Giwedín Operatic Winds of Change
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Baroque Orchestra and Chamber Choir
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CONCERT SEASON

Forces of Nature: An Earth Day® Celebration

CONCEIVED & PROGRAMMED BY TAFELMUSIK VIOLINIST JULIA WEDMAN
DIRECTED BY JEANNE LAMON
PRODUCTION DESIGN BY RAHA JAVANFAR

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Thurs Apr 8, Fri Apr 9, Sat Apr 10 at 8pm
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Variations on a Festive Theme

Our Olympic coverage got off to a good start last month, with WholeNote publisher David Perlman’s personal musings on the subject. Now the Winter Olympics are over – but it seems they were an inspiration to some of our columnists this month. Three of our regular writers have referred to the Vancouver games, in various ways. Let anyone think this represents some kind of intentional “theme” in this issue of The WholeNote, rest assured that nothing could be further from the truth. Our writers make no attempts to coordinate their columns – in fact, we’ve never even had them all in same room at the same time.

Similarly, I’m sure there was no co-ordinated attempt, by various musical presenters around town, to transform the spring into a season of festivals. Yet that’s what seems to have happened.

First out of the gate is the Hannaford Street Silver Band’s 7th annual “Festival of Brass,” from April 9 to 11, at the St. Lawrence Centre. This three-day event features youth and community bands from Canada and the USA, competing for the highly coveted Hannaford Cup. And the following week, from April 14 to 22, the Toronto Symphony Orchestra presents a Sibelius Festival: five concerts featuring all seven of this composer’s symphonies, conducted by Thomas Dausgaard. Soundstreams also gets into a festive spirit, with the re-release of all seven of this composer’s symphonies, conducted by Thomas Dausgaard.

Easter falls in April this year, and in Benjamin Stein’s choral column, you’ll find information on Easter music from April 2 to 4. But there’s another commemoration happening this month, just a few days later. From April 7 to 11, Tafelmusik anticipates the 40th anniversary of Earth Day with “Forces of Nature,” a planet-themed audio-visual programme.

As well, April is usually a busy time for opera, and this year is no exception. There are plenty of big productions on the boards: the COC’s Flying Dutchman and Maria Stuarda, Opera Atelier’s Marriage of Figaro and Opera Hamilton’s La Bohème.

But one smaller show that has especially caught our eye – and is featured on the front cover of the magazine this month – is Gitwed-in (“North Wind”) by composer/librettist Spy Dénommé-Welch and composer Catherine Magowan. The production, staged at Theatre Passe Muraille, from April 8 to 24, is a collaboration between two companies that specialize in the work of native peoples: the Indigenous Ensemble (a Native Performing Arts company) and An Indie(n) Rights Reserve and Native Earth Performing Arts. Appearing in the leading role of Noodin-Kwe, a 150-year-old native woman fighting for her land in Northern Ontario, is mezzo-soprano Marion Newman (herself of native ancestry). It looks like a unique operatic experience.

Colin Eatock, managing editor

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ORGANIX presents exciting organ and ensemble recitals. Don’t miss the Monday lunch time series at Holy Trinity. May 3 features Rheinberger’s Suite for Organ, Opus 149, showcasing the talents of a cellist, violinist, and organist. The middle three Monday’s of May include advanced performance students from U of T, McGill and Oberlin Conservatory. May 17 features music for organ & strings by Corrette and Respighi with the Unionville Secondary School String Orchestra (dir. Larry Beckwith). May 24 virtuoso Jacob Street from Oberlin Conservatory performs a solo recital. May 31 features Patricia Wright, organist, and Sanya Eng, harpist, in Handel’s Organ Concerto, Opus 4 - No.6 and Grandjany’s Piece in Classical Style. ORGANIX 10 is Toronto’s fifth annual festival featuring the thrilling sound of the pipe organ, “The King of Instruments.” Visit www.organixconcerts.ca for all the details!
Anagnoson and Kinton
Feeling Grateful, Giving Back
DIANNE WELLS

University Settlement House, Toronto’s first community-based social service centre, is celebrating its 100th anniversary this year. And to mark the occasion, Toronto’s premier piano duo, James Anagnoson and Leslie Kinton, will play a special benefit concert at the Glenn Gould Studio on April 18.

The concert is a fitting tribute to an institution that’s long held music as one of its core values. But University Settlement is much more than a music school in the conventional sense. And there’s a unique story behind every musician who passes through its doors. A shy teenage boy lives with his mother in Ontario Housing in the Grange neighborhood. His mother recognizes his special gift for musical expression and takes him to University Settlement for lessons. He qualifies for a subsidy and excels in his studies. He later goes on to study at a prestigious professional school at a renowned conservatory of music.

A neighbour donates a piano to the USH Music & Arts School. The director finds a good home for it with a young piano student who is a recent immigrant. Having a piano in her home makes the world of difference to her studies. Other new immigrants improve their English skills and meet new friends by joining a choir at USH.

A man in his 50s is injured on the job and finds himself unemployed. For him, music serves not only as his recreation but is highly therapeutic as well. USH allows him the use of a piano studio, free of charge.

A single mother is enrolled at university to earn a degree and better her employment prospects. A musician herself, she knows very well the value of the arts in a child’s development. As lessons for her children at a mainstream conservatory are more than she can afford, she is advised by a friend to check out the Music School at University Settlement House. The school director invites her to apply for a subsidy. For the next couple of years, the children receive lessons at a reduced rate. Watching her own and many other children grow through their studies at the school, she is inspired to volunteer on the music committee, and once employed full time, starts to pay full fees for her children’s lessons. Many years later, she still remembers USH Music and Arts School in her annual giving.

At its inner-city location near the Grange, halfway between Dundas and Queen St. W., University Settlement employs a staff of approximately 150, who provide day care, settlement services, employment counseling, senior services, youth programming and English language classes.

USH established its Music and Arts School in 1921, and since that time has demonstrated its vision that the arts should be a right, not a privilege – and that lessons and classes should be available to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Despite providing affordable programmes, the school hires highly qualified, university-trained teachers (often at the graduate level) who are deeply committed to creating community and encouraging a welcoming, family atmosphere in the school. They strive to create a high level of self-esteem and confidence in their students, encouraging excellence and rewarding progress.

According to Anne Yardley, the director of the music school, the major day-to-day challenge she faces is in meeting the needs of all the people on low income who request a subsidy. Though the regular rates for lessons are lower than most everywhere else in the city, there are many students who still need to be subsidized.

As the agency approached its 100th birthday, the staff and board of directors decided that the fundraising priority for 2010 would be to raise money for its subsidy programme. Anagnoson and Kinton generously offered to play a benefit concert to support that goal. In addition to an active performance schedule, Anagnoson serves as dean of the Glenn Gould School at the Royal Conservatory of Music, and Kinton is a faculty member at both the Glenn Gould School and the University of Western Ontario.

James Anagnoson kindly took time out of his busy schedule to speak with me.

How did you come to choose Settlement House as the beneficiary of this concert?
I was already aware of University Settlement House because a couple of my own students have taught there. We were approached by my friend Aasta Levene who serves on the board and the Music Advisory Committee at USH. She told me about the 100th-year celebration and the need for a special event to kick off the celebrations.

As musicians, you have the ability to inspire people and raise awareness of those who support the community. Has there been anyone in your life who has inspired you to want to give back in this way?
My teacher, Eugene List who I studied with in New York, was not only a brilliant pianist and mentor, he also gave so much to his students – he even let me live in his house. You know, I never really think of this type of benefit as “giving back”: we just feel so privileged in regards to where our careers have taken us and we are so lucky to be able to do something like this.

As a music educator yourself, do any remarkable examples come to mind of how the study of music benefits a young person’s quality of life?
I have had the opportunity to teach a wide variety of students, from volunteering in a Boston School when I was 18 to teaching students at the professional level. I often receive letters from former students who are now settled in other professions, who write of how the study of music has impacted their lives. I also see it firsthand with my 12-year old son. It uplifts your life.

With touring, we’ve taken our two pianos into many remote nooks and crannies: Duncan, BC, even Saturna Island, and have performed for people who would never otherwise get the chance to hear Rachmaninoff played live. To witness the effect of that is astounding.

continued on page 62...
SLOVAK SINFONIETTA

Canadian Debut Tour conducted by Kerry Stratton

- Beethoven: Piano Concerto No. 5 in E flat (the Emperor), Haiou Zhang, piano
- Rubinstein: Piano Concerto No. 4 in D minor, Elaine Kwon, piano
- Zelenka: Musica Slovaca

Monday, May 3, 8 pm
Glenn Gould Studio, 250 Front St. W.

Tickets $35, $25 students and seniors, are available from the Roy Thomson Hall box office, 416-872-4255, or visit www.roythomson.com

The Slovak Sinfonietta with Haiou Zhang also performs in Milton (April 30), Barrie (May 2), Markham (May 2), Richmond Hill (May 3), Niagara Falls (May 8), and Orillia (May 9).
over the years April has become the most opera-heavy month of the year. Joining a full slate of old favourites from well-known companies (I’ll say more about these later) is a world premiere from an exciting young company.  

Indie(n) Rights Reserve presents Giwwedin (“The North Wind”), in co-production with the Native Earth Performing Arts Centre. The opera, written in the Anishnaabe-mowin, French and English languages, tells the story of Noodin-Kwe and her struggle to protect her ancestral land in Northeastern Ontario. It runs at the Theatre Passe Muraille Mainspace April 8-24.

Librettist and co-composer Spy Denommé-Welch and co-composer Catherine Magowan responded to questions I asked them, providing much insight into the opera and its background.

How did Giwwedin come about? Where did the idea come from? How long have you been working on it?

SDW: I had the idea to write an opera about five or six years ago. I just had this kind of image come to me, like a flash. All I knew was that I was going to write an opera and that Catherine would be my collaborator. A couple of years later, we started working. It became clearer to us what the scope of this project was going to be, especially as the depth of the story really unfolded. The story is linked to the historical research that I had been doing about my family and Timiskaming (on the Ontario side).

I grew up with oral knowledge about my ancestors and the Timiskaming region. As an adult I began to piece together this history, and came upon historical documentation that confirmed a lot of the oral knowledge I grew up with. I had also come upon some of my ancestral history through letters and government documents. I found letters written by a great ancestor who was challenging the government at the turn of the century over the lands that were being seized without any form of fair treaty or compensation negotiated or exchanged. The lands were simply being taken away, cleared and settled without regard for local Indigenous communities and families who were living in the area over thousands of years. So I wanted to develop a story about Timiskaming and the surrounding areas, told from the perspective of a strong and operatic Anishnaabe woman.

One press release mentions that the central figure, Noodin-Kwe, is 150 years old. Could you say she is a symbolic figure and that the opera is in the mode of magic realism?

SDW: Noodin-Kwe’s age is symbolic to this story, as she represents seven generations of historical knowledge. As a girl she witnessed the French-Indian Seven Years’ War, and the Royal Proclamation of 1763. The Proclamation is an important event, because it has really shaped and affected how we relate with one another and the land that we are standing on, and has impacted Canada’s relationship to its Indigenous peoples and vice-versa. Although the year 1867 may be viewed as the official birth of Canada, a lot of history precedes this date.

Myself, I didn’t write this work as magic realism, however, I am quite aware that some audiences could easily read the work from this point of view. This is perfectly fine with me; everyone has their own entry-point into a work of art. My frame of reference is traditional Anishnaabe storytelling methods, but also includes classical and contemporary forms of theatre to the more experimental modes of performance, including the more diary-based and poetic forms of writing. But this opera is heavily rooted in the history of Northern Ontario, and would not ask audiences to imagine that it is a parallel universe.

Certainly some images in the work may cause us to understand a story better because we tend to filter and process them from our own experience or knowledge. This can be helpful when trying to build mutual understanding, but to suggest that histories are universal is a fine line to blur. I wrote this work in line with Anishnaabe storytelling methods because they are packed with teachings, and I used poetic
and comedic dynamics interspersed with the tragic elements that we find in Grand Opera forms. This way we can laugh our way through tragedy, making some of this reality a bit more bearable.

I note that Giiwedin translates as "North Wind." Why this title?
SDW: Giiwedin/The North Wind is symbolic of Northern Ontario, and Noodin-Kwe’s name translates into Wind Woman. Wind has inspired many mythologies and stories that easily lend to Grand Opera forms. We felt this story was no exception, as it is epic in scope and spans time and space. Wind plays a symbolic role in this opera, because it has the power to affect the spread of other elements such as fire and water. Wind forces, like the North Wind, have a lot of impact on the shaping or reshaping of landforms, like the effect that colonialism has had on these lands.

I see you have collaborated before on short operas. Is this your first full-length opera?
SDW: I’ve collaborated on short opera works through the Tapestry LibLab programme, but this is my first full-length operatic work. I’ve trained in violin and play guitar, and have scored original music for experimental shorts, which has been especially helpful when orchestrating music for this particular score. I love and grew up with all kinds of music. My mother really guided my musical diversity; she brought all kinds of music into the home, and taught me to appreciate the politics behind the music. This has really influenced how I work as an artist and a scholar.

CM: I’ve previously written works for chamber ensembles such as bassoon quartets. The bassoon is my weapon of choice, and I especially love bassoon quartets because they characteristically have very close harmonies and voice crossing. It reminds me of vocal stylings from the swing and jazz era, and local groups like Moxy Früvous. Because I play bassoon, I was always looking for music from other instruments’ repertoire and making transcriptions and arrangements for myself and my friends. Even after people started asking me to do it for their own use, I didn’t really think of the possibilities as a composer. Three years later…

You two are listed as "co-composers." How does that work?
CM: At first we assigned sections based on what we perceived to be our musical strengths, but that went out the door pretty quickly. Our music was developed entirely as a team. In some cases, we divided sections for each to work on, but we also worked on passages together. This way we could give each other feedback, critique and support. It’s an interesting process that requires a well-thought out methodology before tackling the creative components. It also helped us stay on track, set and meet
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deadlines, because we always had to stay aware of each other’s progress.

SDW: Sometimes we’d question each other’s musical decisions or lend new ideas so as to find ways to enhance the musical lines or passages that we were writing. We simply accepted the fact that no matter how the work turned out, it would reflect on us both. This allowed us to concentrate on just telling the story in the best way possible.

CM: This way all of our music was developed in a constant feedback loop, which helped to combine our musical voices, making it pretty much indistinguishable who wrote what, even to us. Because we were equally involved in our roles as composers we had a lot of influence on each other’s process, which we know is unusual because traditionally librettists and composers work separately. So having multiple composers on a project like this is probably even more unusual. It has really helped us to tell a story as layered as Giiwedin, having more tools at our combined disposal.

The press release says that the opera “blends baroque and traditional Indigenous music and aesthetics.” How so?

SDW: The primary aesthetics used in the opera come from Baroque and First Nations traditions, but as the work progressed we decided to bring other genres and styles into the piece. These choices were always deliberate and agreed upon after discussion and sometimes lively debate.

CM: As a result of this variety we feel that we have developed a work that bridges cultural aesthetics, and creates a work that is relevant to a whole new generation of music lovers. While we do use two older musical traditions, we incorporated modern idioms to support the underlying themes of industrialization, which is a driving force behind the story-line.

The opera is scored for violin, cello, archlute and harpsichord. First Nations mezzo-soprano Marion Newman sings the role of Noodin-Kwe. She is joined by Ryan Allen, Gilbert Anderson, Neema Bickersteth, Catharin Carew, Lawrence Cotton, Nicole Joy-Fraser, Jessica Lloyd and James McLennan in ten other roles as humans and animals. For tickets and more information visit www.anindienrightsreserve.com or phone 416-504-7529.

More Opera

As I mentioned at the top of this column, there’s lots more opera happening at this time of the year. This month sees the Canadian Opera Company revive its 1996 production of Wagner’s Der fiegende Holländer April 24-May 20 with Evgeny Nikitin as the Dutchman and the COC’s new music director Johannes Debus on the podium. And opening on May 1, the COC’s production of Maria Stuarda (Donizetti), brings soprano Serena Farnocchia to Toronto in the title role, with staging by COC veteran Stephen Lawless.

Opera Atelier stages a new production of Mozart’s The Marriage of Figaro April 24-May 1 with Olivier Laquerre as Figaro and David Falls conducting. Opera Hamilton is presenting Puccini’s La Bohème April 22 and 24 with Roger Honeywell as Rodolfo and Miriam Khalil as Mimi. Toronto Operetta Theatre brings us Gilbert and Sullivan’s The Pirates of Penzance, April 27-May 2, with David Ludwig and Jean Stilwell.

As well, on the 22nd, Aradia presents Polly, an 18th-century English opera by Samuel Arnold, at the Richard Bradshaw Amphitheatre (part of the COC’s free concert series). And Opera by Request gives a concert performance of Verdi’s La Forza del Destino on April 30, led by music director William Shookhoff.

Christopher Hoile is a Toronto-based writer on opera. He can be contacted at: opera@thewholenote.com.
Continuo Continues

SIMONE DESILETS

There’s a relatively new organization in town with a unique purpose: to celebrate the art of continuo playing. The Toronto Continuo Collective was established in the fall of 2005 by Lucas Harris, player of theorbo, lute and Baroque guitar; and Boris Medicky, harpsichordist and organist. Having both worked with the New York Continuo Collective, these two musicians saw fertile ground for nurturing this art in Toronto.

Continuo is the art of interpreting the accompaniment to a melody as practised in the Baroque era, starting with a written bass line and (often but not always) attendant symbols known as “figures.” A good continuo player (lutenist, guitarist, keyboardist or harpist) can interpret the implied harmonies, and also has a handle on the appropriate stylistic elements – ornamentation, word painting, etc. – that make the music expressive, colourful and interesting. This takes some expertise, which the musicians of the TCC are enthusiastically immersed in developing.

Of course, having a melody to accompany is a fundamental necessity, so a Singers’ Collective was also created as a parallel workshop for singers interested in working on Baroque vocal style, technique, gesture etc. These two groups working together have produced several staged performances.

On the evenings of April 11 and 12 they’ll present the latest in their projects: a performance of scenes from Cavalli’s 1645 opera Doriclea, along with Italian instrumental music from the same period. With theorbos, lutes, harpsichord, viola da gamba, Baroque harp, Baroque guitar, a string ensemble and eight singers, they’ll tell stories of the character Doriclea who oscillates between female and male, along with suitors and foes in love and war.

Also on April 11 (in the afternoon, fortunately), there’s a concert performance by two gamba players I admire, Kate Bennett Haynes and Justin Haynes. They’ll be playing solo repertoire for bass instruments – gorgeous music from early 18th-century France, works by Marais, Barriere and Boismortier. This concert is one of the “Musically Speaking” series presented by the Toronto Early Music Centre, an organization whose name is very familiar to me. However, after thinking about it, I admitted to myself that I have a pretty sketchy idea of what, exactly, the Toronto Early Music Centre does. So I asked president Frank Nakashima to tell me a bit about the focus of TEMC’s activities.

These are summed up in its mandate: “This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and master-classes with visiting and local artists.” It has been active since its founding in 1984 – and is more a “centre” in the philosophical rather than the physical sense. Its role is often behind the scenes: sponsoring and supporting events through organizing venues and advertising concert appearances.

But the TEMC also has a visible component. It hosts the well-known Early Music Fair, held at Montgomery’s Inn every September, as well as the TEMC Vocal Circle, which meets once a month to explore early choral music. And its own concert series, “Musically Speaking,” occurs monthly from January to June at Toronto’s Church of the Holy Trinity.

Concerning this series, Nakashima tells me: “We try to make it as inviting and as friendly as possible, not just enticing, but to cre-
ate a learning environment. These programmes are only one hour in length, and are meant to provide an opportunity, especially for the uninitiated, to give early music a try. Pay-what-you-can admission isn’t a big financial risk. I encourage the performers to be interactive and engaging, with the intent of helping the audience to leave that concert having learned something about their music.”

Sounds like a great way to spend a Sunday afternoon.

More concerts
• April 7 to 11: Tafelmusik violinist Julia Wedman, in collaboration with Earth Day Canada, has conceived the programme “Forces of Nature: An Earth Day Celebration,” taking us on a musical journey with our Earth through the course of a single day. Not only music by Rameau, Vivaldi, Geminiani, Haydn, Telemann and Buonamente, but also a pre-concert lecture, a gallery of photography and interactive displays will be available.
• April 17 & 18: “My mistress has a laugh sweeter than honey...” This is just one of the many attributes of women that will be celebrated by the 15-voice a cappella Cantemus Singers in Renaissance poetry and song. This programme is presented on Saturday evening at Hope United Church, Danforth and Main; and on Sunday afternoon at the Church of St. Martin-in-the-Fields, Keele and Glenlake.
• April 18, in Kitchener: Neta Bene Period Orchestra with their guest, Tactus Vocal Ensemble, presents “Meet you at the Crossroad.” In recognition that Easter 2010 marks a crossroad in the calendars of the Western and Eastern Orthodox faiths, music exploring both traditions will be explored.
• April 23: Sine Nomine Ensemble for Medieval Music presents “Fort outrageuse et desraisonable depense – Music for medieval feasts and occasions.” Banquets, weddings, coronations could be lavish affairs, as this selection of music and readings reveal.
• April 24: In their final concert of the season, “Songs of the Americas,” Musicians In Ordinary takes us to Latin America and the USA with songs and guitar solos from the 17th to 19th centuries.
• April 24: Scaramella presents “Stylus Phantasticus,” featuring music that reveals all kinds of extraordinary harmonic and melodic ingenuity, by composers who were not afraid to break a few rules.
• May 5 to 8: The Classical Music Consort, directed by Ashiq Aziz, presents “Handel @ St. James.” In this four-concert festival, various facets of Handel’s genius are explored in lesser-known solo, chamber and vocal music.

