"...the point of lovely..."
Sondra Radvanovsky

visit www.thewholenote.com
Bach in Leipzig

An imaginative concert designed by Alison Mackay, creator of Metamorphosis, Chariots of Fire, and The Galileo Project

DIRECTED BY JEANNE LAMON & IVARS TAURINS

Wed Mar 10 at 7pm
Thurs Mar 11, Fri Mar 12, Sat Mar 13 at 8pm
Sun Mar 14 at 3:30pm
TRINITY-ST. PAUL’S CENTRE

A musical extravaganza featuring the Tafelmusik Chamber Choir and Orchestra and Soulpepper’s William Webster. Featuring music from stunning cantatas and instrumental works composed by Bach for the city of Leipzig.

Enchantress

Karina Gauvin, soprano

DIRECTED BY JEANNE LAMON

Thurs Mar 25, Fri Mar 26, Sat Mar 27 at 8pm
Sun Mar 28 at 3:30pm
TRINITY-ST. PAUL’S CENTRE

Programme includes: Vivaldi Motet In furore justissimae irae
Selections from Handel’s Alcina

Trinity-St. Paul’s Tickets: 416.964.6337 or tafelmusik.org
George Weston Recital Hall Tickets: 416.872.1111 or ticketmaster.ca

March 11 & 13 concerts sponsored by Deloitte.
March 30 concert supported by Margaret and Jim Fleck

Season Presenting Sponsor
Sun Life Financial
Season Highlights include:

Bach Mass in B Minor
The Galileo Project: Music of the Spheres
Virtuoso Violin: Stefano Montanari Returns
Handel Dixit Dominus
Chopin on Period Piano with Janina Fialkowska
Beethoven Symphony no. 9

Subscribe Today!
Call 416.964.6337
For more information visit tafelmusik.org

Subscribe before April 30th and SAVE the HST!

5% GST only will be applied to orders processed by April 30, 2010. 13% HST (the Ontario Government’s Harmonized Sales Tax) will be applied to orders processed May 1, 2010 onwards.

Season Presenting Sponsor

Sun Life Financial
MARIINSKY ORCHESTRA

Valery Gergiev
conductor

“In terms of sheer, thrilling unpredictability, a Gergiev concert is the musical equivalent of what it must be like in the seat of a racing car rounding a hairpin bend and holding the road.”

The Observer, London, 2009

TUE MARCH 16

Berlioz: Royal Hunt and Storm from Les Troyens
Berlioz: Introduction, Ball, Adagio, Scherzo, March to the Grave from Romeo and Juliet
Tchaikovsky: Symphony No. 5

SPONSORED BY

BMO Harris Private Banking

WED MARCH 17

FEATURING DENIS MATSUEV PIANO

Liadov: Enchanted Lake
Rachmaninoff: Piano Concerto No. 3
Shostakovich: Symphony No. 15

SPONSORED BY

Re.Source

ROY THOMSON HALL

Intimately Powerful 416-872-4255 roythomson.com
FOR OPENERS
6. March Winds | COLIN EATOCK

FEATURES
8. The Point of Lovely: Sondra Radvanovsky | PAMELA MARGLES
47. Ori’s Stories: Community Matters | ORI DAGAN

BEAT BY BEAT
11. On Opera | CHRISTOPHER HOILE
13. Early Music | SIMONE DESILETS
15. Choral Scene | BENJAMIN STEIN
18. Classical & Beyond | ALLAN PULKER
21. In With the New | JASON VAN EYK
23. World View | KAREN AGES
24. Bandstand | JACK MACQUARRIE
26. Jazz Notes | JIM GALLOWAY

LISTINGS
28. Section A. Concerts in the GTA
44. Section B. Beyond the GTA
48. Section C. In the Clubs (Mostly Jazz)
49. Section D. Announcements Et Cetera

MUSICAL LIFE
27. Publisher’s Perch: My Olympic Moment… | DAVID PERLMAN
52. Music’s Child | MJ BUELL
53. Bookshelf | PAMELA MARGLES

MARKETPLACE/DISCOVERIES
54. Editor’s Corner | DAVID OLDS
55. Vocal
56. Early, Classical & Beyond
58. Modern & Contemporary
59. Jazz & Improvised Music
59. Extended Play/PoMo Duos | KEN WAXMAN
60. Pot Pourri
60. Old Wine in New Bottles | BRUCE SURTEES

MORE
6. Contact Information & Deadlines
27. Index of Advertisers
51. Classified Ads

In This Issue

LES VIOLONS DU ROY
page 13

MUSIC’S CHILD
page 52

MICHAEL COLGRASS
page 53

ATMA Classique

ARMENIAN CHAMBER MUSIC
BABADJANIAN ARUTJUNIAN
KHACHATURIAN KRADJIAN
AMICI CHAMBER ENSEMBLE

“...stellar group of Canadian players...”
— Toronto Star

JOAQUIN VALDEPEÑAS CLARINET
DAVID HETHERINGTON CELLO
SEROUJ KRADJIAN PIANO
BENJAMIN BOWMAN VIOLIN
ISABEL BAYRAKDARIAN SOPRANO

ATMACLASSIQUE.COM

Select ATMA titles now on sale
March Winds

March has blown in – and with it a full slate of concert events in and around Toronto. There are almost 500 concert listings in The WholeNote, which is not unusual for one of the busiest months of the year. But what is unusual is the way the concerts are distributed throughout the month. (We notice things like this at The WholeNote office.)

The week of the 15th to the 19th is a little thin: that’s the week of the schools’ March Break, so I suppose it’s understandable that many groups have chosen not to perform at this time. But, as a result, the following weekend – March 26, 27 and 28 – constitutes a “perfect storm” of performances, with 76 concerts over three days.

For concert-goers, I suppose this is a good thing, although the sheer abundance of choices could be a tad overwhelming. But when things like this happen, as they occasionally do, I always wonder if concert presenters shouldn’t perhaps be a little more prudent in their scheduling – lest they find themselves up against too much competition. Still, if each and every one of these 76 concerts attracts a large and enthusiastic audience, there’s no harm done.

As well, two other aspects of the month’s offerings stand out as noteworthy. For one thing, March is the busiest month for University music departments. Students who have been preparing all year to show the world what they can do, in campus concerts throughout the month. (We notice things like this at The WholeNote office.)

The following weekend – March 26, 27 and 28 – constitutes a “perfect storm” of performances, with 76 concerts over three days.

Last but not least, the Three Cantors will take to the stage at St. Anne’s Anglican on March 26 for a good cause. You can read more about this trio of singing Anglican clergymen, and their ongoing efforts to raise money for the Primates World Relief and Development Fund in Allan Pulker’s column on page 20.

March winds are chilly in this part of the world – but there’s plenty of music in the air, to help us all get through what’s left of the winter. —

Colin Eatock, Managing Editor
Sing For Haiti

a co-production featuring

Amadeus Choir
Lydia Adams, Artistic Director and Conductor

Bach Children’s Chorus and Youth Choir
Linda Beaupré, Artistic Director and Conductor

Elmer Iseler Singers
Lydia Adams, Artistic Director and Conductor

Fairlawn Avenue United Church Choir
Eleanor Daley, Director of Music

Metropolitan United Church Choir
Patricia Wright, Director of Music

Host
Tom Allen of CBC Radio 2

with special appearance by Juno award winner
Melanie Doane

Metropolitan United Church,
56 Queen Street East

Sunday March 7, 2010
7:00 p.m.

Tickets $20 available at the door
and from participating choirs

Phone orders 416-431-0790

All box office proceeds to benefit
Doctors Without Borders
and Free the Children

For more information,
please contact 416-431-0790

Sing for the Earth!

Sunday, March 28, 7:00 p.m.
Our Lady of Perpetual Help Church
78 Clifton Road, Toronto

Featuring 3 WORLD PREMIERES: Ruth Watson Henderson
(Paths of a Luminous Earth); Hussein Janmohamed (Light
Upon Light!); and Jason Jesteadt (Carol for the Night) – as well as
Canadian works by Adams, Corfis, Schafer and Togni.

CALL 416-217-0537 www.elmeriseleringers.com

Elmer Iseler Singers
Lydia Adams, Conductor

Sing for Haiti

a co-production featuring

Amadeus Choir
Lydia Adams, Artistic Director and Conductor

Bach Children’s Chorus and Youth Choir
Linda Beaupré, Artistic Director and Conductor

Elmer Iseler Singers
Lydia Adams, Artistic Director and Conductor

Fairlawn Avenue United Church Choir
Eleanor Daley, Director of Music

Metropolitan United Church Choir
Patricia Wright, Director of Music

Host
Tom Allen of CBC Radio 2

with special appearance by Juno award winner
Melanie Doane

Metropolitan United Church,
56 Queen Street East

Sunday March 7, 2010
7:00 p.m.

Tickets $20 available at the door
and from participating choirs

Phone orders 416-431-0790

All box office proceeds to benefit
Doctors Without Borders
and Free the Children

For more information,
please contact 416-431-0790

Sing for the Earth!

Sunday, March 28, 7:00 p.m.
Our Lady of Perpetual Help Church
78 Clifton Road, Toronto

Featuring 3 WORLD PREMIERES: Ruth Watson Henderson
(Paths of a Luminous Earth); Hussein Janmohamed (Light
Upon Light!); and Jason Jesteadt (Carol for the Night) – as well as
Canadian works by Adams, Corfis, Schafer and Togni.

CALL 416-217-0537 www.elmeriseleringers.com

Elmer Iseler Singers
Lydia Adams, Conductor

Sing for Haiti

a co-production featuring

Amadeus Choir
Lydia Adams, Artistic Director and Conductor

Bach Children’s Chorus and Youth Choir
Linda Beaupré, Artistic Director and Conductor

Elmer Iseler Singers
Lydia Adams, Artistic Director and Conductor

Fairlawn Avenue United Church Choir
Eleanor Daley, Director of Music

Metropolitan United Church Choir
Patricia Wright, Director of Music

Host
Tom Allen of CBC Radio 2

with special appearance by Juno award winner
Melanie Doane

Metropolitan United Church,
56 Queen Street East

Sunday March 7, 2010
7:00 p.m.

Tickets $20 available at the door
and from participating choirs

Phone orders 416-431-0790

All box office proceeds to benefit
Doctors Without Borders
and Free the Children

For more information,
please contact 416-431-0790

Sing for the Earth!

Sunday, March 28, 7:00 p.m.
Our Lady of Perpetual Help Church
78 Clifton Road, Toronto

Featuring 3 WORLD PREMIERES: Ruth Watson Henderson
(Paths of a Luminous Earth); Hussein Janmohamed (Light
Upon Light!); and Jason Jesteadt (Carol for the Night) – as well as
Canadian works by Adams, Corfis, Schafer and Togni.

CALL 416-217-0537 www.elmeriseleringers.com

Elmer Iseler Singers
Lydia Adams, Conductor

Sing for Haiti

a co-production featuring

Amadeus Choir
Lydia Adams, Artistic Director and Conductor

Bach Children’s Chorus and Youth Choir
Linda Beaupré, Artistic Director and Conductor

Elmer Iseler Singers
Lydia Adams, Artistic Director and Conductor

Fairlawn Avenue United Church Choir
Eleanor Daley, Director of Music

Metropolitan United Church Choir
Patricia Wright, Director of Music

Host
Tom Allen of CBC Radio 2

with special appearance by Juno award winner
Melanie Doane

Metropolitan United Church,
56 Queen Street East

Sunday March 7, 2010
7:00 p.m.

Tickets $20 available at the door
and from participating choirs

Phone orders 416-431-0790

All box office proceeds to benefit
Doctors Without Borders
and Free the Children

For more information,
please contact 416-431-0790

Sing for the Earth!

Sunday, March 28, 7:00 p.m.
Our Lady of Perpetual Help Church
78 Clifton Road, Toronto

Featuring 3 WORLD PREMIERES: Ruth Watson Henderson
(Paths of a Luminous Earth); Hussein Janmohamed (Light
Upon Light!); and Jason Jesteadt (Carol for the Night) – as well as
Canadian works by Adams, Corfis, Schafer and Togni.

CALL 416-217-0537 www.elmeriseleringers.com

Elmer Iseler Singers
Lydia Adams, Conductor

Sing for Haiti

a co-production featuring

Amadeus Choir
Lydia Adams, Artistic Director and Conductor

Bach Children’s Chorus and Youth Choir
Linda Beaupré, Artistic Director and Conductor

Elmer Iseler Singers
Lydia Adams, Artistic Director and Conductor

Fairlawn Avenue United Church Choir
Eleanor Daley, Director of Music

Metropolitan United Church Choir
Patricia Wright, Director of Music

Host
Tom Allen of CBC Radio 2

with special appearance by Juno award winner
Melanie Doane

Metropolitan United Church,
56 Queen Street East

Sunday March 7, 2010
7:00 p.m.

Tickets $20 available at the door
and from participating choirs

Phone orders 416-431-0790

All box office proceeds to benefit
Doctors Without Borders
and Free the Children

For more information,
please contact 416-431-0790
It was almost three years ago that soprano Sondra Radvanovsky walked out onto the stage of the Luna Gala at Roy Thomson Hall and sang the Bolero from Verdi's I vespri Siciliani. The audience was enthralled - and puzzled. Who was Sondra Radvanovsky, and what was she doing at a gala celebrating Canadian opera singers?

"People came up to me asking where I came from," Radvanovsky told me when I spoke with her in New York City this past January. "I told them that I've been living in Oakville for six years." I was sitting with Radvanovsky in a café close to Lincoln Center, where she had sung the opening performance of Verdi's Stiffelio with the Metropolitan Opera the previous night. Just down the street was the apartment she was staying in with her Canadian husband, Duncan Lear.

Radvanovsky hasn't sung here in Toronto again, in concert or in opera. But that is going to change. On March 20 she is giving a concert in Roy Thomson Hall with baritone Dmitri Hvorostovsky, a frequent and much-loved visitor to Toronto. On May 8 she sings the Verdi Requiem with the Grand Philharmonic Choir under Howard Dyck. And next October she opens the new season of the Canadian Opera Company with her first Aida.

Radvanovsky is regarded as the leading Verdi soprano of her generation. Her repertoire is well-stocked with Verdi operas, including what's become her signature role, Leonora in Il Trovatore, which she has performed something like 165 times. Yet she also sings many other operas, ranging from Eugene Onegin and Rusalka to Cyrano de Bergerac, Manon Lescaut and Susannah, with Maria Stuarda and Norma coming up.

After living here for nine years, Radvanovsky is still widely referred to as an American singer. Even the COC describes her as "the stunning American soprano" in their brochure for next season. So I started our interview by asking her whether she felt Canadian in any sense. Her answer surprised - and delighted - me.

Radvanovsky: I call myself Canadian. I live in Canada. I don't have a Canadian passport, but I'm a landed immigrant. So Canada really is my home. I was born and raised in the States, but once I found Canada, it just felt like home to me.

Does the fact you're doing this concert in Toronto mean anything special for you?
Radvanovsky: Yes, absolutely. I'm so excited. It doesn't get any better for me than singing in Toronto.

You've been singing with Dmitri Hvorostovsky a great deal in the past couple of years. I heard you in Trovatore with him in San Francisco, and the rapport between you two was evident. It made the story even more complicated and dramatic.

Radvanovsky: From the minute Dimitri and I sang with each other there was chemistry on stage. You can hear it on the duet CD from our concert in Moscow almost two years ago. That was the first time that we had sung together. We're always joking and teasing each other. He's like my brother, we get along so well.

Why are you doing a duet from Eugene Onegin, when the rest of the programme is mostly Verdi?

Radvanovsky: Dmitri had said he wasn't going to sing Onegin any more, because he had done enough Onegins in his life. But it had been my dream to sing Onegin with him. So I said, "Fine, then you're doing the closing duet with me."

Would you like to sing more often in the Toronto area?

Radvanovsky: I'd love to sing more at home. It's nice to sleep in your own bed. I've hardly been home since August.

I know, because the only way The WholeNote could catch up with you was for me to come to New York. But that will be changing, since you are finally singing with the Canadian Opera Company.

Radvanovsky: Yes, I'm opening the season with Aida in October. It's my Toronto opera debut, and it's also my debut singing the role of Aida. So I'm really, really excited. I'm also going to do a little concert in the COC lunchtime series during the Aida run. I'll be singing with the COC a lot in the next few years.

Why did it take so long?

Radvanovsky: I don't know if Richard Bradshaw didn't like my voice, or what it was. There had even been a possibility for me to step in to the Trovatore that the COC did a few seasons ago, when they lost the soprano originally scheduled. I had just done that exact production, and I was free for at least the first five shows. But he got someone else. I still don't know why.

Do you find much difference between the States and Canada?

Radvanovsky: There's a different mentality. I prefer the Canadian mentality because Canadians are so much more rooted in Europe, and that for me is very important. I find Canadians more open and liberal. And I really like that.

So you plan to stay in Canada?

Radvanovsky: I love Canada. I never want to leave Canada – never.

How did you meet your husband?

Radvanovsky: Through Michael Schade. My husband and Michael went to St. Michael's Choir School together. I was singing Musetta at the Met and Michael was singing The Magic Flute. He said, "My best friend is in town, so let's go to dinner." I hesitated. But we had dinner - and Duncan and I were married a year later.

Having your husband here with you must make a huge difference in your life.

Radvanovsky: Huge – he travels with me all the time. He's my rock. The travelling is a really tough part of this job, so it's great. He's my business manager. I sing, and he does everything else.

Was it difficult for you and your husband to decide where to live after you were married?

Radvanovsky: During the first year of our marriage I was still living...
2010 ~ 2011 Subscription Series
38th Season
GREAT CHAMBER MUSIC DOWNTOWN

**QUARTETS** $293, $269

- **ST. LAWRENCE QUARTET** Th. Oct. 14
- **TOKYO QUARTET** Th. Jan. 13
- **PRAZAK QUARTET** Th. Nov. 4
- **PHILHARMONIA QUARTETT BERLIN** Th. Jan. 27
- **GRYPHON TRIO** Th. Nov. 18
- **BOAREALIS QUARTET** Th. Mar. 3
- **PACIFICA QUARTET** Th. Dec. 9
- **TOKYO QUARTET** Th. Apr. 14

**PIANO** $185, $170

- **ALESSANDRO MARANGONI** Tu. Oct. 19
- **DUO TURGEON** Tu. Dec. 14
- **ALEXANDRE THARAUD** Tu. Feb. 22
- **ANDREAS HAEFLIGER** with Marina Piccinini, flutist Tu. Mar. 15
- **MARC-ANDRÉ HAMELIN** Tu. Mar. 29

**DISCOVERY** $50 (Family Package Subscription $70)

- **LAURA KLASSEN** soprano with **Megan Chang**, pianist Th. Jan. 20
- **TRIO VOCE** with composer **JONATHAN BERGER** Tu. Feb. 17
- **JULIE-ANNE DEROME** violinist Th. Mar. 24

**Full season of 16 concerts $466, $427** Other combinations available

Subscription prices in effect only until April 30.

at Jane Mallett Theatre
St. LAWRENCE CENTRE for the ARTS
416-366-7723 | 1-800-708-6754
order online at www.stlc.com

Canadian Patrimoine
Heritage canadien
ONTARIO TRUSTS COUNCIL
Ontario Arts Council
in New York and he was working in Canada, but that was impossible. So we really had to think long and hard. Europe was an option because my husband was born in Britain, so he has EU citizenship. But I said, “You know, Duncan, I really love Canada. There’s no reason for me to stay here in the States.” We lived near the lake in Oakville, on the same street as Michael. But we’ve just bought a house in Caledon, on ten acres.

Plácido Domingo is conducting you in Stiffelio. You’ve worked with him so much – has he had an influence on your career?

Radvanovsky: I really don’t think I’d be here right now, singing at this level, without him. He is a huge part of my career. He’s a great musician, and he does so much for opera.

What is it like having him conduct you, especially after having sung with him so much?

Radvanovsky: It is surreal, actually, to look down in the pit and see his smiling face. Last night he was blowing me kisses after my first aria and I started thinking about how it was because of him that I decided to become an opera singer. It was when I was 11 years old, and I saw him on TV in *Tosca*.

Last night in Stiffelio, I really felt your intense commitment to what was happening dramatically.

Radvanovsky: I love being on stage. That’s something that I see in Plácido. He needs opera to sustain his life – and I really have that same passion too. When I don’t sing for a couple of days I get into a funk. Singing is a part of me. Being on stage is such an adrenaline rush. I get to live another life for three hours of my own life.

You made Lina so believable.

Radvanovsky: That’s what I try to do. It’s very fulfilling for me as an actress. I was a theatre major in college as well as a voice major, so I always try to bring out what the character is feeling, and show what I would do if I were feeling those things. I’ve never betrayed my husband, as Lina did, but we’ve all had those thoughts about another person, or whatever, so how does it make me feel and how would I react?

I have to be really on my toes with someone like José Cura, who is singing the role of my husband, Stiffelio. José is a real singing actor. He’s magnetic, really. And we are both quite intense. So every night we do things a bit differently. That’s exciting to me, because if it were always, “Okay, on this beat I stomp my foot and on this beat I raise my hand,” I’d be bored to tears. I don’t want to just stand there and sing. People don’t go to opera just to hear beautiful music. They want to see drama.

Does that mean that the ensembles should be as dramatic as the arias?

Radvanovsky: They are. They’re the inner thoughts that the characters are having on stage. Just because there’s more than one person singing doesn’t mean you stop acting. I don’t think that’s what Verdi wanted.

You do sing lots of other repertoire, but Verdi seems to be your main focus.

Radvanovsky: I love, love, love Verdi – the lines, the music. It just does something to me. My goal in life is to sing every Verdi role that I can.

A couple of years ago you were saying that you will never do Aida, and now you are doing it in Toronto. Are there any Verdi roles that at this point you think you will never do?

Radvanovsky: I think my days of singing Gilda in *Rigoletto* have come and gone. *La forza del destino* and *Un ballo in maschera* are planned. And I still want to do *Otello*, *Simon Boccanegra* and *Nabucco*.

What about baroque music?

Radvanovsky: I don’t like singing it. Mirella Freni told me, “You know Sondra, the audience will know if you don’t like what you’re singing. They sense it. Sing what you love and they will love you.”

Mozart? You did some earlier in your career.

Radvanovsky: I despise it! I love listening to other people sing Mozart. But I feel like I’m in a straightjacket when I sing Mozart. It’s beautiful music – it’s just not the beautiful music for me. Everybody says that Mozart is so good for the voice. But for me early Verdi does the same thing.

When you gave a solo recital in Russia last May, the Russian press was reporting that your great-grandfather was descended from Russian nobility.

Radvanovsky: That’s what I was told. My great-grandmother worked as a servant to a Russian prince outside of Moscow. My grandmother was illegitimate, but the rumour was that the prince was her father. She grew up in Czechoslovakia, married a Czech, and moved to the States before my father was born. Unfortunately I never really got much of the history.

Your voice matches so well with Hvorostovsky, who of course is Russian. Do you think your voice is Slavic in colour?

Radvanovsky: I think so. I have the dark colour. But I also have that Scandinavian brightness from my mother, who is Danish. It’s like Birgit Nilsson – that laser quality, that focus in the voice. People sometimes call my voice steely. I think the steely quality is what makes it carry out into an opera house.

What singers do you admire most for your repertoire?

Radvanovsky: Maria Callas and Leontyne Price – but for me Callas is really it. Opinions about her are really divided. With my voice too, people either really love it or really hate it. I have a fast vibrato. I can’t do anything about it – it’s what God gave me. Something about Callas’ voice just speaks to me. It was not a beautiful voice, per se, especially up high. She was never afraid to make an ugly noise for effect on stage. But she does every dynamic, every inflection in the score. It’s acting with your voice – that’s what I’m trying to do.

Verdi, for example, gives you everything in the score. He tells you how to sing it – the dynamics, the words, everything. But many singers overlook the expressiveness of the voice for vocal tricks or for stage tricks.

Like Leontyne Price, you have that ability to sing very softly and still reach the back of an opera house as large as the Met.

Radvanovsky: A voice teacher once said, “You know, Sondra, you can sing really loudly, but sometimes it’s more impressive to sing softly because it will grab the audience’s attention. They won’t expect it. So never sing louder than the point of lovely. Once you go past that point, it’s no longer expressive – it’s just loud.” You really have to be judicious about where you give 150 percent, and where you sing softly, too. There has to be a balance, because you never want to lose your audience’s attention.

