 1 - March 7, 2010
**February 1 - March 7, 2010**

**www.thewholenote.com**

**• 7:30:**

Oakville Chamber Orchestra.


**• 7:30:**


**• 7:30:**

Toronto Symphony Orchestra.

*$10(st).$ McCaul St. 416-286-9798. $25; $20(sr); $15(st); $10(children).

**• 7:30:**


**• 7:30:**

Toronto Symphony Orchestra.

*Best of British*. Classical favourite from the UK. Nicola Benedetti, violin; Christopher Bell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-563-4828. $27.50-$74.

**• 7:30:**


**• 7:30:**

York University Department of Music. Postcards. See Mar 5.

**• 8:00:**


**• 8:00:**

Brampton Concert Band. 2010: *A Space Odyssey: Holst: The Planets; Koshida: Steps by Starlight; music from Star Trek and Star Wars; and other works*. Rose Theatre, 1 Theatre Lane, Brampton. 905-987-2800. $20; $18(st); $10(child 12 and under).

**• 8:00:**

Caledon Chamber Concerts.

*Catherine Wilson, piano. St. James Anglican Church, 6025 Old Church Rd. E., Caledon East. 905-880-2445. $30; $15(st).

**• 8:00:**

Counterpoint Community Orchestra.


**• 8:00:**

Civic Light Opera Company.

*A recreation of the greatest music of the 16th century: Victoria’s dramatic 1611 Office of Holy Week for the Royal Convent of Madrid. Jubilee United Church, 40 Underhill Dr. (1 block east of the DVP and 1 block north of Lawrence Avenue East) Celtic Band–Kettle’s On, Highland Dancers, Auction, Games, Complimentary Refreshments, Cash Bar and the fabulous Amadeus Choir and Lydia Adams in a Celtic mood! The concert was a sell-out in 2009, so don’t delay - order your tickets soon! Tickets $35 STUDENTS/SENIORS $30 Call the Amadeus Choir: 416-446-0188 amachoirdirect.com www.amadeuschoir.com*

**• 8:00:**

Dr Pier Paolo Alberghini PRESENTS:

**S INTERNATIONAL DUO**

Ariadne Daskalakis, violin

Miri Yampolsky, piano

*Saturday, March 6, 8pm Mazzeno Hall Royal Conservatory of Music*

**• 8:00:**


**• 8:00:**

Leslie Newman, Flute

*Leslie Newman, Flute, William Brown, Violin, Gergely Szokolay, Piano*  

*A Benefit concert supporting the artistic initiatives of the Amadeus Choir*

**• 8:00:**


**A Celtic Celebration Concert**

**Saturday, March 6th, 2010**  

2:00 p.m. and 7:30 p.m.

**Jubilee United Church, 40 Underhill Drive, Toronto**

(1 block east of the DVP and 1 block north of Lawrence Avenue East)

Celtic Band–Kettle’s On, Highland Dancers, Auction, Games, Complimentary Refreshments, Cash Bar and the fabulous Amadeus Choir and Lydia Adams in a Celtic mood! The concert was a sell-out in 2009, so don’t delay - order your tickets soon! Tickets $35 STUDENTS/SENIORS $30 Call the Amadeus Choir: 416-446-0188 amachoirdirect.com www.amadeuschoir.com

**Oriana Choir**

**Music to Honour Love, Life, and Lord**

**Saturday, March 6, 2010 • 8PM**

Grace Church on-the-Hill, 300 Lonsdale Road, Toronto 125 Regular 120 Seniors 110 Students

**Guest Artist:**

Leslie Newman, Flautist

**Oriana:** 26 Edenbridge Drive, Toronto, Ontario M9A 3E9 (416) 236-0948 info@orianachoir.com www.orianachoir.com
Off Centre Music Salon
2009 15th Anniversary Season
March 7, 2010

Italian Russian Salon: Multiple Choice!

Watch out – these are trick questions! 1) As you stroll down canals lined with the ornate buildings of Rastrelli, what city are you in: St. Petersburg or Venice? 2) Which of these composers studied at the St. Petersburg Conservatory: Prokofiev or Respighi? 3) Which of these wildly different composers wrote an opera while living in Florence: Tchaikovsky or Piaf? Well, if you’ve correctly answered “BOTH” to two of the three questions above, then you are likely a Russian Italian or an Italian Russian. Or both! Join mezzo soprano Emilia Boteva, sopranos Lucia Cesaroni and Ilana Zarankin, violinist Marie Bérard and cellist Winona Zelenka as they face more of these “tough” questions.

CO-SPONSORED BY
THE ISTITUTO ITALIANO DI CULTURA
CENTRO SCUOLA E CULTURA ITALIANA &
NINA & JOHN VARGA

All concerts begin @ 2pm and take place at Glenn Gould Studio, 250 Front Street West

For Tickets and Information, please call 416.466.1870 or visit www.offcentremusic.com

Single Ticket Prices: SE/$40 | AD/$50

872-4255. $39.
• 8:00: Music Gallery, Red Chamber: Secret of the Chinese, Passion of the World. Vancouver-based Chinese classical ensemble with string music from a variety of traditions. 197 John St. 416-204-1080. $10-$20.
• 8:00: Opera York. Rigoletto. Verdi. See Feb. 28.

Sunday March 07

• 1:30: CAMMAC / McMichael Gallery, Margaret Prime, flute. 10385 Islington Ave., Kleinburg. 905-893-1121. $15; $9(sr/st).

Off Centre Music Salon 2009 2010
Monday February 01
- 8:00: Kitchener Waterloo Chamber Music Society. David Jalbert, piano. Shostakovich: Preludes and Fugues Nos.4 and 24; Wrabetz: Colour Study in Rupak Taal; Ravel: Valses Nobles et Sentimentales; Schumann: Carnival. KWCMS Music Room, 57 Young St. W., Waterloo. 519-889-1673. $25; $20(st); $15(t).

Tuesday February 02
- 12:00 noon: Wilfrid Laurier University Music. At Noon. Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet, Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Wednesday February 03
- 12:00 noon: Midday Music With Shigera. Melodies to Remember. Mike Lewis, jazz piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(students).
- 7:30: Perimeter Institute. Berlin Philharmonic Wind Quintet. Mike Lazaridis Theatre of Ideas, 31 Caroline St. N., Waterloo. 519-883-4480. $75; $45(st).

Friday February 05
- 12:30: Don Wright Faculty of Music. Wilma van Berkel, guitar; Sibylle Taal; Ravel: Valses Nobles et Sentimentales; Schumann: Carnival. Cameco Capital Arts Centre, 20 Queen St., Port Hope. 905-885-1071/800-434-5092. $38; $15.

Saturday February 06
- 7:30: Barrie Concertos. Legendary Canadian Brass. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. By subscription.
- 7:30: Hamilton Philharmonic Orchestra. Pops Series – Get Your Jive On. Music from jazz to blues to Klezmer. Guest: the True Jive Puckers; James Sommerville, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 436-459; 432-1541(st); $10(st); $6(child under 12).
- 7:30: Lindsay Concert Foundation. Chopin and Schumann @200. Music to celebrate the 200th anniversary of the birth of Frederic Chopin and Robert Schumann. Donna Bennett, soprano; Brian Finley, piano. Glenn Crombie Theatre, Fleming College, Albert St. S., Lindsay. 705-878-5625. $30; $10(youth). Reception to follow.
- 8:00: Don Wright Faculty of Music. Don Giovanni. See Feb. 5.
- 8:00: Friends of Music. Toronto Consort. Cameco Capital Arts Centre, 20 Queen St., Port Hope. 905-885-1071/800-434-5092. $38; $15.

Sunday February 07
- 2:00: CAMMAC Ontario Music Centre. Faray into Fauré, a Special Winter Circle Reading. Fauré: Requiem in d Op.48. Peterborough Singers; Peterborough Symphony Orchestra; Gerard Yun, conductor. Mark Street United Church, 90 Hunter St. E., Peterborough. 705-749-6362. $10 to participate (with RSVP); free to attend.
- 7:00: Wilfrid Laurier University. WLU Choral Music. Lee Willingham, conductor. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10(t).

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Listings: Section 2
Concerts: beyond the GTA

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LISTINGS: SECTION 2
CONCERTS: beyond the GTA

• 8:00: Don Wright Faculty of Music. Don Giovanni. See Feb. 5.

Monday February 08

• 8:00: Kitchener-Waterloo Chamber Music Society. New Music by Eight WLU Students. Leslie Schonburg and Adanamadofondyl Wind Quartet. KWCMCS Music Room, 57 Young St W., Waterloo. 519-886-1873. Free (donations requested).

Tuesday February 09

• 12:30: Don Wright Faculty of Music. Local Jazz Talent. Paul Davenport Theatre, University of Western Ontario, London. 519-661-3767. Free.
• 8:00: Don Wright Faculty of Music. Thames Scholars. Scenes from Shakespeare. Von Kuster Hall, University of Western Ontario, London. 519-661-3767. Free.

Wednesday February 10

• 8:00: Don Wright Faculty of Music. The Wind is My Shepherd: Songs of the Spirit. Les Choristes; The Chorale. Paul Davenport Theatre, University of Western Ontario, London. 519-661-3767. Free.
• 8:00: Kitchener-Waterloo Symphony. Music of Love. A celebration of Valentine’s Day. John Pagano, vocalist; Brian Jackson, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-745-4711/888-745-4717. $12-$16

Friday February 12

• 8:00: Kitchener-Waterloo Chamber Music Society. Guitar Saxophone Quartet. Bach: ‘Art de la fugue’ (excerpts); Corea: Children’s Songs; Gregory; Hoe Down; Trembly; Levées; Vivier; Pulau Dewata; Xenakis: XA; Zappa: Black Page; Zomby Wood. KWCMCS Music Room, 57 Young St W., Waterloo. 519-886-1873. 425. $20(last); $15(last)

Saturday February 13

• 8:00: Kitchener-Waterloo Symphony. Music of Love. See Feb 11. Centre in the Square, 101 Queen St N., Kitchener. $36-$42.