There’s a lot more! A brief search through this month’s listings reveals a string trio version of Bach’s Goldberg Variations, presented twice by Trio Accord (April 5 in Waterloo and April 8 in Toronto); Bach organ music played by Philip Fournier (April 17); the Pergolesi Stabat Mater sung by Cantores Celestes Women’s Choir (April 17); recorder duets from the 17th, 18th and 20th centuries played by Claudia Ophardt and Colin Savage (April 8); music by Palestrina, Victoria, Vivaldi – and other treasures for you to find.

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.
Slovakia, Sibelius, and “Spring” Quartets

Spring is here – and by association I think of people in the spring of life, who are well represented in The WholeNote’s listings this month.

International Touring Productions brings the Slovak Sinfonia, conducted by Kenny Stratton, to Toronto and six other cities in Southern Ontario in late April and early May. With the orchestra will be two pianists: Haiou Zhang, who will perform Beethoven’s Piano Concerto No.5 in E Flat (the “Emperor”); and Elaine Kwon, who will play Rubinstein’s Piano Concerto No. 4. Both pianists are young artists, still in their 20s.

There’s yet another orchestra visiting from Europe this month, the Schleswig-Holstein Festival Orchestra, which according to its website “is comprised of the world’s finest young musicians under the age of 27, hand-picked through a rigorous auditioning process.” The young musicians are given an extraordinary opportunity to grow together as an orchestra under the direction of principal conductor Christoph Eschenbach, in a community setting based on “mutual understanding, respect, tolerance and awareness of the universality of music and life beyond it.”

The Toronto stop on their first North American tour will be at Roy Thomson Hall on April 6. On their programme will be Mozart’s Piano Concerto No.17 in G K453, performed by Lang Lang – who, speaking of youth, is only 27. I recently read on his website that when he was only two years old, he saw a Tom and Jerry cartoon on TV, in which Tom was attempting to play Liszt’s Hungarian Rhapsody No. 2 in C-Sharp Minor. This first contact with Western music at this incredibly young age is what motivated him to learn piano! I hope the creators of Tom and Jerry have come across this story!

The Kitchener-Waterloo Symphony Orchestra’s three concerts on April 23, 24 and 25 are called simply, “Zeitouni Conducts Brahms.” At a relatively young age, Jean-Marie Zeitouni, another product of the fertile musical soil of Quebec, was appointed associate conductor of Les Violons du Roy. With a long and impressive list of guest conducting appearances to his credit, including the Toronto Symphony Orchestra, he has become a big enough name to draw audiences.

Sibelius at the TSO

The Toronto Symphony Orchestra has put together an ambitious Sibelius Festival, highlighting the orchestral music of Finland’s most famous composer. Over the course of five performances, taking place from April 14 to 22, all seven of Sibelius’ symphonies will be performed, as well as several lesser-known works for violin and orchestra. Guest conductor Thomas Dausgaard will be on the podium for the whole week – no stranger to the TSO or Toronto audiences. The featured violin soloist will be Pekka Kuusisto, the first Finn ever to win the International Jean Sibelius Violin Competition. He’s no stranger, either: Kuusisto played with the TSO in September 2008, and he’s also appeared in recital at Hart House.

“Spring” Quartets

A frequent visitor to Toronto, thanks to Music Toronto, is the Tokyo String Quartet. While the quartet’s genesis was in the 1960s at the
THE ROYAL CONSERVATORY’S
Glenn Gould School presents

For the complete 09.10 Season line-up visit rcmusic.ca

SONGS OF LOVE AND SORROW
NEW MUSIC ENSEMBLE
BRIAN CURRENT, conductor
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), Jonathan 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.

The Glenn Gould School is supported by:

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

ACADEMY SYMPHONY ORCHESTRA
Saturday, April 24, 2010, 8:00 pm
Rising star senior string students from the Young Artists Performance Academy of The Royal Conservatory join together as members of the Academy Symphony Orchestra to perform the second symphonic concert of the season.

Free admission

MOZART UNLACED
A Benefit for The Glenn Gould School
Friday, May 14, 2010, 8:00 pm
Mozart Unlaced, the annual benefit for The Glenn Gould School of The Royal Conservatory, is a brilliant mingling of concertos and cabaret, with fantastic food and cocktails. Join us as the talented students of The Glenn Gould School perform throughout The Royal Conservatory’s spectacular new building, including Koerner Hall. To purchase tickets or for more information, contact Nevine Sedki at 416.408.2824 x311 or go to rcmusic.ca/Mozart.

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

The Royal Conservatory
The finest instrument is the mind.

GLENN GOULD School

TELUS centre
for performance and learning
Let the Games Begin

Beat by Beat / Choral Scene

Benjamin Stein

In the wake of Canada’s triumphant performance at the Vancouver Olympics, I can’t help but wonder: where are our live broadcasts of choral concerts, anticipated for months by the music press, watched by millions on television, attended live by thousands of screaming fans with “Tenors Rule and Basses Drool” scrawled across their naked chests?

I propose that Canada found the International Choral Olympics. Singers will be luxuriously sequestered in the Chorister’s Village and fed only the best coffee and cookies during rehearsal breaks. Gold, Silver and Bronze medals will be awarded in such events as lowest fortissimo in the last movement of Beethoven’s Ninth Symphony; most obscure languages learned phonetically over a six–week period; choir best able to sing a cappella without tuning problems. But the ultimate Choral Olympic event will be the Broadway Medley Marathon: Choirs able to prevail in this grueling contest could look forward to years of lucrative endorsement contracts with throat lozenge manufacturers and Andrew Lloyd Webber’s publishing company.

Of course, such potential riches could tempt choirs to cheat. Any winning ensemble will thus have to be carefully reviewed for unfair tactics such as extra rehearsal time, longer coffee breaks, illicit coaching in North German pronunciation of “ich” and most crucially, going home after dress rehearsal for a restful night’s sleep instead of convenering at the pub for several hours. Such heinous practices will have no place in the Choral Olympics.

I challenge choral enthusiasts to envision a Canada in which a young boy grows up dreaming not of being the next Sidney Crosby, but a member of the bass section of the North Woodchuck, Sask. Community Chorale. Let us build this dream together!

Down to Earth

In the meantime, choirs continue to compete for our ears in upcoming weeks. Several groups present spring and Earth–themed concerts. The University of Guelph choirs present “Force of Nature” (April 11); the Annex Singers perform excerpts from Orff’s Carmina Burana in “Songs of the Earth” (April 17); Hamilton’s John Laing Singers present “Spring’s Joy” (April 24); and the Echo Women’s Choir, Povera Chamber Choir and Holy Trinity Choir combine in a massed celebration of Earth Day entitled “Hymnody of Earth: A Ceremony of Songs for Choir, Hammer Dulcimer and Percussion” (April 17).

There are also several choices for Good Friday and Easter (several notable concerts were mentioned in last month’s column—please go to www.thewholenote.com to read about them). On April 2, the Toronto Mendelssohn Choir performs “Sacred Music for a Sacred Space.” On the same night, the Newman Festival Chorus and Orchestra present Bach’s St. Matthew Passion. The Elmer Iseler Singers play catch–up on April 7 with “The Glory of Easter.” Other Good Friday evening concerts are by the All Saints Kingsway Anglican Church Choir in Toronto, the Cantabile Chorale of York Region in Thornhill, and the Durham Community Choir in Oshawa.

Themed concerts include the Brampton Symphony Orchestra Chorus in an all–French programme entitled “La Vie en Rose”; (April 1), and Toronto’s Kir Stefan Serb Choir’s “Slavic Sacred And Traditional Music” (April 24). In Bradford, Achill Choral Society sings movie music in “Sounds of the Silver Screen” (April 24–25).
On April 25 the Elora Festival Singers present cabaret and theatre music in “Spring Fever.”

For those who like to see choral singers unleash their inner diva or divo, two opera-centred concerts are given this month by the Kingston Choral Society and Kingston Symphony Orchestra (April 25) and the Toronto Mendelssohn Choir (“A Night at the Opera,” April 28).

Toronto’s Cantemus Singers present an intriguing programme entitled “The Fairer Sex: A celebration of women in Renaissance madrigals and motets” (April 17-18). Combining music that praises female saints and holy women with some deliciously salacious and decidedly secular madrigals, this sounds like a ideal programme to which one might bring a date.

For those interested in large scale works: the NYCO Symphony Orchestra and Chorus perform Beethoven’s Mass in C (April 10). On the same night, Amadeus Choir celebrates its 35th anniversary season with an all-Mozart programme that includes the D minor Requiem and his lesser known Vespers. The latter work, one of two Vespers settings by Mozart, is a true gem, preferred by many to his Salzburg masses.

The Mozart Requiem is also being performed by Hamilton’s Central Presbyterian Church choir on April 2, and by the Pax Christi Chorale on April 24-25. The King Edward Choir performs a winning combination of Mozart’s Mass in C Minor and Poulenc’s Gloria in Barrie (April 10) and the Mississauga Choral Society sings Fauré’s Requiem (April 11). Cantores Celestes Women’s Choir perform Porghesi’s luminous Stabat Mater on April 17. A portion of proceeds from this concert will go to the Because I am a Girl foundation.

As an alternative to lengthy works, choirs often combine smaller scale works in pleasing and varied programmes. On April 10, the Healey Willan Singers offer a mixed programme in Toronto, while the Georgetown Bach Chorale and Chamber Orchestra perform various works by Vivaldi in a concert that also includes the composer’s well known Four Seasons. Similarly styled concerts are given by the Voices Chamber Choir (April 17) and the Tactus Vocal Ensemble (April 18-19). A combination hymn-sing and concert is given by the Glenview Choir and North Toronto Salvation Army Band (April 25).

Spring also affords us an opportunity to see what the next generation of choral singers has been working on this year. The Church of St. Simon-the-Apostle hosts a “Young Musicians Showcase” on April 16, in a fundraising concert. The Viva! Youth Singers perform a free noon-hour concert (April 7). The Toronto Secondary School Music Teachers’ Association presents band, string, and choral students in the “59th Annual Sounds of Toronto Concert” (April 15). The Oakville Children’s Choir hosts four other boys choirs in a concert entitled “Let the Boys Sing!” (April 17). And the Toronto Children’s Chorus performs “All Creations Sing,” featuring a rare appearance by revered mezzo-soprano Catherine Robbin (April 1).

Finally, on April 17, “Singing Together: A Celebration of Cultures” assembles a panoply of choirs worth listing in their diversity: the Caribbean Chorale of Toronto; Toronto Maple Leaf Chorus; Cro Arte Chorale; Chinese Canadian Choir of Toronto; Schola Cantorum; Edelweiss Chor; Nayiri Armenian Choir; Coro San Marco; and Creative Notes. Such a concert, which could only take place in sprawling, multicultural Toronto, suggests that we already have a pan-cultural choral Olympics of our own well under way.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.
The term “perfect storm” has been used this season to describe
the whirlwind of top-tier international composers gracing our
stages, as well as the sheer density of concert activity in Toronto
and nearby. If we continue the analogy, April might conceivably be
the “eye of the storm,” at least in the new-music world. This is not to
say that the quality of work and calibre of creativity is on the wane –
quite the contrary. There are many exceptionally excellent concerts
to be heard. Rather, we may get a little more breathing space be-
tween events this month, before we’re hit by the tempest of May con-
certs that traditionally close the season.

Continuing with the theme of celebrate
leading composers, New Music
Concerts hosts the Aventa Ensemble on
April 10 at the Betty Oliphant Theatre
in a Tremblay-heavy programme. The
concert is part of the ensemble’s 2010
East Coast tour. Hailing from Victoria,
Aventa is one of Canada’s younger yet
larger new music ensembles, formed in
2003 from a regular roster of 15 play-
ers under artistic director Bill Linwood.
Since that time, the musicians have
completed almost 40 concerts, several
tours (including to Europe and the USA),
numerous commissions and at
least 50 premieres.

For this tour, their second to land in
Toronto, Aventa will connect to the sea-
son-long celebrations of Canadian composer Gilles Tremblay, initia-
ed by the Société de musique contemporaine du Québec. Never one
to keep things small, SMCQ artistic director Walter Boudreau has
encouraged a nation-wide project to pay homage to one of our own
musical heroes through a collaborative series of at least 30 different
events. For their part, Aventa will perform two of Tremblay’s most
distinctive works – Solstices for horn, flute, clarinet, double bass
and percussion (which carries the subtitle “or how the days and the
seasons turn”) and À quelle heure commence le temps? for baritone,
piano and 15 musicians. Included in the programme are two recent
Aventa commissions from BC composers, including the most recent
addition to Dániel Péter Biró’s Mishpatim (Laws) series and Altius by
the intriguing early-career composer Wolf Edwards. To learn more
about Aventa, visit www.aven.t.ca. To learn more about the Gilles
Tremblay Homage series visit www.smcq.qc.ca. For tickets and
venue information contact nmc@interlog.com or call 416-961-9594.

It’s a rare opportunity when an ensemble lets a composer curate
a whole concert of works to frame a new commission. That’s why
it’s remarkable that, when Arraymusic invited composer Linda Cat-
lin Smith to compose a new work for them, she was also invited to
set the entire programme for this April 18 concert at the Music Gal-
lery. More specifically, she was asked to dig into Array’s score li-
brary, representing decades of commissioning and performing some
of the world’s most adventurous composers, to create a programme
from works already in the ensemble’s repertoire. Linda is one of the
few people that Array could comfortably trust with such a project,
given her history and familiarity with the ensemble: she is a past Ar-
ray artistic director and co-creator of their Young Composers’ Work-
shop. As a result, the concert will feature works by two of Linda’s
mentors: Canadian composer Rudolf Komorous (the short but haunt-
ing Sweet Queen for piano and percussion), and Japan’s Jo Kondo
(his seminal work, Standing, for any three instruments of different
families), alongside some new discoveries: Scott Godin’s internation-
ally inspired Soccer (which can be heard on the Canadian Music Centre’s
CentreStreams online audio service), Gerald Barry’s piano solo Sur les points
and Italian composer Aldo Clementi’s Madrigale for piano, four hands, glock-
enspiel and vibraphone. To learn more about Linda Catlin Smith and her
music, visit the CMC website at www.
musiccentre.ca or www.catlinsmith.
com. To purchase tickets, visit www.
musicgallery.org or call 416-204-1080.

Bringing us back to the “perfect
storm,” Pulitzer Prize-winning com-
poser Steve Reich returns to Toronto
on April 29 for a concert featuring the
Canadian premiere of his most recent
work, Mallet Quartet for two marimba
and two vibraphones. Mallet Quartet,
which received its US premiere by So Percussion on January 9, is
a co-commission of Soundstreams, the Nexus percussion ensemble
and the Amadinda percussion group. The work will be a feature of
Soundstreams’ “Cool Drummings” percussion festival, which kicks
off mid-month.

This must-see concert at the Royal Conservatory’s Koerner Hall
will also include Reich’s other newest work – the substantial 2 x 5 for
five musicians and tape, or 10 live musicians – alongside Reich classics
like Clapping Music and Music for Pieces of Wood as performed
by talent like our local Nexus, whom the New York Times have
hailed as “the high priests of the percussion world.”

As one of the instigators of the American minimalist style and
a founder of New York City’s downtown music scene, Steve Reich
is sometimes referred to as America’s greatest living composer and
one of the greatest musical thinkers of our time. His musical creativ-
ity, which is credited with altering the path of music history, has em-
braced not only aspects of Western classical music, but the structures,
harmonies, and rhythms of non-Western music, particularly African, and American vernacular music, particularly jazz. As a consequence, his work has been widely embraced by numerous artistic communities from high-art music to contemporary dance and DJ culture.

Leading up to this concert are a number of other performances and events that frame the Reich premiere and make up the bulk of “Cool Drumming.” On April 19, Soundstreams will extend its “Salon 21” series at the Gardiner Museum to celebrate Steven Reich with inspired dancers, DJs and musicians who recognize him as “the father of DJ culture,” and “one of today’s most choreographed composers.” Then on April 27 and 28, the celebration will move over to the more laid-back Hugh’s Room for two marimba-heavy concerts titled “Virtuoso Vibrations.” On the programmes are commissioned world premieres from top-tier Canadian composers, including Andrew Staniland, Michael Oesterle, and Peter Hatch, performed by some of our best musical artists like percussionists Ryan Scott and Russell Hartenberger. The programme also features world-renowned koto virtuoso Kazue Sawai, who is coming from Japan for the occasion. Full “Cool Drumming” details, including venue and ticket information, can be found online at www.soundstreams.ca or by phone at 416-504-1282.

As always, there’s much more new music on offer this month, so be sure to check out the The WholeNote’s listings in this magazine and online at www.thewholenote.com.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
Klezmer, Bollywood, and “Toronto Cajun”

Karen Ages

This month opens with the lively sounds of Klezmer music. April 1, the University of Toronto Klezmer Ensemble presents “Klezmer Trajectories: Old World Jewish Fusion meets New World Surprises!”, as part of the noon-hour free concert series at the Canadian Opera Company’s Richard Bradshaw Amphitheatre. These concerts are always well attended, so it’s advisable to arrive early to get a good seat. There will be more Klezmer later in the month – Off Centre Music Salon presents “Klezmer...on the Roof!”, April 11 at the Glenn Gould Studio, featuring mezzo Annamaria Popescu, accordion virtuoso Joseph Macerollo and the Flying Bulgar Klezmer Band.

Roy Thomson Hall presents a concert of Indian vocal music, April 3. Born in 1933, the legendary Asha Bhosle is best known as a singer for numerous Bollywood films, and is said to have recorded over 12,000 songs in her 65-year career. In addition to film music, she sings ghazals (poetic songs), bhajans (Hindu devotional songs) and folk songs, as well as traditional Indian classical music. More vocal music follows on April 6, this time from Senegal. Baaba Maal mixes the tradition of griot songs with rock, reggae and Afro-Cuban music. He’ll be performing with his nine-member band at the Royal Conservatory’s Koerner Hall.

Dubbed “Queen of the Toronto Cajun scene,” vocalist and fiddler Sooori Schlanger has been branching out on her own lately. Known primarily as the driving force in the band Swamperella (where, in addition to singing and fiddling, I’ve also witnessed her play a mean washboard!), this Canadian powerhouse of art and music first learned Cajun music at Ashokan, a fiddle camp in upstate New York. Out of that experience Swamperella was born, and the band has performed extensively, their dedication to authenticity garnering comments such as, “Now where all in Looziana y’all from?” Recently, she’s been going solo with “Soozimusic,” developing a repertoire of her own songs. Along with musicians Emilyn Starn and Victor Bate-man, she’ll be performing at Slacks (562 Church St.) on April 4, the Tranzac Club on April 25 and the Moonshine Cafe in Oakville on May 2. You can check her out at www.myspace.com/soozischlanger.

Recently back from performing at the Olympic Games, Juno award-winning Cuban musician Alex Cuba has a busy touring schedule this month. In Ontario, he’ll be performing at London’s Aeolian Hall on April 6, the Brock Centre for the Arts in St. Catharines on April 7, Mississauga’s Living Arts Centre on April 9, the Mod Club in Toronto on April 10 and the Neat School Stage in Burnstown (an hour northwest of Ottawa) on the 11th. After several performances in Quebec later in the month, he’ll be heading to Europe in May. His newest CD will be released on June 8.

On April 24, the Music Gallery presents two artists visiting from Berlin: Amelia Cuni and Werner Durand in “Ancient Trends & New Traditions in Indo-European Music.” Cuni is a vocalist trained in the traditions of Indian classical music, while Durand is a multi instrumentalist who also explores digital sound. Together they blend the old and the new, ranging from traditional music to microtonality. The concert is preceded on April 23 by an artist talk featuring Amelia Cuni, who shares experiences of her 30-year journey between European and Indian cultures. Visit www.musicgallery.org for more details.

Also on April 24, Music on the Donway presents “Journey to Andalusia,” a blend of Jewish, jazz, Indian and Arabic music featuring Toronto’s own Jaffa Road, headed by lead vocalist Aviva Chernick. Jaffa Road will also perform at Hugh’s Room on April 25, where they’ll be joined by Iraqi-Israeli oud/violin master Yair Dalal. This is one of Toronto’s most exciting up-and-coming fusion bands – not to be missed!

Karen Ages can be reached at worldmusic@thewholenote.com.
What Springs to Mind

JIM GALLOWAY

“S”pring is God’s way of saying, ‘One more time!’’ wrote Robert Orben, American magician and comedy writer. Maybe so, but not for the National Jazz Awards, which have been cancelled for this year.

The announcement was not entirely unexpected. Attendance last year was very disappointing, giving Bill and Kris King good reason to ask themselves if it was worth going on with the event. What had begun 15 years ago as the Jazz Report Awards, an intimate evening in a club setting, over the years had evolved into a large and costly production.

Raising support money for the arts in Canada is an uphill struggle, and another nail was firmly hammered into the coffin when the financial support of FACTOR (the Foundation to Assist Canadian Talent on Recordings), was cut in half. Spare a thought for the huge amount of time and energy that goes into producing an event. Whether it is a ten-day festival or a one-off evening, the amount of work is immense and the returns, not only the financial ones, can be disheartening.

That said, those of you who know me are probably aware of my mixed feelings regarding “best of” awards in the arts. I have no problem with awards recognizing an artist’s contribution to his or her chosen discipline; I do question polls which decide that Joe Blow is the best. It’s too subjective, and a bit like saying that Picasso is better than that Cezanne.