You recently revealed that you had surgery on your vocal chords eight years ago.

Radvanovsky: Yes, it’s very common. It’s like a sports injury. But there is such a stigma attached to it, and I wish there wasn’t.

Why is there that stigma?

Radvanovsky: Because people assume that you misused your voice. So many people think that if you have surgery, you’re not singing— continued on page 62...
Beat by Beat / On Opera

Opera: By Request and To Go

CHRISTOPHER HOILE

This March, two opera companies celebrate anniversaries: Opera By Request celebrates its third, and Tapestry New Opera Works its 30th. Tapestry was part of the boom in opera in the 1980s that also saw the birth of Opera Hamilton and Opera Atelier. The more recent rise of Opera By Request (OBR) shows that the audience for opera in Toronto is still increasing.

OBR Artistic Director William Shookhoff shared the company’s impressive statistics: “By June 2010 when we will break for the summer, OBR will, in its short history, have performed 32 different operas in a total of 45 performances. I haven’t totalled up the number of singers, but let us conservatively estimate 150. We have also enjoyed the co-operative services of four area choirs, who have enhanced a number of performances. Can anyone else come close?”

If we emphasize that these have all been full-length or one-act operas, the answer is “No.” This month OBR will present Verdi’s Un ballo in maschera on March 5, Handel’s Giulio Cesare on March 12 and Tchaikovsky’s Pique Dame on March 19. All operas are presented in concert with Shookhoff at the piano.

OBR presented its first performance on March 3, 2007. The idea came when two singers whom Shookhoff had accompanied in a recital of opera excerpts from La Traviata mentioned that they wished they could perform the entire opera. Shookhoff, a noted vocal coach, had always maintained that “singers study roles all the time but they never really learn them properly unless they perform them fully with the other cast members.”

What make OBR unusual is that all its repertoire is chosen by the singers themselves. All the box office returns go to the singers. Two or more singers will come forward with a proposal for an opera and will then seek out other singers to fill the remaining roles. What has developed is a form of co-operative, which Shookhoff likes, “because the people are there supporting one another; they’re not doing it for me.” In some cases, though, when a singer is new to Toronto, opera companies have fewer connections, Shookhoff will step in to take a more active part in the casting – but otherwise Shookhoff views himself primarily as a facilitator.

The concept has been so successful that Shookhoff now has to restrict how many OBR shows there will be in a given year. In future he foresees creating a network of music directors who can take on a greater number of operas. While the majority of singers are recent graduates of opera programmes around the country, there are also veteran singers who have desire to perform certain roles. The singers benefit simply by being heard – which in some cases has led to contracts – and by adding roles to their repertoire, which makes them more attractive as understudies or short-notice replacements. As Shookhoff notes, “Good luck is when preparation meets opportunity.”

Meanwhile, Tapestry New Opera Works is celebrating its 30th anniversary with a special edition of its popular opera to Go series. All five short works will be remounts from past seasons. The programme consists of The L’Aventures (2002) by Jeffrey Ryan to a libretto by Michael Lewis MacLennan; The Colony (2008) by Kevin Morse to a libretto by Lisa Codrington; Ashlike on the Cradle of the Wind (2006) by Andrew Stanieland to a libretto by Jill Batison; Rosa (2004) by James Rolfe to a libretto by Camyarr Chai; and Ice Time by Chan Ka Nin to a libretto by Mark Brownell. As usual, all five will be directed by Tom Diamond, with artistic director Wayne Strongman at the podium.

The quartet of singers are Tapestry favourites: soprano Xin Wang, mezzo Kristzina Szabo, tenor Keith Klassen and baritone Peter McGillivray. The performances take place March 24-26 in the Fermenting Cellar in the Distillery District. For more information visit www.tapestrynewopera.com.

According to Strongman, many considerations went into choosing which works to include. First was the desire to reflect both the range of styles of opera, and the history of the series (which has led to similar programmes in Scotland and South Africa). Second was to provide showcases for the Opera to Go ensemble. Strongman is still glowing from having been named to the Order of Canada last December, cited for “his innovative contributions as the founding artistic director of Tapestry New Opera Works; as the long-time volunteer choral director for the Regent Park School of Music; and as a champion of Canadian composers.” Congratulations for such a well-deserved honour!

Christopher Hoile is a Toronto-based writer on opera. He can be contacted at: opera@thewholenote.com.
TWO OPERA LEGENDS PERFORM IN CONCERT FOR THE FIRST TIME IN NORTH AMERICA

DMITRI HVOROSTOVSKY
Baritone

SONDRA RADVANOVSKY
Soprano

“Radvanosky is a true Verdian, with a big juicy, vibrato-rich sound”
- London Times

ONE NIGHT ONLY!
Saturday March 20/10 @ 8 PM
Roy Thomson Hall

For Tickets 416.872.4255 or roythomson.com

GREAT CHAMBER MUSIC DOWNTOWN

URSULA OPPENS
Beethoven and John Corigliano – is this the season’s most interesting piano recital programme?
Tuesday March 2 at 8 pm

HUGO WOLF QUARTETT
Mozart, Webern, Schubert Toronto debut of sensational German quartet
Thursday March 11 at 8 pm

RACHEL KIYO IWAAWA, pianist
Cosmophony and George Crumb
Thursday March 18 at 8 pm
Tickets just $15 for this new music rising star

STÉPHANE LEMELIN, pianist
The late Schubert sonatas
Tuesday March 23 at 8 pm

Favourite Arias & Duets From Tosca, La Traviata, Simon Boccanegra & More!
Featuring The Orchestre de la Francophonie
Led By Jean-Philippe Tremblay
Constantine Orbelian, Conductor

ONE NIGHT ONLY!
Saturday March 20/10 @ 8 PM
Roy Thomson Hall

For Tickets 416.872.4255 or roythomson.com

Presented by showoneproductions.ca

ONTOARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

MUSIC TORONTO
at Jane Mallett Theatre
St. LAWRENCE CENTRE FOR ARTS

416-366-7723 • 1-800-708-6754
order online at www.stlc.com

Music at the Whole Note
WWW.THEWHOLENOTE.COM
March 1 - April 7, 2010

URSULA OPPENS
Baritone

SONDRA RADVANOVSKY
Soprano

“Radvanosky is a true Verdian, with a big juicy, vibrato-rich sound”
- London Times

ONE NIGHT ONLY!
Saturday March 20/10 @ 8 PM
Roy Thomson Hall

For Tickets 416.872.4255 or roythomson.com

Presented by showoneproductions.ca

ONTOARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

MUSIC TORONTO
at Jane Mallett Theatre
St. LAWRENCE CENTRE FOR ARTS

416-366-7723 • 1-800-708-6754
order online at www.stlc.com

Music at the Whole Note
WWW.THEWHOLENOTE.COM
March 1 - April 7, 2010
Mooredale and More

Mooredale Concerts, under artistic director Anton Kuerti, is second to none in bringing artists of the highest standard from Canada and beyond to its main concert series. As well, it’s a nurturing force for young musicians through its Mooredale Youth Orchestras and Music and Truffles concerts. The next programme well illustrates the series’ various facets: on March 7, Mooredale will bring Les Violons du Roy to town.

Now in its 25th-anniversary season, this chamber orchestra was founded by music director Bernard Labadie and is based in Quebec City. Through its many concerts, broadcasts, recordings and much touring the orchestra has developed an international reputation for the energy and vitality of its performances. Its repertoire is wide ranging – from baroque to present day – and always performed in the stylistic manner most appropriate to each era. When playing music from the baroque and classical periods, the musicians use modern instruments, but also copies of period bows to conform with the performance practice of the era.

Their March 7 concerts are dedicated to the vibrant string concertos of Vivaldi. You’ll hear why this group is so renowned: each of its members is a soloist in his or her own right, and almost all of them will be featured as such in these concerts.

Yes, I do mean the plural – “concerts.” A unique and charming feature of Mooredale Concerts is Music and Truffles: a one-hour, interactive version of the 3:15pm concert, taking place at 1:15pm and designed for children. But you don’t have to be a child to attend; all you need is the curiosity to learn more about the great music and artists being presented that day.

Please note, too, that there’s yet another chance to hear Les Violons du Roy in the southern Ontario area this month, as they’ll be presenting the same programme in London on March 6. You’ll find the details in our Beyond GTA listings.

... and more!

It’s hard to know how to continue describing the early music scene this month, as March is turning out to be such a treasure trove of riches. Some of this has to do with the approaching Christian holy days of Easter weekend, which have inspired an enormous wealth of musical creativity throughout the ages. You’ll discover music (most often involving voices) that is not heard at any other time of year. Several other concerts this month have to do with Bach, as his devotees have a penchant for celebrating his birthday (March 21) by performing his music.

Here are some concerts you might not want to miss:

March 5 and 6: The music of the early German Baroque is replete with magnificent sacred works for massed forces of voices and instruments. The Toronto Consort presents heartfelt works of anguish and redemption from this era in their programme “From Praetorius to Bach: Visions of Darkness and Light.” You will revel in the sounds of a large ensemble of rarely heard instruments including

U of T Symphony & The National Ballet of Canada Orchestra

David Briskin, conductor
Russell Hartenberger & Ed Reifel, timpani
Shostakovich Festive Overture
Philip Glass Concerto Fantasy for Two Timpanists and Orchestra
Berlioz Symphonie Fantastique
3/28 (2:30 pm), MacMillan Theatre.
Tickets: $18 ($10*). Call 416-978-3744

Windscapelm

The virtuosic windwind ensemble from New York performs Reicha Quintet in E-flat major, Janáček Eight Moravian Folk Songs, Ligeti Six Bagateles and Dvořák Piano Sextet in A major (transcribed from Op. 81) with pianist Lydia Wong.
3/8 (7:30 pm). Walter Hall. $25 ($15*)

Chopin Celebration

FACULTY ARTIST SERIES

Celebrating Chopin’s 200th birthday, faculty pianist Henri-Paul Sicsic gives a sampling of nearly every genre of the composer’s output for solo piano. A series finale not to be missed!
3/12 (6:00 pm). Walter Hall. $25 ($15*)

Jazz Orchestras

“THANK YOU, PAUL!”

A tribute to Paul Read, retiring Director of Graduate Jazz Studies, featuring his compositions performed by the 10 O’Clock and 11 O’Clock Jazz Orchestras, directed by Terry Promane and Jim Lewis.
3/17 (7:30 pm). MacMillan Theatre. $14 ($8*)

Gryphon Trio

CHAMBER MUSIC SERIES

The Juno Award-winning ensemble performs Chopin Piano Trio, and Brahms Piano Quartet in A major, with Steven Dann, viola.
4/5 (7:30 pm). Walter Hall. $25 ($15*)

Box Office: 416.978.3744
*Senior/student prices

Faculty of Music, University of Toronto, Edward Johnson Building, 80 Queen’s Park (Museum subway stop).

www.music.utoronto.ca
March 6: The Tallis Choir with its conductor Peter Mahon take us to the Royal Concert of Madrid during Holy Week, 1611, to hear some of the most glorious polyphonic music ever written for voices. Tomás Luis de Victoria’s “Tenebrae for Good Friday” is from a magnificent collection of music he wrote for this portion of the Christian liturgical year – choral music of unparalleled dramatic expressiveness. It will be performed in the enveloping acoustical setting of St. Patrick’s Church.

March 6 and 7: If you seek drama as well as poignant music in the re-telling of the Easter story, there’s no better place to find them than in Bach’s St. John Passion. Chorus Niagara with conductor Robert Cooper presents this trenchant work twice, in Grimsby and in St. Catharines.

March 10 to 14: Tafelmusik Baroque Orchestra and Chamber Choir present Bach in Leipzig, an imaginative journey to 18th-century Leipzig where Bach lived and worked from 1723 till his death. This is the latest of several acclaimed presentations designed by Tafelmusik’s own Alison Mackay, and one that is sure to bring to life a colourful array of characters and a vigorous community, as well as highlighting the variety and breadth of the music Bach composed during his long tenure in that city.

March 14: Toronto Early Music Centre’s Musically Speaking presentation is entitled “The Grand Tour.” This tradition flourished in the 1660s as the customary English gentleman’s post-Oxbridge cultural education, serving as a rite of passage. You’ll hear music that such a traveller might have heard during Purcell’s lifetime, taking the Grand Tour from England through France to Italy.

March 21: Aradia Ensemble presents “The English Orpheus.” In Greek mythology, the god Orpheus is credited with being the inspiration for literature, poetry, drama and music. Who might be his counterpart in later times but Purcell, who set poetry to music so brilliantly and wrote so much wonderful incidental music to plays? Aradia Ensemble under its artistic director Kevin Mallon explores some of this, presenting the original text alongside the music for plays such as Don Quixote (with excerpts from Thomas D’Urfey’s play) and for Bondaca, or The British Heroine (with excerpts from John Fletcher’s play).

March 25 to 30: An enchantress she is, and a passionate explorer of all kinds of repertoire. In Tafelmusik’s programme entitled “Enchantress,” soprano Karina Gauvin displays her lovely virtuosity in music by Vivaldi and Handel; the orchestra does the same in complementary pieces by Vivaldi and Locatelli.

March 27: If you go to Kingston you can have a crash course in baroque music everyone should know, as the Kingston Symphony Orchestra presents “Classics 101.” You’ll hear such beloved pieces as Vivaldi’s Four Seasons, Handel’s Water Music Suite, Pachelbel’s Canon and Bach’s Brandenburg Concerto No.3. Gisèle Dalbec, the orchestra’s concertmaster, is the featured soloist.

April 2: Buxtehude’s Passion oratorio Membra Jesu Nostri is an amazingly daring outpouring of grief, seven cantatas each based on a medieval hymn, that meditate on the feet, knees, hands, side, breast, heart and face of the crucified Christ. Scored generally for five soloists, choir, two solo violins and continuo, the emotion is softened by the appearance of a quintet of viols in the sixth cantata, “To His Heart.” Composed for Passion Week of 1680, it will be presented by the Toronto Chamber Choir with its conductor Mark Vuorinen.

April 2: If you go to Kitchener you can hear Bach’s monumental B Minor Mass, performed by the Grand Philharmonic Choir and the Kitchener-Waterloo Symphony – a performance especially notable as it will be one of the last conducted by the Choir’s director of 38 seasons, Howard Dyck. The featured soloists are an impressive quartet of Canadians: soprano Suzie Leblanc, mezzo Laura Pudwell, tenor Michael Schade and baritone Russell Braun.

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.
Sacred Music
Then and Now

BENJAMIN STEIN

As I wrote in last month’s column, much Western choral music denotes and illuminates the celebrations and rituals of the Christian year. Over a span of many centuries, European temporal powers employed composers and performers to create thousands of religious masses and motets giving praise to God.

These works reflected the genuine piety of religious and political leaders, in a way in which a post-Enlightenment society can scarcely understand. But at the same time, those who commissioned these works surely understood the power of art to reinforce their temporal power. A performance of a mass was more than pleasant musical setting of a sacred text. It was a statement of cultural and ethnic identity, and a potential rallying point in times of strife.

At the beginning of the 21st century, many find themselves in the odd position of encountering religious choral music most often in the rarified atmosphere of the concert setting, rather than as part of a sacred service. Although we may come to know much of this music well, we have little knowledge of, or interest in, the societies from which it sprang. We’re more likely to venerate Mozart than we are to regard with much interest or respect the autocratic Salzburg Archbishop who employed him to fill his church with music.

Composers’ mass settings had their part to play in the sectarianism and strife of past centuries. But what do they mean to us today, in a society in which religious plurality is buttressed by law, and multiculturalism is an essential if imperfectly realized aspect of Canadian identity?

A definitive answer to this question is (thankfully) beyond the scope of this article. But upcoming performances of Bach’s St. John Passion, given by Chorus Niagara and led by veteran conductor Robert Cooper on March 6-7, illuminate this ongoing question. One of the most important works of the classical repertoire, the St. John Passion can be alarming in its depiction of the Jewish hordes as a

Robert Cooper leads Chorus Niagara in Bach’s St. John Passion.

PETER MAHON
Sales Representative
416-322-8000
pmahon@trebnet.com
www.petermahon.com

BOSLEY
REAL ESTATE
mob of Christ-killers, in light of some of the anti-semitic excesses of 18th-century Europe.

But while anti-semitism has by no means disappeared from the modern world, the concert setting in which Bach’s music is now most often heard in many ways removes it, in a positive sense, from the more problematic aspects of the Baroque church. What is left is Bach’s extraordinary settings of the Passion scriptures. The finger-pointing inherent in the text is to a great degree mitigated by music filled with compassion, tenderness, and a vast understanding of human frailty.

Various other sacred settings can be enjoyed in the weeks to come. The Elora Festival Singers sing Rachmaninoff’s Vespers (Guelph, March 21); The Etobicoke Centennial Choir sings Beethoven’s Mass in C and Bernstein’s Chichester Psalms (March 27). The Hart House Singers perform Brahms’ German Requiem (also March 27). Mozart’s Coronation Mass and Piano Concerto No. 21 will be heard at Jubilee United Church on March 28. And Cardinal Carter Academy for the Arts performs Faure’s Requiem and Duruflé’s Messe Basse as part of an all-French programme on March 30.

Good Friday, which this year falls on April 2, brings with it many concerts. One can choose from among the following: Cantabile Chorale of York Region’s The Rose of Calvary; Toronto Chamber Choir’s Membrs Jesu Nostris, an oratorio setting by J.S. Bach’s idol, Dietrich Buxtehude; the Durham Philharmonic Choir’s programme that includes Fauré’s Requiem; and the Metropolitan United Church Festival Choir performing Brahms’ German Requiem. As well, the Grand Philharmonic Choir of Kitchener performs Bach’s Mass in B Minor in Kitchener with a as good a group of solists as one is likely to hear anywhere: Suzanne LeBlanc, Laura Pudwell, Michael Schade, and Russell Braun.

Other unusual “non-mass” concerts are of note in March and April. Lovers of Brahms can also hear two interesting choral works: Rinaldo, and the beautiful Alto Rhapsody, performed by the Victoria Scholars on March 7. David Fallis conducts the March 13 debut concert of Choir 21, an intriguing new ensemble specializing in 20th century music (though I note that they are throwing in some Hildegard of Bingen as well). The excellent Toronto Children’s Chorus teams up with American counterparts the Boston City Singers, for a March 5 concert that includes Schumann’s often overlooked Mädchenlieder. And the Tafelmusik Orchestra and Choir mount a programme, from March 10 to 14, entitled “Bach in Leipzig,” which focuses on Bach’s work in the final stage of his career, as Cantor of the Thomasschule and music director of Leipzig’s two largest churches.

Two world music/classical-hybrid concerts stand out in March. Echo Women’s Choir is a lively Toronto ensemble led by husband and wife team Becca Whitlaw and Allan Gasser. These musicians are as at home with folk music as they are with classical music, and their repertoire choices always reflect this easy pairing. Their offering on March 20 is “Ceilidh: A Down-East Kitchen Party.” Also, in a short number of years, world music ensemble Autorickshaw has established itself as one of the more inventive and interesting groups around. They team up with the Jubilate Singers on March 27.

Benjamin Stein is a tenor and a theorist. He can be contacted at: choralscene@thewholenote.com.
Anagnoson and Kinton Benefit Concert for University Settlement

Well-known Canadian piano duo, Anagnoson and Kinton, present a benefit concert in celebration of University Settlement’s 100th year anniversary. Founded in 1910, University Settlement is a non-profit, multi-service agency serving the social, economic, cultural and recreational needs of the community. University Settlement’s fundraising priority in 2010 is to raise funds for our subsidy program to help families in need participate in our programs. Proceeds from the concert will help us achieve this goal.

Sunday, April 18th, 2pm
Glenn Gould Studio
250 Front Street West

Ticket Prices: $40 for adults, $20 for those 18 and under

Tickets available at Roy Thomson Hall box office, by phone at 416-872-4255 or online at www.roythomson.com. The Glenn Gould box office will be open for ticket sales two hours before the concert.

BONUS: The first 300 adults who present their tickets to us upon entering the studio on the day of the concert will receive a $10 gift card, which may be used at the Roy Thomson Hall Music Store.

...an outstanding two-piano recital with formidable precision and panache! - New York Times
oronto’s music-presenting scene could be described as being like a good hockey team – having depth, and with strength in all areas. The Toronto Symphony Orchestra and Canadian Opera Company are both thriving; Tafelmusik is one of the best baroque orchestras in the world; in Sinfonia Toronto and the Esprit Orchestra we have two other professional orchestras, one focussed on the chamber orchestra repertoire and the other on contemporary repertoire. There’s great contemporary music strength in Toronto: Soundstreams consistently gives us innovative programming, as also do New Music Concerts, the Music Gallery, the Art of Time Ensemble, Continuum and Arraymusic.

At the presenter end of the spectrum, Music Toronto brings some of the world’s best chamber music and pianists to the city; the Aldeburgh Connection maintains a high level vocal recital series; and Roy Thomson Hall brings some of the world’s best singers, pianists and orchestras to its stage; Off Centre and the Women’s Musical Club also present chamber music at a very high level. While we have lost the influx of performers brought here when Livent was alive and well, others – such as a newly invigorated Mooredale Concerts under Anton Kuerti’s direction and the RCM’s new Koerner Hall series – have moved in to take up the slack.

Another relatively new presenter is Show One Productions, founded and run by Russian-born “superwoman,” Svetlana Dvoretskaia. As I write she is busy in Montreal, where she’s presenting the Rotterdam Philharmonic Orchestra, which, as you’ll know if you read my column last month, performs in Toronto on February 24. On March 20 she is putting together on the stage of Roy Thomson Hall the remarkable combination of baritone Dmitri Hvorostovsky, soprano Sondra Radvanovsky and l’Orchestre de la Francophonie with guest conductor Constantine Orbelian.

A relatively new company, Show One first stepped into Toronto’s cultural scene in 2004, presenting Vladimir Spivakov and the Moscow Virtuosi at the George Weston Recital Hall. In the early days, most of the audiences at Show One productions were from the Russian community; but now, according to Dvoretskaia, “It’s totally different. Russians are still supporting me a lot, but I would say they’re about 30-35 percent of my patrons now.” Encouraged by the success of her Weston Recital Hall concerts, she knew she wanted to move to a downtown location. At that time (a little over two years ago) there was nothing downtown comparable in size to the Weston so she took the risk and presented a recital by Hvorostovsky at Roy Thomson Hall, with more than twice the seating. “Of course it was a big risk on my part, but so is our business – always a big risk!” That concert was a great success, so concerts by the Moscow Virtuosi and the Moscow Soloists followed, and now the March 20 concert.

This collaboration between Hvorostovsky and Radanovsky is one of many. They’ve performed together in Russia and Europe, as well as in productions by the San Francisco Opera and the Metropolitan Opera. Orbelian is a frequent collaborator with “Dima” (as Dvoretskaia refers to Hvorostovsky) – and a fortuitous meeting with Jean Philippe Tremblay, conductor of L’Orchestre de la Francophonie, led to its involvement.

To say that Svetlana Dvoretskaia is enthusiastic about the show, which is also being done in Montreal, would be an understatement: “Italian opera is very dramatic – especially when it’s performed by such supers.” Kudos to Svetlana for her courage and willingness to take risks! Toronto, as well as Montreal and Vancouver, are the
CONTINUUM CONTEMPORARY MUSIC
The Thread
Sunday, February 28, 2010, 8:00 pm
Continuum performs the chamber works of one of Canada’s most accomplished composers, James Rolfe. Charting the development of his “muscular and stripped-down” sound and “delicate economy” of form, the concert features such works as Simon & Garfunkel and the prophets of rage, Squeeze, Freddy’s dead, and others.

MUSICIANS FROM MARLBORO
Thursday, March 4, 2010, 8:00 pm
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.

NEW MUSIC ENSEMBLE
BRIAN CURRENT, conductor
Songs of Love and Sorrow
Saturday, April 10, 2010, 7:00 pm
Is there such a thing as socially responsible music? Join Brian Current and the New Music Ensemble of The Glenn Gould School as they perform works by Claude Vivier (Canada), John Rea (Canada), Jonathon Berger (USA), Luciano Berio (Italy), and others. Listen and understand why the composers felt it was important to write about these topics. Presented in partnership with the Centre for Ethics, the Toronto School of Theology, the Jackman Humanities Institute, and Stanford University. Special guest: Livia Sohn, solo violin.