Sunday February 14


Tuesday February 16

• 8:00: Showplace Performance Centre. Mediterranean Magic; Triumphant Fusion and Hot Latin Fire. Concert 2. Pre-concert talk. Centre for the Performing Arts, 88 Dalhousie St., Guelph. 519-821-0610. $20.

Wednesday February 17

• 12:00 noon: Music at St. Andrew’s. Marinly Reesor, organ/piano. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $15; free(st).

Thursday February 18

• 8:00: Showplace Performance Centre. Dan Hill, 290 George St. N., Peterborough. 705-742-7468. $38; $20(last)

Friday February 19


Saturday February 20

• 7:30: Niagara Symphony Orchestra. Winter Carnival. A musical tribute to the Olympics. Mary Lou Fallis, soprano; John Morris Russell, conductor. Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. $40; $37.50(last); $20(last); $10(under 13). Pre-concert talk.
• 8:00: Kitchener-Waterloo Symphony. More than Four. See Feb 19. Centre for the Performing Arts, 88 Dalhousie St., Cambridge.

Sunday February 21

• 12:00: Orchestra London Canada. Bach to Jazz. Varied musical program including Honeysuckle Rose and Ashkolan Farewell, Sigmir Martin, violin; others. Best Western Lamplighter Inn, 591 Wellington Rd S., London. 519-679-8778. $48.
• 3:00: Wellington Winds. The Glory of Song. Strauss: Four Last Songs; also works by Faure and Wagner. Daniel Warren, conductor; Sandra Tucker, soprano. First United Church, 10 William St., Waterloo. 519-576-3087. $20; $15; $5.

Tuesday February 23

• 12:30: Don Wright Faculty of Music. Chamber Music and Art. McIntosh Gallery, University of Western Ontario, London. 519-661-3767. Free.
• 12:30: Don Wright Faculty of Music. Early Music Studio. 17th and 18th century works. Von Kuster Hall, University of Western Ontario, London. 519-661-3767. Free.

Wednesday February 24

• 8:00: Kitchener-Waterloo Chamber Music Society. Sibylle Marquardt, flute; Sherry Steele, soprano; Wilma Van Berkel, guitar. Argento: Letters from Composers; Begadonovic: Songs and Dances from the New World; Villa-Lobos: Bachianas Brasileiras; Piazzolla: History of the Tango. KWCMCS Music Room, 57 Young St W., Waterloo. 519-886-1873. $20; $15(last); $10(last).
• 8:00: Kitchener-Waterloo Symphony. More than Four. More than Four. See Feb 19. First United Church, 16 William St W., Waterloo.
• 8:00: Sanderson Centre. CD Release: “A Singer Must Die”. Steven Page, guitar and vocals; Art of Time Ensemble, Andrew Burashko, director. 88 Dalhouse St., Brantford. 519-758-8900/1-800-265-0710. $29; $15(last).
• 8:00: Showplace Performance Centre. Dan Hill, 290 George St. N., Peterborough. 705-742-7468. $38; $20(last)

Friday February 25

Friday, February 26

- 12:30: Don Wright Faculty of Music. The Attar Project. Contemporary works influenced by Indian classical music and dance. Pamela Attarwala, violin; Shawn Mativesky, tabla. Von Kuster Hall, University of Western Ontario, London. 519-861-3767. Free.
- 1:00: Don Wright Faculty of Music. Student Chamber Works. D.B. Weldon Library, University of Western Ontario, London. 519-861-3767. Free.

Saturday, February 27


Monday, March 01


Tuesday, March 02

- 8:00: Kitchener-Waterloo Symphony. Pines of Rome. See Feb 26.
- 8:00: Northumberland Players. Sweeney Todd. Sandheim. Camerco Capital Arts Centre, 20 Queen St. Port Hope. 905-889-1071. 2/25. Also Feb 27, 28, Mar 4-6.

Friday, March 05

- 7:00: Kitchener-Waterloo Symphony. Bon Appetit! Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711/888-745-4717. 3/4; $20 & $25(st).
- 8:00: Northumberland Players. Sweeney Todd. See Feb 26.

Monday, March 08


Wednesday, March 03


Thursday, March 04

- 8:00: Northumberland Players. Sweeney Todd. See Feb 26.

Friday, March 05

- 7:00: Kitchener-Waterloo Symphony. Bon Appetit! Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711/888-745-4717. 3/4; $20 & $25(st).
- 8:00: McMaster University. Triple Feast. Piano trio. Convocation Hall, 1 Scholar’s Rd., Hamilton. 905-525-9140 x24246. $17; $12(st); $5 Jrst.
- 5:00: Northumberland Players. Sweeney Todd. See Feb 26.

Saturday, March 06

- 1:00 & 8:00: Don Wright Faculty of Music. London Music Scholarship Foundation Semi-Final and Final Rounds. Von Kuster Hall, University of Western Ontario, London. 519-861-3767. Free.
- 2:00: Northumberland Players. Sweeney Todd. See Feb 26.

Sunday, March 07

- 2:00: Orchestra Kingston. Put On Four Dancing Shoes. Mozart: Horn Concerto No. 3; also frustro, waltzes and ballet music. John Palmer, conductor; Cory van Allen, horn. St. George’s Cathedral, 270 King St. E., Kingston. 613-531-1939. 15; $10(st/ $12 advance); $8(children advance).
- 3:00: Chorus Niagara. St. John Passion. Bach. See Mar 6, Calvary Church, 9 Scott St. St. Catharines.
- 3:00: Wellington Winds. The Glory of Strauss. Four Last Songs; also works by Fulk and Wagner. Daniel Warren, conductor; Sandra Tucker, soprano. Grandview Baptist Church, 250 Old Champs Dr., Kitchener. 519-579-3097. 3/9; $15; $5.
- 8:00: Don Wright Faculty of Music. Kabaret/Cabaret. Faculty members present a classical and a contemporary cabaret. Paul Davenport Theatre, University of Western Ontario, London. 519-679-8778. 15; $10. 3/10.
- 8:00: Kitchener-Waterloo Chamber Music Society. Red Chamber (ancient Chinese instrument quartet). KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15(tst).
... Ori’s Stories: Spread the Word

23 years. My priorities remain as they were with the Markham Jazz Festival, but now on a much larger scale: presenting great jazz music, in all its forms, which maintains the highest levels of artistic integrity.

Toronto has occasionally been called the “Jazz Capital of Canada.” Do you agree with this statement? Toronto has an outstanding, talented jazz community. This is evident in the variety of music a jazz fan can find on most nights, and in the number of excellent post-secondary jazz education programmes in the Greater Toronto Area. However, that is no longer unique to this city: cities across this country are host to top-notch university, college and jazz programmes, which are producing an excellent crop of young musicians, and are also home to internationally acclaimed jazz veterans. If we are to play a lead role in the Canadian jazz scene, we need to do better to spread the word about our local musicians, and find new, full-time jazz venues in which they can perform ...

The rest of this interview can be read online at www.thewholenote.com. Josh Grossman’s Toronto Jazz Orchestra plays the Rex Hotel Jazz & Blues Bar on February 20 from 3:30-6:30pm.

In the clubs: Speaking of the Rex Hotel, this month the venerable venue presents a special six-day music festival (February 2-7) featuring artists on the independent Chicago-based Nineteen-Eight record label dedicated to “the advancement of creative music.” Highlights will include instrumental jazz/jam super-group Rudder, exceptional British alto player Will Vinson and three-time Juno Award winners, the Chris Tarry Group.

One of the country’s most compelling jazz composers is bassist Al Henderson, who releases his latest CD “Regeneration” on the Cornerstone record label at Chalkers Pub on February 7 from 7-10pm. Rounding out Henderson’s Septet: saxophonists Alex Dean and Pat LaBarbera, cellists Matt Brubeck and Mark Chambers, pianist Richard Whiteam and drummer Barry Romberg.

Over at the Old Mill, respected pianist John Sherwood holds a new Thursday night weekly residence at the Home Smith Bar. The weekly “Fridays to Sing About” series continues, including instrumental jazz jam super-group Rudder, exceptional British alto player Will Vinson and three-time Juno Award winners, the Chris Tarry Group.

More good news from Ten Feet Tall on the Danforth where a brand new Saturday night Cabaret series takes place from 8-10pm for a pay-what-you-can cover. The series kicks off with Pat Murray and Mark Kieswetter’s beautiful interpretations of the Beatles book on February 13. (The popular Sunday matinees continue.)

Since writing last issue’s column about some of my favourite jazz venues, I’ve become hip to the hippest new neighbourhoood for live music, the Trinity-Bellwoods area, right at Ossington and Dundas. ... The charmingly petite, 25-seat Communist’s Daughter (1149 Dundas West), ... intoxicating music and import ed tequila at Reposado (133 Ossington Avenue), ... the supremely funky TODO Fusion Resto-Bar (217 Ossington), right across the street from the Painted Lady (218 Ossington). All of these venues have been added to our jazz listings using as much detail as was available at print time.

Finally, also happening in downtown clubs this month is the annual Winterfolk Festival, from February 12-15. (Go to www.abetterworld.ca for more information.)

Note that in most cases, when there’s a tip jar being passed around, it means that this is how the band is getting paid. Show your appreciation. Good tips mean good karma!

Ori Dagan is a Toronto-based jazz vocalist, writer and photographer.