I feel the same way about some of the Olympic events. There was a time when the Games was made up of contests in which there were clear cut and measurable winners. In a race, the first one past the finishing line was the winner – but in today’s Olympics, striving to capture a wider audience, there are events such as formation swimming, which may be visually entertaining, but how does one judge it objectively and decide a winner?

With jazz, I guess I just don’t see it as a contest. Certainly in days gone by there were some famous “cutting contests,” mostly in late night after-hours sessions when players duelled with each other, but that’s a far cry from winning a poll which may, or may not be a true measure. In addition the voting system is open to the possibility of “vote loading.” (More about that later.) This is not intended to take away from past “winners” at the National Jazz Awards. They have all been great players and important contributors to the music and worthy of recognition. The bottom line is that it is regrettable to see the cancellation of a jazz event for lack of support – but sometimes a thankless task becomes too hard to take.

Some years back I wrote about jazz polls and I thought it might be interesting to include some excerpts from that article. “Jazz polls are almost as old as Downbeat magazine, which was first published in 1934. Gone but not quite forgotten is Metronome magazine, which used to vie with Downbeat for the cachet of being the most popular jazz mag. But jazz polls were not confined to music publications in the 1940s. Esquire magazine added an annual jazz poll to its (for the day) spicy pages. Playboy magazine got into the act as well, but on a few occasions came up with some “interesting” winners – this was a jazz poll, remember – such as Henry Mancini for bandleader (1964-66), Barbra Streisand for female vocalist (1965-66), and Peter, Paul and Mary in the vocal group category (1964-66)!”

I rest my case.

continued ...
Spring into Festival Mode

We tend to think of jazz festivals and the summer season going hand in hand, but on the international front April brings a shower of events for those of you with itchy feet, money and an urge to travel.

The biggest and best known is, of course, the New Orleans Jazz and Heritage Festival, which takes place from April 23-25 and April 29 - May 2. Confirmed artists include Dr. John, Jon Cleary, Joe Lovano, Leroy Jones, Dee Dee Bridgewater, Average White Band, Aretha Franklin, Marcus Miller, The Dirty Dozen Brass Band, The Neville Brothers, Van Morrison, B.B. King – and that's only a few!

Further afield, there's the National Jazz Festival – April 1 to 5 in Tauranga, New Zealand – while in South Africa on the 3rd and 4th there's the Cape Town International Jazz Festival. In addition, there is the Cully Jazz Festival in Switzerland, the Tallinn International Festival in Estonia, Jazzfest Gronau in Germany, the Cheltenham Jazz Festival in England, the City of Derry Jazz and Big Band Festival in Northern Ireland, April Jazz Espoo in Finland, and Bray Jazz Festival in North Wicklow, Ireland. Still in the U.K., the Norwich Jazz Party – certainly one of the best jazz parties on the planet – takes place on the first weekend in May. (You can find out more at info@norwichjazzparty.com.) You could make quite the grand tour out of that lot!

By the way, also this month in Portland, Oregon, there is the first year of an event which wins a gold star in my pun-laden life. It's called The Soul’d Out Music Festival. Just don’t take the way it sounds literally! And with the month of April comes the 9th annual Jazz Appreciation Month (JAM) festivities courtesy of the Smithsonian Institution, and you can find out more about it by visiting smithsonianjazz.org/jam.

Good listening – and please support your local musicians.

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

Webspinning is something we are all doing more of these days – in more ways than one – as our lives and livelihoods get swallowed up by that mother of all webs, the internet.

Of course the best way to spin a web, as any spider can tell you, is to begin from a solid platform of one kind or another, and spin out single threads one at a time. At first these threads are almost invisible, but eventually they become something tangible and strong.

The “solid platform” idea is not one that is universally appreciated these days, in the lemming-like rush of many magazines to abandon print. Not so here at The WholeNote. More than ever it is important to offer people the incentive to get out and about, whether it be to pick up a copy of a favourite magazine, or to sit in a room, small or large, with real people, listening to live music.

That being said, we too are diligently spinning away! Here are just some of the threads we’ve spun off from our print magazine to the internet this month. (This content is all available online, at www.thewholenote.com.)

We have two more “beat” columns on our website. The first is a discussion by our regular music-theatre writer, Terry Robbins, about the advance of “canned” or electronically generated music in Broadway musicals, and its implications for singers, instrumental musicians and show producers. The second is a timely commentary by Jack MacQuarrie, who usually writes about comedy producers. The second is a timely commentary by Jack MacQuarrie, who usually writes about comedy producers.

One thread at a time, a constant quiet shuttle, connections between our print magazine and our website continue to grow. For example, this month, in our book-review column, “Book Shelf,” you’ll find two reviews, and a third that begins in the magazine but is continued online. Similarly, you’ll find more CD reviews in our online version of “DISCoveries” than you’ll find in print.

We hope our own web spinning will encourage curious readers to visit our website, where you’ll find more and different content, and better tools with which to search and enjoy that content.
TheWholeNote Listings

TheWholeNote 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 Ancaster, Barrie, Brantford, Cambridge, Cobourg, Collingwood, Elora, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Orillia, Owen Sound, Peterborough, Port Dover, St. Catharines, Stratford, Waterloo. Starts on page 43.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 45.

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 48.

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

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

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

Thursday April 01

- 2:00 & 8:00: Toronto Symphony Orchestra. TSO Goes Vegas! Symphonic Pops Consortium; Jack Everly, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-8555. $26-$70.
- 6:00: Church of St. Mary Magdalene. Solemn Mass, Gregorian Chant. 477 Manning Ave. 416-531-7955. Freewill offering; religious service.
- 9:30: Church of St. Mary Magdalene. Tendreare. 477 Manning Ave. 416-531-7955. Freewill offering; religious service.

Friday April 02

- 11:00am: Humbercrest United Church. Good Friday Liturgy. Fathead.
- 8:00: Mirvish Productions. Young Frankenstein. Princess of Wales Theatre, 300 King St. W. 416-872-1212. $30-$99. Also Apr. 2-4. 6-11; 13-18.
- 9:30: Church of St. Mary Magdalene. Tendreare. 477 Manning Ave. 416-531-7955. Freewill offering; religious service.

GOOD FRIDAY LITURGY
April 2, 11:00 am
César Franck: Solemn Mass in A with Harp, ‘Cello and Organ
Humbercrest Chancel Choir
HUMBERCREST UNITED CHURCH
16 Baby Point Road
(one block west of Jane, two lights above Bloor St.)

416 - 767-6122
Melvin J. Hurst, Director of Music
Rev. Dr. Susanne VanderLugt, Minister

April 1 - May 7, 2010
Titanic – the Musical
• 2:00 & 8:00: Curtain Call Players $29(st). Also Apr. 6.

Lovely War
Young Centre for the Performing Arts
• 1:30: 368-8031. $14. Also Apr. 4.

Skrzypczyk. 100 Upper Madison Ave. 416-499-6262. $22; $21(adv).

Church of St. Mary Magdalene

Sacred Music for a Sacred Space. Christoph Eschenbach, conductor; Lang Lang, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $49.50+$169. 7:15: Pre-concert chat.

Sunday April 04
• 9:30am: Church of St. Mary Magdalene. Folks Mass. 477 Manning Ave. 416-531-7955. Freewill offering; religious service.

Saturday April 03
• 11:00am & 2:00: Solar Stage. The Golden Goose. See Apr. 3.

Monday April 05
• 2:30: York University Department of Music. Opera Excerpts. Stephanie Bogle, director. Tribute Communities Recital Hall, Acadale East Building, YU, 4700 Keele St. 416-738-2100 x22926. Free.

Tuesday April 06

Wednesday April 07

Syrinx Sunday Salons presents
Music In Canada Piano Quartet
Angela Park-piano, Akemi Mercer-violin Sharon Wei-violin, Rachel Mercer-cello with Joseph Phillips -bass
Sunday April 4, 2010 3pm Heliconian Hall, 35 Hazelton Avenue
Tickets $20, students $15 info: 416.654.0877 www.syrinxconcerts.org
A. Concerts In The GTA

Thursday April 08

• 12:00 noon: Canadian Opera Company. Chamber Series: Goldberg Variations. Bach’s monumental work as arranged by Dmitri Shostakovsky performed by Vancouver-based Trio Accord (Mary Sokol Brown, violin; Andrew Brown, viola; Ariel Barnes, cello.) Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. Free.


• 2:00: Northern District Library. Claudia Ophardt and Colin Savage, recorders. Duets from the 17th, 18th and 20th centuries. 40 Orchard View Blvd. 416-393-7610. Free.

• 7:00: Toronto Silent Film Festival. The Black Pirate (1926). Laura Silberberg performing improvised score on piano. Fox Theatre, 2236 Queen St. E. 416-461-9287. $10.

• 7:30: Brampton Music Theatre. Joseph and the Amazing Technicolour Dreamcoat. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $27; $23(st); 18(child).

• 8:00: Curtain Call Players. Titanic – the Musical. See Apr. 1.


Music TORONTO

TOKYO QUARTET

Thursday April 8 at 8 pm


• 8:00: Tafelmusik. Forces of Nature. See Apr. 7

• 8:00: Toronto Centre for the Arts. Westray’s Swing House. Ron Westray and Ensemble. Studio Theatre, 5040 Yonge St. 416-872-1111. $20.

• 8:00: Toronto Symphony Orchestra. Mass in B Minor. Bach. Sybille Rubens, soprano; Ingeborg Danz, mezzo-soprano; Andrew Brown, tenor; Andrew Foster-West, baryton; David Martz, baritone; University of Toronto MacMillan Singers; Helmut Rilling, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29-112.

Friday April 09

• 12:00 noon: Metropolitan United Church. Choirs from East Stroudsburg University. Works by Poulenc, Havas, Palestina and others, followed by vocal jazz selections. James Maroney, director. 56 Queen St. E. 416-383-0331. Free.


• 7:30: Let’s Duett. “So In Love” Double CD Release Concert. Operatic favourites, jazz standards, popular and Persian folk songs. Sepidieh Estaheljou, soprano; Brett Chapman, tenor; Danny McErlean, piano. Grace Church on-the-Hill, 300 Lansdowne Rd. 416-480-0967. $25; $45(with double CD; $85(tickets and double CD).

• 8:00: Curtain Call Players. Titanic – the Musical. See Apr. 1.


• 8:00: Native Earth Performing Arts/Indie(n) Rights Reserve. Giilweidin. See Apr. 8.

• 2:30: Native Earth Performing Arts/Indie(n) Rights Reserve. Giilweidin. See Apr. 08. Pwyc.

• 4:00: Church of St. Mary Magdalen. Houghton College Choir. 477 Manning Ave. 416-531-7955. Pwyc.


Friday April 9, 8 pm  Glenn Gould Studio

HEATHER SCHMIDT Pianist

XIAOHAN GUO Violinist

MOZART Divertimento K 138
SAINT-SAENS Caprice
WAXMAN Carmen Fantasy
HEATHER SCHMIDT Piano Concerto No 6
PIAZZOLLA Four For Tango

HSHSTAKOVICH Prelude and Scherzo
$40 ad; $32 sn; $12 st. 416 872 4255

Friday May 14, 8 pm Glenn Gould Studio

SOO BAE Cellist

PUCCINI Crisantemi
BOCCHERINI Cello Sonata No. 6
CHAN KA NIN Soulmate
POPPER Hungarian Fantasy
BRAHMS Sextet in G Major op. 36

$49 ad; $39 sn; $19 st. 416 872 4255

April 10 - Music at La Maquette with Floralecta Sacchi
Subscribe to our 10-11 season by May 1 and save the HST!
www.sinfoniatoronto.com  416 499 0403
Vivaldi’s Four Seasons
The Georgetown Bach Chorale and period Chamber Orchestra

The Four Seasons will be both the theme and the featured instrumental work at this spring concert. The choir will perform a selection of Vivaldi’s beautiful choral works and dramatic arias between each of the four concertos.

Saturday, April 10, 2010, 8:00 p.m., Knox Presbyterian Church
116 Main Street South, Georgetown

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

April 1 - May 7, 2010
WWW.THEWHOLENOTE.COM
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**A. Concerts In The GTA**

- **8:00:** Tafelmusik. Forces of Nature. See Apr. 7.
- **8:00:** TSO. Mass in B Minor. See Apr. 8.

**Sunday April 11**

- **2:00:** City of Toronto. Sunday Serenades. Uptown Swing Band. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-396-7766. Free.
- **2:00:** Northdale Concert Band. The Band as Orchestra. Orff: Carmina Burana; also music by Brahms, Verdi, Massenet, Gershwin, and Carmina Burana by Carl Orff. St. Jude’s Anglican Church, 10 Howarth Ave. 416-486-3011. $15; 10(sr/st); free(child under 12).
- **2:00:** Off Centre Salon. Klezmer... on the Roof! Joni Henson, soprano; Annamaria Popescu, mezzo; Joseph Macerollo, accordion; Inna Perkis and Boris Zarkin, piano; David Buchbinder Ensemble. Glenn Gould Studio, 250 Front St. W. 416-486-1870. $33; free (under 16).
- **3:00:** Toronto Early Music Centre. Musically Speaking: Kate Bennett Haynes and Justin Haynes, gamba. Church of the Holy Trinity, 10 Trinity Sq. 416-920-5025. By donation.
A Season of Symphonies

Danielle Lisboa, conductor

Joel Quarrington, bass

Saturday, April 10, 2010 3PM
Toronto Centre for the Arts, 5040 Yonge St.
Pre-concert Talk at 2:15PM

Tickets: Adults $35, Sr/Std $30 at the TCA Box Office or TicketMaster
Special Rates: Children/Youth up to 18 years $10 and groups of 10 or more $22. Call Orchestra Toronto office at 416-467-7142 for information.

SCHUMANN
Johann Vanhal
Michael Conway Baker
Dvořák

Overture to Manfred, Op. 115
Bass Concerto
Concerto
Symphony #7, in D minor, Op. 70

Season Presenter:

Concert Sponsor:
OT Board of Directors

Tuesday April 13


Wednesday April 14


TRYPTYCH

Concert Opera Choral

LENARD WHITING
Music Director
IAN SADLER
Organ

APRIL 11, 2010
7:30 PM
TRINITY PRESBYTERIAN CHURCH
273 Bayview Avenue (in the holy)

FRI(ELY) to noon day before
ADULTS $25 SENIORS/STUDENTS $20

(3) 416-763-5166 ext 3
INFO@TRYPTYCH.ORG

Sunday, April 11, 4 pm
Walter Ostanek “The Polka King” Pay what you can

St. Philip’s Anglican Church | Etobicoke
25 St. Phillips Road (near Royal York & Dixon)
416-247-5181 • www.stphilips.net

#35sr; #15std.


• 3:00: Mississauga Choral Society. Faust: Requiem. Also Alleluia choruses by Rutter, Daley, Cohen, Thompson, Mott. Guest soloists and orchestra, Mervin Fick, conductor. First United Church, 151 Lakeshore Road W., Mississauga. 905-278-7059, $25; $20(sr); $15std.

• 3:00: Muzet Productions. Janet Catherine Dea, soprano, and Tomoko Okada, piano. R. Strauss: Four Last Songs; Turina: Canto a Sevilla; works by Handel, Mozart; British folksongs. Heliconian Hall, 35 Hazelton Ave. 416-429-4502. $25; $20(adv).


• 3:00: Timothy Eaton Memorial Church. Sunday Opera Teas: Bach’s Coffee Cantata. Sunday, April 11, 4pm

Symphonic Splendour. See Apr. 10.

• 3:00: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.

• 3:00: Toronto Silent Film Festival. Richard Underhill and Astrogroove, improvised jazz score. Iness Town Hall, 2 Sussex Ave. 416-461-9287. $15.

• 3:00: Toronto Continuo Collective. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 3:00: Toronto Continuo Collective. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 4:00: Toronto Silent Film Festival. A Thousand Laughs – The Forgotten Clowns of Silent Comedy Shorts. Andrei Streulev, improvised score on piano. Revue Cinema, 400 Roncesvalles Ave. 416-461-9287. $16.

• 4:00: Christ Church Deer Park. Jazz Vespers: Tribute to Louis Armstrong. Chase Sanborn trumpet; Mark Eisenman, piano; Steve Wallace bass; Brian Barlow, drums. 1570 Yonge St. 416-920-5211. Free. Donations welcome.


• 7:00: Randolph Academy. Véronique Peché, vocalist; Michel Glauser, accordion; Annex Theatre, 730 Bathurst St. 416-462-1169.

• 7:30: York Symphony Orchestra. Symphonic Splendour. See Apr. 10, St. Mary Immaculate Church; 10295 Yonge St., Richmond Hill. 905-787-8811. $30; $25sr/st; $14std.

• 8:00: Toronto Opera, A Season of Symphonies. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 8:00: Toronto Opera, A Season of Symphonies. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 8:30: Toronto Opera, A Season of Symphonies. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 9:00: Music Gallery. Avant Pop: Baby Dee and Josephine Foster. 197 John St. 416-204-1080. $20; $15;sr/std.

Monday April 12

• 3:00: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.

• 3:00: Toronto Silent Film Festival. Richard Underhill and Astrogroove, improvised jazz score. Iness Town Hall, 2 Sussex Ave. 416-461-9287. $15.

• 3:00: Toronto Continuo Collective. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 3:00: Toronto Continuo Collective. Scenes from Cavalli’s Doriclea. See Apr. 11.

• 3:00: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.

• 6:00: Randolph Academy. Véronique Peché, vocalist; Michel Glauser, accordion; Annex Theatre, 730 Bathurst St. 416-462-1169.

• 7:30: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.

• 8:00: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.

• 8:00: Toronto Centre for the Arts. A Little Night Music: Schubert. George Weston Recital Hall, 5040 Yonge St. 416-733-0545.
• 2:00: Northern District Library. Orchardviewers: Susan Hammond, piano. 40 Orchard View Blvd. 416-393-7610. Free.
• 2:00: Toronto Symphony Orchestra. Sibelius Festival I. Toronto Symphony Orchestra • 8:00: Native Earth Performing Arts/Indie(n) Rights Reserve. Gliewedin. See Apr. 08.
• 8:00: Toronto Philharmonia. Great Masterpieces. Rachmaninoff: Piano Concerto No. 2; Brahms: Symphony No. 1. Younggun Kim, piano; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $29-459.

Friday April 16
• 7:30: Toronto Silent Film Festival! The Adventures of Prince Achmed & Berlin: Symphony of a Great City. William O’Meara, improvised score on piano. Innis Town Hall, 2 Sussex Ave. 416-461-9287. $15.
• 8:00: Music Gallery. And All of Your Music Gallery • 8:00: Improvised score on piano. Innis Town Hall, Symphony of a Great City. William O’Meara, & Berlin: Adventures of Prince Achmed. William O’Meara, $10.

Saturday April 17
• 10:00am & 11:00am: Oakville Symphony Orchestra. Young People’s “Mini-Concert” Meet the Brass. Musicians from the Oakville Symphony. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-844-6920. Free.
• 10:00am & 11:00am: Cantemus Singers 30th Anniversary Annex Singers. In Praise of Women. Maria Fournier, organ. St. Mark’s Presbyterian Church, 1 Greenland Rd. 416-487-5445. $15; free(children under 12).

• 2:00: Encore Concert Band. In Concert. Big band, jazz, classical and popular music. Guests: Caroleve Fonseka, soprano; Nihal Fonseka, tenor; St. Mark’s Presbyterian Church, 1 Greenland Rd. 416-487-5445. $15; free(children). 
• 2:30: Native Earth Performing Arts/Indie(n) Rights Reserve. Gliewedin. See Apr. 08.

Sunday April 18
• 7:30: Annex Singers. 30th Anniversary Concert Songs of the Earth featuring Orff’s Carmina Burana & a new Canadian work Saturday, April 17 at 7:30 pm Bloor Street United Church 300 Bloolr Street West

RCCO Organ Horizons and Fridays @ 8 present Organist Michael Unger in recital
Toronto native and winner of the American Guild of Organists’ Performance competition
FRIDAY, APRIL 16, 8 PM Lawrence Park Community Church 2180 Bayview Avenue, Toronto Admission: $25/20 students, seniors, RCCO members 289-314-5600 or 416-489-1551

The Russian Five Saturday, April 17 at 8 pm
Chamber music works by Mussorgsky, Borodin, Rimsky-Korsakov, Cui & Balakirev, also known as Moguchaya Kuchka (The Mighty Handful).
Jani Papadimitri, violin Nicolai Tarasov, clarinet Alexander Kats, piano
Eastminster United Church, 310 Danforth Avenue Tickets: $17 (regular) \$11 (senior/student) 416-706-1089 or go to www.academyconcertseries.com
April 1 - May 7, 2010

**Guitar Concert**

**8:00:** Canadian Sinfonietta. Young Artists Concert; Rachmaninoff: Vocalise; Shostakovich: Concerto No.1 for piano & trumpet solo; Tchaikovsky: String Serenade. Jonathan Mak, piano; Tak Ng Lai, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $25; $20(st); $15(sen). **

**8:00:** Cantores Celestes Women’s Chorus. In Praise of Music. Pergolesi: Stabat Mater; Händel: Faust; Chabrier: Ode à la Musique; Cent: In Praise of Music. Ellen Meyer, piano; William O’Meara, organ; Emperor String Quartet; Leslie Ann Bradley, soprano; Kelly Galbraith, conductor.