MONICA & FRIENDS
Sunday, April 18, 2010, 1:00 pm
Monica Whicher, soprano, Frances Pappas, mezzo-soprano, and Liz Upchurch, piano. Following her successful Mazzoleni Hall recital last season, Monica returns to perform a concert of solo and duet works with guests Frances Pappas and Liz Upchurch. Recital will feature Handel, Monteverdi, Mendelssohn, Fauré, Donizetti, Britten, and others.

TICKETS FROM $10!
Order now at rcmusic.ca
416.408.0208
All performances are in Mazzoleni Hall at the TELUS Centre for Performance and Learning. 273 Bloor Street West (Bloor and Avenue Rd.)

THE ROYAL CONSERVATORY’S
Glenn Gould School presents
For the complete 09.10 Season line-up visit rcmusic.ca

CONTINUUM CONTEMPORARY MUSIC
MUSICIANS FROM MARLBORO
NEW MUSIC ENSEMBLE
MONICA WHICHER
FRANCES PAPPAS

The Glenn Gould School is supported by:

Canadian Heritage
Patrimoine canadien

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

TELUS centre
for performance and learning

The Royal Conservatory
The finest instrument is the mind.

GLENN GOULD School
Now let’s look beyond the Greater Toronto Area, where, if you look at our listings, you’ll see there is no shortage of music. There are ten listings this month for the Kitchener-Waterloo Chamber Music Society. If you have never been to one of their concerts, you really must, as the venue – a large (22- by 32-foot) living room that seats 85 in the home of Jan and Jean Narveson in Waterloo – is ideal for listening to chamber music. The society, which was founded in 1974, began presenting its concerts in local churches and other public venues, but in the 1980-81 season chose to present all its events in the “Music Room.” What struck me as I read the society’s listings this month was the variety: two string quartets, a piano trio, as string trio, a quartet of ancient Chinese instruments, two pianists, a guitarist and a saxophone, viola, piano trio.

The Kitchener-Waterloo Symphony Orchestra is also very active. Pushing the envelope of the pops concert tradition, it will present three concerts celebrating St. Patrick’s Day (two in Kitchener, one in Guelph), entitled “From the Rock,” acknowledging the Irish presence in Newfoundland, with guest soloist, accordionist Bernard Philip.

March is really the last full month of the academic year, and so is a busy time not only for student ensemble concerts and solo recitals but also for concerts and recitals by the professional musicians who are on faculty. This is as true at McMaster University and the University of Western Ontario as it is at the universities in Toronto, so you may want to look at their listings. Something that caught my flutist’s eye was a performance of Howard Hanson’s Serenade for flute, Harp and Strings with the McMaster Chamber Orchestra – a wonderful work that’s not often enough performed, especially in its orchestrated version, although I have heard it with flute and piano.

If you live in Toronto but don’t have the time or energy to break through the city’s force of gravity, all is not lost: music from beyond the GTA is coming to town, in the form of “The Three Cantors,” three singing Anglican clergymen and their organ- and piano-playing accompanist, from London, Ontario. For the last dozen or so years, they’ve been charming audiences all over the country – and in so doing have raised over $1 million for The Primate’s World Relief and Development Fund. In other words, their audiences love them not only because their voices blend, but also (according to their website) because their concerts “are a tour-de-force of everything from beloved music of the church, contemporary anthems, spirituals, and new, original compositions, to folk songs and the best of Broadway.” They will be in Toronto at St. Anne’s Church on March 26.

Finally, this year is the 200th anniversary of the birth of Frédéric Chopin – in fact my Grove Dictionary indicates, with a question mark, that his birthday may have been March 1, so look for concerts featuring his music – there are quite a few!

Allan Pulker is a flutist 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.
Beginnings and Endings

JASON VAN EYK

I’m not one who likes to start on a sad note, but the world of new music brings us some upsetting news of late. For, as the TSO’s New Creations Festival comes to a close on March 3, we will hear the last work ever created by one of Canada’s pioneering composers – Jacques Hétu – who passed away at his home on February 9 after a valiant battle with cancer.

Hétu pursued a distinguished career as both a composer and teacher. His catalogue of more than 80 works includes commissions from Canada’s major soloists and ensembles and demonstrates a love for lyrical, poetic and emotional music. He instructed for more than 40 years at Laval University, l’Université de Montréal and l’Université du Québec à Montréal, sharing his unique musical voice with the many generations of musicians he encountered through his teaching.

The departure of Hétu leaves a great void in the musical world of Canada, but his memory will live on through his music, which he defined himself as a merging of neo-classical forms and neo-romantic expressions, rooted in the language of the 20th century. Audiences will experience his great ability to sculpt sound and create strong musical structures when the TSO gives the world premiere of his Symphony No. 5 on March 3 at Roy Thomson Hall. Hétu had hoped to be in attendance and so I suspect we will feel his spirit in the hall that night.

Another “end of an era” comes to be on March 20 at the Glenn Gould Studio when Nexus, the venerable Canadian percussion ensemble, pays tribute to founding member Robin Engelman on his retirement from the group after almost 30 years of dedication. Nexus will be joined by pianist Midori Koga and percussionists Paul Ormandy and Ryan Scott to perform a mixed programme inspired by Engelman’s own musical interests, including the world premiere of R.E.member-ing by another Nexus founder, William Cahn, as well as the Canadian premiere of Handmade Proverbs by Toru Takemitsu – a longtime friend of the group and creator of one of their signature works, the concerto /g40/g84/g81/g79/g2/g47/g71/g2/g382/g81/g89/g85/g2/g57/g74/g67/g86/g2/g59/g81/g87/g2/g37/g67/g78/g78/g2/g54/g75/g79/g71.

For this Toronto concert – in part a homecoming for the quartet, given that flux violist Max Mendel hails from here – the quartet takes inspiration from the storied meeting of Morton Feldman and Morton Feldman’s Symphony No. 5 will be premiered by the TSO on March 3.

Jacques Hétu’s Symphony No. 5 will be performed by the TSO on March 3.

Friday March 12, 2010

Jonathan Harvey
Betty Oliphant Theatre, 404 Jarvis St.

Saturday April 10, 2010

A Tribute to Gilles Tremblay
Betty Oliphant Theatre, 404 Jarvis St.
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
Bruno Mantovani, Fabien Levy
Enno Poppe, Analia Llugdar

Concerts @ 8:00 | Introductions @ 7:15
Reservations 416.961.9594
www.NewMusicConcerts.com

POSTPONED
see March 12 listing for free Harvey Documentary screening details
John Cage in New York City at a concert of Anton Webern’s music. This odd inspirational spark allows the quartet to explore traces of influence from Webern to groundbreaking works from the 1950s and 60s, and on to some of today’s most exciting and radical composer/performers who are remaking the NYC cultural landscape. Included along with the works by Cage and Feldman are two Canadian premieres: Lightheaded and Heavyhearted (2002) by the much-hailed Annie Gosfield and Elegies For The Afterland (2009) by eclectic composer and punk-era innovator David First. Tickets are available online at www.musicgallery.org or by phone at 416-204-1080. Further details about the highly prolific flux Quartet can be found at www.fluxquartet.com.

We get another dose of the New York downtown sound when composer and performer Lukas Ligeti – yes, the son of the legendary composer György Ligeti – returns to Toronto on March 27. When Ligeti the younger visited a few years back it was as an improvising percussionist in concert with some of our own local greats, but this time he’s back to offer us an earful of his own brand of new music, which melds experimentalism, contemporary classical, jazz, electronic and world music (particularly from Africa) into a style that is all his own. With commissions already completed for the American Composers Orchestra, Bang on a Can, Vienna Festwochen, and the Kronos Quartet, as well as several solo CD releases to his credit, Ligeti’s composing career is already well off to a strong start. For this concert, he will be performing his own works for solo percussion and pieces for the rare electronic instrument, the marimba lumina. Tickets are available through the Music Gallery, as are further details about Lukas Ligeti and his music.

To conclude, I’d be remiss if I didn’t draw attention to Tapestry New Opera Works’ Opera To Go experience, which runs March 24-26 in the Fermenting Cellar at the Distillery Historic District. This year’s concept is one of revival, as Tapestry brings back some of the best loved works from their 30-year history of creating exciting, new Canadian opera. The bill is full of some of the best new opera I’ve had the pleasure of experiencing; and they all pack a big punch even though they clock in at just 15 minutes apiece. I personally can’t wait to revisit these remounts by the Tapestry creative team, including the humorous Ice Time by Mark Brownell and Chan Ka Nin, the sensual yet bittersweet Ashlike on the Cradle of the Wind by Jill Battson and Andrew Staniland, and the equally emotionally and musically gripping Rosa by Camyar Chai and James Rolfe. Tickets and more information are available through the Tapestry website at www.tapestrynewopera.com or by phone by calling 416-537-6066 ext. 243.

As always there’s much more new music on offer this month – so be sure to get in with the new via The WholeNote’s concert listings and online at www.thewholenote.com.
March opens with two promising Small World Music presentations in as many days. On March 4, a band of Tuareg rock musicians from the Sahara Desert region of Mali, Tinariwen, performs at the Phoenix Concert Theatre (410 Sherbourne). The group was formed in 1979, and since the beginning of last decade has gained prominence outside of Africa, appearing in festivals in Europe and the US. Their songs deal with the exile and suffering of their people, the Kel Tamashek of the southern Sahara, and the beauty of their desert homeland.

On March 5, the vocal group Huun Huur Tu performs at the Mod Club (722 College). If you’ve never heard this group of Tuvan throat singers, do not miss this concert! I remember standing riveted to the spot when I first heard them on CBC radio around 13 years ago (remember the show “Global Village”? This group of male singers/instrumentalists chants at the very base of their vocal range, producing celestial-sounding overtones. They’ll be collaborating with electronic musician Carmen Rizzo, presenting music from their new CD “Eternal.” For more information on both of these groups, visit www.smallworldmusic.com.

The next evening, March 6, the Vancouver-based Chinese instrumental ensemble Red Chamber performs a programme titled “Secret of the Chinese, Passion of the World” at the Music Gallery. Consisting of four women on traditional plucked instruments, their repertoire spans music from the Tang Dynasty (618-907) to the present, including styles such as Bluegrass and Jazz. Led by internationally renowned musician Mei Han, featured instruments include the zheng (zither), pipa and ruan (lutes). Their website, complete with musical samples, is worth a visit: www.mei-han.com/red-chamber.html.

Cuba’s Havana-based dance company “Dance Cuba” is on tour in Canada this month. The 17-member all female troupe, choreographed by Lizt Alfonso and accompanied by six musicians, fuses flamenco with classical ballet, Afro-Cuban dance, and jazz. They’ll be at the David S. Howe Theatre (Brock University) in St. Catharines on March 6, the Capitol Arts Centre in Port Hope on March 14, Markham Theatre on March 16, and the Oakville Centre for the Performing Arts on the 17th.

If you haven’t yet been to the Royal Conservatory’s Koerner Hall, do pay it a visit! This stunning concert hall right in downtown Toronto has superb acoustics. Not only does it serve the Conservatory’s needs, but it also hosts a concert series in its own right. World music events coming up include Gypsy fiddler Roby Lakatos and ensemble on March 10, and Senegalese vocalist Baaba Maal with band on April 6. Visit http://performance.rcmusic.ca for the Conservatory’s full concert line-up. In the spirit of St. Patrick’s Day, a number of Celtic-themed events are scheduled for March 20. The Southern Ontario Dulcimer Association presents a festival of traditional Irish culture and folk music from 1:00 to 10:00 pm in Alton Village, Caledon (the music part is in the evening).

The same evening, Echo Women’s Choir presents a Ceilidh (pronounced Kay-lee), at Church of the Holy Trinity, a “Down-East Kitchen Party,” complete with fiddles, singing, Irish and Scottish dancers, and a “proper jam session to close out the evening!” Guest performers include members of Bold Steps Dance Studio, Bob Davis (piano), Judith Nancekivell (voice/guitar), and Sarah Shepherd (dance demonstration). Still on March 20, the Hamilton Philharmonic presents Celtic Traditions, a ceilidh with champion fiddler Pierre Schryer and his band, performing in styles from Irish to Scottish to Québécois.

March 27, Toronto based Indian-jazz fusion band Autorickshaw performs with the Jubilate Singers at Eastminster United Church. Says Autorickshaw’s lead vocalist, Suba Sankaran, “This is a very special collaboration, featuring the premiere of my Indo-choral composition Kannamma, commissioned by the Jubilate Singers.” The commission is in celebration of Jubilate’s 40th anniversary season.

The universities hold their end-of-term World Music ensembles concerts this month. York’s take place on March 11, 12 and 15; and U of T’s are March 13 and 18. Please see the daily listings for more info on these and other concerts.

Karen Ages can be reached at worldmusic@thewholenote.com
I'm going to start this month's column with four only somewhat related anecdotes, then, with luck, connect the dots between them.

In December 1877, a young man walked in to the office of the Scientific American magazine, and placed before the editors a small, simple machine about which very few preliminary remarks were offered. The visitor, without any ceremony whatever, turned the crank and, to the astonishment of all present, the machine said: “Good morning. How do you do? How do you like the phonograph?” The young man was Thomas Edison.

One of my prized possessions is an old Edison cylinder phonograph with a few cylinders. One of those cylinders contains a conversation between Edison and Johannes Brahms where Brahms asks Edison about how his new invention might influence music. (Little could either have known that in just a few years, as recording technology advanced, performer and listener could be separated by time and distance, and a single performance could be heard many times at many different locations.)

Twenty-nine years after Edison introduced his phonograph, in December 1906, a Canadian, Reginald Fessenden, was the first to transmit sound by radio. In the world’s very first radio broadcast, Fessenden played his violin to the astonishment of the crews aboard ships in the Atlantic and Caribbean. The age of broadcasting had begun.

In a recent broadcast of the CBC Radio programme “The Sunday Edition,” host Michael Enright had as his guest music guru Robert Harris, who was there to “teach us how to listen to music without straining ourselves.” The Enright programme was interesting in many ways. One idea, though, made me stop in my tracks: it was when Harris suggested that we consider all of the elements making up the “infrastructure” of a modern concert performance.

Some are obvious: performers, conductor, composers; repertoire; presenter; venue. But what of all the other less obvious factors? How did each of the composers on the programme come to be a composer, for instance? Childhood ambition to compose? Experience as a performer? How did their first musical thoughts gel, evolve and end up on a printed page? And speaking of the printed page, how many people, over a period of several centuries were involved in the development of the notation system for Western Music that is now universally used? For that matter, where would music performance be today if the art of printing had never been invented?

And what about the instruments? The trombone was certainly the first fully chromatic member of the brass family of instruments, and is generally considered to be the oldest instrument, in unchanged form, of the modern symphony orchestra. All of the other instruments in a modern symphony orchestra, including the strings, have undergone varying degrees of change over the past two centuries. In short, once we start, we can’t possibly count the number of individuals who have directly or indirectly had an influence on any given performance we hear or play in.

Now, let’s look back over the past one hundred plus years since Edison and Fessenden. Since those early days, sound recording devices and media have become more compact and much more portable. The media have evolved from cylinders through 78 rpm records, LPs, reel-to-reel tapes, cassette tapes, eight-track tapes to CDs, and now to various forms of solid state gadgets like MP3 players and iPods. Similarly, broadcasting has changed considerably. Compare the Metropolitan Opera’s “revolutionary” Texaco live radio broadcasts to their current HD “Live from the Met” telecasts, and you’ll see what I mean.

Another example: look at the evolving major role of electronics in music in recent years. Some years ago MIDI appeared on the scene to harness the power of digital computers. This was closely followed by various music notation programmes to minimized the drudgery of writing out parts by hand. Then, of course, the ubiquitous internet is having a profound influence on many aspects of music. Whether it be downloading actual music, looking for publishers’ catalogues, purchasing instruments, researching composers and their works, reviewing performances, or visiting band or orchestra websites, the internet has become an essential part of our musical toolbox.

The point? Rather than trying to experience music as something distinct from the social forces shaping and re-shaping it – what Harris might call “straining ourselves” – we should enjoy the way music performance reflects our changing world.

Which brings us to requesting your comments. How is technology impacting on the bands or orchestras you are interested in? What can (and should) band and orchestra websites set out to do, beyond such obvious things as giving you the name of the group, the conductor, their concert schedule, rehearsal time and location? From the perspective of the music you love to play or listen to, what are the history-making changes now getting under way?

Coming Events
- Friday, March 5, 8:00pm: The Etobicoke Community Concert Band, John Edward Liddle, Music Director, present “That’s Entertain ment” featuring special guest, Juno-nominated jazz pianist Chris Donnelly. Etobicoke Collegiate Auditorium, 86 Montgomery Road.
- Saturday, March 6, 8:00pm: The City of Brampton Concert Band with music director, Darryl Eaton, will close its 125th Anniversary Concert Series with “2010: A Space Odyssey” at the Rose Theatre.
- Sunday, April 11, 3:00pm: 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.
Newly expanded instrumental repertoire & method sections

Dedicated RCM exam requirements sections for Theory, Piano, Strings, Brass/Woodwinds (also great for high school student solos/testing/university entrance auditions!)

Discount cards available for all registered teachers and institutional directors (see staff for details)

Toronto's largest collection of Artist/Group/Personality follos

Full selection of electric/acoustic guitars, keyboards, drums, stands and accessories including amplifiers and public address systems/dj equipment

Band Instrument sales/rentals/service

“Powerful and versatile”
John Terauds, The Toronto Star

Trumpet Spectacular

Sunday April 11, 2010, 3 p.m. • Jane Mallett Theatre
Curtis Metcalf, Artistic Director and Resident Conductor
Special Guest Artist Allen Vizzutti, Trumpet Soloist • www.vizzutti.com

The remarkable Allen Vizzutti returns to collaborate with the HSSB. Revel in two world premières as new works by Allen Vizzutti and Rob Teehan, both commissioned by the HSSB, are heard. This is the grand finale to our annual Festival of Brass, a three-day event that celebrates youth, community and the very best of professional music-making.

Call the St. Lawrence Centre Box Office
at 416-366-7723 or 1-800-708-6754
or book on-line at www.stlc.com
Visit us at www.hssb.ca

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:

Long & McQuade
Musical Instruments

Visit us at www.hssb.ca

The Hannaford Street Silver Band

Call the St. Lawrence Centre Box Office
at 416-366-7723 or 1-800-708-6754
or book on-line at www.stlc.com
Visit us at www.hssb.ca

Take a Second Look at us in 2010

- Newly expanded instrumental repertoire & method sections
- Dedicated RCM exam requirements sections for Theory, Piano, Strings, Brass/Woodwinds (also great for high school student solos/testing/university entrance auditions!)
- Discount cards available for all registered teachers and institutional directors (see staff for details)
- Toronto’s largest collection of Artist/Group/Personality follos
- Full selection of electric/acoustic guitars, keyboards, drums, stands and accessories including amplifiers and public address systems/dj equipment
- Band Instrument sales/rentals/service
Winter of Discontent

JIM GALLOWAY

This is an article of mostly personal recollections, thoughts of some friends no longer with us. But it’s not a column of obituaries. You can read them elsewhere. It’s just that the events of the past month have stirred up memories.

For example, I remember nights with Vic Dickenson when we would end up in his room after the gig. His favourite tipple was a scotch called Cutty Sark – not mine, but it took on a certain quality when sharing it with Vic who was for me the finest, most subtle and humorous of all the trombone players.

I learned so much from this gentle man. On the bandstand it was in the way that John Norris was, but we did share some enjoyable times together. One of my early recollections as a young bandleader with Johnny – now Sir John – who regaled us with stories at the dinner table and was still filled with love and enthusiasm for life and playing. On February 6 John died at age 82, having been ill since October. His last performance was at the Royal Festival Hall in London last December when, a troup at the end, he played his saxophone from a wheelchair.

The passing of Jake Hanna at age 78 in Los Angeles on February 13 of complications from a blood disease was another tremendous loss. He was one of the great drummers, equally at home in small groups and big bands, and one of the unforgettable characters in jazz. If Jake was behind the drums, one thing was sure – the band would swing. He began his professional career in Boston and by the late 50s was playing with Marion McPartland and Toshiko Akiyoshi, as well as in the big bands of Maynard Ferguson and Woody Herman.

I bought my first car in Toronto in 1964, a beat-up old NSU Prinz, and drove it to Burlington because Woody’s band was playing at the Brant Inn. There, for the first time I heard Jake Hanna in person, making that great band swing mightily. At the time, of course, I had no idea that we were to become close friends and that he would one day make an album with my big band.

After the stint with Woody Herman, Hanna was a regular on the Merv Griffin television show, and when the show moved to the West Coast, Jake was one of a handful of players who made the move with Griffin. That job lasted until 1975, after which he played with a variety of groups including Supersax and Count Basie, and occasionally co-led a group with Carl Fontana. In addition, he was a fixture at festivals and jazz parties.

In a room full of musicians he was always a centre of attraction, telling stories from a seemingly endless collection of memories and cracking jokes with a dry humour that would have us all in stitches. He was the master of the one-liner on stage and off: “So many drummers, so little time.” Not all of them were original, but somehow Jake took ownership of them. If Jake liked you it was for life; if he didn’t it was also a pretty permanent arrangement. He was straight ahead in the way he played drums and straight as a die in the way he lived his life. It just won’t be the same without him.

Earlier the same day I lost another good friend in cornet player Tom Saunders who died at age 71. Tom’s idol was Wild Bill Davison, a firebrand player and one of the great hot horn players. It was through Wild Bill that I met Tom and it began a friendship that lasted more than 40 years. Following in Bill’s footsteps he was recognized as one of the finest cornetists in traditional jazz. Although influenced by Wild Bill, Tom had his own sound, played great lead, but could also take a ballad and make it a thing of beauty. Like Jake Hanna he also had a dry wit, entertaining audiences between numbers with jokes and amusing reminiscences. In fact he could have had a career as a stand-up comedian.

Tommy lived life to the full and we enjoyed many hours together. He had his faults, but always played hard, partied a lot – sometimes too much – and enjoyed life until it eventually caught up to him. We all loved him and those of us who were close to him also knew that under a gruff exterior he was a sensitive and caring man.

And what did Jake and Tom have in common? They were not only great players, they were great entertainers, who were immensely proud of their music, but never took themselves too seriously. They genuinely loved the music and always gave it their best shot. The world of jazz is diminished by the passing of these four great talents and my personal world has become smaller.

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

DAVID PERLMAN

Let me explain. Sunday, Colin Eatock my editor said “What’s the title of your piece for this month?” (The table of contents had to go to the printer early, you see.) So I told him.

And now here I am, two days later, hoist with my own petard, wondering what the hell I was thinking of.

Maybe I was planning to write about the fact that up until the year of my birth, 1952, the Olympics offered medals for much more than sport. Canadian composer John Weinzweig, in fact, won a silver medal for composing at the 1948 London Games. I kid you not. But Martin Knelman at the Toronto Star scooped me on the Weinzweig story, almost two weeks ago. (He makes a habit of this sort of thing. Just ask the folks at the COC.)

It would have been a good story too. I would have started by musing on the irony that artists got booted from the Olympics in ’52 because, the IOC said, the good ones were all professional, and in the good old days of the CBC. Or wonder out loud why a song called “Both Sides Now” has three verses. Or why anyone would come up with an arrangement of “O Canada” for an occasion like this that would prevent the crowd from singing along.

Maybe I was intending to write about Measha Brueggergosman’s stirring rendition of the Olympic anthem. But I must confess that I swooned so deeply when k.d. lang began singing Leonard Cohen’s Hallelujah that I did not resurface until the flags were flying, so I’d be lying if I said I was really there for that moment.

Or maybe I thought there was something profound to be said about the role of music in figure skating. After all, figure skating is dancing on ice, right? And dancers ... Well, never mind.