Jewish Post and Times

LISTINGS: SECTION 3

IN THE CLUBS: MOSTLY JAZZ

Alize Restaurant 2459 Yonge St. 416-487-2771
Every Sun starting Feb 21 6:30-9:30pm Lara Solnicki sings in English and French with guest guitar players!
Alleycatz 2408 Yonge St. 416-481-8885
www.alleycatzz.ca
Every Mon Salsa Night with Frank Bischum with Lessons
Every Tue Carlo Berardinucci Band, 15 Cover Jam Night
Every Wed Vale David & 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
Feb 5 The Four Givers, Feb 7 Graffiti Park, Feb 17 Jamming, Feb 20 Soulbar, Feb 25 Lady Kane, Feb 27 Lady Kane.
Annnex Live, The 296 Brunswick Ave. 416-929-3999
www.theannexlive.com
Azure Restaurant and Bar at the Intercontinental Hotel 225 Front Street 416-997-3701
www.azurerestaurant.ca
Every Thu, Fri, Sat, Dan Badonin Trio with Bernie Semensky and Steve Wallace 5:30-10:30pm
Black Swan, The 154 Danforth Ave. 416-489-9537
Every Wed The Danforth Jam w/ Jon Long and Friends 9:30pm
Bon Vivant Restaurant 1924 Avenue Road 416-630-5153
Every Friday Margaret Stowe Solo Guitar 6-9pm
Castro’s Lounge 2116 Queen Street East 416-698-8272 NO COVER
Every Sun Jeremy Rouse Trio (Jazz/Roost) 6-9pm
Every Mon Smokey Folk (Bluegrass/ Rockabilly) 9:30pm
Chalkers Pub Billiards & Bistro 247 Marlee Avenue, 416-789-2531
www.chalkerspub.com (for complete listings)
Third Mon every month The Sisters of Shavynville
Every Wed Lisa Particelli’s Girls Night Out Vocalist-Friendly Jazz Jam 8pm-12am
Every Sat Dinner Jazz 6-9pm, Serious Old School 9:30pm-2am.
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.
Cobourg, The 533 Parliament St. 416-913-7538
Jazz Sundays 9PM NO COVER
Commensal, Le 655 Bay St. 416-598-9364
www.commensal.ca
Jazz Fridays & Saturdays 6:30pm - 9:30pm NO COVER
Communist’s Daughter, The 1149 Dundas Street W 647-435-0103
Every Sat 4-7pm Gypsy Jazz w Michael Johnson & Red Rhythm: Michael Louis Johnson (trumpet, vocals) Roberto Rosenman (guitar) Terry Wilkins (bass)
Concord Café, Thé 937 Bloord Street W 416-532-3989
Corktown, The 175 Young St. Hamilton 905-572-9242
Sets at 8pm and 10pm, $10 Cover
www.thecktownpub.ca
Every Wed The Darcy Hornet & Special Guests
Dave’s Gourmet Pizza 730 St. Clair Ave. West 416-652-2090
www.davespizza.ca
Every Thu 8-12 Uncle Herb Dale & Friends Open Mic.
DeSotos (formerly Regal Heights Bistro) 1079 St. Clair Ave. West 416-651-2109
Every Thurs Open Mic Jazz Jam 6-9pm, midnight, hosted by Double A Jazz
Every Sun Brunch with Double A Jazz and Guest 11am-2pm
Dominion on Queen 500 Queen St. East 416-388-6893
www.dominiononqueen.com (visit our website for complete, detailed listings)
Every Sun Rockabilly Brunch 11am-3pm
Every 1st & 3rd Sun Jazz Jam with host Robert Scott 4-7pm
Every Tue French Gypsy Jazz Jam with host Wayne Nakamura. 8:30pm, pwyc.
Every Wed Corktown Ukulele Jam, 9pm, $3
Doctor’s House, The 21 Nashville Road, Kleinburg (905) 893-1615
www.thedoctorshouse.ca
Live Entertainment every Saturday 6:30pm
Feb 6 Jerry Scienski. Feb 13 Bob Parkins...
Frida Restaurant 999 Eglinton Avenue West 416-787-2221
www.friderestaurant.ca
Live Jazz Tuesdays 7-10pm/No Cover
Gate 403 403 Roncesvalles 416-588-2930
www.gate403.com
LIVE JAZZ & BLUES every night
No Cover Charge / Pay What You Can (visit our website for complete, detailed listings)
Grossman’s Tavern “Toronto’s Home of the Blues” 378 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 Cobet:...
Double Slide Guitar Open Stage Jam
8:30-2am.

Harlem Restaurant
87 Richmond Street East 416-388-1920
www.harlemtoronto.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 Carolyn 8pm-1am

Home Smith Bar
21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com
No Cover Charge, $20 minimum expenditure
Every Thursday John Sherwood 7:30-10:30pm
Every Friday “Something to Sing About” Series 7:30-10:30pm
Every Saturday Piano Masters Series 7:30-10:30pm
Hugh’s Room “Toronto’s home of live Folk and Roots”
2261 Dundas Street West 416-531-6604 www.hughroom.com (complete schedule)
All shows start at 8:30pm; for ticket prices refer to website.
Feb 25 Christopher Ploch CD Release.
Joe Mama’s
317 King Street West 416-340-6469
Live music every night
Every Sun Nathan Hiltz, Bernie Senensky & Sly Juhas.

La Tradiana
1671 Bloor Street West 416-913-9716
www.latradiana.com
Live Music Wednesday to Sunday

Lula Lounge
1655 Dundas West 416-588-0307
www.lula.ca (complete schedule)
Every Wed Latin Jazz Jam with Sean Bellavita 10pm.
Every Fri Dominic Mancuso: Lula Live and Intimate 8pm

Manhattan’s Music Club
951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca
My Place: A Canadian Pub
2448 Bloor Street West 647-348-4702
www.myplacepub.ca
Jazz Wednesday 7-10pm

N’Awlins Jazz Bar and Dining
299 King St. W. 416-595-1958
www.nawlins.ca
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
See Home Smith Bar & Grill
Painted Lady, The
218 Ossington Ave 647-213-5239
www.thepaintedlady.ca
No Cover / Pay What-You-Can
Every Sun Safety in Numbers 6-9pm with Robert Stevenson (clarinet) Chris Bezan (guitar) Chris Kettlewell (bass) playing Django Reinhardt and Jazz Standards.
Every Mon Open Mic 1pm-late, all genres
Every Tue Hambunchous! 10pm: 11-piece horn band featuring Michael Louis Jordan playing New Orleans, Harlem, The Balkans, improvisations and more!
Feb 25 The Thimbucke Band 9pm. Feb 28 The Medallions 10pm.

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Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
www.thepilot.ca
Jazz Saturdays 3:30 – 8:30 NO COVER
Lectures/Symposia
Feb 22 2:00: Toronto Opera Club. Canadian at the Met. Audio visual presentation by guest speaker Wayne Gooding, editor Opera Canada magazine. Room 330, Edward Johnson Building, 80 Queen’s Park. 416-924-3940. $10. Wheelchair accessible.
Feb 23 2:00: Hymn Society. What Song Shall We Sing? How we choose hymns, and why it matters. Discussions and song, 3:00 to 4:00. Kingsway-Lambton United Church, 85 The Kingsway, 416-342-6034. 610 (suggested donation).
Feb 27 7:00: Soundstreams. Salon 21: Osvaldo Golijov’s World. Argentine-born composer Osvaldo Golijov takes us into his world, where different styles of music, including tango, Jewish liturgical and klezmer music create a musical texture infused with many elements of Latin America’s culture. Gardner Museum, 111 Queen’s Park. 416-504-1282.
Feb 28 7:00: University of Toronto. Osvaldo Golijov Composer’s Forum. Walter Hall, Queen’s Park, 416-978-3744. Free. Sunday Jazz Matinee 3:30-6:30pm. No Cover
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Feb 16 A Valentines Serenade with Donna Greenberg & the Jordan Klipman Jazz Band.
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LISTINGS: SECTION 4
ANNOUNCEMENTS, MASTERCLASSES, WORKSHOPS, ETCETERA

LECTURES/SYMPOSIA
Feb 22 2:00: Toronto Opera Club. Canadian at the Met. Audio visual presentation by guest speaker Wayne Gooding, editor Opera Canada magazine. Room 330, Edward Johnson Building, 80 Queen’s Park. 416-924-3940. $10. Wheelchair accessible.
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MASTERCALSSES
Feb 07 2:00: Singing Studio of Deborah Stainman. Masterclasses in Musical Theatre/Audition Preparation. Textual analysis and other interpretative tools for the sung monologue. Yonge and Eglington area – please call for exact location. 416. 483-9532.
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February 1 - March 7, 2010
48
WWW.THEWHOLENOTE.COM
Summer is a-coming
CONTINUED FROM PAGE 25

Where music is concerned, it is never too early in the year to start planning your summer! So whether you use our interactive online map as a starting point, or go directly to our online Education and Festival directories, you will be certain to find, at www.thewholenote.com, something to warm the cockles of your dreaming heart – sweet solace for the the winter’s darkest days!

(For more information about how to join our various print and online directories, contact Karen Ages in our membership department. To find out how to “put yourself on our map” contact Patrick Slimmon in our circulation department. E-mail and phone information are on page 6.)

Lightning Response
The music community began responding to the Haitian earthquake within 24 hours: The WholeNote began to receive information that proceeds from many upcoming events would be donated to Haitian relief efforts, and new musical fundraising events were announced. Here are a few examples, some already over, some still to come. (We urge readers to look at our website for benefit listing updates as we receive them.)

Feb. 6, 4pm: Voices for Haiti hosted by The Larkin Singers and Christ Church Deer Park, with Shannon Mercer, Christina Stelmacovich, Shannon Butcher, Louis Simão, Amy Wallis and the Durham Men’s Acapella Gos...