**7:30:** Toronto Symphony Orchestra. Sibelius Festival II. Sibelius: Finlandia, Op.26; Russian Five; G. Scriabin: Poem of Ecstasy; Andante con moto. Pinchas Steinberg, conductor; Christian Zacharias, piano; Toronto Symphony Orchestra. 1131 Bloor St. W. 416-368-0071. $30; $25(sr); $12(st); $80(family). **

**7:30:** Toronto Symphony Orchestra. Sibelius Festival II. Sibelius: Finlandia, Op.26; Russian Five; G. Scriabin: Poem of Ecstasy; Andante con moto. Pinchas Steinberg, conductor; Christian Zacharias, piano; Toronto Symphony Orchestra. 1131 Bloor St. W. 416-368-0071. $30; $25(sr); $12(st); $80(family). **

**8:00:** Cathedral Bluffs Symphony Orchestra. Annual Fundraising Concert. Mercure: Kaledoscope; Grondahl: Concerto for Trombone; Rossini: William Tell Overture; Haydn: Symphony No. 104; Reintamm: Divertimento for Orchestra (world premiere). James Lebows, trombone; Norman Reintamm, conductor. St. Thomas’s Anglican Church, 4125 Sheppard Ave. E. 416-879-5566. $20. Pre-concert talk by John Stephenson. **

**8:00:** Chamber Music Society of Mississauga. Gypsy Night in Mississauga. Sarasate: Zigeunerweisen; and other works. Adrian Anantawan, violin; Gypsy Flame Ensemble. Great Hall of the Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. $30; $25(st); $12(sen); $80(family). **


**8:00:** Pegasus Housing Group. Casa Loma Big Band Dance. Toronto All Star Big Band. 1 Austin Terrace. 416-533-3553 x22. 450. **

**8:00:** Royal Conservatory. Jane Bennett and the Cuban Piano Masters. Cuban jazz. Jane Bennett, saxophone; Hilario Durán, flauta; Víctor Quintero, piano. Queen Street West, 416-408-0208. 450. **

**8:00:** Toronto Chamber Choir. Hear My Prayer. Stainer: The Crucifixion; Palastina: Stabat Mater; and works by Lotti, Bach, Willan and Teetan. Ron Cheung, conductor; John Stephenson, organist; guests: Giovanni Spanu, baritone; Lou D’Amore, tenor; and Yip’s Children’s Choir. St. Philips-on-the-Hill Anglican Church, 9400 Kennedy Rd., Markham. 416-519-0528. $20; $15(sen). 7:45: Pre-concert talk.

**Sunday April 18**

**1:00:** Royal Conservatory. Monica Whitcher, soprano, Liz Upham, piano. Works by Handel, Monteverdi, Mendelssohn, Fauré, Donizetti, Britten and others. Guest: Frances Pappas, mezzo. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. $20-450. **

**1:30:** CAMMAC / McMichael Gallery. David O'Connor. Jazz. 30306 Islington Ave., Kleinburg. 905-893-1121. 15; $9(sen). **

**2:00:** City of Toronto. Sunday Serenades. North Toronto Community Band. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-396-7768. Free. **

**2:00:** Harbourfront Centre. Toronto All Star Big Band. Lakeside Terrace, 235 Queen’s Quay W. 416-973-4000. Pwyc. **


**2:00:** Univoix Choir. In Concert. Palej: ‘Neath the Northern Skies (premiere); and other works. Dallas Berger, artistic director; Karanza Marczak, clarinet; Erika Crinó, piano; Eva Sas, violin; guests: Trio StREga. First Unitarian Congregation, 175 St. Clair Ave. W. 416-924-9854. $18; $15/online or sr/st. **

**3:00:** Cantemus Singers. The Fairer Sex. Ann Savoie, conductor. Church of the Holy Trinity. 1130 Yonge St. 416-977-3527. $18 (soprano; $15 (soprano/st)}. **

**3:00:** Canadian Sinfonietta. Young Artists Concert; Rachmaninoff: Vocalise; Shostakovich: Concerto No.1 for piano & trumpet solo; Tchaikovsky: String Serenade. Jonathan Mak, piano; Tak Ng Lai, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $25; $20(st); $15(sen). **

**3:00:** Sundials. The Heart of the Holy Trinity. Hymnody of Earth: A Ceremon of Songs for Choir, Hammer Dulcimer and Percussion. Delglish: Hymnody of Earth. Ben Grossman, dulcimer; Echo Women’s Choir; Povera Chamber Choir; Holy Trinity Choir; Becca Whita, director. 10 Trinity Square. 416-589-4521.

**4:30:** The Fairer Sex. Jane Bunnett and the Cuban Piano Masters. Jane Bunnett and the Cuban Piano Masters. Casa Loma. 1 Austin Terrace. 416-533-3553 x22. 450. **

**5:30:** Eggs. The Great Hall of the Unitarian Congregation in Mississauga. 84 South Service Road (East of Hwy. 10) Mississauga. 905-848-0015. $20; $15 (sr/st); $12 (st). **

**8:00:** Pegasus Housing Group. Casa Loma Big Band Dance. Toronto All Star Big Band. 1 Austin Terrace. 416-533-3553 x22. 450. **

**8:00:** Royal Conservatory. Jane Bennett and the Cuban Piano Masters. Cuban jazz. Jane Bennett, saxophone; Hilario Durán, flauta; Víctor Quintero, piano. Queen Street West, 416-408-0208. 450. **

**8:00:** Toronto Chamber Choir. Hear My Prayer. Stainer: The Crucifixion; Palastina: Stabat Mater; and works by Lotti, Bach, Willan and Teetan. Ron Cheung, conductor; John Stephenson, organist; guests: Giovanni Spanu, baritone; Lou D’Amore, tenor; and Yip’s Children’s Choir. St. Philips-on-the-Hill Anglican Church, 9400 Kennedy Rd., Markham. 416-519-0528. $20; $15(sen). 7:45: Pre-concert talk.
A. Concerts in The GTA

**Monday April 19**
- **7:30: Toronto Centre for the Arts. A Little Night Music: Brahms.** George Weston Recital Hall, 5040 Yonge St. 416-733-0545.
- **8:00: Toronto Organ Club. In Concert.** Don Malcolm, organ. St. James United Church, 400 Burnhamthorpe Rd. 905-824-4667. $12; free (child under 10).

**Tuesday April 20**
- **12:30: Native Earth Performing Arts/Indie(o) Rights Reserve.** Giuvinale See Apr. 08.
- **8:00: Mirvis Productions. Rock of Ages.** Royal Alexandra Theatre, 280 King St. W. 416-872-1212. $28-$1150. Also Apr. 21-24; 27-30, May 1, 4-7 and beyond.

**Wednesday April 21**
- **7:00: St. George’s Anglican Church.** The Three Cantors in Concert. Contemporary anthems, spirituals, new original compositions, folk songs, and the best of Broadway.
- **7:30: Mozart Society.** Lisa Ch顶holm, bassoon, and Alison Gagnon, piano. Works by Haydn, Mozart, Rossini. First Unitarian Congregation, 175 St. Clair Ave. W. 416-201-3338. $20.
- **8:00: Royal Conservatory.** Cherryholmes: Bluegrass. Koerner Hall, 273 Bloor St. W. 416-408-0208. $20-
- **7:00: Alchemy. An Hour of Chamber Music.** Works by Bach, Mozart, Shostakovich, Schumann and Sarasate. Catherine Sulem, viola and viola; John Bailey, violin; Marcia Beach and Meri Gec, piano. Northern District Library, 40 Orchard View Blvd. 416-393-7610. Free.
- **7:00: Clearview Community Coalition/Environmental Defence.** Shoko Inoue, piano. Handel: Chaconne; Bach-Busoni: Chaconne; Mozart: Sonata; Chopin: Two Nocturnes; Beethoven: "Waldstein" Sonata. St. Paul’s Basilica, 93 Power St. 647-294-1097. $15; $45; $20(st). In support of protecting the Niagara Escarpment.
- **8:00: Andrew Downing. CD Release: Live Score to the Silent Film The Cabinet of Dr. Caligari.** Kevin Turcotte, trumpet; William Carr, trombone; Peter Luke, bassoon; Kathleen Kajiska, violin; Joe Philips, double bass; Andrew Downing, cello; Tania Gill, piano, harmonium. Tranzac Club, 292 Richmond St. W.

**Sunday, April 18**
- **8:00: Arraymusic/Music Gallery. Current Classics Concert.** Music by Catlin Smith, Komorous, Kondo, Barry and others.
- **10:00: Linda Catlin Smith music by Kondo, Godin, Komorous, Sabat, Barry.**

**Sundays at Three**

**The Glenn Gould School Reprise**

**The Jem Trio**
Matthias McIntire, violin
Juan Oliveras, clarinet
Emily Rho, piano

**Sunday, April 18, 2010 3 pm**
St. Clements Anglican Church
59 Briar Hill Ave., Toronto, 416-483-6664
Adult $20; Senior/students $15

**In Support of Protecting the Niagara Escarpment**

**Shoko Inoue, piano**
*Handel: Chaconne*
*Bach Busoni: Chaconne*
*Mozart: Sonata*
*Chopin: 2 Nocturnes*
*Beethoven: Waldstein Sonata*

**Thursday, April 22 at 7 pm**
St. Paul’s Basilica, 83 Power St. Toronto
Tickets: $65; $45; $20 (student) call: 647 294 1097
clearviewcommunitycoalition.com

**Associates of the Toronto Symphony Orchestra**

**Presenting**

**Great Classics**

**Monday April 19, 7:30 pm**
Franz Schubert, Quartettsatz in C minor, D. 703
Ludwig van Beethoven, Quartet Op. 18 #1 in F major
Johannes Brahms, Quartet Op. 51 #2 in A minor

**Jin-Shan Dai, violin**
**Peter Seminovs, violin**
**Eric Nowlin, viola**
Roberta Janzen, cello

**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

**Wednesday April 21**

**2:00: Alchemy. An Hour of Chamber Music.** Works by Bach, Mozart, Shostakovich, Schumann and Sarasate. Catherine Sulem, viola and viola; John Bailey, violin; Marcia Beach and Meri Gec, piano. Northern District Library, 40 Orchard View Blvd. 416-393-7610. Free.
- **7:00: Clearview Community Coalition/Environmental Defence.** Shoko Inoue, piano. Handel: Chaconne; Bach-Busoni: Chaconne; Mozart: Sonata; Chopin: Two Nocturnes; Beethoven: "Waldstein" Sonata. St. Paul’s Basilica, 93 Power St. 647-294-1097. $15; $45; $20(st). In support of protecting the Niagara Escarpment.
- **8:00: Andrew Downing. CD Release: Live Score to the Silent Film The Cabinet of Dr. Caligari.** Kevin Turcotte, trumpet; William Carr, trombone; Peter Luke, bassoon; Kathleen Kajiska, violin; Joe Philips, double bass; Andrew Downing, cello; Tania Gill, piano, harmonium. Tranzac Club, 292 Richmond St. W.
Brunswick Ave. 416-923-8137. $10; $20(includes CD).

- **8:00**: Heliconian Hall. Zita Petrik – CD Release. Zita Petrik, piano; Lenka Lichtenberg, Jessica Freiman, vocals; Robbie Goldfarb, guitar; Piers Fox, drums; William Reznik, piano. 35 Hazelton Ave. 647-294-6467. $20; $10(st/ct).

- **8:00**: Native Earth Performing Arts/Indie(e) Rights Reserve. Glissed. See Apr. 8.

- **8:00**: Richmond Hill Philharmonic Orchestra. In Nature’s Realm. Music by Debussy, Dvořák, Delius, Sibelius, Bartók. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-9811. $20; $10(st/child).

- **8:00**: Toronto Symphony Orchestra. Sibelius Festival III. See Apr. 21.


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**Friday April 23**


- **7:30**: Oriel-York Mills United Church. Springtime for Mozart. All-Mozart concert featuring famous and not-so-famous works. Derrick Lewis, piano and organ; Meri Doleski-Lewis, clarinet; other performers TBA. Oriel-York Mills United Church, 2809 Bayview Ave. 647-238-2921. $15, $10(st/ct); $5(child 12 and under).

- **7:30**: University of Toronto, Felix Galimir Chamber Music Award Concert. Award-winning student ensemble. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-378-3744. Payco.


- **8:00**: Masterworks of Oakville Chorus and Orchestra. Requiem. Verdi, Susan Tsagkaris, soprano; Emiliya Boteva, mezzo; Darryl Edwards, tenor; Daniel Hambly, bass; Charles Demuyck, conductor. St. Matthew’s Catholic Church, 1150 Monks Passage, Oakville. 905-844-5501. $25; $20(st/child).

- **8:00**: Native Earth Performing Arts/Indie(e) Rights Reserve. Glissed. See Apr. 8.


- **8:00**: Via Salzburg Chamber Orchestra. Solitude and Community. See Apr. 22.
Concerts In The GTA

- **7:30:** Opera Atelier. Marriage of Figaro. Mozart. Olivier Laquerre, baritone (Figaro); Phillip Addis, baritone (Count Almaviva); Carla Huhtanen (Susanna); Wallis Giunta, mezzo (Cherubino); Peggy Kirkha Dye (Countess Almaviva); Tafelmusik Baroque Orchestra; David FALLIS, conductor; Marshall Pynkoski, stage director. Elgin Theatre, 189 Yonge St. 416-314-2884. $30-$245. Also Apr. 25, 27, 28, 30, May 1.

- **7:30:** Pax Christi Chorale. Mozart Requiem. Also motets by Bach and Rheinberger. Laura Albino, soprano; Julia Dawson, mezzo-soprano; Sasha Bataligin, tenor; James Levesque, baritone; Stephanie Martin, artistic director. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30; $25; $22.

- **8:00:** Achill Choral Society. Sounds of the Silver Screen. Movie music. Springdale Christian Reformed Church, 1466 Side Road 5, Bradford. 905-729-4527. $20; $10(13 years and under).

- **8:00:** Caledon Chamber Concerts. Four Hands, One Piano. James Anagnoson and Leslie Kinton, piano. St. James Church, 6025 Old Church Rd. E., Caledon East. 905-909-2446. $30; $15(18 years and under).

- **8:00:** Jazz Performance and Education Centre. Bill Charlap and Renee Rosnes, piano duo. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $45; $20(st/rush seats).

- **8:00:** Music Gallery. Cumi and Durand: Ancient Trends and New Traditions in Indo-European Music. Amelia Cumi, vocals, mirliton, various resonators, small percussion; Werner Durand, self-made instruments, nay, digital delays, drones. 197 John St. 416-204-1080. $20; $15(st); $10(st).

- **8:00:** Musicians in Ordinary. Songs of the Americas. Cumbias, arrombas (rhumbas) and ciacconas from 17th and 18th century sources in Mexico and Brazil; also 19th-century songs in Spanish, operatic arias.

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Music at Metropolitan

Piano Spectacular!

Join pianist William Aide in a celebration of Frederic Chopin’s 200th anniversary.

**Saturday, April 24 at 7:30 p.m.**

Admission: $20

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

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Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 51   www.metunited.org
April 1 - May 7, 2010
www.thewholenote.com

Quartet in F; also flute quintets by Berg: Lyric Suite, Mendelssohn: Afiara

• 3:15: Mooredale Concerts

See Apr 24.

Requiem, Pax Christi Chorale, Mozart

Mozart: Marriage of Figaro, Opera Atelier

• 3:00:

Concerts. Northern District Library, 40

OMC & Friends.

• 2:30:


Newmarket Theatre, 505 Pickering Cres.,

Royal City Saxophone Quartet.

Newmarket

• 2:00:

Visual and Performing Arts

234-0121 x222. $12.


• 2:00: Visual and Performing Arts


• 3:00: Opera Atelier, Marriage of Figaro. See Apr 24.

• 3:00: Pac Christi Chorale, Mozart Requiem. See Apr 24.

• 3:15: Mooredale Concerts. Afara Quartet. Berg: Lyric Suite; Mendelssohn: Quartet in F; also flute quintets by Boccherini, Tovey and Ginastera. Guest: Robert Atkin, flute. Walter Hall, Edward

Johnson Building, 80 Queen’s Park. 416-922-3714. $25; $20.

• 4:00: St. Philip’s Anglican Church.


• 7:30: Music at Glenview. Hymnsing. Glenview Church; Michael Capon, di- rector; St. Clement’s Choir; Tom Fitches, di- rector; North Toronto Salvation Army Band; William Kerr, director. Glenview Presbyterian Church, 1 Glenview Ave. 416-488-1156. Freewill offering.


• 7:30: Music at Glenview. Hymnsing/Concert. Glenview Church; Michael Capon, di- rector; St. Clement’s Choir; Tom Fitches, di- rector; North Toronto Salvation Army Band; William Kerr, director. Glenview Presbyterian Church, 1 Glenview Ave. 416-488-1156. Freewill offering.

• 8:00: St. Thomas a Becket Classic Concert IV. Produced and Directed by Frank Iacino Featuring Frazer French, flute virtuoso; Paul Kilburn, concert pianist; Susan Spier, concert violinist; Allan Shantz, classical cellist and the St. Thomas a Becket choir

Monday, April 26 at 8pm

Admission $18.00

3535 South Common Court, Mississauga

905-820-9857 office@stthomasbecket.net
A. Concerts In The GTA

• 7:30: Opera Atelier. Marriage of Figaro. See Apr 24.

• 8:00: Brampton Music Theatre. Explosion – the Show. Bam Percussion. 1 Theatre Lane, Brampton. 905-974-2800. $25-$45.


• 8:00: Toronto Operetta Theatre. Pirates of Penzance. Gilbert & Sullivan. David Ludwig, Dale Miller, Jessica Cheung and Jean Stilwell, vocalists; Robert Cooper, conductor; Guillermo Silva-Marin, stage director; TOT Orchestra and Vocal Ensemble. Mallett Theatre, 27 Front St. E. 416-366-7723. $39; $58; $78.

• 9:00: John Paul Farahat, organ. In Recital. Works by Bach, Franck, Tournemire, and others. Yorkminster Park Baptist Church, 1585 Yonge St. 416-746-6357. Free.


• 9:00: Toronto Centre for the Arts. Forever Music. Turesky Choir Group. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $45-$115.

• 9:00: Toronto Operetta Theatre. Pirates of Penzance. POSTPONED

Thursday April 29

• 9:30am: Toronto District School Board. Panfest. See Apr 26.


• 8:00: Music Gallery. Small World Music. Laraaji with Prince Enoki’s Insect Orchestra. 197 John St. 416-204-1800. $15; $10 (st).

• 8:00: Oakville Centre for the Performing Arts. Don Vappie and the Creole Jazz Serenaders. Don Vappie, guitar; Staniland: Talking Down the Tiger; Reich: Electronic Counterpoint; also traditional Middle Eastern music. Ryan Scott, marimba; Bassam Bishara, oud; Suleiman Warvar, percussion; Kazue Sawai, koto. Hugh’s Room, 2261 Dundas St. W. 416-368-7723. $25; $20 (sr/st; arts workers). $15 (st).

• 8:00: Church of St. Mary Magdalene. Gallery Choir. 417 Manning Ave. 416-531-7955. Pwyc.


• 8:00: Music for the Royal Conservatory. Janina Fialkowska, pianist. Walter Hall, Edward Johnson Building, 40 Queen’s Park. 416-973-0252. $40.}

Thursday April 30

• 9:30am: Toronto District School Board. Panfest. See Apr 26.

• 7:30: Grace Church on-the-Hill. Getrashin at Grace. York Jazz Ensemble; Alisa McCreary, bev Jahnke, Francesca Groves, vocalists. 300 Lonsdale Rd. 416-488-7884 x333. $15; $10 (sr/st).

• 8:00: Toronto Operetta Theatre. Marriage of Figaro. See Apr 24.

• 8:00: Artist International Music and Dance Association. The Sounds of Spring. Mozart: Fantasia in d KV587; Beethoven: Sonata Op.10 No.2; Bach: English Suite in BWV807; also operatic excerpts by Verdi; Puccini and Lehár; Mary Liu, soprano; Colin Yip, tenor; Gianfranco P. Fumara, piano. Glenn Gould Studio, 250 Front St. W. 416-280-1482. $38-$50; $20 (sr/st).

• 8:00: Church of St. Mary Magdalene. Gallery Choir. 417 Manning Ave. 416-531-7955. Pwyc.


• 8:00: Music Gallery. Post-classical series: New Choral Sounds: Ryan: Chasing after the Wind (premiere); Beckow (arr. Stuart); On the Other side of Nowhere; Archer: Sweet Jesus; Sauer: Autumn; Tollar: Luna; and other works. Vespera Women’s Choir and Toronto Choral Artists. 197 John St. 416-204-1080. $15; $10 (st).

• 8:00: Opera by Request. La Forza del Destino, in concert. Verdi. Caroline Johnston, soprano; Eyvind Carlsund, tenor; Vasiliki Troukaki, mezzo; Ailsa McCreary, Bev Jahnke, Francesca Groves, vocalists. 300 Lonsdale Rd. 416-488-7884 x333. $15; $10 (sr/st).

• 9:00: Jens Lindemann in Concert. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $25; $15 (st).

Friday April 30

• 9:00: Toronto Symphony Orchestra. Mendelssohn and Mahler. Mendelssohn: Piano Concerto No.1 in g Op.25; Mahler: Symphony No. 7 in e. Anton Kuerti, piano; Peter Gundjian, conductor. Roy Thomson Hall, 80 Simcoe St. 416-872-4255. $25-$128.

Saturday May 01


• 4:30: Canadian Opera Company. Maria Stuarda. Donizetti. Serena Farnocchia, soprano (Maria Stuarda); Alexandra Pendatchanska, soprano (Eliana); Eric Cutler, baritone (Robert); Patrick Carfizzi, bass (Giorgio Talbot). COC Orchestra and Chorus; Stephen Lawless, director; Anthony Walker, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $25-$420.