I have my athletic trophy somewhere (unless my mother finally threw it away). It was the cup I won in grade one in the Northcliffe Primary School sports day. First prize for … the under six musical chairs race. You know how it works, right? Twenty people traipse in a circle round nineteen chairs till the music stops. Then everyone races for a seat. The person left standing gets eliminated, another chair gets taken away, and so it continues until it’s just me and Philip Rogoff left, circling the one remaining chair. Waiting for the moment when the music stops, so we can go for gold.

And now? I’m sitting round waiting for the “going for gold” to stop, so I can get back to the music.

Guess I’ve got an an even worse than usual case of the Toronto end-of-February-tell-me-please-what-is-my-destiny blues. Maybe I was just going to say something about wishing for the good old days of the CBC. Or wonder out loud why a song called “Both Sides Now” has three verses. Or why anyone would come up with an arrangement of “O Canada” for an occasion like this that would prevent the crowd from singing along.

Maybe I was just going to say something about wishing for the good old days of the CBC. Or wonder out loud why a song called “Both Sides Now” has three verses. Or why anyone would come up with an arrangement of “O Canada” for an occasion like this that would prevent the crowd from singing along.

And only music can cure that.
The WholeNote Listings

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). In the current issue, there are listings for events in Barrie, Grimsby, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Orillia, Owen Sound, Peterborough, Port Dover, Port Hope, St. Catharines, St. George, Stratford, Waterloo. Starts on page 44.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 48.

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 49.

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 The WholeNote 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.

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

A. Concerts In The GTA

Note: Music theatre productions with extended runs appear in the daily listings only on their first performance of the month. See the dates listed below for: Jersey Boys: Mar. 2 My Mother’s Lesbian Jewish Wiccan Wedding: Mar. 2 Young Frankenstein: Mar. 17

Monday March 01

• 12:30: York University Department of Music. Music at Midday; Classical instrumental recital featuring student soloists. Tribute Communities Recital Hall, Accadale East, YU, 4700 Keele St. 416-736-2100 x22926. Free.

Tuesday March 02

• 10:00am: Third Canadian Chopin Competition: Senior Division – Preliminary Round, John Paul II Cultural Centre, 4300 Cawthra Road, Mississauga. 289-937-6545. Free.
• 7:30: York University Department of Music. Faculty Concert Series: Barry Elmes Ensemble. New and previously recorded material. Tribute Communities Recital Hall, Accadale East, YU, 4700 Keele St. 416-736-5888. $15, $5(st).
• 8:00: Dancap Productions. Jersey Boys. Toronto Centre for the Performing Arts, 5040 Yonge St. 416-872-1111. $25-$45. Also Mar 3-7, 9-14, 16-21, 23-28, 30-Apr 4, 6, 7, and beyond.
• 8:00: Mirvish Productions. My Mother’s Lesbian Jewish Wiccan Wedding. Panasonic Theatre, 651 Yonge St. 416-872-1212. 445-1890. Also Mar 3-7, 9-14, 16-21.

Wednesday March 03

• 12:30: Yorkminster Park Baptist Church. Noonday Recital: Aaron James, organ. 1585 Yonge St. 416-825-7312. Free.
• 7:00: Toronto Symphony Orchestra. The Irish Rovers. Roy Thomson Hall, 60 Simcoe St. 416-363-8230. $45.

Thursday March 04

• 10:00am: Canadian Chopin Festival. Third Canadian Chopin Competition Senior
March 1 - April 7, 2010
WWW.THEWHOLENOTE.COM


• 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.

• 12:10: Nine Sparrows Arts Foundation. Fandango. Lorelle Angelo, soprano; Juan Carlos Luna, guitar; Daniel Norman, piano and organ. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. Free.


• 7:00: Canadian Opera Company. Civic Light Opera Company. 24 Spadina Rd. 416-922-2014. $10.


• 7:30: Opera by Request. Un Ballo in Maschera. Verdi. Dolores Tjart, soprano (Amelia); Slava Serebrennik, tenor (Riccardo); Douglas Tranquada, baritone (Renato); Jennifer Rassor, soprano (Oscar); Melanie Hartshorn-Walton, mezzo (Ursina); William Shookhuff, music director and pianist. College St. United Church, 452 College St. 416-455-2365. $20.

• 7:30: York University Department of Music. Postcards. A staged recital featuring works by Rossini, Poulenc, Britten, Copland and Sendheim. Students from the studios of Catherine Robbins, Stephanie Bogle, and Norma Burrowes; Raisa Nakhmanovich, accompanist. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $5 (students).

• 8:00: All Saints Anglican Church, King City. Chamber Music with Voice. Mozart: Kegelstatt Trio K498; Rapoport: Trio for Clarinet, Violin and Piano (premiere); Lines from the Song of Songs; Shakespeare’s Aria Clymer: Der Hirte auf dem Felsen; Schubert: Der Hirt auf dem Felsen; designers: Carolyn Mathieson, Judy Weatherley. 12935 Keele St., King City. 905-933-5432. $25; $20 (students/children).

• 8:00: Civic Light Opera Company. Rex. See Mar 3.


• 8:00: Royal Conservatory. Musicians from Marlboro. Haydn: String Quartet in E flat; Kodaly: Duo for Violin and Cello; Brahms: Clarinet Quintet. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. $10.

• 8:00: Small World Music. Tinarivien. Taureg guitarists from the southern Sahara Desert. Phoenix Concert Theatre, 410 Sherbourne St. 416-536-5498. $35; $20 (students).


• 8:00: Civic Light Opera Company. Rex. See Mar 3.

The early German Baroque is renowned for its magnificent sacred symphonies and concertos, performed with massed forces of voices, saucbuts, 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

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

Tallis Choir CDs available online and on iTunes
ORDER ONLINE AT www.tallischoir.com

A recreation of the greatest music of the 16th century: Victoria’s dramatic 1611 Office of Holy Week for the Royal Convent of Madrid featuring Lamentations of Jeremiah, Tenebrae Responsorials, Misericere Mei and Gregorian Chant.

Saturday March 6th
7:30: All Saints Choir. Victoria: Tenebrae of Good Friday, A recreation of Victoria’s 1611 Office of Holy Week for the Royal Convent of Madrid featuring Lamentations of Jeremiah, Tenebrae Responsorials, Misericere Mei and Gregorian Chant. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416-286-9788. $25; $20(sjr); $15(sst); $10(st).
7:30: Toronto Taiwanese Chamber Orchestra. Four Seasons, Sketches of Formosa, George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $20-$60.
7:30: York University Department of Music. Postcards. See Mar 5.
8:00: Brampton Concert Band. 2010: A Space Odyssey. Holst: The Planets; Kushida: Steps by Starlight; music from Star Trek and Star Wars; and other works. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $20; $18(sjr); $10(child and under).
8:00: Caledon Chamber Concerts. Catherine Wilson, piano. St. James Anglican Church, 1026 Old Church Rd. E., Caledon East. 905-880-2445. $15; $10(st).
8:00: Canadian Sinfonietta. Chamber Players Wine & Cheese. Pепа: Duet for Two Violas (premiere); Arnesý: String Quartet for Two Cellos; Dohnányi: Piano Quintet No.1. Heliconian Hall, 35 Hazelton Ave. 416-221-3024. $25; $20(sjr); $15(st).
• 8:00: Civic Light Opera Company, Rex. See Mar 3.
• 8:00: Counterpoint Community Orchestra. Beethoven’s Fifth. St. Luke’s United Church, 353 Sherbourne St. 416-926-9806. $20; $7(youth 13 and under).
• 8:00: Humber College. Swing Shift Band. Humber College Auditorium, 3189 Lake Shore Blvd. W. 416-675-6622 x3427. $10; $8(st); $5(child under 12).

---

**SUNDAY MARCH 07**

**1:00:** Richmond Hill Centre. Pinkalicious - the Musical. See Mar 6.
**1:30:** CMMAC / McMichael Gallery. Margaret Prime, flute. 10365 Islington Ave., Kleinburg. 905-893-1121. $15; $8(st).
**2:00:** Canadian Chopin Festival. Gala Winners Concert. Presentation of awards and performances by the top prize winners.

---

**Sunday March 6**

**8:00:** International Duo Ariadne Daskalakis, violin Miri Yampolsky, piano Saturday, March 6, 8pm Mazzoleni Hall Royal Conservatory of Music

**8:00:** Kenneth G. Mills Foundation. International Duo In Concert. Bach: Sonata in c BWV1017; Gottschick: new work; Beethoven: Sonata No. 10 in G Op 96; Lutoslawski: Partita. Ariadne Daskalakis, violin; Miri Yampolsky, piano. Mazzoleni Hall, RCM, 273 Bloor St. W. 416-408-0208. $35.
**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 Mar. 4.
**8:00:** Toronto Consort. From Praetorius to Bach: Visions of Darkness and Light. See Mar. 5.

---

**Les Violons du Roy**

**Return to Toronto**

The Kenneth G Mills Foundation & Dr Pier Paolo Alberghini PRESENT

**International Duo**

Ariadne Daskalakis, violin
Miri Yampolsky, piano

Saturday, March 6, 8pm
Mazzoleni Hall
Royal Conservatory of Music

Canadian Sinfonietta

CHAMBER PLAYERS WINE & CHEESE

:: Michael Esch, piano
:: Joyce Lai
:: Alain Bouvier, violins
:: Moira Burke, viola
:: Andras Weber
:: Liza McLeMann, cellos

Pepa: Duet for 2 Violins
WORLD PREMIERE

Arensky String Quartet for 2 Cellos
Dohnanyi: Piano Quintet No. 1

Sat. March 6 8pm
Heliconian Hall

---

**Sunday March 7, 3:15 pm, McMillan Theatre**

**Tickets $35/$30**

**Music & Truffles at 1:15 pm - $10**

One-hour interactive performance for children ages 5-15

Mooredale Concerts

Tickets www.mooredaleconcerts.com Tel 416-587-9411

---

**Canadian’s Most Renowned Baroque and Classical Chamber Orchestra**

**All Vivaldi**

The Four Seasons with Les Violons’ virtuoso artists as soloists
Two concerti for strings and basso continuo
Concerto for Two Cellos in G minor
Concerto for Four Violins in B minor

**Sunday, March 7, 2010 3 pm**

59 Briar Hill Ave., Toronto, 416-483-6664
Adult $20; Senior/students $15
Friday, March 5

Saturday, March 6

Sunday, March 7
1:00: Ota & Sons: Carmina Burana (arr. for chamber orchestra); and other works. Maureen Forrester, conductor. Shangri-La Performing Arts Centre, 220 Spadina Ave. 416-327-0208. $20-$65.

MONDAY, MARCH 8

VICTORIA SCHOLARS
Concerts: Toronto and GTA

SUNDAY, MARCH 7, 2010 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15
info: 416.654.0877 www.syrinxconcerts.org

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Syrinx Sunday Salons
presents
Peter McGillivray, Baritone
with Christopher Mokrzewski, piano
Glick: "I Never Saw Another Butterfly"
"Two Landscapes"
Wolf: "Monike-Lieder"
Debussy: Three Songs of Paul Verlaine
Lieder by Sibelius and Brahms

Sunday March 7, 2010 3pm
Music at Glenview
Sunday Evening Series 7:30pm-8:30pm
1 Glenview Ave., Toronto
Reception follows

March 7
A God Disguised
with Glenview Concert Choir and the Toronto Community Orchestra
Freewill offering

BMW 150 Church of the Redeemer Choir and Orchestra; soloists; Mark Vuorinen, conductor. Church of the Redeemer, 162 Bloor St. W. 416-922-4948. Freewill offering.

Tuesday, March 9
7:00: University Settlement Music and Arts School. Student Recital. St. George the Martyr Church, 197 John St. 416-978-3744. $25; $15(st).

WINDSOR
**March 13th**

**12:30:** York University Department of Music. Music at Midday. Harrisport recital featuring student soloists. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-2100 x 22286. Free.

**1:30:** Yorkminster Park Baptist Church. Noonday Recital: Adriel Rakus, organ. 1585 Yonge St. 416-825-7312. Free.

**3:00:** University of Toronto. Music Within Us. Some of T vocal students. Victoria College, 91 Charles St. W. 416-878-3744. Free.

**3:30:** Jazz. Sandra Horst, music director. Four Operatic selections and anecdotes presented.

**7:00:** Lunchtime Recital: Keyboard. Kyle Grass, student. The Composer and His World.


**7:30:** Toronto Opera Repertoire. Excerpts from Great Operas. See Mar. 10.


**9:00:** Toronto Symphony Orchestra. Excerpts from Great Operas and excerpts from beloved works by Haydn, Mozart, Beethoven, Schubert, Dvorak and others. Pang Ka Pang, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-3737. $25-$50. 393-7610. Free.


LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Bagatelles: Feldman; Structures: Cage: Variations II; Zorn: Cat O’ Nine Tails; First: Elegies For the Afterland; Gosfield: Lightheaded and Heavyhearted. 197 John St. 416-204-1080. $20; $15 (sr/members); $10(st).
• 8:00: Soundstreams. A Nocturne of Magnificent Sound – i.e. cummings. Harvey: I love the Lord; Buddhist Songs; Taverner: The Lamb; Tremblay: Espace du Coeur; also works by Bengen and Willan. Choir 21; Wallis Giana, mezzo; David Falls, conductor. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-366-7723. $40; $25(sr); $15(st).
• 8:00: Telafilmusk. Bach in Leipzig. See Mar. 10.
• 8:00: Toronto Symphony Orchestra. Enigma Variations. See Mar. 11.

Sunday March 14
• 1:00: Richmond Hill Centre. Pinkalicious – the Musical. See Mar. 6.
• 2:00: City of Toronto. Sunday Serenade Series: Eddie Graf Orchestra. 150 Borough Dr. 416-396-7766. Free.
• 2:30: Aldeburgh Connection. Sunday Series – Hugo Wolf, the Mighty Miniaturist. Monica Whicher, soprano; Michael Colvin, tenor; Brett Polegato, baritone; Stephen Ralls and Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-375-7982. $50; $12/student rush (tea at intermission).
• 4:00: St. James’ Cathedral. Twilight recital series. Andrew Adair. 65 Church St. 416-364-7865 x224. Free.
• 4:30: Christ Church Deer Park Jazz. Vespers: Tribute to Horace Silver. 1570 Yonge St. 416-920-5211. Free (donations welcome).

Monday March 15
• 1:00: Richmond Hill Centre. Pinkalicious – the Musical. See Mar. 6.
• 7:30: Soulpepper Theatre. Oh What a Lovely War. See Mar. 11.

Tuesday March 16
• 1:00: Richmond Hill Centre. Pinkalicious – the Musical. See Mar. 6.
• 1:00: St. James’ Cathedral. Music at Midday. John Gerdham. 65 Church St. 416-364-7865 x224. Free.
• 7:30: Soulpepper Theatre. Oh What a Lovely War. See Mar. 11.

Wednesday March 17
• 1:00: Richmond Hill Centre. Pinkalicious – the Musical. See Mar. 6.
• 1:30: Beaver Bible Class. Spring Fling. See March 13.
• 2:00 & 8:00: Richmond Hill Centre. John McDermott in Concert. 10268 Yonge St., Richmond Hill. 905-787-8811. $55.
• 7:30: University of Toronto. Thank You Paul. 10 O’Clock and 11 O’Clock Jazz Orchestras; Terry Promane and Jim Lewis, directors. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-978-3744, $14; $9(st).
• 8:00: Massey Hall & Roy Thomson Hall. Marinisky Orchestra. Liebow. Enchanted Lake; Rachmaninoff. Piano Concerto No.3; Shostakovich: Symphony No.5. Valery Gergiev, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 449.50.1189.50.

Thursday March 18
• 8:00: Art of Time Ensemble. The Kreutzer Sonata. Beethoven: Violin Sonata No. 9 “Kreutzer”; also dramatic adaptation of Tolstoy’s novella, The Kreutzer Sonata; Kudelka: 15 Heterosexual Duets. Ted Dykstra, actor; Coleman Lemieux & Compagnie, dance troupe; Andrew Burashko, piano; Marie Berard, violin. Enwave Theatre, Harbourfront Centre. 231 Queen’s Quay W. 416-973-4000. 416-448-1255/artists/artist)
• 8:00: Music Toronto. Rachel Kyro Iwaasa, piano. 10 Canadian composers: Cosmophony; Crumb: Makrokosmos Book II; 12 Fantasy Pieces. 10 Canadian composers: Cosmophony; Crumb: Makrokosmos Book II; 12 Fantasy Pieces. Jane Mallett Theatre, 27 Front St. E. 416-366-7723/800-708-6754. $15.
• 8:00: Richmond Hill Centre. Rent. 10268 Yonge St., Richmond Hill. 905-787-8811. $27. Also Mar. 19.

Friday March 19
• 7:30: Opera by Request. Pique Dame. Tchaikovsky. Slava Serebrianik, tenor (Ghermann); Michelle Minke, soprano (Lisa); Yevgeny Yablansky, baritone (Yeletsky); Alla Ossipova (Countess Polina); Mikhail Bukhman, baritone (Tomsky); William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2365. $20.
• 8:00: Art of Time Ensemble. The Kreutzer Sonata. See Mar 18.
• 8:00: Georgetown Bach Chorale. Chamber Concert. Beethoven: Triple Concerto; Chopin: Piano Concerto No. 1; Michael Kost, piano; Cory Gemmell, violin; Tom Mueller, cello; Ron Greidanus, piano/conductor. 157 Main St. S., Georgetown. 905-873-9909. $40.
• 8:00: Guitar Society of Toronto. Nicholas Golores, guitar. Heliconian Hall, 35 Hazelton Ave. 416-964-8298. $25.
• 8:00: Music Gallery. L’Orchestre d’Hommes-Orchestres. Four-member Quebec City-based ensemble perform music by Tom Waits. 197 John St. 416-204-1080. $24; $20(adv).
• 8:00: Richmond Hill Centre. Rent. See Mar. 19.

Saturday March 20
• 11:00am & 1:00pm: Richmond Hill Centre. Pinkalicious – the Musical. See Mar 19.
• 1:30 & 7:30: Beaver Bible Class. Spring Fling. See March 13.
• 2:00: University Settlement Music and Arts School. Songs for Settlement. Benefit concert in celebration of University Settlement’s 100th anniversary. Anne Yardley, soprano; Michelle Simmons, mezzo; Nicole Bellamy, accommodation. St. George the Martyr Church, 197 John St. 416-598-3444 x243/4. $20; $10(sr/under 18).
• 2:00 & 8:00: Richmond Hill Centre. Rent. See Mar. 19.

Music at Metropolitan
Celebrate Bach’s Birthday at Metropolitan!
SUNDAY, MARCH 21 (BACH’S BIRTHDAY)
11 am Morning Worship Service will include Cantata #93 (Who so will suffer God to guide him) by the Metropolitan Choir, soloists and members of the Talisker Players
Free will offering
For information and concert tickets: 416-363-0331 Ext. 51

Sat/Sun, Mar 20-21, 2010
Metropolitan United Church
56 Queen Street East at Church Street, Toronto 416-363-0331 ext. 51 www.metunited.org

March 18-21, 2010
Enwave Theatre at Harbourfront Centre
231 Queens Quay West
www.artoftimeensemble.com
Tickets $19-$49 Senior/Student/Artist $25 available on our website or call 416.973.4000

The Kreutzer Sonata
Featuring Andrew Burashko Piano Marie Bérard Violin
Ted Dykstra Actor Coleman Lemieux Companieg Dance

Inspired by and featuring Beethoven’s Kreutzer Sonata, the performance includes 15 Heterosexual Duets, created by choreographer James Kudelka, and Ted Dykstra’s dramatic adaptation of Tolstoy’s novella, The Kreutzer Sonata.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Sunday March 21

11:00am: Metropolitan United Church. Bach’s Birthday. Cantata 93, Metropolitan Choir; Talisker Players Orchestra; soloists. 56 Queen St. W. 416-383-0331 x51. Free.


Monday March 22


Tuesday March 23

11:00am: Royal Conservatory. Cendrillon. See Mar. 20.


The English Orpheus

Aradia Ensemble
Call Roy Thomson Hall Box Office for Tickets! 416-872-4255

www.aradia.ca

The Noiseless Foot of Time
SATURDAY, MARCH 20, 2010

8pm. $20/$10
Guest: LUCAS HARRIS
Calvin Presbyterian Church
26 Delisle Avenue, Toronto
416-536-2943

ifuriosi.com

The English Orpheus
Henry Purcell Ode: Welcome to All the Pleasures
Music from The Fairy Queen and The Double Discovery
Eve Rachel McLeod | Nadia Nunnarum | Beth Bach | Joseph Levesque
Arcadia Ensemble | Kevin Mallon, director

Sunday March 21st, 8:00pm
Glenn Gould Studio
350 Front Street West, Toronto

Monday March 22


Tuesday March 23

11:00am: Royal Conservatory. Cendrillon. See Mar. 20.


1:00: St. James’ Cathedral. Music at Midday. Andrew Alger. 65 Church St. 416-384-7885 x224. Free.


Music Toronto
STÉPHAN LEMELIN, pianist

Tuesday March 23 at 8 pm


Wednesday March 24


• 7:30: Soulpepper Theatre. Oh What a Lovely War. See Mar. 11.

• 8:00: Tapestry. Opera to Go Revival. Five short operas from the past eight seasons. Ryan: The Laelures; Nín: Ice Time; Staniland: Asklepe on the Cradle of the Wind; Roff: Rosa; Morse: The Colony. Wayne Strongman, artistic director. Fermenting Cellar, 55 Mill St., Building 6/B. 416-537-8086 x243. $40; $20(st/arts worker).

• 8:00: Toronto Symphony Orchestra. Symphonie Fantastique. Turina: La Oración del torero; Rodrigo: Concierto de Aranjuez; Berlioz: Symphonie Fantastique. Pepé del torero; Rodrigo: Concierto de Aranjuez; Berlioz: Symphonie Fantastique

Monday March 22

• 12:00 noon: Toronto Symphony Orchestra. Music at Midday. York U Chamber Strings; Jacques Israelievitch, director. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-738-2100 x22826. Free.


Thursday March 25

1. • 12:00 noon: Canadian Opera Company. Piano Series: Iberia III. The third book of Albeniz’ Iberia, performed by Li Wang. Four Piano Series: Iberia III.

2. • 12:00 noon: Massey Hall & Roy Thomson Hall. Free Noon-Hour Concert: Toronto Symphony Orchestra. Opera to Go Revival. See Mar. 24.

3. • 12:00 noon: University of Toronto Art Centre. Students from the Faculty of Music. Works inspired by art. Alexander McLeod, violin; Alexa Wilks, violin; Sarah Steeves, cello. 15 King’s College Circle. 416-946-3029. Free.


Friday March 26


• 7:00: Hart House Jazz Choir. Great Hall, 7 Hart House Circle. 416-978-2452. Free.

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- 7:30: York University Department of Music, York U Gospel Choir. Works by Walker, Pace, Hall and others. Karen Burke, director; guests: Amy Levy and Nicole Sinclair-Anderson. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-738-5888. $15; $10(st).
- 8:00: All Saints Anglican Church King City, Elora Festival Singers. Noel Edison, conductor. 12935 Keele St., King City. 905-833-5432. $25; $20(sr/st).
- 8:00: Exultate Chamber Singers. A French Excursion. Music by French composers. Guest: David Fallis, conductor. St. Thomas’s Anglican Church, 383 Huron St. $25.
- 8:00: Scarborough Choral Society’s Onstage Productions. Guys and Dolls. See Mar. 19.
- 8:00: Tafelmusik, Enchantress. See Mar. 25.
- 8:00: Tapestry, Opera to Go Revival. See March 24.

Saturday March 27

- 10:30am to 6:00: Canadian Flute Association. Flute Competition. Women’s Art Association Gallery, 23 Prince Arthur Ave. 416-293-1302. Free.
- 2:00 & 8:00: Scarborough Choral Society’s Onstage Productions. Guys and Dolls. See Mar. 19.
- 7:30: Exultate Centennial Choir. Beethoven and Bernstein. Beethoven: Mass in C; Bernstein: Chichester Psalms. Brenna Conrad, soprano; Joan Cotton, alto; John Barber, tenor; David Yung, baritone; Bruce Kirkpatrick Hill, organ; Elizabeth Bawell, harp; Michelle Colton, percussion; guests: Lachan Toronto Jewish Chamber Choir, Benjamin Z. Maissner, conductor. Humber Valley United Church, 76 Anglesey Blvd. 416-769-9271. $20.