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• Lectures/workshops on baroque performance practice, theatre & art
• Baroque opera workshops led by Marshall Pynkoski of Opera Atelier
• Baroque dance workshops led by Jeannette Lajeunesse Zingg of Opera Atelier
• Participant performances, including a Grand Finale concert with the Tafelmusik Baroque Orchestra and Chamber Choir

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Or call 416.964.9562, ext. 241 Email: tbsi@tafelmusik.org

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Publisher’s Perch
Musical Life
Round-up
MJ BUELL
RCM Summer Opera production of Mozart’s
La Clemenza di Tito

AUDITION DATES:
March 6, 13, 20

For an audition, email
operaauditions@rcmusic.ca
or visit rcmusic.ca/opera

The Royal
Conservatory

JULY 19 – AUGUST 14

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ROBERT AITKEN, flute
DENIS BROTT, violoncello
GLENN BUHR, composition
TARAS GABORA, violin
ANDREAS HAEFLIGER, piano
THERESE HELMER, viola
ANTON KUERTI, piano
ANDRE LAPLANTE, piano
ANTONIO LYSY, violoncello
MARIETTA ORLOV, piano

John Perry, piano
Alfred Prinz, clarinet
Andre Roy, viola
Mayumi Seiler, violin
Lee Kum Sing, piano
Ian Swensen, violin
Tsuyoshi Tsutsumi, violoncello
Paul Watkins, violoncello
Penderecki String Quartet

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It is with great pleasure that we announce the following news:

Ms Alberta Cefis (Chair of the Board of Directors for Opera Canada) as a Member of the Order of Canada.

Wayne Strongman (Tapestry New Opera Works) is appointed as a Member of the Order of Canada.

Ms Alberta Cefis (Chair of the Board of Directors for Opera Atelier) receives Opera.ca’s 2009/10 National Opera Director Recognition Award.

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Application deadline is April 1, 2010!
FEBRUARY’S Child ... Bearded or not, she’s quite a lady. The “pitch-bitch” some of her consorts call her. She can enter laughing operatically, and her consorts call her. She can
lady. The “pitch-bitch” some of her consorts call her. She can

Listen to her imprints on the University of Toronto Women’s Chorus, the U of T Hart House Orchestra, and string orchestras of the Toronto Board of Education. She founded the Children’s Choir at the Royal Conservatory, and the High Park Chorales of Toronto. Ann’s Canadian experience came full circle when she accepted the reins of the CCOC from John Turturro: “My first opera performance at the U of T Opera School was in Britten’s The Little Sweep - I sang alongside members from the CCOC!”

Ann lives in Toronto with her husband, conductor and composer Errol Gay.

Last Month’s Winners and Prizes: congratulations to ... Annie Odom, who won the early bird prize in December: two tickets to the Canadian Opera Company’s production of Carmen (Jan 27 - Feb 27); Anne-Katherine Dionne and Diane Harvey win a pair of tickets to the premiere of the Canadian Children’s Opera Company’s The Secret World of Og (Enwave Theatre, May 5-9 2010), a newly commissioned opera by composer Dean Burry, based on a book by Pierre Berton (who said it was his favourite of the 47 that he wrote). Music Director Ann Cooper Gay is joined by stage director Joel Ivany and 225 performers from all divisions of the company. Also Vera Tichy and Deborah Davis win the CCOC’s self-produced CD There and Back Again “… verismo to mythical while singing in nine different languages and celebrating five Canadian composers - three of whom are opera composers” (available from canadianchildrensopera.com); and Eniko Gaspar and R. Pekilis win the Juno-nominated recording of the CCOC commissioned opera A Midwinter Night’s Dream, by composer Harry Sommers and librettist Tim Wynne-Jones (CentreDiscs CMCCD 12306), recorded in 2006 with conductor Ann Cooper Gay.

Music’s Children gratefully acknowledges Ken Hall, Richard Truhlar and CentreDiscs, Jenny, and Elaine.
Editor’s Corner

A wealth of material has accumulated over the holiday season as you will see from the bumper crop of reviews that follow. My own desk is stacked high with worthy offerings vying for attention. Here’s a selection of the cream that has risen to the top.

2009 was an ambitious year for the National Youth Orchestra under the direction of Alain Trudel, undertaking both Mahler’s Sixth Symphony and Stravinsky’s Le Sacre du printemps. And a busy year for Trudel himself as founding director of the National Broadcast Orchestra of Canada (incorporated in January 2009 “to carry on the spirit of the disbanded CBC Radio Orchestra”). Music director and conductor of l’Orchestre Symphonique de Laval and conductor of the Toronto Symphony Youth Orchestra, a position he’s held since 2004. This year’s adventure with the NYOC is documented in an attractive package that includes 2 CDs with the above mentioned works along with Dreams of Flying by the orchestra’s administrative assistant Rob Teahan and Renaissance choruses by Orlando di Lasso and Thomas Greames – yes, it seems the young musicians must sing as well as play. These are supplemented by a DVD featuring exhilarating performances of Bernstein’s Symphonic Dances from West Side Story, Samy Moussa’s Cyclus and selections from Le Sacre du printemps. If the performances on this package are any indication, the future of orchestral music in Canada is in very good hands. Visit www.nyoc.org to view the podcast or purchase the discs.

The Talisker Players (www.taliskerplayers.ca) have just released their first CD, Where Words & Music Meet. The disc features an eclectic program of vocal gems ranging from Beethoven’s setting of Scottish Folk Songs through Poulenc’s charming Bestiary and Ippolito-Ivanov’s Four Poems by Rabindranath Tagore to contemporary settings by Toronto composers Stephanie Moore, Andrew Ager and Alexander Rapoport. A particular coup is the world premiere recording of Argentine-American composer Osvaldo Golijov’s haunting Teñebrae with soprano Teri Dunn. Golijov will be a strong presence in Toronto this month as Composer-in-Residence at the TSO’s New Creations Festival February 25 – March 3 at Roy Thomson Hall. Teri Dunn is also featured in Moore’s moving setting of In Flanders Fields with baritone Alexander Dobson. Dobson is joined by Vicki St. Pierre in selections from Ager’s raucous interpretation of Rux Deverell’s texts in Ellis Portal and Doug MacNaughton is featured in Rapoport’s deft setting of Carl Sandberg poems in Chicago Portraits. Norine Burgess and Geoffrey Butler share the honours in the playful Beethoven, with Krizstina Szabó centre stage in Poulsen’s miniatures. All in all a very successful debut recording for iive packaging includes a very thorough booklet complete with libretti, artist biographies and a message from John Fraser, Master of Massey College where the Talisker Players are Ensemble-In-Residence. Concert note: Talisker’s season continues at Trinity St. Paul’s Centre with “To the Sea in Ships” February 9 & 10 featuring Vicki St. Pierre, Keith Klassen and Alexander Dobson in music by Ireland, Sculthorpe and Hoiby.

Unlike the Talisker package, Tumbling Into Light - the latest offering from local Jewish roots band the Flying Bulgars - does not come with much in the way of liner notes. Even to find out what instruments the band members play you have to visit the website www.theflyingbulgars.com. Of course fans of the band, which is now in its third decade of performing in Toronto with five previous recordings to its credit, know that current membership includes founder David Buchbinder on trumpet and flugelhorn, co-leader Dave Wall vocals, Peter Lutek various reed instruments, Victor Bateman bass, Max Senitt drums and Tania Gill piano. They are joined on this exuberant release by drummer Frank Botos, percussionist Rick Shadrach Lazar, multi-instrumentalist Tim Postgate and producer Dave Newfeld. Originally called the Flying Bulgarian Klezmer Band, the ensemble has expanded its mandate over the decades to specialize in “original music that is rooted in the soul of the Jews… chart[ing] a course between the calm waters of tradition and exciting, uncertain seas of innovation.” This CD is a strong testament to that. Concert note: Those of you who picked up this February issue as it hit the street may have time to catch what is being billed as a multi-media, multi-disciplinary performance of “Tumbling Into Light” featuring the Flying Bulgars with Andrea Mann (dance), Bruce MacDonald (film) and Lorenzo Savoini (design) in two performances at the Young Centre for the Performing Arts on January 31.

Another release which requires you to visit a website (www.in-c-remixed.com) for full information features performances by the Grand Valley State University New Music Ensemble. In C Remixed is a two disc tribute to Terry Riley and features 18 different takes on the seminal minimalist work “In C” by artists “representing a true cross-section of musical genres... classical, pop, electronic, jazz, trip-hop, dance, techno, industrial, disco, ambient, and more” according to director Bill Ryan. It’s hard to imagine that it has been 45 years since Riley composed this masterwork in which any number of musicians using any combination of instruments work their way through 53 short phrases ingeniously designed to overlay effectively, each at their own pace, until all have arrived at the end in their own good time. This is a piece which is guaranteed to be different in each performance, yet always recognizable and always new. I must confess that I don’t think all of the artists involved in this project added significantly to the concept, but it is intriguing that musicians from such a broad spectrum have been influenced by this work and have wanted to make it their own. Among the
Eric Suben. It is intriguing to hear not only the changes in computer sounds over the two decades separating the works, but also the continuity. Also interesting is the role shift for “voice and tape” but currently the pre-recorded sounds are on digital files cues on the computer. But computer music does have a longer history than we might suspect, with composers working in the Bell Laboratories affiliated with Princeton University as early as the 1950s. One composer who has been involved with computer generated sounds for many decades is John Melby, an American who taught at the University of Illinois at Urbana-Champaign until retiring Emeritus in 1997. Last January Melby’s 2008 Concerto for Violin, Piano and Computer was performed by Duo Diorama – Minghuan Xu, violin, and Winston Choi, piano – at the Music Gallery. A new Albany Records release (TROY1124) includes this work along with Choi’s performance of the 2006 Concerto No.2 for Piano and Computer and a much earlier Concerto for Computer and Orchestra from 1987 performed by the Polish Radio National Symphony Orchestra under the direction of Joel Van Haydn, with the Montreal Symphony Orchestra conducted by Joel Horowtiz. This recording features selections from the three Vivaldi operas which Canadian contralto Marie-Nicole Lemieux has recorded for the Naïve label with the Ensemble Matheus directed by Jean-Christoph Spinosi - Orlando furioso, Griselda and La fida ninfa - as well as Vivaldi’s Stabat Mater. Known for her extremely agile voice, unusual for a contralto, she is well able to manage the roller-coaster agitato passages better suited to a violin that Vivaldi (most unfairly) demands of singers. One is reminded, especially in the exhilarating “Sorge l’irato nembo” from Orlando furioso, of the force of Marilyn Horne. It’s no wonder this performance of the opera was acclaimed as the best recording of the year 2005 at the French “Victoires de la Musique” in Paris.