• 7:30: Oakville Chamber Orchestra. The Four Seasons. MacMillan: Two Sketches based on French Canadian Folk Songs; Purcell: The Virtuous Wife; Vivaldi: The Four Seasons. Bora Kim, violin; Charles Demuynck, artistic director, Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6787. $25; $20 (sr/st); $10 (children).

• 7:30: Tafelmusik. Music for the Restoration. Works by Purcell and his contemporaries. Toronto Centre for the Arts, 452 College St. 416-408-2365. $20.

Stephen Satory pianist

Music by Handel, Beethoven, Chopin, Debussy & Bartók

Heliconian Hall 35 Hazelton Avenue

Saturday, May 1 at 8 p.m.

Tickets $20

$10 Seniors and Students
TALLIS CHOIR
Directed By Peter Mahon
-presents-
Music for The Restoration

Blow Up The Trumpet
Jehova Quam Multi Hostis
Funeral Sentences for Queen Mary
Hear My Prayer

The splendour of the Stuart Chapel Royal resounds in the Baroque music of Henry Purcell and his contemporaries.

SATURDAY, MAY 1, 7:30 PM
St. Patrick’s Church, 141 McCaul St.
(north of Dundas)
Tickets: $25, $20 seniors, $10 students with ID

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

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

From Opera to Broadway
A concert of favourite arias and choruses from Carmen, Nabucco, Alida, Il Trovatore, Eugene Onegin, Die Fledermaus, and Broadway hits by Rodgers & Hammerstein

Oakham House Choir of Ryerson University
Toronto Symphonetta

Matthew Jaskiewicz, Music Director
Soloists Marta Wryk, Romulo Delgado & Andrew Tees

Saturday, May 1, 2010, 7:30 pm, Bloor Street United Church
300 Bloor St. West (2 blocks east of Spadina Avenue)
Tickets $25, $20 in advance; $15 students - Call 416-410-4379

TODAY'S CONCERTS AND EVENTS

• 7:00: Toronto Children’s Chorus.
All Creations Sing: Greek, The Beginning of the World. Catherine Robbin, mezzo-soprano; Toronto Children’s Training Choir/Boys Choir; Elise Bradley, artistic director.
Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $44.40; $34.50.


• 8:00: Royal Conservatory/Massey Hall & Roy Thomson Hall. Yuja Wang, piano.

• 8:00: Toronto Symphony Orchestra.
Mendelssohn and Mahler. See Apr. 29.

Sunday May 02


• 2:00: Canadian Opera Company. The Flying Dutchman. See Apr. 24.


• 2:00: Toronto Operaetta Theatre. Pirates of Penance. POSTPONED.

• 2:30: Aldeburgh Connection. Saturday Series – City of Villages. A singer’s tour of Toronto, with works by Wagner, Sullivan, Beckwith and Ross. Lucia Cesaroni, soprano; Allyson McHardy, mezzo; Lawrence Wiliford, tenor; Benjamin Covey, baritone.

• 3:00: Amici. Silenced Voices. Schulhoff: Divertissement for Oboe, Clarinet and Bassoon; Klein: String Trio; also songs by Ullmann, Stetsenko and Gomidas. Guests: Russell Braun, baritone; Erica Raum, violin; Steven Dann, viola; Sarah Jeffrey, oboe; Michael Sweeney, bassoon. Glenn Gould Studio, 250 Front St. W. 416-927-4255. $20-$50.

• 3:00: Durham Community Choirs.
Choral Masterworks: Adam Bishop, tenor; John Charles, director. College Park Seventh-Day Adventist Church, 1164 King St. E., Oshawa. 905-683-3197. $20; $14(child 12 and under).

• 3:30: Oakville Chamber Orchestra.
The Four Seasons. See May 1. St. Simon’s Anglican Church, 1450 Litchfield Rd., Oakville.

• 3:30: sUnDO SOUND(word/time) SCAPES. TIME and TRIBUTES (to & of John Cage). Pierre Tremblay, video images; Udo Kasemets, music, words; Susan Layard, singer/speaker. Victoria University, Emmanuel College Chapel, 75 Queen’s Park. 416-929-5849. Free.

• 3:30: Syrinx. Sunday Salon. Glick: Piano
CONCERTS IN THE GTA

A. April 1 - May 7, 2010

• 4:00: Kingsway Baptist Church. 2nd Annual Spring Concert in Aid of Stonegate Community Ecumenical Ministries. Kingsway Baptist Church Choir; Chapel Singers of St. Catharines. 41 Birchview Blvd. 416-239-2381. $10; freewill under 12.


Tuesday May 04


• 7:30: Classical Music Consort. Springtime Handel Festival: The Italian Handel. Corelli: Violin Sonata Op.6 No.1; Letti: Trio Sonata in F; Handel: Trio Sonata in B flat Op.2 No.4; Trio Sonata in b Op.2 No.1; and other works. Andrew Ager, organ; Elsya Lefurgey-Smith, violin; Justin Haynes, viola da gamba; Sara-Anne Churchill, harpsichord. St. James’ Cathedral, 65 Church St.

Wednesday May 05


• 5:30: Canadian Opera Company. Jazz Series: Cuervas con Cuendas. Latin vocal music performed by vocalist Elima Cuevas and her band with the strings of the COC Orchestra. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. Free.

THE ALDEBURGH CONNECTION

City of Villages

A singers’ tour of Toronto, with music ranging from Richard Wagner and Arthur Sullivan to John Beckwith and Erik Ross.

Lucia Cesaroni, soprano
Allyson McHardy, mezzo
Lawrence Wilfond, tenor
Benjamin Covey, baritone
Stephen Ralls and Bruce Ubukata, piano

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

Tickets: 416.735.7982  www.aldeburghconnection.org

SATURDAY, MAY 1, 2010, 8:00 PM

THEY SANG IN CROWD OF 20,000 ON QUEEN’S PARK SCAFFOLD

Conductor: Jorgen Petrenko
Talisker Players Orchestra
Soloists: Marion Samuel-Stevens, soprano
Wallis Gianta, mezzo-soprano
Cory Knight, tenor
Bruce Kelly, baritone

Tickets: Adult: $30 Senior/Student: $25
Phone: 416-433-1400
E: tickets@torontoclassicalsingers.org  Online: www.totoix.ca

Christ Church Deer Park 1750 Yonge St
Near N of St Clair St at Heath St. W.
www.torontoclassicalsingers.org


1:00: St. James’ Cathedral. Solo Arias. Telemann: Fantasia No. 1 in C; Förstenau: Étude in G; Takemitsu: Air; Donjon: Étude de Salon in e; Van Eyck: Deon Daphne d’over scoone Maeght. Allan Pulker, flute and recorder. 65 Church St. 416-364-7865. Free.

7:30: Canadian Opera Company. Maria Stuarda. See May 1.

The WholeNote.com  April 1 - May 7, 2010
The Choirs of Lawrence Park Community Church
Mark Toews, Director of Music
presents a
Spring Choral Concert
Robert Divito, trumpet
John Brownell, percussion
Ronald Jordan, organ
music of
Paul Halley, Stephen Hatfield & John Rutter
Friday, May 8, 8:00 pm
Lawrence Park Community Church
2180 Bayview Avenue (ample parking available)
tickets: $25 / $20 (seniors & students)
416-489-1551
www.lawrenceparkchurch.ca
A. Concerts In The GTA

655-9505/ 905-509-1111. $15; $12(sr/st).
* 8:00: Etobicoke Community Concert Band. Glorious and Free. Marches, anthems and songs. John Liddle, conductor; guest: Kathy Thompson, vocalist. Silverthorn Collegiate Auditorium, 291 Mill Rd. 416-410-1570. $18; $15(sen); $5(st); free(child 12 and under).
* 8:00: Fridays @ 8. In Concert. Works by Halley, Hatfield and Rutter. Choirs of Lawrence Park Community Church, Mark Toews, music director; Robert Divito, trumpet; John Brownell, percussion; Ronald Jordan, organ. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551. $25; $20(sen).
* 8:00: Toronto Consort. Lutefest. Bassam Bishara, oud; Wen Zhao, pipa. Trinity St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $18-$46.

The BACH CHILDREN’S CHORUS and the BACH CHAMBER YOUTH CHOIR

Linda Beaupré, Conductor
Eleanor Daley, Pianist

A - R OV I N’
Travel along with the four choirs of the Bach Children’s Chorus!

Saturday, May 8, 2010 at 7:30pm

Toronto Centre for the Arts, George Weston Recital Hall 5040 Yonge Street (north of Sheppard Ave.)

Tickets: $20 and $24 at the Toronto Centre box office or TicketMaster at 416.870.8000

The Bach Children’s Chorus, a member of Choro Ontario, is grateful for funding received from the Ontario Arts Council and the Toronto Arts Council.

BACHORDERS

Company in Residence at the Toronto Centre for the Arts
bachorus.org

Athalia

Handel’s dramatic third oratorio. A story of murder, a hidden heir, and the triumph of the true religion.
Saturday May 8, 2010 – 7:30 p.m.
Eglinton St George’s United Church

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

O R I A N A
Women’s Choir

LOVE IS HERE TO STAY

MUSIC TO HONOUR GEORGE GERSHWIN
WILLIAM BROWN – Artistic Director  GERGEY SZOKOLAY – Pianist

SATURDAY, MAY 8, 2010 • 8PM

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

Guest Artists:
Andrew Morris, Percussion
Jordan Phelan, String Bass

ORIANA: 26 Edenbridge Drive, Toronto, Ontario M6A 3E9
(416) 236-0948  info@orianachoir.com  www.orianachoir.com

Kaffeemusik:
Bach and the German Motet
Early German motets lead to J.S. Bach’s famous Jesu, meine Freude
Sunday May 16 • 3 p.m.
Christ Church Deer Park, 1570 Yonge St
(416) 763-1695 • orianachoir.com
B. Concerts Beyond the GTA

**Thursday April 01**
- 8:00: Wilfrid Laurier University, WLUS Wind Ensemble. Maureen Forrest Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $45(st).

**Friday April 02**
- 8:00: Central Presbyterian Church. Requiem. Mozart. A new completion by Duncan Druce. Beverly Bronté-Tinkew, soprano; Mari van Pelt, mezzo; Bud Roach, tenor; Rudy Neufeld, baritone; Paul Grimwood, director; with orchestra. 105 Charlton Ave. W. Hamilton. 905-522-8988. $20; $10(st).

**Saturday April 03**
- 7:30: Ensemble Made in Canada. In Concert. Wallace Halladay, saxophone; Teng Li, viola; Midori Koga, piano. Hindemith: Trio Op.47 for viola, tenor saxophone, and piano; Sonata in E flat for alto saxophone and piano; Sonata for solo viola TBD; Konzertstück for two alto saxophones. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15(st).

**Monday April 05**

**Wednesday April 07**

King Edward Choir - Barrie
Barbara McCann, Artistic Director and Conductor

Mozart's Great Mass in C Minor
Special Guest Conductor
Robert Cooper
Guest Soloists and Orchestra

Saturday, April 10, 2010
at 7:30 p.m.
Collier Street United Church,
112 Collier Street, Barrie
Tickets: $20 ($22 at the door)
Music Pro
MacLaren Centre

Information: 705.734.0116 www.kingedwardchoir.org
**B. Concerts Beyond The GTA**

**Symphonie Espagnole; Beethoven: Symphony No.3 “Eroica”**. Anita Walsh, violin; Daniel Warren, music director. Maestro Fernan Reed Hall, 75 University Ave., W., Waterloo. 519-744-3828. $23; $18(sr); $5(st).

**Fantasy**

**Glenridge Ave., St. Catharines**

**Promises Made and Kept.** under 12).

**Run Centre, 35 Woolwich St., Guelph. 519-745-4711. $5(under 13). Pre-concert talk.**

**Rubinoff, saxophone. St. George Anglican Church.**

**conductor; Christopher Dawes, organ; Daniel Baksht, piano**

**Music Society**

**• 8:00:**

**Bach Elgar Choir of Hamilton Maestro’s Farewell**

Conductor **Howard Dyck** is retiring. Mozart: Requiem

Bach: Christ lag in Todesbanden

Soprano **Charlene Pauls**

Alto **Jennifer Enns Modolo**

Tenor **Cian Horrobin**

Bass **Sean Watson**

with full choir and the Hamilton Philharmonic Orchestra

**Saturday April 17, 7:30 pm**

Melrose United Church

86 Homewood Ave, Hamilton

Tickets for this special concert $20, students $10

905-527-5995

www.bachelgar.com

**Reception and silent auction after the concert**

**Bach Elgar Choir of Hamilton Maestro’s Farewell**

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Bass **Sean Watson**

with full choir and the Hamilton Philharmonic Orchestra

**Saturday April 17, 7:30 pm**

Melrose United Church

86 Homewood Ave, Hamilton

Tickets for this special concert $20, students $10

905-527-5995

www.bachelgar.com

**Reception and silent auction after the concert**

**Bach Elgar Choir of Hamilton Maestro’s Farewell**

Conductor **Howard Dyck** is retiring.

Mozart: Requiem

Bach: Christ lag in Todesbanden

Soprano **Charlene Pauls**

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ATTN READERS: These listings are abridged due to space limitations. For detailed listings visit our website! While you’re there, check out the online Venue Directory for more about the GTA’s most happening live music venues.
ATTN VENUES: For a limited time, join our online Venue Directory for only $45/year! Includes web profile, photo, online map pin, and web link. Contact jazz@thewholenote.com

Alize Restaurant
2630 Yonge St. 416-481-7771
Every Sun Lara Solnicki sings in English & French w guest guitar players. 8:30-9:30pm
www.alizewest.com

Aztec Restaurant
485 Main Street North, Brampton 905-451-2600
www.queentownevents.com (see website for updated schedule)

Aria Bistro & Lounge
3048 Dundas Street West 416-804-3333
www.azurerestaurant.ca

Every Thu, Fri, Sat & Sun. Julian Fauth & James Thomson 12-3pm; Every Tue & Sat Night. Band w/ Jon Long & Friends 9:30-10:30pm

Azure Gallery & Grill
55 Mill Street  416-203-2121
Every Sun Jazz Brunch 11-3pm

Black Swan, The
154 Danforth Ave. 416-489-0537
www.theannexlive.com

Bistro & Lounge
3034 Dundas Street West 416-804-3333

www.queentownevents.com (see website for updated schedule)

Boiler House, The
55 Mill Street  416-203-2121
Every Sun Jazz Brunch 11-3pm

Bon Vivant Restaurant
1924 Avenue Road 416-630-5153
www.theannexlive.com

Bischun w Lessons
Every Mon

• 8:00: Kitche ener-Waterloo Chamber Music Society. Janina Fialkowska, piano. 

• 8:00: Kitchener-Waterloo Symphony. Symphony No. 2. Hector Vasquez, trumpet; Jeff Christmas, conductor. 

• 8:00: Vienna Symphony Orchestra. Donell, Rique Franks, Kathryn Rose, vocals. 

C. In The Clubs (Mostly Jazz)

The Ontario Trillium Foundation is an agency of the Government of Ontario
**Ori’s Stories**

**Keys, please!**

**ORI DAGAN**

Key www.jazzpiano.com into your browser and you’ll be in youtube heaven. By clicking backspace twice and adding an “eh” to produce www.jazzpiano.ca, you’ll be linked to one of Canada’s most treasured jazz pianists, Mark Eisenman. The New York native has been Toronto-based since 1972, and has previously worked with Lew Tabackin, Barney Kessell, Ed Bickert, Rob McConnell and Pat LaBarbera. A top-notch vocal accompanist and long time jazz educator at York University, he’s often found “in any situation where taste, feel, and a jazz sensibility are important.”

The cruelest month finds Eisenman fairly busy; on April 9 he accompanies vocalist Arlene Smith at the Old Mill; on the 11th he’s part of a tribute to Louis Armstrong at Christ Church Deer Park; on the 15th he plays solo piano at the Palais Royal Ballroom for the House-link charity Auction; on the 17th his trio headlines the Piano Masters Series at The Old Mill; on the 24th his trio plays Roy Thomson Hall as part of the “Spirit of Toronto Whiskey Show”; and on the 25th his trio is back at Christ Church Deer Park. See our concert listings and jazz club listings for more details.

Being busy is good for the uncompromising Eisenman, a pianistic purist who won’t settle for electronic keyboards. His passion for the acoustic pervades *Pianos are Orphans*, a spirited rant he wrote and sent to us about “the problem with pianos.” At the root of the problem, he says, is having to hire “highly trained crafts-people to even tune the instrument.” He also details the neglect the instrument suffers: “Drinks have been spilled on it, it has been sitting near a heat source, without climate control … it has been treated like a piece of furniture, not a highly complex musical instrument.

No one is responsible to it, and for it. The only people who can speak to its condition have a great incentive to keep their respective mouths shut. After all, managers don’t want to hear about something that will just cost them money, especially when they can’t hear the difference.” (You can read Eisenman’s entire text online at www.thewholenote.com.)

The following excerpt from *Pianos are Orphans* has haunted me for weeks now: “You can see the problem. A piano in a public venue is an orphan. It’s not just an orphan. It’s a poor, neglected, abused, fetal alcohol syndrome, crack baby that grows into one pathetic old beast that can break your heart.”

Is Eisenman overdramatizing just a little? The sad truth is, not much. To echo Jim Galloway, Toronto today is not what it used to be, and this is certainly true in terms of piano rooms. It is sad to note that in the entire WholeNote jazz club directory which has now surpassed 60 locations in Toronto where you can regularly find live jazz, it’s hard to come up with a dozen of them that offer an acoustic piano that’s even remotely in tune.

Here then are ten recommended live music venues where you can find jazz played on an acoustic piano, accompanied by April highlights:

**Lula Lounge:** Artist, musician, actor, and spectacular poet Don Francks (www.donfrancks.com) will wow with pianist Steve Hunter on Thursday April 15 starting at 8:00 pm. Priceless Francks will be followed by Word Jazz: original poetry set to music, performed by Dale Percy, Chris Hercules and Jaymz Bee. $20 general, $10 for students.

**Hugh’s Room:** Legendary Danish harmonica player and manufacturer Lee Os- kar (www.leeoskar.com) is showcased with the David Rotundo Band on Wednesday, April 21 starting at 8:30pm. Os- kar is heralded as one of the world’s greatest rock-blues-soul harmonica players. This show will likely sell out at $25 in advance, $30 at the door.

**The Old Mill:** “Mays at the Movies” starring legendary New York pianist Bill Mays (www.billmays.net) with bassist Neil Swainson and drummer Terry Clarke, as part of the new Thursday Night Jazz Club series at The Old Mill. April 22 at 7:30pm, $30 Cover, no minimum.

**Chalkers Pub, Billiards & Bistro:** Shannon Gunn Quartet on Saturday, April 10, 6:00-9:00pm, featuring Brian Dickinson (piano), Neil Swainson (bass), Ethan Ardelli (drums), with the leader on voice. Originally from the West Coast, Gunn is a highly sought-after educator who understands and feels jazz in a profoundly deep manner. $10 Cover.

**Axis Gallery & Grill:** Located in the Junction, this art hub is where you can find Juno-winning Blues singer/pianist Julian Fauth (www.julianfauth.com) with bassist James Thompson every Saturday from 12:00-3:00pm. The piano’s far from faultless, but Fauth’s magic touch is formidable.

**N’Awlins:** Live jazz nightly in this cozy, elegant King West spot where magnificent Stacey McGregor (www.stacie mcgregor.com) plays solo piano every Tuesday from 7:00-11:00pm.

**The Rex Hotel, Jazz & Blues Bar:** The Richard Whiteman Trio (www.myspace.com/therichardwhitemantrio) plays every Wednesday this month, 6:30pm. Whiteman is a great player who always solos with gusto. He’s also one of the charming Hogtown Syncopators who light up the Rex every Friday from 4:00-6:00pm. Pay what you can, generous people!

**The Pantages Martinis & Lounge:** Fridays at the Pantages Hotel find the always impressive Robert Scott (www.robertscottmusic.com) paired with positively outrageous Great Bob Scott (www.myspace.com/greatbobscott). Now that’s entertainment!

**Gate 403:** Dazzling songstress Gillian Margot (www.gillian margot.com) delivers the goods at the Gate on Sunday April 11 at 9:00pm with Stu Harrison on piano and Jordan O’Connor on bass.

**Ellington’s Music & Café:** Good mornings with Ben D’Cunha (www.bendcunha.com) playing piano and singing at this artsy St. Clair West hang, weekdays from 9:00-10:00am. Yup, you read right.

**Have I left out a grand piano room? Send me a note by emailing jazz@thewholenote.com and I’ll do my best to mention it next time.**

**Fauth’s magic touch is formidable.**
C. In The Clubs (Mostly Jazz)

Frida Restaurant
998 Eglington Avenue West 416-787-2221, www.fridarestaurant.ca
Every Tue Live Jazz 7-10pm/No Cover

Gate 403
403 Roncesvalles 416-588-2930 www.gate403.com, LIVE JAZZ & BLUES every night
No Cover Charge / Pay What You Can

Großman’s Tavern
“Toronto’s Home of the Blues” 379 Spadina Ave. 416-877-1210
www.grossmantavern.com (complete schedule) NO COVER Every Sat The Happy Pat Malone 4-8pm; Every Sun Nicola Vaughan Acoustic Jam 4-9pm, The Nationals with Brian Cober 9:30pm-2am.