Russian Masterpieces

SYMPHONY

John Barnum, Music Director/Conductor with Anya Alexyev, piano

Opening with the Benvenuto Cellini Overture of Berlioz, this program of wonderful orchestral colour showcases award winning pianist Anya Alexyev in Khachatryan’s Piano Concerto. The program rounds out with Shostakovich’s First Symphony, composed when Shostakovich was only 19!
8:00 p.m. Saturday, March 27, 2010 Hammerson Hall, Living Arts Centre, Mississauga
Sponsored by:
www5.mississauga.ca/symphony
Tickets $45/$35 Call: 905.306.6000 or visit: www.livingartscentre.ca

GALA CONCERT

Saturday, April 24, 2010 at Women’s Art Association Gallery

FLUTE COMPETITION

Saturday, March 27, 2010 at Women’s Art Association Gallery
Registration Extension Deadline on Friday, February 05, 2010

PATRICIA CREAMTON MASTERCLASS

Sunday, March 28, 2010 at Kingsway Conservatory of Music
Registration Deadline on Friday, March 05, 2010

38
WWW.THEWHOLENOTE.COM  March 1 - April 7, 2010
March 1 - April 7, 2010
WWW.THEWHOLENOTE.COM

• 8:00: Jubilate Singers. Sounds of Asia. S. Sankaran; Kannamma; other works.
Caroline Spearing, conductor; Sherry Squires, accompanist; guests: Autoricshaw.
Eastminster United Church, 310 Danforth Ave. 416-536-5750. $20; $15(sr); $10(st).

• 8:00: Mississauga Festival Chamber Choir. Voices of Light. Pärt: Berliner Messe.
Voices of Light. Pärt: Berliner Messe; also other works. First United Church, 151 Lakeshore Rd. W. Mississauga. 905-278-6005. $20: $15(sr/st).

• 8:00: Oakville Symphony Orchestra. High Drama. Schubert: Rosamunde Overture; Wieniawski: Violin Concerto No.2; Brahms: Symphony No.3; Schubert: Rosamunde Overture; Brahms: Piano Concerto No.2; Schumann: Symphony No.1. Véronique Mathieu, piano; Roberto de Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021/1-888-489-7784. $45; $40(sr); $20(st/child).

• 8:00: ORMTA Central Toronto Branch. Teachers in Concert. Maria Case, Judith de Haney, Joseph Ferretti, Susan Griesdale, piano; Philip Macewen, cello; Jeanette DeGiron, violin; Roberta Forsythe, piano; Michael Raphael, flute; John Batten, piano; Roberta Forsythe, piano; Michael Raphael, flute; John Batten, piano.


• 11:00am: Church of St. Mary Magdalen. Procession & Solemn Mass. St. Mary Magdalen, 477 Manning Ave. 416-531-7955. $5.

• 2:00: Scarborough Choral Society's Onstage Productions. Guys and Dolls. See Mar. 19.


• 3:00: Brampton Symphony Orchestra. Earth and Sea. Earth Hour flashlight concert with music from stage, screen and concert-hall. Robert Raines, conductor.
Rose Theatre, 1 Theatre Lane, Brampton. 905-847-2800. $80.


Sunday March 28


• 11:00am: Church of St. Mary Magdalen. Procession & Solemn Mass. St. Mary Magdalen, 477 Manning Ave. 416-531-7955. $5.

• 2:00: Scarborough Choral Society's Onstage Productions. Guys and Dolls. See Mar. 19.


• 2:30: ORMTA Central Toronto Branch. Teachers in Concert. Maria Case, Judith de Haney, Joseph Ferretti, Susan Griesdale, piano; Philip Macewen, cello; Jeanette DeGiron, violin; Roberta Forsythe, piano; Michael Raphael, flute; John Batten, piano.

Certainly a more sumptuous feast of song can hardly be imagined. This opera, Bellini’s last, remains one of the most sophisticated and brilliant works of the bel canto period.
LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

Roberts, soprano; and others. Music Gallery, 197 John St. 416-485-4564. 3/15: $10(st)/$125(family). In support of scholarships for music students.

• 2:30: University of Toronto. UTSC and NBCO. Shostakovich: Festive Overture; Glass: Concerto Fantasy for Two Timpanists and Orchestra; Berlin: Symphonie Fantastique. Russell Hartenberger, Ed Reifel, timpani; David Briskin, conductor; U of T Orchestra. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park.

• 3:00: Scarborough Philharmonic Orchestra. Celebrating Our Solosists! Mozart: Don Giovanni Overture; Beethoven: Prometheus Overture; R. Strauss: Horn Concerto no. 1; Weber: Clarinet Concerto no. 1; Mozart: Sinfonia Concertante for violin and viola. Ronald Royer, conductor; Iris Rizmanic, horn; Kave Royer, clarinet; Corey Gemmell, violin; Julian Knight, viola. Birchmount Park Collegiate Institute, 3663 Danforth Ave. 416-429-0007. $10(st); $25(sr); $47(family). Free (retiring collection).

• 3:30: York University Department of Music. The Big Bang. Holst: “Jupiter”, “Mars” and “Venus” from The Planets; R. Strauss: Also Sprach Zarathustra (fanfare); “Mars” and “Venus” from The Planets; R. Strauss: Also Sprach Zarathustra (fanfare); “Mars” and “Venus” from The Planets.


Associates of the Toronto Symphony Orchestra

Presenting

Toronto Symphony Youth Orchestra

Monday March 29, 2010, 7:30pm

Ensembles from the Toronto Symphony Youth Orchestra will present a varied program. This inspiring concert demonstrates the exciting musicianship of talented young performers who are the solo artists and orchestral musicians of the future.

Phyllis Edgerly, conductor.

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

Tickets: Reg. $18; Sen./Stu. $15; Elem. Stu. $10

For tickets call 416-485-2717
www.associates-tso.org

Holy Week at Saint Mary Magdalene’s

Palm Sunday, March 28 • 11am Procession & Solemn Mass

Wednesday, March 31 • 8pm Tenebrae – Allegri, Miserere & Willian Responsaries

Maundy Thursday, April 1 • 6pm Solemn Mass – Gregorian Chant / 8:30pm Tenebrae

Good Friday, April 2 • 10am Stations of the Cross for Children / 12pm Solemn Liturgy / 8pm Tenebrae

Holy Saturday, April 3 • 9pm Great Easter Vigil – Palestrina, Pope Marcellus Mass

Easter Day, April 4 • 9:30am Folk Mass / 11am Solemn Mass – Victoria, Missa Vidi Speciosa

Saturday, April 10 at 4pm • Concert Houghton College Choir, New York, USA

…join us in our Holy Week journey of spiritual music and prayer.

The Church of St. Mary Magdalene, Anglican

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

WWW.THEWHOLENOTE.COM

March 1 - April 7, 2010
• 3:15: Sir Ernest Macmillan Memorial Foundation. Final Selection Round for the Award in Orchestral Conducting. Three finalists will conduct selections from Berlioz’s Symphonie Fantastique, MacMillan Theatre.


• 7:00: Toronto Organ Club. Sarinder Mundra and Phil LaPenna, organ. St. James United Church, 400 Burnhamthorpe Rd. 905-824-4667. $12 (free, child under 10).

Tuesday, March 30


• 12:00 noon: University of Toronto Art Centre. U of T Early Music Ensemble. Ivars Taurins, director. 15 King’s College Circle. 416-946-3029. Free.


• 7:30: Cardinal Carter Academy for the Arts. Fauré’s Requiem. Fauré: Ave Maria, Cantique de Jean Racine, Messe Basse; Duruflé: Notre Fere, Ubi Cantas, Sanctus from Requiem; and other works by Dupré, Franck and Noyon. Choristers, musicians, narrators. Hart House Chapel. Christopher Dawes, organ; Shawn Grenke, conductor; with orchestra. 2850 Bloor St. W. 416-233-1125. $20.


• 7:30: Durham Philharmonic Choir. Good Friday. Fauré: Requiem; Handel: Messiah (excerpts); Purcell: Thou Knowest, Lord; Thy Word is a Lantern; Evening Hymn. Robert Phillips, conductor; Mariame Turner, accompanist. St. George’s Anglican Church, 51 Centre St. S., Oshawa. 905-728-1739.

Wednesday, March 31

• 7:30: Markham Theatre. Bourbon Street Buskers. Dixieland jazz. 101 Town Centre Blvd., Markham. 905-305-7469. $16.

• 7:30: University of Toronto Art Centre. U of T Guitar Ensemble. Jeffrey McDuff, director. 15 King’s College Circle. 416-946-3029. Free.


• 8:00: Toronto Symphony Orchestra. TSO Goes Vegas! A jackpot of Vegas hits. Symphonic Pops Consortium; Jack Ewyer, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28-$99.

Thursday, April 1


• 2:00 & 8:00: Toronto Symphony Orchestra. TSO Goes Vegas! See Mar 31. 2246-$7000matinee; 2258-$990evening.

• 6:00: Church of St. Mary Magdalene. Tenebrae. Allelu: Misereere; Willan: Responsories. 477 Manning Ave. 416-531-7955. Free admission; religious service.

Urban Flute Ensemble
Jamie Thompson | Flute
Max Schein | Violin
Lucas Tensen | Cello
with Musical Guests

Wednesdays at St Anne’s
270 Gladstone Avenue
March 31 – 7:30 PM
All Canadian & US Rep!
“Discover Historic St. Anne’s!”

myospace.com/urbanfluteensemble
www.urbanfluteensemble.com
Info: 416-99-FLUTE
(416-993-5883)
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Friday, April 2 • 8 p.m.
Opening Notes • 7 p.m.
Christ Church Deer Park, 1570 Yonge St
(416) 763-1695 • toronto_chamber_choir.ca

Music at Metropolitan

How Lovely Are Thy Dwellings…
MUSIC FOR GOOD FRIDAY
Friday, April 2 7:30 pm
Music by Bach and Reger
Requiem by Johannes Brahms
The Metropolitan Festival Choir and Orchestra
Soloists:
Gisele Kulak, Christina Stelmacovich,
Charles Davidson, James Baldwin

Admission: $25/20 students and seniors

- 8:00: Massey Hall & Roy Thomson Hall. Asha Bhosle. Indian classical music. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, $47-$1102.

Sunday April 04
- 9:30am: Church of St. Mary Magdalene. Folk Mass. 477 Manning Ave. 416-531-7955. Freewill offering; religious service.
- 11:00am & 2:00: Solar Stage. The Golden Goose. See Apr. 3.

March 1 - April 7, 2010
WWW.THEWHOLENOTE.COM

Syrinx Sunday Salons presents
Music In Canada Piano Quartet
Angela Park-piano, Akemi Mercer-violin
Sharon Wei-viola, Rachel Mercer-cello
with Joseph Phillips -bass
Turina: Piano Quartet in A- Op.67  Glick: Old Toronto Klezmer Suite
Schubert: Trout Quintet
Sunday April 4, 2010 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15
info: 416.654.0877  www.syrinxconcerts.org

Sunday, April 11, 3:00pm
First United Church, 151 Lakeshore Road W, Mississauga
FEATURING: The MCS Choir, special guest soloists & orchestra
TICKETS: $25 ($20 senior/$15 youth)
BOX OFFICE: 905.278.7059 / mississaugachoralsociety@gmail.com
Tickets available at the door
Gratefully acknowledging the Culture Division / City of Mississauga, sponsor Philipburn Logistics Inc, the Mississauga Arts Council, & K. Coyle for artwork
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Monday March 01
- 8:00: Kitchener-Waterloo Chamber Music Society. Miro Quartet. Schubert: Quartet No. 15 in G; Beethoven: Quartet No. 13 Op. 130/133 (with the Great Fugue finale). KWCMC Music Room, 57 Young St. W., Waterloo, 519-886-1873. $35; $30(sr); $25(st). 

Tuesday March 02
- 8:00: Toronto Theatre Organ Society. Seven Chances. Silent film accompanied by Clark Wilson, organ. Casa Loma, 1 Austin Terrace, 416-499-6262. $22; $21(advance).
Sunday March 07


• 3:00: Wellington Winds. The Glory of Song. Strauss: Four Last Songs; also works by Fucik and Wagner. Daniel Warren, conductor; Sandra Tucker, soprano. Grandview Baptist Church, 250 Old Chippewa Dr., Kitchener. 519-579-3097. $20; $15.50; $15.


• 3:00: McMaster Chamber Orchestra. In Concert. Vaughan Williams: The Running Set; Hanon: Pastoral for Oboe, Harp and Strings; Serenade for Flute, Harp and Strings; Dvorak: Czech Suite Op. 59; Nancy Nelson, oboe; David Gerry, flute; Keith Kinder, conductor. Convocation Hall, 1 Scholar’s Rd., Hamilton. 505-525-9140 x24246. $10.

• 3:00: Primavera Concerts. Duo Affinité. Guy Few, trumpet, cornet, piano; Nadia Mackie Jackson, bassoon. St. Barnabas Church, 33 Queenston St., St. Catharines. 905-894-8917. $11-$29.

• 4:00 and 8:00: Port Hope Friends of Music. Lit Alfonso Dance Cuba. Fusion of flamenco with classical ballet, Afro-Cuban dance, and jazz. Cameco Capitol Arts Centre, 20 Queen St., Port Hope. 905-885-1071/800-434-5092. $9; $15 traditional.


Monday March 15


Thursday March 18


• 7:30: Grand Philharmonic Chamber Choir. Springtime Potpourri. Cabaret evening with the Chamber Choir. St. George Hall, 695 King St. N., Waterloo. 519-578-1570. 2:00-4:00; $18.45; $10.

• 7:30: Hamilton Philharmonic Orchestra. Pops Series – Celtic Traditions. Fidler Pierre Schryer and his band in a ceilidh with the HPD. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756, 364-549; 32-9545 (sr); $10 (st); $5 (children under 12).


Friday March 12

• 8:00: Folk Under the Clock. Kate Rusby Trio. Showplace Theatre, 290 George St. N. Peterborough. 705-742-7469. $35.

• 8:00: Kitchener-Waterloo Symphony. From the Rock. The Fracking Contest. Handel: Music for the Royal Fireworks; Beethoven: Symphony No. 12. Orchestra. 6:00: dinner ($12.50).

Wednesday March 17

LISTINGS: SECTION 2
CONCERTS: beyond the GTA


Hamilton, 170 Dundurn St., Hamilton. Piazzolla. Convocation Hall, 1 Scholar’s Rd., Hamilton. 905-525-9140 x24246. 7:30; $15(st); $10 (sr). 8:00; Free.

Saturday April 03

Wednesday March 24
• 7:30: Perimeter Institute. Steven Isserlis, cello. Mike Lazaridis Theatre of Ideas. 31 Caroline St. N., Waterloo. 519-883-4480, 757; 445(st). SDOL OUT.

Thursday March 25

Saturday March 27
• 2:00: Wilfrid Laurier University. WLU Orchestra. Centre in the Square, 107 Queen St. N., Kitchener. 519-578-1570/800-285-8877; 70. 7:30: Barrie Concerts. Augustin Hadelich, violin; Ian Parker, piano. Knox United Church, 91 Askln St., London. 519-455-1688. 11; $15(st); $10 (sr).

Sunday February 26

Monday April 05
• 8:00: Kitchener-Waterloo Chamber Music Society. Trio Accord (string trio). Kulesha: Trio; Beethoven: Serenade Op.8; Bach: Goldberg Variations. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15 (sr).

Wednesday April 07
• 12:00 noon: Midday Music With Shigeru. Students from Bear Creek; Daniel Johnston, director. Hi-Way Pentecostal Church, 50 Anne St. N., Kitchener. 519-748-1040. Freewill offering.

Thursday April 01
• 8:00: Wilfrid Laurier University. WLU Wind Ensemble. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $5(st).

Friday April 02
• 7:30: Grand Philharmonic Choir. Mass in B Minor. Bach, Suzie Leblanc, soprano; Laura Pudovil, mezzo; Michael Schade, tenor; Russell Braun, baritone; Howard Dyck, conductor. Centre in the Square, 101 Queen St. N. Kitchener. 519-578-1570/1-800-285-8877. 160; 20; 18.

Saturday April 03
• 7:00: University of Guelph. ensemble. Andrew Scott, conductor. Manhattans Pizza Bistro and Jazz Club, 951 Gordon St. Guelph. 519-767-2440. Free.

Wednesday March 31
• 7:30: Student Composer Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

For more information, please visit www.thewholenote.com.
Ori’s Stories

“Community Matters”

STORY AND PHOTOS BY ORI DAGAN

The tragic earthquake in Haiti inspired three highly spirited full houses at Hugh’s Room, thanks to the fundraiser’s organizer, three-time Juno Award winning jazz artist, Jane Bunnett. The January 12 disaster came just days shy of what would have been Haiti’s 4th Annual Jazz Festival, an event which would have brought Bunnett’s band Spirits of Havana to the country to play for concerts on stages and workshops in schools. Heartbroken over the devastating disaster, she worked pres-tissimo to arrange the fundraiser.

“January 28 was available, so we took it, and it sold out quickly, so we booked January 31 and when that sold out we got February 1. It was so fast - the poster never even went out! I felt funny asking the musicians if they were available for a third night.”

Artists who donated their talent include Don Thompson, Hilario Duran, Molly Johnson, Laura Hubert, Amanda Martinez, Telmary Diaz, Dionne Brand, Madagascar Slim, Bill King, Sophie Berkal-Sarbit, Big Rude Jake, Chris McKool, and Bunnett’s own Spirits of Havana.

“I was truly amazed by the generosity of the people. We raised $40,722 and when the Canadian government matched it, the total was over $80,000.” Notably, Mario Romano made a remarkable $25,000 contribution and several people wrote thousand-dollar cheques, all funds going to Doctors Without Borders.

Three days prior to these happenings, “Curtain Down for Haiti” was a tremendous success at the Pantages Hotel. The January 25th fundraiser raised over $2000 for the Red Cross, most of it coming from the thin pockets of young musical theatre artists.

The evening was co-produced by Jennifer Wals, Amy Smith and the multi-talented host of “Curtains Down”, Jenni Burke.

Affectionately nicknamed Jenni B, Miss Burke is a contagious warm, funny and versatile stage presence. Her open mic “Curtains Down” is a weekly Monday night geared to singers of musical theatre, pop, jazz and cabaret, all of whom owe much to accompanist Michael Barber on the piano. By turns hilarious, dramatic, sweet, tragic and generally flamboyant, “Curtains Down” is an impromptu variety show that is consistently entertaining. Now held in the Pantages Hotel lobby, which is steps from Dundas subway station, and for a limited time every Monday: $5 martinis and wine! The latest updates about this event can be found on the “Curtains Down” Facebook Group or at www.curtainsdown.com.

Speaking of open mics and community, one of the highlights at Lisa Particelli’s Girls Night Out vocalist-friendly jazz jam 5th anniversary show at Chalkers (www.gnojazz.com) was a performance by popular television personality Fred Penner, who delighted everyone present with “The Cat Came Back”. The beloved Mr. Penner comes back to Hugh’s Room on March 18th. Kids of all ages absolutely must check out his website! www.fredpenner.com.

At 19 years of age, prodigious drummer Adam Arruda is set to take the jazz world by storm. Awarded the Zildjian Outstanding Young Drummer Award eight years in a row, he is reportedly working on relocating to New York City. While he’s still in town, check out astounding Arruda’s anticipated tributes to groundbreaking jazz composer and pianist Thelonious Monk, “The High Priest of Bop”, on the nights of March 4 at The Rex Hotel and March 25 at Tequila Bookworm. If anyone deserves two tributes in one month, it’s the man who was the opposite of square and whose middle name was Sphere! The two evenings will inevitably be very different, not only venue-wise but also in terms of instrumentation. Joining Arruda at the Rex will be none other than Dave Restivo on piano, Michael Davidson on vibes and Pat Reid on bass; at TB he’s hired Trevor Giancola on guitar, Michael Davidson on vibes and a pair of bass players: Dan Fortin and Devon Henderson. To sample Adam Arruda check out www.myspace.com/adamarrudamusic.

Seeking inspiration? Canada’s “Sweetheart of Swing” is a walking, singing miracle that sweetly swings from her great big heart. After years of fiercely battling cystic fibrosis, Alex Pangman recently underwent a successful double-lung transplant and is now singing with more air than ever before. Her musical style is rooted in the “trad” jazz singing of the 1920s and 30s, all her own but reminiscent of Mildred Bailey, Annette Hanshaw and Connee Boswell. Catch the tantalizing jazz of Alex & her Alleycats – Dr. Peter Hill on piano, Ross Wooldridge on clarinet, Chris Banks on bass and Chris Lamont on drums – at The Rex Hotel on Saturday, March 20 starting at 9:45pm. Pangman can also be heard every Sunday 7-9pm with hubby Tom Parker’s tasty country band Lickin’ Good Fried at the Dakota Tavern. www.alexpangman.com

On to a new and noteworthy house gig on the Danforth: Roberto Occhipinti’s trio now holds down a weekly Saturday matinee from 4-7pm at the Dora Keogh Irish Pub, just steps from the Broadview subway station at 141 Danforth Avenue. Occhipinti’s on bass, Hilario Duran on keys, Mark Kelso on drums and weekly special guests such as star saxophonist Pat La Barbera. Priceless music, no cover charge, and no you can’t get a better deal than that! www.robertococchipinti.com

The Brampton community has a brand new opportunity to embrace live jazz, with the fancy Fireside Jazz Series Brampton, Friday and Saturday nights at Aria Bistro & Lounge. This certainly isn’t a No Cover situation, but if you can treat yourself plus one to a romantic evening out, the menu and venue both look promising. Reservations are “a must” with seating limited to 40 patrons and “Dinner & Show” packages that start at $75: www.queen-b-events.com. Playing at Aria on March 5 and 6 is this reporter’s current favourite singer Laura Hubert with dependable Dr. Peter Hill on keys. Hubert’s band can also be found at the Rex Hotel on March 13 for their monthly Saturday matinee 3:30-6:30pm as well as every Monday night at the Cameron House for a 10-midnightish nightcap. www.laurahubert.com.

Ori Dagan (www.oridaegan.com) is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can best be reached by email at jazz@thewholenote.com
LISTINGS: SECTION 3
IN THE CLUBS: MOSTLY JAZZ

• Alleycatz 2409 Yonge St. 416-481-8685 www.alleycatz.ca
  Every Mon Sat. Night with Frank Bisson
  with Lessons; Every Tue Carlo Berarducci
  Band, #5 Cover; Every Wed Valentino& Co.
  Jazz & Soul; Every Thu Soul, R&B and
  Reggae, No Cover; Fri and Sat Funk, Soul,
  Reggae, R&B, Top 40, $10 Cover without
dinner reservations; Mar 4-5, 11-12
  Kane. Mar 18 Graffiti Park. Mar 19,20
  Soulur. Mar 25,26,27 Lady Kane.

• Annex Live, The 296 Brunswick Ave. 416-929-3999
  www.theannexlive.com

• Aria Bistro & Lounge 485 Main Street North, Brampton
  905-451-2060 www.queen-b-events.com
  Every Fri and Sat

• AzuRe Restaurant and Bar at the
  Intercontinental Hotel 225 Front Street 416-597-3701
  www.azuorestaurant.com
  Every Thu, Fri, Sat Dan Bodanis Trio with
  Bernie Senensky and Steve Wallace 5:30-
  10:30pm.

• Black Swan, The 154 Danforth Ave. 416-489-0537
  Every Wed The Danforth Jam w/ Jon
  Lang and Friends 9:30pm.

• Bon Vivant Restaurant 1924 Avenue Rd 416-830-5153
  Every Friday Margaret Stowe (g) 6-8pm

• Castro’s Lounge 2118 Queen Street East 416-899-8272 NO
  COVER.
  Every Sun Jeremy Rouse Trio (Jazz/Roots)
  6-9pm; Every Mon Smoky Folk (Bluegrass/
  Rockabilly) 9:30-11pm.