This recording also includes duets and trios with internationally acclaimed voices such as sopranos Sandrine Piau and Veronica Cangemi and countertenor Philippe Jaroussky with whom Lemieux’s rich warm tones blend effortlessly. Lemieux is sublimely regal in the arias from one of the most beautiful settings of Stabat Mater. This is a singer well on her way to becoming a national treasure.

Dianne Wells

VOCAL AND OPERA

Vivaldi!
Marie-Nicole Lemieux; Ensemble Matheus; Jean-Christophe Spinosi
Naïve V5212

This recording features selections from the three Vivaldi operas which Canadian contralto Marie-Nicole Lemieux has recorded for the Naïve label with the Ensemble Matheus directed by Jean-Chrissoph Spinosi - Orlando furioso, Griselda and La fida ninfa - as well as Vivaldi’s Stabat Mater. Known for her extremely agile voice, unusual for a contralto, she is well able to manage the roller-coaster agitato passages better suited to a violin that Vivaldi (most unfairly) demands of singers. One is reminded, especially in the exhilarating “Sorge l’irato nembo” from Orlando furioso, of the force of Marilyn Horne. It’s no wonder this performance of the opera was acclaimed as the best recording of the year 2005 at the French “Victoires de la Musique” in Paris.

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Dianne Wells

Rossini - La Cenerentola
Joyce DiDonato; Juan Diego Florez; Gran Teatre del Liceu; Patrick Summers
Decca 074 3305

It is such a pleasure to enjoy this completely original, very imaginative and colourful DVD performance of the 24 year old Rossini’s comic Cinderella masterpiece completed under great pressure in a few weeks for the carnival season of 1817. Original indeed. What an inspired idea to bring in the ‘Comedians’, a group of itinerant players who give outdoor impromptu performances all over Catalonia much like in the Middle Ages. The overall effect is the work of Joan Fontes (director) and it’s like a comic book fairy tale with strong primary colours that are ever changing with mirrors and the magic of backlighting. One hilarious feature is a group of anthropomorphic rats constantly moving around in the background following and silently commenting on the action.

And it’s a musical triumph as well. The two principals, Joyce diDonato and Juan Diego Florez are top of the line today in terms of bel canto singing. American mezzo DiDonato easily conquers the fierce technical demands of Rossini fioraturas but is also capable of pathos and introspection to move audiences with the warmth of her voice. Juan Diego Florez’s voice is spectacular in the high flying tessitura and he throws out the high C’s with the greatest of ease. After his aria in the second act “Si, ritrovarla, io giu” the audience goes simply hysterical.

To Saint Cecilia
Les Musiciens du Louvre, Grenoble; Marc Minkowski
Naïve V5183

Cecilia, patron saint of music, was martyred: her killers would surely have been more benign if they had listened to the celestial music dedicated to her. Purcell, with his Hail Bright Cecilia of 1692, shows why English music-lovers came to establish festivals dedicated to Cecilia. Listen to the tenor voice of Anders Dahlin in “‘Tis Nature’s Voice” and bass Luca Tittoto in “Wond’rous Machine!” to hear why. There is one irony in Hail, Bright Cecilia. Purcell uses the human voice in all its beauty to sing the praises of musical instruments - which hardly get the chance to express themselves.

Handel’s A Song for St Cecilia’s Day is lively in its Overture; baroque orchestral music at its most serene. Add the cello playing of Niels Wieboldt in “What Passion Cannot Music Raise” and Florian Cousin’s flute-playing in “The Soft Complaining Flute” and you will see how Handel gives freer rein to instruments than Purcell.

And then Haydn, with the more religious approach of the St. Cecilia Mass. The female soloists come into their own: contralto Nathalie Stutzmann and above all, soprano Lucie Crowe. Listen to the latter in Haydn’s “Quoniam”; if anyone can claim to be called the Cecilia of these two CDs, it is Ms Crowe.

And don’t just set aside 2 hours 33 minutes for the recording: immerse yourself in the 132-page booklet of insightful articles and sumptuous paintings.

Michael Schwartz
Indiana born conductor Patrick Sommers is fast becoming a force to reckon with, especially in bel canto repertoire. His unerring beat of metronomic precision and graceful and stylish tempos, sometimes at lightning speed, contribute to an outstandingly memorable evening.

Janos Gardonyi

John Adams - Nixon in China
Robert Orth; Maria Kanyova; Thomas Hammons; Marc Heller; Tracy Dahl; Chen-Ye Yan; Opera Colorado Chorus; Colorado Symphony Orchestra; Marin Alsop

Naxos 8.669022-24

Watching modern operas become a part of the standard repertoire is like watching the children grow up. Some of the precocious ones (the ones by Philip Glass) sometimes become rather dull adults, others are still gawky teenagers (works by Corigliano), while others reach their full, stunning potential. The seminal work by Adams, Nixon in China, belongs to that last category.

Just over 25 years old, the opera has had numerous productions in North America and Europe, initially overshadowed by the premiere Peter Sellars production and sacrosanct casting of voices (Maddalena, Sylvan, and Craney). Its one and only recording, an excellent rendition on Nonensuch Records with the Orchestra of St. Luke's under Edo de Waart became the de-facto reference recording... But some 5 years ago, the tide started changing. When I saw in 2006 an early version of the current production, here recorded live in Denver, it was a fresh and fascinating experience. The excellent Naxos CD recording conveys this freshness and Alsop brilliantly reveals the lyrical, almost romantic side of Adams’ music. That lyricism, often buried under the trappings of minimalism, emerges victoriously.

Winnepegger Tracy Dahl is every director’s dream of Madame Mao, both vocally and visually, especially in her triumphant coloratura “I am the wife of Mao Tse-Tung”. Robert Orth brings us a strangely sympathetic, pre-“I am not a crook!”-Nixon; just listen to his opening aria “News has a kind of mystery” Overall, this is my first must-have recording of the new decade!

Robert Tomas

Antico/Moderno - Renaissance Madrigals
Embellished 1517-2001
Doron Sherwin; Julian Martin; Hosh Cheatham; Skip Sempé; Capriccio Stravagante

Embellished? Yes, in a phenomenon unknown even to regular early music concert-goers, works by Italian madrigal-writers (e.g. Palestrina and Cipriano de Rore) and Franco-Flemish composers (e.g. Josquin) could sometimes be converted into instrumental versions, often in the composers’ own lifetime.

Skip Sempé explains that top and bass vocal parts were frequently embellished; instruments classified as baroque - violin, viol da gamba, recorder, and sackbut - were developed and played to virtuoso standards during the Renaissance - the arrangements on this CD must surely have mesmerised audiences.

The commonly expressed view that the cornetto (a hybrid instrument with a small trumpet-like mouthpiece and finger holes like a recorder, made of wood and covered in leather) was closest to the human voice in its output is borne out by Doron Sherwin’s playing - you would think initially that a female voice was in full flow. And if you have doubts as to how expressive the recorder can be, listen as Julien Martin embellishes Palestrina’s Pulchra es amica mea and Vestiva i colli. As for viols, Ancor che col partire by de Rore was embellished for consort after his death; five violas da gamba interpret the piece’s intricacy and thoughtfulness.

To describe this CD as highly original does it disservice. It is original in rediscovering embellishments, original in recording several scorings for the same piece and above all original for embracing Doron Sherwin’s inspired cornetto playing, sometimes of embellishments which he himself has written!

Michael Schwartz

Scarlatti - 18 Sonatas
Joseph Petric

Astrila AST232652-1 (www.josephpetric.com)

The keyboard sonatas of Domenico Scarlatti have long been a challenge and a treat for accordionists. Though difficult to execute, the fluidity of melody, contrapuntal intricacies, and rhythmic stability translate well to the instrument. Toronto virtuoso and international accordion star Joseph Petric shines in the 18 Sonatas featured here. Although many will be unknown to the general public, a number are familiar to me (and likely other accordionists) from student days.

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Joseph Petric makes it sound so easy but believe me its not! His very individual take in “18 Sonatas by Domenico Scarlatti” will have accordionists and non-accordionists

Earl, Classical and Beyond

Scarlatti - 18 Sonatas
Joseph Petric

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Earl, Classical and Beyond

Scarlatti - 18 Sonatas
Joseph Petric

Astrila AST232652-1 (www.josephpetric.com)
Stamitz - Flute Concertos
Robert Aitken; St. Christopher Chamber Orchestra; Donatas Katkus
Naxos 8.570150

These four (C major, G major and two in D major), of Johann Stamitz’s fourteen concertos for flute and orchestra, were probably composed in the 1750s for the flute virtuoso Johann Wendling. They demand reconsideration of the standard music school wisdom on the “rococo” period as a kind of transitional netherworld where composers produced inane music, which inexcusably laid the ground work for Haydn, Mozart and Beethoven. These concertos are poised and mature. They are finely balanced in texture and color, and contain some lovely touches, like the tambourine and flute obbligatos that open the C major concerto, and contain some lovely touches, like the tambourine and flute obbligatos that open the C major concerto.