Harlem Restaurant
67 Richmond Street East 416-386-1920 www.harlecrestaurant.com (full music schedule) NO COVER; Every Mon Open Jam Night hosted by Carolyn T 7pm-1am; Every Fri & Sat Jazz/Blues 7:30-11:30pm

Hot House Café
35 Church Street 416-396-7800 Every Sun Jazz Brunch with Ken Churchill Quartet 11am-2pm

Hugh’s Room
“Toronto’s home of live Folk and Roots” 2281 Dundas Street West 416-531-6804 www.hughroom.com

Joe Mama’s
317 King Street West 416-340-6499 www.joomamas.ca Live Music Every Night

Latinada
1671 Bloor Street West 416-913-9716

Liberty Bistro
25 Liberty Street 516-533-8828 Every Tue Open Mic/Jam Hosted by Big Rude Jake; Every Wed Open Mic/All Hosted by Noah Zacharin; Every 1st Sat ÓXOTECA Latin Jazz Band, 9:30pm

Lula Lounge
1585 Dundas West 416-588-0307 www.lula.ca (complete schedule) Every Wed Latin Jazz Band with Sean Bellaviti 10pm

Manchester’s Music Club
951 Gordon St., Guelph. 519-767-2440 www.manchestans.ca

Mezzetta Middle Eastern Restaurant
681 St. Clair Ave. W. 416-658-5867 www.mezzettaarestaurant.com Every Wed Jazz Series: Sets at 8:00 and 10:15, Cover $7.00

Momo’s Bistro
664 The Queensway, Etobicoke 416-252-5580 www.momobistro.com Every Wed Open Mic 8pm.

My Place: A Canadian Pub
2448 Bloor Street West 647-348-4702 www.myleplaceca

Jazz Wednesday 7-10pm

N’Awlins Jazz Bar and Dining
299 King St. W. 416-595-1985 www.nawlins.ca
Every Tue Stacie McGregor; Every Wed Jim Heintzman Trio; Every Thu Blues Night with Guest Vocalists; Every Fri/Sat All Star Bourbon Street Band; Every Sun Tug Logan.

Old Mill, The
21 Old Mill Rd. 416-236-2641 www.oldmilltoronto.com No Cover Charge, $20 minimum expenditure

NEW: Toronto Downtown Jazz Presents: THURSDAY NIGHT JAZZ CLUB in the Old Mill’s Dining Room 7:30pm
Apr 1 Guido Basso with the Mike Murley Trio, $20 Cover, no minimum. Apr 8 & Bill McInnes Quartet, $20 Cover, no minimum.
Apr 15 TBA. Apr 22 “Mays at the Movies” with Bill Mays (p), Neil Swainson (b) & Terry Clarke (d), $30 cover, no minimum. Apr 29 Big Band Cabaret at W Bramwell Phillips Big Band, $20 Cover, no minimum. Jazz at The Home Smith Bar:
Every Thu John Sherwood Solo Piano 7:30-10:30pm; Every Fri “Something to Sing About” Series 7:30-10:30pm; Every Sat Piano Masters Series 7:30-10:30pm

Painted Lady, The
218 Ossington Ave. 647-213-5239 www.the paintedlady.ca No Cover | Pay What-You-Can
Every Sun Safety in Numbers 6-7pm
Every Mon Open Mic 10pm-late, all genres
Every Tue Rambunctious! 10pm

Pan on the Danforth
516 Danforth Ave 416-466-8158 Every Fri Sean Bray/Rita di Ghent 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. West 416-815-7225 www.peronerestaurant.com Every Fri Archie Alleyne’s Killage 8-11pm Every Sat Archie Alleyne’s Killage 8-11pm

Pilot Tavern, The
22 Cumberland 416-929-5716 www.shipeotel (detailed schedule) Jazz Saturdays 3:30-6:30 NO COVER

Plum 226
226 Carlton Street 416-348-4228 www.plum226.com Every Last Fri NMV Trio 8-11pm

Press Club, The
850 Dundas St. West. 416-364-7183 www.thepressclub.ca Every Tue Open Jam Every Other Wed Jazz Jam with hosted by trombonist RJ Satchithanathan.

Quotes
220 King Street West 416-979-7697 “Fridays at 5” w Canadian Jazz Quartet: Gary Benson (guitar), Frank Wright (vibes), Duncan Hopkins (bass), musical director Don Vickery on drums and featured guest: Apr 9 Dave Dunlop (trumpet). Apr 16 Kirk MacDonald (sax). Apr 23 Steve Crowe (trumpet). Apr 30 John Johnson (sax).

Resposado Bar & Lounge
136 Ossington Ave. 416-532-6474 www.resposado.com
Every Wed & Fri 15 Cover on Fridays, all other nights PWYC
Every Sun Lucas Stagg & Chris Bennett; Every Wed Spy vs Spy vs Spy; Every Thu The Reposadists; Every Fri The Reposadists

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 www.reservoirlounge.com
Every Mon Sophia Perlman and the Vipers. Every Tue Tyler Yaroma and his Rhythm. Every Wed Bradley and the Bouncers. Every Thu Jon Hagen.
Every Fri Debbie and the Dirty Martinis. Every Sat Tyler Yaroma and his Rhythm. Every Sun Duke and the Del-ites.
NEW: “Après Work” Series Tuesdays and Wednesdays 7-9pm

Rex Hotel Jazz and Blues Bar, The
194 Queen St. W. 416-588-2475 www.therex.ca (full schedule)
Apr 28 Peter Hill Quartet, John MacLeod’s Rex Hotel Orchestra. Apr 29 John Challoner Quartet, Classic Rex Jazz...
Saint Tropez, Le
315 King St. W. 416-591-3600
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www.sainttropeztoronto.com

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292 Brunswick Ave. 416-923-8137
www.tranzac.org (complete listings)

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Financial assistance available through bursaries.

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www.vivayouthsingers.com

Apr 18 2:00: CAMMAC. Reading of Beethoven’s Missa Sollemnis. For singers and instrumentalists; Errol Gay, conductor. Christ Church Deer Park, 1570 Yonge St. 416-283-7659. $10.

Apr 24 4:00: NYC&O Music Festival. The Dynamics of Performance Preparation. A workshop for teachers, senior students and parents, delivered by the current chief examiner at RCM Examinations, Thomas Green. Lawrence Park Community Church, 2180 Bayview. 416-788-8553. $35.


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STUDIO 92

May 7, 2010
We Are ALL Music’s Children

We Are ALL Music’s Children gratefully acknowledges our collaborators: Jane Harbury and April Coish, The AMICI Chamber Ensemble, Luisa Trisi, Randy Barnard, ATMA, CBC Records, Klara and Kristian.

March’s Child

March’s child was Juno award winning and Grammy-nominated Canadian pianist and composer Serouj Kradjian. Serouj Kradjian has appeared with the Vancouver, Edmonton, Madrid and Göttingen Symphonies, the Russian National Orchestra, the Armenian Philharmonic and the Thailand Philharmonic. Solo and chamber recitals have taken him all over Canada and the USA, and a list of international concert and festival venues that read like a world tour. Works composed or arranged by Serouj Kradjian have been performed by I Musici Montreal, the Vancouver Symphony and the Elmer Iseler Singers.

Serouj became co-artistic director and pianist with the AMICI Chamber ensemble with the 2008-2009 season. His busy life as a chamber musician, solo pianist, composer arranged and conductor continues to reflect his extraordinary energy and passion for many kinds of music.

Born in Beirut, Lebanon, Serouj earned a scholarship to study in Vienna at the age of 14, but instead moved to Canada with his family, attending Francis Libermann Catholic High School in Scarborough. While still a teenager he met soprano Isabel Bayrakdarian, who would later become his wife, at church: she sang in the choir where he played the organ.

Young Serouj studied with Marietta Orlov, first at the Royal Conservatory of Music, then at the University of Toronto’s Faculty of Music, where he earned a B.A. in Piano Performance in 1994, followed by studies with Einar Steen-Nøkleberg at the Hochschule für Musik und Theater in Hanover.

Serouj Kradjian lives in Toronto with his wife, soprano Isabel Bayrakdarian and their son Ari.

Your earliest musical memory? My earliest musical memory is my father ceremoniously taking the vinyl disc out of its sleeve, putting it on the disc player, the sound of the needle falling and suddenly, music filling the room. My excitement related to this process had no boundaries. It was usually the orchestral arrangements of Liszt’s Hungarian Rhapsodies or fiery Russian folksongs performed by the Red Army Chorus. The feeling was always ecstatic!

Musicians in your childhood family? There were no professional musicians, but singing together at home was a must and not limited to family gatherings.

Where did hearing live and recorded music fit into your life as a child? As a young teen? Because of the civil war situation in my country of birth, there were very few or no opportunities to experience live concerts, but thankfully our house was filled with recorded music. In Lebanon when a political, religious or literary personality died, school was cancelled: they would cease programming on national TV and put on classical music concerts on all day long. As bizarre as this may sound I would actually anxiously wait and fully enjoy lugubrious days like that.

First instrument? My instrument has always been the piano and I started when I was five.

Do you remember a first performance? I was six : a year or so after starting my piano studies. I entered the National Competition for Young Performers, which was televised. I won it, playing the Hungarian Dance No. 5 by Johannes Brahms.

Read more on our website! This interview continues at www.thewholenote.com.

March’s Child

Mississauga, 1975. Somebunny loves to play Dress-Up!

Wearing the pants (upcoming at the COC in May), or playing the flirt, this Hungarian-Canadian steals hearts and scenes of all kinds, both here and internationally. Renowned in rehearsal for hopping up and down when things go either very well or very long, she is also known for her taste in leather pants and dance movies.

Think you know who April’s mystery child is? Send your best guess to musicschildren@thewholenote.com. Please provide your mailing address just in case your name is drawn!

Winners will be selected by random draw among correct replies received by April 20, 2010.

March’s Winners and Prizes: Congratulations!

Mary Dee and Susan Callaghan have each won a pair of tickets, as guests of AMICI Chamber Ensemble, to hear...

Silenced Voices (May 2, 3:00pm at the Glenn Gould Studio) Russell Braun joins AMICI Chamber Ensemble and friends with songs by Ullmann, Stetsenko, Ian-Canadian steals hearts and scenes of all kinds, both here and internationally. Re...

Serouj Kradjian, at the age of 2, and today.

Claudia Krawchuk and Anthony Warren each win a copy of this brand-new CD...

Armenian Chamber Music (ATMA 2609) works by Khachaturian, Babadjanyan, Arutunian, Kradjian, Ganatchian; AMICI Chamber ensemble, including a new arrangement by Serouj Kradjian of the

Gianna Wichelow and Yasmine Maila each win a copy of...

Tango Notturno (CBC Records 1176) Isabel Bayrakdarian with Serouj Kradjian, the Argentine bandoneón virtuoso, Fabian Carbone, and the Tango Ensemble. “Tango has the power to pull two strangers together into one, to dance out their desires.”

We Are ALL Music’s Children gratefully acknowledges our collaborators: Jane Harbury and April Coish, The AMICI Chamber Ensemble, Luisa Trisi, Randy Barnard, ATMA, CBC Records, Klara and Kristian.
He’s one of the most recorded jazz artists known for his work in experimental jazz. The influential American performer, composer and writer Anthony Braxton is best known for his compositions. Broomer goes a step further to make a case for Braxton as a classical composer as well, whose music should be performed in concert halls alongside composers he admires like Cage, Stockhausen and Xenakis. There are extensive notes, an index, and photos. I do wish there were samples of Braxton’s innovative scores here, to complement this fascinating perspective on Braxton’s music.

**Parallel Play: Growing Up with Undiagnosed Asperger’s**

by Tim Page

Doubleday

208 pages, photos; $32.00

When music critic Tim Page was forty-five years old, he was diagnosed with Asperger’s syndrome, a form of high-functioning autism. Suddenly, problems that had plagued him since childhood became understandable. “My pervasive childhood memory is an excruciating awareness of my own strangeness,” he writes in this memoir. Page is an elegant writer, with a delightfully sardonic sense of humour. But it’s his probing honesty that makes *Parallel Play* so affecting.

At the same time, his memoirs provide insight into the relationship between talent and mental illness. As well as being difficult as a kid, Page had been precociously talented. He excelled as a pianist, composer, film-maker and writer, with a phenomenal memory and a disconcerting wit. Role-models like his grand-mother’s tenant, the music critic Alan M. Kriegsman, steered him into the world of music. Page focuses his retelling of Wagner’s libretto on the question of how much this syndrome affected his reviews. Discussing Steve Reich’s *Music for 18 Musicians*, he writes, “Today, I find myself wondering if I would have responded so profoundly to this starkly reiterative, rigidly patterned music had I not had Asperger’s syndrome.”

In any case, the role of Asperger’s in making him who he is simply cannot be determined. He writes, “I wouldn’t wish the condition on anybody - I’ve spent too much of my life isolated, unhappy and conflicted – yet I am also convinced that many of the things I’ve done were accomplished not despite my Asperger’s syndrome but because of it.” This is a brave book. I am looking forward to its sequel.

**Brunhilda and the Ring**

by Jorge Luján

Groundwood Books

96 pages illustrated; $24.95

This month Toronto-area audiences have an opportunity to experience the world of Wagner once again when the Canadian Opera Company presents *The Flying Dutchman*, like *The Flying Dutchman*, Wagner’s four-opera Ring Cycle, which opened the COC’s new hall four years ago, is based on ancient myths and legends. But it involves many more characters. Jorge Luján focuses his retelling of Wagner’s libretto on Brunhilda, interpreting it as the betrayal of a loving, loyal woman. He even switches the final sequence of events in the last opera of the cycle, *The Twilight of the Gods*, so that the ending belongs to Brunhilda instead of the triumphant Rhinemaidens ...
Editor’s Corner

The latest Centrediscs release, featuring works by Alexina Louie, Violet Archer and Larysa Kuzmenko, appropriately arrived on International Women’s Day. Pianist Christina Petrowska Quilico is the soloist on 3 Concerti (CMCCD 15610), a disc which serves to remind us that there is a grand tradition of concerto writing in this country and begs the question - why are they so rarely played?

According to the Encyclopaedia of Music in Canada, interest in the concertante form began in earnest in 1938 with Ballade for viola and strings by Godfrey Ridout and the following year with Violet Archer’s Concerto for the unusual combination of timpani and orchestra. Piano concertos came to the fore in the 1940s, with 13 premiered between 1944 (Healey Willan) and 1949 (Clermont Pépin’s second). The 50s saw the focus turn to the violin concerto with particularly successful examples by Alexander Brott, Murray Adaskin and John Weinzweig, but as this disc attests interest in the piano never waned. We are presented with works spanning four decades, from 1956 (Archer) to 1996 (Kuzmenko).

Of the three, Louie’s (1984) is the most exotic. Drawing on the composer’s oriental heritage both melodically and in some of the instrumentation in the percussion section, the work is a skilful and exuberant blending of East and West. Petrowska Quilic is in fine form with the National Arts Centre Orchestra under Alex Pauk. Interestingly, considering her first foray into the concerto form, Violet Archer’s Piano Concerto No. 1 opens with a flourish from the timpani before the piano enters in moto perpetuo mode. Recorded in 1981 by the CBC Vancouver Orchestra under John Eliot Gardiner, I am a bit disappointed have no complaints about the performance. Somewhat reminiscent of Archer’s teacher Bela Bartok in its orchestration, melodically this is a bold and mature work reflective of its time. The final piece is the most recent but also the most old-fashioned. Kuzmenko is an unabashed Romantic whose model seems to be Rachmaninov, although here too I sense the influence of Bartok. The work is flamboyantly virtuosic and Petrowska Quilico takes full advantage of the opportunity to rise to the occasion. Recorded at the Massey Hall New Music Festival in 1996 with Jukka-Pekka Saraste conducting the Toronto Symphony, I am left wondering why this would be programmed as new music. It is a well-crafted, dramatic work that would be well at home on any mainstream orchestral concert and, like the others on this disc, deserves to be heard more often.

Another Centrediscs release, Piano Atlantica (CMCCD-15210) is a marvellous collection of music by composers from across the country who now make their home in the Atlantic provinces. Pianist Barbara Pritchard, herself a transplant from British Columbia via Toronto, where she was a member of Arraymusic and Continuum and performed with New Music Concerts on several memorable occasions, now lives in Halifax and teaches at Dalhousie. The first notes we hear, in Jerome Blais’ Con Stella, are pounded chords at the extreme reaches of the piano’s keyboard. In his short piece Blais, originally from Montreal, also ventures inside the piano for Aeolian harp-like strumming of the strings, knocking on the inside of the instrument and employing a number of percussive “preparations”.

B.C. native Ian Crutchley contributes a set of Variations based on an 11-note pitch series which holds our attention throughout its 20 minute journey. Another West Coast transplant, Anthony Genge’s Four Quiet Preludes offer a welcome respite from the drama of the first two pieces and Pritchard lingers lovingly over the long decays, never rushing to the next note. Maritime-born Richard Gibson is well represented on this disc, with a selection from his 25 Preludes - highlights include Hommage à Erik and Ricercare à 3 – and Variation, a short work in which the composer limits himself to a two octave range corresponding to the compass of a toy piano. A founding member of Toronto’s Continuum collective, Venezuelan-born Clark Ross is now the artistic director of the Newfound Music Festival in St. John’s. Ross’ at times rollicking and at times contemplative Last Dance brings this fine disc to a close. Recorded at the St. Mary’s University Art Gallery in Halifax, both pianist and piano sound exceptional.

Armenian Chamber Music is the 10th release from Toronto’s Amici Chamber Ensemble and their first for the ATMA label (ACD2 2609). Pianist Serouj Kradjian, who recently replaced founding member Patricia Parr, brings a wealth of repertoire from his homeland as well as his own compositional skills to the mix. The other core members, clarinetist Joaquin Valdepeñas and cellist David Hetherington, are joined by violinist Benjamin Bowman in various combinations for works by Arno Babadjanian, Aram Khachaturian and Alexander Arutunian. An unexpected treat upon listening without first checking the liner notes, was the warm and compelling voice of Isabel Bayarakdarian in Oror, a lullaby for soprano, clarinet and four cellos by Parsegh Ganatchian. Guests for this track are Hetherington’s TSO colleagues Winona Zelenka, Roberta Janzen and freelancer Amy Laing. Following Kradjian’s haunting and dramatic Elegy for Restive Souls the lullaby has a magical quality that leaves us regretting its brief duration. Khachaturian’s Trio for clarinet, violin and piano with it unusual Andante con dolore opening movement leads gently out of the lullaby, but is lively, playful and lyrical in the movements that follow. Arutunian’s 1992 Suite for the same forces provides a rambunctious finale for Amici’s new disc.
Angèle Dubeau & La Pietà’s latest, Arvo Pärt: Portrait (Analekta AN 2 8731), is a strong collection of the Estonian master’s works. A leading proponent of so-called Mystic or Holy Minimalism (not the composer’s terms), Pärt employs a self-made lute but austere compositional style called tintinnabuli. Several of his best known works are here, including Cantus In Memorian Benjamin Britten for string orchestra and bell, Tabula Rasa for 2 violins, string orchestra and prepared piano and Spiegel im Spiegel for violin and piano. Pärt is particularly noted for his choral writing, represented here by Walfartslied (Pilgrim’s Song) for male choir and strings. First championed by Gidon Kremer, it is perhaps appropriate that Quebec’s own superstar violinist Angèle Dubeau should be bringing Pärt’s music to a new audience. If you are not already familiar, this would make a great introduction to his work.

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

David Olds
DISCoversies Editor
discoveries@thewholenote.com

VOCAL

Haydn - Orlando Paladino
Marlis Petersen; Tom Randle; Pietro Spagnoli; Magnus Staveland; Freiburger Barockorchester; René Jacobs
EuroArts 2057788

Early music enthusiasts may be attracted to this DVD by the name René Jacobs, renowned as a counter-tenor; here he enjoys the role of musical director. From the opening Sinfonia, he brings out the best in the Freiburger Barockorchester.

Last summer was the two-hundredth anniversary of Haydn’s death; this DVD shows the Berlin State Opera’s commemorating production. Almost incredibly, with the reputation Haydn enjoys for serious symphonies and masses, Orlando Paladino, with its heroic and comic themes, was the Haydn opera performed most often during his lifetime.

The accompanying notes with this production are comprehensive in all but one respect – only two-and-a-half lines are devoted to the plot of the opera. The rest of the notes cover historical context. Mercifully, the Internet yields several extremely helpful synopses.

There are spirited performances in Act I from Magnus Staveland (Medoro) in the aria “Parto. Ma, oh dio, non posso” and also from Marlis Petersen’s Angelica, who makes her presence felt throughout the act. Tom Randle is noteworthy for his passionate interpretation of Orlando. What a contrast with the enforced timidity and frustration of Sunhae Im (Eurilla). One feels poor Eurilla is left to sort everything out on her own; she gets aggravation - and our sympathy vote.

Acts 2 and 3 are, if anything, more zany. “Vittoria, vittoria!” (Víctor Torres, Pasquale) proves this. Opera purists will appreciate “Aure chete, verdi allori” (Angelica) and “Miei pensieri, dove siete?” (Orlando) but frankly, for those expecting the costumes and scenery to be as authentic as the orchestra, they aren’t. Let’s just say that this is a highly individual production!

Michael Schwartz

Great Operatic Arias
Gerald Finley; London Philharmonic Orchestra; Edward Gardner
CHANDOS Opera in English CHAN 3167

For no logical reason, opera sounds better when you can’t understand it. We seem satisfied with knowing the plot and reading projected “surtitles” in order to follow the progress of grand opera. We grant a foreign language status as carrier of refinement and class, keeping opera tantalizingly beyond the reach of many potential new followers.

English seems just fine for Oklahoma and Pinafore but what about Verdi and Wagner?