• Chalkers Pub Billiards & Bistro
  247 Marble Avenue, 416-789-2531
  www.chalkerspub.com (for complete
  listings)
  Third Mon every month The Sisters of
  Sheenymalley; Every Wed Girls Night Out
  Vocalist-Friendly Jazz Jam 8:30-10 with
  host Lisa Particelli (voc/fl) Peter Hill (g)
  Ross Mcintyre (b) Norman Marshall Villeneuve
  (d) No Cover; Every Sat Dinner Jazz 6-8pm,
  Serious Old School 9pm-1am, Mark
  Kessel and weekly special guest.

• Drake Hotel, The 1150 Queen Street West 416-531-5042
  www.thedrakehotel.ca (full calendar)
  Live Entertainment every Saturday 6:30pm

• Dominion on Queen
  500 Queen St. E. 416-389-6893
  www.dominiononqueen.com

• Every Sun Rockabilly Branch 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, pwcc; Every Thu John
  T. Davis on B3, 5:30-8pm, No Cover.
  For daily details visit our website.

• Dora Keogh Irish Pub
  141 Danforth Ave. 416-778-1804
  www.allens.to/dora (full listings)
  Every Sat Roberto Occhipinti Quartet
  feat Hilario Duran, Mark Kessel and weekly
  special guest.

• Drake Hotel, The
  1150 Queen Street West 416-531-5042
  www.thedrakehotel.ca (full calendar)

• Frida Restaurant
  999 EGLINTON AVENUE W 416-787-2221
  www.fridarestaurant.ca
  Live Jazz Tuesdays 7-10pm/No Cover.

• Gate 403
  403 Roncevalles Ave. 416-588-2930
  www.gat403.com
  LIVE JAZZ & BLUES
  Every night, two shows daily,
  7-9:30pm; For daily details visit our website.

• Grossman’s Tavern
  “Toronto’s Home of the Blues”
  379 SPADINA AVE 416-977-1210
  www.grossmantavern.com (complete
  schedule)
  NO COVER
  Every Sat The Happy Pals matinee 4-8pm;
  Every Sun Nicola Vaughan Acoustic Jam
  4-8pm. The Nationals with Brian Cober;
  Double Slide Guitar Open Stage Jam
  9:30pm-2am.

• Harlem Restaurant
  67 Richmond Street E 416-388-1920
  www.harlemrestaurant.com (full music
  schedule)
  NO COVER
  Every Fri Jazz/Blues 7:30-11:30pm; Every
  Sat Jazz/Blues 7:30-11:30pm; Every Sun
  Soulful Sunday 6-10pm; Every Mon Open
  Jam Night hosted by Carolyn 8pm-1am.

• Home Smith Bar & Grill
  21 Old Mill Rd. 416-236-2641
  www.oldmilltoronto.com
  No Cover Charge, 4-20 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 W 416-531-6604
  www.hughroom.com (full schedule)
  All shows start at 8:30pm; for ticket prices
  refer to website.
  Mar 2 Roxanne Potvin & Caracol, Mar 6
  John Mitchell Tribute, Mar 12 50 Ways
to Love Paul Simon, Mar 18 Fred Penner,
  Mar 26 & 27 John Hammond, Mar 28 Ken
  Whiteley’s Gospel Matinee, Colin Hunter CD
  Release.

• Joe Mama’s
  317 King Street W 416-340-6469
  Live music every night.
  Every Sun Nathan Hiltz, Benny Senensky
  & Sly Juhas.

• Latinada
  1671 Bloor Street W 416-913-9716
  www.latinada.com
  Live Music Wednesday to Sunday

• Lula Lounge
  1585 Dundas W 416-588-0307
  www.lula.ca (complete schedule)
  Every Wed Latin Jazz Jam with Sean
  Bellavita 10pm; Every Fri Domino Mancuso:
  Lula Live and Intimate 8pm.
  For daily details visit our website.

• Manhattan’s Music Club
  951 Gordon St., Guelph. 519-767-2440
  www.manhattans.ca

• Mezzetta Middle Eastern Restaurant
  681 St. Clair Ave. W 416-658-5687
  www.mezzetarestaurant.com
  Every Wed Jazz Series: sets at 9:00 and
  10:15. Cover 17-10.

• Momo’s Bistro
  664 The Queensway, Etobicoke
  416-252-5560 www.momobistro.com

• My Place: A Canadian Pub
  2448 Bloor Street W 647-348-4702
  www.myplacepub.ca
  Jazz: Wed 7-10pm.

• N’Awlins Jazz Bar and Dining
  299 King St. W. 416-595-1958
  www.nawlins.ca
  Every Tue Stacie McGregor; Every Wed
  John Beverley; Every Thu Tha Blues Night
  with Guest Vocalists; Every Fri/Sat All Star
  Bourbon St. Band; Every Sun Terry Logan.

• Old Mill, The
  see Home Smith bar

• Painted Lady, The
  218 Ossington Ave. 416-213-5239
  www.thepaintedlady.ca
  No Cover / Pay-What-You-Can

• Every Sun Safety in Numbers 6-9pm with
  Robert Stevenson (b) Chris Bezant (g) Chris
  Kettlewell (b); Every Mon Open Mic 10pm-
  late, all genres; Every Tue Rambunctious!
  10pm; 11-piece horn band

• Pan on the Danforth
  516 Danforth Ave. 416-468-8158
  Every Fri Swan Bray and Rita di Ghent Trio
  8-11pm.

• Pantages Martini Bar and Lounge
  200 Victoria St. 416-362-1777
  Every Mon Curtains Down with Jenni
  Burke; Every Fri Robert Scott; Every Sat
  Solo Piano: Various artists.

• Pero Lounge
  812 Bloor St. W. 416-915-7225
  www.perorestaurant.com
  Every Fri and Sat Archie Alleyne’s Kollage
  8-11pm.

• Pilot Tavern, The 22 Cumberland. 416-923-5716
  www.thepilot.ca
  Jazz Saturdays 3:30 – 6:30 NO COVER

• Press Club, The
  850 Dundas St. W. 416-364-7183
  www.thepressclub.ca
  Live music every night
  Every Tue Open Jam; Every Second Wed
  Jazz Jam with host by trombonist RJ
  Satchithananthan.

• Quotes
  220 King Street W 416-979-7687
  “Fridays at Five” with Canadian Jazz
  Quartet: Gary Benson (g), Frank Wright
  (vibes), Duncan Hopkins (b), musical director
  Don Vicker (d) and featured guest:
  Mar 5 Russ Little (trm), Mar 12 Kelly
  Jefferson (sax), Mar 19 Denny Christianson

• Reposado Bar & Lounge
  136 Ossington Ave. 416-532-6474
  www.reposadobar.com
  $5 Cover on Fridays, all other nights PWYC.
  Every Mon Alt.Country-Roots: Every Wed
  Spv vs. Spv vs. Spv: James Robertson (g)
  Joel Hebblewhite (b), Sly Juhas (d); Every
  Thu The Reposados: Roberto Rosman (g)
  (trump), Dustin (trump), Lee Morgan (trump),
  Jeffrey Reinhart (d), Special Guest.

• Reservoir Lounge, The
  52 Wellington St. E. 416-955-0887
  www.reservoirlounge.ca
  NEW: “Apres Work” Series Tuesdays and
  Wednesdays 7-2pm.
  Every Mon Sophia Perlman and the Vipers:
  Every Tue Tyler Perlman.
YAREMA and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Janice Hagen; Every Fri DeeDee & the Dirty Martins; Every Sat Tyler Yarema and his Rhythm; Every Sun Luke Nicholson and the Sunday Night Service.

• Rex Hotel Jazz and Blues Bar, The 194 Queen St. W. 416-598-2475 www.rex.ca “Where Jazz Lives”

Two to four shows daily.

Every Mon U of T Student Jazz Ensembles, Hamel Student Jazz Ensembles, Every Mon AM Rap, Every Wed Alex Sun & Taylor Henson; Every Wed Alex Sun & Vaughan Meissner play Jerry Bergonzi, Every Thurs Kevin Ousin. Every Fri H togtown Synclapors, Ted Warren Trio. Every Sat Danny Marks. Every Sun Excellor Dixiland Jazz. For daily details visit our website.

• Saint Tropez, Le 315 King St. W. 416-591-3600 Live piano jazz 7 days a week www.lesainttropez.com

• Spezzo Restorante 140 York Blvd. Richmond Hill 905-886-9703 Live jazz every Saturday. www.spezzo.com


Every Sun Jazz Martini’s Peach Trio, Classic Alex Jazz Jam. Every Wed Alex Sun & Vaughan Meissner play Jerry Bergonzi, Every Thurs Kevin Ousin. Every Fri H togtown Synclapors, Ted Warren Trio. Every Sat Danny Marks. Every Sun Excellor Dixiland Jazz. For daily details visit our website.

• Tequila Bookworm 512 Queen Street West 416-803-7335 Modern/Experimental Jazz Sun, Thur, Fri, Sat at 5pm, PWYC. For details see our website.

• TODO Fusion Resto-Bar 217 Ossington Avenue 416-526-7200 www.myspace.com/todofusionrestobar

• Trane Studio 964 Bathurst St. 416-913-8197 www.tranestudio.com (full schedule)

• Tranzac 292 Brunswick Ave. 416-923-8137 www.tranzac.org (complete listings, various genres). Live music every night, various styles. Every Sat Jamzacz Open Acoustic Jam 3pm; Every Mon Open Mic Music Nights with Guest Hosts 10pm; Every Fri The Foolish Things 3pm.


LISTINGS: SECTION 4

ANNOUNCEMENTS, MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS


• Until Apr 15: Performing Arts York Region. 2010 Founders’ Music Scholarship. PAYR is currently accepting applications for its annual music scholarship. This year both vocalists and instrumentalists are eligible to apply for the $1,000 scholarship. Finalists will perform at a concert on June 4.

LECTURES/SYMPOSIAS

• Mar 02 4:00: Pontifical Institute of Medieval Studies. Darwinism, Religion and Music. A lecture by Bennett Zee, chair of music at the University of Durham. Seminar Room A. 416-926-7142. Free.

• Mar 07 2:00: Toronto Opera Club. Non-Standard Masterworks of the Operatic Repertoire. Audio-visual presentation by guest speaker Joel Katz, director of the Royal Conservatory’s Summer Opera Series. Room 330, Edward Johnson Building, 80 Queen’s Park. 416-824-3940.

• Mar 15 8:00: Toronto Wagner Society. Inside the Wagner Orchestra. With members of the COC Orchestra. Arts and Letters Club, 14 Elm St. 416-966-5289. $10 suggested donation for non-members.

• Apr 02 2:00: Royal Conservatory. Lecture Series: Lecture 3 Schumann Piano Concerto in a Minor. Anton Kuerti, speaker and piano. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. $10.

MASTERCHELASSES

• Mar 05 2:30: University of Guelph. Yoga for Singers. Led by Marta McCarthy, MacKinnon Building, Room 107, 68 Trent Lane, Guelph. 519-824-4120 x54377.

• Mar 11 2:00: University of Guelph. Strings. Playing in the orchestra: the relationship between string players, conductors and the concert master. MacKinnon Building, Room 107, 68 Trent Lane, Guelph. 519-824-4120 x54377.

• Mar 12 3:30: University of Guelph. Guitar. Led by Ken Aldcroft, MacKinnon Building, Room 107, 68 Trent Lane, Guelph. 519-824-4120 x54377.


• Mar 18 2:00: University of Guelph. Jazz Combos. MacKinnon Building, Room 107, 68 Trent Lane, Guelph. 519-824-4120 x54377.

• Mar 21 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/ audition preparation. Textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglington area – please call for exact location. 416-483-9532.

• Mar 22 24 10:00am & 8:00pm: Royal Conservatory. Masterclasses with Leon Fleisher. Mazzoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $10.

Leon Fleisher gives master classes at the Royal Conservatory, March 22-24.

• Mar 25 3:30: University of Guelph. Vocal Masterclass. MacKinnon Building, Room 107, 68 Trent Lane, Guelph. 519-824-4120 x54377.


• Mar 28 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/ audition preparation. Textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglington area – please call for exact location. 416-483-9532.

• Mar 29 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/ audition preparation. Textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglington area – please call for exact location. 416-483-9532.
This summer chamber music camp, on the north shore of Lake Ontario, is proud to announce that two of its former students are members of prize-winning string quartets.

Masumi Rostad, violist with the 2009 Grammy Award-winning Pacifica Quartet, and Sarah McLarvay, 1st violinist of the 2009 Fischoff Competition Grand Prize-winning Linden Quartet.

Linden and Tokai Quartets in Residence

Outstanding faculty ~ Family atmosphere
July 17 – August 14
Meg Hill, Director
Tel. 914-439-5039
est. 1987 www.mpmcamp.org

Singing Lessons
All styles, all levels
professional singer/actor
with 20+ years experience
as performer and teacher
call for one free lesson
647-454-1869
www.bremnerduthie.com

Voice Teacher
Denise Williams
20 years’ experience
All styles: classical, music theatre, gospel, jazz etc.
Audition preparation, competitions, RCM exams (416) 588-5845
www.denisewilliamssoprano.com www.nostringstheatre.com

Love To Sing?
• All styles • All Levels • Beginners and Children welcome • Excellent for public speakers, actors, etc.
Breathe new life into your voice with a unique and sensible kinesthetic approach to vocal pedagogy.
Call Pattie Kelly for private lessons: 905-271-6896
info@vocalsense.ca www.vocalsense.ca

Accessible & comfortable.
Yamaha Music School
416-224-5590
www.yamahamusicschool.ca

Children's Piano Lessons
Friendly, approachable - and strict!
Liz Parker 416.544.1803
liz.parker@rogers.com
Queen/Bathurst

Kindred Spirits Orchestra
Looking to develop your talent and make wonderful music together? Join us on Monday evening at the Unionville Old Library Centre in Markham.
For information, visit www.ksorchestra.ca, call 905.489.4620, or e-mail info@ksorchestra.ca.

Alexender Kats
A first class Russian-trained concert pianist/teacher is accepting students for regular private lessons or repertoire coaching, from advanced (ARCT, university) to all grades of RCM (including theory requirements)
Call: (416) 340-1844 alexander.kats@sympatico.ca
INSTRUCTION

BEAUTY OF SINGING: The development of professional singing. Prepare for exams. My students are winners of different competitions. Sing for your pleasure and have the pleasure to sing. Natalia Palatnic 416-454-0097 (Maple – Across from Wonderland)


FLORENCE MALTESE, international mezzo-soprano is now resuming her teaching and singing career. Downtown location – coaching in languages, repertoire development and technique. 416-923-3428

FLUTE, PIANO. THEORY LESSONS: RCM exam preparation. Samantha Chang, Royal Academy of Music PGDip, RAM, ARCT. 416-293-1302, samantha.studio@gmail.com www.samanthathe flute.com

SINGING LESSONS VOICE REPAIR: Acclaimed European Tenor Voice-Researcher (30 years experience). Non-surgical voice rehabilitation. Clients include renowned singers and actors. Call: 416-238-3585

THEORY, SIGHTSING, PIANO (jazz and classical), EAR TRAINING. All grades, all ages, RCM exam prep, piano, rudiments, harmony, history, counterpoint) Easy and effective methods! Peter Ness, ARCT, 416-485-4689 or email racheloldfield@starmaker.ca

MUSICIANS AVAILABLE ACCOMPANIST AVAILABLE for RCM Examinations, auditions, etc. Grade X RCMT. Downtown Toronto - $25/hr - email bill_lav2@yahoo.ca

BARD – EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions – greater Toronto area. For rates and info call 905-722-5618 or email us at mhpape@interhop.net

MUSICIANS WANTED

ALTO SECTION LEAD/ SOLOIST: Thur 7:30-9:30, Sun 10:00-11:30 + 4 Concerts Per Call Rate of $52 for 2010. The church has a strong music tradition. Send letter, resume and 2 references c/o Kelly Galbraith, Music Director. See website for full details.

Royal York Road United Church, 851 Royal York Road, Toronto, ON M8Y 2V3
Phone: 416-231-9401, Fax 416-231-3188 Email:ryrchurch@rogers.com Web: www.royalyorkroadunited.ca


SINGING LESSONS: Jennie Such is accepting new students. Call 416-778-8239 for rates. www.jenniesuch.com

THEORY TUTORING: All levels of rudiments, harmony and analysis, clear and thorough practice, by Theory & Composition Major at U. of Western Ont., Matthew Havas Stanton, mstanton@hotmail.com, 416-680-8345

VOCAL LESSONS: Jennie Such is accepting new students. Call 416-778-8239 for rates. www.jenniesuch.com

COUNTERPOINT COMMUNITY ORCHESTRA needs volunteer musicians. Monday evening rehearsals. Concerts (March 8 & June 5). All sections, esp. violins, tuba. Terry 416-828-8023 or info@cconcertora.org - web: http://www.cconcertora.org

EXPERIENCED CHORAL DIRECTOR for adult/youth choirs. Must be comfortable with traditional and contemporary music and able to work collaboratively with organist, ministerial staff and choristers of all ages and abilities. 15-18 hours/week . Send resume to Chair, Choral Director Search Group, First United Church, 151 Lakeshore Road West, Mississauga, ON L5H 1G3 Email: choraldirectorsearch@firstportcredit.com

IMMEDIATE OPENING for a guitar/piano teacher at our private school. Teaching experience and professional qualifications required. In future we are also interested in violin, voice teachers. Contact person: Nick 467-262-3109, 1_musicacademy@yahoo.com www.ThomcresMusicAcademy.com

SINGING LESSONS: Jennie Such is accepting new students. Call 416-778-8239 for rates. www.jenniesuch.com

COUNTERPOINT COMMUNITY ORCHESTRA needs volunteer musicians. Monday evening rehearsals. Concerts (March 8 & June 5). All sections, esp. violins, tuba. Terry 416-828-8023 or info@cconcertora.org - web: http://www.cconcertora.org

EXPERIENCED CHORAL DIRECTOR for adult/youth choirs. Must be comfortable with traditional and contemporary music and able to work collaboratively with organist, ministerial staff and choristers of all ages and abilities. 15-18 hours/week . Send resume to Chair, Choral Director Search Group, First United Church, 151 Lakeshore Road West, Mississauga, ON L5H 1G3 Email: choraldirectorsearch@firstportcredit.com

IMMEDIATE OPENING for a guitar/piano teacher at our private school. Teaching experience and professional qualifications required. In future we are also interested in violin, voice teachers. Contact person: Nick 467-262-3109, 1_musicacademy@yahoo.com www.ThomcresMusicAcademy.com

CLASSICAL OPERA JAZZ WORLD BLOGS & AUDIOFILE TRADITIONAL OUTFITS AND CUSTOM DRESSES

Amoroso

Quality Audio Recording Services for Classical and Acoustic Music

647 349 6647
lockwood.frank@gmail.com
www.LockwoodARS.com

GOLD RECORDS + JUNO AWARDS


$55 per hour 416.467.9597
www.studio92canada.com
Call for a coffee and tour

Need computer support?
Your Own Personal Geek
Computer support for the arts community. Specialized in personal, business, partnership, and corporate tax returns including prior years and adjustments.

Bryson Winchester
www.personalgeek.ca

NEED HELP WITH YOUR TAXES?
Specializing in personal, business, partnership, and corporate tax returns including prior years and adjustments.

Call Norm Pulker
905-830-2985
npulker@rogers.com
fax: 905-830-9810

• free consultation
• accurate work
• pickup & delivery arranged

GOLD RECORDS + JUNO AWARDS


$55 per hour 416.467.9597
www.studio92canada.com
Call for a coffee and tour

March 1 - April 7, 2010
WWW.THEWHOLENOTE.COM 51
February's Child was... mezzo-soprano Laura Pudwell, who grew up in Fort Erie, went to U. of T. for Honours English at Trinity College, and started singing professionally in 1986.

Laura is a singer of extraordinary versatility, with musical appetites that range from early to contemporary. Both in Canada and internationally she is at home onstage in operas, oratorios, intimate ensembles, and recitals. Laura appears regularly with The Toronto Consort and as a guest artist with Opera Atelier, Tafelmusik, the Kitchener-Waterloo Symphony, The Toronto Chamber Choir, Chorus Niagara and the Menno Singers, to name a few local collaborations. She lives in Kitchener-Waterloo with her husband and two children.

People don’t forget working with Laura Pudwell and this goes back a long way. Director Jennifer Parr remembers her die-hard work ethic from Trinity days: “Laura broke her ankle and ended up in a cast during rehearsals of Camelot at Trinity College, and so played “the old lady” of the court, so that she could legitimately have a cane and hobble around, as well as singing Nimue’s song from stage.”

In rehearsal? “In unaccompanied ensembles, I’m usually known as the pitch bitch, but you can’t print that, can you? I’ll stop rehearsals and tune chords until they lock in.”

And backstage? “I cannot stand being called for an entrance, and will always arrive several minutes before cue time and say Miss Pudwell, standing by!”

Your earliest musical memory? Music has been such a huge part of my life, for so long, I can’t remember any firsts. But I do know that I always woke up to music. My mother would be playing the piano, or my father would have jazz records playing.

Other musicians in your family? My mother is a church organist and choir director. My entire family, immediate and extended, are musical, with lovely voices. Music in your life at the time? Of course, always music at church. Hymns remain some of my favourite music. But mostly music is fellowship. It’s what you do when you get together with family. You hang out around the piano and sing songs and laugh. Making music? I apparently sang before I could talk. You can just imagine the sound of a little girl singing with sand in her mouth... yep, I was a sandbox kind of kid. I can certainly remember that on long car trips we sang in four part harmony... as soon as my little brother could manage. Which would have been when he was four and I was about six. He sang the treble, I sang the alto (I never had a very high voice) my mother would sing the tenor and my father would sing the bass. We pitched everything pretty high, because my father is actually a tenor..... (Note: A complete version of this Q&A can be read at www.thewholenote.com)

Upcoming: Opera Atelier (April), Bach B Minor Mass, on Good Friday (Grand Philharmonic Choir, April 2), Toronto Consort (March 5 & 6, May 7 & 8) and Chorus Niagara's Gilbert and Sullivan show (May 15 and 16).

FEBRUARY’S Winners and Prizes

CONGRATULATIONS TO

Julie Goldstein and friend will attend Opera Atelier’s April 27 performance of Mozart’s The Marriage of Figaro (April 24-May 1). This brand-new production features Olivier Laquerre in his role debut as the incorrigible Figaro, with baritone Phillip Addis and mezzo soprano Wallis Giunta, and OA favourites Carla Huhtanen, Peggy Kriha Dye, Laura Pudwell, Curtis Sullivan, Artists of the Atelier Ballet, and the Tafelmusik Orchestra under the baton of conductor David Fallis. .... Louie Calleja and friend with be guests of the Toronto Consort Saturday May 8 for Lutefest (May 7 & 8), for “the poetry of the lute” with Consort regulars, including Laura Pudwell, and guests Bassam Bishara, oud (the Middle Eastern lute), and Wen Zhao, pipa (the Chinese lute) .... Paulette Popp will receive a copy of Toronto Consort’s recording The Queen: Music for Elizabeth (MARQUIS 387). Gloriana would have had these 22 tracks for mixed consort and singers on her iPod, including Laura Pudwell’s version of “Essex Last Goodnight”, like a Patsy Cline of the 17th century!

Music’s Children gratefully acknowledges Elaine Pudwell, Jennifer Parr, Karen Lorenowicz, Jane Harbury, Opera Atelier, The Toronto Consort.

FEBRUARY’s Winners and Prizes

CONGRATULATIONS TO

Julie Goldstein and friend will attend Opera Atelier’s April 27 performance of Mozart’s The Marriage of Figaro (April 24-May 1). This brand-new production features Olivier Laquerre in his role debut as the incorrigible Figaro, with baritone Phillip Addis and mezzo soprano Wallis Giunta, and OA favourites Carla Huhtanen, Peggy Kriha Dye, Laura Pudwell, Curtis Sullivan, Artists of the Atelier Ballet, and the Tafelmusik Orchestra under the baton of conductor David Fallis. .... Louie Calleja and friend with be guests of the Toronto Consort Saturday May 8 for Lutefest (May 7 & 8), for “the poetry of the lute” with Consort regulars, including Laura Pudwell, and guests Bassam Bishara, oud (the Middle Eastern lute), and Wen Zhao, pipa (the Chinese lute) .... Paulette Popp will receive a copy of Toronto Consort’s recording The Queen: Music for Elizabeth (MARQUIS 387). Gloriana would have had these 22 tracks for mixed consort and singers on her iPod, including Laura Pudwell’s version of “Essex Last Goodnight”, like a Patsy Cline of the 17th century!