Robert Aitken is exemplary, his sound robust, even in the most extreme register transitions, and at times tender; his articulation sets the standard. The orchestra is virile in the tutti passages and engagingly rhythmic when accompanying the flute. The cadenzas, composed by Aitken, are stylistically consistent and contain some lovely touches, like the orchestra joining the flute in the trill at the conclusion of the cadenza in the slow movement of the first D major concerto.

Chopin Recital
Janina Fialkowska
ATMA ACD2 2597

Janina Fialkowska is a Canadian pianistic stalwart – more amazing still because of her recovery from a 2002 cancer surgery that threatened her career. Her performance of the Chopin standards in this recording is remarkably strong. Her masculine keyboard energy is undiminished and her feminine subtleties as seductive as ever. This Yin and Yang are so beautifully balanced in her interpretations that one quickly forgets the performer while being drawn deeply into the swirling emotions that make Chopin’s music unique.

Stepping out of the way of the music is something Fialkowska does with clever and manipulative grace. One easily takes the bait offered by her technical perfection and is drawn toward the fiery melancholy of Chopin’s world.

Most unusual in these performances is the jarring pull-apart of the three-four rhythm in the C sharp minor Waltz (Op. 64 No.2) and the D Major Mazurka (Op. 33 No.2). The irregularity of the left hand “oom-pa-pa” is taken to its absolute limit without ever compromising the pulse of the music. This is a high risk interpretation but carried off convincingly because Fialkowska’s Polish roots run deep and true – and her musicianship is impeccable.

The audio balance of this recording leaves just the perfect amount of room space around the piano. And although the Steinway Fialkowska uses sounds a bit brighter and harder in the mid range than we generally hear from these instruments, this disc should definitely be a part of your Chopin collection.

Salzburg
Martha Argerich; Nelson Freire
Deutsche Grammophon 477 8570

Back in the days before TV, radio and stereo recordings, inconceivable to the younger generation but really not that long ago, the only way to hear an orchestral piece was at a concert hall. For that reason composers reduced scores for single or two piano arrangements in order to be performed in the home. The other reason for 2 piano versions was so aspiring pianists could practise piano concertos with the 2nd piano, the orchestra, played by the teacher.

Argerich, the firebrand Argentinean virtuoso, now in her 70’s and still full of her powers, and Brazilian Nelson Freire who is a bit younger and was a child prodigy (who I saw playing as a teenager the Liszt Concerto under Rudolf Kempe), here combine forces at the Grosses Festspielhaus of Salzburg. These two have been playing together for years and have a wonderful compatibility and chemistry.

A carefully selected program from the classic to early and post Romantic and modern pieces gives a good cross section of what can be achieved in this instrumental mode. Brahms’ Haydn Variations where the composer is in one of his sunniest moods and at his most inventive, is particularly suited to this version as it reveals the many structural intricacies that tend to be underplayed in the orchestra. It is a lovingly caressed and detailed performance. With the Rachmaninov Symphonic Dances, a piece written by a piano virtuoso, the players have a chance to show deliberate bravura eliciting a strong audience reaction. Their perennial showstopper, Ravel’s La Valse, conjures up many shades of mood and orchestral colour from the charm of a Strauss waltz to the menacing undertones of war. It ends in a gigantic explosion of sound followed by a gigantic explosion of applause.
His appointment caused notable chatter in the Rotterdam Philharmonic since September 2008. Séguin has been Music Director of the Rotterdam Philharmonic Orchestra; their music director and committed itself to their music director and committed itself to recording the complete symphonies of Mahler under his direction. The cycle appropriately enough commences with the Fifth Symphony. This is actually Stenz’s second recording of this work following an earlier critically acclaimed though poorly distributed account during his leadership of the Melbourne (Australia) Symphony. Stenz drives the symphony ahead relentlessly, avoiding the self-aggrandizing expressive distortions so often employed by many another conductor. Some may find this no-nonsense approach a bit one-dimensional, and there are indeed moments such as the triumphant brass peroration at the close of the second movement that clearly benefit from just a bit more grandeur. However Stenz’s tempi in the first movement follow quite closely the outlines of Mahler’s own impromptu performance preserved on a Welte piano roll and his straightforward yet supple account of the famous Adagietto is, as it should be, more romance than lament. The skilful playing, sensitive dynamic nuances and total involvement of the excellent Gürzenich ensemble is well represented in a nicely balanced studio recording which includes an SACD layer.

Daniel Foley

Ravel
Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin
EMI Classics 9 66342 2

A conductor’s baton is a lightning rod. It can charge an orchestra’s performance with breathtaking energy or leave it in smoking ruins. Leading one of the world’s great orchestras therefore requires an Olympian confidence balanced with respect for the potential scale of both success and failure.

Young Canadian conductor Yannick Nézet-Séguin has been Music Director of the Rotterdam Philharmonic since September 2008. His appointment caused notable chatter in the small Canadian orchestra world and turned many heads internationally. Early reviews of his work in Rotterdam and London have been strong endorsements of his talent and this recording will be another step in his advancing career.

This disc reflects the French love for dance expressed in the music of Maurice Ravel. His orchestrations are legendary for their colour and dynamism. Both elements are so very French in their sense of abandon yet require a technical precision only available to the finest ensembles under gifted leadership.

In the Daphnis et Chloé Suite No. 2 The Rotterdam Phil follow Nézet-Séguin through an impressionistic landscape where this large European orchestra often achieves a chamber ensemble intimacy. They repeat this in the Ma mère l’oye Suite and the Valses nobles et sentimentales. The real dynamism, however, reveals itself in La Valse, especially in the wild finale where 19th century traditions are torn apart and established truths satirically mocked by a cynicism rooted in the morbid trenches of WWI.

These performances are fluid and seamless. Repeated listening reveals new textures in the remarkable playing of the Rotterdam Phil. Nézet-Séguin clearly has this orchestra in hand and speaks their language.

Michael Unger - Organ Recital
Michael Unger
Naxos 8.572246

Universe of Poetry
Michael Unger
Pro Organ CD 7235 (www.proorgano.com)

Devotees of organ music are admitted few but faithful. Their numbers, however slim, do sustain a modest stream of recordings from both major and private labels. Canadian-born Michael Unger offers two new recordings in this genre – each very different from one another.

His Tokyo recital recording follows his 2008 International Organ competition victory there. Curiously enough, the Japanese have proven to be an enthusiastic and well-financed market for new pipe organs. Numerous concert halls throughout Japan have contracted North American and European pipe organ builders to install instruments costing millions. Nobody is certain why Asian audiences have so passionately embraced a culturally foreign form of music, but it gives dwindling numbers of organ enthusiasts in the West reason to be grateful.

The instrument is by European builder Marcussen & Son. Its tonal design seems a careful balance between the brightly voice ranks needed for the recital program’s Buxtehude and Bach as well as the 19th – 20th century French repertoire. The instrument’s scale reflects the desire to have a large and grand sound in the concert hall although one suspects the designers may have neglected to leave enough acoustic space in the hall to adequately blend the organ’s voices as cavernous churches do so well.

The treat in this recital is definitely Messiaen’s Dieu parmi nous (from La Nativité du Seigneur). Unger exploits the organ’s potential for colouristic effect and presents Messiaen with unreserved energy and brightness. The Gaston Litaize Prélude et danse fugée is also a track worth hearing for its contemporary flavour.

“Universe of Poetry” presents Unger in a program of more traditional repertoire at Sacred Heart Cathedral, Rochester, N.Y. The organ is by American builder Paul Fritts and is as stunning visually as it is aural. The Cathedral’s ambient space provides a marvellous acoustic setting for the instrument. The organ is voiced brightly making it perfect for a wide range of German repertoire and reasonably suitable for some English and American composers as well, especially the more contemporary ones. 19th century French music may not fare so well, but that’s the nature of tonal design in the organ world.

Unger’s program on this disc is mostly German (Bach, Buxtehude, Rheinberger) recognizing the instrument’s strengths. The few English, French and Belgian pieces do however come across very well.

The performances on this disc convey a sense of fun and love for the music that contrasts with the fiery showmanship of Unger’s Tokyo competition. Production values are good on both CDs but the Cathedral recording in Rochester N.Y. has the definite edge.

Alex Baran

Virtuoso
Angèle Dubeau
Analekta AN 2 8729

I would venture to say that alongside tantalizing food products, sleek public transportation vehicles and couture fashion, violinist Angèle Dubeau could be regarded as an equally important Quebec commodity. Although she emerged as a soloist at a young age, her career has never been marked by flash and pizzazz. Rather, the approach she chose has been one of solid musicianship coupled with continuous learning and development, as seen in the 25 discs recorded for the Analekta label, either as a soloist, in chamber groups, or with her ensemble, La Pietà.

This newest release, titled simply “Virtuoso” is
rather like a tribute album, for instead of presenting newly-recorded material, it draws from recordings she has made over the last twelve years. The result is a most attractive and eclectic collection ranging from solo performances to those involving a full orchestra.