Baritone Gerald Finley is a key player in the CHANDOS Opera in English series funded by British Philanthropist Peter Moores whose mission is to have us all enjoy opera as much as Italian, French and German audiences do. The project’s core belief is that opera in an audience’s native language conveys the immediacy of each moment more effectively.

Perhaps not surprisingly, operas originally written in English seem just fine. And this may actually prove the point. Gerald Finley does truly splendid job with arias from Adams’ Doctor Atomic and Turnage’s The Silver Tassie. These tracks offer credibility to other selections from Don Giovanni, Die Meistersinger and Otello. The Tosca excerpt is especially rewarding.

Whatever the final verdict from opera lovers, it’s clear that opera sung in English translation seems a bit odd – at first. Much depends on the quality of the translation, matching English text to the phrasing and cadence of music never intended as a poetic partner. Done well, however, it actually works. Listen to Gerald Finley and you’ll understand why.

Alex Baran

Bad Boys
Bryn Terfel; Swedish Radio Choir and Symphony Orchestra; Paul Daniel
Deutsche Grammophon 477 8091

Tenors may win winsome hearts playing the romantic lead, but, as we often see, the “bad” bass-baritone elicits a strange yet much more compelling attraction. Perhaps it’s raw brute force that turns our heads and makes us quiver with excitement, or maybe it’s the element of danger that we find fascinating: the kind of thrill that even the noble Donna Elvira of this world can’t possibly resist. With this recording and a tour of the same name, Bryn Terfel offers highlights from villains of the opera house and musical theatre in all their various forms, ranging from gossips, swindlers and cads to the ruinous, murderous and satanic.

He is menacing as Sweeney Todd, cruel and calculating as Iago (Otello) and Scarpa (Tosca), pure evil as Mephistopheles (Faust) and Kaspar (Der Freischütz). As Sportin’ Life (Porgy & Bess) “It ain’t Necessarily So”
Phoenix
Raymond Spasovski
Independent (www.raymondspasovski.com)

I don’t imagine Walter Hall has changed all that much since I gave my one and only noon-hour recital there many years ago as a fourth-year composition student. But what I do know is that pianist Raymond Spasovski plays much better than I did on this live recording of a concert held there last October. Born in Macedonia, Spasovski made his debut at the age of 10 with the Macedonian Symphony, and since then, has appeared with major orchestras throughout Europe and North America to great acclaim.

This CD, his first, presents an attractive program drawing heavily from the late Romantic period, but opening with a short sonata by the 18th century composer Mateo Albeniz. Although this piece and the Bach Prelude in A minor BWV 807 clearly demonstrate his technical dexterity, it’s the repertoire from the late 19th century in which he particularly excels, especially that by Spanish and South American composers. Indeed, de Falla, Granados, Isaac Albeniz, Lecuona, and Ginastera are well represented, and he approaches them all with great panache. The playing is confident and bold, particularly demonstrated in the Tres Danzas Argentinas by Ginastera, and Granados’ Allegro de Concierto. Yet his interpretation of the Chopin Berceuse shows a decidedly more sensitive side to his playing.

While I’m always a little leery about live recordings with respect to audio quality, the sound here is well-balanced and warmly resonant - and even the frequent applause doesn’t detract in any way. So a big bravo, Mr. Spasovski – the Walter Hall Steinway sounds much better under your capable hands than it ever did with mine!

Richard Haskell

Fauré - Works for Violin and Piano
Olivier Thouin; Francois Zeitouni
XXI XXI-CD2 1702

This fine disc’s two “pillars” are the early and late Fauré violin sonatas. Sonata No. 1 in A Major shows Fauré already at the height of his powers. This performance realizes the music’s striving, yearning sensibility. The passionate first movement features Fauré’s distinctive modal and chromatic harmony. Zeitouni controls the florid piano accompaniment well, bringing out motifs and subordinating lines, or underlining the violin’s melodic shaping. In the barcarolle-like slow movement, sensitivity to harmony is displayed in violinist Thouin’s classic, subtly-coloured style. Both players meet the demands of the intricate, skittering scherzo, featuring fine staccato from Thouin’s bow.

The duo makes the most of the disc’s three lighter works. Berceuse in D Major is like a charming French mélodie. I find the Romance in B-flat Major too conventionally sentimental, but the forward-looking Andante in the B-flat Major’s melody in ascending fourths receives particularly interesting harmonizations.

The performers capture well the much different character of Sonata No. 2 in E minor: the first movement’s soaring lines seeming to ascend out of tumult towards light; the second movement’s tossing and turning; and the finale’s conflict and ambiguity resolving only at the final measure.

This disc may attract new listeners to Fauré, while aficionados will find it faithful to the composer’s style and spirit. The recording quality is excellent, capturing a full dynamic range in all registers, and Zeitouni’s accompanying notes only reinforce the case being made for this great composer.

Roger Knox

Piano Music of Edward Grieg, Volume 2
Sandra Mogensen
Independent CHM 0901120 (www.sandramogensen.com)

Edvard Grieg was not an especially complicated composer – yet, ironically, his style offers something of a challenge for performers. On one hand, a pianist should respect the heart-on-sleeve emotionalism and down-to-earth directness of Grieg’s ideas. On the other hand, this music demands interpretation: a pianist must do something with it. And Sandra Mogensen, a Canadian pianist who lives in Stratford, Ontario, does plenty with it. With all of the 23 selections recorded here, there’s a strong sense of mood and dramatic purpose. In her hands, each piece on this clear-sounding disc captures an image or tells a story.

For instance, there’s a Schumannesque fluffiness to Butterfly (Op. 43. No. 1); and a sunny, pleasant disposition to Gade (Op. 57 No. 2) – a musical portrait of Grieg’s teacher Niels Gade. As well At the Cradle (Op. 68 No. 5) is suitably dreamy, and Bell Ringing (Op. 54 No. 6) is dark and mysterious. For Nordic folkliness look to Springdans (Op. 17 No. 1) or Norwegian (Op. 12 No. 6). Some of these pieces go beyond the expression of a single idea, enfolding contrasting material into single movements. Mogensen’s performance of the famous Solvigs’ Song (Op. 52 No. 2) is alternately mournful and sweet. And the enigmatic Vanished Days (Op. 57. No. 1) – the longest piece on the disc – runs the gamut from introspective wistfulness to intense high drama, with some playful passages thrown in for good measure.

For those with a penchant for sterner stuff, some of the pieces recorded here will no doubt seem overly sentimental. Be that as it may, Mogensen pleads Grieg’s case sincerely and well.

Colin Eatock

Mahler - Symphony No.7
Tonhalle Orchestra Zurich; David Zinman
RCA Red Seal 88697 50650 2

Integral sets of Mahler symphonies have run amok as the double whammy of the composer’s sesqui- and centennial anniversaries approach (born 1860, died 1911). Among the finest of these is the ongoing series, released in chronological order, by David Zinman and the Swiss Tonhalle Orchestra.

The Seventh Symphony has long been regarded as the problem child of the set, a true test of a conductor’s insight due to its multi-faceted interpretive challenges. It is, relatively speaking, an uncharacteristically optimistic work and one which hints at advances in Mahler’s harmonic thinking to which he would return in his uncompleted Tenth Symphony. Critics of the past regarded the composer’s appropriation of a sunny disposition in this work forced and disingenuous. Influential curmudgeon T.W. Adorno declared the work a complete failure, dismissing Mahler as “a poor yea-sayer”, while Mahler’s acolyte Bruno Walter avoided this work throughout his career. Today Mahler’s puzzling ambiguities have captured the imagination of our own era to
such an extent that he now rivals Beethoven in his universal appeal. Zinman approaches his task with characteristic thoroughness and a scrupulous adherence to Mahler’s exacting performance directions. His admirable control of orchestral balances is well captured by RCA’s production team. Though Zinman’s performance of the three central movements of this vast, symmetrical five-part structure are beyond reproach, the convolutions of the weighty first movement are less well defined and the rollicking finale, though certainly festive, falls short of the triumphant atmosphere established by Bernstein and Abbado in their multiple recordings of this work. Despite the rather undernourished sound produced by the Zurich string section and Zinman’s micromanagement of events hindering the spontaneity demanded by Mahler’s more operatic moments, this is nonetheless a major recording which I heartily recommend.

Daniel Foley

Stravinsky - Pulcinella; Symphony in Three Movements
Chicago Symphony Orchestra; Pierre Boulez
CSO RESOUND CSOR 901 920

At the ripe old age of 85 Pierre Boulez remains as fit as a fiddle and twice as stringy. This recording from the Chicago Symphony’s own Resound label captures a concert from February 2009 featuring Boulez, currently celebrating his 15th season as CSO principal guest conductor, in fine form in familiar works by Stravinsky with an exceptionally attentive and virtuosic Chicago Symphony. The largest work here is the complete ballet score of Pulcinella, Stravinsky’s strategic retreat into neoclassicism from 1920. The work for small orchestra includes vocal contributions from a trio of fresh-faced singers, mezzo Roxana Constantinescu, tenor Nicholas Phan, and bass-baritone Kyle Ketelsen, with Phan making the lasting impression. I am happy to see that the texts and multiple translations have been provided.

Though this is certainly not Boulez’s preferred period of Stravinsky’s oeuvre, he provides a genial performance nonetheless, though rather insouciant compared to the composer’s own account of it. It is bested by a magnificent performance of the Symphony in Three Movements of 1945, which revives the old spark of Stravinsky’s early rhythmic drive, and the enigmatic Four Études from 1914. The notably desiccated acoustic of Chicago’s Symphony Hall complements both the laser-like precision for which Boulez is celebrated and the dry champagne that is Stravinsky’s music.

Daniel Foley

EXTENDED PLAY – THREE TIMES THREE

By Terry Robbins

Although resident in Quebec since 1993, Paris-born Patrice Lare studied in Moscow for 8 years, and is steeped in the Russian piano school tradition. His playing provides a massive foundation for the Complete Rachmaninov Piano Trios (XXI-CD 2 1700) with his wife, cellist Velitchka Yotcheva (also Moscow-trained), and Canadian violinist Jean-Sebastien Roy. Rachmaninov’s Trios Elegiaques are both early works in his Romantic, post-Tchaikovsky mold. No. 1 is a single-movement trio in G minor from 1892, and No. 2 a three-movement work in D minor, written after the death of Tchaikovsky in late 1893 and dedicated “To the Memory of a Great Artist”. This is big but always sensitive playing, perfectly attuned to the style and nature of the music. Recorded at the Radio-Canada studios in Montreal, the sound quality matches the tremendous performances.

I’ve sometimes wondered if the technical heights reached by Lang Lang are always matched by the depths of his interpretations, but he certainly does his artistic reputation no harm with his first chamber music CD, Tchaikovsky and Rachmaninov Piano Trios with Vadim Repin and Mischa Maisky. Presumably this is his final major release from Deutsche Grammophon (477 8099), following his $3 million signing with Sony; if so, it’s a fascinating farewell, suggesting chamber music as a new field with huge potential for him. The Rachmaninov trio is the G minor, and both here and in the Tchaikovsky A minor trio Lang Lang really seems to avoid “showy” playing, getting to the heart of the music and clearly sharing the interpretative view of his Russian colleagues. Again, the standard of the recording matches that of the two outstanding performances. At first sight, there doesn’t seem to be any connection between the works on the latest CD from faculty members at McGill University’s Schulich School of Music (XXI-CD 2 1699), but they are in fact closely related. Jonathan Crow (violin), John Zirbel (horn) and Sara Laimon (piano) open with a beautifully warm reading of the Brahms E flat Horn Trio. This was the first work written for this instrumental combination, and was inspired by the death of the composer’s mother. Brahms chose to use not the newly-developed valve horn but the natural woodwind, with its sentimental ties to his family and his youth in Hamburg. It was, in turn, a request from a Hamburg pianist for a horn trio to be played along with the Brahms that led György Ligeti to write his own Horn Trio in 1982; moreover, Ligeti had also lost his own mother earlier that year. Sub-titled “Hommage à Brahms”, it is a demanding, complex and multi-layered work in the same four-movement form. Again, the performance is exemplary. Brahms’ mentor Schumann wrote his Adagio & Allegro for horn and piano in 3 days in February 1849; the first substantial solo work to fully explore the potential of the new valve horn, it is still a demanding piece, and Zirbel and Laimon are terrific. Recorded at the acoustically-excellent Schulich School, the sound quality is outstanding.

MODERN AND CONTEMPORARY

Feldman; Babbitt - Clarinet Quintets
Mark Lieb; Phoenix Ensemble
innova 746 (www.innova.mu)

Both Milton Babbitt and Morton Feldman have had a powerful impact on the music of our time. But these two American composers, born ten years and ninety miles apart, are rarely heard together, since their music comes from such different artistic worlds. This pairing of their clarinet quintets is revelatory.

Feldman’s soulful, tender and understated lyricism has a direct appeal. His Clarinet and String Quartet from 1983 still sounds audaciously visionary today, twenty-three years after his death.

Babbitt’s music is undoubtedly complicated by his use of serial techniques for all aspects of a piece, from the pitches to the rhythm and dynamics. But the Quintet for Clarinet and Strings from 1996 is warm, jazzy, and charming. This is not wholly surprising since Babbitt, who is now ninety-four years old, once wrote a Broadway musical, as the booklet notes tell us, and analyzed Jerome Kern’s All the Things You Are in lessons, as former student Steven Sondheim once
5 X 3
Trio Fibonacci
Centrediscs CMCCD 15710

“5 X 3” is a spectacular release on which Trio Fibonacci – violinist Julie-Anne Derome, cellist Gabriel Prynn and pianist Anna D’Errico – have chosen five works from their extensive repertoire of original Canadian compositions. This is Canadian music at its finest, from performance, compositional and production viewpoints.

Ana Sokolovic’s Portrait parte is a shimmering soundscape of musical ideas based on an odd synoptic table of physiological traits from the French police circa 1900. Paul Frehner’s Quarks Tropes is a two movement work in which he superimposes violin and cello parts to his solo piano work Finmegans Quarks Revival. The brooding first movement with its mournful cello part is especially noteworthy. Analia Llugdar’s haunting Tricycle explores resonance as a compositional tool with its sliding string lines and ringing piano part.

Trio Fibonacci is also known for its performance of classical repertoire. Fitting then that the other two works have the composers draw from it. Jean Lesage’s The Mozart Project, subtitled “the author questions himself on the complexity of styles and the mixing of genres”, combines a bit of Mozart with a bit of Lesage to create a fascinating mix of musical styles. In Chris Paul Harman’s Piano Trio, material from Bach’s E Major Partita for solo violin is modified so that the three players play as one through the clever use of intervals, canons, rhythmic and pitch shuffling.

Trio Fibonacci plays with passion, accuracy and in-depth understanding of interpretation. “5 X 3” is a recording that should be heard by everyone.

A Little Dark Music
Frank Horvat
Independent LTLP02 (www.frankhorvat.com)

Released deliberately to coincide with Earth Day, Horvat’s new CD, on which he plays all the sounds with piano and electronic keyboards, will make waves musically. This is borne out further as he prepares to go on an extensive tour.

The opening Working With The Sun is starting with the prepared piano sonority (sheets of bond paper on the strings) impacting immediately. But it is a sunny piece, certainly the most upbeat of all of them. The Week After employs a keyboard sounding very much like an old Fender Rhodes in polyphony with the big Steinway, through the medium of the studio overdub. In this piece Horvat employs a repeating idee fixe of arching chord progressions. Another idee fixe is a feature of Poverty, with its chromatic bass line that seems a distant cousin to Shostakovich’s 7th Symphony.

In Earth Hour, Horvat allows himself more freedom in a long improvisation that explores tonalities, sonorities and rhythms. I’m curious as to why this improvisation is divided into a dozen tracks – one could pick out one’s favorite segments, I suppose – but Earth Hour really should be heard as one continuous piece, a journey, really, which is its strength.

Recorded in CBC’s studio 211, the piano is as near to perfect as those expensive microphones can possibly reveal: there’s not even a pedal squeak. Engineer Dennis Patterson quietly excels behind the glass. Highly recommended.

John S. Gray

New York Rendezvous
Irene Atman
Independent (www.ireneatman.com)

The first thing that strikes you when you hear Irene Atman sing for the first time is that she’s apparently spent a lot of hours listening to Barbra Streisand. Fortunately for those of us who aren’t huge Streisand fans, she’s emulated the good stuff – excellent control, pitch and a big range – and discarded the tendency to turn every tune into a three-act opera. Toronto-born but now New York-based, Atman gives the impression of someone who has been around the block a few times – in a good way. Listening to “New York Rendezvous” you feel you’re in the hands of a complete pro. Her bandmates add to that experience as piano player Frank Kimbergh, Jay Anderson on bass and Matt Wilson on drums assuredly make their way through this collection of late era standards. Songs like Taking A Chance on Love and Time After Time are light, swingy treats, but Atman is at her best on the ballads such as Why Did I Choose You and Alfie as she beautifully conveys the sentiments of the songs without tilting over into schmaltz.

Cathy Riches

MC Maguire - Trash of Civilizations
Max Christie; Mark Rogers; Trevor Tureski; Ryan Scott; MC McGuire
innova 742 (www.innova.mu)

The world as MC Maguire hears it is what “Trash of Civilizations” is all about. It may not necessarily be the same world the listener inhabits, but a fascinating world it is. On CPU, Maguire manipulates, reverses and expands his electronic samples to create a wall of sound backdrop to live musical performances. He may not be of the caliber of my esteemed colleague sound master John Oswald, but Maguire’s tough guy aural stance makes for powerful and eclectic listening.

The Spawn of Abe is the stronger of the two double concertos featured here. Derived from an earlier work The Bride of Palestine, Maguire heaps a bundle of samples from singing to Arab pop music to Klezmer bands to helicopters to amass a jungle of sound to accompany live performances by Max Christie on B flat clarinet and Mark Rogers on oboe. Lots of excitement and lots of noise. Narcissus auf Bali is almost 40 minutes of mutating rhythms performed with perfection by Trevor Tureski on vibraphone and Ryan Scott on marimba. A rewrite/remix of an earlier ballet work for choreographer Lee Su-Feh, the CPU layering encompasses a gamelan flavour. Too bad that often it just doesn’t make sense – perhaps too much of a good noise thing combined with a lack of dance visuals makes the work drab. But dedication pays off in the final eight minutes of crescendo and sound hype.

MC Maguire’s music is not for everyone. It’s really weird yet highly original and rewarding for those who dare to listen.

Tiina Kiik

JAZZ AND IMPROVIZED

McGuire teams up with Guido...
Basso and other Toronto jazz luminaries for a CD release event at Jane Mallett Theatre on April 16.

Blue Skies for Loveday
Christopher Plock
Independent CP 002
(www.christopherplock.ca)

Accomplished on multiple instruments including various horns, clarinet, flute, guitar and percussion, for the most part multi-talented Christopher Plock’s second release as a leader emphasizes the musician’s abilities as a singer and saxophonist. On this recording he “limits himself” to vocals, woodwinds and congas, backed by a sublime band that includes Eric Boucher on piano, Jack Zorawski on bass, Chris Lamont on drums, William Sperandeo on trumpet and a particularly memorable Kevin Vienneau on guitar. Guests include Marcus Ali and trombonist RJ Satchithanathan, who also contributes two spirited arrangements. The program: a dozen selections that vary from familiar standards (A Foggy Day, Paper Moon, Stardust) to surprising selections, including a groovy rendition of Kenny Burrell’s Chittlins con Carne and an instrumental version of Neil Young’s Only Love Can Break Your Heart.

One track that isn’t really jazz (not that there’s anything wrong with that) is a cover of John Hiatt’s Feels Like Rain, delivered with ample heart. On all other vocal tracks, Plock’s crooning is effectively simple and simply effective; he sings with measured sentiment, musical phrasing and a solid swing feel. Confident and especially convincing, I’ve Got the World on a String is a standout among the vocal cuts. Of the instrumentals, the Jersey Bounce is a straight-ahead bouncer that’ll swing you to good health!

Heavy Falls the Night
Elizabeth Shepherd
Do Right Music DR041CD
(www.elizabethshepherd.com)

Elizabeth Shepherd has a roving musical spirit that has seen her move from playing saxophone, to classical piano, to jazz piano, then add singing and songwriting to her considerable arsenal of skills. With her third album she has landed on what can most closely be described as jazz-funk, but there are tinges of all kinds of genres here. “Heavy Falls the Night” - as the name implies - has a somewhat dark, pensive feel to it, owing largely to Shepherd’s fondness for minor keys and tightly-voiced, dissonant vocal harmonies.

The opening track, What Else?, sets the serious tone as it describes the frustration and pain of having a suicidal loved one. But there are lighter musical moments too, such as the breezy retro feel of Seven Bucks - reminiscent of KOOP - and High with its drums ‘n’ bass undercurrent. Shepherd has a pretty, breathy voice with Rickie Lee Jones influences, especially on A Song for Dinah Washington which is based on a poem by James Strecker. Her longtime bandmate Colin Kingsmore, is an inventive drummer and percussionist, while the lyrical bass work is divided between Scott Kemp and Ross McNulty. The final track, Danny’s Song – yes the Anne Murray hit – ends the album on a note of sweet incongruity that gives us a glimpse into yet another side of Shepherd’s multi-faceted musical personality.

Cathy Riches

Concert Note: The Elizabeth Shepherd Trio plays April 29 at the Mansion House in Kingston and April 30 at House of Jazz in Montreal.