Music’s Children gratefully acknowledges Elaine Pudwell, Jennifer Parr, Karen Lorenowicz, Jane Harbury, Opera Atelier, The Toronto Consort.
Adventures of an American Composer: An Autobiography
by Michael Colgrass
edited by Neal and Ulla Colgrass
Meredith Music Publications
231 pages, photos; US $19.95

Toronto-based composer Michael Colgrass is a natural story-teller - and he has some terrific stories to tell. So the unusual format of this memoir, a series of vignettes ranging in length from a single page to four pages, works well here. Without disturbing the narrative flow, he can switch moods, locations, and time frames. And with eighty-nine chapters, he has lots of opportunities to come up with colourful title like Tormenting My Band Teacher, Romancing a Spy in Bucharest, and Post-Humorous Works.

Colgrass describes his childhood, his education (mostly acquired out of school), his career as a percussionist, and his meetings with remarkable people like Gene Krupa, Louis Prima, Aaron Copland, Dizzy Gillespie, Harry Partch, and Elliott Carter. He reminisces how the remarkably skilled musicians in the studio orchestra, “hurtling forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

BRAVO: The History of Opera in British Columbia
by Rosemary Cunningham
Harbour Publishing
208 pages, photos; $39.95

“Opera is on a roll in British Columbia,” writes Rosemary Cunningham in this rich historical survey of opera performance in British Columbia. It has been published in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

For me, the best anecdotes deal with Colgrass’s experiences performing and writing music. There’s his description of an all-night emergency session to create a score for the Joffrey Ballet. He had to use exactly the same tempo and counts as the slow movement of Ravel’s Piano Concerto in G major, in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

For me, the best anecdotes deal with Colgrass’s experiences performing and writing music. There’s his description of an all-night emergency session to create a score for the Joffrey Ballet. He had to use exactly the same tempo and counts as the slow movement of Ravel’s Piano Concerto in G major, in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

BRAVO: The History of Opera in British Columbia
by Rosemary Cunningham
Harbour Publishing
208 pages, photos; $39.95

“Opera is on a roll in British Columbia,” writes Rosemary Cunningham in this rich historical survey of opera performance in British Columbia. It has been published in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

For me, the best anecdotes deal with Colgrass’s experiences performing and writing music. There’s his description of an all-night emergency session to create a score for the Joffrey Ballet. He had to use exactly the same tempo and counts as the slow movement of Ravel’s Piano Concerto in G major, in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

For me, the best anecdotes deal with Colgrass’s experiences performing and writing music. There’s his description of an all-night emergency session to create a score for the Joffrey Ballet. He had to use exactly the same tempo and counts as the slow movement of Ravel’s Piano Concerto in G major, in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.

In his title, Colgrass calls himself “an American composer”. Colgrass has lived in Toronto for the past thirty-six years, almost half his life-time. The Toronto Symphony is playing one of his best-known pieces, As Quiet As, next season. Yet he says nothing here about why he has stayed in Toronto all these years, and what impact living in Canada has had on him. Why the reticence in such an open-hearted and eloquent memoir?

For me, the best anecdotes deal with Colgrass’s experiences performing and writing music. There’s his description of an all-night emergency session to create a score for the Joffrey Ballet. He had to use exactly the same tempo and counts as the slow movement of Ravel’s Piano Concerto in G major, in order to make it fit pre-existing choreography. Then there’s the recording session for what ironically became a legendary recording of Stravinsky’s Rite of Spring. The conductor, Stravinsky himself, was ailing, distracted, and slightly drunk. Colgrass describes how the remarkably skilled musicians in the studio orchestra, “hurting forward like a Mack truck,” pulled him through.

Colgrass’s wife Ulla Colgrass, along with their son Neal, did the editing on this book. My own experience with Ulla Colgrass goes back to the 1980’s when I wrote for the magazine Ulla founded and edited, Music Magazine. Her skills as an editor and writer leaves me unsurprised that this delightful memoir reads so well.
Another celebration, the tenth anniversary of the Toronto Music Garden, provides the impetus for this book. Like the garden itself, this book is compact, clearly laid out, readily accessible – and lovely.

The Toronto Music Garden began to take shape when cellist Yo-Yo Ma approached landscape architect Julie Messervy about creating a garden inspired by one of Bach’s cello suites. The garden was to be the subject of a film in the series Inspired by Bach, based on Ma’s performances of the six suites. The original plan was to build the garden in Boston, where both Ma and Messervy live. When that didn’t work out, a group of local donors helped to get built in Toronto. Ma and Messervy were given a forlorn 2.5 acre plot wedged in between the Lake Ontario shoreline and Queens Quay West, and they turned it into a veritable jewel.

In her text, Messervy describes the intricacies of basing a garden design on a piece of music. She offers an interesting discussion of the relationship between landscape architecture and music, although she misattributes the comparison of architecture to frozen music. It was first made not by the late twentieth-century American philosopher Susanne Langer, as Messervy writes, but by the early nineteenth-century German philosopher Friedrich von Schelling (although Goethe often gets credit for it).

Photos reveal the garden in full bloom, but no fall or winter views are included. Maps show the overall scheme of the garden as well as details of the six sections. Plant lists for each section identify some of the nearly 10,000 perennials. 1380 grasses, 40 varieties of trees and shrubs, and 420 butterfly bushes.

Various contributors add their own perspectives. Ma describes how Bach’s music has been “joyously and meticulously brought to life” in this garden. Tamara Bernstein, artistic director of Summer Music in the Garden, shows how the park is put to good use by events like the series of concerts that she organizes. David Miller, soon-to-be-former mayor of Toronto, points out that the garden “has set the precedent for what is possible.” Yet Miller doesn’t mention how little has been done on the Toronto waterfront to build upon that precedent. During the past ten years the neighbouring forest of sky-scrapering condos that blocks the lakeshore from the city has grown even faster than the plantings in the garden. Nonetheless, as this book shows, the Music Garden succeeds in providing the place of “pleasure, sanctuary and delight” that Messervy and Ma envisioned.

One of the most impressive discs to cross my desk this month is a private release featur- ing the first five works to win the Karen Kieser Prize in Canadian Music. This prize was established in 2002 to honour the memory of one of the true, brave champions of the Western Art Music tradition in Canada. Karen Kieser’s long career at the CBC culminated in her appointment as Head of Radio Music, the first woman to ever hold that position. During her tenure she spearheaded programs for the commissioning and recording of Canadian concert music and later went on to become the first General Manager of Glenn Gould Studio. As a triple-graduate of the Faculty of Music at the University of Toronto it is fitting that the prize in her name, endowed by friends and colleagues following her untimely death, should honour a U of T graduate student in composition whose work is judged to be especially promising. As I mentioned, the CD includes the prize winning works from the first five years of the award’s existence: Abigail Richardson’s dissolve for harp, piano and percussion; Andrew Staniland’s Tapestry for clarinet, cello and tape; Craig Galbraith’s The Fenian Cycle for mezzo soprano, English horn and string quartet; Katarina Curcin’s...walking away from... for string quartet; and Christopher William Pierce’s Melody with Gesture for wind quintet, string quintet, celeste and percussion. I find the maturity of the works and the diversity of stylistic expression to be quite exceptional. The live performances were recorded during the Gala 5th Anniversary Concert of the Karen Kieser Prize at Glenn Gould Studio in January 2007 and feature distinguished artists including Gregory Oh (piano and direction), Norine Burgess (mezzo-soprano) and the Penderecki String Quartet, among a host of others. This limited edition disc, which provides an invaluable glimpse into the formative years of these aspiring composers on the brink of professional careers, is available by donation only.

The Karen Kieser Prize, which usually includes a $1,000 cash stipend and a CBC broadcast, is funded by the proceeds of an endowment fund which is normally sufficient for the purpose. Due to the exception- al market conditions of the past 18 months, the Faculty is seeking additional funding to ensure that this year’s prize can be awarded at its usual level. Once the prize amount is reached, any additional funds raised will be added to the endowment. I encourage you to support this worthy cause which fosters and rewards excellence in Canadian composition. Contact Tyler Greenleaf at 416.946.3580 or tyler.greenleaf@utoronto.ca to make your donation and obtain your copy of this excellent disc.

Concert Note: On March 19 in Walter Hall this year’s Karen Kieser prize will be awarded to Constantine Caravassilis for his work Sappho De Mytilère for mezzo soprano, flute and piano which will be performed by members of the gamUT ensemble under the direc- tion of Norbert Palej. The concert will also include Three Songs of Great Range by Igor Correia, last year’s prize winning work. The concert is at 7:30 and admission is free.

Here is a brief mention of other discs that have piqued my interest this month:

When approached by music publisher Erich Dolefin, Bela Bartok embraced the idea of writing a graduated pedagogical series in which, in Bartok’s words, “students would play works which contained the natural simplicity of the music of the people, as well as its melodic and rhythmic peculiarities.” His 44 Duos for two violins could have been mere didactic exercises with little inherent musicality, but as evidenced in the fine and nuanced performances by Jonathan Crow and Yehonatan Berick on a new XXI recording (XXI-DC 2 1669), there is real music here, from the pieces for the most elementary performers to the most advanced. The 2 CD set also includes Luciano Berio’s Dueetti per Due Violini, a set of teaching pieces inspired by Bartok’s duos but also intended for the concert stage.

Do we really need another recording of Schubert’s Death and the Maiden or the C Major Quintet? After listening to these performances by the Beleca Quartet with Valentin Erben (EMI 9 67025 2) I am willing to answer in the affirmative. But another question is begging to be asked: Can there be too much of a good thing? I have often thought so after sitting through the almost hour-long string quintet or the forty-five minute quartet. But while listening to these warm and expressive performances I did not find myself checking my watch even once. Bravo to this fine British ensemble.

The final disc I will mention is hard to catego- rize, although it is a logical extension of
Andrew Burashko and the Art of Time Ensemble’s recent forays into the world of Art/Pop song. A Singer Must Die (Pheromone Recordings PHER CD 1013) features the iconic voice of Steven Page in “arty” arrangements of songs by Elvis Costello, Rufus Wainwright, Leonard Cohen, Jane Siberry, Radiohead and, of course, Page’s own Banshaka Ladies (I’m Running Out of Ink). Among the distinguished arrangers are Gavin Bryars (Cohen’s A Singer Must Die), Jim McGrath, Cameron Wilson and Rob Carli, who is also featured on sax and clarinet.

Concert Note: Steven Page and the Art of Time Ensemble will be touring this eclectic repertoire with dates in Kingston (March 3), Toronto (March 4), St. Catharines (March 5), Kitchener (March 6), North Bay (March 7), Brampton (March 10), Belleville (March 11), Barrie (March 12) and Peterborough (March 13).

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503-720 Bathurst St. Toronto ON M5S 2R4. We also encourage including direct links to performers, composers and record labels, “buy buttons” for online shopping and additional, expanded and archival reviews.

David Olds
DISCoveries Editor
discoveries@thewholenote.com

VOCAL

Night and Dreams
Measha Brueggergosman; Justus Zeyen
Deutsche Grammophon 289 477

Has it really been twelve years since soprano Measha Brueggergosman made us sit up and take notice when she sang the title role in James Rolfe’s Beatrice Chancy here in Toronto, followed by her appearance a year later at the Millenium Opera Gala? Since then, this native of Fredericton, New Brunswick has rightfully gone on to international fame, appearing regularly on concert stages throughout Europe and North America. Her newest disc - the fourth altogether and second for Deutsch Grammophon - appropriately titled “Night and Dreams” is inspired by all things nocturnal.

With German-born pianist Justus Zeyen providing a sensitive musical partnership, this is a wonderfully varied program indeed! While most of the repertoire dates from the mid-to-late Romantic period with songs by composers such as Debussy, Fauré, Duparc, Brahms and Wolf, there is also a lied by Mozart, a lullaby by Montsalvage, and an evocative Portuguese song, Anoiteceu, by Frances Hime. All are miniature gems, and within the overall intimate and introspective context of the whole Brueggergosman effortlessly captures the varying moods of each song. Her interpretation of Debussy’s Fauré’s Beau Soir - the opening track – is magically lyrical, while Duparc’s Phildié soars with joyous intensity. In all, this is a most satisfying recording and further proof (if any were needed) of this soprano’s enormous talents.

Richard Haskell

Bach - Violin and Voice
Hilary Hahn; Matthias Goerne; Christine Schäfer; Münchener Kammerorchester; Alexander Liebreich
Deutsche Grammophon 477 8092

The twelve arias on this disc have been selected by violinist Hilary Hahn because they all feature a prominent part for solo violin. She has searched through Bach’s cantatas, the St. Mathew Passion and the B-Mass to put together a lovely, surprisingly well-balanced program.

But the concept behind this disc, evident right from the title “Violin and Voice”, overplays the role of the obbligato violin in these arias. It’s not the leader here – its job is to comment on what the singers are singing. Fortunately, Hahn proves to be a sensitive ensemble player. Responding to the singers and never intruding on the vocal lines, she lightens her sound, restricts her vibrato, and sharpens the edges of her phrases.

The Münchener Kammerorchester under Alexander Liebreich offers buoyant support. But the key to the success of this venture lies in the heartfelt, dramatic singing. Baritone Matthias Goerne’s yearning intensity in “Welt, ade”, with soprano Christine Schäfer singing the chorale part, is matched by Hahn’s expressive obbligato. Schäfer is equally affecting, with an engaging honesty that illuminates these mostly religious texts. Her poignant “Erbarme dich”, given here in Mendelssohn’s transposition, blends exquisitely with Hahn’s lyrical, stylish playing.

The highlight for me is the impassioned performance by Goerne and Schäfer of the duet “Wann kommst du, mein lieb”, with Hahn providing beguiling elaborations on the operatic dialogue between Jesus and a soul longing to join him.

Pamela Margles

Mozart Arias for Male Soprano
Michael Maniaci; Boston Baroque; Martin Pearlman
Telarc TEL-31827-02

Michael Maniaci apparently does not mind being a Canadian. In one interview he admitted that frequent performances in Toronto (with Opera Atelier and others) convinced some of his fans that he must be a Canuck. He may not be one by birth, but he certainly was born to share his rare gift with us.

Male soprano has the same ring to it as narwhal – a rare, almost mythical creature, barely known and even less understood. By an accident of nature, Maniaci’s larynx did not grow to a full size in puberty and produces sounds that best can be described as unusual. Much higher than a countertenor, much more robust than a boy soprano, his voice is one of a kind, possibly approximating what castrati might have sounded like. It is a perfectly pitched instrument, with a lot of agility and great technique.

For his first solo album, Maniaci chose music written by Mozart especially for castrati, including the celebrated “Exsultate, jubilate”. This voice takes some getting used to – at first, Alleluja! sounds strange and not entirely convincing. Once you get over the shock of the unknown however, especially in the Lucio Silla arias, this new interpretation triumphs over pre-conceived notions. Our initial resistance to what is in effect a return to Mozart’s preferred interpretation is a testimony to the way in which performance standard shapes our listening ability. So, open up your ears (and minds) to Michael Maniaci’s unique voice and indulge in what could be
Schubert - Winterreise
Mark Padmore; Paul Lewis
Harmonia Mundi HMU 907484

Known primarily as a baroque tenor, Mark Padmore turns out to be a first class lieder singer. This is a personal opinion and I am well aware of opponents who would argue that Schubert must be sung by a singer whose native tongue is German. Padmore, who sings in the original key, communicates Wilhelm Müller’s lyrics with disarming, heartfelt sincerity. The tenor possesses a tender, floating voice that illuminates the cycle with a fresh and contagious approach. He projects the texts in such a way that he seems to be singing directly to the listener and not to an anonymous audience. There is not another version that comes even close to this one. One can only marvel at its daring originality and compassion.

In comparison with the version by Peter Pears and Benjamin Britten I was really surprised to find that Padmore and Lewis’s is interpretatively superior in every respect. Paul Lewis is a perfect partner. He is highly respected as a Beethoven and Schubert exponent and, as we now witness, proves an ideal collaborator in this genre.

While I remain enchanted by the timeless, sublime versions of the three Schubert song cycles sung by Herman Prey that I wrote about in the December issue - Winterreise was particularly moving as interpreted by Sir Colin Davis who rediscovered and recorded the opera, but now it is the incomparable Valery Gergiev who can propel his orchestra, the Vienna Philharmonie, into the Berliozian stratosphere.

Burkhard Fritz as Benvenuto is a strong heroic tenor and copes well with the vocal demands of the role, while Maria Kovalevska as his beloved Teresa enchants us with her lovely voice and physical beauty. English baritone Brindley Sherratt is very capable and convincing as Balducci, the Pope’s treasurer. In the supporting cast American soprano Kate Aldrich is superb as Ascanio and Russian bass Mikhail Petrenko creates a hiliarious cameo role as the Pope. The production is a visual stunner and comes together wonderfully, particularly at the carnival scene with a Brueghel-esque feel about it. And just wait till you see the ending which is a Vesuvian eruption with a giant foundry engulfed in flames, smoke and molten iron! One could be hard pressed to give an unreserved approval to this interpretation as much as possible but perhaps leaving us appreciating the more natural airiness of his Italian counterparts.

However, one cannot fault the authentically Russian colour and tone of Hvorostovsky’s voice. While artfully managed in the Verdi repertoire, it flowers fully and richly in another recent recording of Tchaikovsky Romances (DELOS DE3393).

Radvanovsky finally closes the live performance with a powerfully and flawlessly executed “Vissi d’arte” (Tosca). The audience in the Moscow Conservatory’s Great Hall reportedly applauded for twenty minutes after this concert – and they had every reason to do so.

Alex Baran

Concert Note: Sondra Radvanovsky and Dmitri Hvorostovsky are featured in “An Italian Opera Spectacular” at Roy Thomson Hall on March 20.

Verdi - Opera Scenes
Dmitri Hvorostovsky; Sondra Radvanovsky
Delos DE 3403

Among Giuseppe Verdi’s gifts to the opera repertoire is a welcome body of duets for baritone and soprano. Unless baritones can cultivate a credible upper range to allow for occasional forays into tenor repertoire, they often languish for opportunities at musical dalliance with sopranos.

Moreover, matching vocal colour and weight in a baritone/soprano duo can be tricky... but happily not impossible, as this recording demonstrates so well. Dmitri Hvorostovsky’s long career and vocal gifts have placed him in that small group of must-hear Verdi baritones. Pairing him with the beautifully matched voice of Sondra Radvanovsky makes for a wonderfully compelling recording of Verdi opera excerpts.

Hvorostovsky brings tremendous vocal security and experienced dramatic delivery to his various roles. Radvanovsky matches him measure for measure and the results are stunning. The recording’s producers have wisely selected Un Ballo’s Act 3 Scene 1 duet by Amelia and Renato to open the CD. Beautifully executed, this track firmly holds the listener’s attention for the balance of the disc.

In addition to the duets, 3 solos let us enjoy the voices in their own spotlight. Radvanovsky performs “Song to the Moon” from Dvorak’s Rusalka in a way the composer must have imagined a Slavic voice should sing it. Her semi-spoken ending is especially poignant. Further, Hvorostovsky sings Mozart’s “Deh vieni” from Don Giovanni, lightening his approach as much as possible but leaving us appreciating the more natural airiness of his Italian counterparts.

Gossec - Aux Armes, Citoyens: Royal and Revolutionary Music for Winds
Les Jacobins; Mathieu Lussier
ATMA ACD2 2595

Absolute monarchy, revolution, terror, Napoleon, restored monarchy - Francois-Joseph Gossec lived through all of this over his 95 years. And he orchestrated La Marseillaise.

Despite name and title, this CD features both royalist and revolutionary music. So, with our six period-woodwind instrumentists, we arisists can ride with the Grande Chasse de Chentilly to the accompaniment of clarinets, horns and bassoons. Then, revolutionaries, we lower our flags as we remember assassinated Deputy Feraud. Back on course we hear La Marseillaise. Gossec’s arrangement starts at a quick
revolutionary pace but ends in a more stately, Royalist, tempo. Gossec hedges his bets...

And so to five revolutionary airs under Mathieu Lussier's artistic direction. Ça ira - but still a wonderful opportunity to hear authentic Baroque woodwind solos. We arrive at the battlefield with four short pieces. Clarinets, bassoons, and horns boost our morale as we march, playing spiritedly as we engage our foe at close quarters, and with dignity as victory is ours.

More relaxing are Gossec's Andante and Chasse d'Hylas et Sylvie. Gossec's interest in the clarinet, new in France when he was composing in the early 1770s, is ably demonstrated by Jane Booth and Martin Carpenter. Gossec's hymns to liberty are more reflective than brash; the same is true of his Simphonie à 6. What Les Jacobs have done here is to publicise the vast store of undiscovered French revolutionary music.

Michael Schwartz

Mendelssohn - Piano Trios
Emanuel Ax; Yo-Yo Ma; Itzhak Perlman
Sony Music 88697 52192 2

Menahem Pressler, the pianist who for more than half a century was the driving force behind the Beaux Arts Trio, is inclined to take a jaundiced view of piano trios cobbled together on a temporary, ad-hoc basis. "Three fine fellows do not make a trio!" he pointedly remarked.

Yet when the "three fine fellows" happen to be Itzhak Perlman, Yo-Yo Ma and Emmanuel Ax, Pressler's concerns may be set aside. Although this group hadn't played in public before last year and has given only handful of concerts, their collective interpretation is decisive and secure, banishing any hint of the wimpy playing that sometimes finds its way into Mendelssohn performances.

The two Mendelssohn trios on this disc are paired on a recording that they've probably never been played or recorded better than they have here. From the outset of the D Minor Trio, the group's playing is taut, nuanced and intricately interwoven. The dramatic first movement is nicely contrasted with the introspective second. The third movement is all coyness and charm; and the last movement is effervescent, with muscular outbursts.

Perhaps the group might have taken the opening movement of the C Minor Trio a little faster - but the tempo they chose provides some breathing room for the expressive range of this movement: the "sotto voce" string passages, and surprising outbursts from the piano. The second movement is all sweetness; and the third scrambles lightly, as a Mendelssohnian scherzo should. The finale does not lack grandness, but there's a spring to the rhythm that propels the music forward.

I'm reminded of one other thing Pressler has said about piano trios: the heart of the ensemble is the piano. Violinists and cellists may not like this proposal - but it's well borne out on this recording, which is solidly founded on Ax's superb playing.

Colin Eatock

Elgar - Violin Concerto
Nikolaj Znaider; Staatskapelle Dresden;
Sir Colin Davis
RCA Red Seal 88697 60588 2

Nikolaj Znaider has not yet attained universal fame but, assuredly, he is on the way. He is an exclusive RCA recording artist and has several fine concerto discs including the Brahms and Korngold with Valery Gergiev, the Beethoven and Mendelssohn with Zubin Mehta, the Nielsen and Bruch with Lawrence Foster, and the Prokofiev No.2 and Glazunov with Mariss Jansons. This new recording of the Elgar is clearly one of the finest versions this concerto has enjoyed.

Connoisseurs know well the historic recording with the teen-aged Yehudi Menuhin and Elgar conducting the London Symphony Orchestra from 1932. Although Fritz Kreisler premiered the concerto in 1910 it was the Menuhin/Elgar that had the music world talking.

Znaider impresses me with a seemingly effortless command of his instrument and his silky, singing tone. A performance aided by the authoritative collaboration with consummate Elgarian Colin Davis, under whom one could believe that the German orchestra was a traditional English ensemble steeped in the tradition. Not that I have auditioned the others recently but I believe that this performance is not bettered by any version that I have previously heard.

Top marks are also due the production and sound engineering, naturally balanced and detailed. One caveat, the timing for this concerto is less than 50 minutes - RCA should have included an appropriate filler.

Bruce Surtees

English Music for Viola
Eniko Magyar; Tadashi Imai
Naxos 8.572407

There is something about the viola's tonal quality that makes it seem quintessentially English; appropriately so, given that it was an Englishman – Lionel Tertis – who almost singlehandedly established the viola as a legitimate solo instrument in the early 20th century. Tertis had connections with most of the music on this outstanding debut CD by the London-based Hungarian violinist Eniko Magyar.