The CD opens with two familiar solo Caprices, the first by Locatelli, and the second by Paganini. Dubeau’s warm tone and technical virtuosity are immediately apparent as she treats these miniature gems with apparent ease. Considerably more dramatic are two final movements from 19th century concertos, those by Mendelssohn and Glazunov, and involving, respectively, the Orchestre Metropolitain, and Bulgarian Radio Symphony. Her affinity for chamber-music is discernible in pieces such as the finale from Schubert’s Violin Sonata in D major (with pianist Anton Kuerti), and the cheeky finale from the Martinu Sonata for Flute, Violin and Piano. Concluding with the tempestuous opening movement from the Sibelius Violin Concerto, the CD is a fine homage to an established Canadian virtuoso whom we certainly hope to enjoy for a long time to come.

Concert Note: Toronto audiences can hear Angèle Dubeau and La Pietà perform at the Jane Mallett Theatre on February 10.

Unfolding
John Farah
Drosstik Records DTK10
(www.johnfarah.com)

Toronto composer and pianist John Farah noted in a recent interview, “I wanted Unfolding to be like my favourite juggernaut classical pieces, something you could listen to hundreds of times because you’re always hearing new details ...” (Hour Magazine, 2009). In this goal, it seems to me that he succeeded brilliantly. I can’t wait for a live concert version with full symphony orchestra.

Overall, the structure of Unfolding resembles a grand 20th c. piano concerto in ten movements. Its symphonic accompaniment is here deftly provided by synthesizers and acoustic drums, clarinet and cello. Its style and musical language is a veritable musical alchemical amalgam, drawing from an incredibly varied range of Western and Middle Eastern contemporary and historical sources. Established musical forms abound, both Middle Eastern (the 10 beat samai metre in mvt. 6), and Western (the passacaglia underpinning mvt. 5). Contemporary urban dance styles are welcome in Farah’s concerto too. They make guest appearances alongside advanced jazz augmented chords and tonal passages reminiscent of Schoenberg’s 12 tone musical language. The composer’s love for the keyboard music of the Renaissance is not neglected either and gets a place at the table, though the harpsichord is not included as it was on his first CD, “Creation”.

Unfolding reflects a mature fully-realised musical voice in the tradition of European keyboard-composers. Imagine one part rippling jazzy piano and Rhodes lines blended into crunchy augmented chords, one part chopped-up drum samples, trippy acid synth lines and drum ‘n’ bass, plus another part Middle Eastern percussion and modal references, all served in a sophisticated highball glass in the form of a 20th century piano concerto. Can’t? Then you’ll just have to listen to this album.

Richard Haskell

The Melody of Rhythm - Triple Concerto and Music for Trio
Bela Fleck; Zakir Hussain;
Edgar Meyer; Detroit Symphony Orchestra; Leonard Slatkin
E1 Music KOC-CD-2024

A trio of stars creates a musical galaxy of sound, ideas, patterns and rhythm, that gives a new meaning to the words “classical crossover” – the Grammy nomination in this category pretty well sums up the high quality of “The Melody of Rhythm”.

Bela Fleck (banjo), Zakir Hussain (tabla) and Edgar Meyer (double bass) are each stars in performance and composition. Their ensemble work as a trio is brilliant. Theirs is a trustworthy conversation in the six trios presented here. The music is a quilt of styles – the short rhythmic and tonal melodic ideas create amazing counterpoint.

Add the symphony orchestra in the Triple Concerto The Melody of Rhythm and a fascinating mix of the Western classical, world music and American jazz/folk is created. The best part of the three movement concerto is that not a single musician is asked to be something they are not. No uncomfortable stylistic boundaries are crossed. The symphonic musicians’ parts, though indicative of the banjo, tabla and double bass parts, provide more of a different viewpoint than an accompaniment to the soloists. It is clever writing with respect for the different genres from everyone involved.

Fleck, Hussain and Meyer are phenomenal as always. The Detroit Symphony Orchestra under Leonard Slatkin rises to the musical challenge. The production is clear, with the concise liner notes a dream to read. This is entertainment and musical genius to be applauded!

Andrew Timar

Silverwater
The Necks
Fish of Milk ReR Necks 9
(www.rermegacorp.com)

Aptly described as mesmerizing, the sonic currents created by Australian trio The Necks sweep listeners along without complaint during any one of the band’s hour-long, time-suspending performances. The audience at the trio’s Music Gallery show in late January could testify to that. Yet “Silverwater”, named for an industrial suburb of Sydney, pulses with even more textures, since with overdubbing and granularization multiple and fungible sonic layers can be exposed.

That means that the swelling and jangling organ tones played by Chris Abrahams that quiver throughout this one-track CD to reach a crescendo of almost visual three-dimensional polyphony, sometimes operate in tandem with knife-sharp piano chording – also played by Abrahams. Additionally, samples and patching split Tony Buck’s percussion skills so that rhythmic tambourine shakes, thick press rolls, rattching wood scrapes and a steady backbeat are heard all at once. Holding the bottom are the rhythmically powerful and chromatic spiccatos runs of bassist Lloyd Swanton, occasionally doubled by overdubbing.

Suffused with contrapuntal clinking, chording and clattering, the extended improvisation here becomes a nearly opaque interlude of frozen time made up of bonded organ washes, bass thumps and percussion cracks. That is until the steady piano chords and the drummer’s shuffle beat isolate the different tinctures of this musical color wheel, allowing the narrative to loosen and separate into sections. The ultimate straight-ahead theme is then divided among low-frequency keyboard tinkles, spanked cymbals and solid bass string plucks.

Ken Waxman

The Larry Bond Trio
Larry Bond; Bob Mills; Richard Moore
Independent (www.larrybondtrio.com)

If you enjoy good quality relaxed jazz with a mix of standards and lesser known numbers, this CD may be for you. From Rogers and Hammerstein to Thelonious Monk, George Shearing and Thad Jones, Larry Bond...
and his cohorts provide a solid hour’s worth of good listening. While there are no frantic tracks on this offering, it certainly would not be fair to label it with the hackneyed easy listening label. A total of nine top quality tunes with an interpretation to match, cover a spectrum of rhythms from Waltz for Debbie to Blue Bossa. Larry Bond’s piano dominates, as one might expect, but he certainly does not hog the show. Throughout, this CD is a tasteful team effort with excellent balance. Particularly interesting are the somewhat unconventional up tempo treatments of It Might as Well be Spring and Stella by Starlight. All in all an excellent addition to the library of some standards and lesser known numbers in a relaxed jazz style.

Jack MacQuarrie

IT’S OUR JAZZ

By Geoff Chapman

Canadian guitarist Jake Langley fought his way through the ranks to long-term sideman in Joey DeFrancesco’s organ trio. Now he takes his own threesome with American Sam Yahel doing the grunt work on ancient Hammond B3 (plus Fender Rhodes) and Vancouver transplant drummer Ian Froman, now of the Big Apple. It’s clear on Here and Now (Tonepoet TPCD2012 www.jake-langley.com) that Jake’s in charge, his Gibson guitars setting the menu for nine tracks, five by him plus a Mingus, classics by McCoy Tyner and Michel Legrand plus Gordon Lightfoot’s mega-hit If You Could Read My Mind. The music swings hard without grat ing pyrotechnics, blues, rock and funk dominating themes. Yahel’s vigorous bass lines groove as the Langley guitars lay out forceful ideas, particularly strong on modal cuts Singularity and 2012. There’s a short, daring take with seriously dark passages on Goodbye Pork Pie Hat showing how the trio knows when to caress, when to drop out and when to get tough. The Langley unit displays finely developed harmonic sense, creates a light jazz anthem of the Lightfoot and underscores the leader’s unfailing imagination.

Triodes comprises the co-chiefs of big band NOJO, guitarist Michael Occhipinti and keyboardist Paul Neufeld, joined by resonant bassist Roberto Occhipinti and drummer Doan Pham with a gaggle of guests. On Chunked (Modica Music MM0110 www.triodes.ca) there are three pieces each from the leaders in an eclectic, easy-on-the-ear selection of vintage soul and R&B, designed to conjure memories of The Meters yet allowing players licence to blunder into Desmond Dekker’s Israelites. Catchy cuts like Occhipinti’s Big Belly gets additional fire from Jeff Coffin’s sax, Black Disciples features woolly trombone and a rapper ruins Blue Pepper but the popping pulse, clean notes, witty notions and upbeat atmosphere carry the day. The strutting Funky Miracle and old school wailing on The Kick are distinct bonuses.

Blasting trumpeter Alexis Baro likes funk as well as swirling Cuban rhythms and in take-no-prisoners mode on From The Other Side (www.g-threejazz.com). There’s polyrhythmic mayhem early on with Robi Botos, Jeff King and Larnell Lewis prominent conspirators in a mix of high power bathed in funky blasts and whirring percussion. Baro shows off some awesome technique as well as lapses of concentration, which actually gives the album – his second – live jam appeal with African Escape a thriller. Baro then steers his large troupe through some ordinary light bop before plunging into whiplash funk that enjoyable guitar from KCRoberts. You can hear the potential in Baro’s laid-back moments, where technique is not everything, instead supplanted by tone control and emotional appeal. Wake up Call before it boils over is proof. His second album, with 10 of his tunes, bodes well for the future.

Hank Jones is 91, Oliver Jones a mere 75. These storied veterans, brought up on melodic jazz, the will to swing and the example of Oscar Peterson, deliver a lovely, relaxed disc that should suit every occasion and trounce age stereotyping. The 11 tunes on Pleased To Meet You (Justin Time Justin Time 2326-2 www.justin-time.com) provide no barrier to the f-cound jazz minds of these elder statesmen who employ on three cuts two rising stars – bassist Brandi Disterheft and drummer Jim Doxas - they don’t really need. Jones and Jones, who hadn’t recorded together before, do sound pleased to meet each other, comfortable in five duets that include a pair of Peterson chestnuts, CakeWalk and Big Scatia, while Oliver contributes his own I Remember OP. Hank offers solo ruminations Monk’s Mood and Ornette Coleman’s Lonely Woman in a warm, welcoming session executed to perfection.