Ranee Lee Lives Upstairs
Ranee Lee
Justin Time JUST 230-2
(www.myspace.com/raneeleemusic)

The multi-talented Brooklyn-born, Montréal-based singer, actor, dancer, author and television host Ranee Lee is a recent recipient of the Order of Canada (2006). Notably, she began her musical career touring North America in the 1970’s as a drummer and tenor saxophonist. Wearing the vocalist hat, Lee has always exhibited a fervent loyalty both to the jazz tradition and its regal torch-bearers; captured live at Montréal’s premier jazz clubs UPSTAIRS, her 10th release on the Justin Time label is no exception.

Recalling both Ella and Sarah, she has selected a very effective, sympathetic rhythm section that always supports and never overpowers her: Richard Ring on guitar, John Sadowy on piano, Morgan Moore on bass and Dave Laing on drums. The program is comprised mostly of love-themed standards such as Beautiful Love, In Love In Vain and I Just Found Out About Love, spiced up by unique choices such as James Taylor’s Fire and Rain and Pat Metheny’s Crooked Road. One of the highlights is a medley from Gershwin’s Porgy and Bess that starts tenderly with I Loves You Porgy and concludes memorably with a beautifully phrased Summertime. The latter is a testament to Lee’s artistry, as she takes admirable risks, playing with the song’s musical possibilities without ever compromising its meaning. That the audience reacts most enthusiastically to her original blues The Storm is a genuine compliment. This recording is rightfully among the nominees for this month’s Juno Awards in the category of Best Jazz Vocal Album.

Ori Dagan

Spectrum
Muhal Richard Abrams; Roscoe Mitchell;
Janáček Philharmonic
Mutable 17536-2
www.mutablemusic.com

Veteran American improvisers, pianist Muhal Richard Abrams and saxophonist Roscoe Mitchell get a rare showcase for their notated works on this notable performance by the Janáček Philharmonic of the Czech Republic, conducted by Petr Kotik. Surprisingly enough for two sound explorers identified with the avant-garde Association for the Advancement of Creative Musicians (ACCM), both commissions, Abrams’ Mergertone, and Mitchell’s three-part Non-Cognitive Aspects of the City, use the full resources of the orchestra to add lush, impressionistic colouration to the many harmonies and timbres exposed.

A fantasia, Mergertone does exactly what the title suggests, layering and contrasting multiphonics. Moderato, it exposes individual instruments as the theme advances. Pounding kettle drums, insinuations of Ragtime piano plus marimba and xylophone clatter share space with cushioning strings, a slinky oboe line, pan-tonal horn parts and a smooth and soothing tutti finale.

Featuring the cultured tones of baritone Thomas Buckner, the Mitchell piece, initially composed for his Art Ensemble of Chicago group, gains added gravitas from Buckner’s parlando, which mixes outright recitation with a suggestion of plainsong. As the baritone uses melisma to alter the lyrical line, orchestra cadenzas sympathetically scene set, embellish and subtly follow the tempo changes. Chromatic massed reed flourishes, string undulations, metronomic piano patterning and grace notes from the French horns also turn repeated phrasing from mere accompaniment to partnership.

As a prelude to the extended philharmonic performances, the two composers unite on Roma, the CD’s first track, a brief, low-key improvisation.

Ken Waxman
By Geoff Chapman

Canada owes Nanaimo, B.C. for raising artists like Diana Krall and the Jensen Sisters for its national jazz team, a thought underscored by Christine Jensen’s newest recording, Treelines - Christine Jensen Jazz Orchestra (Justin Time JTR 8559-2 www.justintime.com). The leader, known more for her composing than sax playing, has been based in Montreal for some time and here recruits a top-flight 17-piece Quebecois band for her fourth recording as leader and first with orchestra. Within seconds of the opening tune of eight lengthy, thoughtful and stunningly-stylish compositions (Dancing Sunlight) you’re thinking here’s the nation’s answer to America’s vaunted Maria Schneier unit – and when Ingrid Jensen’s dreamy, lyrical trumpet solos starts you might well exclaim “it’s Kenny Wheeler”. In short, this is an astoundingly good album, one that surely will be a 2011 Juno contender, with seven Jensen tracks including four describing B.C. tree types. Charts are often striking, section work is sharp, subtlety abounds in the thick harmonies and there’s acres of room for effective soloing – Joel Miller on soprano sax (Western Yew), Ingrid (Dropoff) and the boss herself on Seafever and by pianist Steve Amiard throughout. Curmudgeons might sneer that there’s excessive sameness to these mini-epics - ignore them.

Want to keep the post-Olympic spirit? The latest disc from The Happy Pals who’ve reigned for years at Grossman’s on Spadina every Saturday afternoon, is all you need. Folk are in fine fettle here, band and audience both, enjoying music played over the 6th annual two-day Kid Bastien Forever Kick-Ass Jazz Festival – Bastien, who died in 2003, was chief Pal for more than 30 years. Moonlight Bay (New Orleans North ed-010 www.happypals.ca) has 14 tracks, good old stuff with most of the heavy performance listing falling to Patrick Tevlin’s brash trumpet and esteemed New Orleans guest Michael White’s thrusting clarinet, with big assists coming from trombonist Kid Kotowich and drummer Chuck Clarke. Enthusiastic, erratic vocals are spread around but the jollity index stays high, with upbeat slams on Je Vous Aime, Everybody Loves Saturday Night and Dinauh while there’s surprising sophistication in their spin on I’ll Never Smile Again.

Four things make Del Dako’s My New Hat (www.deldako.com) particularly distinctive: It’s the recording debut as leader of vibesman Dako as opposed to baritone saxist star Dako; the liner notes by Jack Chambers are just about the best I’ve ever read; the determination of Dako to renew his career here is front and centre; and the choice of repertoire is extraordinary – such as the purloining of Beethoven’s 7th Theme from the Seventh Symphony and the two versions of avant pianoman Don Pullen’s Big Alice which suggest Ornette Coleman is on board. Perhaps it’s best just to say this is fascinating jazz with a vibes sheen that underlines the uniqueness of it all. The music’s drawn from two sessions, both with drummer Jeff Halischuk, one with guitarist Reg Schwager, pianist Bernie Senensky and bass Duncan Hopkins, the other with rising star guitarist Nathan Hiltz, bass Tyler Emond and reedman Alex Dean, whose bass clarinet work is terrific.

Pianist Norm Amadio has been around for ever, still happily tinkling after more than six decades as a pro and that’s just one reason why he’s so comfortable on Norm Amadio And Friends (Panda Digital ODCD00265 www.pandadigital.com), a classy, stylish treatment of a dozen songs (remarkably, seven of them originals by producer Andrew Melzer). As well as vocalists Marc Jordan and Jackie Richardson, Amadio’s buddies include elegant-as-ever Guido Basso, Phil Dwyer, Reg Schwager, and Rosemary Galloway plus, on three cuts, a string section. The result is top quality jazz, ornamented with unexpected zesty freshness. Catchy newcomers include I Love You That Way, Out Of The Cool and She Smiled. One oddity: Why was it necessary to include three tunes recorded in 1966?

Hungarian-born pianist Attila Fias seems to have done it all during a long musical career - including playing, teaching and organizing all types of music - except make a jazz record though his work is on more than 80 discs. He’s remedied that with Stories (ESPCD-101 www.attilafias.com), 10 original compositions supported by bass Pat Kilbride and drummer Richard Brisco. A graduate of U of T’s jazz program, Fias – who on occasion is as fiery as countryman Robi Botos – hews close to mainstream’s core but he incorporates rich, rolling rhythms, elements of rock, country, classical and ethnic genres and sometimes dips craftily into free jazz. The intricate Growth Cycle threesome is the best of a bright lot.

By Ken Waxman

Proliferation of CD burners, sequencing and editing software and the exponential growth of the Internet have opened up new possibilities for disseminating music. This is especially germane for improvised and other minority sounds. By avoiding the expenses of mass distribution and manufacturing music can reach more interested listeners. Formulae have been developed to do so and each of these fine sessions uses one.

Rimouski, Quebec-based bassist/audio artist Éric Normand, who performs at Somewhere There this month, allows listeners to download sounds from his website www.tourdebras.com. One example of this is Une Règle de Trois (Tour de Bras tdbourne020). A hand-drawn CD cover can be downloaded as well. Recorded live, this is a super-session of sorts featuring collaborations among improvisers from Rimouski, Montreal and Montpellier, France. Most of the sounds balance on steady crunches and crackles from three turntablists, with wiggling flanges and flying spiccato reprises from fiddler Catherine Massicotte and guitarist Christophe Devaux, plus puffs and bellows from Robin Servant’s diatonic accordion. Normand adds aleatoric and agitato smacks bringing the discursive theme in-and-out of aural focus, as the motor-driven clicks and clatters create a pedal point foundation.

A more sophisticated version of downloadable CDs comes from the French Sans Bruit label. Featuring improvisers pianist Noah Rosen, trombonist Yves Robert and bassist Didier Levallet, Silhouette (Sans Bruit sb-r007 www.sansbruit.fr) not only captures the trio live, but
also provides a professionally designed front and back cover with recording details. Rosen and his conferees’ disc is as swinging as it is kinetic, highlighting an impressive admixture of timbres, not least of which includes modern gutbucket styling from trombonist Robert. Super staccato, Aesthetic Form for instance is less aesthetic than acrobatic, as Robert’s rubato whinnies slink and sway alongside Rosen’s two-handed pump in the piano’s lowest register, until he slips to the edge of the keys to link up with Levallet’s sul tasto runs. Elsewhere Rosen’s hunt-and-peck technique predominates, along with the trombonist’s triple-tonguing and mouth gymnastics. The session culminates with Bon, bref et puis... with allegro additions from each partner expressed in slaps and pumps from the bassist, cascading comping from the pianist plus foreshortened and jagged bass-pitched slurs from Robert.

A more cerebral trombone trio is on Meshes (Another Timbre Byways at-b05 www.anothertimbre.com). This CD-R, with its well-designed cover, demonstrates another method of distribution. Certain that young improvisers wouldn’t need the number of discs in a standard official CD run, the British label created its Byways CD-R series. Certainly this gritty and pressured microtonal program from trombonist Mathias Forge, electronics manipulator Phil Julian and cellist David Papapostolou is one justification for the experiment. During two lengthy improvisations, the interaction and texture-blending is such that it’s frequently impossible to match particular timbres to individual instruments. With Julian’s electronics segmenting into chunky signal-processed lines, pulsating reverb and flat-line drones, multiplied shrills flash through the narratives like rain showers, when the static isn’t undulating underneath. Extended passages of extreme stillness also alter the tonal centre so that whistling squeaks from the cello – often hewn from the strings below the bridge – or blurry triplets strained from the trombone bell, tongue pops and flat-line blowing without valve pushes are more conspicuous. Although discontinuous in spots, the combined undulations made up of cello strings held to maximum tautness, rubato grace notes plus tremolo pedal tones from the trombonist, and electronic drones eventually reach a crescendo of inter-connected friction climaxing with a conclusive whistle and pop.

Brass and an electronic variant are also prominent on All Up In There (MrE Records 2 www.myspace.com/gordonallen) by Montreal-based, former Torontoan, trumpeter Gordon Allen, who often plays here. Figuring this concert with Frank Martel on theremin and drummer Michel F. Côté was worth preserving, Allen initially created 79 copies of the disc. With liner notes handwritten on a paper bag and the record packaged in a hand-sewn cloth bag, T-D-Y is taken to its logical extreme. But the strength of the performance suggests that more copies may eventually be needed. Sounds are cohesive and wedded to jazz-improv. Although when all musical cylinders fire at once the results appear as a solid textural block, there’s ample room for individual expression. Revealed are Côté’s anything-but-regular rhythms, the trumpeter’s choked-throat growls, and pitter-pattering string-referencing thumps from the theremin. These bass-like strokes are even more prominent midway through, when joining the drummer’s assertive backbeat, they create a solid base, allowing Allen’s plunger tones, grace note squeaks and bovine lows to float above.

Proving conclusively that quantity does not mean quality, each session uses unexpected means to get to its intended audiences.

OLD WINE IN NEW BOTTLES
Fine Old Recordings Re-released

By Bruce Surtees

Included in the list of composers whose anniversaries are celebrated this year are two of the greatest and best loved masters of the Romantic Era, Frédéric Chopin and Robert Schumann, both born 200 years ago. It is only good business then for recording companies to issue and re-issue fine performances to feed, they hope, the heightened demand for the birthday boys’ music.

First up is Chopin (March 1) whose entire published works fit nicely on 16 or 17 CDs. The absolute pick of the packages comes from Deutsche Grammophon (4778445, 17 CDs) which also happens to be at an attractive price, particularly for German pressings. Every opus number is represented here in excellent to superlative performances. One could not hope for a better group of artists, mainly pianists, of course, than DG has assembled from their own catalogue plus Decca and Philips. Krystian Zimerman’s acclaimed 1999 performance of the two piano concertos with the Polish Festival Orchestra are on the first disc. Zimerman is heard again in the Ballades. Claudio Arrau is the soloist in the other concerted works. Maurizio Pollini plays the Etudes, the Polonaises, the Scherzos and the 2nd and 3rd Sonatas. Maria João Pires plays all the Nocturnes and Vladimir Ashkenazy plays the complete Mazurkas, the Waltzes, and a host of miscellaneous pieces. The Beaux Arts Trio plays (you’ve guessed it) the Trio in G minor. Also heard from are Anatol Ugorski, Martha Argerich, Lilya Zilberstein, Yundi Li, Mitsislav Rostropovich, Anner Bylsma, and others including Polish soprano Elzbieta Szymytk in the songs. The reasonably informative booklet includes a brief chronological table of Chopin’s life, plus recording data. All in all, this is a most pleasing and very recommendable collection.

Robert Schumann was born in Saxony on June 8, 1810 and his output was many times that of his Polish contemporary including compositions in every form. Don’t expect to see a “complete” edition from any of the majors but new compilations have appeared this year from DG and Sony, neither of which I have seen or heard. EuroArts has issued a Blu-ray disc of on earlier DVD featuring Martha Argerich playing the Schumann Piano Concerto with Riccardo Chailly and the Leipzig Gewandhausorchester (EA2055494). Recorded “live” in June 2006 the Blu-ray disc presents the entire concert, adding the opening work, the Adagio and Allegro brillante from Etudes Symphoniques op.13, orchestrated by Tchaikovsky. The concerto emerges as an inspired collaboration between soloist and orchestra, without peer in this medium for sensitivity and intelligence. For an encore Argerich plays Of Foreign Lands and People from Kinderszenen, op.15. Following the intermission, the orchestra plays Ravel’s orchestration for Nijinsky of four pieces from Carnaval, op.9 followed by an enthusiastic and vital performance of the Fourth Symphony. The dynamics throughout are effortlessly true-to-life, making this a you-are-there experience.

There is also a Schumann Fourth in a new boxed set from Profil featuring the late Günter Wand conducting the Deutsches Symphonie-Orchester Berlin in performances between April 1993 and April 1996 (PH09068, 8 CDs). One of the succession of famous conductors and music directors that has endowed this world-class orchestra - founded in 1946 by the American Forces – founded in 1946 by the American Forces – founded in 1946 by the American Forces - founded in 1946 by the American Forces in Berlin as the RIAS Symphony Orchestra - with a proud heritage, Wand looked beyond the printed score. His performances reflect the deepest commitment and focus so that it appears, at least to this listener, that in performance nothing exists but the
composer’s creation. His Schumann unfolds organically with steady tempos and a true pulse. Ample dynamic, it is elegantly detailed and unusually compelling. So are three Beethoven Symphonies, one, three and four; Brahms First and Fourth; Bruckner’s Fifth and Ninth; and Schubert’s Eighth and Ninth. Brilliantly recorded, these are all from Wand’s favoured composers and his signature is on each one.

In addition to the revelatory DVD My Life and Music that traces Günter Wand’s life including his last interview (RCA 82876388893, 2 DVDs), there are two essential 4 DVD Wand sets from TDK containing live Festival performances of Bruckner’s Fifth, Sixth, Eighth and Ninth, Haydn’s 76th and the Schubert Eighth (TDK cowandbox1) and Leonore III, Bruckner Fourth, Schubert Five, Eight and Nine, and Brahms First (TDK cowandbox2). As I again witness the supreme performances enshrined on these DVDs, particularly the Bruckner Symphonies, I realize that to have been there would remain the musical experience(s) of a lifetime!

But back to Schumann… Music and Arts has issued an inspired two CD set containing historic recordings with three performances each of two song cycles from 1840, Dichterliebe and Frauenliebe und-leben (CD-1235). Dichterliebe is heard firstly by Aksel Schiøtz, the Danish tenor who recorded this cycle with Gerald Moore in 1946 just months before a necessary surgery left his face partially paralysed. Swiss baritone Charles Panzer is accompanied by Alfred Cortot in a 1935 recording that was, for many collectors, the criterion… yet Gerhard Hüsch, the German baritone, accompanied by Hanns Udo Müller, having the advantage of singing in his native tongue, sounds the most comfortable and expressive with Heine’s texts. Frauenliebe und –leben with texts by Adalbert von Chamisso is for female voice. Three singers, each indisputably legendary in the very best sense of the word, are each so individual in style that comparisons would indeed be odious. Here is Lotte Lehmann live in recital with Paul Ulanowsky in New York in 1946 and contralto Marian Anderson with Franz Rupp in 1950. Finally, Kathleen Ferrier is heard live at the Edinburgh Festival in 1949 accompanied by… no in collaboration with… her mentor, Bruno Walter. Excellent transfers make listening a pleasure. Comprehensive liner notes are included.

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for additional reviews including Janos Gardonyi’s impressions of a new production of Wagner’s Götterdämmerung from Staatskapelle Weimer, Terry Robbins’ take on Gautier Capuçon’s Tchaikovsky and Prokofiev works for cello and orchestra with Valery Gergiev, and Andrew Timar’s appreciation of solo piano music co-composed by G. I. Gurdjieff and Thomas de Hartmann.
Anagnoson and Kinton … continued from page 8

I understand you’re performing Gershwin’s *Rhapsody in Blue* for this concert, which you previously recorded and have performed many times. What inspires you about this piece? Does it bring back any special memories for you?

The two-piano version is Gershwin’s original (not the orchestral score as many people believe) and we’ve had many memorable experiences playing this version of *Rhapsody in Blue*. For example, I remember many years ago in Bellingham when we performed it at a showcase where there was a strictly set time-limit. And right before the last two pages, the house went black! We continued of course, we were playing from memory anyway, but you can imagine the shock for us and for the audience!

Another time we played it for Bargemusic in New York. They even managed to get a second nine-foot piano on board the barge. The backdrop for this concert was a large glass window looking across at Manhattan and you can imagine the thrill of, not only the spectacular view, but actually passing by the old site of Aeolian Hall where it all began. For so many years, Gershwin was considered a second-tier composer, and it’s wonderful that now his works are getting the attention they deserve.

What else is on the programme?

We’ll be performing Anton Arensky’s *Suite No.1* which we were privileged to play last year on our Russian Tour in the very same hall where Arensky taught. They had spent millions on the restoration of this 150-plus year old building – an incredible experience. And the Russians, when they love you, they love you.

Similarly, we’ll include selections from Dvořák’s *Slavonic Dances* for one piano, four hands. We were able to play Dvořák in Prague two or three years ago, and Leslie [Kinton] is an expert on Dvořák.

We’ll also perform Johannes Brahms’ *Variations on a Theme by Haydn*. It’s interesting that Brahms tore up the sketches of almost every one of his works, but spared this one. We never get tired of this piece.

What’s coming up for the duo and what are you most looking forward to in the next year?

The Festival of the Sound, July in Parry Sound with a programme that includes Dvořák and Rachmaninoff, the Toronto Summer Music Festival at Walter Hall with Rachmaninoff’s *Suite No. 2* and Stravinsky’s *Rite of Spring* in the composer’s original four-hand version. Also, in June we look forward to participating in a workshop of Raymond Luedeke’s *Into the Labyrinth* at Symphony Space in New York.

How do you balance it all: performing, touring, recording, teaching?

It can get a little much, especially since we don’t get to see much of the countries we’re travelling to. I remember coming back from China in 2006 – two-and-a-half weeks, 16 hour trip home, it all goes by too quickly. Still, we had such a great experience with masterclasses, performing, etc. With over 30 years as players and teachers, the benefit of how the two professions fit so well together and feed each other is phenomenal. We feel so grateful.

*Dianne Wells can be contacted through editorial@thewholenote.com.*

The Anagnoson and Kinton Benefit Concert for University Settlement House will take place Sunday April 18 at 2pm at the Glenn Gould Studio, 250 Front St. W. Tickets are available at the Roy Thomson Hall box office, by phone at 416-872-4255 or online at www.roythomson.com. Anagnoson and Kinton also perform on April 24 in Caledon, presented by Caledon Chamber Concerts. See daily listings for details.
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Following the performance there will be a Gala Reception to say farewell to Howard Dyck

VERDI requiem

SATURDAY, MAY 8, 2010, 7:30 pm
CENTRE IN THE SQUARE
101 QUEEN ST. NORTH. KITCHENER

Sondra Radvanovsky soprano
Marie-Nicole Lemieux contralto
Richard Margison tenor
Nathan Berg bass-baritone

As a gala conclusion to the season and to his long tenure with the Grand Philharmonic Choir, Howard Dyck has chosen a work which has played a pivotal role in his career. Verdi’s dramatic Requiem has never been surpassed in its beauty, power and pathos.

For Requiem performance tickets and/or Gala Reception tickets please contact (519) 578-1570 or 1 (800) 265-8977 or online www.centre-square.com

Grand Philharmonic Choir
Kitchener-Waterloo Symphony
Howard Dyck, conductor