The Bliss Sonata is the most challenging of the works, with a turbulent, restless and dissonant start and a passionate third movement. It was written for, and dedicated to, Tertis, who gave the first performance in 1933.

A year earlier, Tertis had transcribed Delius's Third Violin Sonata and had played it for the ailing composer at the latter's home in Grez-sur-Loing. Written in 1930, it is Delius at his distinctively lyrical best.

The seven attractive miniatures by Frank Bridge date from 1901 to 1908, when Bridge was in his 20s. Most were originally written for violin or cello; only two - Pescetto and Allegro appassionato – were written specifically for the viola. Bridge's own instrument, and were published as the first titles in the Lionel Tertis Viola Library in 1908.

Magyar plays her c.1700 Grancino viola (on loan from the Royal Academy) with warmth, sensitivity, and a superb technique, and is ably and sympathetically supported by pianist Tadashi Imai. The recording quality and booklet notes are both excellent.

Terry Robbins

Migot - Suite à trois; Le livre des danceries
Robert Cram; Trio Hochelaga
ATMA ACD2 2543

Intense in his spirituality, drawing on the rich diversity of French music, and inspired by the Touraine landscape, Georges Migot (1891-1976) could not fail to achieve fame as president of La Spirale, the Parisian society dedicated to offering performances of new French works.

Migot's Trio of 1935 commences with the Modéré, an intense - and clashing and disjointed - movement. It is almost a duel between piano and violin. It is followed by an Allegèr. Both movements make great demands on the skills of cellist Paul Marley and violinist Anne Robert; their skills ensure that this recording matches up to the description of the Trio as one of the most arresting pieces of French chamber music.

Third movement is the Danse, where Stéphane Lemelin's piano-playing comes into its own, as intense as the string parts, but more disciplined as the piano is denied the liberty that the latter enjoy as they invoke France's varied heritage. Last is the Final: no instrument dominates and Migot allows each to test its player's skill. This is an intense suite of chamber music, a challenge to preconceived...
ideas of classical ensembles.

In very different spirit is the Livre des Dances where flautist Robert Cram introduces a sprightly quality which is eventually taken up by the piano part in the second - Gai - movement. At last, the CD’s pianist can relax! Next is Rêléguels, longest of the four movements, drawing on melodic religious sources. And then Conclusion, from the earliest bars a celebration of the other movements and an exciting way to round off Trio Hochelaga’s vigorous interpretations.

Michael Schwartz

MODERN & CONTEMPORARY

Sibelius; Prokofiev - Violin Concertos
Vilde Frang - WDR Symphony Orchestra, Cologne; Thomas Søndergård
EMI Classics 6 84413 2

I don’t know how to start... she’s too good to believe! Even though Vilde Frang is new on the recording scene, her debut CD has tremendous impact, driven by her talent and intelligence. This kind of supreme violin playing is rare.

Vilde Frang was born in Norway in 1986 and made her debut with orchestra at the age of ten. She concertizes throughout Scandinavia, Europe and the Balkan countries. She has shared the stage with such luminaries as Martha Argerich, Gidon Kremer, and Maxim Vengerov. She toured Europe and the USA with Anne-Sophie Mutter (her mentor) and the Camerata Salzburg. The recordings heard here were made when she was 22.

There are several recent recordings of the Sibelius, both new and historic, re-issues and discoveries, but this one stands out. Not since Ivry Gitlis’ legendary recording from the mid-fifties (VOX) have I been so taken.

From the opening bars the mood is set and the heartfelt scenario unfolds. Her playing is not only beautiful, it is original with genuine style and personality... attributes that have characterized the greatest music masters throughout a century of recordings. From the lyrical first movement to the energetic frisson of the finale I was mesmerized. That she feels a close relationship to this concerto is unmistakable.

For the Prokofiev concerto, too, she plays with great authority. After the eerie opening, she introduces a measure of frivolity and rhythmic vitality, always with taste and respect for the composer. Altogether, another magnificent performance.

A compelling case is also made for the rarely heard Humoresques.

Throughout the coherence and rapport between soloist, conductor and orchestra is captured on a dynamic recording with a real-life balance between soloist and orchestra. I am certain that we’ll be hearing much more from Vilde Frang.

Bruce Surtees

Villa-Lobos - Complete Symphonies
Stuttgart Radio Symphony Orchestra
WDR; Carl St. Clair
CPO 777 516-2

The eminent Brazilian composer Heitor Villa-Lobos (1887-1959) took as his model for symphonies five-voice polyphony, and sensibly so. The work Villa-Lobos was to discover on first visiting France in 1923 that he was a generation behind contemporary trends in this regard, he doggedly held on to this model for the remainder of his works in this genre. The 12 symphonies are almost entirely cast in four often quite lengthy movements and an exciting way to round off the Sibelius, both new and historic, re-issues and discoveries. And then Conclusion, from the earliest bars a celebration of the other movements and an exciting way to round off Trio Hochelaga’s vigorous interpretations.

Michael Schwartz

Creating A Landscape
Réa Beaumont
Shrinking Planet Productions SPP 0089 (www.creatingalandscape.com)

Sometimes the planets align, and fortune favours the bold. These sayings only partially do justice to Réa Beaumont, who takes command of the stage of Glenn Gould Studio with a stunning set of contemporary piano works.

Opening with Arvo Pärt’s groundbreaking tintinnabular work Für Alina, the dynamic continues to remain below mezzo piano for an astonishing 13 minutes. Cage’s very early In a Landscape, played as it was written with no prepared piano devices, rounds out this episode. As you proceed through the works, the material grows gradually denser and more adventurous. Beaumont chose another early work, Colin McPhee’s Op. 1 Piano Sketches from 1916, showing the composer in great form before his exposure to the gamelan. Barbara Pentland’s relatively late (1983) Vincula is an adventurous bit of polyphony, and sensitively played. Chan Ka Nin cascades arpeggiated lines in Your. Brent Lee’s Subjective Geometries restores the tranquility. The surprise ending is Anton Kuerti’s 6-movement Six Arrows (1974) in a thoroughly 20th century idiom, far removed from anything remotely related to Beethoven.

Beaumont handles all this repertoire with enviable ease. Glenn Gould Studio’s hand-picked Steinway D274 is sensitively recorded by the legendary team of Jaeger and Quinney, with help from Dennis Patterson. The recorded sound is not “in your face”, but nonetheless you can clearly hear subtle nuances of pedalling. You absolutely must hear this.

John S. Gray

Fringe Percussion
Fringe Percussion
Independent FP2009 (www.fringepercussion.com)

From the first ten seconds of the first track of “Fringe Percussion”, I was held spellbound. The Vancouver group of the same name is able to hold their own in the diverse and talented pool of Canadian percussionists and percussion ensembles by performing an interesting program with consistent precision and musicality.

John Cage’s Dance Music for Elfrid Ide was an unknown work until its 2005

Daniel Foley
discovery in the Mills College archives. Composed for dancer/student Elfrid Ide, it is a charming three movement work. The performers capture Cage’s nuances with elegance, especially in the softer sections. Jocelyn Morlock’s Darwin’s Walken Fish Quartet is all musical fun and games, with a splashey percussive ending that contemplates what life would be like if fish were four-legged creatures. The Fringe Percussion recording of John Wyre’s Marubatoo is based upon the work’s unrecorded trio version. Composer Colin MacDonald’s contribution is Enginuity. This feels more like a work in progress, with the clever idea of having the vibraphone with the clever idea of having the vibraphone

Young & Foolish Sophie Berkal-Sarbit
Independent KEC-CD-5150 (www.sophieberkalsarbit.com)

To have one CD under your belt when you’re only 19 is quite an accomplishment. For Sophie Berkal-Sarbit to be releasing her second at that age is a marvel. Berkal-Sarbit has a background in musical theatre that shows in her singing style, which has a gutsiness and assurance beyond her tender years.

Piano master Bill King produced and arranged the 12 covers on the album that opens with the heart-starter I’m Gonna Live Till I Die and moves through songs by a range of old and new composers including Porter’s Love for Sale and Strayhorn’s gorgeous, desolate Lush Life. Refreshingly, newer songs like Sting’s Until and Pick Somebody Up by Raul Midón also get reworked here.

King has assembled a roster of local luminaries like drummer Davide di Renzo and Duncan Hopkins on bass. As always, Bob Plicht brings much to the mix with his gorgeous nylon-string guitar work. “Young and Foolish” can be found on iTunes as well as in stores across Canada.

Cathy Riches

Duo playing is probably the most difficult kind of improvising. Not only must each player depend on only one other to modify or accompany his ideas, but unbridled creativity has to be muted to fit the other musician’s comfort zone. As these CDs demonstrate, skilled improvisers aren’t fazed by the challenge; but the instruments they choose are sometimes unusual.

Ever since his arrival in Toronto from Winnipeg 30 years ago, reedist Glen Hall has played with top local and international musicians. A few years ago he began noticing he was being confused with pianist Glen (Charles) Halls, who had moved to the city from Edmonton. Being equally sardonic, the two decided to compound the confusion by recording a duo CD, Glen Hall + Glen Charles Halls - Northern Dialogues (Quiet Design Records CD Alas 009 www.quiet-design.us). Still there are as many musical as jocular reasons for doing so. With Hall alternating between breathy bass flute pressure and sprightly tenor saxophone runs, the eight tunes range from atmospheric and meditative to rhythmic and bluesy. More formalistic than Hall, Halls often appears to be playing a fantasia, mixing legato chords with downward cascading arpeggios. With the low-frequency curvatures of his flute moderato and pointillist to complement the pianist’s comping, it’s Hall’s explosive saxophone tones which make the greatest impression. After adding speedy excitement to the measured and nearly opaque pianism on Astral, with Anything Blues Hall’s flutter-tonguing encourages Halls to display varied keyboard strategies including tremolo strumming.

Hall has organized the annual 416 Toronto Creative Improvisers Festival since 2001. Guests from the 514 area code were welcomed last year, with Montreal turntablister Martin Tétrault’s sounds most unique. Live 33 45 78 (Ambiances Magétiques AM 191 CD www.actuelle.com), a duo with Berlin-based turntablister Ignaz Schick, provides examples of these jangling and ratcheting textures. Unlike hip-hoppers who use LPs to insert song snippets or scratch beats, the Canadian-German duo manipulate tone-arms and cartridges as additional sound sources, while pummelling electrified surfaces for distinctive timbres. In two suites they mix
granulated rubs and rattles, sharp rugged
smacks and motorized rasps with beneath-
hearing-level clutter and hisses to reveal tex-
tures ranging from stallion-like whinnies to
forte ostinatos replicating a dentist’s drill. By
the climax of Cave 12 they create a double-
counterpoint showcase. The piece weaves
vinyl needle rips, frenzied buzzes, static vi-
brating, video-game-like clanking and near-
human cries into a neat package of harmonic
interface, as multi-textural as it is percussive.

Pierre-Yves Martel and Philippe Lauzier
also mix electro and acoustic timbres – and
more – on their CD Sainct Laurens (rec-
cords 06 www.etrecords.net). Although
Montrealer Lauz-
ier confines him-
self to saxophone and bass clarin-
et, Martel, who
lives in Montreal and Paris, sug-
gests 17th Cen-
tury music at
points, since he
plays the viola da gamba. He’s thorough-
ly modern elsewhere, preparing his instru-
ment with speakers, contact mics and radios.
The nine tracks range from lyrical showcas-
ing vinyl needle rips, frenzied buzzes, static vi-
brating, video-game-like clanking and near-
human cries into a neat package of harmonic
interface, as multi-textural as it is percussive.

Michael Blake’s and drum-
er Kresten Osgood’s Control This (Clean
Feed CT 136 CD www.cleanfeedrec-
cords.com) has a characteristic track as well,
which is as post-
modern as it is tra-
tional. Duke Ellington’s Cre-
ole Love Call is re-
imagined by the Copenhagen-
based percus-
sionist’s hand-
drummed ruffs,
flams and back-beat bounces complementing
overdubbed soprano, alto and tenor sax-
phone timbres from the Vancouverite-turned
New Yorker. Layering his output so each
reed is distinctively harmonized – and simul-
taneously in focus – Blake’s overall themat-
ic variation is grainy and tough, with one
horn honking, another mellow and the third
always in the altissimo range. Reed work
on others of the seven tracks ranges from
breathy and romantic to flat-line flutters to
jolly dance-like, as Osgood’s patterning en-
compasses bass drum whaps and cymbal rats-
tles. In sync throughout on Elephants are
Afraid of Mice, the two demonstrate how the
drummer’s rim shots and press rolls don’t
disrupt, but extend Blake’s variants which
encompass spetrofluctuation and body-tube
echoes on soprano plus dense repeated tenor
saxophone trills.

Two can be the most accommodating num-ber in music as these discs prove.

POT POURRI

Diaspora
Briga
Briga & Bahtalo Records
(www.brigamusic.com)

A product of
Montreal’s multi-
cultural music
scene, and former-
ly with Les Gitans
de Sarajeko and
Rembetika Hip-
sters, Briga (Brig-
gette Dajzer),
launched her debut
solo project “Diaspora” in 2009, with recent
performances in Toronto and Kingston. This
accomplished violinist presents a lively and
varied mix of Balkan pop/jazz, gypsy style
violin, and song, on two CD’s with a back-up
band of equally polished musicians on key-
boards, accordion, drums, various traditional
percussion, and bass. The first disc is com-
pletely instrumental, and here Briga shines
as either composer or arranger of most of the
tracks, as well as exuberant violin virtuoso,
displaying extraordinary technique and pas-
tion. By contrast, the second disc is a collec-
tion of songs, all but one (Les Paul’s Johnny,
Tu n’es pas un Ange) with lyrics and music
by Briga, in English and French. While her
singing is not as developed yet as her violin
playing (her intonation is not always spot on),
there is obvious talent here, both as singer
and songwriter. And she still plays violin on
the vocal tracks, though it’s not clear whether
this is simultaneous or overdubbed.

One fault of this CD set is the lack of de-
tailed liner notes; though the musicians and
their instruments are named, and song lyrics
are provided, there are no bios, nor any
background information on the music itself,
or translations of the lyrics. Nevertheless,
this is a praiseworthy first release by an ar-
ist worth following. Notable also is the stel-
lar darbuka playing by Tacfarinas Kichou
throughout.

Karen Ages

Nos
Sambacana
Independent SACANA 001
(www.sambatoronto.ca)

I’ve discovered
that there are two
types of Brazilian
musicians in our
midst - those that
are born in Bra-
zil and adopt Can-
da as their home
and those that are
from here and be-
come utterly smitten with this incredibly rich
musical culture. And when the two groups of
people come together the results can be mar-
vellous, as traditional Brazilian styles are fla-
voured with North American sounds. Samb-
bacana is just one of a number of examples
of these hybrids in Toronto and the driving
force behind the band is Alan “Canadense”
Hetherington.

Hetherington is an in-demand percussion-
ist, drummer, educator and leader of a num-er of groups including Escola de Samba de
Toronto, a large percussion ensemble mod-
elled after the massive bands that are prolific
throughout Brazil and hit the streets at Car-
naval time. The other core members of Sam-
bacana - John Yelland, bass, Wagner Petrelli,
guitars, Luis Guerra, piano and keys, Aline
Morales, vocals - and a dozen guests bring
a range of styles and skills to “Nos”. So we
get what amounts to a sampler of Brazil-
ian musical styles, mainly from the north
east regions. Amor Transcendental is a gor-
geous, meditative bossa nova written by Ci-
belle Iglesias; Danca de Vida, an instrumen-
tal featuring Bob Deangelis on clarinet, has
touches of choro and jazz; Neve is a fun pa-
gode lament about snow, and Molho de H.P.
(HP Sauce) is a complex tribute to the genius
Brazilian composer Hermeto Pascoal. This
beautiful disc and information about several
Brazilian groups can be found on the website
noted above.

Cathy Riches

OLD WINE IN NEW BOTTLES
Fine Old Recordings Re-released

By Bruce Surtees

Last summer there was a memorable con-
cert in Toronto featuring Menahem Press-
ler and friends. Now 86 years of age, Press-
ler retains his dexterity, musical sensitivity and
perfect ensemble. Not many of his fans remember
or even know that before the Beaux
Arts Trio, Pressler had an illustrious
career including numerous guest appearances with
many of the world’s finest orchestras. Circa 1950, dozens of solo recordings and concerts were available on LP, including works by Mozart, Chopin, Mendelssohn, Tchaikovsky, Grieg, Shostakovich and others. DOREMI has begun restoring many of these early recordings to CD, beginning with an all Mendelssohn disc (DIR-7889). The Mendelssohn First Concerto in a vivacious, sparkling performance conducted by Hans Swarowsky, is followed by an enthusiastic reading of the Piano Sextet opus 110 where Pressler is accompanied by a string ensemble led by violinist Daniel Guilet, who was to become a founding member of the Beaux Arts Trio. This performance foreshadows the emergence of Pressler as the consummate chamber musician. Delightful performances follow of the Six Children’s Pieces Op.72; the Variations Sérées Op.54 and the happy Rondo Capriccioso Op.14. Good sound.

An impressive release from Archipel (ARP-CD 0433, 2 CDs) features the complete Beethoven concerto given by the Lucerne Festival Orchestra conducted by Herbert von Karajan on August 27, 1955 with Wolfgang Schneiderhan playing the violin concerto. Schneiderhan, born in Vienna in 1915, was an all round musician; soloist, chamber musician and concert master of the Vienna Philharmonic from 1937 until 1951. Best known as a soloist via his many recordings on DG, his technical command of his instrument was blended with old time charm and on this live occasion he is in top form. Supported by Karajan he offers a most engaging and sweeping performance. The concert begins with the Coriolan Overture and concludes with an all-stops-out, energised performance of the Seventh Symphony. As a bonus Karajan and the Philharmonia play the Mozart 39th Symphony in Salzburg in 1956. Excellent sound and exciting dynamics throughout. A fine document.

The French label TAHRA has a new CD, “Le Violon en Fête!” (TAH 692) featuring two fine violinists of the past. It opens with a sublime version of the Brahms Violin Concerto played by Nathan Milstein with the Lucerne Festival Orchestra under Herbert von Karajan, recorded live on 17 August, 1957. We find the great Milstein on ‘a very good day’. A sublime treat, not exactly unexpected from this legendary player, whose flawless playing is well supported by Karajan and the Festival Orchestra, an inspired, if not ‘perfect’ ensemble. The Sibelius concerto follows played by Bronislaw Gimpel with the Berlin Philharmonic under Eugene Jochum recorded live on 21/22 April 1956. Gimpel did not have as brilliant a career as Milstein but based on the evidence presented here, he should have had. This is an exciting performance exhibiting immaculate musicianship, lush sororities and perfect intonation. Jochum was not known as a Sibelius conductor but his support is echt Sibelius. The sound on this disc is clear, accurate and dynamic. A fine addition to the catalogue.

Bavarian Radio is opening their vaults and offering some remarkable performances, the latest of which features Martha Argerich playing two popular concertos with the Bavarian Radio Symphony (BR 403571900701). This 1983 Beethoven First concerto predates her commercial recording of 1985 for DG. Such splendid musicianship could lead the listener to believe that this is the best concerto of the five. Guest conductor Seiji Ozawa’s support is wholly sympathetic, with an engaging freshness that is at a finer level of excellence than his average recorded legacy. He certainly benefited from fronting one of the very best orchestras, honed to the highest level by Jochum and Kubelik. Argerich’s Mozart Concerto No.18 KV456, conducted by Eugene Jochum from 1973, while a good performance, is a few rungs below the Beethoven.

The “Philadelphia Sound” described the glorious sound of that orchestra during the reign of Leopold Stokowski and his successor Eugene Ormandy. A DVD from EuroArts (EA 2072258) of Ormandy directing sumptuous performances of the Stravinsky’s 1919 Firebird Suite and Rachmaninov’s Second Symphony were documented live in 1977 and 1979. What a mighty orchestra this was and their tonal richness and fullness of sound are something to hear. The 5.1 surround sound does full justice to these performances. Highly recommended on all counts.
ing properly. If a football player tears a rotator cuff, everyone says, “He’ll be back, no problem.” But if a singer injures her voice, everyone says, “You see, I told you she is singing repertoire that’s too heavy,” or, “She just doesn’t know how to sing properly.”

But there are, unfortunately, singers who have wrecked their voices. We put a lot of wear and tear on the voice, so we need to develop a good technique, or else the voice will crack sooner or later. The problem nowadays is that the record companies and the opera houses push young singers before they are ready.

How did you avoid that?

Radvanovsky: I had a very good foundation and I was surrounded by smart people who gave me wonderful guidance. They would say, “Sondra – not yet. No, you can’t do Aida or Tosca yet. Take it one step at a time.” Larger voices like mine take longer to develop. Even minor changes make a huge difference.

The greatest gift I could have would be to sing on stage and sit in the opera house at the same time. I would love to hear my voice live, just once. But since that’s impossible, I need to have another set of ears – my teacher, my coach, my husband, or my manager – listening and saying, “Be careful, Sondra, pay attention to this.” My voice has gone through a big change in the last year and a half, since I left my former voice teacher. I had been with her for 17 years, but we no longer quite see eye-to-eye on technique. I came to this big realization that I own my voice. I know how to sing. That has given me new-found confidence.

Upcoming Performances in the Toronto Area

• Sondra Radvanovsky and Dmitri Hvorostovsky perform at Roy Thomson Hall on Saturday, March 20 at 8.00 with L’Orchestre de la Francophonie conducted by Constantine Orbelian. www.showoneproductions.ca

• Radvanovsky sings in Verdi’s Requiem on Saturday, May 7, at the Centre in the Square in Kitchener with the Grand Philharmonic Choir and the Kitchener-Waterloo Symphony under Howard Dyck. www.grandphilchoir.com/verdi.html

• Radvanovsky performs Aida with the Canadian Opera Company at the Four Seasons Centre on October 2, 6, 9, 12, 15, 18 at 7.30 www.coc.ca

Metropolitan Opera HD Broadcast

Radvanovsky will be in the HD broadcast of Il Trovatore Live from the Met in April of 2011, along with Dmitri Hvorostovsky.

Recent Recordings

• Dmitri Hvorostovsky & Sondra Radvanovsky: Verdi Opera Scenes, with the Philharmonia of Russia, Constantine Orbelian, conductor (Delos CD)

• Sondra Radvanovsky: Verdi Arias, with the Philharmonia of Russia, Constantine Orbelian, conductor (Delos CD)

• Alfano: Cyrano de Bergerac with Sondra Radvanovsky and Plácido Domingo, Orquestra de la Comunitat Valenciana, Patrick Fournillier, conductor (UNITEL DVD)

Websites

www.imartists.com/?page=artist&id=91
www.facebook.com/pages/Sondra-Radvanovsky/43465428333
“I’ve had it with all the stupid BOOM, BOOM, BOOM that passes for ‘Music’ these days! Haven’t you?

Join our Anti-Noise Pollution League to work, dine and talk in a civilized way.”

Click www.classical963fm.com

96.3 FM GTA  103.1 FM Eastern Ontario  Bell ExpressVu Channel 963  Rogers Cable Channel 931
**Best of British**  
March 6 at 7:30pm  
March 7 at 3:00pm  
Christopher Bell, conductor  
Nicola Benedetti, violin  
Hear classical favourites from the United Kingdom including *The Lark Ascending*, *Scottish Fantasy*, and “Jupiter” from *The Planets*. Dinner packages available at tso.ca/dinner!

**Grieg Piano Concerto**  
March 11 & 13 at 8:00pm  
Robin Ticciati, conductor  
Lars Vogt, piano  
Sibelius: Suite from *King Kristian II*  
Grieg: Piano Concerto  
Magnus Lindberg: *Chorale* (Canadian Première)  
Elgar: *Enigma Variations*

**Symphonie Fantastique**  
March 24 & 25 at 8:00pm  
Rafael Frühbeck de Burgos, conductor  
Pepe Romero, guitar  
Turina: *La oración del torero* (*The Bullfighter’s Prayer*)  
Rodrigo: *Concierto de Aranjuez*  
Berlioz: *Symphonie fantastique*

**Sibelius Festival**  
April 14 – 22  
Hear the complete symphonies of Jean Sibelius, led by conductor Thomas Dausgaard. Pekka Kuusisto also performs short violin works of Sibelius at each concert.