When two Toronto vets get together it’s more than a cutting session – much more here with flugelhornist Chase Sanborn and pianist Mark Eisenman going at it on a disc subtitled “Always Swinging”. Swing it does on a dozen tunes they stack with vigour and creative acumen you’d expect from expert practitioners. Double Double (Samo Media MFA 182-49 www.chasesanborn.com) opens with a jointly-composed tune and shows how the challenges of democratic duet playing are answered, as two musicians at the top of their game breeze through tunes with sure-handed panache. Each contributes a brace of songs – Sanborn Great Gait and Call It and Eisenman Benny’s Ballad and N.O.O.N. and they round out the performance with standards, classics and originals. The dynamic duo deftly exchanges ideas, quotes freely and offers up some ground-breaking passion with a celebratory tone. The ‘contest’ is especially appealing on Benny Golson’s Stablemates and Hoagy’s The Nearness Of You, impeccably done.

EXTENDED PLAY: VERSATILE CANADIAN GUITARISTS SCORE

By Ken Waxman

Arguably more responsible than any other instrument over the past century for famous and infamous music, the electric guitar is a harsh taskmaster, especially for musicians creating innovative sounds. Luckily the six-string’s versatility can be adapted to a variety of sonic situations. Mixing original concepts with sympathetic musical partners make each of these discs notable.

Toronto’s Ken Aldcroft takes an organic approach on Our Hospitality (Trio Records TRP-010 www.kenaldcroft.ca), situating his axe within his top-flight Convergence Ensemble filled out by trumpeter Nicole Rampersaud, trombonist Scott Thomson, alto saxophonist Evan Shaw, bassist Wes Neal and drummer Joe Sorbara. Long-time colleagues, this relationship means that Aldcroft’s eight compositions are extended with instant arrangements and sympathetic improvisations throughout. Just a Hint and Dialoguing illuminate this. On the former, Sorbara’s paraddiddles set up each soloist’s understated parallel lines while discursive guitar plucks maintain spectral separation.
Eventually Rampersaud’s fluttering grace notes provide connective sinew as she ascends the scale. A group improv, Dialoguing matches the trumpeter’s flutter-longing with moderate and legato trills from Shaw. All the while Thomson’s trombone is slurring and shuffling on its own tangent, as is Aldcroft’s circular, finger-styled pacing. When the electricist introduces below-the-bridge hammering plus metallic crunches, it’s Neal’s bass line that steadies the narrative from below.

Transforming much different source material is Vancouver’s Tony Wilson’s The People Look Like Flowers (Last Drip Audio DA 00482 www.dripaudio.com), whose centrepiece is an improvisational re-imagining of Benjamin Britten’s Lachrymae. The 11-move-ment suite is made new not only by mutating and mixing melodies with improvisations and other musical tropes, but by interpreting the chamber work composed for viola and piano with Wilson’s guitar, Peggy Lee’s cello, Paul Blaney’s bass, Dylan van der Schyff’s drums, Dave Say’s saxophones and Kevin Elaschuk’s trumpet. Proving the theme’s adaptability, the sextet takes it straight in sections, adds to its lyricism elsewhere, distorts it abrasively in other spots and alludes to folk songs at points. The last is most apparent on Movement #4 Variation as Wilson’s linear development is given added impetus by Lee’s sul tasto sweeps as well as wavering trumpet lines. Movement #2 on the other hand includes sul ponticello scratches from the strings, plus the drummer’s martialflams and rim shots that only occasionally let portions of the melody peek through. Elaschuk’s contrapuntal trumpet lines and Wilson’s slurred fingerings help turn Movement #11 into a sectional swinger with the others riffing until the guitarist’s distorted lids give way to theme recapitulation.

Another Vancouver guitarist, Gordon Grdina follows a similar route on The Breathing of Statues (Songlines SGL-SA 1572-2 www.songlines.com). Except all the compositions are his, and the East Van Strings which accompanies are violinist Jesse Zubot, violist Eyvind Kang and again cellist Peggy Lee. Combining Grdina’s fascination with Middle Eastern music – he also plays oud here – the second Viennese school and improvisation, the CD ensures that disparate influences converge without conflict. A detour into double-timed Arabic progressions is most apparent on the title track, when following a strummed drone from the oud, the other strings’ initial gypsy-like romantic colouration takes on the tonal characteristics of kamanchas or three-string spiked fiddles. This allegro stridency ceases though, when Lee’s adagio slides move the piece towards western lyricism. More attuned to atonality are Silence of Paintings and Origin. On the latter, after lively string curves illuminate the theme, Grdina counters with spidery runs and antiphonal slurred fingerings. Pitch-sliding and flying spiccato from Kang lead the narrative towards stop-time until guitar strokes and romantic harmonies level the tempo. On the former, heavily rhythmic, vibrating cadenzas from Grdina sharply drive the theme chromatically as the strings’ layered pulsations scrape and scatter.

Tauter three-part dialogue characterises Gordon Grdina’s other session while confirming both the guitar’s versatility and his own. If Accident Will (Plunge Records PR00628 www.plungerecords.com), with his combo filled out by bassist Tommy Babin and drummer Kenton Loewen, furrows the classic fusion power trio groove. However the originality and finesse exhibited on his other CD also appear here, albeit in a brawnier fashion. Tracks such as Yellow Spot into the Sun illustrate this, as the drummer’s measured march time is decorated with drags and flams as well as thick double bass thumps. Thanks to Grdina’s chromatic sound sprays the disguised ballad still retains its form despite Loewen’s hard pummelling. Arabic influences and the oud aren’t neglected either. Cobble Hill/Remnunciation brings out a double-strung ecstatic pitch from Grdina, elastic chording from Babin and beats that could arise from a dumbek or North African goblet-shaped drum.
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sometimes even more rewarding than a good concert.”

We talked about the atmosphere of the rehearsal. “The right atmosphere has to do with a lot of respect [for the musicians in the orchestra] and focus, but at the same time to be able to have a balance between funny moments and lots of concentration.” It is also essential to him for the orchestra to relax and begin to breathe together, which allows the music to unfold naturally. He also likes to keep the pace very high and avoid dull moments. And he finds it impossible to work from a rehearsal plan: “There’s nothing worse,” he commented, “than the musicians feeling the conductor is doing something because it was planned rather than because he was responding to what he is actually hearing. Conductors have to be great listeners. It’s not only showing what has to be done, it’s also to react to what is being done, immediately translating and shaping it.”

Dawson’s comment was that there is something quite magical about Yannick’s rehearsals. “As his rehearsals progress you find that the spirit of the music has entered your consciousness and filled you up. He doesn’t dazzle you with his technique – everything is clear. It’s so easy to play for him.”

Since much of the critical response to the recording and also to his interpretation of Carmen at the Met has included comments on his ability to bring orchestral colour, I inquired as to how he did this. “It’s so wonderful to talk about this,” he said, “because I’ve been asking myself the same question.” Indeed, people have been telling him that they have heard orchestral colours in his Carmen that they’d never before realized were there! “Colour,” he explains, “actually originates from shape, from a real emotional impulse, from phrasing or even harmonic detail.”

He also thinks there’s a misconception that French music is second rate compared to the great German repertoire, because “it’s all about colour, meaning that it is superficial.” For him it’s pretty much the opposite, and orchestral colour is central to the meaning of the music, originating in the musicians listening to each other, breathing together and finding the flexibility and the suppleness quality of the phrasing.

At this point our conversation moved on to performance. Expressing something musically, he said, needs a lot of generosity, and in order to be generous one needs to be free. “To be free we need to know what the parameters are.” This, he feels, is one of the roles of the conductor: to keep the orchestra together and integrate the parts into a convincing overarching shape, creating conditions in which the musicians can feel free enough to express the music.

“What in general,” I asked “are your thoughts on recording, and specifically on the Ravel CD, which has just been released?”

“It’s a big debate, because people say there is such an overload of recordings. Why do we need another one of repertoire that has already been recorded so many times? The real importance in a recording is to feel that we have something to say together. In the case of the Ravel recording, it’s the new chemistry [between him and the Rotterdam orchestra], especially since it was made early, in June 2007, after I had been appointed director but before I had actually started. I think the chemistry, which was then very, very special and is still very special, between the orchestra and myself comes out in the recording. You can hear in it the virtuosity of the orchestra, rhythmic clarity, the colours, especially in the playing of the wind instruments, all put to the service of that great music.”

For him and the orchestra there’s something strange about the recording, because together they have evolved since then. Nevertheless, although it is sort of like looking out the rear window and seeing where he and his orchestra have been, it does tell people that there is an unusual partnership there.

I asked him also to speak about l’Orchestre Métropolitain, which he continues to direct, despite the meteoric trajectory of his career. “My continuing involvement with l’Orchestre Métropolitain is essential, because this is the place where I still feel grounded, feel I have my roots. Obviously it is very important for me to give back to the city and be faithful to them – I would not be going back if it were not a worthwhile musical experience. We’re not done yet! The relationship is so great, and the orchestra keeps evolving, so for me to be there four, five, six times a year with the orchestra in my home town is not a burden but a very real way for me to remain grounded.”

I’ll give Tim Dawson the last word, because his words really reveal the pattern that underlies the variety of things that came out in the interview:

“The most compelling thing about Yannick, in my opinion, is his heart. When you are with him you feel he gives you his full attention. He is not looking over your shoulder to see if someone more important is behind you. He does the same for an orchestra. He gives himself completely to the music and in the process invites you to do the same. His is a burning passion for music: it is a gift to share time with him and simply soak up every moment.”
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